

# The Largest Statue in the World, and How It Was Built.

BY A. META.



THE Fourth of July, 1884, the anniversary festival of American Independence, was signalized in a remarkable manner by the noteworthy marks of friendship and goodwill exchanged by two great nations, notably by the presentation by France of a colossal statue of Liberty Illuminating the World, for the adornment of the sister Republic's magnificent harbour at New York. The funds for this amazing monument were entirely subscribed by the French people, while the formal presentation of this gift was performed in Paris, in the absence of M. Jules Ferry, the French Prime Minister, by the late Ferdinand de Lesseps; Mr. Morton, the then United States Minister in France, accepting it on behalf of his nation.

The design of this colossal statue, it is said, originated with the late M. Laboulaye, author of "Paris en Amérique," an enthusiastic admirer of American institutions, but was zealously taken up by the eminent French

sculptor, M. Bartholdi, whose previous works, the "Souvenir of the Nile," "Modern Martyr," "Funeral Genius," and "Vercingetorix on Horseback," are familiar enough to lovers and students of fine art. Above all, his famous "Lion de Belfort," symbolic

of "Defence," is by some thought to surpass our Trafalgar Square lions, or rather the one lion four times repeated, by Sir Edwin Landseer.

Bedloe's Island, near Long Island, outside the harbour of New York, was chosen as a suitable site, and there now stands the colossus, 150ft. high from the feet to the raised hand. The figure is higher than the Column Vendôme in Paris, and double the height of the largest statue hitherto known, namely, that of St. Charles Borromeo, on the banks of Lake Maggiore. Moreover, it is placed on a pedestal 177ft. in height, making the top of the torch about 328ft. above high-water level. It weighs 100 tons, its composition being three-fifths iron and two-fifths copper, and was not cast, but composed of numerous pieces, separately hammered into shape, and then riveted together.

The statue was conveyed to America in 350 pieces, which upon arrival were again riveted together to form the magnificent and harmonious whole—a triumph indeed of the



THE STATUE OF LIBERTY.  
From a Photo. by J. H. Johnston, New York.

sculptor's art! It was taken over in French vessels of war in 1884, arriving shortly after the corner stone of the pedestal had been laid. The statue as it now stands completely throws both the Colossus of Rhodes and the statue of Ramses into the shade.



From a Photo. by]

THE HUGE MOULDS MADE OF WOOD AND PLASTER.

[Pierre Pettit, Paris.

The extraordinary photos. which are here reproduced in full for the first time illustrate the various stages of construction.

In the first photograph of the work itself a glimpse is given of the huge wooden frames, covered with plaster, by means of which the sheets of metal were given their required shape. The immense sheds in which the contract was carried to its successful end formed part of the works of M.M. Gaget Gauthier et Cie., of Paris.

A visit to these sheds is said to have been an experience never to be forgotten. Here one came upon the index finger of a hand

and the toe of a foot. But what fingers and what toes, what hands and what feet! Amazing in their bulk, almost uncanny in their towering proportions, they conjured up



From a Photo. by]

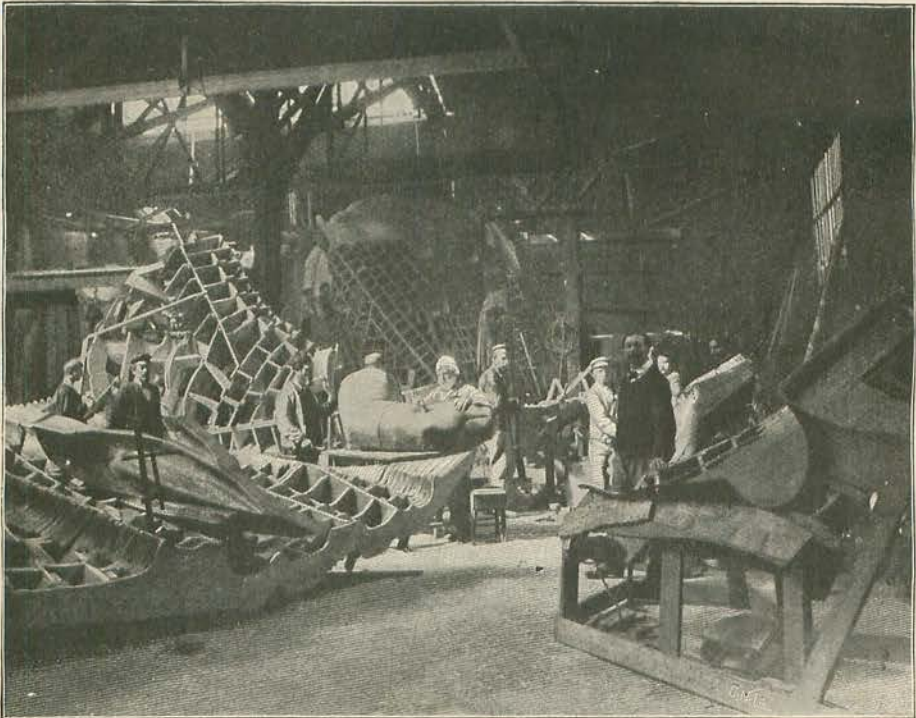
THE PLATES ASSUMING THEIR PROPER SHAPE.

