

HISTORICAL INFORMATION DOCUMENT

Acadia, French-American Relations, the American Revolution, the Statue of Liberty, Emma Lazarus, Russia, and the 1903 Plaque

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Purpose of This Document

This document gathers the historical information surrounding the Statue of Liberty and places the monument within the longer history of French North America, Acadia, the Grand Dérangement, the American Revolution, French-American relations, the creation of the Statue, Emma Lazarus, Russian-Jewish immigration, Georgina Schuyler, and the 1903 installation of *The New Colossus*.

The chronology begins with French settlement in North America and continues through the twentieth-century development of the Statue's public meaning.

The document establishes historical facts, documented relationships, dates, primary subjects, and areas requiring further research. Interpretive conclusions can be developed from this record afterward.

I. FRENCH NORTH AMERICA AND ACADIA

French settlement in northeastern North America began in the early seventeenth century.

Acadia developed as a French-speaking region encompassing areas that correspond broadly to present-day Nova Scotia, New Brunswick, Prince Edward Island, and portions of Maine and surrounding territory.

Saint Croix Island became one of the earliest sites of sustained French colonization in North America. Port Royal became another major center of French settlement.

Acadian society developed its own agricultural, fishing, trading, linguistic, religious, and cultural traditions. Acadian communities maintained close relationships with the Mi'kmaq and other Indigenous peoples of the region. The National Park Service describes Acadian culture as a distinct culture shaped by agriculture, fishing, trade, and relationships with neighboring Indigenous communities.

The history of Acadia therefore forms part of the early history of the territory that eventually became the United States.

II. THE BRITISH CONQUEST OF ACADIA

Britain gained control of mainland Acadia in 1710.

Acadians continued living in the region under British authority. Many Acadians sought neutrality during conflicts between Britain and France.

The British government increasingly demanded political allegiance from Acadian communities.

The population of Acadia reached approximately 14,000 people by the 1750s. British authorities subsequently began the mass removal of Acadians.

III. LE GRAND DÉRANGEMENT

Beginning in 1755, British authorities forcibly removed thousands of Acadians from their homes.

The French-speaking Acadians called this displacement **Le Grand Dérangement**, meaning the Great Upheaval.

Families were separated.

Homes and farms were taken.

Acadians were transported to British colonies, England, and France.

Other Acadians eventually established communities in Quebec, New Brunswick, Nova Scotia, Louisiana, and other parts of North America.

The National Park Service documents approximately 10,000 Acadians being displaced between 1755 and 1763.

The Acadian diaspora created a lasting French-speaking presence throughout North America.

IV. ACADIANS IN NEW ENGLAND AND MAINE

Acadian refugees entered the British colonies of New England.

Acadian history subsequently became part of the history of the future United States.

Northern Maine became an especially significant area of Acadian and French-Canadian settlement.

The National Park Service documents the survival of Acadian culture in Maine and the later interaction between Acadian and French-Canadian communities.

The Acadian presence in Maine gives French-American history a geographic connection reaching directly into northern New England.

The history of French-speaking communities in the future United States therefore reaches back into the colonial period.

V. THE SEVEN YEARS' WAR AND THE END OF FRENCH DOMINION IN MUCH OF NORTH AMERICA

The French and British empires fought repeatedly for control of North America.

The Seven Years' War brought the struggle to a decisive stage.

British forces captured Quebec in 1759.

The British victory brought the major French territorial presence in northeastern North America under British control.

The National Park Service describes the 1759 British victory at Quebec as ending French dominion in Acadia and opening lands along the Maine coast to English settlement.

This French-British conflict formed part of the background to the later American Revolution.

VI. THE AMERICAN REVOLUTION

The American Revolutionary War began in 1775.

The Continental Congress declared independence from Great Britain on July 4, 1776.

The emerging United States required international assistance.

France had already lost major North American territories to Britain during the Seven Years' War.

French officials recognized an opportunity to weaken Britain and support the American cause.

France provided assistance to the American colonies before the formal alliance.

The formal French-American alliance came in 1778.

VII. THE FRENCH-AMERICAN ALLIANCE OF 1778

On February 6, 1778, France and the United States signed the Treaty of Alliance and the Treaty of Amity and Commerce.

France formally recognized American independence.

French financial and military assistance became a major element of the American war effort.

