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BLOOMSBURG, PA., FRIDAY, NOVEMBER 5, 1886.

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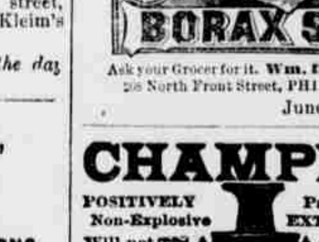

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SELECT READING.

THE STATUE OF LIBERTY.

HOW IT WAS MADE AND PUT IN PLACE.

The New York *Tribune* thus reviews the history of the great work of M. Bartholdi which was unveiled on Thursday of last week in the New York harbor.

The history of the Bartholdi statue from first to last is a checkered one and goes back through all sorts of delays and difficulties for almost twenty years. It was, strangely enough, just at the close of the disastrous war with Germany and while the horrors of the Commune were still raging in Paris that M. Laboulaye, the founder of the French-American Union, first definitely broached his patriotic project of building in this country a joint memorial of the struggles of the French and Americans in the Revolution, and sent the young sculptor Bartholdi to the United States to find, if possible, some suitable and happy idea. The first suggestion of the statue, perhaps, dates still further back to a dinner given under the Empire by M. Laboulaye at his country house, Glavigny, near Versailles.

M. LABOULAYE'S HOPES AND FANCIES.

It was at that dinner at Glavigny in 1885, as Bartholdi himself says, that his mind was first turned in the direction it was afterward so devotedly and enthusiastically to follow. The after-dinner talk of M. Laboulaye's guests had fallen upon gratitude between nations. Some one said that such a thing as national gratitude could not exist. Italy no longer felt grateful for the good officers of France in 1859; even with the United States France could no more count on the remembrance of the past.

This M. Laboulaye stoutly protested against. Whatever might be the case with Italy, he said, with America France had still a greater sympathy than with any European nation. America's feeling toward France, too, was not one of simple gratitude. It was based on the remembrance of a community of thought and struggles and aspirations. And when hearts had once beaten together something always remained behind among nations as among individuals. This, he continued, was the basis of the sentiment felt in the United States toward France, a sentiment honorable to Americans as well as French, and if a monument were to be built in America as a memorial of independence it would be most natural to have it built by a united effort, to make it the common work of both nations.

Five years after, in the midst of the war with Germany, Bartholdi found himself recurring again to this conversation. The war was soon over and his native province, Alsace, shut against him. He resolved to travel for a year and visit the country in which his interest had been so sharply aroused. In a month or two he found himself again at M. Laboulaye's house near Versailles. With him were M. Lafayette, Henri Martin, Remusat, Volowski and DeGasparin. The talk turned once more on the feeling of America for France. M. Laboulaye took up his old views again and declared that without a doubt by 1876 there would be a strong patriotic and French movement in America.

"Go to see that country," he said to Bartholdi. "You will study it, and bring back your impressions. Propose to our friends over there to make a monument in common in remembrance of the ancient friendship between France and the United States. We will take up a subscription in France. If you find a happy idea, we are convinced that it will be successful on both continents, and we shall do a work which will have a far-reaching moral effect."

Bartholdi tells all this in his modest little sketch of the work of the French Committee. And in these two conversations at M. Laboulaye's the germ of the French-American Union's project may be found.

BARTHOLDI'S VISIT TO AMERICA.

The sculptor thought over some plans for the proposed monument on the way out, but only hazily. Suddenly, one beautiful spring morning, steaming up through the Narrows into New York Bay, the moment of inspiration came and the sculptor saw in fancy the majestic figure of Liberty towering with her torch over the bastions of old Fort Wood, lighting the crowded harbor, with its tributary rivers and the vast, blackhued cities on their borders, the very image of a teeming, populous miniature world.

With all his travels in America that impression grew only sharper and more defined. Before returning to France he made a water color drawing of the Statue of Liberty on Bedlow's Island, and showing it to various prominent men in America, in the Union League Club in New York more particularly and in Philadelphia—to whom M. Laboulaye had given him letters of introduction, he soon discovered that he could look for support in the United States—that, as he says, the draft drawn by the French Committee on American sentiment would not be protested. M. Laboulaye had had some correspondence already with John Jay and others respecting the monument; but though the interest which Bartholdi mentions was no doubt aroused, no formal action was taken until the sculptor's second visit here.