[Pierre Pettit, Paris.

in our minds the wonderful sights in some workshop of fairyland—the men and yourselves mere pigmies. Sixty men have worked for nearly ten years upon the various parts of the Statue of Liberty, not to count M. Bartholdi and his immediate assistants. They were ten years of anxiety unspeakable, ten years of incessant work and expense. But M. Bartholdi's great achievement will live for centuries to come; his name will ever stand out in the history of art as that of a man who, for art's sake, never flinched, however difficult the task before him may have

proper size, and the sheets of metal gained their required shape, as shown in the next photo., by being beaten out according to their respective moulds; this was done both by lever pressure and by beating with mallets.

Once ready shaped, the necessary holes were drilled to receive the millions of rivets used in the uniting of the plates, and as the various parts were brought from the works to the gigantic iron framework built for their support, they were united one by one into a homogeneous whole. It is interesting to note that the entire armature which supports the



From a Photo. by]

A TITANIC FINGER.

[Pierre Petit, Paris.

been, and also in the history of France as a patriot second to none.

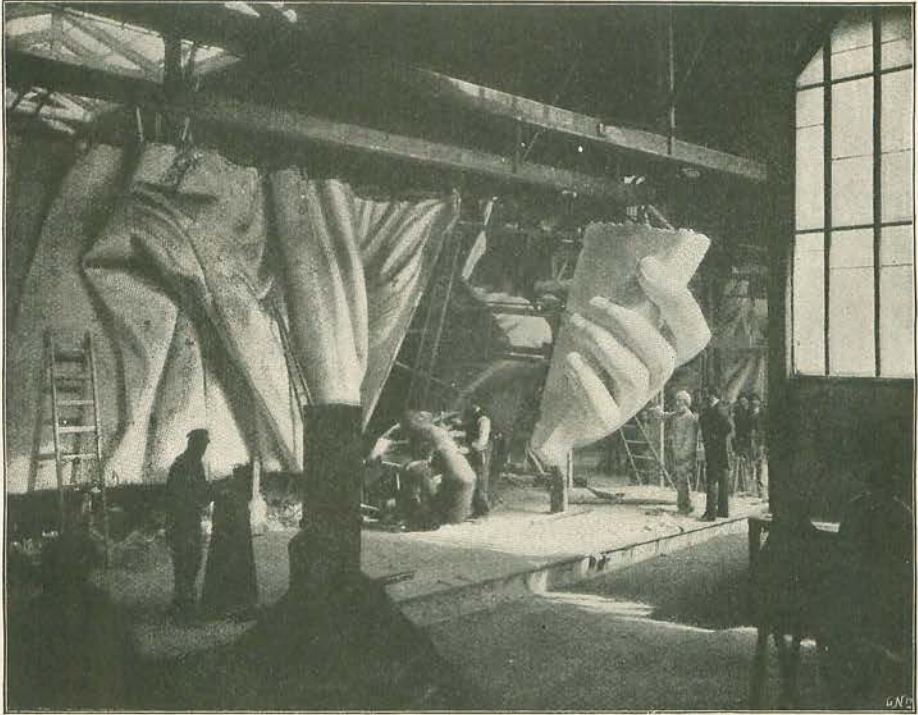
The model of the statue went through two stages of enlargement. The first model made by M. Bartholdi measured 2'11in., and was approved by the committee. This model was subsequently enlarged four times, the second figure measuring 8'50in. from head to foot. M. Bartholdi improved and altered it until, judging it to be perfect in symmetry and design, the figure was divided into sections. These sections were subsequently again enlarged four times, needless to add, with absolute mathematical precision.