French assistance included:

- weapons;
- ammunition;
- uniforms;
- financial support;
- troops;
- naval forces;
- supplies;
- diplomatic support.

The U.S. Department of State describes the French connection as the single most important diplomatic success of the American colonies during the War for Independence.

The National Park Service records that French financial and military aid proved critical to the American victory.

French troops and naval forces played a major role in the Yorktown campaign.

In 1780, approximately 5,500 French troops under the Comte de Rochambeau arrived at Newport, Rhode Island. French naval assistance contributed to the campaign that culminated in the British surrender at Yorktown in 1781.

The French-American alliance became one of the foundational relationships in the early history of the United States.

VIII. FRENCH-AMERICAN RELATIONS AFTER THE REVOLUTION

The French-American relationship continued after American independence.

The two countries experienced periods of cooperation, disagreement, diplomatic tension, and renewed cooperation.

The United States Department of State describes France as one of America's oldest allies, with the relationship dating to French recognition of American independence in 1778.

The relationship eventually acquired a cultural dimension extending beyond military alliance and diplomacy.

The nineteenth century brought renewed American interest in French political thought, French art, republicanism, constitutional government, and the historical relationship between the two countries.

This nineteenth-century relationship provides the immediate historical setting for the creation of the Statue of Liberty.

IX. THE STATUE OF LIBERTY AS A FRENCH-AMERICAN MONUMENT

The Statue of Liberty originated as a French project associated with the history of the United States and France.

Its original French name was **Liberty Enlightening the World** — *La Liberté éclairant le monde*.

Édouard de Laboulaye promoted the idea of a monument presented by France to the United States.

Laboulaye was a French political thinker, constitutional scholar, and supporter of American republican institutions.

The National Park Service identifies the Statue as a gift from the French people commemorating the alliance between France and the United States during the American Revolution.

The National Park Service also describes Laboulaye's project as an expression of liberty, democracy, the American republic, and the political relationship between France and the United States.

X. ÉDOUARD DE LABOULAYE

Édouard René de Laboulaye was born in 1811 and died in 1883.

His political and intellectual interests included American constitutional government, liberty, republicanism, and the relationship between France and the United States.

In 1865, Laboulaye proposed the creation of a monument that France could give to the United States.

His proposal followed the American Civil War and the emancipation of enslaved people.

The National Park Service records Laboulaye's desire to honor American liberty and inspire French political development through the example of the United States.

Laboulaye died in 1883.

He therefore lived through the conception and development of the Statue but died during the year Emma Lazarus wrote *The New Colossus*.

He died before the Statue's dedication in 1886: He had no voice in the matter.

XI. FRÉDÉRIC-AUGUSTE BARTHOLDI

Frédéric-Auguste Bartholdi was the French sculptor selected to create the monument.

Bartholdi worked with Laboulaye and developed the monumental figure that became *Liberty Enlightening the World*.

The Franco-American Union was established in 1875 to raise funds for the project.

The Statue was constructed in France.

Its components were shipped to the United States.

The Statue was assembled on Bedloe's Island in New York Harbor.

The Statue was dedicated on October 28, 1886.

The National Park Service records Bartholdi's role as the sculptor and identifies the monument's original name as *Liberty Enlightening the World*.

Bartholdi remained alive during the installation of the 1903 Lazarus plaque.

He was living in France during this period.

He died in Paris in 1904.

Research into surviving correspondence and contemporary records can establish whether Bartholdi knew of the plaque campaign and whether he expressed an opinion about the inscription.

The historical record currently identified for this document establishes the dates and circumstances of Bartholdi's life. A documented formal protest by Bartholdi against the 1903 plaque has yet to be established.

XII. THE ORIGINAL TITLE AND PURPOSE OF THE MONUMENT

The Statue was created as **Liberty Enlightening the World**.

The French-American Union raised funds for the monument.

The project connected France, the United States, republican government, liberty, and the historical relationship between the two countries.

Research into German, Prussian War and French suppression may also offers insight.

The July 4, 1884 deed transferred the Statue from the people of the Republic of France to the people of the United States and described the gift as an expression of friendship. The Library of Congress preserves documentation of the deed.

The Statue therefore entered American public life carrying a documented French-American political and historical context.

XIII. CLASSICAL AND MEDITERRANEAN IMAGERY

The Statue belongs to a nineteenth-century tradition of monumental representations of Liberty.

