

Statue of
LIBERTY





UNITED STATES DEPARTMENT OF THE INTERIOR

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Statue of Liberty

NATIONAL MONUMENT

Bedloe's Island, New York

by Benjamin Levine and Isabelle F. Story



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The National Park System, of which Statue of Liberty National Monument is a unit, is dedicated to the conservation of America's scenic, scientific, and historic heritage for the benefit and enjoyment of the people.



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THE STATUE OF LIBERTY ENLIGHTENING THE WORLD was conceived and designed as a symbol of a great international friendship. With the passing of the years its significance has deepened until today it is the most symbolic structure in the United States.

Standing in New York Harbor at the very portal of the New World, the Statue of Liberty, one of the most colossal sculptures in the history of the world, has greeted many millions of the oppressed and of the venturesome of other lands who have crossed the ocean in hopeful search of greater freedom and opportunity. To them, and to the whole world, the statue has become the symbol of those ideals of human liberty upon which our Nation and its form of government were founded.

To the poet Emma Lazarus, who saw refugees from persecution arriving on a tramp steamer, following incredible sufferings, the statue was "The New Colossus" or the "Mother of Exiles." She wrote of it in 1883:

Not like the brazen giant of Greek fame,
With conquering limbs astride from land to land;
Here at our sea-washed, sunset gates shall stand
A mighty woman with a torch, whose flame
Is the imprisoned lightning, and her name
Mother of Exiles. From her beacon-hand
Glow world-wide welcome; her mild eyes command
The air-bridged harbor that twin cities frame.
"Keep ancient lands, your storied pomp!" cries she
With silent lips. "Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tost to me,
I lift my lamp beside the golden door!"

In its international aspect the statue, which was a gift from the people of France to the people of the United States, commemorates the long friendship between the peoples of the two Nations—a friendship that has continued since the American Revolution when, implemented by

the French with sinews of war, it helped turn the tide of victory to the side of the Colonies.

Then there is symbolism in the design of the statue itself. The broken shackles of tyranny that are molded at the feet of Liberty spoke for themselves to generations of people fleeing tyranny. The tablet in the statue's left hand, inscribed July 4, 1776, refers to the Declaration of Independence—telling all comers of the American ideal that “all men are created equal.” The torch, held high in her right hand, hardly needs explanation as she lights the way to freedom and liberty.

Speaking at the fiftieth anniversary celebration of the unveiling of the Statue of Liberty in 1936, President Franklin D. Roosevelt said: “Millions of men and women . . . adopted this homeland because in this land they found a home in which the things they most desired could be theirs—freedom of opportunity, freedom of thought, freedom to worship God. Here they found life because here there was freedom to live. It is the memory of all these eager, seeking millions that makes this one of America's places of great romance. . . . It is fitting, therefore, that this should be a service of rededication to the liberty and the peace which this statue symbolizes. Liberty and peace are living things. In each generation—if they are to be maintained—they must be guarded and vitalized anew.”

An Idea Is Born

AT A DINNER at the home of Edouard de Laboulaye, near Versailles, France, in the summer of 1865, was born the idea of presenting to the United States a monument commemorating the birth of that still-young nation and the friendship that had endured between it and France ever since the American Revolution. It was shortly after the close of the American Civil War and just after the assassination of President Lincoln—an event that had greatly affected France and particularly its simple people, who felt they had lost a living symbol of freedom. So deeply had the French masses been moved by the tragedy, that they got up a collection (the limit kept to 2 cents from any one donor, to maintain the character of the gift) and with it had designed a gold medal, which was sent to the widow of the murdered President with the message: “Tell Mrs. Lincoln that in this little box is the heart of France.” The medal bore, in French, the words:

Dedicated by French democracy to Lincoln, twice-elected President of the United States—honest Lincoln who abolished slavery, reestablished the union, and saved the Republic, without veiling the Statue of Liberty.

Throughout the Civil War, when imperial and official France—the France of the hereditary caste system—sought to aid the Confederacy,

De Laboulaye, a historian, professor, and outstanding interpreter of the American Government, had been the liberal most worth listening to. In a review of a book by Agenor, Count Gasparin, who was an abolitionist on the grounds of Christian ethics, De Laboulaye has written:

Until a new sort of politics was lately found for us, it was accepted on both sides of the ocean as a virtual article of faith that America and France are sisters. . . . We claim that France never fights for an interest, only for an idea. I accept this proud device and ask: If we aid the South, what idea shall we be defending?

So it was fitting that the idea that resulted in the Statue of Liberty, now standing guard in New York Harbor, was the outgrowth of a discussion held at De Laboulaye's dinner that summer evening in 1865. The guests were prominent, in letters, politics, and the arts. One of them was a young Alsatian sculptor, Frederic Auguste Bartholdi.

Inevitably, international relations and international ingratitude were discussed. Some held that it was impossible for gratitude to exist among nations. Doubt was expressed that France could even count on the United States, in time of French emergency, to remember the aid of France in the American Revolution. De Laboulaye took issue, maintaining that nations, although they might not remember treaties, generally did remember the names and deeds of individuals who came to their aid in the hour of crisis. The bond between France and the United States was a lasting one, he asserted; and he suggested that were a monument to be built in the United States to commemorate the achieving of that country's independence, it should be constructed through the joint efforts of the two countries.

The young sculptor Bartholdi listened and remembered the conversation during his years with the Army of the East during the Franco-Prussian War. When the conflict ended and Alsace was in the hands of the conqueror, he thought of America as a possible new homeland. With this idea in mind he again visited De Laboulaye at Versailles. Among the guests there were many distinguished men whose sympathies toward the United States were well known. They talked again of American sentiment, and the diverse opinions that prevailed in the United States.

And again De Laboulaye expressed confidence in the friendship of the United States and the belief that at the celebration of the one hundredth anniversary of its independence revived friendship for France would be displayed. He suggested that Bartholdi go to America, study the situation, and discuss with friends there the possibility that they work together on a monument to commemorate the long friendship of France and the United States.

Inspired, Bartholdi left for the United States, bearing letters of introduction from the eminent men with whom the project had been discussed at Versailles. During the ocean voyage he conceived the idea for the proposed monument; but he always maintained that the plan did not actually crystallize until he saw New York Harbor. By the time he had



Bartholdi's statue of Lafayette and Washington in Morningside Park, New York City.

Dedication plaque.



landed, he was convinced that he had found the idea for which his friends had hoped.

Plan Approved and Fund Raising Undertaken

BARTHOLDI'S CONCEPTION of the international memorial was accepted, and in November 1875 the Franco-American Union was formed to make plans, secure funds, and prosecute the program.

DE LABOULAYE HEADS FRANCO-AMERICAN UNION. Edouard de Laboulaye was named president of the Union, and among its members were the most notable names in France. It was decided that the finished work of the entire monument would represent the joint effort of the two nations. The French people would build the statue and transport it to the United States; and the American people would build the pedestal on which it was to stand.

The French people responded instantaneously, and Bartholdi was able to start work on the statue almost immediately. Public fetes and other entertainments were given to help raise funds. Gounod, the famous composer, wrote a song to the statue which he presented at the Paris Opera. In the spring of 1878 it was decided to organize a lottery to augment the

Edouard de Laboulaye, who proposed that a memorial to American independence be built.



fund—the law of France permitted lotteries for charitable and artistic causes, and the Statue of Liberty qualified under both.

It was soon discovered that the statue would cost much more than had been anticipated—the final cost was approximately \$250,000—and it was not until July 1882 that the total amount was subscribed. Every penny of this fund was contributed by the French people. The French Government had not been asked to aid in the construction of the statue.

THE AMERICAN COMMITTEE. Word of the proposal to construct the statue reached the United States even before the Franco-American Union issued its appeal for funds in 1875. There was reluctance on the part of Americans to begin construction of the pedestal, however, until some material steps toward creation of the statue were taken, and it was not until September 1876 that a committee was appointed by the famous Union League Club, in New York, with John Jay as its chairman, to secure funds for the pedestal. A similar committee was established in Philadelphia. But public apathy continued, and the necessary funds were not obtained. For this there probably were a number of reasons, among them a persistent belief that the colossal statue would not be completed. Another was the idea that the statue was a New York City project, not national in character. Others did not understand the international implications of the gift. And there were disagreements as to its location.

With all these and other misunderstandings, the year 1876 came to a close with no material accomplishment, despite the exhibition of the completed right arm and torch of the statue at the Centennial Exposition in Philadelphia in 1876 and later at Madison Square in New York City. In France, the completed head and shoulders of the statue were placed on public exhibition to encourage subscriptions there.

In January 1877, the American Committee for the construction of the pedestal was formed. With a membership of 114 at first, it soon grew to include more than 400 prominent men. William M. Evarts was elected chairman, Henry F. Spaulding, treasurer, and Richard Butler, secretary.

Calculating that the cost of constructing the pedestal and placing the statue upon it would be \$125,000, an immediate appeal was made for that amount. Again, there was a lack of enthusiasm. The committee also found it necessary to double the original estimate. From 1877 to 1881 little progress was made. The majority of the press was hostile, and the people took the attitude that they should not be called upon to finance the construction of "New York's Lighthouse."

In 1882, word came from France that the last franc necessary for construction of the statue had been collected and that the colossal figure would be completed in 1883. With the impetus thus given, by January 1884 the American Committee had collected \$125,000, most of it from New York. Contracts already entered into soon depleted the fund, and by January 1885 the committee again found itself without a penny in its treasury and with little prospect of obtaining more.

Appeals were made in vain to the people, to the New York Assembly, and to the Congress of the United States. In March 1885, Treasurer Spaulding reported that \$182,000 had been subscribed, but that all but \$3,000 had been spent. He stated that, unless an additional \$100,000 could be raised, the construction of the pedestal would have to be abandoned, and it would not be possible to accept the generous gift of the people of France, despite the fact that the statue already had been presented to the American Minister in Paris and had been on display in that city.

JOSEPH PULITZER. Just when the outlook seemed darkest to the American Committee, an efficient champion of the cause appeared. Joseph Pulitzer became owner and editor of the *New York World* in 1883 and immediately undertook to popularize the campaign for funds to construct the pedestal for the Statue of Liberty. He endeavored to "nationalize" the project, pointing out through his newspaper that the statue was a gift to the whole American people.

