

Statue of Liberty

The **Statue of Liberty** (*Liberty Enlightening the World*; French: *La Liberté éclairant le monde*) is a colossal neoclassical sculpture on Liberty Island in New York Harbor within New York City, in the United States. The copper statue, a gift from the people of France to the people of the United States, was designed by French sculptor Frédéric Auguste Bartholdi and its metal framework was built by Gustave Eiffel. The statue was dedicated on October 28, 1886.

The statue is a figure of Libertas, a robed Roman liberty goddess. She holds a torch above her head with her right hand, and in her left hand carries a tabula ansata inscribed JULY IV MDCCLXXVI (July 4, 1776 in Roman numerals), the date of the U.S. Declaration of Independence. A broken shackle and chain lie at her feet as she walks forward, commemorating the recent national abolition of slavery.^[8] After its dedication, the statue became an icon of freedom and of the United States, seen as a symbol of welcome to immigrants arriving by sea.

Bartholdi was inspired by a French law professor and politician, Édouard René de Laboulaye, who is said to have commented in 1865 that any monument raised to U.S. independence would properly be a joint project of the French and U.S. peoples. The Franco-Prussian War delayed progress until 1875, when Laboulaye proposed that the French finance the statue and the U.S. provide the site and build the pedestal. Bartholdi completed the head and the torch-bearing arm before the statue was fully designed, and these pieces were exhibited for publicity at international expositions.

The torch-bearing arm was displayed at the Centennial Exposition in Philadelphia in 1876, and in Madison Square Park in Manhattan from 1876 to 1882. Fundraising proved difficult, especially for the Americans, and by 1885 work on the pedestal was threatened by lack of funds. Publisher Joseph Pulitzer, of the New York World, started a drive for donations to finish the project and attracted more than 120,000 contributors, most of whom gave less than a dollar. The statue was built in France, shipped overseas in crates, and assembled on the completed pedestal on what was then called Bedloe's Island. The statue's completion was marked by New York's first ticker-tape parade and a dedication ceremony presided over by President Grover Cleveland.

Statue of Liberty *Liberty Enlightening the World*



Location	<u>Liberty Island</u> <u>Manhattan</u> , <u>New York City</u> , New York, ^[1] U.S.
Coordinates	40°41'21"N 74°2'40"W
Height	Height of copper statue (to torch): 151 feet 1 inch (46 meters) From ground level to torch: 305 feet 1 inch (93 meters)

The statue was administered by the [United States Lighthouse Board](#) until 1901 and then by the [Department of War](#); since 1933 it has been maintained by the [National Park Service](#) as part of the [Statue of Liberty National Monument](#), and is a major tourist attraction. Public access to the balcony around the torch has been barred since 1916.

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Design and construction process

Origin

According to the [National Park Service](#), the idea of a monument presented by the French people to the United States was first proposed by [Édouard René de Laboulaye](#), president of the French Anti-Slavery Society and a prominent and important political thinker of his time. The project is traced to a mid-1865

Dedicated	October 28, 1886
Restored	1938, 1984–1986, 2011–2012
Sculptor	Frédéric Auguste Bartholdi
Visitors	3.2 million (in 2009) ^[2]
Governing body	U.S. National Park Service
Website	Statue of Liberty National Monument (https://www.nps.gov/stli)

UNESCO World Heritage Site

Type	Cultural
Criteria	i, vi
Designated	1984 (8th session)
Reference no.	307 (https://whc.unesco.org/en/list/307)
State Party	United States
Region	Europe and North America

U.S. National Monument

Designated	October 15, 1924
Designated by	President Calvin Coolidge ^[3]

U.S. National Register of Historic Places

Official name	The Statue of Liberty Enlightening the World ^{[4][5]}
Designated	September 14, 2017
Reference no.	100000829

New Jersey Register of Historic Places

Official name	Statue of Liberty National Monument, Ellis Island and Liberty Island
Designated	May 27, 1971

conversation between Laboulaye, a staunch abolitionist, and Frédéric Bartholdi, a sculptor. In after-dinner conversation at his home near Versailles, Laboulaye, an ardent supporter of the Union in the American Civil War, is supposed to have said: "If a monument should rise in the United States, as a memorial to their independence, I should think it only natural if it were built by united effort—a common work of both our nations."^[9] The National Park Service, in a 2000 report, however, deemed this a legend traced to an 1885 fundraising pamphlet, and that the statue was most likely conceived in 1870.^[10] In another essay on their website, the Park Service suggested that Laboulaye was minded to honor the Union victory and its consequences, "With the abolition of slavery and the Union's victory in the Civil War in 1865, Laboulaye's wishes of freedom and democracy were turning into a reality in the United States. In order to honor these achievements, Laboulaye proposed that a gift be built for the United States on behalf of France. Laboulaye hoped that by calling attention to the recent achievements of the United States, the French people would be inspired to call for their own democracy in the face of a repressive monarchy."^[11]

According to sculptor Frédéric Auguste Bartholdi, who later recounted the story, Laboulaye's alleged comment was not intended as a proposal, but it inspired Bartholdi.^[9] Given the repressive nature of the regime of Napoleon III, Bartholdi took no immediate action on the idea except to discuss it with Laboulaye. Bartholdi was in any event busy with other possible projects; in the late 1860s, he approached Isma'il Pasha, Khedive of Egypt, with a plan to build *Progress or Egypt Carrying the Light to Asia*,^[12] a huge lighthouse in the form of an ancient Egyptian female *fellaḥ* or peasant, robed and holding a torch aloft, at the northern entrance to the Suez Canal in Port Said. Sketches and models were made of the proposed work, though it was never erected. There was a classical precedent for the Suez proposal, the Colossus of Rhodes: an ancient bronze statue of the Greek god of the sun, Helios. This statue is believed to have been over 100 feet (30 m) high, and it similarly stood at a harbor entrance and carried a light to guide ships.^[13] Both the khedive and Lesseps declined the proposed statue from Bartholdi, citing the expensive cost.^[14] The Port Said Lighthouse was built instead, by François Coignet in 1869.

Any large project was further delayed by the Franco-Prussian War, in which Bartholdi served as a major of militia. In the war, Napoleon III was captured and deposed. Bartholdi's home province of Alsace was lost to the Prussians, and a more liberal republic was installed in France.^[9] As Bartholdi had been planning a trip to the United States, he and Laboulaye decided the time was right to discuss the idea with influential Americans.^[15] In June 1871, Bartholdi crossed the Atlantic, with letters of introduction signed by Laboulaye.^[16]

Reference no. 1535^[6]

New York City Landmark

Type	Individual
Designated	September 14, 1976 ^[7]

Reference no. 0931



Location within New York City



Location within New York (state)



The Roman goddess Libertas and Sol Invictus ("The Unconquered Sun") (shown here) both influenced the Statue of Liberty.

Arriving at New York Harbor, Bartholdi focused on Bedloe's Island (now named Liberty Island) as a site for the statue, struck by the fact that vessels arriving in New York had to sail past it. He was delighted to learn that the island was owned by the United States government—it had been ceded by the New York State Legislature in 1800 for harbor defense. It was thus, as he put it in a letter to Laboulaye: "land common to all the states."^[17] As well as meeting many influential New Yorkers, Bartholdi visited President Ulysses S. Grant, who assured him that it would not be difficult to obtain the site for the statue.^[18] Bartholdi crossed the United States twice by rail, and met many Americans who he thought would be sympathetic to the project.^[16] But he remained concerned that popular opinion on both sides of the Atlantic was insufficiently supportive of the proposal, and he and Laboulaye decided to wait before mounting a public campaign.^[19]

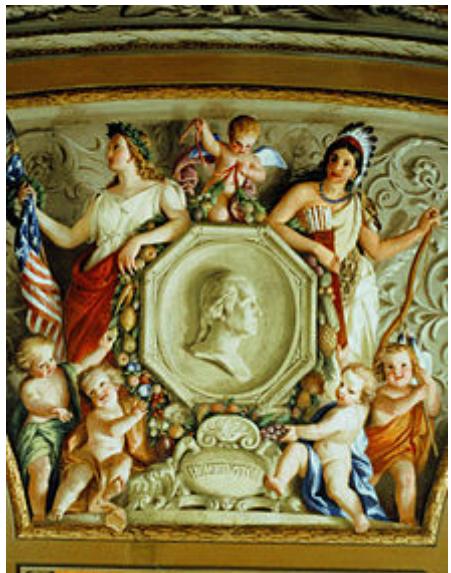
Bartholdi had made a first model of his concept in 1870.^[20] The son of a friend of Bartholdi's, U.S. artist John LaFarge, later maintained that Bartholdi made the first sketches for the statue during his U.S. visit at La Farge's Rhode Island studio. Bartholdi continued to develop the concept following his return to France.^[20] He also worked on a number of sculptures designed to bolster French patriotism after the defeat by the Prussians. One of these was the Lion of Belfort, a monumental sculpture carved in sandstone below the fortress of Belfort, which during the war had resisted a Prussian siege for over three months. The defiant lion, 73 feet (22 m) long and half that in height, displays an emotional quality characteristic of Romanticism, which Bartholdi would later bring to the Statue of Liberty.^[21]



Bartholdi's 1880 sculpture, Lion of Belfort

Design, style, and symbolism

Bartholdi and Laboulaye considered how best to express the idea of American liberty.^[22] In early American history, two female figures were frequently used as cultural symbols of the nation.^[23] One of these symbols, the personified Columbia, was seen as an embodiment of the United States in the manner that Britannia was identified with the United Kingdom, and Marianne came to represent France. Columbia had supplanted the traditional European personification of the Americas as an "Indian princess", which had come to be regarded as uncivilized and derogatory toward Americans.^[23] The other significant female icon in American culture was a representation of Liberty, derived from Libertas, the goddess of freedom widely worshipped in ancient Rome, especially among emancipated slaves. A Liberty figure adorned most American coins of the time,^[22] and representations of Liberty appeared in popular and civic art, including Thomas Crawford's Statue of Freedom (1863) atop the dome of the United States Capitol Building.^[22]



Detail from a 1855–56 fresco by Constantino Brumidi in the U.S. Capitol in Washington, D.C., showing two early symbols of America: Columbia (left) and the Indian princess

The statue's design evokes iconography evident in ancient history including the Egyptian goddess Isis, the ancient Greek deity of the same name, the Roman Columbia and the Christian iconography of the Virgin Mary.^{[24][25]}



Thomas Crawford's *Statue of Freedom* (1854–1857) tops the dome of the U.S. Capitol building in Washington, D.C.

Artists of the 18th and 19th centuries striving to evoke republican ideals commonly used representations of Libertas as an allegorical symbol.^[22] A figure of Liberty was also depicted on the Great Seal of France.^[22] However, Bartholdi and Laboulaye avoided an image of revolutionary liberty such as that depicted in Eugène Delacroix's famed *Liberty Leading the People* (1830). In this painting, which commemorates France's July Revolution, a half-clothed Liberty leads an armed mob over the bodies of the fallen.^[23] Laboulaye had no sympathy for revolution, and so Bartholdi's figure would be fully dressed in flowing robes.^[23] Instead of the impression of violence in the Delacroix work, Bartholdi wished to give the statue a peaceful appearance and chose a torch, representing progress, for the figure to hold.^[26]

Crawford's statue was designed in the early 1850s. It was originally to be crowned with a *pileus*, the cap given to emancipated slaves in ancient Rome. Secretary of War Jefferson Davis, a Southerner who would later serve as President of the Confederate States of America, was concerned that the *pileus* would be taken as an abolitionist symbol. He ordered that it be changed to a helmet.^[27] Delacroix's figure wears a *pileus*,^[23] and Bartholdi at first considered placing one on his figure as well. Instead, he used a *diadem*, or crown, to top its head.^[28] In so doing, he avoided a reference to Marianne, who invariably wears a *pileus*.^[29] The seven rays form a halo or *aureole*.^[30] They evoke the sun, the seven seas, and the seven continents,^[31] and represent another means, besides the torch, whereby Liberty enlightens the world.^[26]

Bartholdi's early models were all similar in concept: a female figure in neoclassical style representing liberty, wearing a *stola* and *pella* (gown and cloak, common in depictions of Roman goddesses) and holding a torch aloft. According to popular accounts, the face was modeled after that of Charlotte Beysser Bartholdi, the sculptor's mother,^[32] but Regis Huber, the curator of the Bartholdi Museum is on record as saying that this, as well as other similar speculations, have no basis in fact.^[33] He designed the figure with a strong, uncomplicated silhouette, which would be set off well by its dramatic harbor placement and allow passengers on vessels entering New York Bay to experience a changing perspective on the statue as they proceeded toward Manhattan. He gave it bold classical contours and applied simplified modeling, reflecting the huge scale of the project and its solemn purpose.^[26] Bartholdi wrote of his technique:

The surfaces should be broad and simple, defined by a bold and clear design, accentuated in the important places. The enlargement of the details or their multiplicity is to be feared. By exaggerating the forms, in order to render them more clearly visible, or by enriching them with details, we would destroy the proportion of the work. Finally, the model, like the design, should have a summarized character, such as one would give to a rapid sketch. Only it is necessary that this character should be the product of volition and study, and that the artist, concentrating his knowledge, should find the form and the line in its greatest simplicity.^[34]

Bartholdi made alterations in the design as the project evolved. Bartholdi considered having Liberty hold a broken chain, but decided this would be too divisive in the days after the Civil War. The erected statue does stride over a broken chain, half-hidden by her robes and difficult to see from the ground.^[28] Bartholdi was initially uncertain of what to place in Liberty's left hand; he settled on a *tabula ansata*,^[35] used to evoke the concept of law.^[36] Though Bartholdi greatly admired the United States Constitution, he chose to inscribe JULY IV MDCCLXXVI on the tablet, thus associating the date of the country's Declaration of Independence

with the concept of liberty.^[35]

Bartholdi interested his friend and mentor, architect Eugène Viollet-le-Duc, in the project.^[33] As chief engineer,^[33] Viollet-le-Duc designed a brick pier within the statue, to which the skin would be anchored.^[37] After consultations with the metalwork foundry Gaget, Gauthier & Co., Viollet-le-Duc chose the metal which would be used for the skin, copper sheets, and the method used to shape it, repoussé, in which the sheets were heated and then struck with wooden hammers.^{[33][38]} An advantage of this choice was that the entire statue would be light for its volume, as the copper need be only 0.094 inches (2.4 mm) thick. Bartholdi had decided on a height of just over 151 feet (46 m) for the statue, double that of Italy's Sancarlone and the German statue of Arminius, both made with the same method.^[39]



Liberty is depicted with a raised right foot, showing that she is walking forward amidst a broken shackle and chain.

Announcement and early work

By 1875, France was enjoying improved political stability and a recovering postwar economy. Growing interest in the upcoming Centennial Exposition in Philadelphia led Laboulaye to decide it was time to seek public support.^[40] In September 1875, he announced the project and the formation of the Franco-American Union as its fundraising arm. With the announcement, the statue was given a name, *Liberty Enlightening the World*.^[41] The French would finance the statue; Americans would be expected to pay for the pedestal.^[42] The announcement provoked a generally favorable reaction in France, though many Frenchmen resented the United States for not coming to their aid during the war with Prussia.^[41] French monarchists opposed the statue, if for no other reason than it was proposed by the liberal Laboulaye, who had recently been elected a senator for life.^[42] Laboulaye arranged events designed to appeal to the rich and powerful, including a special performance at the Paris Opera on April 25, 1876, that featured a new cantata by composer Charles Gounod. The piece was titled *La Liberté éclairant le monde*, the French version of the statue's announced name.^[41]

Initially focused on the elites, the Union was successful in raising funds from across French society. Schoolchildren and ordinary citizens gave, as did 181 French municipalities. Laboulaye's political allies supported the call, as did descendants of the French contingent in the American Revolutionary War. Less idealistically, contributions came from those who hoped for American support in the French attempt to build the Panama Canal. The copper may have come from multiple sources and some of it is said to have come from a mine in Visnes, Norway,^[43] though this has not been conclusively determined after testing samples.^[44] According to Cara Sutherland in her book on the statue for the Museum of the City of New York, 200,000 pounds (91,000 kg) was needed to build the statue, and the French copper industrialist Eugène Sécrétan donated 128,000 pounds (58,000 kg) of copper.^[45]



Stereoscopic image of right arm and torch of the Statue of Liberty, 1876 Centennial Exposition

Although plans for the statue had not been finalized, Bartholdi moved forward with fabrication of the right arm, bearing the torch, and the head. Work began at the Gaget, Gauthier & Co. workshop.^[46] In May 1876, Bartholdi traveled to the United States as a member of a French delegation to the Centennial Exhibition,^[47] and arranged for a huge painting of the statue to be shown in New York as part of the Centennial festivities.^[48] The arm did not arrive in Philadelphia until August; because of its late arrival, it was not listed in the exhibition catalogue, and while some reports correctly identified the work, others called it the "Colossal Arm" or "Bartholdi Electric Light". The exhibition grounds contained a number of monumental artworks to compete for fairgoers' interest, including an outsized fountain designed by Bartholdi.^[49] Nevertheless, the arm proved popular in the exhibition's waning days, and visitors would climb up to the balcony of the torch to view the fairgrounds.^[50] After the exhibition closed, the arm was transported to New York, where it remained on display in Madison Square Park for several years before it was returned to France to join the rest of the statue.^[50]

During his second trip to the United States, Bartholdi addressed a number of groups about the project, and urged the formation of American committees of the Franco-American Union.^[51] Committees to raise money to pay for the foundation and pedestal were formed in New York, Boston, and Philadelphia.^[52] The New York group eventually took on most of the responsibility for American fundraising and is often referred to as the "American Committee".^[53] One of its members was 19-year-old Theodore Roosevelt, the future governor of New York and president of the United States.^[51] On March 3, 1877, on his final full day in office, President Grant signed a joint resolution that authorized the President to accept the statue when it was presented by France and to select a site for it. President Rutherford B. Hayes, who took office the following day, selected the Bedloe's Island site that Bartholdi had proposed.^[54]

Construction in France

On his return to Paris in 1877, Bartholdi concentrated on completing the head, which was exhibited at the 1878 Paris World's Fair. Fundraising continued, with models of the statue put on sale. Tickets to view the construction activity at the Gaget, Gauthier & Co. workshop were also offered.^[55] The French government authorized a lottery; among the prizes were valuable silver plate and a terracotta model of the statue. By the end of 1879, about 250,000 francs had been raised.^[56]

The head and arm had been built with assistance from Viollet-le-Duc, who fell ill in 1879. He soon died, leaving no indication of how he intended to transition from the copper skin to his proposed masonry pier.^[57] The following year, Bartholdi was able to obtain the services of the innovative designer and builder Gustave Eiffel.^[55] Eiffel and his structural engineer, Maurice Koechlin, decided to abandon the pier and instead build an iron truss tower. Eiffel opted not to use a completely rigid structure, which would force stresses to accumulate in the skin and lead eventually to cracking. A secondary skeleton was attached to the center pylon, then, to enable the statue to move slightly in the winds of New York Harbor and as the metal expanded on hot summer days, he loosely connected the support structure to the skin using flat iron bars^[33] which culminated in a mesh of metal straps, known as "saddles", that were riveted to the skin, providing firm support. In a labor-intensive process, each saddle had to be crafted individually.^{[58][59]} To prevent galvanic corrosion between the copper skin and the iron support structure, Eiffel insulated the skin with asbestos impregnated with shellac.^[60]