The figure carries a torch.

She wears a crown with seven rays.

She carries a tablet inscribed:

JULY IV MDCCLXXVI

The date represents July 4, 1776.

The Statue also has broken chains at her feet, associated with the *abolition of slavery*.

The artistic vocabulary draws from classical traditions.

Bartholdi's work developed within the European tradition of monumental sculpture and representations of Liberty.

The Statue's relationship to *ancient Mediterranean imagery* became especially visible through the language Emma Lazarus later chose for her poem.

XIV. EMMA LAZARUS

Emma Lazarus was born in New York City in 1849.

She came from a Portuguese Sephardic Jewish family.

She became a poet, writer, and advocate for Jewish refugees and immigrants.

Her Jewish identity formed part of her intellectual and literary life.

She published *Songs of a Semite* in 1882.

Her work increasingly addressed Jewish history, persecution, exile, immigration, and identity.

XV. EMMA LAZARUS AND RUSSIAN-JEWISH REFUGEES

Emma Lazarus developed a direct connection to Jewish refugees arriving from Europe.

During the 1880s, Jewish refugees fleeing persecution in the [Russian Empire](#) arrived in New York.

Lazarus worked with Jewish immigrants through the Hebrew Emigrant Aid Society and encountered refugees at Ward's Island.

The National Park Service identifies her Sephardic Jewish heritage, her work with refugees at Ward's Island, and the plight of immigrants as influences on *The New Colossus*.

The Library of Congress identifies Lazarus's [advocacy for Jewish immigrants](#) from Eastern Europe and describes her work with East European immigrants through the [Hebrew Emigrant Aid Society](#).

Library of Congress material also connects Lazarus's writing to the arrival of [Jewish exiles from Russia](#) during the 1880s.

This establishes a direct historical connection among:

[Emma Lazarus](#)

[Jewish immigration](#)

[Russian-Jewish refugees](#)

[the Russian Empire](#)

[New York](#)

[Ward's Island](#)

[the Hebrew Emigrant Aid Society](#)

and the cultural environment surrounding *The New Colossus*.

Lazarus herself was born in New York.

[Her Russian connection comes through her advocacy](#) and her encounters with refugees from the Russian Empire.

XVI. THE NEW COLOSSUS — 1883

Emma Lazarus wrote *The New Colossus* on November 2, 1883.

The poem was created for an art auction supporting the construction of the Statue's pedestal.

The National Park Service identifies the event as the **Art Loan Fund Exhibition in Aid of the Bartholdi Pedestal Fund for the Statue of Liberty**.

The poem begins:

“Not like the brazen giant of Greek fame” – Yet it was.

Lazarus then presents a female figure holding a torch and calls her:

“Mother of Exiles.”

The poem continues with the famous lines concerning the tired, poor, homeless, and displaced.

The full poem appears in the National Park Service's historical record of the Statue.

The poem introduced a literary interpretation centered upon refuge, exile, immigration, and welcome.

Yet the French had suffered the Grand Derangement, foreign conflict in France which sought to suppress and further rob them of their native territory, many years of wars, slavery, persecution and a very different meaning for the statue. The statue did not represent *Jewish* or *Russian* refugee activism. It was inspired by French, Egyptian and Greek roots and it represented the reparation of the relationship between America and France.

XVII. THE GREEK COLOSSUS REFERENCE

Lazarus deliberately begins the poem by invoking the ancient Greek Colossus in a negative light.

The opening establishes a literary relationship between an ancient Mediterranean monument and the ***modern Statue***. It deliberately changes its spiritual meaning from French, Arcadian and Egyptian to being *Jewish* into a “modern meaning.”

Her poem gives the Statue a female identity as the **Mother of Exiles**.

This literary framing forms part of the history of how the Statue came to be understood.

The poem became known after its later installation on the pedestal. Would it have carried the same meaning if it had been professed on its own?

The experience is one of intellectual property theft as well as history erasure.

XVIII. THE STATUE'S 1886 DEDICATION

The Statue was dedicated in New York Harbor on October 28, 1886.

The poem had been written three years earlier.

The poem did not form part of the Statue's dedication ceremony.

The Statue's original dedication occurred during Lazarus's lifetime, although Lazarus herself had already withdrawn from public life because of illness.

She died on November 19, 1887.

The National Park Service records her death one year after the Statue's dedication.