THE FRENCH-AMERICAN UNION.

Going back to France, Bartholdi ran over his impressions to M. Laboulaye and his friends, and laid before them the plan for a statue in New York harbor. They adopted it with enthusiasm. A committee was organized under the name of the French-American Union, and Bartholdi set to work to make his first models. The full plan of the Union was made public at the end of 1874, and subscription lists were soon circulating throughout France. A good deal of money came in at once and more was promised.

The actual moulding of the huge cast began in 1875. The birth of the statue was celebrated on November 6th of that year by a dinner at the Hotel du Louvre, at which the American Minister, Mr. Washburne, and all the prominent members of the French American Union were present. The right hand of the goddess was struck off in its colossal proportions and sent to the Centennial Exhibition at Philadelphia in 1876.

Bartholdi himself came over in that year as one of the French jury for the exhibition. The unveiling of his statue of Lafayette, which was ordered by the French Government as a gift to the city of New York in acknowledgment of the relief sent to Paris after the siege, and which now stands in Union Square, gave him an opportunity to push matters among his New York friends.

A call for a meeting at the Century Club was issued by William M. Evarts, John Jay, W. H. Wickham, S. D. Babcock, William H. Appleton and Richard Butler. There the plan of the French committee was talked over with Bartholdi and Rochambeau and an American committee was organized. Mr. Evarts was its chairman and Richard Butler its secretary. Sub-committees were appointed and weekly meetings were held for a time. The question of procuring legislation from Congress was the most important.

After some drawbacks and delays, a joint resolution was introduced accepting the statue and setting apart a site on either Governor's or Bedlow's Island for the statue, and on February 22, 1877, it passed both Houses. General W. T. Sherman was sent on to decide between the two, and wisely confirmed Bartholdi's choice. Fort Wood was given up as a military post and turned over to the use of the American committee.

TARDY GROWTH OF THE STATUE.

Bartholdi went back to France in the fall of 1876 The political crisis that came toward the end of MacMahon's Presidency had had a disastrous effect on the affairs of the French-American Union. Subscriptions had almost ceased to come in and word was sent to the American committee that the work on the foundation and pedestal of the statue had better be postponed for a year or two. It was not until 1879 that money enough was raised in France to pay the bare expenses of the work on the statue.

In 1878, however, Bartholdi, sanguine and undaunted as ever, executed the head for the Paris Exposition. The other parts followed at intervals, and by July, 1880, the French committee saw its way clear to report substantial progress to the American committee and to fix a probable date for the completion of the statue. On October 24, 1881, the anniversary of the surrender of Cornwallis at Yorktown all the pieces of the framework and of the base were put in place, and Levi P. Morton, then United States Minister to France, was invited to drive the rivet of the first piece which was to be mounted. The statue was nearly finished in 1883, but the work on the pedestal here was so backward that it was decided to leave the completed goddess on exhibition for awhile in Paris.

Finally, on July 4, 1884, Count Ferdinand de Lesseps, who had succeeded M. Laboulaye as President of the French Committee, turned the statue over formerlly to the United States through Mr. Morton. It stood six months longer waiting for the completion of the pedestal. It seemed for a time that it would have to wait forever, and the work of taking it down was begun in January, 1885, with many misgivings. The pieces were packed carefully in 210 cases and stowed on board the French man-of-war Isere at Rouen. The statue was insured for about half its value.

The Isere had an extremely rough voyage and had to put back once to Rouen to escape a storm. Outside the harbor of New York she was met by the French North Atlantic Squadron, under Admiral La Combe, and escorted into the bay with flying colors. The Isere reached New York in June, 1885. The pieces of the statue were lightered over to Bedlow's Island and were stored there until May last, when the work of setting up the great copper goddess for the last time was begun.

THE AMERICAN COMMITTEE'S TRIALS.