Moulds of wood were then made of the

figure on the inside was designed by M. Eiffel, now of Eiffel Tower fame. The illustration on this page shows the cast of one of the enormous fingers; the workmen around seem like so many pigmies in comparison.

M. Bartholdi has given the greatest possible stability to the statue by utilizing the woman's drapery to give a broad base to the structure, so that it may stand the brunt of the strongest hurricane.

The head, which unfortunately was not photographed separately, is 14ft. high, and will accommodate no fewer than forty people, while the flame of the torch will hold fifteen people comfortably!



From a Photo. by]

THE LEFT HAND.

[Pierre Pettit, Paris.

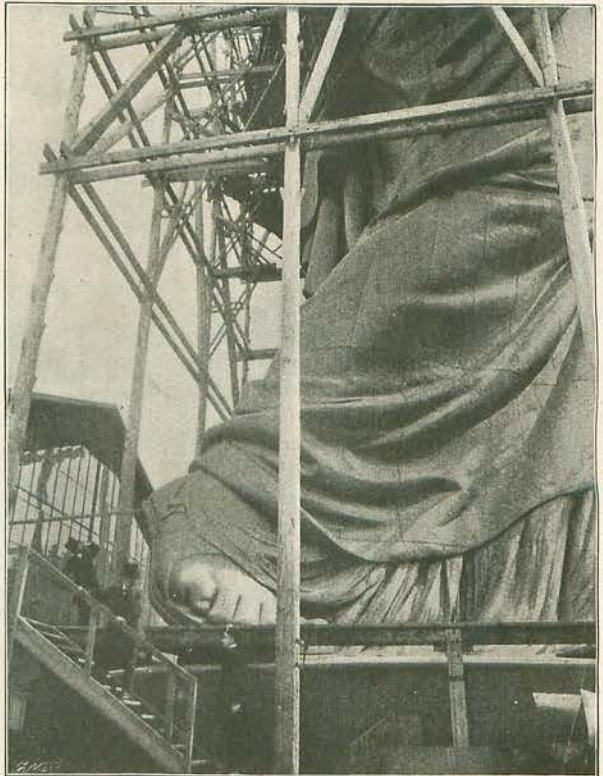
A gallery is built just above the hand at the base of and around the torch in such a manner as to enable visitors to gaze freely upon the magnificent view of the harbour, with its blue waters, its thousands of ships of all nationalities and sizes, backed by the house and dock studded shore.

It is interesting to note that, some time before the statue was completed, the right arm with the torch in its hand made a journey to America by itself, when it was exhibited at the Philadelphia Exhibition.

In all the statue embodies over 400,000lb. of copper and iron! The index finger measures 2'45m. in length, while the nail measures no less than 0'35m. by 0'65m. ; the eye is 0'65m. wide, and the nose measures 1'12m. from base to tip!

These amazing figures may easily be verified by travellers to the States, for a visit to the statue is generally included by sightseers on the other side of the Atlantic.