The statue's head on exhibit at the Paris World's Fair, 1878

Eiffel's design made the statue one of the earliest examples of curtain wall construction, in which the exterior of the structure is not load bearing, but is instead supported by an interior framework. He included two interior spiral staircases, to make it easier for visitors to reach the observation point in the crown.^[61] Access to an observation platform surrounding the torch was also provided, but the narrowness of the arm allowed for only a single ladder, 40 feet (12 m) long.^[62] As the pylon tower arose, Eiffel and Bartholdi coordinated their work carefully so that completed segments of skin would fit exactly on the support structure.^[63] The components of the pylon tower were built in the Eiffel factory in the nearby Parisian suburb of Levallois-Perret.^[64]

The change in structural material from masonry to iron allowed Bartholdi to change his plans for the statue's assembly. He had originally expected to assemble the skin on-site as the masonry pier was built; instead, he decided to build the statue in France and have it disassembled and transported to the United States for reassembly in place on Bedloe's Island.^[65]

In a symbolic act, the first rivet placed into the skin, fixing a copper plate onto the statue's big toe, was driven by United States Ambassador to France Levi P. Morton.^[66] The skin was not, however, crafted in exact sequence from low to high; work proceeded on a number of segments simultaneously in a manner often confusing to visitors.^[67] Some work was performed by contractors—one of the fingers was made to Bartholdi's exacting specifications by a coppersmith in the southern French town of Montauban.^[68] By 1882, the statue was complete up to the waist, an event Bartholdi celebrated by inviting reporters to lunch on a platform built within the statue.^[69] Laboulaye died in 1883. He was succeeded as chairman of the French committee by Ferdinand de Lesseps, builder of the Suez Canal. The completed statue was formally presented to Ambassador Morton at a ceremony in Paris on July 4, 1884, and de Lesseps announced that the French government had agreed to pay for its transport to New York.^[70] The statue remained intact in Paris pending sufficient progress on the pedestal; by January 1885, this had occurred and the statue was disassembled and crated for its ocean voyage.^[71]

The committees in the United States faced great difficulties in obtaining funds for the construction of the pedestal. The Panic of 1873 had led to an economic depression that persisted through much of the decade. The Liberty statue project was not the only such undertaking that had difficulty raising money: construction of the obelisk later known as the Washington Monument sometimes stalled for years; it would ultimately take over three-and-a-half decades to complete.^[72] There was criticism both of Bartholdi's statue and of the fact that the gift required Americans to foot the bill for the pedestal. In the years following the Civil War, most Americans preferred realistic artworks depicting heroes and events from the nation's history, rather than allegorical works like the Liberty statue.^[72] There was also a feeling that Americans should design American public works—the selection of Italian-born Constantino Brumidi to decorate the Capitol had provoked intense criticism, even though he was a naturalized U.S. citizen.^[73] Harper's Weekly declared its wish that "M. Bartholdi and our French cousins had 'gone the whole figure' while they were about it, and given us statue and pedestal at once."^[74] The New York Times stated that "no true patriot can countenance any such expenditures for bronze females in the present state of our finances."^[75] Faced with these criticisms, the American committees took little action for several years.^[75]



Richard Morris Hunt's pedestal under construction in June 1885

Design

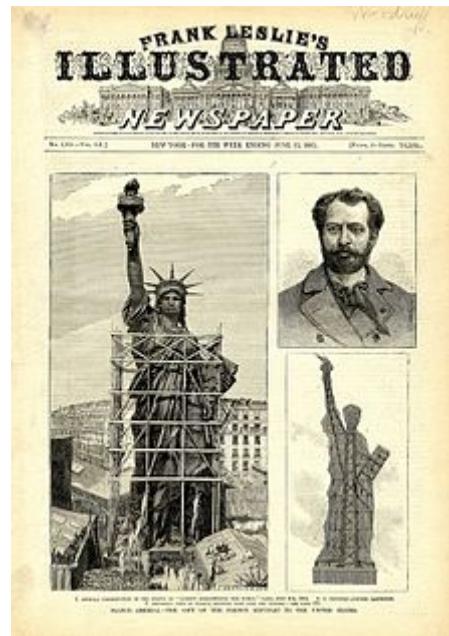
The foundation of Bartholdi's statue was to be laid inside Fort Wood, a disused army base on Bedloe's Island constructed between 1807 and 1811. Since 1823, it had rarely been used, though during the Civil War, it had served as a recruiting station.^[76] The fortifications of the structure were in the shape of an eleven-point star. The statue's foundation and pedestal were aligned so that it would face southeast, greeting ships entering the harbor from the Atlantic Ocean.^[77] In 1881, the New York committee commissioned Richard Morris Hunt to design the pedestal. Within months, Hunt submitted a detailed plan, indicating that he expected construction to take about nine months.^[78] He proposed a pedestal 114 feet (35 m) in height; faced with money problems, the committee reduced that to 89 feet (27 m).^[79]

Hunt's pedestal design contains elements of classical architecture, including Doric portals, as well as some elements influenced by Aztec architecture.^[33] The large mass is fragmented with architectural detail, in order to focus attention on the statue.^[79] In form, it is a truncated pyramid, 62 feet (19 m) square at the base and 39.4 feet (12.0 m) at the top. The four sides are identical in appearance. Above the door on each side, there are ten disks upon which Bartholdi proposed to place the coats of arms of the states (between 1876 and 1889, there were 38 U.S. states), although this was not done. Above that, a balcony was placed on each side, framed by pillars. Bartholdi placed an observation platform near the top of the pedestal, above which the statue itself rises.^[80] According to author Louis Auchincloss, the pedestal "craggily evokes the power of an ancient Europe over which rises the dominating figure of the Statue of Liberty".^[79] The committee hired former army General Charles Pomeroy Stone to oversee the construction work.^[81] Construction on the 15-foot-deep (4.6 m) foundation began in 1883, and the pedestal's cornerstone was laid in 1884.^[78] In Hunt's original conception, the pedestal was to have been made of solid granite. Financial concerns again forced him to revise his plans; the final design called for poured concrete walls, up to 20 feet (6.1 m) thick, faced with granite blocks.^{[82][83]} This Stony Creek granite came from the Beattie Quarry in Branford, Connecticut.^[84] The concrete mass was the largest poured to that time.^[83]

Norwegian immigrant civil engineer Joachim Goschen Giæver designed the structural framework for the Statue of Liberty. His work involved design computations, detailed fabrication and construction drawings, and oversight of construction. In completing his engineering for the statue's frame, Giæver worked from drawings and sketches produced by Gustave Eiffel.^[85]

Fundraising

Fundraising in the US for the pedestal had begun in 1882. The committee organized a large number of money-raising events.^[86] As part of one such effort, an auction of art and manuscripts, poet Emma Lazarus was asked to donate an original work. She initially declined, stating she could not write a poem about a statue. At the time, she was also involved in aiding refugees to New York who had fled Anti-Semitic pogroms in eastern Europe. These refugees were forced to live in conditions that the wealthy Lazarus had never experienced. She saw a way to express her empathy for these refugees in terms of the statue.^[87] The resulting sonnet, "The New Colossus", including the lines: "Give me your tired, your poor/Your huddled masses yearning to breathe free", is uniquely identified with the Statue of Liberty in American culture and is inscribed on a plaque in its museum.^[88]



Frank Leslie's Illustrated Newspaper, June 1885, showing (clockwise from left) woodcuts of the completed statue in Paris, Bartholdi, and the statue's interior structure

Even with these efforts, fundraising lagged. Grover Cleveland, the governor of New York, vetoed a bill to provide \$50,000 for the statue project in 1884. An attempt the next year to have Congress provide \$100,000, sufficient to complete the project, also failed. The New York committee, with only \$3,000 in the bank, suspended work on the pedestal. With the project in jeopardy, groups from other American cities, including Boston and Philadelphia, offered to pay the full cost of erecting the statue in return for relocating it.^[89]

Joseph Pulitzer, publisher of the New York World, a New York newspaper, announced a drive to raise \$100,000—the equivalent of \$2.3 million today.^[90] Pulitzer pledged to print the name of every contributor, no matter how small the amount given.^[91] The drive captured the imagination of New Yorkers, especially when Pulitzer began publishing the notes he received from contributors. "A young girl alone in the world" donated "60 cents, the result of self denial."^[92] One donor gave "five cents as a poor office boy's mite toward the Pedestal Fund." A group of children sent a dollar as "the money we saved to go to the circus with."^[93] Another dollar was given by a "lonely and very aged woman."^[92] Residents of a home for alcoholics in New York's rival city of Brooklyn—the cities would not merge until 1898—donated \$15; other drinkers helped out through donation boxes in bars and saloons.^[94] A kindergarten class in Davenport, Iowa, mailed the *World* a gift of \$1.35.^[92] As the donations flooded in, the committee resumed work on the pedestal.^[95]

Construction

On June 17, 1885, the French steamer Isère arrived in New York with the crates holding the disassembled statue on board. New Yorkers displayed their new-found enthusiasm for the statue. Two hundred thousand people lined the docks and hundreds of boats put to sea to welcome the ship.^{[96][97]} After five months of daily calls to donate to the statue fund, on August 11, 1885, the *World* announced that \$102,000 had been raised from 120,000 donors, and that 80 percent of the total had been received in sums of less than one dollar.^[98]

Even with the success of the fund drive, the pedestal was not completed until April 1886. Immediately thereafter, reassembly of the statue began. Eiffel's iron framework was anchored to steel I-beams within the concrete pedestal and assembled.^[99] Once this was done, the sections of skin were carefully attached.^[100] Due to the width of the pedestal, it was not possible to erect scaffolding, and workers dangled from ropes while installing the skin sections.^[101] Bartholdi had planned to put floodlights on the torch's balcony to illuminate it; a week before the dedication, the Army Corps of Engineers vetoed the proposal, fearing that ships' pilots passing the statue would be blinded. Instead, Bartholdi cut portholes in the torch—which was covered with gold leaf—and placed the lights inside them.^[102] A power plant was installed on the island to light the torch and for other electrical needs.^[103] After the skin was completed, landscape architect Frederick Law Olmsted, co-designer of Manhattan's Central Park and Brooklyn's Prospect Park, supervised a cleanup of Bedloe's Island in anticipation of the dedication.^[104] General Charles Stone claimed on the day of dedication that no man had died during the construction of the statue. This was not true, however, as Francis Longo, a thirty-nine year old Italian laborer, had been killed when an old wall fell on him.^[105]

Dedication

A ceremony of dedication was held on the afternoon of October 28, 1886. President Grover Cleveland, the former New York governor, presided over the event.^[106] On the morning of the dedication, a parade was held in New York City; estimates of the number of people who watched it ranged from several hundred thousand to a million. President Cleveland headed the procession, then stood in the reviewing stand to see bands and marchers from across America. General Stone was the grand marshal of the parade. The route began at Madison Square, once the venue for the arm, and proceeded to the Battery at the southern tip of

Manhattan by way of Fifth Avenue and Broadway, with a slight detour so the parade could pass in front of the *World* building on Park Row. As the parade passed the New York Stock Exchange, traders threw ticker tape from the windows, beginning the New York tradition of the ticker-tape parade.^[107]

A nautical parade began at 12:45 p.m., and President Cleveland embarked on a yacht that took him across the harbor to Bedloe's Island for the dedication.^[108] De Lesseps made the first speech, on behalf of the French committee, followed by the chairman of the New York committee, Senator William M. Evarts. A French flag draped across the statue's face was to be lowered to unveil the statue at the close of Evarts's speech, but Bartholdi mistook a pause as the conclusion and let the flag fall prematurely. The ensuing cheers put an end to Evarts's address.^[107] President Cleveland spoke next, stating that the statue's "stream of light shall pierce the darkness of ignorance and man's oppression until Liberty enlightens the world".^[109] Bartholdi, observed near the dais, was called upon to speak, but he declined. Orator Chauncey M. Depew concluded the speechmaking with a lengthy address.^[110]



*Unveiling of the Statue of Liberty
Enlightening the World* (1886) by
Edward Moran. Oil on canvas. The J.
Clarence Davies Collection, Museum
of the City of New York.

No members of the general public were permitted on the island during the ceremonies, which were reserved entirely for dignitaries. The only females granted access were Bartholdi's wife and de Lesseps's granddaughter; officials stated that they feared women might be injured in the crush of people. The restriction offended area suffragists, who chartered a boat and got as close as they could to the island. The group's leaders made speeches applauding the embodiment of Liberty as a woman and advocating women's right to vote.^[109] A scheduled fireworks display was postponed until November 1 because of poor weather.^[111]

Shortly after the dedication, *The Cleveland Gazette*, an African American newspaper, suggested that the statue's torch not be lit until the United States became a free nation "in reality":

"Liberty enlightening the world," indeed! The expression makes us sick. This government is a howling farce. It can not or rather *does not* protect its citizens within its *own* borders. Shove the Bartholdi statue, torch and all, into the ocean until the "liberty" of this country is such as to make it possible for an inoffensive and industrious colored man to earn a respectable living for himself and family, without being ku-kluxed, perhaps murdered, his daughter and wife outraged, and his property destroyed. The idea of the "liberty" of this country "enlightening the world," or even Patagonia, is ridiculous in the extreme.^[112]

After dedication

Lighthouse Board and War Department (1886–1933)

When the torch was illuminated on the evening of the statue's dedication, it produced only a faint gleam, barely visible from Manhattan. The *World* characterized it as "more like a glowworm than a beacon."^[103] Bartholdi suggested gilding the statue to increase its ability to reflect light, but this proved too expensive. The United States Lighthouse Board took over the Statue of Liberty in 1887 and pledged to install

equipment to enhance the torch's effect; in spite of its efforts, the statue remained virtually invisible at night. When Bartholdi returned to the United States in 1893, he made additional suggestions, all of which proved ineffective. He did successfully lobby for improved lighting within the statue, allowing visitors to better appreciate Eiffel's design.^[103] In 1901, President Theodore Roosevelt, once a member of the New York committee, ordered the statue's transfer to the War Department, as it had proved useless as a lighthouse.^[113] A unit of the Army Signal Corps was stationed on Bedloe's Island until 1923, after which military police remained there while the island was under military jurisdiction.^[114]

Wars and other upheavals in Europe prompted large-scale emigration to the United States in the late 19th and early 20th century; many entered through New York and saw the statue not as a symbol of enlightenment, as Bartholdi had intended, but as a sign of welcome to their new home. The association with immigration only became stronger when an immigrant processing station was opened on nearby Ellis Island. This view was consistent with Lazarus's vision in her sonnet—she described the statue as "Mother of Exiles"—but her work had become obscure. In 1903, the sonnet was engraved on a plaque that was affixed to the base of the statue.^[115]

Oral histories of immigrants record their feelings of exhilaration on first viewing the Statue of Liberty. One immigrant who arrived from Greece recalled:

I saw the Statue of Liberty. And I said to myself, "Lady, you're such a beautiful! [sic] You opened your arms and you get all the foreigners here. Give me a chance to prove that I am worth it, to do something, to be someone in America." And always that statue was on my mind.^[116]

The statue rapidly became a landmark.^[116] Originally, it was a dull copper color, but shortly after 1900 a green patina, also called verdigris, caused by the oxidation of the copper skin, began to spread. As early as 1902 it was mentioned in the press; by 1906 it had entirely covered the statue.^[117] Believing that the patina was evidence of corrosion, Congress authorized US\$62,800 (equivalent to \$1,809,000 in 2020) for various repairs, and to paint the statue both inside and out.^[118] There was considerable public protest against the proposed exterior painting.^[119] The Army Corps of Engineers studied the patina for any ill effects to the statue and concluded that it protected the skin, "softened the outlines of the Statue and made it beautiful."^[120] The statue was painted only on the inside. The Corps of Engineers also installed an elevator to take visitors from the base to the top of the pedestal.^[120]

On July 30, 1916, during World War I, German saboteurs set off a disastrous explosion on the Black Tom peninsula in Jersey City, New Jersey, in what is now part of Liberty State Park, close to Bedloe's Island. Carloads of dynamite and other explosives that were being sent to Britain and France for their war efforts were detonated. The statue sustained minor damage, mostly to the torch-bearing right arm, and was closed for ten days. The cost to repair the statue and buildings on the island was about \$100,000 (equivalent to about \$2,380,000 in 2020). The narrow ascent to the torch was closed for public-safety reasons, and it has remained closed ever since.^[110]



Government poster using the Statue of Liberty to promote the sale of Liberty Bonds



Bedloe's Island in 1927, showing the statue and army buildings. The eleven-pointed walls of Fort Wood, which still form the statue's base, are visible.

That same year, Ralph Pulitzer, who had succeeded his father Joseph as publisher of the *World*, began a drive to raise \$30,000 (equivalent to \$713,000 in 2020) for an exterior lighting system to illuminate the statue at night. He claimed over 80,000 contributors, but failed to reach the goal. The difference was quietly made up by a gift from a wealthy donor—a fact that was not revealed until 1936. An underwater power cable brought electricity from the mainland and floodlights were placed along the walls of Fort Wood. Gutzon Borglum, who later sculpted Mount Rushmore, redesigned the torch, replacing much of the original copper with stained glass. On December 2, 1916, President Woodrow Wilson pressed the telegraph key that turned on the lights, successfully illuminating the statue.^[121]

After the United States entered World War I in 1917, images of the statue were heavily used in both recruitment posters and the Liberty bond drives that urged American citizens to support the war financially. This impressed upon the public the war's stated purpose—to secure liberty—and served as a reminder that embattled France had given the United States the statue.^[122]

In 1924, President Calvin Coolidge used his authority under the Antiquities Act to declare the statue a national monument.^[113] A suicide occurred five years later when a man climbed out of one of the windows in the crown and jumped to his death.^[123]

Early National Park Service years (1933–1982)

In 1933, President Franklin Roosevelt ordered the statue to be transferred to the National Park Service (NPS). In 1937, the NPS gained jurisdiction over the rest of Bedloe's Island.^[113] With the Army's departure, the NPS began to transform the island into a park.^[124] The Works Progress Administration (WPA) demolished most of the old buildings, regraded and reseeded the eastern end of the island, and built granite steps for a new public entrance to the statue from its rear. The WPA also carried out restoration work within the statue, temporarily removing the rays from the statue's halo so their rusted supports could be replaced. Rusted cast-iron steps in the pedestal were replaced with new ones made of reinforced concrete;^[125] the upper parts of the stairways within the statue were replaced, as well. Copper sheathing was installed to prevent further damage from rainwater that had been seeping into the pedestal.^[126] The statue was closed to the public from May until December 1938.^[125]

During World War II, the statue remained open to visitors, although it was not illuminated at night due to wartime blackouts. It was lit briefly on December 31, 1943, and on D-Day, June 6, 1944, when its lights flashed "dot-dot-dot-dash", the Morse code for V, for victory. New, powerful lighting was installed in 1944–1945, and beginning on V-E Day, the statue was once again illuminated after sunset. The lighting was for only a few hours each evening, and it was not until 1957 that the statue was illuminated every night, all night.^[127] In 1946, the interior of the statue within reach of visitors was coated with a special plastic so that graffiti could be washed away.^[126]

In 1956, an Act of Congress officially renamed Bedloe's Island as Liberty Island, a change advocated by Bartholdi generations earlier. The act also mentioned the efforts to found an American Museum of Immigration on the island, which backers took as federal approval of the project, though the government was slow to grant funds for it.^[128] Nearby Ellis Island was made part of the Statue of Liberty National Monument by proclamation of President Lyndon Johnson in 1965.^[113] In 1972, the immigration museum,

in the statue's base, was finally opened in a ceremony led by President Richard Nixon. The museum's backers never provided it with an endowment to secure its future and it closed in 1991 after the opening of an immigration museum on Ellis Island.^[99]

In 1970, Ivy Bottini led a demonstration at the statue where she and others from the National Organization for Women's New York chapter draped an enormous banner over a railing which read "WOMEN OF THE WORLD UNITE!"^{[129][130]}

Beginning December 26, 1971, 15 anti-Vietnam War veterans occupied the statue, flying a US flag upside down from her crown. They left December 28 following a federal court order.^[131] The statue was also several times taken over briefly by demonstrators publicizing causes such as Puerto Rican independence, opposition to abortion, and opposition to US intervention in Grenada. Demonstrations with the permission of the Park Service included a Gay Pride Parade rally and the annual Captive Baltic Nations rally.^[132]

A powerful new lighting system was installed in advance of the American Bicentennial in 1976. The statue was the focal point for Operation Sail, a regatta of tall ships from all over the world that entered New York Harbor on July 4, 1976, and sailed around Liberty Island.^[133] The day concluded with a spectacular display of fireworks near the statue.^[134]

Renovation and rededication (1982–2000)



July 4, 1986: First Lady Nancy Reagan (in red) reopens the statue to the public.