The American committee could do nothing, of course, after obtaining the grant of a site from Congress, but wait for the signal from M. Bartholdi and his friends to break ground for the statue's pedestal. In 1882 some preliminary steps were taken. A public meeting was held in the Academy of Music on November 28 of that year, and the taking of subscriptions was pushed vigorously.

The New York Legislature passed a bill appropriating $50,000 for the work on the pedestal. But Governor Cleveland vetoed it, to the great disgust of the managers of the Pedestal Fund, as unconstitutional. A still greater disappointment came with the winter of 1884-5. A bill appropriating $100-000 was introduced during the short session of Congress, and failed through the neglect of the Committee on Appropriations to insert the item in their final report.

Work on the foundation inside the old fort was begun in the spring of 1883, and the foundation itself was finished before the end of that year. In the spring of 1884 the corner-stone of the pedestal was laid, and a few tiers of granite were added now and then from month to month. The first bit of enthusiasm was over, and the subscription list hung fire. Statuettes and photographs were struck off by the committee and offered for sale, but the returns grew smaller and smaller. One hundred and seventy-five thousand dollars had been raised by the summer of 1884, and the committee's persuasive powers were apparently exhausted. Its run of bad luck could not be broken.

In March, 1885, when the statue was almost ready for shipment, and the American committee, in a state of thickening despair, the New York *World* unexpectedly undertook to raise the $100,000 still needed, and opened a subscription list of its own for that purpose. By July a total of $102,006.39 was turned into the Pedestal Fund. This tided the committee over the fall and winter of 1885, and served, indeed, to finish the massive pedestal in April, 1886.

The iron framework and braces for the support of the statue were put up in May and June, and on July 12th the work on the copper plating itself was begun. Many of the huge pieces boxed up so long, shaken about in so many handlings and exposed to a great variety of temperatures, had flattened out of their original shape. There was a great deal of delay from time to time in reforming them, and the summer was nearly gone before the goddess' skirts even were fitted fairly to her waist.

For the last month or more almost daily note has been made of the slow progress of riveting the vast copper sheathes together and the gradual softening of the heavy lines and surfaces which looked so coarse and vague aground, to the easy, graceful, airy symmetry of the splendid figure as it now stands. The statue was practically finished on October 16. From that day, at least, the American committee will always date its first moment of relief.

THE SITE AND THE FOUNDATION.

Bartholdi himself chose Bedlow's Island fifteen years ago for the site of his great monument. No spot, in fact, could have been a happier one for the purpose. From the shores of the Bay the level islet looks like the mere natural base of the vast statue and its solid-faced pedestal.

Cut away from any rival objects large or small, dwarfed or dwarfing, the colossal figure stands clearly against the free back-ground of water, land and sky, blending with them easily and simply, like an image drawn, as the goddess is, on their own scale. And if the great bronze figure fits, like one of its own rivets in the copper sheath, into the surroundings of sea and sky, the granite pedestal finds a ready-made support to the double star-shaped inner walls of old Fort Wood

The base of the pedestal is almost hidden from the outside behind them, and when the old parade ground is filled in, and the sodded terrace slopes gently downward from the crown of the foundation over them to the sea-wall below, their tops will make an easy break half-way where the staircases will broaden out into spacious platforms, and benches will be ranged for loiterers in the pleasant weather. The outworks of the fort have disappeared; so have the powder-houses and the sally-ports. The bastions themselves will soon be buried in the dirt. Only the small sea battery with its guns freshly polished for display, not use, will be left to remind one in a year or two that Bedlow's Island was once a Government post.

The bulk of the pedestal's foundation will, of course, be out of sight when the landscape gardener has finished his work on the approaches to the statue. It starts, in fact, beneath the old parade ground, at thirteen feet above the mean low water mark. In shape it is something like a truncated pyramid, with a gentle slope.

It does not rise, however, with a continuous wall, but with a series of great layers of concrete, each one a trifle smaller than the one it rests upon. The top reaches up above the fort walls fifty-two feet ten inches from the base. There is no break to the very top. The whole thing is a vast mass of concrete and rock, which measures on its upper face about sixty-five feet square.