Despite his ardent championship of the cause, his efforts to arouse public interest and generosity were not too successful for 2 years. During that time, however, his own prestige grew. He successfully backed the candidacy of Grover Cleveland for President and became famous for his liberal point of view. The *World* became known as a people's paper.

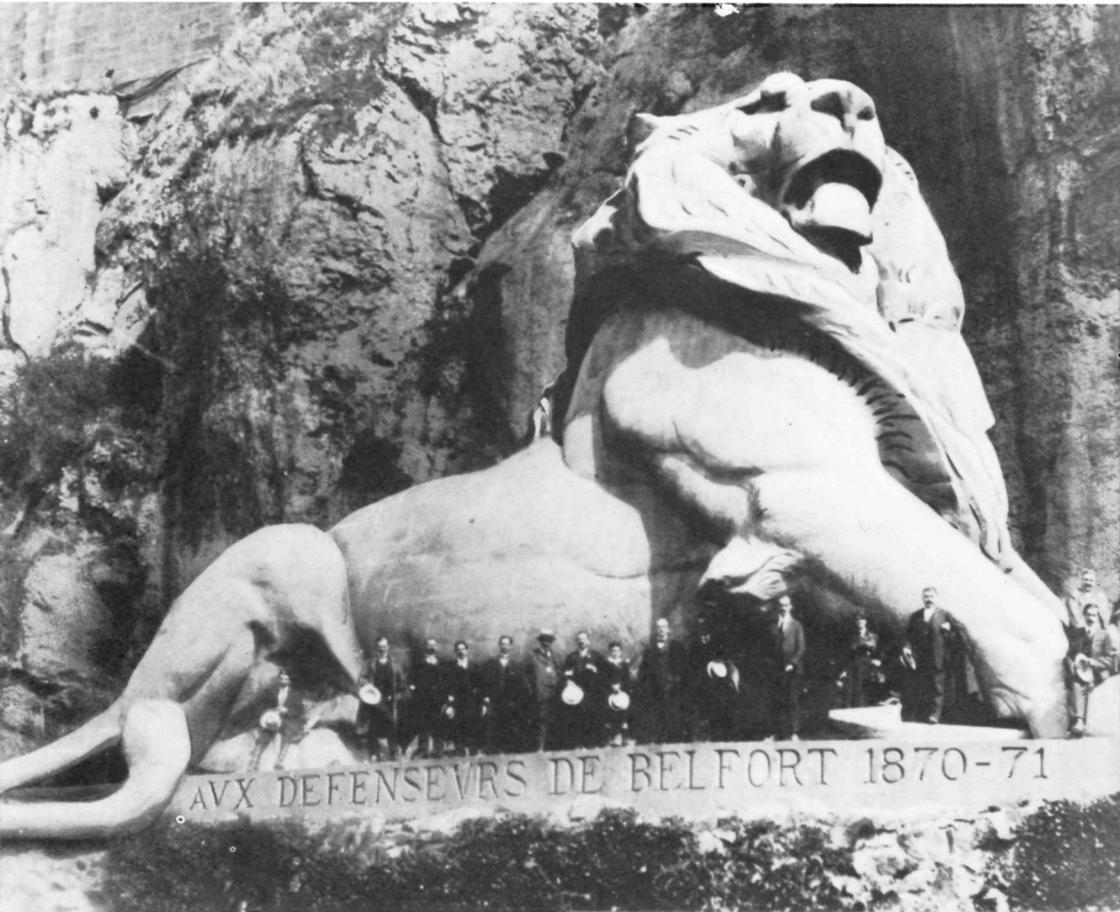
Frederic Auguste Bartholdi, from a photograph taken in 1898.

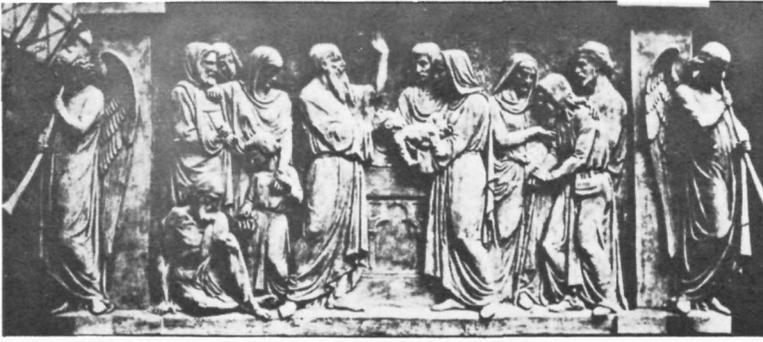




LEFT: Bartholdi Fountain in the Botanic Garden, Washington, D. C.

BELOW: The Lion of Belfort, by Bartholdi.





Four Angelic Trumpeters, by Bartoldi, on First Baptist Church, Boston.

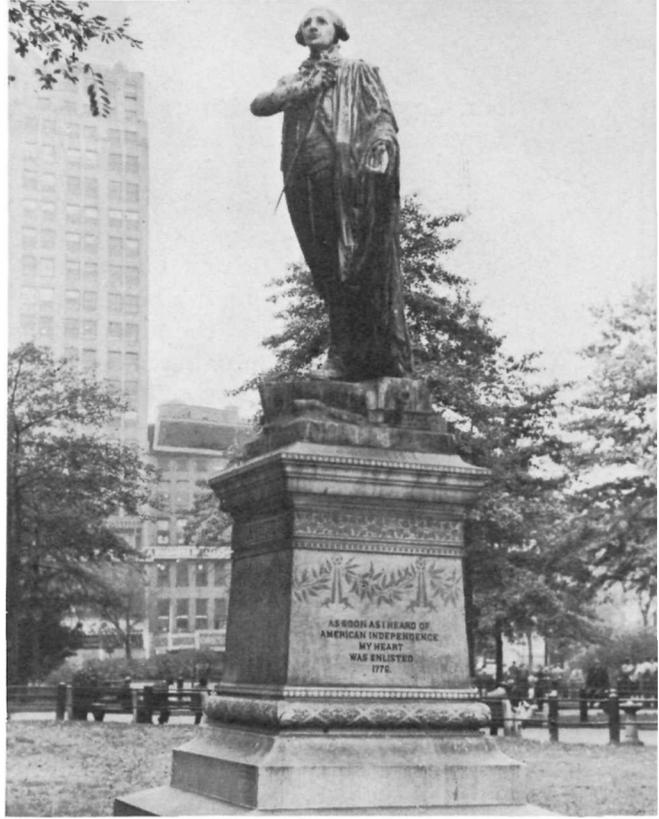
Meanwhile, other cities displayed an interest in securing the statue. Philadelphia, Boston, San Francisco, and Cleveland offered to pay all the cost of the erection, if the statue were presented to their particular city. A committee from Boston reportedly approached the French Committee. The Baltimore *American* printed a story that the money for the pedestal could easily be secured in Baltimore, were the statue erected there. Minneapolis and other cities displayed a similar interest.

Then, on March 16, 1885, the *World* renewed its pedestal fund campaign in grim earnest. Throughout its columns Pulitzer continued to storm at men of wealth who failed to finance the pedestal construction and at the same time criticized the mass of citizens of lesser means who had been content to depend upon the rich to do the job. He assailed the provincial attitude which withheld assistance because the statue was to stand in New York Harbor and called upon every citizen of the country to assist in averting the shame of rejecting what he considered the most generous gesture one nation had ever offered to another. School children were appealed to, and their contributions appreciably aided the fund. The campaign took on the character of a popular crusade. Benefit theatrical performances, sporting events, entertainments, and balls were sponsored. In April, word was received that the statue was being packed for shipment to America, and new impetus was given to the drive. The press of many other cities rallied to the cause. Contributions came from as far away as California, Colorado, Florida, and Louisiana. On May 11, the *American*



Joseph Pulitzer.

*Lafayette Statue, by Bartholdi,
in Union Square, New York City.*



Committee, encouraged by the *World's* success, ordered work resumed on the structure. Thirty-eight of the forty-six courses of masonry were yet to be built.

New enthusiasm was generated by the arrival of the statue at Bedloe's Island on June 19, and by August 11, less than 5 months after it had launched its latest fund drive, the *World* was able to announce that the pedestal fund had been completed, and the placing of the Statue of Liberty on Bedloe's Island was assured.

Construction of the Statue

AS SOON AS Bartholdi's plan had been approved by the men who sent him to America, he had started working on the designs of the statue. By the time the Franco-American Union was formed in 1875, he had already made several small study models.

The most difficult problems were involved in the mechanics of construction. In solving them the sculptor had no guide but his own genius. The material for it must be light, easily worked, of good appearance and yet strong enough to stand the stress of a long ocean voyage—and must be almost impervious to the effect of the salt-laden air of New York Har-

bor. Copper was decided upon as the material, to be supported by a framework of iron and steel.

To get the form for the statue, Bartholdi made what is called the study model, measuring 1.25 meters, or about 4 feet in height. This was cast and recast. From this model was reproduced a statue having a height of 2.85 meters. By this method another model four times larger was obtained, giving the figure a height of 11 meters, or 36 feet. This model was corrected down to the most minute detail. Then the statue was divided into a large number of sections, each of which was also to be reproduced four times its size. These reproductions, when joined together, were destined for the colossal statue in its finished form.

Only a comparatively small portion of such a gigantic statue could be worked on at a time. Section by section, the 36-foot model was enlarged to four times its size. For each section of the enlarged model it was necessary to take about 9,000 separate measurements. When a section was finished, the carpenters made wooden molds.

On these molds, copper sheets, $\frac{3}{32}$ -inch thick, were pressed and hammered into shape. More than 300 separate sheets of copper, each hand-hammered over an individual mold, went into the outside, or envelope, of the statue to form the figure.