The statue was examined in great detail by French and American engineers as part of the planning for its centennial in 1986.^[135] In 1982, it was announced that the statue was in need of considerable restoration. Careful study had revealed that the right arm had been improperly attached to the main structure. It was swaying more and more when strong winds blew and there was a significant risk of structural failure. In addition, the head had been installed 2 feet (0.61 m) off center, and one of the rays was wearing a hole in the right arm when the statue moved in the wind. The armature structure was badly corroded, and about two percent of the exterior plates needed to be replaced.^[136] Although problems with the armature had been recognized as early as 1936, when cast iron replacements for some of the bars had been installed, much of the corrosion had been hidden by layers of paint applied over the years.^[137]

In May 1982, President Ronald Reagan announced the formation of the Statue of Liberty–Ellis Island Centennial Commission, led by Chrysler Corporation chair Lee Iacocca, to raise the funds needed to complete the work.^{[138][139][140]} Through its fundraising arm, the Statue of Liberty–Ellis Island Foundation, Inc., the group raised more than \$350 million in

donations for the renovations of both the Statue of Liberty and Ellis Island.^[141] The Statue of Liberty was one of the earliest beneficiaries of a cause marketing campaign. A 1983 promotion advertised that for each purchase made with an American Express card, the company would contribute one cent to the renovation of the statue. The campaign generated contributions of \$1.7 million to the restoration project.^[142]

In 1984, the statue was closed to the public for the duration of the renovation. Workers erected the world's largest free-standing scaffold,^[33] which obscured the statue from view. Liquid nitrogen was used to remove layers of paint that had been applied to the interior of the copper skin over decades, leaving two layers of coal tar, originally applied to plug leaks and prevent corrosion. Blasting with baking soda powder removed the tar without further damaging the copper.^[143] The restorers' work was hampered by the asbestos-based substance that Bartholdi had used—ineffectively, as inspections showed—to prevent galvanic corrosion. Workers within the statue had to wear protective gear, dubbed "Moon suits", with self-contained breathing

circuits.^[144] Larger holes in the copper skin were repaired, and new copper was added where necessary.^[145] The replacement skin was taken from a copper rooftop at Bell Labs, which had a patina that closely resembled the statue's; in exchange, the laboratory was provided some of the old copper skin for testing.^[146] The torch, found to have been leaking water since the 1916 alterations, was replaced with an exact replica of Bartholdi's unaltered torch.^[147] Consideration was given to replacing the arm and shoulder; the National Park Service insisted that they be repaired instead.^[148] The original torch was removed and replaced in 1986 with the current one, whose flame is covered in 24-karat gold.^[36] The torch reflects the Sun's rays in daytime and is lighted by floodlights at night.^[36]

The entire puddled iron armature designed by Gustave Eiffel was replaced. Low-carbon corrosion-resistant stainless steel bars that now hold the staples next to the skin are made of Ferralium, an alloy that bends slightly and returns to its original shape as the statue moves.^[149] To prevent the ray and arm making contact, the ray was realigned by several degrees.^[150] The lighting was again replaced—night-time illumination subsequently came from metal-halide lamps that send beams of light to particular parts of the pedestal or statue, showing off various details.^[151] Access to the pedestal, which had been through a nondescript entrance built in the 1960s, was renovated to create a wide opening framed by a set of monumental bronze doors with designs symbolic of the renovation.^[152] A modern elevator was installed, allowing handicapped access to the observation area of the pedestal.^[153] An emergency elevator was installed within the statue, reaching up to the level of the shoulder.^[154]

July 3–6, 1986, was designated "Liberty Weekend", marking the centennial of the statue and its reopening. President Reagan presided over the rededication, with French President François Mitterrand in attendance. July 4 saw a reprise of Operation Sail,^[155] and the statue was reopened to the public on July 5.^[156] In Reagan's dedication speech, he stated, "We are the keepers of the flame of liberty; we hold it high for the world to see."^[155]

Closures and reopenings (2001–present)



The Statue of Liberty on September 11, 2001 as the Twin Towers of the World Trade Center burn in the background

each day.^[157]

Immediately following the September 11 attacks, the statue and Liberty Island were closed to the public. The island reopened at the end of 2001, while the pedestal and statue remained off-limits. The pedestal reopened in August 2004,^[156] but the National Park Service announced that visitors could not safely be given access to the statue due to the difficulty of evacuation in an emergency. The Park Service adhered to that position through the remainder of the Bush administration.^[157] New York Congressman Anthony Weiner made the statue's reopening a personal crusade.^[158] On May 17, 2009, President Barack Obama's Secretary of the Interior, Ken Salazar, announced that as a "special gift" to America, the statue would be reopened to the public as of July 4, but that only a limited number of people would be permitted to ascend to the crown

The statue, including the pedestal and base, closed on October 29, 2011, for installation of new elevators and staircases and to bring other facilities, such as restrooms, up to code. The statue was reopened on October 28, 2012,^{[1][159][160]} but then closed again a day later in advance of Hurricane Sandy.^[161] Although the storm did not harm the statue, it destroyed some of the infrastructure on both Liberty and Ellis Islands, including the dock used by the ferries that ran to Liberty and Ellis Islands. On November 8, 2012, a Park Service spokesperson announced that both islands would remain closed for an indefinite period for repairs to be done.^[162] Since Liberty Island had no electricity, a generator was installed to power



The new staircase to the crown

temporary floodlights to illuminate the statue at night. The superintendent of Statue of Liberty National Monument, David Luchsinger—whose home on the island was severely damaged—stated that it would be "optimistically ... months" before the island was reopened to the public.^[163] The statue and Liberty Island reopened to the public on July 4, 2013.^[164] Ellis Island remained closed for repairs for several more months but reopened in late October 2013.^[165]

shutdowns and protests, as well as for disease pandemics. During the October 2013 United States federal government shutdown, Liberty Island and other federally funded sites were closed.^[166] In addition, Liberty Island was briefly closed on July 4, 2018, after a woman protesting against American immigration policy climbed onto the statue.^[167] However, the island remained open during the 2018–19 United States federal government shutdown because the Statue of Liberty–Ellis Island Foundation had donated funds.^[168] It closed beginning on March 16, 2020, due to the COVID-19 pandemic.^[169] On July 20, 2020, the Statue of Liberty reopened partially under New York City's Phase IV guidelines, with Ellis Island remaining closed.^{[170][171]}

On October 7, 2016, construction started on the new Statue of Liberty Museum on Liberty Island.^[172] The new \$70 million, 26,000-square-foot (2,400 m²) museum may be visited by all who come to the island,^[173] as opposed to the museum in the pedestal, which only 20% of the island's visitors had access to.^[172] The new museum, designed by FXFOWLE Architects, is integrated with the surrounding parkland.^{[174][175]} Diane von Fürstenberg headed the fundraising for the museum, and the project received over \$40 million in fundraising by groundbreaking.^[174] The museum opened on May 16, 2019.^{[176][177]}



The Statue of Liberty's original torch displayed in the Statue of Liberty Museum

Access and attributes

Location and access



Tourists aboard a Circle Line ferry arriving at Liberty Island, June 1973

The statue is situated in Upper New York Bay on Liberty Island south of Ellis Island, which together comprise the Statue of Liberty National Monument. Both islands were ceded by New York to the federal government in 1800.^[178] As agreed in an 1834 compact between New York and New Jersey that set the state border at the bay's midpoint, the original islands remain New York territory though located on the New Jersey side of the state line. Liberty Island is one of the islands that are part of the borough of Manhattan in New York. Land created by reclamation added to the 2.3-acre (0.93 ha) original island at Ellis Island is New Jersey territory.^[179]

No charge is made for entrance to the national monument, but there is a cost for the ferry service that all visitors must use,^[180] as private boats may not dock at the island. A concession was granted in 2007 to Statue Cruises to operate the transportation and ticketing facilities, replacing Circle Line, which had operated the service since 1953.^[181] The ferries, which depart from Liberty State Park in Jersey City and the Battery in Lower Manhattan, also stop at Ellis Island when it is open to the public, making a combined trip possible.^[182] All ferry riders are subject to security screening, similar to airport procedures, prior to boarding.^[183]

Visitors intending to enter the statue's base and pedestal must obtain a complimentary museum/pedestal ticket along with their ferry ticket.^{[180][184]} Those wishing to climb the staircase within the statue to the crown purchase a special ticket, which may be reserved up to a year in advance. A total of 240 people per day are permitted to ascend: ten per group, three groups per hour. Climbers may bring only medication and cameras—lockers are provided for other items—and must undergo a second security screening.^[185]

Inscriptions, plaques, and dedications

There are several plaques and dedicatory tablets on or near the Statue of Liberty.

- A plaque on the copper just under the figure in front declares that it is a colossal statue representing Liberty, designed by Bartholdi and built by the Paris firm of Gaget, Gauthier et Cie (*Cie* is the French abbreviation analogous to *Co.*).^[186]
- A presentation tablet, also bearing Bartholdi's name, declares the statue is a gift from the people of the Republic of France that honors "the Alliance of the two Nations in achieving the Independence of the United States of America and attests their abiding friendship."^[186]
- A tablet placed by the American Committee commemorates the fundraising done to build the pedestal.^[186]
- The cornerstone bears a plaque placed by the Freemasons.^[186]
- In 1903, a bronze tablet that bears the text of Emma Lazarus's sonnet, "The New Colossus" (1883), was presented by friends of the poet. Until the 1986 renovation, it was mounted inside the pedestal; later, it resided in the Statue of Liberty Museum, in the base.^[186]
- "The New Colossus" tablet is accompanied by a tablet given by the Emma Lazarus Commemorative Committee in 1977, celebrating the poet's life.^[186]



The Statue of Liberty stands on Liberty Island

A group of statues stands at the western end of the island, honoring those closely associated with the Statue of Liberty. Two Americans—Pulitzer and Lazarus—and three Frenchmen—Bartholdi, Eiffel, and Laboulaye—are depicted. They are the work of Maryland sculptor Phillip Ratner.^[187]

Historical designations

President Calvin Coolidge officially designated the Statue of Liberty as part of the Statue of Liberty National Monument in 1924.^{[3][188]} The monument was expanded to also include Ellis Island in 1965.^{[189][190]} The following year, the Statue of Liberty and Ellis Island were jointly added to the National

Register of Historic Places,^[191] and the statue individually in 2017.^[5] On the sub-national level, the Statue of Liberty National Monument was added to the New Jersey Register of Historic Places in 1971,^[6] and was made a New York City designated landmark in 1976.^[7]

In 1984, the Statue of Liberty was designated a UNESCO World Heritage Site. The UNESCO "Statement of Significance" describes the statue as a "masterpiece of the human spirit" that "endures as a highly potent symbol—inspiring contemplation, debate and protest—of ideals such as liberty, peace, human rights, abolition of slavery, democracy and opportunity."^[192]

Measurements

Feature ^[77]	Imperial	Metric
Height of copper statue	151 ft 1 in	46 m
Foundation of pedestal (ground level) to tip of torch	305 ft 1 in	93 m
Heel to top of head	111 ft 1 in	34 m
Height of hand	16 ft 5 in	5 m
Index finger	8 ft 1 in	2.44 m
Circumference at second joint	3 ft 6 in	1.07 m
Head from chin to cranium	17 ft 3 in	5.26 m
Head thickness from ear to ear	10 ft 0 in	3.05 m
Distance across the eye	2 ft 6 in	0.76 m
Length of nose	4 ft 6 in	1.48 m
Right arm length	42 ft 0 in	12.8 m
Right arm greatest thickness	12 ft 0 in	3.66 m
Thickness of waist	35 ft 0 in	10.67 m
Width of mouth	3 ft 0 in	0.91 m
Tablet, length	23 ft 7 in	7.19 m
Tablet, width	13 ft 7 in	4.14 m
Tablet, thickness	2 ft 0 in	0.61 m
Height of pedestal	89 ft 0 in	27.13 m
Height of foundation	65 ft 0 in	19.81 m
Weight of copper used in statue	60,000 pounds	27.22 tonnes
Weight of steel used in statue	250,000 pounds	113.4 tonnes
Total weight of statue	450,000 pounds	204.1 tonnes
Thickness of copper sheeting	3/32 of an inch	2.4 mm



As viewed from the ground on Liberty Island

Depictions

Hundreds of replicas of the Statue of Liberty are displayed worldwide.^[193] A smaller version of the statue, one-fourth the height of the original, was given by the American community in Paris to that city. It now stands on the Île aux Cygnes, facing west toward her larger sister.^[193] A replica 30 feet (9.1 m) tall stood atop the Liberty Warehouse on West 64th Street in Manhattan for many years;^[193] it now resides at the Brooklyn Museum.^[194] In a patriotic tribute, the Boy Scouts of America, as part of their Strengthen the Arm of Liberty campaign in 1949–1952, donated about two hundred replicas of the statue, made of stamped copper and 100 inches (2.5 m) in height, to states and municipalities across the United States.^[195] Though not a true replica, the statue known as the Goddess of Democracy temporarily erected during the Tiananmen Square protests of 1989 was similarly inspired by French democratic traditions—the sculptors took care to avoid a direct imitation of the Statue of Liberty.^[196] Among other recreations of New York City structures, a replica of the statue is part of the exterior of the New York-New York Hotel and Casino in Las Vegas.^[197]

As an American icon, the Statue of Liberty has been depicted on the country's coinage and stamps. It appeared on commemorative coins issued to mark its 1986 centennial, and on New York's 2001 entry in the state quarters series.^[198] An image of the statue was chosen for the American Eagle platinum bullion coins in 1997, and it was placed on the reverse, or tails, side of the Presidential Dollar series of circulating coins.^[31] Two images of the statue's torch appear on the current ten-dollar bill.^[199] The statue's intended photographic depiction on a 2010 forever stamp proved instead to be of the replica at the Las Vegas casino.^[200]

Depictions of the statue have been used by many regional institutions. Between 1986^[201] and 2000,^[202] New York State issued license plates with an outline of the statue.^{[201][202]} The Women's National Basketball Association's New York Liberty use both the statue's name and its image in their logo, in which the torch's flame doubles as a basketball.^[203] The New York Rangers of the National Hockey League depicted the statue's head on their third jersey, beginning in 1997.^[204] The National Collegiate Athletic Association's 1996 Men's Basketball Final Four, played at New Jersey's Meadowlands Sports Complex, featured the statue in its logo.^[205] The Libertarian Party of the United States uses the statue in its emblem.^[206]

The statue is a frequent subject in popular culture. In music, it has been evoked to indicate support for American policies, as in Toby Keith's song "Courtesy of the Red, White and Blue (The Angry American)", and in opposition, appearing on the cover of the Dead Kennedys' album *Bedtime for Democracy*, which protested the Reagan administration.^[207] In film, the torch is the setting for the climax of director Alfred Hitchcock's 1942 movie *Saboteur*.^[208] The statue makes one of its most famous cinematic appearances in the 1968 picture *Planet of the Apes*, in which it is seen half-buried in sand.^{[207][209]} It is knocked over in the science-fiction film *Independence Day*^[210] and in *Cloverfield* the head is ripped off.^[211] In Jack Finney's time-travel novel *Time and Again*, the right arm of the statue, on display in the early 1880s in Madison Square Park, plays a crucial role.^[212] Robert Holdstock, consulting editor of *The Encyclopedia of Science Fiction*, wondered in 1979:

Where would science fiction be without the Statue of Liberty? For decades it has towered or crumbled above the wastelands of deserted Earth—giants have uprooted it, aliens have found it curious ... the symbol of Liberty, of optimism, has become a symbol of science fiction's pessimistic view of the future.^[213]



A replica of the Statue of Liberty forms part of the exterior decor at the New York-New York Hotel and Casino on the Las Vegas Strip. Head of Liberty, U.S. airmail stamp, 1971 issue



Reverse side of a Presidential Dollar coin

See also

- [List of statues by height](#)
- [List of the tallest statues in the United States](#)
- [Place des États-Unis, in Paris, France](#)
- [The Statue of Liberty \(film\), a 1985 Ken Burns documentary film](#)
- [Statues and sculptures in New York City](#)



Approximate heights of various notable statues:

1. [Statue of Unity](#) 240 m (790 ft) (incl. 58 m (190 ft) base)
2. [Spring Temple Buddha](#) 153 m (502 ft) (incl. 25 m (82 ft) pedestal and 20 m (66 ft) throne)
3. [Statue of Liberty](#) 93 m (305 ft) (incl. 47 m (154 ft) pedestal)
4. [The Motherland Calls](#) 87 m (285 ft) (incl. 2 m (6 ft 7 in) pedestal)
5. [Christ the Redeemer](#) 38 m (125 ft) (incl. 8 m (26 ft) pedestal)
6. [Michelangelo's David](#) 5.17 m (17.0 ft) (excl. 2.5 m (8 ft 2 in) plinth)

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External links

- Statue of Liberty National Monument (<http://www.nps.gov/stli/index.htm>)
- Statue of Liberty–Ellis Island Foundation (<http://statueofliberty.org/>)
- Statue of Liberty – UNESCO World Heritage (<https://whc.unesco.org/en/list/307/>)
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- Views from the webcams affixed to the Statue of Liberty (http://www.earthcam.com/usa/newyork/statueofliberty/?cam=liberty_hd)
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- Front page of *The Evening Post* (New York) extensively describing October 28, 1886 dedication
- Statue of Liberty (<https://structurae.net/structures/data/index.cfm?ID=20000068>) at *Structurae*
- Historic American Engineering Record (HAER) No. NY-138, "Statue of Liberty, Liberty Island, Manhattan, New York, New York County, NY" (<https://loc.gov/pictures/item/ny1251/>), 404 photos, 59 color transparencies, 41 measured drawings, 10 data pages, 33 photo caption pages
- HAER No. NY-138-A, "Statue of Liberty, Administration Building" (<https://loc.gov/pictures/item/ny2026/>), 6 photos, 6 measured drawings, 1 photo caption page
- HAER No. NY-138-B, "Statue of Liberty, Concessions Building" (<https://loc.gov/pictures/item/ny2027/>), 12 photos, 6 measured drawings, 1 photo caption page
- The Statue of Liberty (<https://www.bbc.co.uk/programmes/b008xh3x>), BBC Radio 4 discussion with Robert Gildea, Kathleen Burk & John Keane (*In Our Time*, February 14, 2008)

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Statue of Liberty

The **Statue of Liberty** (*Liberty Enlightening the World*; French: *La Liberté éclairant le monde*) is a colossal neoclassical sculpture on Liberty Island in New York Harbor within New York City, in the United States. The copper statue, a gift from the people of France to the people of the United States, was designed by French sculptor Frédéric Auguste Bartholdi and its metal framework was built by Gustave Eiffel. The statue was dedicated on October 28, 1886.