A WELL BUILT PEDESTAL.

The pedestal proper at its base is sixty-two feet square, and begins at an elevation above tide-water or sixty-five feet. In the middle of each face, just on a leval with the proposed terrace, is a doorway, five feet wide and thirteen feet high. On each side of every door is a projecting disk of stone on which the arms of the United States and of France will be cut in relief. Above the doors is a broad band of stone running around the pedestal and broken into forty smooth-faced medallions, ten on each side, on which the coats-of-arms of the various States will probably be placed. Still higher than the medallions are four large panels, twenty-three feet and six inches long and five feet and three inches from top to bottom. These will also be covered with appropriate inscriptions and designs.

Where the walls join again there is a jutting frieze of plain granite, crowned with a low open balcony on which four doors open again from the shaft within. Here the third section begins. The walls contract several feet, though the balcony rail breaks the sharpness of the effect from below. It is but a few tiers now to the top of the pedestal, hid from view by the rich drapery of the goddess's tunic. The topmost platform is thirty-nine feet and four and three eighths inches square and 154 feet above low-water mark.

The pedestal is in its way a most graceful and modest structure. It is neither monotonous or heavy, and has been made to look smaller than it really is. The goddess, in fact gains in point of elevation by this suppression, and towers over everything else, but the effect is in no way forced or stilt-like. The soft gray shade of the pedestal blends well with the reddish brown of the copper, and the whiteness of the rough quoins shows far across the water in the slanting rays of the early morning or late afternoon sun The granite used is from a quarry on Leete's Island in Connecticut, and the size of the blocks made the building of the pedestal one of the heaviest pieces of masonary ever undertaken about New York. General Charles P. Stone was the chief engineer of the work, Richard M. Hunt the arceitect, and David H. King, Jr., the builder. The pedestal cost in all about $250,000.

COLOSSAL SIZE OF THE FIGURE.

The Goddess of Liberty is the largest work of its kind that has ever been completed. The legendary Colossus of Rhodes could not possibly have had the shape of bigness attributed to it. The colossal statue of Arminius, in Bavaria, is about ninety-four feet in height; that of St. Charles Borromeo, on the shores of Lake Maggiore, sixty-six feet. The Virgin of Puy comes next, fifty-two feet, and statue of Bavoria last, scarcely more than a foot shorter. All of them shrink out of countenance beside the gigantic copper figure on Bedlow's Island.

The colossal in art, it is generally understood, can be used to express only a limited number of ideas. It must represent, if possible, some vast abstraction, and carry with it always the suggestion of power, majesty or infinity. Its peculiar effect is that of the physically sublime touched and heightened by the idea of moral sublimity. And so it is not the mere legendary goddess, with more than manly strength and more than womanly stateliness clear-eyed and wise and patient, like Minerva, that the sculptor means to represent.

The figure of a deep-browed woman is there, whose richly-pleated robes hang in soft rounded folds about her shapely breast and limbs, the pure, clear hair and the luxuriant hair crowned with a sparkling diadem of light, but through it all shines, as it ought to shine, the suggestion of that eager, proselyting passion for liberty for which the men of the Revolution spilled their blood in France and in America, and which, if in modern days only one of a sheaf of memories, is for both countries the most prized of them all.

This, at least, is the inspiration Bartholdi has striven to put into the great statue. It is on this that he and M. Laboulaye have counted for the figure's "far-reaching moral effect."

DIMENSIONS OF THE STATUE.

	Feet.	In.
Water level to top of pedestal	149	10
Statue proper to top of torch.	151	5
Total height from water level	301	5

The statue weighs 450,000 pounds, or 225 tons.

The bronze alone weighs 200,000 pounds.

Forty persons can stand comfortably in the head, and the torch will hold twelve people.

The total number of steps in the temporary staircase, which leads from the base of the foundation to the top of the torch, is 403. From the ground to the top of the pedestal, 195 steps. The number of steps in the statue, from the pedestal to the head, is 154, and the ladder leading up through the extended right arm to the torch has 54 rounds.

