



Bartholdi's Mighty Statue.

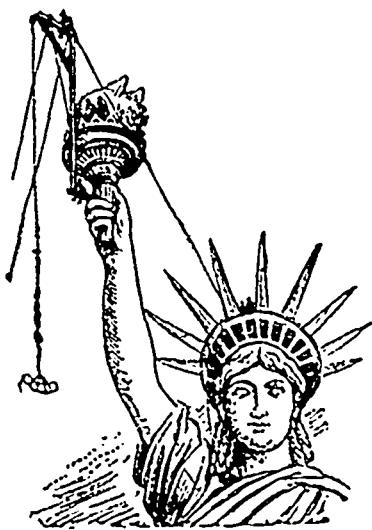
THE UNVEILING OF "LIBERTY ENLIGHTENING THE WORLD"—DESCRIPTION OF THIS MODERN PHAROS—THE CEREMONIES IN NEW YORK.



FIXING SANDAL.

THIS noble colossus, as which there is none so large in the world, was unveiled on the 25th November, 1886. The statue arrived in New York on 17th of June, 1885, but, owing to the difficulty experienced in raising the money for the pedestal—a thing which probably never would have been accomplished but for the indefatigable exertion of the New York *World* in opening and heading a subscription list for the purpose—the work has only now been completed. Standing on Bedloe's Island, in New York Bay, south-west of the city, with its diademed head and uplifted arm, which latter bears an illuminating torch, the figure is indeed a most imposing one. Its stupendous size and majesty are only now for the first time fully apparent, and the effect is certainly sublime. Pictures can convey but a partial idea of its grandeur, and it is at once apparent how much more beautiful are the graceful lines of the figure than the engravings or models represent them. The pedestal is in very good proportion to the statue itself. To give an idea of the immensity of this colossus it may be mentioned that the masts of the largest ship passing on the Bay would scarcely reach to the feet of "Liberty," while her torch, 350 feet above the water, will gleam at night like a constellation in the heavens. This torch will contain eight lamps of 6,000 candle-power each, the light from which will be thrown directly outward and upward, the lamps being placed inside the sculptured flame of the torch, and

their light shining out through a circular band of glass. At the foot of the statue are several lights, each also of 6,000 candle-power, which, being reflected on the figure, will illuminate it brightly. Besides the arc lights all round "Liberty," her head contains incandescent lumps, to give the effect of jewels. The last pieces of the statue raised in place were the forefinger, which measured seven feet eleven inches in length and four feet nine inches in circumference at the second joint, and the sole of the right foot, which was a huge piece of bronze about eight feet long and four feet wide. This latter was fastened in the presence of Major-General Schofield and the American Committee. The workmen, who have been moving over the figure like industrious ants, remind one (as a glance at our second wood-cut will show) of the pigmies swarming over Gulliver in Lilliput. The weight of this stupendous statue is 440,000 pounds, of which 176,000 are copper and the remainder wrought iron. It looms up 305 feet above tide-water, the figure's height alone being 151.2 feet. The forearm is 16½ feet in circumference. The nail of the finger is 12 inches in length. The head is fifteen feet in height, and forty persons can be accommodated within



RAISING THE LAST PIECE.

its interior. The nose is 3 feet and 7 inches in length. The eye is 2 feet and 1 inch in width. Higher than the enormous towers of Brooklyn Bridge or the steeple of Trinity, which is the loftiest in the city of New York—higher, in fact, than any of the colossal statues of antiquity—its rare proportions and its stupendous dimensions will cause it to be classed as the eighth wonder of the modern world.

THE ORIGINATOR OF THE WORK.

M. Bartholdi, who has devoted eight years of his life and the greater proportion of his fortune to this gigantic work, deserves congratulation of his genius, as well as the hearty thanks of all American citizens for his most generous gift to that great republic.