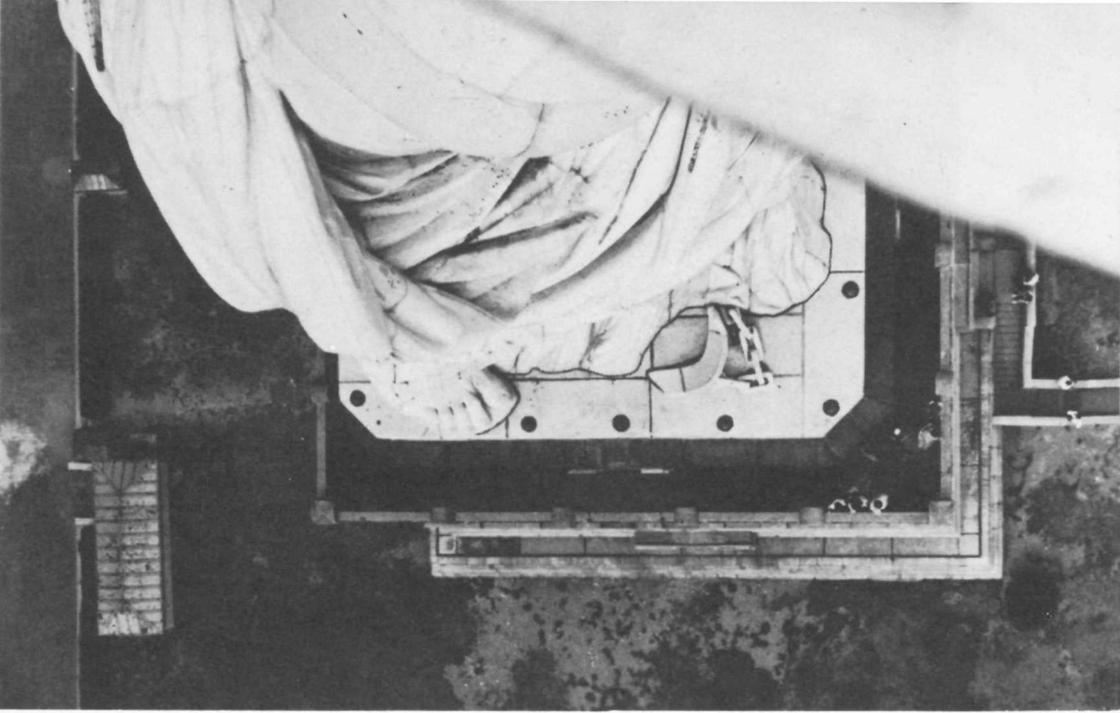
The framework, too, is worthy of attention. It was designed and executed by the great French engineer, Gustave Eiffel, who afterwards constructed the famous Eiffel Tower in Paris. Four huge iron posts run

An early study model of the Statue of Liberty, 1875.



Display of the many-sized models of the statue in the Bartholdi Museum, Colmar, Alsace.





The broken shackle which lies at the feet of the statue.

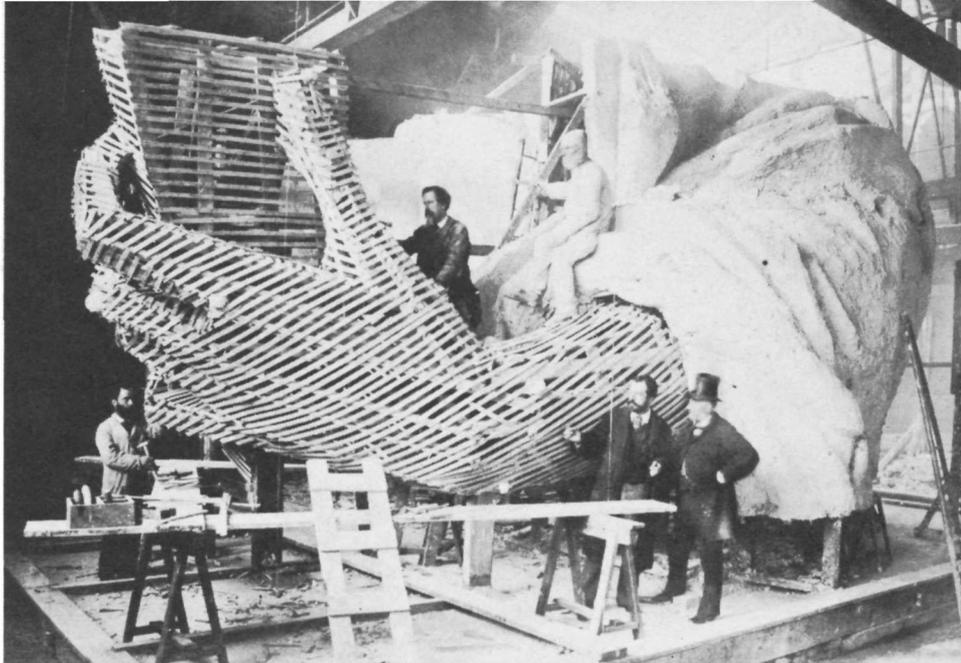
from the base of the statue to the top, forming a pylon which bears the weight of the whole structure. Out of this central tower is built a maze of smaller beams, each supporting a series of outer copper sheets. Each sheet is backed by an iron strap to give it rigidity. These iron straps are fastened to the supporting framework in such a way that each section is supported independently—no plate of copper hangs from the one above it or bears upon the one below.

In the completed statue the shackle, which Liberty symbolically has broken, lies in front of her right foot, the heel of which is raised as in walking. The shackle chain disappears beneath the draperies and reappears in front of her left foot, the end link modeled to appear broken. Unfortunately, these details are in such a position they cannot be seen by the visitor.

Construction of the Pedestal

IN 1877, Congress authorized the setting aside of ground in New York Harbor on which to erect the statue and made provision for its reception and maintenance. Gen. W. T. Sherman was designated to select the site. In accordance with Bartholdi's wish, he chose Bedloe's Island.

Gen. Charles P. Stone, an Army engineer, was appointed engineer in chief by the American Committee. It was decided that the pedestal

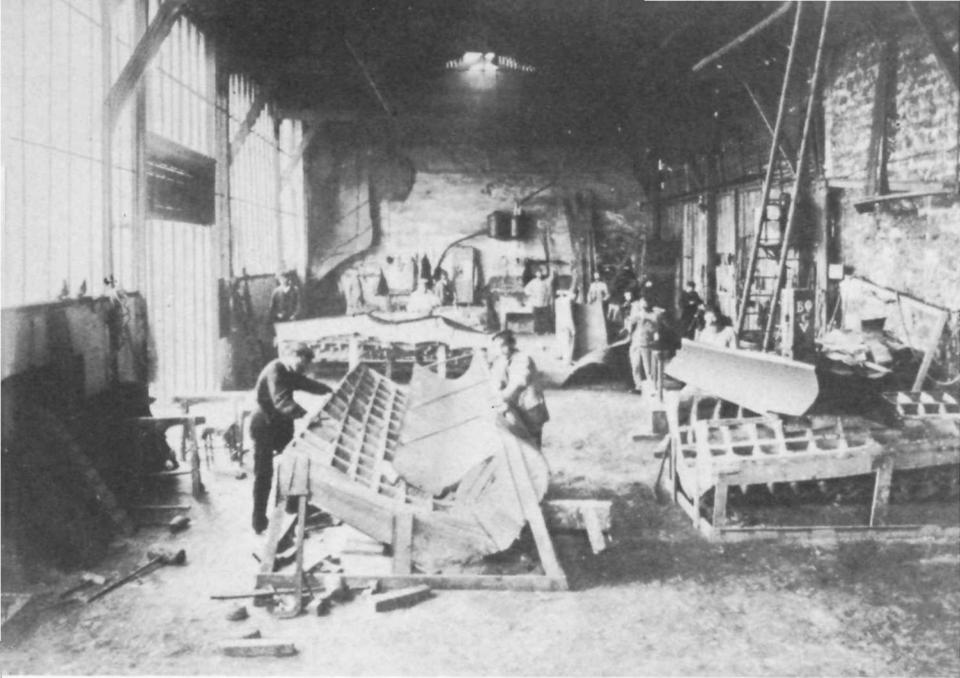


This enlarged sectional model of left hand holding tablet shows the method of construction. From "Album des Travaux de Construction de la Statue Colossale de la Liberté destinée au Port de New-York," 1883.

should be built in the center of old Fort Wood, an 11-pointed star-shaped fort constructed early in the nineteenth century to protect New York, which was becoming increasingly important as a commercial depot. Ground was broken for the foundation on April 18, 1883. Excavations were more difficult than anticipated, because of the heavy masses of stone masonry and concrete encountered in the cisterns and old arches designed as bombproof and not all indicated in drawings of the fort. Placing of the pedestal foundation, almost solid concrete, at a depth of 20 feet in the center of the 11-pointed star-shaped walls of Fort Wood improved its stability.

Because of the decision to build the pedestal upon the old fort, the design recommended by Bartholdi had to be changed, in the interest of architectural harmony, strength, and economy. Granite from Leete's Island, Conn., was selected as the material for the outer wall, to be backed by a massive shaft of concrete. The cornerstone of the pedestal was laid by William A. Brodie, Grand Master of the Grand Lodge of New York State, with impressive Masonic ceremony on August 5, 1884.

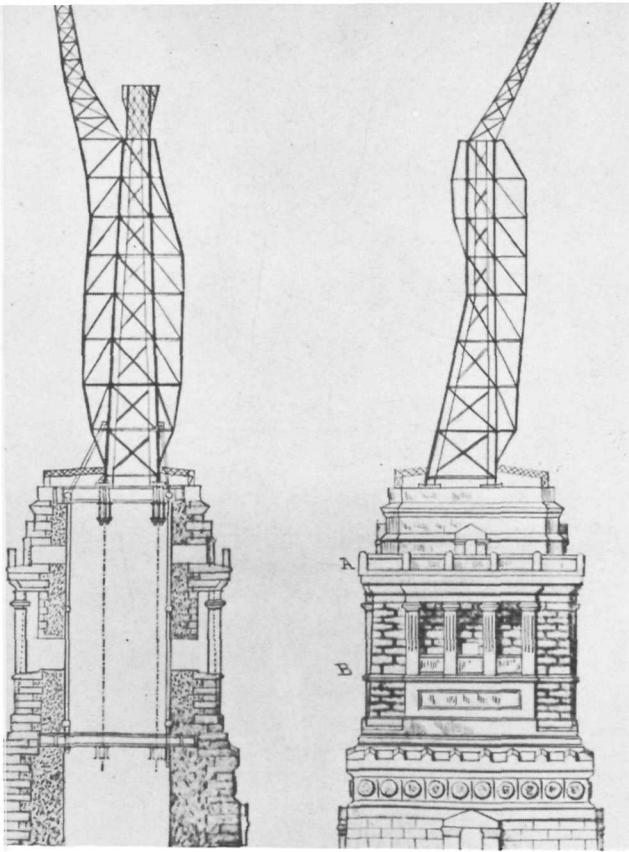
Work on the pedestal progressed rapidly until the fall of 1884 when, with only 15 feet of the structure completed, work had to be stopped, as the American Committee was reaching the end of its financial resources. With the solving of the financial problem in 1885, work was resumed, the builders then turning their attention to a highly important engineering problem—how the statue would resist wind pressure.