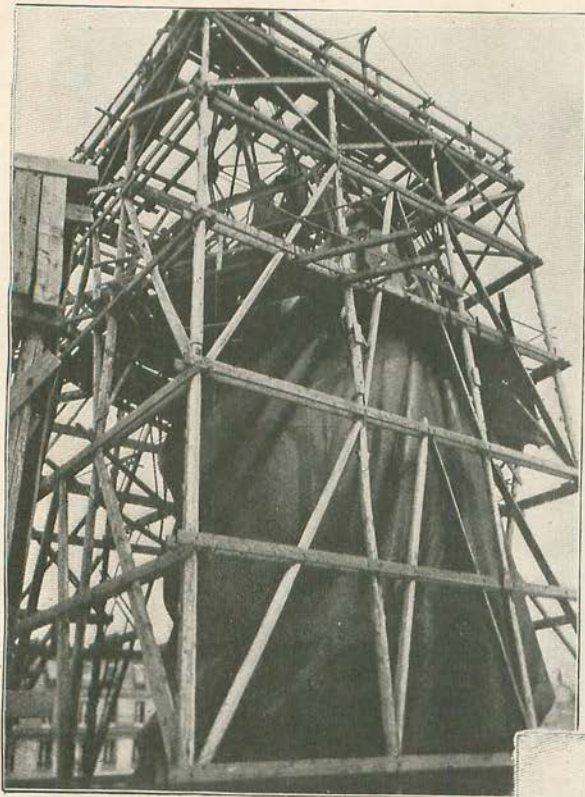
An excellent idea of the size of the various parts is exemplified by the



From a Photo. by]

THE RIGHT FOOT.

[Pierre Pettit, Paris.



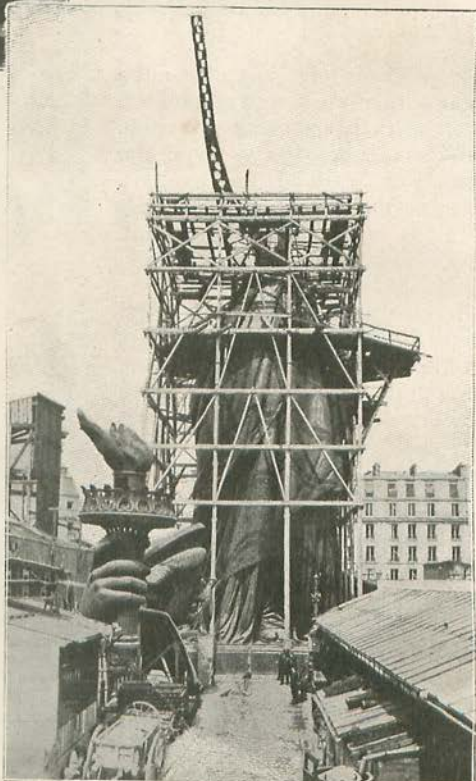
PART OF THE MASSIVE BODY, WITH SCAFFOLDING.  
From a Photo. by Pierre Petit, Paris.

titanic hand and equally titanic foot shown in the preceding two photos., whilst the last two pictures serve to illustrate two stages of advanced construction. In the last picture of all, the framework which is to receive the extended arm towers high above the scaffold. In this illustration, also, the hand holding the torch with its circular visitors' platform is easily distinguished on the left. The men standing on the ground afford an easy means of comparison in sizes, and if we take them as our standard measure, we can easily realize in our minds some idea of the enormous proportion before us.

The lights in the torch are extremely powerful, and illuminate the sky by means of highly polished reflectors. These powerful rays can easily be discerned some thirty or forty miles away, and are the first lights seen by ocean steamers nearing New York. When M. Bartholdi visited his work in a steamer shortly before the inauguration he exclaimed, "What a beautiful harbour! Look at that splendid bridge in the distance (alluding to Brooklyn Bridge). The two colossal works do not clash as I feared they might, for the distance softens the general effect of the

bridge upon the whole." After landing and examining his work with critical attention, he continued: "I am much pleased; it is a grand sight. I was very anxious about the formation of some of the lines—it is a success."

The dedication of the statue was attended with much ceremony. There was a grand military and civic procession on shore, and then the President and the most distinguished personages embarked on board thirty-seven steamers for Bedloe's Island. After a prayer and some music, M. de Lesseps delivered an address. This was followed by an address by Senator Evarts, announcing the presentation of the statue by France to the United States. The face, which had been shrouded by tri-coloured flags, was then unveiled amid a terrific din of cannon, steam-whistles, and bells. President Cleveland next formally accepted the statue, and the ceremony closed with the singing of the Old Hundredth Hymn.



ANOTHER VIEW SHOWING FRAMEWORK FOR RIGHT ARM; ALSO RIGHT HAND HOLDING TORCH—NOTE THE MEN ON THE GROUND.  
From a Photo. by Pierre Petit, Paris.