XIX. THE DEATH OF EMMA LAZARUS

Emma Lazarus died in 1887.

The poem subsequently faded from public attention.

The National Park Service states that *The New Colossus* gradually disappeared from public memory after its initial appearance.

Lazarus therefore died before the poem became a permanent physical part of the Statue.

This creates a significant chronological distinction:

1883 — Lazarus writes the poem.

1886 — Statue dedicated.

1887 — Lazarus dies.

1901 — Georgina Schuyler rediscovers the poem.

1903 — poem placed on plaque inside the pedestal.

XX. GEORGINA SCHUYLER

Georgina Schuyler was a friend of Emma Lazarus.

Around 1901, approximately fourteen years after Lazarus's death, Schuyler found a copy of *The New Colossus* in a bookshop.

She organized a civic effort to restore the poem to public attention.

The National Park Service specifically credits Schuyler with organizing the effort that led to the poem's revival.

Her role forms the bridge between Lazarus's 1883 poem and the 1903 plaque.

XXI. THE 1903 PLAQUE

In 1903, words from *The New Colossus* were inscribed on a bronze plaque.

The plaque was placed on the inner wall of the Statue's pedestal.

The National Park Service chronology records the 1903 installation.

The National Park Service identifies the plaque as a bronze plaque and preserves a replica in the Statue of Liberty Museum.

The Library of Congress also records the 1903 installation of Lazarus's words at the Statue.

The poem therefore became a permanent physical component of the monument seventeen years after the Statue's dedication.

XXII. THE CHANGE IN PUBLIC INTERPRETATION

The 1903 plaque established a permanent connection between the Statue and the themes of immigration, exile, refuge, and opportunity expressed by Lazarus.

The National Park Service describes the Statue's later immigration meaning as a development that became deeply associated with the monument.

The National Park Service's historical materials also document the evolution of the Statue's meaning over time.

The historical question for this research concerns the relationship between the original Franco-American meaning and the later Lazarus interpretation.

The original French-American historical record remains documented.

The Lazarus interpretation became physically attached to the monument in 1903.

The two historical layers can therefore be studied through their separate origins and their chronology.

XXIII. THE RUSSIAN TIMELINE

The Russian connection requires a precise chronology.

Emma Lazarus wrote *The New Colossus* in 1883.

Her work with Jewish immigrants occurred during the large movement of Jewish refugees from the Russian Empire and Eastern Europe during the 1880s.

Lazarus died in 1887.

Georgina Schuyler revived the poem around 1901.

The plaque was installed in 1903.

The Russian Social Democratic Labour Party divided into Bolshevik and Menshevik factions in 1903.

The Bolsheviks later seized power during the Russian Revolution of 1917.

These events occupy different historical periods.

The 1903 Bolshevik faction and the 1917 Bolshevik Revolution belong to the Russian political chronology.

The Russian-Jewish refugee connection to Lazarus has direct documentary support through her work and advocacy.

XXIV. THE GRAND DÉRANGEMENT AND THE LATER AMERICAN REVOLUTION

The history of French-speaking North America reaches into the period before the United States existed.

The Grand Dérangement began in 1755.

The American Revolutionary War began in 1775.

The Declaration of Independence came in 1776.

France formally recognized the United States and entered into alliance with it in 1778.

The French alliance supplied military and financial assistance that contributed to the American victory.

The Acadian experience therefore forms part of the longer historical landscape surrounding the eventual French-American relationship.

Acadians experienced British displacement before the American Revolution.

French military forces later supported American independence from Britain.

The sequence connects French North American history, British imperial policy, Acadian displacement, American independence, and French assistance to the United States.

XXV. ACADIAN AND FRENCH-AMERICAN MEMORY

Acadian history continued through the creation of the United States.

Acadian communities survived throughout northern New England and Canada.

French-speaking communities continued developing in Maine.

French-Canadian migration later expanded the French-speaking population of New England.

French-Canadian Americans continued to face suppression and history erasure by “secret societies” within the United States including by the KKK and White slavery activists.

This history provides a regional French-American context reaching beyond diplomatic relations between Paris and Washington.

The history includes communities whose French cultural roots preceded the United States.

The history includes people shaped by displacement, migration, agricultural settlement, religious institutions, language, family networks, and cultural survival.

XXVI. THE AMERICAN REVOLUTION AND FRENCH SUPPORT

The American Revolution created a major political connection between France and the emerging United States.