Workmen hammering sheets of copper into shape over latticelike wooden patterns. From "Album des Travaux de Construction de la Statue Colossale de la Liberté destinée au Port de New-York," 1883.

Detail of broken shackle and chain.





LEFT: Framework of the statue, designed and executed by Gustave Eiffel. From the "Scientific American," June 13, 1885.

BELOW: An illustration of the large scale upon which the sculptor worked.



When the 29-foot level was reached in construction of the pedestal, four huge girders were built into the walls so that they formed a square across the inside. Fifty-five feet higher—a few feet from the top of the pedestal—similar girders were placed, and the two sets were connected by the iron tie beams which continued on up and became part of the framework of the statue itself. Thus the statue was made an integral part of the pedestal, and any force exerted upon it was carried down to the 29-foot level, so that the great weight of the upper 60 feet of the granite and concrete pedestal was added to that of the statue.

The pedestal itself is considered one of the heaviest pieces of masonry ever built. It towers 89 feet above its foundation and is so anchored to it—and that in turn to the rock below the foundation—that a wind-storm, to overturn the statue, would almost have to invert the whole island. General Stone evolved the method of anchorage, and his careful calculations have been proved by the test of years.

On April 22, 1886, the last stone of the pedestal was swung into place and the jubilant workmen showered into the mortar a collection of silver coins from their own pockets.

Now the stage was set to receive and place in position the generous gift from the people of France.

Completion and Presentation of the Statue

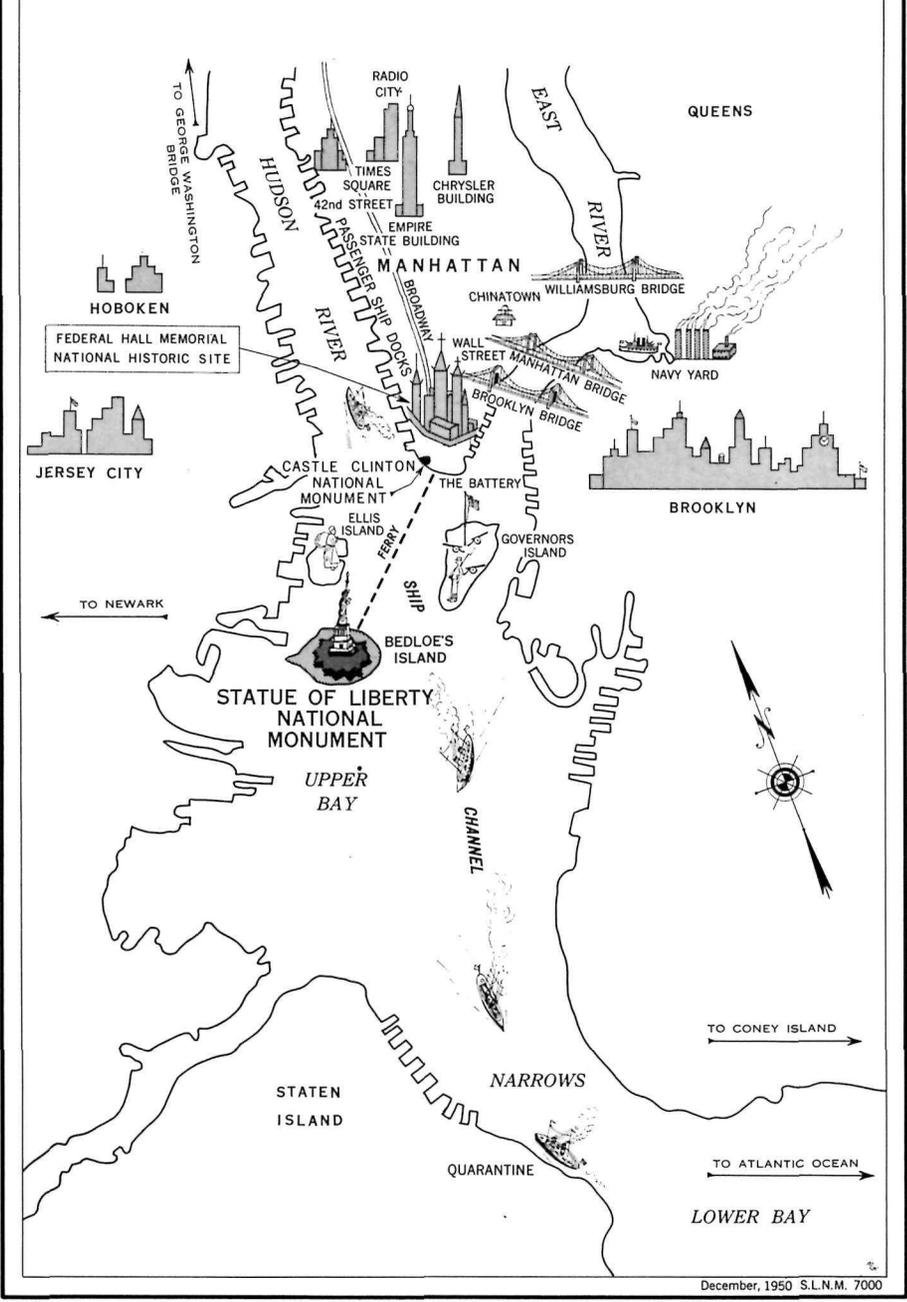
DURING ALL THE furore of fund raising and pedestal building in the United States, Bartholdi in France had continued to work on his colossal statue. In a letter to the chairman of the American Committee, dated December 19, 1882, he wrote: "Our work advances. The Statue commences to reach above the houses, and by next spring we shall see it over-look the entire city, as the large monuments of Paris now do."

By 1884, all the pieces of the statue had been put together and it stood a veritable colossus overlooking all the roof tops of Paris. It could have been completed in 1883, but since the pedestal was not ready for it, work on the statue was slowed a bit.

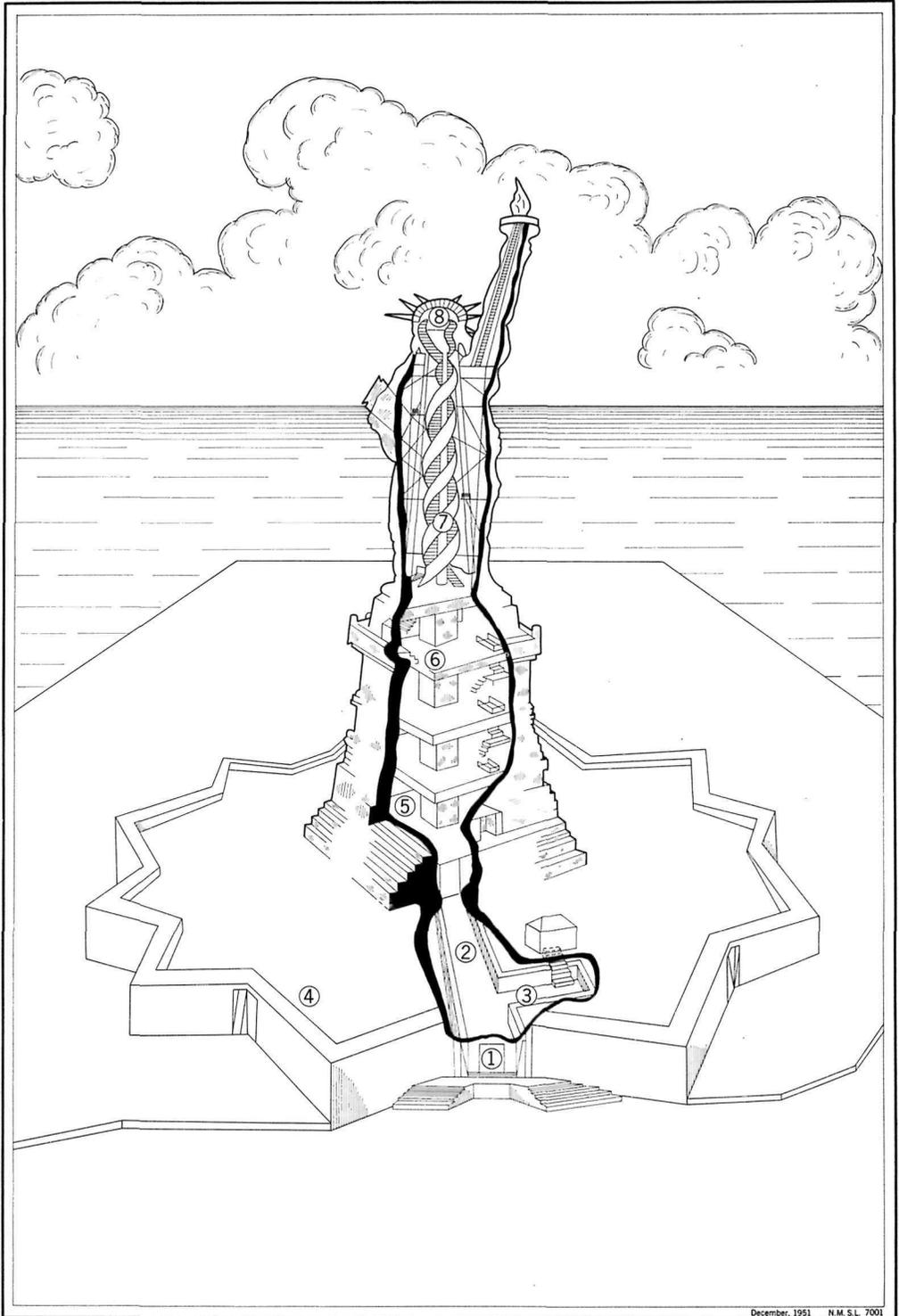
On June 11, 1884, Levi P. Morton, the Minister of the United States to France, gave a banquet in honor of the Franco-American Union and in celebration of the completion of the statue. Present were many of those who had been most interested in the movement. Missing was Edouard de Laboulaye, who had died in 1883.

At the banquet it was recalled that Bartholdi had given 10 years of his life to the great work, putting into it both his ability as a sculptor and his love of freedom. July 4 was the day selected for the formal delivery of the statue. On that day Count Ferdinand de Lesseps, builder of the Suez Canal, who had succeeded De Laboulaye as president of the Franco-American Union, presented to the United States, through Minister Morton, the colossal Statue of Liberty Enlightening the World.