The statue is a figure of Libertas, a robed Roman liberty goddess. She holds a torch above her head with her right hand, and in her left hand carries a tabula ansata inscribed JULY IV MDCCLXXVI (July 4, 1776 in Roman numerals), the date of the U.S. Declaration of Independence. A broken shackle and chain lie at her feet as she walks forward, commemorating the recent national abolition of slavery.^[8] After its dedication, the statue became an icon of freedom and of the United States, seen as a symbol of welcome to immigrants arriving by sea.

Bartholdi was inspired by a French law professor and politician, Édouard René de Laboulaye, who is said to have commented in 1865 that any monument raised to U.S. independence would properly be a joint project of the French and U.S. peoples. The Franco-Prussian War delayed progress until 1875, when Laboulaye proposed that the French finance the statue and the U.S. provide the site and build the pedestal. Bartholdi completed the head and the torch-bearing arm before the statue was fully designed, and these pieces were exhibited for publicity at international expositions.

The torch-bearing arm was displayed at the Centennial Exposition in Philadelphia in 1876, and in Madison Square Park in Manhattan from 1876 to 1882. Fundraising proved difficult, especially for the Americans, and by 1885 work on the pedestal was threatened by lack of funds. Publisher Joseph Pulitzer, of the New York World, started a drive for donations to finish the project and attracted more than 120,000 contributors, most of whom gave less than a dollar. The statue was built in France, shipped overseas in crates, and assembled on the completed pedestal on what was then called Bedloe's Island. The statue's completion was marked by New York's first ticker-tape parade and a dedication ceremony presided over by President Grover Cleveland.

Statue of Liberty *Liberty Enlightening the World*



Location	<u>Liberty Island</u> <u>Manhattan</u> , <u>New York City</u> , New York, ^[1] U.S.
Coordinates	40°41'21"N 74°2'40"W
Height	Height of copper statue (to torch): 151 feet 1 inch (46 meters) From ground level to torch: 305 feet 1 inch (93 meters)

The statue was administered by the [United States Lighthouse Board](#) until 1901 and then by the [Department of War](#); since 1933 it has been maintained by the [National Park Service](#) as part of the [Statue of Liberty National Monument](#), and is a major tourist attraction. Public access to the balcony around the torch has been barred since 1916.

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Design and construction process

Origin

According to the [National Park Service](#), the idea of a monument presented by the French people to the United States was first proposed by [Édouard René de Laboulaye](#), president of the French Anti-Slavery Society and a prominent and important political thinker of his time. The project is traced to a mid-1865

Dedicated	October 28, 1886
Restored	1938, 1984–1986, 2011–2012
Sculptor	Frédéric Auguste Bartholdi
Visitors	3.2 million (in 2009) ^[2]
Governing body	U.S. National Park Service
Website	Statue of Liberty National Monument (https://www.nps.gov/stli)

UNESCO World Heritage Site

Type	Cultural
Criteria	i, vi
Designated	1984 (8th session)
Reference no.	307 (https://whc.unesco.org/en/list/307)
State Party	United States
Region	Europe and North America

U.S. National Monument

Designated	October 15, 1924
Designated by	President Calvin Coolidge ^[3]

U.S. National Register of Historic Places

Official name	The Statue of Liberty Enlightening the World ^{[4][5]}
Designated	September 14, 2017
Reference no.	100000829

New Jersey Register of Historic Places

Official name	Statue of Liberty National Monument, Ellis Island and Liberty Island
Designated	May 27, 1971

conversation between Laboulaye, a staunch abolitionist, and Frédéric Bartholdi, a sculptor. In after-dinner conversation at his home near Versailles, Laboulaye, an ardent supporter of the Union in the American Civil War, is supposed to have said: "If a monument should rise in the United States, as a memorial to their independence, I should think it only natural if it were built by united effort—a common work of both our nations."^[9] The National Park Service, in a 2000 report, however, deemed this a legend traced to an 1885 fundraising pamphlet, and that the statue was most likely conceived in 1870.^[10] In another essay on their website, the Park Service suggested that Laboulaye was minded to honor the Union victory and its consequences, "With the abolition of slavery and the Union's victory in the Civil War in 1865, Laboulaye's wishes of freedom and democracy were turning into a reality in the United States. In order to honor these achievements, Laboulaye proposed that a gift be built for the United States on behalf of France. Laboulaye hoped that by calling attention to the recent achievements of the United States, the French people would be inspired to call for their own democracy in the face of a repressive monarchy."^[11]

According to sculptor Frédéric Auguste Bartholdi, who later recounted the story, Laboulaye's alleged comment was not intended as a proposal, but it inspired Bartholdi.^[9] Given the repressive nature of the regime of Napoleon III, Bartholdi took no immediate action on the idea except to discuss it with Laboulaye. Bartholdi was in any event busy with other possible projects; in the late 1860s, he approached Isma'il Pasha, Khedive of Egypt, with a plan to build *Progress or Egypt Carrying the Light to Asia*,^[12] a huge lighthouse in the form of an ancient Egyptian female *fellaḥ* or peasant, robed and holding a torch aloft, at the northern entrance to the Suez Canal in Port Said. Sketches and models were made of the proposed work, though it was never erected. There was a classical precedent for the Suez proposal, the Colossus of Rhodes: an ancient bronze statue of the Greek god of the sun, Helios. This statue is believed to have been over 100 feet (30 m) high, and it similarly stood at a harbor entrance and carried a light to guide ships.^[13] Both the khedive and Lesseps declined the proposed statue from Bartholdi, citing the expensive cost.^[14] The Port Said Lighthouse was built instead, by François Coignet in 1869.

Any large project was further delayed by the Franco-Prussian War, in which Bartholdi served as a major of militia. In the war, Napoleon III was captured and deposed. Bartholdi's home province of Alsace was lost to the Prussians, and a more liberal republic was installed in France.^[9] As Bartholdi had been planning a trip to the United States, he and Laboulaye decided the time was right to discuss the idea with influential Americans.^[15] In June 1871, Bartholdi crossed the Atlantic, with letters of introduction signed by Laboulaye.^[16]

Reference no. 1535^[6]

New York City Landmark

Type	Individual
Designated	September 14, 1976 ^[7]

Reference no. 0931



Location within New York City



Location within New York (state)



The Roman goddess Libertas and Sol Invictus ("The Unconquered Sun") (shown here) both influenced the Statue of Liberty.

Arriving at New York Harbor, Bartholdi focused on Bedloe's Island (now named Liberty Island) as a site for the statue, struck by the fact that vessels arriving in New York had to sail past it. He was delighted to learn that the island was owned by the United States government—it had been ceded by the New York State Legislature in 1800 for harbor defense. It was thus, as he put it in a letter to Laboulaye: "land common to all the states."^[17] As well as meeting many influential New Yorkers, Bartholdi visited President Ulysses S. Grant, who assured him that it would not be difficult to obtain the site for the statue.^[18] Bartholdi crossed the United States twice by rail, and met many Americans who he thought would be sympathetic to the project.^[16] But he remained concerned that popular opinion on both sides of the Atlantic was insufficiently supportive of the proposal, and he and Laboulaye decided to wait before mounting a public campaign.^[19]

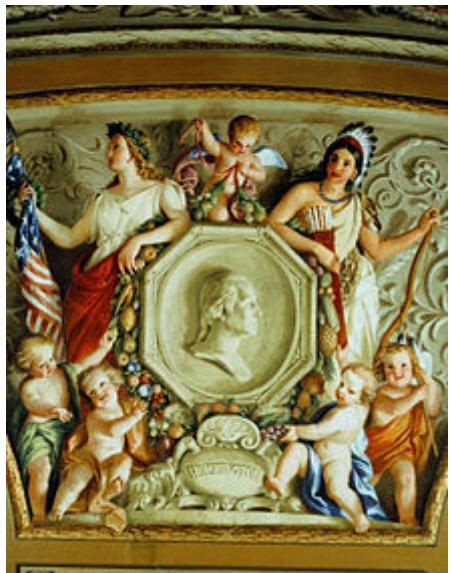
Bartholdi had made a first model of his concept in 1870.^[20] The son of a friend of Bartholdi's, U.S. artist John LaFarge, later maintained that Bartholdi made the first sketches for the statue during his U.S. visit at La Farge's Rhode Island studio. Bartholdi continued to develop the concept following his return to France.^[20] He also worked on a number of sculptures designed to bolster French patriotism after the defeat by the Prussians. One of these was the Lion of Belfort, a monumental sculpture carved in sandstone below the fortress of Belfort, which during the war had resisted a Prussian siege for over three months. The defiant lion, 73 feet (22 m) long and half that in height, displays an emotional quality characteristic of Romanticism, which Bartholdi would later bring to the Statue of Liberty.^[21]



Bartholdi's 1880 sculpture, Lion of Belfort

Design, style, and symbolism

Bartholdi and Laboulaye considered how best to express the idea of American liberty.^[22] In early American history, two female figures were frequently used as cultural symbols of the nation.^[23] One of these symbols, the personified Columbia, was seen as an embodiment of the United States in the manner that Britannia was identified with the United Kingdom, and Marianne came to represent France. Columbia had supplanted the traditional European personification of the Americas as an "Indian princess", which had come to be regarded as uncivilized and derogatory toward Americans.^[23] The other significant female icon in American culture was a representation of Liberty, derived from Libertas, the goddess of freedom widely worshipped in ancient Rome, especially among emancipated slaves. A Liberty figure adorned most American coins of the time,^[22] and representations of Liberty appeared in popular and civic art, including Thomas Crawford's Statue of Freedom (1863) atop the dome of the United States Capitol Building.^[22]



Detail from a 1855–56 fresco by Constantino Brumidi in the U.S. Capitol in Washington, D.C., showing two early symbols of America: Columbia (left) and the Indian princess

The statue's design evokes iconography evident in ancient history including the Egyptian goddess Isis, the ancient Greek deity of the same name, the Roman Columbia and the Christian iconography of the Virgin Mary.^{[24][25]}



Thomas Crawford's *Statue of Freedom* (1854–1857) tops the dome of the U.S. Capitol building in Washington, D.C.

Artists of the 18th and 19th centuries striving to evoke republican ideals commonly used representations of Libertas as an allegorical symbol.^[22] A figure of Liberty was also depicted on the Great Seal of France.^[22] However, Bartholdi and Laboulaye avoided an image of revolutionary liberty such as that depicted in Eugène Delacroix's famed *Liberty Leading the People* (1830). In this painting, which commemorates France's July Revolution, a half-clothed Liberty leads an armed mob over the bodies of the fallen.^[23] Laboulaye had no sympathy for revolution, and so Bartholdi's figure would be fully dressed in flowing robes.^[23] Instead of the impression of violence in the Delacroix work, Bartholdi wished to give the statue a peaceful appearance and chose a torch, representing progress, for the figure to hold.^[26]

Crawford's statue was designed in the early 1850s. It was originally to be crowned with a *pileus*, the cap given to emancipated slaves in ancient Rome. Secretary of War Jefferson Davis, a Southerner who would later serve as President of the Confederate States of America, was concerned that the *pileus* would be taken as an abolitionist symbol. He ordered that it be changed to a helmet.^[27] Delacroix's figure wears a *pileus*,^[23] and Bartholdi at first considered placing one on his figure as well. Instead, he used a *diadem*, or crown, to top its head.^[28] In so doing, he avoided a reference to Marianne, who invariably wears a *pileus*.^[29] The seven rays form a halo or *aureole*.^[30] They evoke the sun, the seven seas, and the seven continents,^[31] and represent another means, besides the torch, whereby Liberty enlightens the world.^[26]

Bartholdi's early models were all similar in concept: a female figure in neoclassical style representing liberty, wearing a *stola* and *pella* (gown and cloak, common in depictions of Roman goddesses) and holding a torch aloft. According to popular accounts, the face was modeled after that of Charlotte Beysser Bartholdi, the sculptor's mother,^[32] but Regis Huber, the curator of the Bartholdi Museum is on record as saying that this, as well as other similar speculations, have no basis in fact.^[33] He designed the figure with a strong, uncomplicated silhouette, which would be set off well by its dramatic harbor placement and allow passengers on vessels entering New York Bay to experience a changing perspective on the statue as they proceeded toward Manhattan. He gave it bold classical contours and applied simplified modeling, reflecting the huge scale of the project and its solemn purpose.^[26] Bartholdi wrote of his technique:

The surfaces should be broad and simple, defined by a bold and clear design, accentuated in the important places. The enlargement of the details or their multiplicity is to be feared. By exaggerating the forms, in order to render them more clearly visible, or by enriching them with details, we would destroy the proportion of the work. Finally, the model, like the design, should have a summarized character, such as one would give to a rapid sketch. Only it is necessary that this character should be the product of volition and study, and that the artist, concentrating his knowledge, should find the form and the line in its greatest simplicity.^[34]

Bartholdi made alterations in the design as the project evolved. Bartholdi considered having Liberty hold a broken chain, but decided this would be too divisive in the days after the Civil War. The erected statue does stride over a broken chain, half-hidden by her robes and difficult to see from the ground.^[28] Bartholdi was initially uncertain of what to place in Liberty's left hand; he settled on a *tabula ansata*,^[35] used to evoke the concept of law.^[36] Though Bartholdi greatly admired the United States Constitution, he chose to inscribe JULY IV MDCCLXXVI on the tablet, thus associating the date of the country's Declaration of Independence

with the concept of liberty.^[35]

Bartholdi interested his friend and mentor, architect Eugène Viollet-le-Duc, in the project.^[33] As chief engineer,^[33] Viollet-le-Duc designed a brick pier within the statue, to which the skin would be anchored.^[37] After consultations with the metalwork foundry Gaget, Gauthier & Co., Viollet-le-Duc chose the metal which would be used for the skin, copper sheets, and the method used to shape it, repoussé, in which the sheets were heated and then struck with wooden hammers.^{[33][38]} An advantage of this choice was that the entire statue would be light for its volume, as the copper need be only 0.094 inches (2.4 mm) thick. Bartholdi had decided on a height of just over 151 feet (46 m) for the statue, double that of Italy's Sancarlone and the German statue of Arminius, both made with the same method.^[39]



Liberty is depicted with a raised right foot, showing that she is walking forward amidst a broken shackle and chain.

Announcement and early work

By 1875, France was enjoying improved political stability and a recovering postwar economy. Growing interest in the upcoming Centennial Exposition in Philadelphia led Laboulaye to decide it was time to seek public support.^[40] In September 1875, he announced the project and the formation of the Franco-American Union as its fundraising arm. With the announcement, the statue was given a name, *Liberty Enlightening the World*.^[41] The French would finance the statue; Americans would be expected to pay for the pedestal.^[42] The announcement provoked a generally favorable reaction in France, though many Frenchmen resented the United States for not coming to their aid during the war with Prussia.^[41] French monarchists opposed the statue, if for no other reason than it was proposed by the liberal Laboulaye, who had recently been elected a senator for life.^[42] Laboulaye arranged events designed to appeal to the rich and powerful, including a special performance at the Paris Opera on April 25, 1876, that featured a new cantata by composer Charles Gounod. The piece was titled *La Liberté éclairant le monde*, the French version of the statue's announced name.^[41]

Initially focused on the elites, the Union was successful in raising funds from across French society. Schoolchildren and ordinary citizens gave, as did 181 French municipalities. Laboulaye's political allies supported the call, as did descendants of the French contingent in the American Revolutionary War. Less idealistically, contributions came from those who hoped for American support in the French attempt to build the Panama Canal. The copper may have come from multiple sources and some of it is said to have come from a mine in Visnes, Norway,^[43] though this has not been conclusively determined after testing samples.^[44] According to Cara Sutherland in her book on the statue for the Museum of the City of New York, 200,000 pounds (91,000 kg) was needed to build the statue, and the French copper industrialist Eugène Sécrétan donated 128,000 pounds (58,000 kg) of copper.^[45]



Stereoscopic image of right arm and torch of the Statue of Liberty, 1876 Centennial Exposition

Although plans for the statue had not been finalized, Bartholdi moved forward with fabrication of the right arm, bearing the torch, and the head. Work began at the Gaget, Gauthier & Co. workshop.^[46] In May 1876, Bartholdi traveled to the United States as a member of a French delegation to the Centennial Exhibition,^[47] and arranged for a huge painting of the statue to be shown in New York as part of the Centennial festivities.^[48] The arm did not arrive in Philadelphia until August; because of its late arrival, it was not listed in the exhibition catalogue, and while some reports correctly identified the work, others called it the "Colossal Arm" or "Bartholdi Electric Light". The exhibition grounds contained a number of monumental artworks to compete for fairgoers' interest, including an outsized fountain designed by Bartholdi.^[49] Nevertheless, the arm proved popular in the exhibition's waning days, and visitors would climb up to the balcony of the torch to view the fairgrounds.^[50] After the exhibition closed, the arm was transported to New York, where it remained on display in Madison Square Park for several years before it was returned to France to join the rest of the statue.^[50]

During his second trip to the United States, Bartholdi addressed a number of groups about the project, and urged the formation of American committees of the Franco-American Union.^[51] Committees to raise money to pay for the foundation and pedestal were formed in New York, Boston, and Philadelphia.^[52] The New York group eventually took on most of the responsibility for American fundraising and is often referred to as the "American Committee".^[53] One of its members was 19-year-old Theodore Roosevelt, the future governor of New York and president of the United States.^[51] On March 3, 1877, on his final full day in office, President Grant signed a joint resolution that authorized the President to accept the statue when it was presented by France and to select a site for it. President Rutherford B. Hayes, who took office the following day, selected the Bedloe's Island site that Bartholdi had proposed.^[54]