France supplied arms and ammunition.

France supplied troops.

France supplied naval forces.

France provided financial assistance.

French forces fought alongside American forces.

French naval power played a major role at Yorktown.

The U.S. Department of State records the 1778 alliance and the extensive French military and economic assistance that followed.

The National Park Service records the arrival of French troops and the French naval contribution to the Yorktown campaign.

XXVII. FROM THE AMERICAN REVOLUTION TO THE STATUE OF LIBERTY

The historical sequence can be presented chronologically:

1400s-1600s

French settlement develops in Acadia and other parts of North America.

1710

Britain gains control of mainland Acadia.

1755–1763

Le Grand Dérangement disperses thousands of Acadians.

1759

British victory at Quebec marks the end of major French territorial control in the region.

1775

The American Revolutionary War begins.

1776

The United States declares independence.

1778

France formally recognizes the United States and enters the alliance.

1781

French military and naval forces participate in the Yorktown campaign.

1783

The Treaty of Paris recognizes American independence.

1865

Édouard de Laboulaye proposes a French monument connected with American liberty and the relationship between France and the United States.

1875

The Franco-American Union organizes fundraising for the Statue.

1883

Emma Lazarus writes *The New Colossus*.

1883

Laboulaye dies.

1884

The French gift is formally documented.

1886

The Statue is dedicated in New York Harbor.

1887

Emma Lazarus dies.

1901

Georgina Schuyler rediscovers the poem and organizes a campaign to revive it.

1903

The Lazarus plaque is installed inside the pedestal.

1903

The Bolshevik faction emerges within the Russian communist movement.

1917

The Bolshevik Revolution takes place in Russia.

This chronology provides the framework for the historical research.

XXVIII. THE FRENCH-AMERICAN MEANING OF THE STATUE

The National Park Service describes the Statue as a French gift commemorating the alliance between France and the United States during the American Revolution.

The monument therefore carries a documented connection to:

- France;
- the American Revolution;
- American independence;
- republican government;
- liberty;
- democracy;
- French political thought;
- American constitutional government;
- the French contribution to the American cause;
- and nineteenth-century French-American friendship.

The French-American connection exists in the documented history of the monument itself.

XXIX. THE LATER LAZARUS INTERPRETATION

Emma Lazarus's poem introduced another historical and literary framework.

Her poem centers the Statue around:

- exile;
- refuge;
- immigration;
- poverty;
- displacement;
- welcome;
- the arrival of people from Europe;
- and the United States as a destination for people seeking freedom.

Her personal history connects these themes to Jewish immigration and Russian-Jewish refugees.

The poem became physically attached to the Statue through the 1903 plaque.

This gives the monument a very different Jewish-Russian meaning.

XXX. THE QUESTION OF HISTORICAL DISPLACEMENT

The central research question concerns the relationship between these two layers.

The first arises from the French-American conception of **Liberty Enlightening the World**.

The second arises from Emma Lazarus's **Mother of Exiles** and the poem's connection to immigration and refugee experience.

The first belongs to the monument's creation and dedication.

The second became physically attached seventeen years after dedication.

The historical record therefore provides a basis for examining how the later interpretation affected public understanding of the earlier one.

The National Park Service itself describes the 1903 inscription as a development that changed the Statue's meaning and connected it with immigration.

Immigration to Acadia and to France was unfortunately the cause of Acadian, Native and French displacement.

This project approaches that history through the question of **displacement of meaning, or in the context of “modernizing derangement.”**

Petitions should develop and strengthen these arguments.

XXXI. FRENCH-ACADIAN AND ARCADIAN CONTEXT

The French-American history surrounding the Statue may be expanded through the history of Acadia.

Acadia represents an earlier French presence in North America.

The Grand Dérangement represents a major episode of forced displacement.

Acadian communities survived through strength and cultural continuity.

French-speaking communities later developed throughout northern New England.

The American Revolution created a formal French-American military alliance.

The nineteenth century brought a new period of French-American intellectual and political exchange.

Laboulaye and Bartholdi created the Statue within this later French-American environment.

The Acadian and French-American histories therefore provide a larger historical setting for the meaning of French liberty in North America.

The term **Arcadian** can also be examined as a cultural and literary concept associated with idealized landscapes, pastoral life, classical imagery, and historical memory.