NEW YORK HARBOR AND THE STATUE OF LIBERTY NEW YORK



December, 1950 S.L.N.M. 7000





Richard M. Hunt, architect of the pedestal.

De Lesseps, in closing his presentation address, said:

This is the result of the devoted enthusiasm, the intelligence and the noblest sentiments which can inspire man. It is great in its conception, great in its execution, great in its proportions; let us hope that it will add, by its moral value, to the memories and sympathies that it is intended to perpetuate. We now transfer to you, Mr. Minister, this great statue and trust that it may forever stand the pledge of friendship between France and the Great Republic of the United States.

The American Minister, ending his acceptance speech, said in part: "God grant that it [the Statue] may stand until the end of time, as an emblem of imperishable sympathy and affection between the Republics of France and the United States."

Transportation and Dedication of the Statue

BY JANUARY 1885, the work of shipping the statue to America was completed. Each piece was classified and marked so that it could be reassembled on Bedloe's Island with accuracy and efficiency. The pieces were packed in 214 specially constructed cases which, when filled, varied in weight from a few hundred pounds to several tons.

The French Government supplied a vessel, the *Isere*, in which to transport the statue to the United States. The *Isere* left Rouen on May 21, 1885, and arrived at Sandy Hook, at the entrance of New York Harbor, on June 17. After the title papers to the statue had been transferred to General Stone, the vessel was docked at Bedloe's Island.

The Statue of Liberty Enlightening the World was dedicated October 28, 1886. Count de Lesseps and Senator Evarts were among the speakers. Bartholdi, in the torch some 300 feet above, pulled the rope that removed the French tricolor from Liberty's face. Then, President Grover Cleveland accepted the statue on behalf of the United States. Especially impressive were these words of his: "We will not forget that Liberty has here made her home; nor shall her chosen altar be neglected."

That night the torch held high in the hand of the statue was lighted.

Improvements in the Statue Since 1886

THE LIGHTING SYSTEM. Rain fell on the night of the dedication, causing postponement of the brilliant fireworks, and also dimming Liberty's light. When the rain ceased, it was apparent that Freedom's lamp would not shine out the expected 50 miles to sea; and the lighting problem was

Pedestal completed on April 22, 1886.





Right arm and torch exhibited at the Centennial Exposition in Philadelphia, 1876.

long a perplexing one. The original electrical system has several times been replaced by more modern equipment. In 1916, from the Presidential yacht *Mayflower*, anchored close to Bedloe's Island, President Woodrow Wilson placed in operation the first adequate lighting system by pressing a wireless key that transmitted an electrical impulse to turn on new floodlights. Two hundred and forty-six projectors, utilizing 250-watt incandescent lamps, were located in the star points of the base of the monument and on roofs of small buildings on the island. Fifteen 500-candle-power gas-filled electric lamps were installed in the torch.

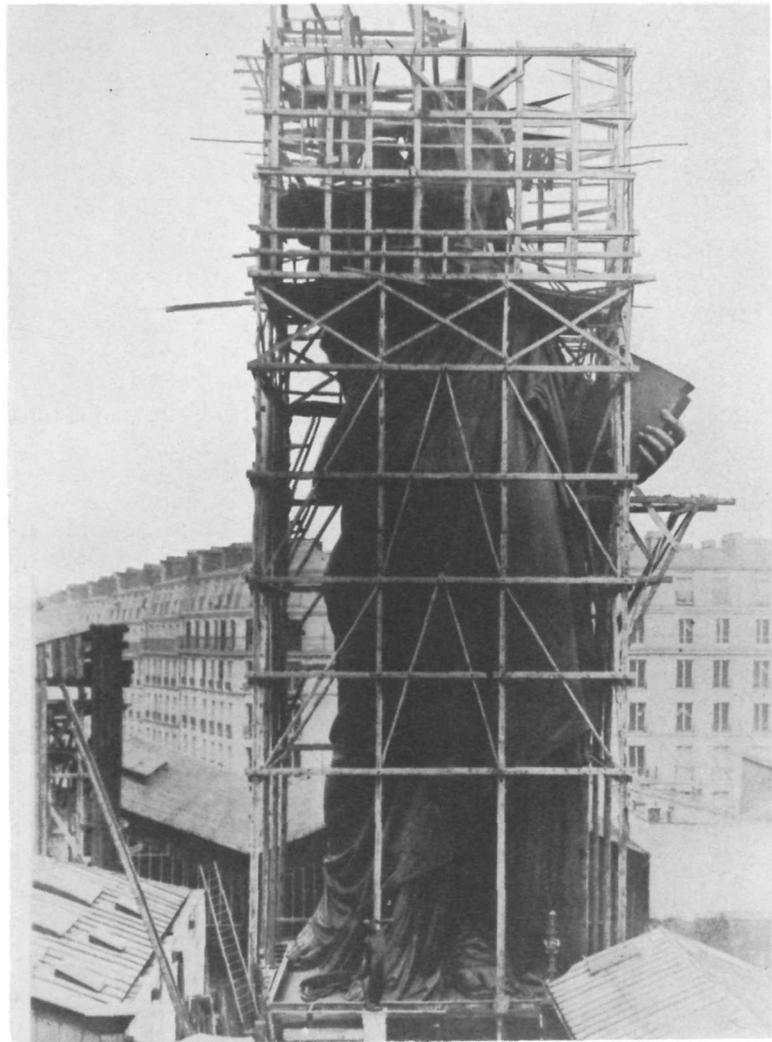
A still more modern system was installed in 1931, including electric transformers, switch panels, automatic clock controls, and a complete new floodlighting system. This installation consisted of ninety-six 1,000-watt incandescent lamps enclosed in cast bronze floodlight projectors. Groups of 8 units each were placed in 10 points of the 11-pointed star masonry base. On the eleventh point was installed a battery of 16 floodlights to heighten the nighttime character of the face of the statue. A cluster of thirteen 1,000-watt incandescent lamps and one 250-watt incandescent lamp went into the torch. This improved system approximately doubled the lighting of the previous installation.

In 1945, to intensify the previous lighting, reveal the third dimensional



LEFT: *Head and shoulders of the statue on public exhibition in Paris, 1878.*

BELOW: *The Statue of Liberty near completion in Paris. From "Album des Travaux de Construction de la Statue Colossale de la Liberté destinée au Port de New-York," 1883.*





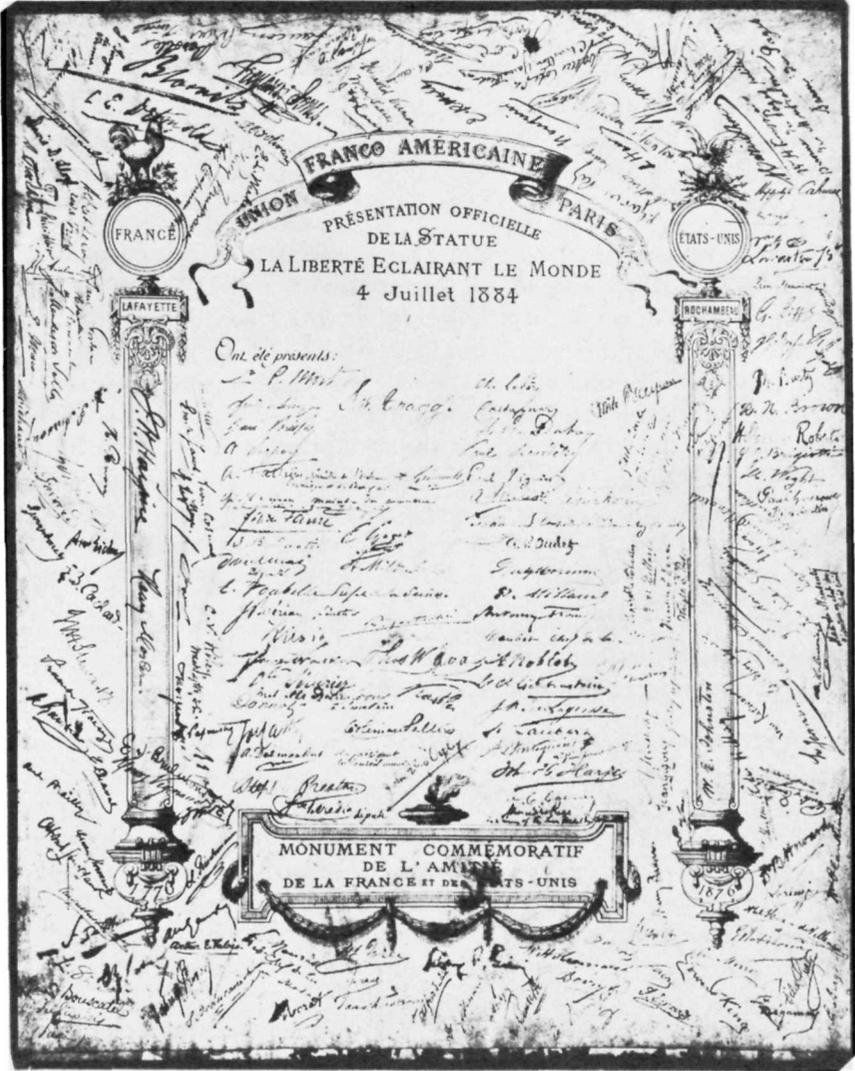
Translated, the Deed of Gift (reproduced above) reads:

The Fourth of July, 1884, Anniversary Day of American Independence.

In presence of M. Jules Ferry, Minister of Foreign Affairs of France, and President of the Council of Ministers.

Count Ferdinand de Lesseps, in the name of the Committee of the Franco-American Union, and of the national manifestation of which that Committee has been the organ, has presented the colossal statue of "Liberty Enlightening the World," the work of the sculptor Bartholdi, to His Excellency, Mr. Morton, United States Minister at Paris, praying him to be the interpreter of the national sentiment of which this work is the expression.

Mr. Morton, in the name of his compatriots, thanks the Franco-American Union for this testimony of sympathy from the French people; he declares that, in virtue of the powers conferred upon him by the President of the United States, and the Committee of Work in America, represented by its honorable president, Mr. William M. Evarts, he accepts the statue, and that it shall be erected in conformity with the vote of Congress of the 22nd



of February, 1877, in the harbor of New York, as a souvenir of the unalterable friendship of the two nations.

In faith of which there have signed:

In the name of France:

Jules Ferry—Jules Brisson.