Construction in France

On his return to Paris in 1877, Bartholdi concentrated on completing the head, which was exhibited at the 1878 Paris World's Fair. Fundraising continued, with models of the statue put on sale. Tickets to view the construction activity at the Gaget, Gauthier & Co. workshop were also offered.^[55] The French government authorized a lottery; among the prizes were valuable silver plate and a terracotta model of the statue. By the end of 1879, about 250,000 francs had been raised.^[56]

The head and arm had been built with assistance from Viollet-le-Duc, who fell ill in 1879. He soon died, leaving no indication of how he intended to transition from the copper skin to his proposed masonry pier.^[57] The following year, Bartholdi was able to obtain the services of the innovative designer and builder Gustave Eiffel.^[55] Eiffel and his structural engineer, Maurice Koechlin, decided to abandon the pier and instead build an iron truss tower. Eiffel opted not to use a completely rigid structure, which would force stresses to accumulate in the skin and lead eventually to cracking. A secondary skeleton was attached to the center pylon, then, to enable the statue to move slightly in the winds of New York Harbor and as the metal expanded on hot summer days, he loosely connected the support structure to the skin using flat iron bars^[33] which culminated in a mesh of metal straps, known as "saddles", that were riveted to the skin, providing firm support. In a labor-intensive process, each saddle had to be crafted individually.^{[58][59]} To prevent galvanic corrosion between the copper skin and the iron support structure, Eiffel insulated the skin with asbestos impregnated with shellac.^[60]



The statue's head on exhibit at the Paris World's Fair, 1878

Eiffel's design made the statue one of the earliest examples of curtain wall construction, in which the exterior of the structure is not load bearing, but is instead supported by an interior framework. He included two interior spiral staircases, to make it easier for visitors to reach the observation point in the crown.^[61] Access to an observation platform surrounding the torch was also provided, but the narrowness of the arm allowed for only a single ladder, 40 feet (12 m) long.^[62] As the pylon tower arose, Eiffel and Bartholdi coordinated their work carefully so that completed segments of skin would fit exactly on the support structure.^[63] The components of the pylon tower were built in the Eiffel factory in the nearby Parisian suburb of Levallois-Perret.^[64]

The change in structural material from masonry to iron allowed Bartholdi to change his plans for the statue's assembly. He had originally expected to assemble the skin on-site as the masonry pier was built; instead, he decided to build the statue in France and have it disassembled and transported to the United States for reassembly in place on Bedloe's Island.^[65]

In a symbolic act, the first rivet placed into the skin, fixing a copper plate onto the statue's big toe, was driven by United States Ambassador to France Levi P. Morton.^[66] The skin was not, however, crafted in exact sequence from low to high; work proceeded on a number of segments simultaneously in a manner often confusing to visitors.^[67] Some work was performed by contractors—one of the fingers was made to Bartholdi's exacting specifications by a coppersmith in the southern French town of Montauban.^[68] By 1882, the statue was complete up to the waist, an event Bartholdi celebrated by inviting reporters to lunch on a platform built within the statue.^[69] Laboulaye died in 1883. He was succeeded as chairman of the French committee by Ferdinand de Lesseps, builder of the Suez Canal. The completed statue was formally presented to Ambassador Morton at a ceremony in Paris on July 4, 1884, and de Lesseps announced that the French government had agreed to pay for its transport to New York.^[70] The statue remained intact in Paris pending sufficient progress on the pedestal; by January 1885, this had occurred and the statue was disassembled and crated for its ocean voyage.^[71]

The committees in the United States faced great difficulties in obtaining funds for the construction of the pedestal. The Panic of 1873 had led to an economic depression that persisted through much of the decade. The Liberty statue project was not the only such undertaking that had difficulty raising money: construction of the obelisk later known as the Washington Monument sometimes stalled for years; it would ultimately take over three-and-a-half decades to complete.^[72] There was criticism both of Bartholdi's statue and of the fact that the gift required Americans to foot the bill for the pedestal. In the years following the Civil War, most Americans preferred realistic artworks depicting heroes and events from the nation's history, rather than allegorical works like the Liberty statue.^[72] There was also a feeling that Americans should design American public works—the selection of Italian-born Constantino Brumidi to decorate the Capitol had provoked intense criticism, even though he was a naturalized U.S. citizen.^[73] Harper's Weekly declared its wish that "M. Bartholdi and our French cousins had 'gone the whole figure' while they were about it, and given us statue and pedestal at once."^[74] The New York Times stated that "no true patriot can countenance any such expenditures for bronze females in the present state of our finances."^[75] Faced with these criticisms, the American committees took little action for several years.^[75]



Richard Morris Hunt's pedestal under construction in June 1885

Design

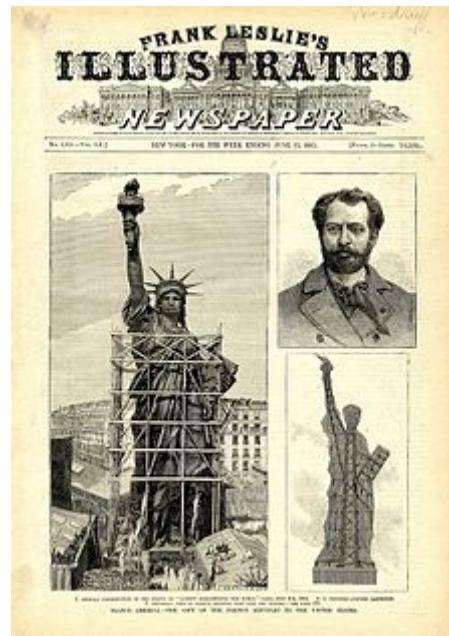
The foundation of Bartholdi's statue was to be laid inside Fort Wood, a disused army base on Bedloe's Island constructed between 1807 and 1811. Since 1823, it had rarely been used, though during the Civil War, it had served as a recruiting station.^[76] The fortifications of the structure were in the shape of an eleven-point star. The statue's foundation and pedestal were aligned so that it would face southeast, greeting ships entering the harbor from the Atlantic Ocean.^[77] In 1881, the New York committee commissioned Richard Morris Hunt to design the pedestal. Within months, Hunt submitted a detailed plan, indicating that he expected construction to take about nine months.^[78] He proposed a pedestal 114 feet (35 m) in height; faced with money problems, the committee reduced that to 89 feet (27 m).^[79]

Hunt's pedestal design contains elements of classical architecture, including Doric portals, as well as some elements influenced by Aztec architecture.^[33] The large mass is fragmented with architectural detail, in order to focus attention on the statue.^[79] In form, it is a truncated pyramid, 62 feet (19 m) square at the base and 39.4 feet (12.0 m) at the top. The four sides are identical in appearance. Above the door on each side, there are ten disks upon which Bartholdi proposed to place the coats of arms of the states (between 1876 and 1889, there were 38 U.S. states), although this was not done. Above that, a balcony was placed on each side, framed by pillars. Bartholdi placed an observation platform near the top of the pedestal, above which the statue itself rises.^[80] According to author Louis Auchincloss, the pedestal "craggily evokes the power of an ancient Europe over which rises the dominating figure of the Statue of Liberty".^[79] The committee hired former army General Charles Pomeroy Stone to oversee the construction work.^[81] Construction on the 15-foot-deep (4.6 m) foundation began in 1883, and the pedestal's cornerstone was laid in 1884.^[78] In Hunt's original conception, the pedestal was to have been made of solid granite. Financial concerns again forced him to revise his plans; the final design called for poured concrete walls, up to 20 feet (6.1 m) thick, faced with granite blocks.^{[82][83]} This Stony Creek granite came from the Beattie Quarry in Branford, Connecticut.^[84] The concrete mass was the largest poured to that time.^[83]

Norwegian immigrant civil engineer Joachim Goschen Giæver designed the structural framework for the Statue of Liberty. His work involved design computations, detailed fabrication and construction drawings, and oversight of construction. In completing his engineering for the statue's frame, Giæver worked from drawings and sketches produced by Gustave Eiffel.^[85]

Fundraising

Fundraising in the US for the pedestal had begun in 1882. The committee organized a large number of money-raising events.^[86] As part of one such effort, an auction of art and manuscripts, poet Emma Lazarus was asked to donate an original work. She initially declined, stating she could not write a poem about a statue. At the time, she was also involved in aiding refugees to New York who had fled Anti-Semitic pogroms in eastern Europe. These refugees were forced to live in conditions that the wealthy Lazarus had never experienced. She saw a way to express her empathy for these refugees in terms of the statue.^[87] The resulting sonnet, "The New Colossus", including the lines: "Give me your tired, your poor/Your huddled masses yearning to breathe free", is uniquely identified with the Statue of Liberty in American culture and is inscribed on a plaque in its museum.^[88]



Frank Leslie's Illustrated Newspaper, June 1885, showing (clockwise from left) woodcuts of the completed statue in Paris, Bartholdi, and the statue's interior structure

Even with these efforts, fundraising lagged. Grover Cleveland, the governor of New York, vetoed a bill to provide \$50,000 for the statue project in 1884. An attempt the next year to have Congress provide \$100,000, sufficient to complete the project, also failed. The New York committee, with only \$3,000 in the bank, suspended work on the pedestal. With the project in jeopardy, groups from other American cities, including Boston and Philadelphia, offered to pay the full cost of erecting the statue in return for relocating it.^[89]

Joseph Pulitzer, publisher of the New York World, a New York newspaper, announced a drive to raise \$100,000—the equivalent of \$2.3 million today.^[90] Pulitzer pledged to print the name of every contributor, no matter how small the amount given.^[91] The drive captured the imagination of New Yorkers, especially when Pulitzer began publishing the notes he received from contributors. "A young girl alone in the world" donated "60 cents, the result of self denial."^[92] One donor gave "five cents as a poor office boy's mite toward the Pedestal Fund." A group of children sent a dollar as "the money we saved to go to the circus with."^[93] Another dollar was given by a "lonely and very aged woman."^[92] Residents of a home for alcoholics in New York's rival city of Brooklyn—the cities would not merge until 1898—donated \$15; other drinkers helped out through donation boxes in bars and saloons.^[94] A kindergarten class in Davenport, Iowa, mailed the *World* a gift of \$1.35.^[92] As the donations flooded in, the committee resumed work on the pedestal.^[95]

Construction

On June 17, 1885, the French steamer Isère arrived in New York with the crates holding the disassembled statue on board. New Yorkers displayed their new-found enthusiasm for the statue. Two hundred thousand people lined the docks and hundreds of boats put to sea to welcome the ship.^{[96][97]} After five months of daily calls to donate to the statue fund, on August 11, 1885, the *World* announced that \$102,000 had been raised from 120,000 donors, and that 80 percent of the total had been received in sums of less than one dollar.^[98]

Even with the success of the fund drive, the pedestal was not completed until April 1886. Immediately thereafter, reassembly of the statue began. Eiffel's iron framework was anchored to steel I-beams within the concrete pedestal and assembled.^[99] Once this was done, the sections of skin were carefully attached.^[100] Due to the width of the pedestal, it was not possible to erect scaffolding, and workers dangled from ropes while installing the skin sections.^[101] Bartholdi had planned to put floodlights on the torch's balcony to illuminate it; a week before the dedication, the Army Corps of Engineers vetoed the proposal, fearing that ships' pilots passing the statue would be blinded. Instead, Bartholdi cut portholes in the torch—which was covered with gold leaf—and placed the lights inside them.^[102] A power plant was installed on the island to light the torch and for other electrical needs.^[103] After the skin was completed, landscape architect Frederick Law Olmsted, co-designer of Manhattan's Central Park and Brooklyn's Prospect Park, supervised a cleanup of Bedloe's Island in anticipation of the dedication.^[104] General Charles Stone claimed on the day of dedication that no man had died during the construction of the statue. This was not true, however, as Francis Longo, a thirty-nine year old Italian laborer, had been killed when an old wall fell on him.^[105]

Dedication

A ceremony of dedication was held on the afternoon of October 28, 1886. President Grover Cleveland, the former New York governor, presided over the event.^[106] On the morning of the dedication, a parade was held in New York City; estimates of the number of people who watched it ranged from several hundred thousand to a million. President Cleveland headed the procession, then stood in the reviewing stand to see bands and marchers from across America. General Stone was the grand marshal of the parade. The route began at Madison Square, once the venue for the arm, and proceeded to the Battery at the southern tip of

Manhattan by way of Fifth Avenue and Broadway, with a slight detour so the parade could pass in front of the *World* building on Park Row. As the parade passed the New York Stock Exchange, traders threw ticker tape from the windows, beginning the New York tradition of the ticker-tape parade.^[107]

A nautical parade began at 12:45 p.m., and President Cleveland embarked on a yacht that took him across the harbor to Bedloe's Island for the dedication.^[108] De Lesseps made the first speech, on behalf of the French committee, followed by the chairman of the New York committee, Senator William M. Evarts. A French flag draped across the statue's face was to be lowered to unveil the statue at the close of Evarts's speech, but Bartholdi mistook a pause as the conclusion and let the flag fall prematurely. The ensuing cheers put an end to Evarts's address.^[107] President Cleveland spoke next, stating that the statue's "stream of light shall pierce the darkness of ignorance and man's oppression until Liberty enlightens the world".^[109] Bartholdi, observed near the dais, was called upon to speak, but he declined. Orator Chauncey M. Depew concluded the speechmaking with a lengthy address.^[110]



*Unveiling of the Statue of Liberty
Enlightening the World* (1886) by
Edward Moran. Oil on canvas. The J.
Clarence Davies Collection, Museum
of the City of New York.

No members of the general public were permitted on the island during the ceremonies, which were reserved entirely for dignitaries. The only females granted access were Bartholdi's wife and de Lesseps's granddaughter; officials stated that they feared women might be injured in the crush of people. The restriction offended area suffragists, who chartered a boat and got as close as they could to the island. The group's leaders made speeches applauding the embodiment of Liberty as a woman and advocating women's right to vote.^[109] A scheduled fireworks display was postponed until November 1 because of poor weather.^[111]

Shortly after the dedication, *The Cleveland Gazette*, an African American newspaper, suggested that the statue's torch not be lit until the United States became a free nation "in reality":

"Liberty enlightening the world," indeed! The expression makes us sick. This government is a howling farce. It can not or rather *does not* protect its citizens within its *own* borders. Shove the Bartholdi statue, torch and all, into the ocean until the "liberty" of this country is such as to make it possible for an inoffensive and industrious colored man to earn a respectable living for himself and family, without being ku-kluxed, perhaps murdered, his daughter and wife outraged, and his property destroyed. The idea of the "liberty" of this country "enlightening the world," or even Patagonia, is ridiculous in the extreme.^[112]

After dedication

Lighthouse Board and War Department (1886–1933)

When the torch was illuminated on the evening of the statue's dedication, it produced only a faint gleam, barely visible from Manhattan. The *World* characterized it as "more like a glowworm than a beacon."^[103] Bartholdi suggested gilding the statue to increase its ability to reflect light, but this proved too expensive. The United States Lighthouse Board took over the Statue of Liberty in 1887 and pledged to install

equipment to enhance the torch's effect; in spite of its efforts, the statue remained virtually invisible at night. When Bartholdi returned to the United States in 1893, he made additional suggestions, all of which proved ineffective. He did successfully lobby for improved lighting within the statue, allowing visitors to better appreciate Eiffel's design.^[103] In 1901, President Theodore Roosevelt, once a member of the New York committee, ordered the statue's transfer to the War Department, as it had proved useless as a lighthouse.^[113] A unit of the Army Signal Corps was stationed on Bedloe's Island until 1923, after which military police remained there while the island was under military jurisdiction.^[114]

Wars and other upheavals in Europe prompted large-scale emigration to the United States in the late 19th and early 20th century; many entered through New York and saw the statue not as a symbol of enlightenment, as Bartholdi had intended, but as a sign of welcome to their new home. The association with immigration only became stronger when an immigrant processing station was opened on nearby Ellis Island. This view was consistent with Lazarus's vision in her sonnet—she described the statue as "Mother of Exiles"—but her work had become obscure. In 1903, the sonnet was engraved on a plaque that was affixed to the base of the statue.^[115]

Oral histories of immigrants record their feelings of exhilaration on first viewing the Statue of Liberty. One immigrant who arrived from Greece recalled:

I saw the Statue of Liberty. And I said to myself, "Lady, you're such a beautiful! [sic] You opened your arms and you get all the foreigners here. Give me a chance to prove that I am worth it, to do something, to be someone in America." And always that statue was on my mind.^[116]

The statue rapidly became a landmark.^[116] Originally, it was a dull copper color, but shortly after 1900 a green patina, also called verdigris, caused by the oxidation of the copper skin, began to spread. As early as 1902 it was mentioned in the press; by 1906 it had entirely covered the statue.^[117] Believing that the patina was evidence of corrosion, Congress authorized US\$62,800 (equivalent to \$1,809,000 in 2020) for various repairs, and to paint the statue both inside and out.^[118] There was considerable public protest against the proposed exterior painting.^[119] The Army Corps of Engineers studied the patina for any ill effects to the statue and concluded that it protected the skin, "softened the outlines of the Statue and made it beautiful."^[120] The statue was painted only on the inside. The Corps of Engineers also installed an elevator to take visitors from the base to the top of the pedestal.^[120]

On July 30, 1916, during World War I, German saboteurs set off a disastrous explosion on the Black Tom peninsula in Jersey City, New Jersey, in what is now part of Liberty State Park, close to Bedloe's Island. Carloads of dynamite and other explosives that were being sent to Britain and France for their war efforts were detonated. The statue sustained minor damage, mostly to the torch-bearing right arm, and was closed for ten days. The cost to repair the statue and buildings on the island was about \$100,000 (equivalent to about \$2,380,000 in 2020). The narrow ascent to the torch was closed for public-safety reasons, and it has remained closed ever since.^[110]



Government poster using the Statue of Liberty to promote the sale of Liberty Bonds



Bedloe's Island in 1927, showing the statue and army buildings. The eleven-pointed walls of Fort Wood, which still form the statue's base, are visible.