The ceremonies on the Island were impressive. After prayer by Dr. Storrs, Count Ferdinand DeLesseps walked in front of the party of gentle-

men on the platform, and in a clear and sonorous voice, despite his many years, made a brief presentation speech in behalf of the Franco-American union. The rope leading from the platform to the flag, which still covered the face of the goddess, was seen to sway, a sharp pull was given and the banner fell to the pedestal. The countenance of the statue was uncovered above the great assembly. Scarcely had the banner fallen than a signal flag was waved from the mast-head of the "Tennessee." A streak of flame sprang from the side of the old war ship and then another and another, until her decks were hidden in the clouds of powder smoke. From every man-of-war in the fleet, French as well as American, thundered the salute. The scene, had the day been fair, would have been inspiring. As it was, the sound was deafening, and took its chief majesty from the roll of its thunder in echoes across the harbour. The President of the United States then stepped forward and in the name of the people of the United States accepted the statue. The bands began playing "Old Hundred," and the immense assembly joined in singing the doxology, after which Assistant Bishop Potter pronounced the benediction.

There were about 200 vessels in line, including all sorts of craft, from the great Sound steamers to tug boats and steam launches.

WHITTIER'S POEM.

The land that, from the rule of kings,
In freeing us, itself made free,
Our old world sister, to us brings
Her sculptured dream of Liberty.

Unlike the shapes on Egypt's shore,
Uplifted by the toil-worn slave;
On freedom's soil with freemen's hands,
We rear the symbol free hands gave.

O France! the beautiful! To thee
Once more a debt of love we owe;
In peace beneath thy fleur de lis,
We hail a later Rochembeau.

Rise, stately symbol! Holding forth
Thy light and hope to all who sit
In chains and darkness! Belt the earth
With watch-fires from thy torch uplift.

Reveal the primal mandate still,
Which chaos heard and ceased to be;
Trace on mid-air th' eternal will
In signs of fire; "Let man be free!"

Shine far, shine free, a guiding light
To reason's ways and virtue's aim
A lightning flash the wretch to smite
Who shields his license with thy name.

By far the vastest and most influential temperance society in the world is the Methodist Episcopal Church in the United States. By temperance in this connection we mean total abstinence or abstinence from intoxicating liquors as a beverage. It is not so widely known as it should be that the law and discipline of the Methodist Episcopal Church, with nearly thirteen thousand ordained ministers, two million communicants, and many million of adherents, are positively and unequivocally directed against the use of intoxicating drink.—*N. Y. Observer.*

Book Notices.

An Exposure of the Mischievous Perversions of Holy Scripture in the National Temperance Society's Publications. Addressed to men of sense and candour. By REV. JOHN CARRY, D.D., of Port Perry. Toronto: Rowsell & Hutchinson.

We are sorry that we cannot endorse the views which Dr. Carry enunciates on the temperance question. We have often been grieved that one who is possessed of so much learning should be on the side of the liquor traffic. In the pamphlet before us he has undertaken to assail the "National Temperance Society's Publications." This Society has its headquarters in New York, and for many years has published some of the most valuable works on the temperance question that have ever been issued from the press. The Rev. Dr. Cuyler is president of the Society; General Clinton Fisk, Rev. Dr. John Hall, Dr. Ormiston, and many others whose names are a tower of strength, are connected with the Society.

Dr. Carry finds fault with the teachings of the Society, and regards them as erroneous, but he does not act in a manner likely to convince gainsayers. His first chapter is entitled, "The Dishonesty of Temperance Partisanship," which of course conveys the idea that temperance men are dishonest. He gives a quotation from Carlyle to the effect "that it is the duty of men to abstain from lying." Temperance men understand their duty, and practice it too, and one of them here tells Dr. Carry that temperance men are men of truth.

The spirit in which Dr. Carry writes is not calculated to win the admiration of "men of sense and candour," whose good opinion he seems anxious to secure; and however much he may flatter himself that he has "shown temperance writers to be wilfully blind guides," those who may have patience to read the whole of his abusive pamphlet, will not endorse his opinion respecting temperance writers.

A Door of Hope. By JANE F. STODART. Edinburgh: Oliphant, Anderson & Ferrier. Popular shilling series.

This volume is one of a series which constitutes an interesting library, and if the other volumes are similar to this in their tendency and design, the library should be in great demand. The book is well got up. The scene of the story is a watering-place, where in the olden time stood a priory. Some four or five persons figure on the canvas. All their portraits are well drawn. Fidelity to each other is well illustrated. The career of one of them, who shortened his days by being a fast young man, is well depicted. A good moral tone runs through the volume, and as we have read it from beginning to end, we have no hesitancy in recommending it as suitable for young people. E. B.