The cost of the statue is estimated at $250,000, the cost of the pedstal and the erection of the statue $350,-000. Total cost of the work completed and in place, $600,000.

Sunday School Convention.

Convention opened at Derry church Oct. 23, 1886, with devotional exercises by Rev. G. A. Marr. Prayer by the Pres. Mr. A. Girton. Prayer by Mr. McVicker.

1. Relation of parents to the Sunday school by Rev. Marr.

The duty of parents is to have their children attend the sunday school.

Their attendance should be made compulsory by the parents.

The parents should insist on them learning the sunday school lesson just as much as they do their week day lessons.

Rev. Guldin said that young men and women should not drop out of the Sunday school as soon as they are married or a while before their single life ends.

Rev. Hunsicker then spoke of the necessity of all the members of the church and others, attending the school just the same as the church.

After which the convention adjourned to meet at 1:30 p. m.

1:30 o'clock p. m. An anthem by the choir. Prayer by Rev. Marr.

Rev. Hunsicker then made a very thorough address on subject assigned him viz: "The qualifications of a good Sunday school teacher."

A good Sunday school teacher is one who prepares the lesson thoroughly, teaches it well, and is at the school every Sunday.

A good Sunday school teacher must be a person who is at peace with God. A christian.

Some teachers talk of the fashions etc. etc. if they have neglected to prepare their lessons.

Just as soon as one lesson is finished the next should be commenced. Some parents take good care of their horses, cattle, and even their pigs and let the moral character of their children take care of itself.

Rev. Guldin continued the discussion "Take the best people in the place for the Sunday school teachers.

Prof. Nœtling, "The work of the Sunday school teacher is to lead children to Christ.

Scholars should go the right road the Bible to be their guide.

We cannot have perfect teachers therefore we must take the best we can get.

We want christians, those who are apt to teach and willing to work for Bible school teachers

Rev. Guldin. What should be the character of sunday school music.

The sunday school music should be adapted to the lesson.

The sunday school should sing part of the time such music as will be sung in the church service.

Prof. Nœtling. Music is intended to impress religious sentiments.

Sing sometimes such pieces as will interest the children.

The words should govern the tunes.

After which the following committee were appointed to name time and place for the next convention, namely: James Lowry, Mrs. Cyrus Demott, Mrs. T. J. Swisher and Geo. Beagle.

After which the convention was formally closed by Rev. Guldin all feeling that they had spent a pleasant and profitable day.

GEO. MASTELLER,
Secretary.

MEN AND WOMEN OF LETTERS.

Miss Cleveland's magazine has changed its cover three times in four months.

Justin McCarthy has realized $35,000 from the sale of his "History of our Own Times."

Allen Thorndyke Rice has arranged for the publication by Blackwood in London of his collection of "Reminiscences of Lincoln."

Miss Blanche Willis Howard, the writer, will spend the coming winter in Europe, remaining at Stuttgart, where she is at present living.

Miss Kathleen O'Meara, the biographer of Mme. Mohl, has written a novel of striking interest, which is now in the hands of the Harpers.

M. Paul du Chaillu, who for several years has been living in the north, chiefly Copenhagen, has just finished a work on the wanderings, religion, culture and conquests of the earliest Scandinavians, entitled "The Viking Age."

TURF NOTES.

Vicksburg gives a running and trotting meeting on Nov. 2, 3, 4 and 5.

Lucky Baldwin pays Jockey West $5,000 to ride his second colors next year.

Lucky Baldwin thinks his 2-year old colt Goliah will be one of the good ones next year.

Horace Brown says he expects to make Belle Hamlin trot in 2:10 before the fall of 1887.

J. I. Case says he firmly believes that Jay-Eye-See will break his record of 2:10 next year.

The English crack Ormonde has won all of the eleven races for which he started, and in one year he has earned £21,730 for his owner, the Duke of Westminster.

Recently John Murphy drove Maud S an exercising mile. Mr. Bonner offered him $20 if he could guess within one second of the time of the last quarter. The time was 30¼ seconds. Murphy guessed 30 seconds, and pocketed the money.