In name of the Committee of the Franco-American Union:

Ferdinand de Lesseps—Edmond de Lafayette.

In name of the United States:

Levi P. Morton.

Above is a reproduction of the proces-verbal, signed by those taking part in the presentation of the Statue of Liberty by France to the United States in Paris, July 4, 1884.

When the Statue of Liberty was shipped to the United States and erected on its pedestal at Bedloe's Island, in 1886, photographs, which are now in the Library of Congress, of both Deed of Gift and the proces-verbal were sent with it. The originals are in the Paris Archives.

effect of the statue, eliminate undesirable shadows, and, in general, "paint" the statue with light, 16 high-intensity 400-watt mercury-vapor lamps were added to the floodlight emplacements. Experiments with the torch revealed that mercury vapor lamps added brightness and a bluish-white color to the flame. The present floodlighting system consists of ninety-six 1,000-watt incandescent lamps and sixteen 400-watt mercury vapor lamps.

THE TORCH REDESIGNED. In conjunction with the lighting improvement project of 1916, the torch, which was originally copper, was redesigned by using a total of 600 separate pieces of various tinted yellow cathedral glass to enhance and beautify the lighting effects. This work was executed by Gutzon Borglum, well known for his colossal sculptures of the likenesses of Presidents Washington, Jefferson, Lincoln, and Theodore Roosevelt on the granite face of the mountain at Mount Rushmore National Memorial. The torch is now lighted by ten 1,000-watt incandescent lamps, three 200-watt incandescent lamps, and six 400-watt mercury vapor lamps. The entire lighting is equivalent to 2,500 times the effect of full moonlight.

THE ELEVATOR. Although provision was made for an elevator when the pedestal was constructed, the first one was not installed until 1908-9. The existing modern elevator was installed in 1931.

STRUCTURAL IMPROVEMENTS. In 1937, it was discovered that certain platforms and stairways in the pedestal of the statue would have to be replaced. At that time also engineers made a thorough inspection of the framework and copper on the statue from the torch to the beams on which the structure rests. The spikes were removed from the crown of the head and rebuilt with new iron frames. Supporting ironwork was replaced where sections of it had rusted, and rivets which had loosened were removed and replaced by new ones. No change was made in the spiral stairway in the statue.

Another recent improvement to the monument was the completion, in the fall of 1949, of the installation of a heating system in the base of the statue. Prior to this improvement, during the winter months, the huge mass of stone, concrete, and earth (estimated at 48,000 tons) became progressively chilled and was at its coldest during March when the air outside became warmer. The moist air coming off the water became condensed and saturated the walls. Condensation of moisture inside the pedestal, which had caused deterioration of the structure and its fixtures, has been eliminated by the new heating system, which also adds to the comfort of visitors and employees.

Time has also improved the physical appearance of the statue. The former shiny copper exterior has been coated with an attractive patina of light-green verdigris which not only protects the metal from the effect of wind and rain but also enhances the beauty and dignity of the statue.

Dimensions of the Statue

	<i>Feet</i>	<i>Inches</i>
Height from base to torch.....	151	1
Foundation of pedestal to torch.....	305	1
Heel to top of head.....	111	1
Length of hand.....	16	5
Index finger.....	8	0
Circumference at second joint.....	3	6
Size of fingernail, 13 x 10 inches.....		
Head from chin to cranium.....	17	3
Head thickness from ear to ear.....	10	0
Distance across the eye.....	2	6
Length of nose.....	4	6
Right arm, length.....	42	0
Right arm, greatest thickness.....	12	0
Thickness of waist.....	35	0
Width of mouth.....	3	0
Tablet, length.....	23	7
Tablet, width.....	13	7
Tablet, thickness.....	2	0
Height of granite pedestal.....	89	0
Height of foundation.....	65	0

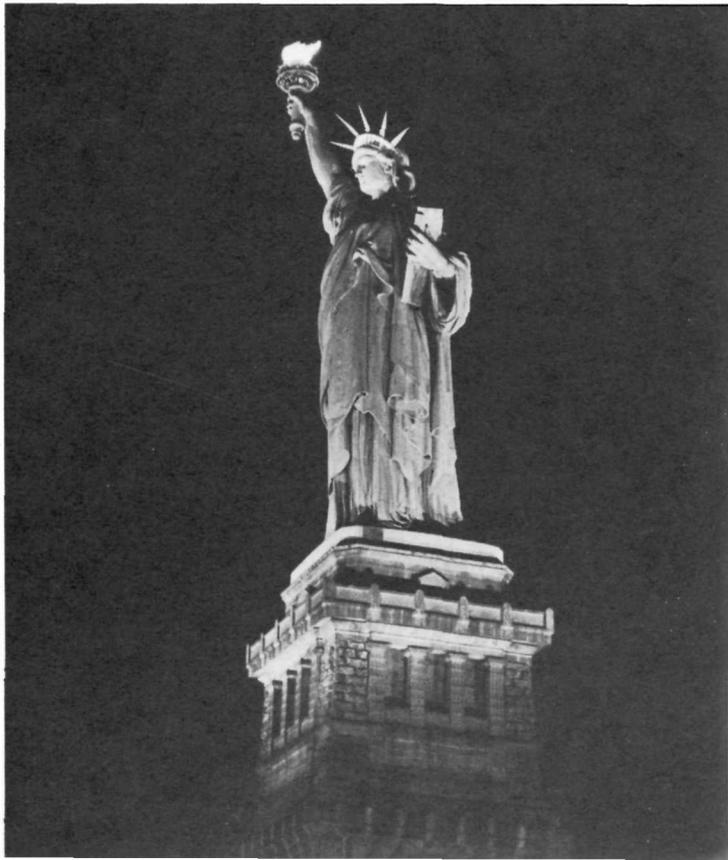
Weight of copper used in statue, 200,000 pounds (100 tons).

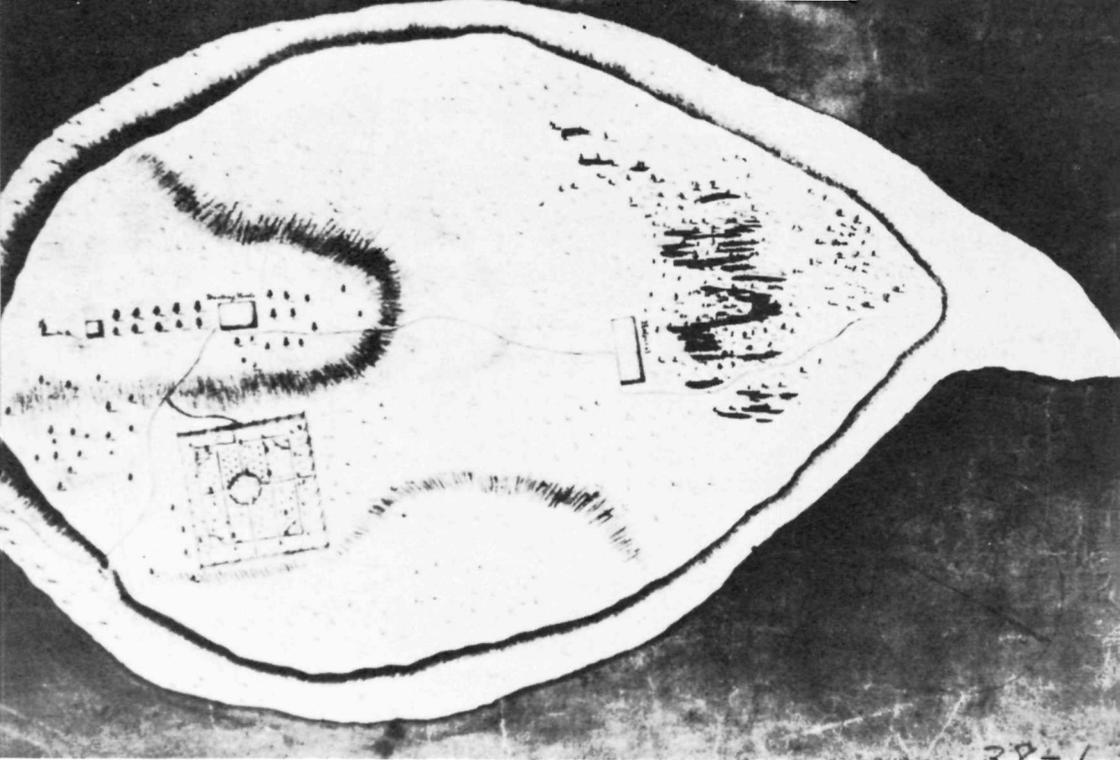
Weight of steel used in statue, 250,000 pounds (125 tons).

Total weight of statue, 450,000 pounds (225 tons).

Copper sheeting of statue is $\frac{3}{32}$ -inch thick.

Statue of Liberty at night.





Bedloe's Island, 1772.

Bartholdi the Man

FREDERIC AUGUSTE BARTHOLDI was born at Colmar, in Alsace, France, on April 2, 1834. At first he studied painting under Ary Scheffer, the famous Parisian society portraitist, but soon abandoned it for sculpture under the influence of the Parisian, Jean François Soitoux, working on a colossal scale and with architectural effects.

When Bartholdi was 20 years old he traveled in Egypt and studied Egyptian art. This had a noticeable effect upon his taste for sculpture of the broad and decorative type. Bartholdi made a second trip to Egypt in 1868. He was further impressed by the ruins and colossal monuments which he saw and the principles which had controlled their conception.

At the outbreak of the Franco-Prussian War of 1870-71, Bartholdi obtained a commission from the Government to go to Colmar to organize the National Guard. After the completion of this assignment he went to Tours and placed himself under the orders of the Government of National Defense.

Although Bartholdi's name would have been known for the work he had done prior to the Franco-Prussian War, the effects of that war upon his country, and the loss of the city of his birth, fired him with a deep feeling of nationalism. That influence was reflected in his work and won for him greater acclaim.

It was after the war that Bartholdi traveled to America. Both the aim

and result of that trip are well known. The story of Bartholdi's life for many years thereafter is the story of the building of the Statue of Liberty, one of his best works and the one by which he wished to be remembered.

Another of Bartholdi's works, The Lion of Belfort, at Belfort, France, is also a lasting monument to his fame. This colossal lion, carved in the side of a mountain, recalls the gigantic struggle where the French held off the Prussian assault until the end of the Franco-Prussian War.