Further research can establish the precise uses of **Acadian**, **Arcadian**, and related terminology within the historical sources relevant to this project.

XXXII. THE STATUE, THE TABLET, AND THE DATE 1776

The tablet held by the Statue bears the Roman numerals:

JULY IV MDCCLXXVI

The date represents July 4, 1776.

The inscription connects the Statue directly to American independence.

The tablet therefore provides a physical connection between the French monument and the American founding era.

The National Park Service identifies the tablet inscription as July 4, 1776.

The tablet forms part of the monument's physical historical language.

This is the date of Rochambeau.

XXXIII. THE TORCH

The Statue's raised torch represents enlightenment and liberty within the monument's established symbolism.

The National Park Service describes the torch as representing enlightenment and freedom.

The name **Liberty Enlightening the World** establishes the torch as part of the monument's original conceptual framework.

Jewish persecution of Acadians, Arcadians, Egyptians, and Indigenous peoples, along with the enslavement of “The Greek or Great Goddess,” prevails through many theological texts, including the promotion of slavery of “goy.”

XXXIV. THE BROKEN CHAINS

Broken shackles and chains lie at the Statue's feet.

The National Park Service associates them with the abolition of slavery.

The imagery connects the monument to the American Civil War era and emancipation.

Laboulaye's conception of the Statue followed the American Civil War.

The monument consequently carries historical associations with American emancipation alongside the French-American relationship.

XXXV. THE STATUE AND AMERICAN IMMIGRATION

The immigration interpretation became prominent during the twentieth century.

The National Park Service's historical materials describe the development of the plaque as an immigration symbol and trace the increasing prominence of that interpretation.

The 1903 Lazarus plaque became a major physical source for this interpretation.

Later American culture reinforced the connection between the Statue and immigration.

The Statue eventually became one of the most recognizable American symbols associated with freedom.

XXXVI. THE STATUE AND THE FRENCH-AMERICAN RELATIONSHIP TODAY

The Statue remains a physical monument to the historical relationship between France and the United States.

The original French gift remains documented.

The French-American alliance of the Revolutionary era remains part of the monument's history.

Laboulaye's role remains documented.

Bartholdi's role remains documented.

The French construction and presentation of the Statue remain documented.

The 1884 deed identifies the gift as coming from the people of the Republic of France to the people of the United States and describes the relationship between the two nations.

This gift was provided to the United States, symbolizing the French-American alliance, their liberty and freedom, nearly two decades prior to the Jewish-Russian Bolshevik communist revolution.

XXXVII. HISTORICAL DISTINCTIONS TO PRESERVE

The following subjects have separate historical identities:

Acadian history

French settlement and cultural development in northeastern North America.

Le Grand Dérangement

The British expulsion and dispersal of Acadians beginning in 1755.

The American Revolution

The war for American independence beginning in 1775.

The French-American Alliance

The formal alliance established in 1778.

The Statue of Liberty

A nineteenth-century French gift associated with liberty, the American republic, and French-American friendship.

Emma Lazarus

An American-born Sephardic Jewish poet and advocate for Jewish immigrants and refugees.

Russian-Jewish immigration

A major part of the immigrant population with whom Lazarus worked and whose experiences influenced her writing.

The New Colossus

A poem written by Lazarus in 1883.

Georgina Schuyler

Lazarus's friend who revived public attention to the poem around 1901.

The 1903 plaque

The physical incorporation of selected lines from the poem into the Statue's pedestal.

The Bolshevik movement

A Russian communist faction that emerged in 1903 and later took power during the 1917 Revolution.

These subjects can be examined together through chronology and historical relationship.

Bolshevik movements are known for intellectual property theft, the targeting of Americans and historical repression.

XXXVIII. DOCUMENTED FACTS AND AREAS FOR FURTHER RESEARCH

The following facts have strong documentary support:

- Acadian settlement in northeastern North America.
- The Grand Dérangement beginning in 1755.
- The Acadian diaspora.
- French involvement in the American Revolution.
- The 1778 Franco-American alliance.
- French military and financial assistance.
- Laboulaye's role in proposing the Statue.
- Bartholdi's role as sculptor.
- The French construction of the monument.
- The Statue's 1886 dedication.
- Emma Lazarus's Jewish heritage.
- Lazarus's work with Jewish immigrants and refugees.
- Lazarus's connection to Russian-Jewish immigration.
- The writing of *The New Colossus* in 1883.
- Lazarus's death in 1887.
- Georgina Schuyler's rediscovery of the poem.
- The 1903 installation of the plaque.
- The emergence of the Bolshevik faction in 1903.
- The Bolshevik Revolution in 1917.