After the United States entered World War I in 1917, images of the statue were heavily used in both recruitment posters and the Liberty bond drives that urged American citizens to support the war financially. This impressed upon the public the war's stated purpose—to secure liberty—and served as a reminder that embattled France had given the United States the statue.^[122]

In 1924, President Calvin Coolidge used his authority under the Antiquities Act to declare the statue a national monument.^[113] A suicide occurred five years later when a man climbed out of one of the windows in the crown and jumped to his death.^[123]

Early National Park Service years (1933–1982)

In 1933, President Franklin Roosevelt ordered the statue to be transferred to the National Park Service (NPS). In 1937, the NPS gained jurisdiction over the rest of Bedloe's Island.^[113] With the Army's departure, the NPS began to transform the island into a park.^[124] The Works Progress Administration (WPA) demolished most of the old buildings, regraded and reseeded the eastern end of the island, and built granite steps for a new public entrance to the statue from its rear. The WPA also carried out restoration work within the statue, temporarily removing the rays from the statue's halo so their rusted supports could be replaced. Rusted cast-iron steps in the pedestal were replaced with new ones made of reinforced concrete;^[125] the upper parts of the stairways within the statue were replaced, as well. Copper sheathing was installed to prevent further damage from rainwater that had been seeping into the pedestal.^[126] The statue was closed to the public from May until December 1938.^[125]

During World War II, the statue remained open to visitors, although it was not illuminated at night due to wartime blackouts. It was lit briefly on December 31, 1943, and on D-Day, June 6, 1944, when its lights flashed "dot-dot-dot-dash", the Morse code for V, for victory. New, powerful lighting was installed in 1944–1945, and beginning on V-E Day, the statue was once again illuminated after sunset. The lighting was for only a few hours each evening, and it was not until 1957 that the statue was illuminated every night, all night.^[127] In 1946, the interior of the statue within reach of visitors was coated with a special plastic so that graffiti could be washed away.^[126]

In 1956, an Act of Congress officially renamed Bedloe's Island as Liberty Island, a change advocated by Bartholdi generations earlier. The act also mentioned the efforts to found an American Museum of Immigration on the island, which backers took as federal approval of the project, though the government was slow to grant funds for it.^[128] Nearby Ellis Island was made part of the Statue of Liberty National Monument by proclamation of President Lyndon Johnson in 1965.^[113] In 1972, the immigration museum,

That same year, Ralph Pulitzer, who had succeeded his father Joseph as publisher of the World, began a drive to raise \$30,000 (equivalent to \$713,000 in 2020) for an exterior lighting system to illuminate the statue at night. He claimed over 80,000 contributors, but failed to reach the goal. The difference was quietly made up by a gift from a wealthy donor—a fact that was not revealed until 1936. An underwater power cable brought electricity from the mainland and floodlights were placed along the walls of Fort Wood. Gutzon Borglum, who later sculpted Mount Rushmore, redesigned the torch, replacing much of the original copper with stained glass. On December 2, 1916, President Woodrow Wilson pressed the telegraph key that turned on the lights, successfully illuminating the statue.^[121]

in the statue's base, was finally opened in a ceremony led by President Richard Nixon. The museum's backers never provided it with an endowment to secure its future and it closed in 1991 after the opening of an immigration museum on Ellis Island.^[99]

In 1970, Ivy Bottini led a demonstration at the statue where she and others from the National Organization for Women's New York chapter draped an enormous banner over a railing which read "WOMEN OF THE WORLD UNITE!"^{[129][130]}

Beginning December 26, 1971, 15 anti-Vietnam War veterans occupied the statue, flying a US flag upside down from her crown. They left December 28 following a federal court order.^[131] The statue was also several times taken over briefly by demonstrators publicizing causes such as Puerto Rican independence, opposition to abortion, and opposition to US intervention in Grenada. Demonstrations with the permission of the Park Service included a Gay Pride Parade rally and the annual Captive Baltic Nations rally.^[132]

A powerful new lighting system was installed in advance of the American Bicentennial in 1976. The statue was the focal point for Operation Sail, a regatta of tall ships from all over the world that entered New York Harbor on July 4, 1976, and sailed around Liberty Island.^[133] The day concluded with a spectacular display of fireworks near the statue.^[134]

Renovation and rededication (1982–2000)



July 4, 1986: First Lady Nancy Reagan (in red) reopens the statue to the public.

The statue was examined in great detail by French and American engineers as part of the planning for its centennial in 1986.^[135] In 1982, it was announced that the statue was in need of considerable restoration. Careful study had revealed that the right arm had been improperly attached to the main structure. It was swaying more and more when strong winds blew and there was a significant risk of structural failure. In addition, the head had been installed 2 feet (0.61 m) off center, and one of the rays was wearing a hole in the right arm when the statue moved in the wind. The armature structure was badly corroded, and about two percent of the exterior plates needed to be replaced.^[136] Although problems with the armature had been recognized as early as 1936, when cast iron replacements for some of the bars had been installed, much of the corrosion had been hidden by layers of paint applied over the years.^[137]

In May 1982, President Ronald Reagan announced the formation of the Statue of Liberty–Ellis Island Centennial Commission, led by Chrysler Corporation chair Lee Iacocca, to raise the funds needed to complete the work.^{[138][139][140]} Through its fundraising arm, the Statue of Liberty–Ellis Island Foundation, Inc., the group raised more than \$350 million in

donations for the renovations of both the Statue of Liberty and Ellis Island.^[141] The Statue of Liberty was one of the earliest beneficiaries of a cause marketing campaign. A 1983 promotion advertised that for each purchase made with an American Express card, the company would contribute one cent to the renovation of the statue. The campaign generated contributions of \$1.7 million to the restoration project.^[142]

In 1984, the statue was closed to the public for the duration of the renovation. Workers erected the world's largest free-standing scaffold,^[33] which obscured the statue from view. Liquid nitrogen was used to remove layers of paint that had been applied to the interior of the copper skin over decades, leaving two layers of coal tar, originally applied to plug leaks and prevent corrosion. Blasting with baking soda powder removed the tar without further damaging the copper.^[143] The restorers' work was hampered by the asbestos-based substance that Bartholdi had used—ineffectively, as inspections showed—to prevent galvanic corrosion. Workers within the statue had to wear protective gear, dubbed "Moon suits", with self-contained breathing

circuits.^[144] Larger holes in the copper skin were repaired, and new copper was added where necessary.^[145] The replacement skin was taken from a copper rooftop at Bell Labs, which had a patina that closely resembled the statue's; in exchange, the laboratory was provided some of the old copper skin for testing.^[146] The torch, found to have been leaking water since the 1916 alterations, was replaced with an exact replica of Bartholdi's unaltered torch.^[147] Consideration was given to replacing the arm and shoulder; the National Park Service insisted that they be repaired instead.^[148] The original torch was removed and replaced in 1986 with the current one, whose flame is covered in 24-karat gold.^[36] The torch reflects the Sun's rays in daytime and is lighted by floodlights at night.^[36]

The entire puddled iron armature designed by Gustave Eiffel was replaced. Low-carbon corrosion-resistant stainless steel bars that now hold the staples next to the skin are made of Ferralium, an alloy that bends slightly and returns to its original shape as the statue moves.^[149] To prevent the ray and arm making contact, the ray was realigned by several degrees.^[150] The lighting was again replaced—night-time illumination subsequently came from metal-halide lamps that send beams of light to particular parts of the pedestal or statue, showing off various details.^[151] Access to the pedestal, which had been through a nondescript entrance built in the 1960s, was renovated to create a wide opening framed by a set of monumental bronze doors with designs symbolic of the renovation.^[152] A modern elevator was installed, allowing handicapped access to the observation area of the pedestal.^[153] An emergency elevator was installed within the statue, reaching up to the level of the shoulder.^[154]

July 3–6, 1986, was designated "Liberty Weekend", marking the centennial of the statue and its reopening. President Reagan presided over the rededication, with French President François Mitterrand in attendance. July 4 saw a reprise of Operation Sail,^[155] and the statue was reopened to the public on July 5.^[156] In Reagan's dedication speech, he stated, "We are the keepers of the flame of liberty; we hold it high for the world to see."^[155]

Closures and reopenings (2001–present)



The Statue of Liberty on September 11, 2001 as the Twin Towers of the World Trade Center burn in the background

each day.^[157]

Immediately following the September 11 attacks, the statue and Liberty Island were closed to the public. The island reopened at the end of 2001, while the pedestal and statue remained off-limits. The pedestal reopened in August 2004,^[156] but the National Park Service announced that visitors could not safely be given access to the statue due to the difficulty of evacuation in an emergency. The Park Service adhered to that position through the remainder of the Bush administration.^[157] New York Congressman Anthony Weiner made the statue's reopening a personal crusade.^[158] On May 17, 2009, President Barack Obama's Secretary of the Interior, Ken Salazar, announced that as a "special gift" to America, the statue would be reopened to the public as of July 4, but that only a limited number of people would be permitted to ascend to the crown

The statue, including the pedestal and base, closed on October 29, 2011, for installation of new elevators and staircases and to bring other facilities, such as restrooms, up to code. The statue was reopened on October 28, 2012,^{[1][159][160]} but then closed again a day later in advance of Hurricane Sandy.^[161] Although the storm did not harm the statue, it destroyed some of the infrastructure on both Liberty and Ellis Islands, including the dock used by the ferries that ran to Liberty and Ellis Islands. On November 8, 2012, a Park Service spokesperson announced that both islands would remain closed for an indefinite period for repairs to be done.^[162] Since Liberty Island had no electricity, a generator was installed to power

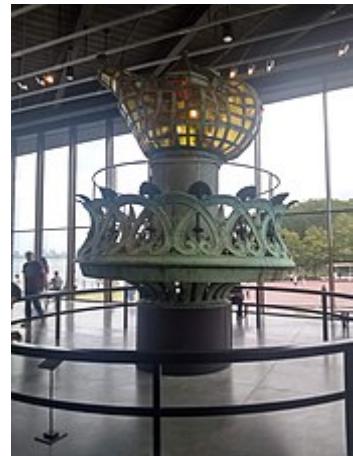


The new staircase to the crown

temporary floodlights to illuminate the statue at night. The superintendent of Statue of Liberty National Monument, David Luchsinger—whose home on the island was severely damaged—stated that it would be "optimistically ... months" before the island was reopened to the public.^[163] The statue and Liberty Island reopened to the public on July 4, 2013.^[164] Ellis Island remained closed for repairs for several more months but reopened in late October 2013.^[165]

shutdowns and protests, as well as for disease pandemics. During the October 2013 United States federal government shutdown, Liberty Island and other federally funded sites were closed.^[166] In addition, Liberty Island was briefly closed on July 4, 2018, after a woman protesting against American immigration policy climbed onto the statue.^[167] However, the island remained open during the 2018–19 United States federal government shutdown because the Statue of Liberty–Ellis Island Foundation had donated funds.^[168] It closed beginning on March 16, 2020, due to the COVID-19 pandemic.^[169] On July 20, 2020, the Statue of Liberty reopened partially under New York City's Phase IV guidelines, with Ellis Island remaining closed.^{[170][171]}

On October 7, 2016, construction started on the new Statue of Liberty Museum on Liberty Island.^[172] The new \$70 million, 26,000-square-foot (2,400 m²) museum may be visited by all who come to the island,^[173] as opposed to the museum in the pedestal, which only 20% of the island's visitors had access to.^[172] The new museum, designed by FXFOWLE Architects, is integrated with the surrounding parkland.^{[174][175]} Diane von Fürstenberg headed the fundraising for the museum, and the project received over \$40 million in fundraising by groundbreaking.^[174] The museum opened on May 16, 2019.^{[176][177]}



The Statue of Liberty's original torch displayed in the Statue of Liberty Museum

Access and attributes

Location and access



Tourists aboard a Circle Line ferry arriving at Liberty Island, June 1973

The statue is situated in Upper New York Bay on Liberty Island south of Ellis Island, which together comprise the Statue of Liberty National Monument. Both islands were ceded by New York to the federal government in 1800.^[178] As agreed in an 1834 compact between New York and New Jersey that set the state border at the bay's midpoint, the original islands remain New York territory though located on the New Jersey side of the state line. Liberty Island is one of the islands that are part of the borough of Manhattan in New York. Land created by reclamation added to the 2.3-acre (0.93 ha) original island at Ellis Island is New Jersey territory.^[179]

No charge is made for entrance to the national monument, but there is a cost for the ferry service that all visitors must use,^[180] as private boats may not dock at the island. A concession was granted in 2007 to Statue Cruises to operate the transportation and ticketing facilities, replacing Circle Line, which had operated the service since 1953.^[181] The ferries, which depart from Liberty State Park in Jersey City and the Battery in Lower Manhattan, also stop at Ellis Island when it is open to the public, making a combined trip possible.^[182] All ferry riders are subject to security screening, similar to airport procedures, prior to boarding.^[183]

Visitors intending to enter the statue's base and pedestal must obtain a complimentary museum/pedestal ticket along with their ferry ticket.^{[180][184]} Those wishing to climb the staircase within the statue to the crown purchase a special ticket, which may be reserved up to a year in advance. A total of 240 people per day are permitted to ascend: ten per group, three groups per hour. Climbers may bring only medication and cameras—lockers are provided for other items—and must undergo a second security screening.^[185]

Inscriptions, plaques, and dedications

There are several plaques and dedicatory tablets on or near the Statue of Liberty.

- A plaque on the copper just under the figure in front declares that it is a colossal statue representing Liberty, designed by Bartholdi and built by the Paris firm of Gaget, Gauthier et Cie (*Cie* is the French abbreviation analogous to *Co.*).^[186]
- A presentation tablet, also bearing Bartholdi's name, declares the statue is a gift from the people of the Republic of France that honors "the Alliance of the two Nations in achieving the Independence of the United States of America and attests their abiding friendship."^[186]
- A tablet placed by the American Committee commemorates the fundraising done to build the pedestal.^[186]
- The cornerstone bears a plaque placed by the Freemasons.^[186]
- In 1903, a bronze tablet that bears the text of Emma Lazarus's sonnet, "The New Colossus" (1883), was presented by friends of the poet. Until the 1986 renovation, it was mounted inside the pedestal; later, it resided in the Statue of Liberty Museum, in the base.^[186]
- "The New Colossus" tablet is accompanied by a tablet given by the Emma Lazarus Commemorative Committee in 1977, celebrating the poet's life.^[186]



The Statue of Liberty stands on Liberty Island

A group of statues stands at the western end of the island, honoring those closely associated with the Statue of Liberty. Two Americans—Pulitzer and Lazarus—and three Frenchmen—Bartholdi, Eiffel, and Laboulaye—are depicted. They are the work of Maryland sculptor Phillip Ratner.^[187]

Historical designations

President Calvin Coolidge officially designated the Statue of Liberty as part of the Statue of Liberty National Monument in 1924.^{[3][188]} The monument was expanded to also include Ellis Island in 1965.^{[189][190]} The following year, the Statue of Liberty and Ellis Island were jointly added to the National

Register of Historic Places,^[191] and the statue individually in 2017.^[5] On the sub-national level, the Statue of Liberty National Monument was added to the New Jersey Register of Historic Places in 1971,^[6] and was made a New York City designated landmark in 1976.^[7]

In 1984, the Statue of Liberty was designated a UNESCO World Heritage Site. The UNESCO "Statement of Significance" describes the statue as a "masterpiece of the human spirit" that "endures as a highly potent symbol—inspiring contemplation, debate and protest—of ideals such as liberty, peace, human rights, abolition of slavery, democracy and opportunity."^[192]

Measurements

Feature ^[77]	Imperial	Metric
Height of copper statue	151 ft 1 in	46 m
Foundation of pedestal (ground level) to tip of torch	305 ft 1 in	93 m
Heel to top of head	111 ft 1 in	34 m
Height of hand	16 ft 5 in	5 m
Index finger	8 ft 1 in	2.44 m
Circumference at second joint	3 ft 6 in	1.07 m
Head from chin to cranium	17 ft 3 in	5.26 m
Head thickness from ear to ear	10 ft 0 in	3.05 m
Distance across the eye	2 ft 6 in	0.76 m
Length of nose	4 ft 6 in	1.48 m
Right arm length	42 ft 0 in	12.8 m
Right arm greatest thickness	12 ft 0 in	3.66 m
Thickness of waist	35 ft 0 in	10.67 m
Width of mouth	3 ft 0 in	0.91 m
Tablet, length	23 ft 7 in	7.19 m
Tablet, width	13 ft 7 in	4.14 m
Tablet, thickness	2 ft 0 in	0.61 m
Height of pedestal	89 ft 0 in	27.13 m
Height of foundation	65 ft 0 in	19.81 m
Weight of copper used in statue	60,000 pounds	27.22 tonnes
Weight of steel used in statue	250,000 pounds	113.4 tonnes
Total weight of statue	450,000 pounds	204.1 tonnes
Thickness of copper sheeting	3/32 of an inch	2.4 mm



As viewed from the ground on Liberty Island

Depictions

Hundreds of replicas of the Statue of Liberty are displayed worldwide.^[193] A smaller version of the statue, one-fourth the height of the original, was given by the American community in Paris to that city. It now stands on the Île aux Cygnes, facing west toward her larger sister.^[193] A replica 30 feet (9.1 m) tall stood atop the Liberty Warehouse on West 64th Street in Manhattan for many years;^[193] it now resides at the Brooklyn Museum.^[194] In a patriotic tribute, the Boy Scouts of America, as part of their Strengthen the Arm of Liberty campaign in 1949–1952, donated about two hundred replicas of the statue, made of stamped copper and 100 inches (2.5 m) in height, to states and municipalities across the United States.^[195] Though not a true replica, the statue known as the Goddess of Democracy temporarily erected during the Tiananmen Square protests of 1989 was similarly inspired by French democratic traditions—the sculptors took care to avoid a direct imitation of the Statue of Liberty.^[196] Among other recreations of New York City structures, a replica of the statue is part of the exterior of the New York-New York Hotel and Casino in Las Vegas.^[197]

As an American icon, the Statue of Liberty has been depicted on the country's coinage and stamps. It appeared on commemorative coins issued to mark its 1986 centennial, and on New York's 2001 entry in the state quarters series.^[198] An image of the statue was chosen for the American Eagle platinum bullion coins in 1997, and it was placed on the reverse, or tails, side of the Presidential Dollar series of circulating coins.^[31] Two images of the statue's torch appear on the current ten-dollar bill.^[199] The statue's intended photographic depiction on a 2010 forever stamp proved instead to be of the replica at the Las Vegas casino.^[200]

Depictions of the statue have been used by many regional institutions. Between 1986^[201] and 2000,^[202] New York State issued license plates with an outline of the statue.^{[201][202]} The Women's National Basketball Association's New York Liberty use both the statue's name and its image in their logo, in which the torch's flame doubles as a basketball.^[203] The New York Rangers of the National Hockey League depicted the statue's head on their third jersey, beginning in 1997.^[204] The National Collegiate Athletic Association's 1996 Men's Basketball Final Four, played at New Jersey's Meadowlands Sports Complex, featured the statue in its logo.^[205] The Libertarian Party of the United States uses the statue in its emblem.^[206]

The statue is a frequent subject in popular culture. In music, it has been evoked to indicate support for American policies, as in Toby Keith's song "Courtesy of the Red, White and Blue (The Angry American)", and in opposition, appearing on the cover of the Dead Kennedys' album *Bedtime for Democracy*, which protested the Reagan administration.^[207] In film, the torch is the setting for the climax of director Alfred Hitchcock's 1942 movie *Saboteur*.^[208] The statue makes one of its most famous cinematic appearances in the 1968 picture *Planet of the Apes*, in which it is seen half-buried in sand.^{[207][209]} It is knocked over in the science-fiction film *Independence Day*^[210] and in *Cloverfield* the head is ripped off.^[211] In Jack Finney's time-travel novel *Time and Again*, the right arm of the statue, on display in the early 1880s in Madison Square Park, plays a crucial role.^[212] Robert Holdstock, consulting editor of *The Encyclopedia of Science Fiction*, wondered in 1979:

Where would science fiction be without the Statue of Liberty? For decades it has towered or crumbled above the wastelands of deserted Earth—giants have uprooted it, aliens have found it curious ... the symbol of Liberty, of optimism, has become a symbol of science fiction's pessimistic view of the future.^[213]



