

The rising cost of the monument hindered the goal of full financing by the French people. During the first year a cost decision was made, France would pay for the statue and America would provide the base. A variety of entertainments, from garden parties to operas, and a national lottery were the main forms of French fund raising. On July 4, 1884, as she stood completed on a Paris street, "Liberty Enlightening the World" was presented to the American Minister to France.

The statue was ready for her pedestal but the pedestal was not ready for the statue. Efforts were made to raise both funds and support for the project. Bartholdi sent the completed arm and torch to the 1876 Philadelphia Centennial Exposition. For twenty-five cents thrill seekers could climb the staircase and enjoy the view from the torch. After the exposition the arm and torch were moved to Madison Avenue in New York City where it remained on display for five years.

Other forms of fund raising included benefit theater performances, art exhibition, sale of miniature replicas of Lady Liberty and even prize fights. A lottery was also attempted but the New York state government halted that idea. Fund-raising for the pedestal was difficult and slow. In 1883, when it was evident that the statue would be finished and arriving soon, the effort became renewed.

One effort was an action of original art works. Emma Lazarus was asked to contribute a poem to the auction. Her poem, *The New Colossus*, was singled out and printed in the *Catalogue of the Pedestal Fund Art Loan Exhibition at the National Academy of Design* because event organizers hoped it would "awaken to new enthusiasm" those working on behalf of the pedestal.