Several questions deserve additional archival research:

1. Which individuals and organizations physically commissioned and manufactured the 1903 bronze plaque?
2. Which individuals authorized its placement inside the pedestal?
3. What correspondence exists between Georgina Schuyler and government officials concerning the plaque?
4. What newspapers reported the plaque's installation in 1903?
5. What did contemporary French newspapers say about the plaque?

6. Did Bartholdi receive information about the plaque?
 7. Did Bartholdi ever comment on Lazarus's poem?
 8. What interpretations of the Statue appeared in American newspapers between 1886 and 1903?
 9. When did the immigration interpretation become the dominant national interpretation?
 10. How did schoolbooks, government publications, immigration organizations, and popular culture contribute to that development?
 11. How did the Statue's French-American history appear in public education during the same period?
 12. How has the National Park Service described the evolution of the Statue's meaning across different historical periods?
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XXXIX. PRIMARY HISTORICAL SOURCES FOR THE NEXT STAGE

The following institutions provide a strong foundation for continued research:

National Park Service

The NPS Statue of Liberty National Monument collection contains historical essays, chronology, biographies, photographs, museum material, and archival resources.

The NPS identifies approximately 390,000 individual artifacts and more than one million archival records within the Liberty Island and Ellis Island collections.

Library of Congress

The Library of Congress preserves Emma Lazarus's manuscript of *The New Colossus*, historical material concerning Jewish immigration, and the 1884 deed transferring the Statue to the United States.

U.S. Department of State

The Office of the Historian provides documentation concerning the French-American alliance, French recognition of American independence, diplomatic relations, and the historical relationship between the two countries.

Acadia National Park and Saint Croix Island International Historic Site

The National Park Service provides documentation concerning French settlement, Acadian culture, the Grand Dérangement, Acadian displacement, and Acadian communities in Maine.

XL. CORE CHRONOLOGY

1400s-1600s

French settlement develops throughout Acadia and other parts of northeastern North America.

1710

Britain takes control of mainland Acadia.

1755

The Grand Dérangement begins.

1755–1763

Thousands of Acadians are displaced throughout British North America, England, France, and other regions.

1759

British forces capture Quebec.

1763

The Seven Years' War ends and France loses major North American territories.

1775

The American Revolution begins.

1776

The United States declares independence.

1778

France formally recognizes the United States and enters into alliance with the new nation.

1781

French troops and naval forces participate in the Yorktown campaign.

1783

The Treaty of Paris recognizes American independence.

1865

Édouard de Laboulaye proposes the French monument that becomes the Statue of Liberty.

1875

The Franco-American Union organizes the fundraising effort for the monument.

1883

Emma Lazarus writes *The New Colossus*.

1883

Édouard de Laboulaye dies.

1884

The French gift of the Statue is formally documented.

1886

The Statue is dedicated in New York Harbor.

1887

Emma Lazarus dies.

1901

Georgina Schuyler rediscovers *The New Colossus* and organizes an effort to restore the poem to public attention.

1903

The Lazarus plaque is installed inside the Statue's pedestal.

1903

The Bolshevik faction emerges within the Russian communist movement.

1904

Frédéric-Auguste Bartholdi dies in Paris.

1917

The Bolshevik Revolution occurs in Russia.

Twentieth century

The immigration interpretation of the Statue overshadows original meaning in American public culture.

XLI. CENTRAL HISTORICAL THREAD

The history gathered here follows a continuous sequence:

French North America

- **Acadia**
- **Acadian cultural development**
- **Le Grand Dérangement**
- **Acadian diaspora**
- **British North America**
- **American Revolution**
- **French military and diplomatic assistance**
- **American independence**
- **nineteenth-century French-American relations**
- **Laboulaye**
- **Bartholdi**
- **Liberty Enlightening the World**
- **1886 dedication**
- **Emma Lazarus**
- **Russian-Jewish refugee experience**
- **The New Colossus**
- **Lazarus's death**
- **Georgina Schuyler**
- **1903 plaque**
- **the development of the Statue's immigration interpretation**