A replica of the Statue of Liberty forms part of the exterior decor at the New York-New York Hotel and Casino on the Las Vegas Strip. Head of Liberty, U.S. airmail stamp, 1971 issue



Reverse side of a Presidential Dollar coin

See also

- [List of statues by height](#)
- [List of the tallest statues in the United States](#)
- [Place des États-Unis, in Paris, France](#)
- [The Statue of Liberty \(film\), a 1985 Ken Burns documentary film](#)
- [Statues and sculptures in New York City](#)



Approximate heights of various notable statues:

1. [Statue of Unity](#) 240 m (790 ft) (incl. 58 m (190 ft) base)
2. [Spring Temple Buddha](#) 153 m (502 ft) (incl. 25 m (82 ft) pedestal and 20 m (66 ft) throne)
3. [Statue of Liberty](#) 93 m (305 ft) (incl. 47 m (154 ft) pedestal)
4. [The Motherland Calls](#) 87 m (285 ft) (incl. 2 m (6 ft 7 in) pedestal)
5. [Christ the Redeemer](#) 38 m (125 ft) (incl. 8 m (26 ft) pedestal)
6. [Michelangelo's David](#) 5.17 m (17.0 ft) (excl. 2.5 m (8 ft 2 in) plinth)

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External links

- Statue of Liberty National Monument (<http://www.nps.gov/stli/index.htm>)
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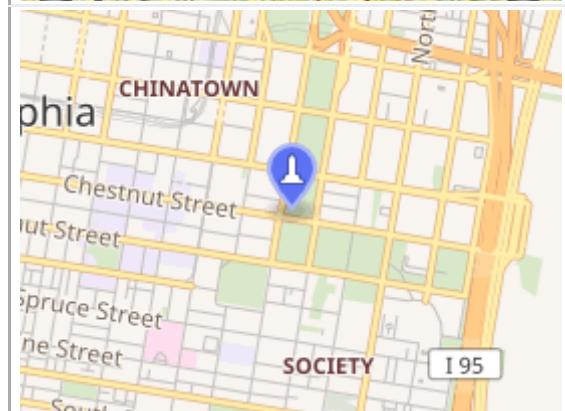
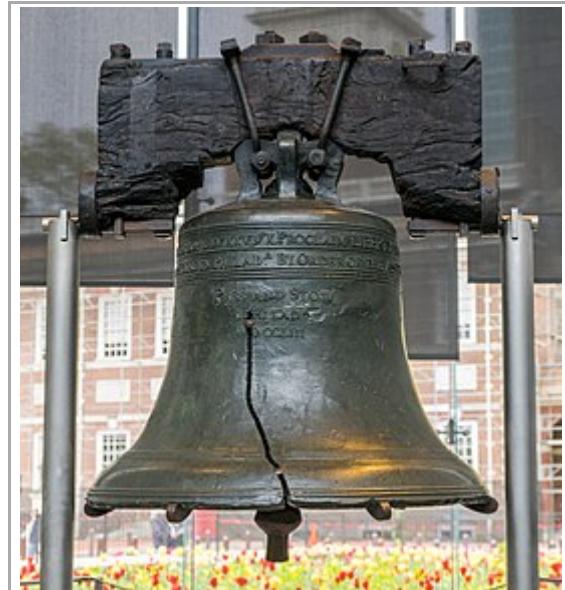
Liberty Bell

The **Liberty Bell**, previously called the **State House Bell** or **Old State House Bell**, is an iconic symbol of American independence, located in Philadelphia, Pennsylvania. Once placed in the steeple of the Pennsylvania State House (now renamed Independence Hall), the bell today is located across the street in the Liberty Bell Center in Independence National Historical Park. The bell was commissioned in 1752 by the Pennsylvania Provincial Assembly from the London firm of Lester and Pack (known subsequently as the Whitechapel Bell Foundry), and was cast with the lettering "Proclaim LIBERTY Throughout all the Land unto all the Inhabitants Thereof", a Biblical reference from the Book of Leviticus (25:10). The bell first cracked when rung after its arrival in Philadelphia, and was twice recast by local workmen John Pass and John Stow, whose last names appear on the bell. In its early years, the bell was used to summon lawmakers to legislative sessions and to alert citizens about public meetings and proclamations.

Although no immediate announcement was made of the Second Continental Congress's vote for independence—and so the bell could not have rung on July 4, 1776, related to that vote—bells were rung on July 8 to mark the reading of the United States Declaration of Independence. While there is no contemporary account of the Liberty Bell ringing, most historians believe it was one of the bells rung. After American independence was secured, the bell fell into relative obscurity until, in the 1830s, the bell was adopted as a symbol by abolitionist societies, who dubbed it the "Liberty Bell".

The bell acquired its distinctive large crack some time in the early 19th century—a widespread story claims it cracked while ringing after the death of Chief Justice John Marshall in 1835. The bell became famous after an 1847 short story claimed that an aged bellringer rang it on July 4, 1776, upon hearing of the Second Continental Congress' vote for independence. Although the bell did not ring for independence on that July 4, the tale was widely accepted as fact, even by some historians. Beginning in 1885, the city of Philadelphia—which owns the bell—allowed it to go to various expositions and patriotic gatherings. The bell attracted huge crowds wherever it went, additional cracking occurred, and pieces were chipped away by souvenir hunters. The last such journey occurred in 1915, after which the city refused further requests.

Liberty Bell



Interactive map pinpointing the bell's location

Coordinates	39°56'58"N 75°9'1"W
Location	Liberty Bell Center Philadelphia, Pennsylvania, United States
Designer	Whitechapel Bell Foundry
Type	Tower bell
Material	70% Copper, 20% Tin, 10% other metals
Width	3.82 ft (1.16 m) (circumference is 12 ft)

After World War II, Philadelphia allowed the National Park Service to take custody of the bell, while retaining ownership. The bell was used as a symbol of freedom during the Cold War and was a popular site for protests in the 1960s. It was moved from its longtime home in Independence Hall to a nearby glass pavilion on Independence Mall in 1976, and then to the larger Liberty Bell Center adjacent to the pavilion in 2003. The bell has been featured on coins and stamps, and its name and image have been widely used by corporations.

	(3.7 m) around the lip, 7.5 ft (2.3 m) around the crown)
Height	About 4 ft (1.2 m)
Completion date	1752 (Recast 1753 by Pass and Stow)
Website	<u>Liberty Bell Center</u> (http://www.nps.gov/inde/liberty-bell-center.htm)
Weight	2,080 pounds (940 kg)

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Founding (1751–1753)

Philadelphia's city bell had been used to alert the public to proclamations or civic danger since the city's 1682 founding. The original bell hung from a tree behind the Pennsylvania State House (now known as Independence Hall) and was said to have been brought to the city by its founder, William Penn. In 1751, with a bell tower being built in the Pennsylvania State House, civic authorities sought a bell of better quality that could be heard at a greater distance in the rapidly expanding city.^[1] Isaac Norris, speaker of the Pennsylvania Provincial Assembly, gave orders to the colony's London agent, Robert Charles, to obtain a "good Bell of about two thousands pound weight".^[2]

We hope and rely on thy care and assistance in this affair and that thou wilt procure and forward it by the first good opp^o as our workmen inform us it will be much less trouble to hang the Bell before their Scaffolds are struck from the Building where we intend to place it which will not be done 'till the end of next Summer or beginning of the Fall. Let the bell be cast by the best workmen & examined carefully before it is Shipped with the following words well shaped around it.

By Order of the Assembly of the Povince [sic] of Pensylvania [sic] for the State house in the City of Philada 1752

and Underneath

Proclaim Liberty thro' all the Land to all the Inhabitants thereof.-Levit. XXV. 10.^[2]

Inscription

The inscription on the bell reads:

PROCLAIM LIBERTY THROUGHOUT ALL THE LAND
UNTO ALL THE INHABITANTS THEREOF LEV. XXV. v X.
BY ORDER OF THE ASSEMBLY OF THE PROVINCE OF
PENSYLVANIA FOR THE STATE HOUSE IN PHILAD^A
PASS AND STOW
PHILAD^A
MDCCLIII



The path of the Liberty Bell's hairline crack

At the time, "Pennsylvania" was an accepted alternative spelling for "Pennsylvania." That spelling was used by Alexander Hamilton, a graduate of King's College (now Columbia University), in 1787 on the signature page of the Constitution of the United States.^[3]

Robert Charles dutifully ordered the bell from Thomas Lester of the London bellfounding firm of Lester and Pack (known subsequently as the Whitechapel Bell Foundry)^[4] for the sum of £150 13s 8d,^[5] (equivalent to £23,850.62 today)^[6] including freight to Philadelphia and insurance. It arrived in Philadelphia in August 1752. Norris wrote to Charles that the bell was in good order, but they had not yet sounded it, as they were building a clock for the State House's tower.^[7] The bell was mounted on a stand to test the sound, and at the first strike of the clapper, the bell's rim cracked. The episode would be used to good account in later stories of the bell;^[8] in 1893, former President Benjamin Harrison, speaking as the bell passed through Indianapolis, stated, "This old bell was made in England, but it had to be re-cast in America before it was attuned to proclaim the right of self-government and the equal rights of men."^[9] Philadelphia authorities tried to return it by ship, but the master of the vessel that had brought it was unable to take it on board.^[10]



The Bell's First Note by Jean Leon Gerome Ferris

Two local founders, John Pass and John Stow, offered to recast the bell. Though they were inexperienced in bell casting, Pass had headed the Mount Holly Iron Foundry in neighboring New Jersey and came from Malta that had a tradition of bell casting. Stow, on the other hand, was only four years out of his apprenticeship as a brass founder. At Stow's foundry on Second Street, the bell was broken into small pieces, melted down, and cast into a new bell. The two founders decided that the metal was too brittle, and augmented the bell metal by about ten percent, using copper. The bell was ready in March 1753, and Norris reported that the lettering (that included the founders' names and the year) was even clearer on the new bell than on the old.^[11]

City officials scheduled a public celebration with free food and drink for the testing of the recast bell. When the bell was struck, it did not break, but the sound produced was described by one hearer as like two coal scuttles being banged together. Mocked by the crowd, Pass and Stow hastily took the bell away and again recast it. When the fruit of the two founders' renewed efforts was brought forth in June 1753, the sound was deemed satisfactory, though Norris indicated that he did not personally like it. The bell was hung in the steeple of the State House the same month.^[12]

The reason for the difficulties with the bell is not certain. The Whitechapel Foundry took the position that the bell was either damaged in transit or was broken by an inexperienced bell ringer, who incautiously sent the clapper flying against the rim, rather than the body of the bell.^[13] In 1975, the Winterthur Museum conducted an analysis of the metal in the bell, and concluded that "a series of errors made in the construction, reconstruction, and second reconstruction of the Bell resulted in a brittle bell that barely missed being broken up for scrap".^[14] The Museum found a considerably higher level of tin in the Liberty Bell than in other Whitechapel bells of that era, and suggested that Whitechapel made an error in the alloy, perhaps by using scraps with a high level of tin to begin the melt instead of the usual pure copper.^[15] The analysis found that, on the second recasting, instead of adding pure tin to the bell metal, Pass and Stow added cheap pewter with a high lead content, and incompletely mixed the new metal into the mold.^[16] The result was "an extremely brittle alloy which not only caused the Bell to fail in service but made it easy for early souvenir collectors to knock off substantial trophies from the rim".^[17]

Early days (1754–1846)



Pennsylvania State House as it appeared in the 1770s

Dissatisfied with the bell, Norris instructed Charles to order a second one, and see if Lester and Pack would take back the first bell and credit the value of the metal towards the bill. In 1754, the Assembly decided to keep both bells; the new one was attached to the tower clock^[18] while the old bell was, by vote of the Assembly, devoted "to such Uses as this House may hereafter appoint."^[18] The Pass and Stow bell was used to summon the Assembly.^[19] One of the earliest documented mentions of the bell's use is in a letter from Benjamin Franklin to Catherine Ray dated October 16, 1755: "Adieu. The Bell rings, and I must go among the Grave ones, and talk Politiks. [sic]"^[20] The bell was rung in 1760 to mark the accession of George III to the throne.^[19]

In the early 1760s, the Assembly allowed a local church to use the State House for services and the bell to summon worshipers, while the church's building was being constructed.^[20] The bell was also used to summon people to public meetings, and in 1772, a group of citizens complained to the Assembly that the bell was being rung too frequently.^[19]

Despite the legends that have grown up about the Liberty Bell, it did not ring on July 4, 1776 (at least not for any reason connected with independence), as no public announcement was made of the Declaration of Independence. When the Declaration was publicly read on July 8, 1776, there was a ringing of bells, and while there is no contemporary account of this particular bell ringing, most authorities agree that the Liberty Bell was among the bells that rang.^{[21][22][23]} However, there is some chance that the poor condition of the State House bell tower prevented the bell from ringing.^[22] According to John C. Paige, who wrote a historical study of the bell for the National Park Service, "We do not know whether or not the steeple was still strong enough to permit the State House bell to ring on this day. If it could possibly be rung, we can assume it was. Whether or not it did, it has come to symbolize all of the bells throughout the United States which proclaimed Independence."^[24]

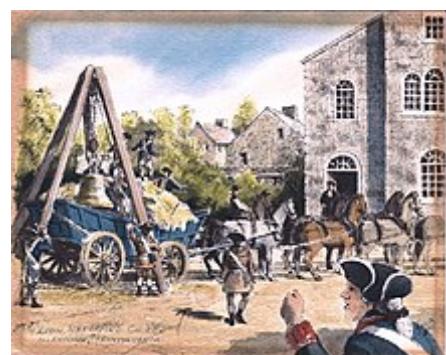
If the bell was rung, it would have been most likely rung by Andrew McNair, who was the doorkeeper both of the Assembly and of the Congress, and was responsible for ringing the bell. As McNair was absent on two unspecified days between April and November, it might have been rung by William Hurry, who succeeded him as doorkeeper for Congress.^[25] Bells were also rung to celebrate the first anniversary of Independence on July 4, 1777.^[22]

After Washington's defeat at the Battle of Brandywine on September 11, 1777, the revolutionary capital of Philadelphia was defenseless, and the city prepared for what was seen as an inevitable British attack. Bells could easily be recast into munitions, and locals feared the Liberty Bell and other bells would meet this fate. The bell was hastily taken down from the tower, and sent by heavily guarded wagon train to the town of Bethlehem. Local wagoneers transported the bell to the Zion German Reformed Church in Northampton Town, now Allentown, where it waited out the British occupation of Philadelphia under the church floor boards.^[26] It was returned to Philadelphia in June 1778, after the British departure. With the steeple of the State House in poor condition (the steeple was subsequently torn down and later restored), the bell was placed in storage, and it was not until 1785 that it was again mounted for ringing.^[27]



The Liberty Bell is paraded through the streets of Philadelphia in 1908, in a recreation of its 1777 journey to Allentown.

Placed on an upper floor of the State House, the bell was rung in the early years of independence on the Fourth of July and on Washington's Birthday, as well as on Election Day to remind voters to hand in their ballots. It also rang to call students at the University of Pennsylvania to their classes at nearby Philosophical Hall. Until 1799, when the state capital was moved to Lancaster, it again rang to summon legislators into session.^[28] When Pennsylvania, having no further use for its State House, proposed to tear it down and sell the land for building lots, the City of Philadelphia purchased the land, together with the building, including the bell, for \$70,000, equal to \$1,067,431 today.^[29] In 1828, the city sold the second Lester and Pack bell to St. Augustine's Roman Catholic Church that was burned down by an anti-Catholic mob in the Philadelphia Nativist Riots of 1844. The remains of the bell were recast; the new bell is now located at Villanova University.^[30]



Reproduction of a watercolor by Davis Gray of the arrival of the Liberty Bell at Zions Church, in Northampton Towne, (later Allentown) Pennsylvania on 24 September 1777. (Holdings of the Lehigh County Historical Society)

It is uncertain how the bell came to be cracked; the damage occurred sometime between 1817 and 1846. The bell is mentioned in a number of newspaper articles during that time; no mention of a crack can be found until 1846. In fact, in 1837, the bell was depicted in an anti-slavery publication—uncracked. In February 1846 Public Ledger reported that the bell had been rung on February 23, 1846, in celebration of Washington's Birthday (as February 22 fell on a Sunday, the celebration occurred the next day), and also reported that the bell had long been cracked, but had been "put in order" by having the sides of the crack filed. The paper reported that around noon, it was discovered that the ringing had caused the crack to be greatly extended, and that "the old Independence Bell ... now hangs in the great city steeple irreparably cracked and forever dumb".^[31]

The most common story about the cracking of the bell is that it happened when the bell was rung upon the 1835 death of the Chief Justice of the United States, John Marshall. This story originated in 1876, when the volunteer curator of Independence Hall, Colonel Frank Etting, announced that he had ascertained the truth of the story. While there is little evidence to support this view, it has been widely accepted and taught. Other claims regarding the crack in the bell include stories that it was damaged while welcoming Lafayette on his return to the United States in 1824, that it cracked announcing the passing of the British Catholic Relief Act 1829, and that some boys had been invited to ring the bell, and inadvertently damaged it. David Kimball, in his book compiled for the National Park Service, suggests that it most likely cracked sometime between 1841 and 1845, either on the Fourth of July or on Washington's Birthday.^[32]

The Pass and Stow bell was first termed "the Liberty Bell" in the New York Anti-Slavery Society's journal, *Anti-Slavery Record*. In an 1835 piece, "The Liberty Bell", Philadelphians were castigated for not doing more for the abolitionist cause. Two years later, in another work of that society, the journal *Liberty* featured an image of the bell as its frontispiece, with the words "Proclaim Liberty".^[33] In 1839, Boston's Friends of Liberty, another abolitionist group, titled their journal *The Liberty Bell*. The same year, William Lloyd Garrison's anti-slavery publication *The Liberator* reprinted a Boston abolitionist pamphlet containing a poem entitled "The Liberty Bell" that noted that, at that time, despite its inscription, the bell did not proclaim liberty to *all* the inhabitants of the land.^[34]

Becoming a symbol (1847–1865)

A great part of the modern image of the bell as a relic of the proclamation of American independence was forged by writer George Lippard. On January 2, 1847, his story "Fourth of July, 1776" appeared in the Saturday Courier.^[35] The short story depicted an aged bellman on July 4, 1776, sitting morosely by the bell, fearing that Congress would not have the courage to declare independence. At the most dramatic moment, a young boy appears with instructions for the old man: to ring the bell. It was subsequently published in Lippard's collected stories.^[36] The story was widely reprinted and closely linked the Liberty Bell to the Declaration of Independence in the public mind.^[37] The elements of the story were reprinted in early historian Benson J. Lossing's *The Pictorial Field Guide to the Revolution* (published in 1850) as historical fact,^[38] and the tale was widely repeated for generations after in school primers.^[39]