In addition to the Statue of Liberty, there are other works of Bartholdi in America—the Bartholdi Fountain in the Botanic Garden, Washington, D. C.; the four angelic trumpeters on the four corners of the tower of the First Baptist Church, Boston, Mass.; and the Lafayette Statue, in Union Square, and the Lafayette and Washington Monument, at Morningside Park, both in New York City.

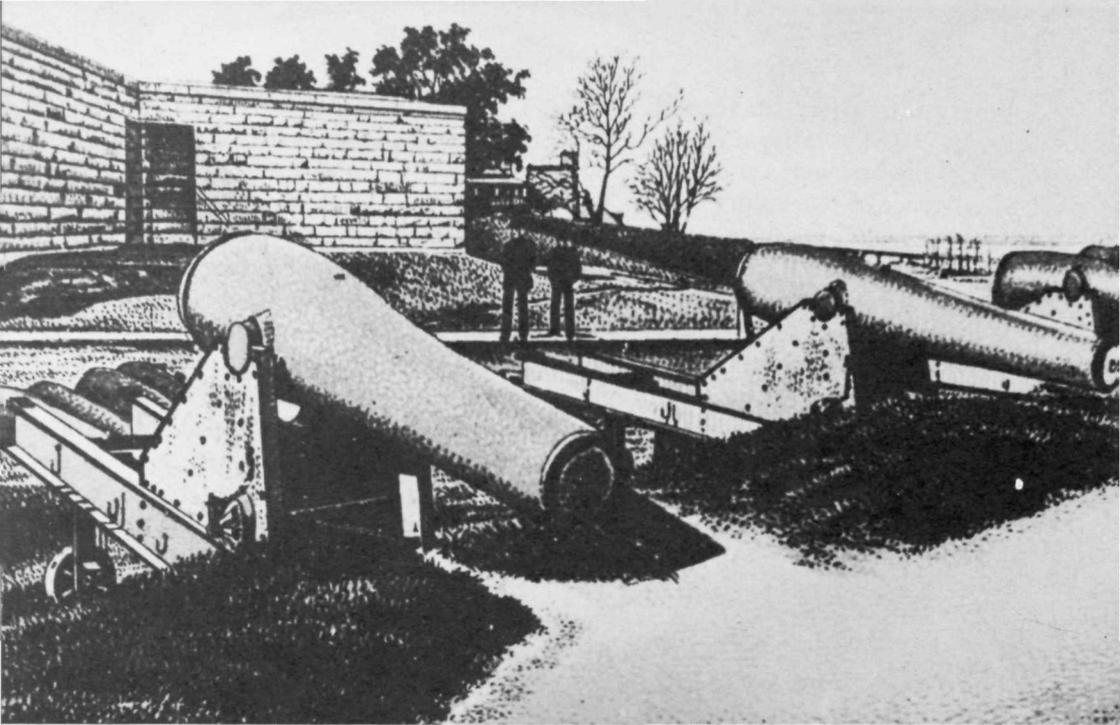
Frederic Auguste Bartholdi died of tuberculosis in Paris on October 4, 1904.

French Aid in American Revolution Basis of Long International Friendship

WHETHER THE American Colonies would have had the necessary strength to implement the Declaration of Independence without the aid of France is problematical. Certainly the leaders of the rebelling colonists realized the importance of French assistance and began to seek, and to obtain, such help soon after the outbreak of the American Revolution. In the fall of 1775, the Continental Congress appointed a Secret Committee of Foreign Correspondence. Early the next year the committee decided to send an agent to France to seek the aid of that Nation in the struggle

Perspective view of Bedloe's Island showing development plan.





Outer battery, Fort Wood, 1890.

against Great Britain. Silas Deane was selected for the task. Within a few months after his arrival in France, Deane, covertly aided by the French Government, obtained and sent to America clothing and arms in large quantities. At Deane's suggestion also, the Comte de Vergennes, French Minister of Foreign Affairs, obtained the King's permission to lend America money. Until 1778, France continued to give America all aid short of actual military support.

In addition, many French soldiers, as individuals, offered their assistance to the American cause. One of the most conspicuous of these was the Marquis de Lafayette, who left wife, fortune, and high social position to serve the cause of liberty. Popular with the American officers and a great favorite of General Washington, the young Marquis was an able general and played an important part in the defeat of the British General Cornwallis in the final campaign of the Revolution.

Congress, in September 1776, had appointed Benjamin Franklin and Arthur Lee as commissioners to France to collaborate with Deane in the transaction of diplomatic affairs and to work for a treaty of alliance. For slightly over a year the commission labored at its task. Then came the news of the American triumph at Saratoga. When word of this important victory reached the French King, he promptly sent word to the commissioners that he would sign a treaty such as had been proposed and that France would openly aid America with a fleet, troops, and money.

The Americans were greatly encouraged by the French alliance. Until

then, the English had had the enormous advantage of supremacy at sea. Thenceforth, the French Fleet, wherever it might be, compelled England, in resisting French attacks, to use many ships which could otherwise have been used in transporting troops and supplies to America. The French Army greatly augmented American land forces, and the final victory over the British at Yorktown was made possible by the French Fleet and Army. Thus, throughout the long struggle of the Revolution, the sympathy and assistance of the French people were of incalculable value to the American cause.

Early History of Bedloe's Island

BEDLOE'S ISLAND, one of a group of islands in New York Harbor near the mouth of the Hudson River, has had a long and interesting history. Over it have flown the flags of Holland, England, and the United States; and for a brief time it was lent to the French Government. It has also belonged to the corporation of New York City, to the State, and to several private owners.

The Mohegan Indians called it "Minnissais," meaning Lesser Island. At various times it has been known as "Great Oyster," "Love Island," "Bedloo's Island," "Kennedy's Island," "Corporation Island," "Bedlow's Island"—an anglicized form of the original owner's name—and now "Bedloe's," a spelling for which there is no historical basis.

Under Dutch sovereignty the island became the property of Isaack Bedloo, merchant and "select burgher" of New Amsterdam, who was born in Calais, France. His name was listed with 94 others in the "Remonstrance of the People of New Netherlands to the Director-General and Council"—a protest of public-spirited citizens to Holland against certain intolerable conditions. So it was not surprising that under English rule the island was formally granted to him by Governor Nicolls of New York.

Bedloo is believed to have died in 1673. His estate retained the island until 1732, when his daughter Mary sold it to Adolphe Philipse and Henry Lane for 5 shillings. During their ownership the island was temporarily commandeered as the first quarantine station by the city, which feared "that small-pox and other malignant fevers may be brought in from South Carolina, Barbadoes, Antigua, and other places, where they have great mortality."

In 1746, Archibald Kennedy bought the island for the sum of £100, for use as a summer home. During his ownership the State ordered the erection of a beacon on Bedloe's Island, for the purpose of warning New Jersey, Connecticut, and New York of the approach of an enemy.

In 1756, the Governor of New York instructed Kennedy, as presiding councillor of New York, to exercise all possible precautions to prevent the introduction of smallpox, which was then raging in Phil-

adelphia. Kennedy permitted the use of his island again as a temporary quarantine station. In 1759, the Corporation of the City of New York bought the island for £1,000 to erect a pest-house. During the next few years it was leased to several different persons for varied periods of time.

When the English occupied New York they seized Bedloe's Island and used it as a refuge for Tory sympathizers. Objecting to this use, rebels managed to set fire to all the buildings on the island and to do other damage.

The French came into the picture in 1793, using Bedloe's Island as an isolation station for 3 years. In 1796, the island was conveyed to the ownership of New York State for use as a hospital site or any other desired purpose.

By this time steps had been taken by the newly organized Federal Government, in conjunction with the State, to erect fortifications to protect New York Harbor. Three sites—Governor's Island, Ellis Island, and Bedloe's Island—were chosen for defense fortifications, and on February 15, 1800, by act of the New York Legislature, the three islands were ceded to the United States Government.

Construction of a land battery, in the shape of an 11-point star, was begun on Bedloe's Island in 1806 and finished 5 years later. For a while referred to merely as the "works on Bedloe's Island," it later was named "Fort Wood" in memory of a distinguished hero of the War of 1812 who was killed in 1814 during an attack on Fort Erie.

Following the War of 1812, Fort Wood served at various times as a Corps of Artillery garrison, ordnance depot, and recruiting station, and intermittently as a quarantine station.

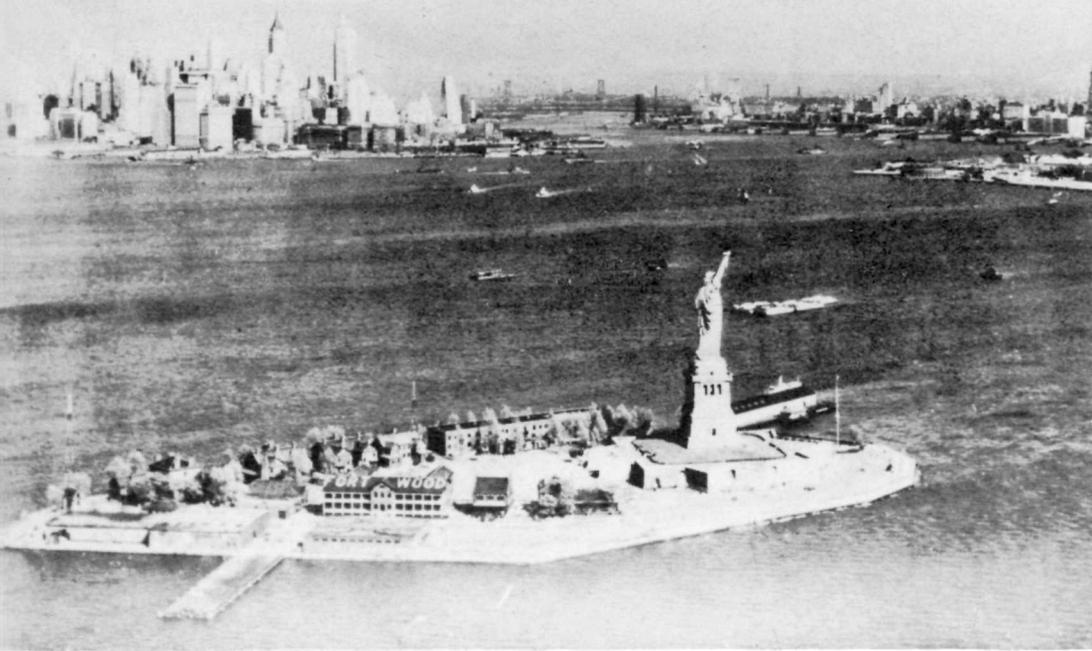
Then came Bartholdi and his great idea, and in 1877 Bedloe's Island was chosen as the site for the Statue of Liberty Enlightening the World. Although the island was then abandoned as a military post, it remained under the control of the War Department, with the exception of an acre or so at its north end which was set aside for the Lighthouse Board which operated the light in the torch. In 1901, the lighthouse reservation also was placed under War Department control.