In 1848, with the rise of interest in the bell, the city decided to move it to the Assembly Room (also known as the Declaration Chamber) on the first floor, where the Declaration and United States Constitution had been debated and signed.^[40] The city constructed an ornate pedestal for the bell. The Liberty Bell was displayed on that pedestal for the next quarter-century, surmounted by an eagle (originally sculpted, later stuffed).^[41] In 1853, President Franklin Pierce visited Philadelphia and the bell, and spoke of the bell as symbolizing the American Revolution and American liberty.^[42] At the time, Independence Hall was also used as a courthouse, and African-American newspapers pointed out the incongruity of housing a symbol of liberty in the same building in which federal judges were holding hearings under the Fugitive Slave Act.^[43]

In February 1861, the President-elect, Abraham Lincoln, came to the Assembly Room and delivered an address en route to his inauguration in Washington DC.^[44] In 1865, Lincoln's body was returned to the Assembly Room after his assassination for a public viewing of his body, en route to his burial in Springfield, Illinois. Due to time constraints, only a small fraction of those wishing to pass by the coffin were able to; the lines to see the coffin were never less than 3 miles (4.8 km) long.^[45] Nevertheless,



The Bellman Informed of the Passage of the Declaration of Independence: an 1854 depiction of the story of the Liberty Bell being rung on July 4, 1776

between 120,000 and 140,000 people were able to pass by the open casket and then the bell, carefully placed at Lincoln's head so mourners could read the inscription, "Proclaim Liberty throughout all the land unto all the inhabitants thereof."^[44]

Traveling icon of freedom (1866–1947)



The Liberty Bell on its ornate stand, 1872

In 1876, city officials discussed what role the bell should play in the nation's Centennial festivities. Some wanted to repair it so it could sound at the Centennial Exposition being held in Philadelphia, but the idea was not adopted; the bell's custodians concluded that it was unlikely that the metal could be made into a bell that would have a pleasant sound, and that the crack had become part of the bell's character. Instead, a replica weighing 13,000 pounds (5,900 kg) (1,000 pounds for each of the original states) was cast. The metal used for what was dubbed "the Centennial Bell" included four melted-down cannons: one used by each side in the American Revolutionary War, and one used by each side in the Civil War. That bell was sounded at the Exposition grounds on July 4, 1876, was later recast to improve the sound, and today is the bell attached to the clock in the steeple of Independence Hall.^[46] While the Liberty Bell did not go to the

Exposition, a great many Exposition visitors came to visit it, and its image was ubiquitous at the Exposition grounds—myriad souvenirs were sold bearing its image or shape, and state pavilions contained replicas of the bell made of substances ranging from stone to tobacco.^[47] In 1877, the bell was hung from the ceiling of the Assembly Room by a chain with thirteen links.^[48]

Between 1885 and 1915, the Liberty Bell made seven trips to various expositions and celebrations. Each time, the bell traveled by rail, making a large number of stops along the way so that local people could view it.^[49] By 1885, the Liberty Bell was widely recognized as a symbol of freedom, and as a treasured relic of Independence, and was growing still more famous as versions of Lippard's legend were reprinted in history and school books.^[50] In early 1885, the city agreed to let it travel to New Orleans for the World Cotton Centennial exposition. Large crowds mobbed the bell at each stop. In Biloxi, Mississippi, the former President of the Confederate States of America, Jefferson Davis came to the bell. Davis delivered a speech paying homage to it, and urging national unity.^[51] In 1893, it was sent to Chicago's World Columbian Exposition to be the centerpiece of the state's exhibit in the Pennsylvania Building.^[52] On July 4, 1893, in Chicago, the bell was serenaded with the first performance of The Liberty Bell March, conducted by "America's Bandleader", John Philip Sousa.^[53] Philadelphians began to cool to the idea of sending it to other cities when it returned from Chicago bearing a new crack, and each new proposed journey met with increasing opposition.^[54] It was also found that the bell's private watchman had been cutting off small pieces for souvenirs. The city placed the bell in a glass-fronted oak case.^[55] In 1898, it was taken out of the glass case and hung from its yoke again in the tower hall of Independence Hall, a room that would remain its home until the end of 1975. A guard was posted to discourage souvenir hunters who might otherwise chip at it.^[56]



The glass-encased Liberty Bell in the tower hall of Independence Hall

By 1909, the bell had made six trips, and not only had the cracking become worse, but souvenir hunters had deprived it of over one percent of its weight. (Its weight was reported as 2,080 lb (940 kg) in 1904.^[57]) When, in 1912, the organizers of the Panama-Pacific International Exposition requested the bell for the 1915 fair in San Francisco, the city was reluctant to let it travel again. The city finally decided to let it go as the bell had never been west of St. Louis, and it was a chance to bring it to millions who might never see it otherwise.^[58] However, in 1914, fearing that the cracks might lengthen during the long train ride, the city installed a metal support structure inside the bell, generally called the "spider."^[59] In February 1915, the bell was tapped gently with wooden mallets to produce sounds that were transmitted to the fair as the signal to open it, a transmission that also inaugurated transcontinental telephone service.^[60] Some five million Americans saw the bell on its train journey west.^[61] It is estimated that nearly two million kissed it at the fair, with an uncounted number viewing it. The bell was taken on a different route on its way home; again, five million saw it on the return journey.^[62] Since the bell returned to Philadelphia, it has been moved out of doors only five times: three times for patriotic observances during and after World War I, and twice as the bell occupied new homes in 1976 and 2003.^{[54][63]} Chicago and San Francisco had obtained its presence after presenting petitions signed by hundreds of thousands of children. Chicago tried again, with a petition signed by 3.4 million schoolchildren, for the 1933 Century of Progress Exhibition and New York presented a petition to secure a visit from the bell for the 1939 New York World's Fair. Both efforts failed.^[64]



The Liberty Bell visits Bunker Hill (obelisk visible background left) in 1903.

In 1924, one of Independence Hall's exterior doors was replaced by glass, allowing some view of the bell even when the building was closed.^[65] When Congress enacted the nation's first peacetime draft in 1940, the first Philadelphians required to serve took their oaths of enlistment before the Liberty Bell. Once the war started, the bell was again a symbol, used to sell war bonds.^[66] In the early days of World War II, it was feared that the bell might be in danger from saboteurs or enemy bombing, and city officials considered moving the bell to Fort Knox, to be stored with the nation's gold reserves. The idea provoked a storm of protest from around the nation, and was abandoned. Officials then considered building an underground steel vault above which it would be displayed, and into which it could be lowered if necessary. The project was dropped when studies found that the digging might undermine the foundations of Independence Hall.^[67] On December 17, 1944, the Whitechapel Bell Foundry offered to recast the bell at no cost as a gesture of Anglo-American friendship.^[68] The bell was again tapped on D-Day, as well as in victory on V-E Day and V-J Day.^[69]

Park Service administration (1948–present)

After World War II, and following considerable controversy, the City of Philadelphia agreed that it would transfer custody of the bell and Independence Hall, while retaining ownership, to the federal government. The city would also transfer various colonial-era buildings it owned. Congress agreed to the transfer in 1948, and three years later Independence National Historical Park was founded, incorporating those properties and administered by the National Park Service (NPS or Park Service).^[70] The Park Service would be responsible for maintaining and displaying the bell.^[71] The NPS would also administer the three blocks just north of Independence Hall that had been condemned by the state, razed, and developed into a park, Independence Mall.^[70]

In the postwar period, the bell became a symbol of freedom used in the Cold War. The bell was chosen for the symbol of a savings bond campaign in 1950. The purpose of this campaign, as Vice President Alben Barkley put it, was to make the country "so strong that no one can impose ruthless, godless ideologies on

us".^[71] In 1955, former residents of nations behind the Iron Curtain were allowed to tap the bell as a symbol of hope and encouragement to their compatriots.^[72] Foreign dignitaries, such as Israeli Prime Minister David Ben-Gurion and West Berlin Mayor Ernst Reuter were brought to the bell, and they commented that the bell symbolized the link between the United States and their nations.^[71] During the 1960s, the bell was the site of several protests, both for the civil rights movement, and by various protesters supporting or opposing the Vietnam War.^[73]



A crowd of tourists gathers around the Liberty Bell, Independence Hall, July 1951

Almost from the start of its stewardship, the Park Service sought to move the bell from Independence Hall to a structure where it would be easier to care for the bell and accommodate visitors. The first such proposal was withdrawn in 1958, after considerable public protest.^[74] The Park Service tried again as part of the planning for the 1976 United States Bicentennial. The Independence National Historical Park Advisory Committee proposed in 1969 that the bell be moved out of Independence Hall, as the building could not accommodate the millions expected to visit Philadelphia for the Bicentennial.^[75] In 1972, the Park Service announced plans to build a large glass tower for the bell at the new visitors center at South Third Street and Chestnut Street, two blocks east of Independence Hall, at a cost of \$5 million, but citizens again protested the move. Instead, in 1973, the Park Service proposed to build a smaller glass pavilion for the bell at the north end of Independence Mall, between Arch and Race Streets. Philadelphia Mayor Frank Rizzo agreed

with the pavilion idea, but proposed that the pavilion be built across Chestnut Street from Independence Hall, which the state feared would destroy the view of the historic building from the mall area.^[76] Rizzo's view prevailed, and the bell was moved to a glass-and-steel Liberty Bell Pavilion, about 200 yards (180 m) from its old home at Independence Hall, as the Bicentennial year began.^[77]

During the Bicentennial, members of the Procrastinators' Club of America jokingly picketed the Whitechapel Bell Foundry with signs "We got a lemon" and "What about the warranty?" The foundry told the protesters that it would be glad to replace the bell —so long as it was returned in the original packaging.^[10] In 1958, the foundry (then trading under the name Mears and Stainbank Foundry) had offered to recast the bell, and was told by the Park Service that neither it nor the public wanted the crack removed.^[74] The foundry was called upon, in 1976, to cast a full-size replica of the Liberty Bell (known as the Bicentennial Bell) that was presented to the United States by the British monarch, Queen Elizabeth II,^[78] and was housed in the tower once intended for the Liberty Bell, at the former visitor center on South Third Street.^[79]



A National Park Service ranger gives a talk about the Liberty Bell to tourists, Independence Hall, July 1951



The Liberty Bell Pavilion, the bell's home from 1976 to 2003

Liberty Bell Center

In 1995, the Park Service began preliminary work on a redesign of Independence Mall. Architects Venturi, Scott Brown & Associates developed a master plan with two design alternatives. The first proposed a block-long visitors center on the south side of Market Street, that would also house the Liberty Bell. This would have interrupted the mall's three-block vista of Independence Hall, and made the bell visible only from the south, i.e. Chestnut Street. The second alternative placed a similar visitors center on the north side of Market Street, also interrupting the mall's vista, with the bell in a small pavilion on the south side.^[80] City planner Edmund Bacon, who had overseen the mall's design in the 1950s, saw preservation of the vista of Independence Hall as essential. He created his own plan that included a domed bell pavilion built north of Market Street.^[81] Public reaction to the possibility of moving the Liberty Bell so far from Independence Hall was strongly negative. NPS announced that the bell would remain on the block between Chestnut and Market Streets.^[82] Other plans were proposed, each had strengths and weaknesses, but the goal of all was to encourage visitors to see more of the historical park than just the Liberty Bell.^[83]



Independence Hall, with Liberty Bell Center to the right

The Olin Partnership was hired to create a new master plan for Independence Mall; its team included architect Bernard Cywinski, who ultimately won a limited design competition to design what was called the Liberty Bell Center (LBC). Cywinski's design was unveiled in early 1999. Significantly larger than the existing pavilion, allowing for exhibit space and an interpretive center,^[84] the proposed LBC building also would cover about 15% of the footprint of the long-demolished President's House, the "White House" of George Washington and John Adams.^[85] Archaeologists excavating the LBC's intended site uncovered remnants of the 1790–1800 executive mansion that were reburied.^[86] The project became highly controversial when it was revealed that Washington's slaves had been housed only feet from the planned LBC's main entrance.^[87] The Park Service refused to redesign the LBC building, or delay its construction.^[88] Initially, NPS resisted interpreting the slaves and the slave quarters,^[89] but after years of protest by Black activists, agreed.^[90] The new facility that opened hours after the bell was installed on October 9, 2003, is adjacent to an outline of Washington's slave quarters marked in the pavement, with interpretive panels explaining the significance of what was found.^[91] The GPS address is 526 Market Street.^[92]

Inside the LBC, visitors pass through a number of exhibits about the bell before reaching the Liberty Bell itself. Due to security concerns following an attack on the bell by a visitor with a hammer in 2001, the bell is hung out of easy reach of visitors, who are no longer allowed to touch it, and all visitors undergo a security screening.^[91]

Today, the Liberty Bell weighs 2,080 pounds (940 kg). Its metal is 70% copper and 25% tin, with the remainder consisting of lead, zinc, arsenic, gold and silver. It hangs from what is believed to be its original yoke, made from American elm.^[93] While the crack in the bell appears to end at the abbreviation "Philad^a" in the last line of the inscription, that is merely the 19th century widened crack that was filed out in the hopes of allowing the bell to continue to ring; a hairline crack, extending through the bell to the inside continues generally right and gradually moving to the top of the bell, through the word "and" in "Pass and Stow," then through the word "the" before the word "Assembly" in the second line of text, and through the letters "rty" in the word "Liberty" in the first line. The crack ends near the attachment with the yoke.^[94]



Bell Chamber interior, Liberty Bell Center. Independence Hall is in the background, with the Centennial Bell visible in its steeple.

Professor Constance M. Greiff, in her book tracing the history of Independence National Historical Park, wrote of the Liberty Bell:

[T]he Liberty Bell is the most venerated object in the park, a national icon. It is not as beautiful as some other things that were in Independence Hall in those momentous days two hundred years ago, and it is irreparably damaged. Perhaps that is part of its almost mystical appeal. Like our democracy it is fragile and imperfect, but it has weathered threats, and it has endured.^[95]



A view of the bell's mount

Legacy and commemorations

In addition to the replicas that are seen at Independence National Historical Park, early replicas of the Liberty Bell include the so-called Justice Bell or Women's Liberty Bell, commissioned in 1915 by suffragists to advocate for women's suffrage. This bell had the same legend as the Liberty Bell, with two added words, "establish justice", words taken from the Preamble to the United States Constitution. It also had the clapper chained to the bell so it could not sound, symbolizing the inability of women, lacking the vote, to influence political events. The Justice Bell toured extensively to publicize the cause. After the passage of the Nineteenth Amendment (granting women the vote), the Justice Bell was brought to the front of Independence Hall on August 26, 1920, to finally sound. It remained on a platform before Independence Hall for several months before city officials required that it be taken away, and today is at the Washington Memorial Chapel at Valley Forge.^[96]



Bicentennial dollar, 1976 issue



Liberty Bell stamp, issue of 1926

See other versions issued in [1960](#), [1961](#), [1975](#)

As part of the Liberty Bell Savings Bonds drive in 1950, 55 replicas of the Liberty Bell (one each for the 48 states, the District of Columbia, and the territories) were ordered by the [United States Department of the Treasury](#) and were cast in France by the [Fonderie Paccard](#). The bells were to be displayed and rung on patriotic occasions.^[97] Many of the bells today are sited near state capitol buildings.^[97] Although Wisconsin's bell is now at its state capitol, initially it was sited on the grounds of the state's Girls Detention Center. Texas' bell is located inside the [Academic Building](#) on the campus of Texas A&M University in [College Station](#).^[97] The Texas bell was presented to the university in appreciation of the service of the school's graduates.^{[97][98]}

In 1950, too, an enlarged and slightly modified replica of the Liberty Bell, baptized Freedom Bell, was cast in England, brought to the United States, and toured the country as part of a "Crusade of Freedom". It was then shipped to Germany and installed in the tower of West Berlin's city hall. When Robert F. Kennedy visited the city in 1962, followed by his brother John F. Kennedy in June 1963, both drew a parallel between the Liberty Bell and the new Freedom Bell.^[99]

The Liberty Bell appeared on a commemorative coin in 1926 to mark the sesquicentennial of American independence.^[100] Its first use on a circulating coin was on the reverse side of the Franklin half dollar, struck between 1948 and 1963.^[101] It also appeared on the Bicentennial design of the Eisenhower dollar, superimposed against the moon.^[102]

On the 150th anniversary of the Declaration of Independence in 1926 the U.S. Post Office issued a commemorative stamp depicting the Liberty Bell for the Sesquicentennial Exposition in Philadelphia in 1926,^[103] though this stamp actually depicts the replica bell erected at the entrance to the exposition grounds.^[104] The Liberty Bell was chosen for the stamp design theme because the symbol was most representative of the nation's independence.^[105] Since then the Liberty Bell has appeared on several other U.S. postage stamps,^[106] including the first forever stamp, issued since 2007.^[107]

An image of the Liberty Bell appears on the current \$100 note. The image changes color, depending on the angle at which it is held.^[108]



Walt Disney World's Liberty Bell replica

The name "Liberty Bell" or "Liberty Belle" is commonly used for commercial purposes, and has denoted brands and business names ranging from a life insurance company to a Montana escort service.^[109] Walt Disney World has a replica of the Liberty Bell that is located in Liberty Square in the Magic Kingdom. The replica was cast from the mold of the actual Liberty Bell in 1989.^{[97][110][111]} A large outline of the bell hangs over the right-field bleachers at Citizens Bank Park, home of the Philadelphia Phillies baseball team, and is illuminated, swings back and forth, and a bell sound is played whenever one of their players hits a home run or if the Phillies win that game.^[112] This bell outline

replaced one at the Phillies' former home, Veterans Stadium.^[113] On April 1, 1996, Taco Bell announced via ads and press releases that it had purchased the Liberty Bell and changed its name to the Taco Liberty Bell. The bell, the ads related, would henceforth spend half the year at Taco Bell corporate headquarters in Irvine, California. Outraged calls flooded Independence National Historical Park, and Park Service officials hastily called a press conference to deny that the bell had been sold. After several hours, Taco Bell admitted that it was an April Fools' Day joke. Despite the protests, company sales of tacos, enchiladas, and burritos rose by more than a half million dollars that week.^[114]

See also

- Liberty Bell Memorial Museum, located in Melbourne, Florida
- Liberty Bell Museum, located in Allentown, Pennsylvania
- Liberty Bell Ruby, a massive ruby sculpted into the shape of the Liberty Bell
- The Mercury spacecraft that astronaut Gus Grissom flew on July 21, 1961, was dubbed Liberty Bell 7. Mercury capsules were somewhat bell-shaped, and this one received a painted crack to mimic the original bell. Liberty Bell 7 became the only Mercury capsule to suffer an integrity failure.
- Margaret Buechner composed a work for chorus and orchestra, Liberty Bell, that incorporates a 1959 recording of the actual bell made by Columbia Records.

- Freedom Bell in Berlin, Germany – given as a gift from Americans to the city of Berlin in 1950 as a symbol of the fight for freedom and against communism in Europe
- The superhero Liberty Belle whose powers are derived from the ringing of the bell.
- The Freedom Bell, American Legion twice-size replica that resides in front of Washington, D.C., Union Station toured the United States aboard the 1975–76 Bicentennial American Freedom Train.
- The Rhodesian Independence Bell, a replica of the Liberty Bell funded by American donors to commemorate Rhodesia's Unilateral Declaration of Independence
- The Tsar Bell, an early 18th-century Russian bell famous for its massive size and its damaged state

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