Guide to the Statue

THE NUMBERS given in the first part of this guide section correspond to the numbers on the map and will enable the visitor more clearly to orient himself as he tours the statue.

1. Entrance to the base of the statue is through the high walls of old Fort Wood, through what was originally the fort's principal sally port. Its doors are 4 inches thick.

To the left of these heavy doors is a bronze tablet on which is inscribed the Emma Lazarus sonnet, *The New Colossus*, quoted on page 1. Of the



Fort Wood, 1939.

many poems pertaining to the statue, this is the most widely known. It was written in 1883 for the *Portfolio of the Art Loan Collection* to aid the pedestal fund.

2. The walls of the fort, more than 20-feet thick at the base, are pierced by a corridor of brick vault-work which opens into the passageway leading to the stairway and to the elevator within the pedestal foundation.

A small fee is charged adults for use of the elevator which goes to the balcony level, near the top of the stonework, a height equal to that of a 10-story building.

In the corridor beyond the elevator shaft several interpretive wall plaques are mounted.

3. During pleasant weather, many visitors take the stairway, reached by a passageway on the right side of the sally port corridor to the promenade which, more than 50 years ago, was the terreplein, or gun platform, of the old fort.

4. Now paved, the space between the wall and the terraced lawn surrounding the pedestal provides a pleasant walk and affords an opportunity to study the details of the statue's construction.

5. From the promenade, stairways lead to the second level within the pedestal. Here are the dedication tablets presented by the Franco-Amer-



ican Union, donor of the statue, and the American Committee which erected the pedestal.

6. Six stories above is the fourth level, at the foot of the statue. On this floor are several additional plaques, like those in the passageway below, upon which are excerpts from the written works of great Americans. From here one may ascend the spiral stairway system to the crown, 12 additional stories above, or go out on the balcony to view New York Harbor and read the interpretive labels which describe the surrounding area.

7. In the spiral there are 2 stairways, each of 168 steps, winding about the same central column within the towerlike supporting structure of the statue. One is for ascending, the other for descending. There are two rest platforms, situated at one-third and two-thirds of the distance to the top, which enable visitors to pause without delaying those behind them. Anyone finding the climb too arduous may cross over to the descending stair.

The right arm, which holds aloft the torch, has been closed to the public for many years. The ladder in this arm is now used by the maintenance staff in replacing the lighting equipment in the torch.

8. At the top of the stairway is the observation platform within the head—260 feet above sea level and large enough to accommodate 30 people. Visitors may look through a series of 25 windows which are the jewels of the crown beneath the 7 rays of the diadem. From this level can best be seen the tablet of the law in the left hand of the Goddess of Liberty, bearing the Roman letters of the date July 4, 1776.

From within the crown, or more conveniently from the balcony surrounding the pedestal, a splendid view is afforded of the changing panorama that is New York. On clear days objects within a radius of 15 miles can be seen. To the north is the George Washington Bridge over the Hudson River. The Manhattan sky line, the bridges spanning the East River, Governor's Island, and the main channel through which pass the world's largest ships are in the immediate foreground. To the south, the visitors can see the shore of Raritan Bay, N. J., and Staten Island, guarded by Forts Hamilton and Wadsworth. To the southwest is the great steel arch bridge over Kill van Kull, joining Staten Island to the New Jersey mainland. In this area are acres of tanks and refining equipment which identify the region as one of the largest oil-refining centers in the United States.

Due west of the island are the heavily industrialized areas of New Jersey. The eastern terminals of the Lehigh Valley, Jersey Central, Lacka-

wanna, and Baltimore & Ohio Railroads are located here. Farther west and northwest, the great Pulaski Skyway and the series of bridges over the Passaic and Hackensack Rivers are easily discerned.

To the north also lies Ellis Island. Through this island's gateway, from 1892 to the beginning of World War I, came 10 million immigrants, to whom the Statue of Liberty represented the freedom which they sought in the New World. Today, most immigrants see Ellis Island only as they sail by. Only those who cannot pass the immigration inspection at Quarantine in the Narrows are held at Ellis Island until their cases are disposed of.

The National Monument

THE STATUE OF LIBERTY was declared a national monument by Presidential proclamation on October 15, 1924, the monument boundaries being set at the outer edge of old Fort Wood. The War Department continued to administer the entire island until, in 1933, again by Presidential proclamation, the Statue of Liberty National Monument was transferred to the jurisdiction of the Department of the Interior, the Army retaining the remainder of the island as a military post.

In 1937, another Presidential proclamation declared the Army Post abandoned and jurisdiction of the entire island passed to the National Park Service, Department of the Interior.

While Bedloe's Island, with an area of approximately 12 acres, is

View from Bedloe's Island: New Jersey shore line.



located in the Upper Bay of New York Harbor, it is geographically in the territorial waters of New Jersey. The island itself above the mean low-water mark is in New York State, pursuant to an interstate compact entered into by New Jersey and New York in 1834. The State of New Jersey retains the riparian rights to all the submerged land surrounding the statue and extending eastward to the normal interstate boundary line at the middle of the Hudson River Channel.

The actual location of Bedloe's Island is approximately three-eighths land miles offshore from Jersey City, N. J., which is the source of telephone, power, and water services. It is about 1 7/8 land miles from the Battery, at the southern tip of Manhattan Island, New York City. Transportation and mail services are provided by boat from the Battery. At present a privately owned ferry line is operating under contract with the United States Government.

How to Reach the Monument

THE BOAT for the Statue of Liberty National Monument leaves at Pier A, foot of Battery Place, at the southernmost extremity of Manhattan, New York, every hour on the hour, from 9 a. m. to 4 p. m. When daylight saving time is in effect, departures are made from 9 a. m. to 5 p. m. At certain times during the summer, half-hour schedules are maintained. The ferry is easily reached by Broadway bus, I. R. T. subway, or B. M. T. subway.

Ellis Island as seen from Bedloe's Island.



Administration

STATUE OF LIBERTY National Monument is a unit of the National Park System owned by the people of the United States and administered by the National Park Service of the Department of the Interior.

A superintendent, as representative of the National Park Service, is in immediate charge of the monument. Also employed by the National Park Service to serve the public on Bedloe's Island are guides, guards, historical aids, and an elevator operator.

All communications concerning the monument should be addressed to the Superintendent, Statue of Liberty National Monument, Bedloe's Island, New York 4, N. Y.

Visitor Facilities

THE MONUMENT is open daily to visitors, Sundays and holidays included, from 9 a. m. to 5 p. m. When daylight saving time is in effect, the monument is open from 9 a. m. to 6 p. m.

Souvenirs, post cards, and a lunch bar are provided for the public through the facilities of a private concessioner. Postal and telephone facilities are also available. "Seatwalls" are provided on the grounds and benches on the promenade of the statue. Monument personnel are on duty and will be glad to answer any questions.

There are a number of interpretive facilities in the lobby of the administration building, as well as historical and interpretive markers along the Statue pedestal passageway beyond the elevator shaft. Additional historical and interpretive markers are on the fourth level at the top of the elevator shaft. Outside, along the railings of the overlook, a series of sketch drawings depicts in silhouette the scene

Four views of the Statue of Liberty.



directly in front of the viewer. The drawings identify various features and buildings of New York Harbor and the sky line. By the use of these sketch drawings, one may identify practically all the points of interest seen from the four sides of the overlook, with its magnificent panoramic view of New York Harbor, Manhattan Island, Staten Island, and the New Jersey waterfront.

Free literature relating to the monument may be obtained by visitors. Various sales publications relating to the history of Bedloe's Island, the Statue of Liberty, and New York Harbor are also available.

Related Areas

STATUE OF LIBERTY National Monument, compared with other areas in the National Park System, is unique in its symbolism. Although its conception was a direct result of the Franco-American Alliance during the American Revolution, it does not, like other areas, commemorate an event or a particular person. Those areas included in the National Park System which do commemorate phases of the American Revolution are: Saratoga National Historical Park, N. Y.; Morristown National Historical Park, N. J.; Independence National Historical Park Project, Pa.; Colonial National Historical Park, Va.; Moores Creek National Military Park, N. C.; Guilford Courthouse National Military Park, N. C.; Kings Mountain National Military Park, S. C.; and Cowpens National Battlefield Site, S. C.

Two other areas, administered by the National Park Service, both in New York City, are not far from Statue of Liberty National Monument—Federal Hall Memorial National Historic Site, located at Wall and Nassau Streets, and Castle Clinton National Monument, at the tip of Battery Park.



INSCRIBED ON JADE GREEN CARRARALIKE GLASS PLAQUES ARE
EXCERPTS FROM WORKS OF GREAT AMERICAN STATESMEN.

Our defense is in the spirit
which prized liberty as the
heritage of all men, in all lands
everywhere. Destroy this spirit
and you have planted the seeds
of despotism at your own doors.

ABRAHAM LINCOLN

They that can give up essential
liberty to obtain a little safety
deserve neither liberty nor
safety.

BENJAMIN FRANKLIN

Liberty is the air America
breathes . . . In the future days,
which we seek to make secure,
we look forward to a world
founded upon four essential
freedoms . . . freedom of speech
and expression . . . freedom of
worship . . . freedom from want
. . . freedom from fear.

FRANKLIN D. ROOSEVELT

For what avail the plough or
sail, or land or life, if freedom
fail?

RALPH WALDO EMERSON

The freedom and happiness of
man . . . are the sole objects of
all legitimate government.

THOMAS JEFFERSON

I would rather belong to a poor
nation that was free than to a
rich nation that had ceased to
be in love with liberty.

WOODROW WILSON

Proclaim liberty throughout all
the land unto all the inhabitants
thereof.

LEVITICUS, XXV, 10.

*Inscribed on the Liberty Bell, Independence
Hall, Philadelphia, Pa. The original source
of the quotation is Leviticus, third book of the
Old Testament.*

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