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## MORTON'S TOE

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Besides being known unofficially as a Greek or Roman toe, this is a common forefoot disorder where the second toe is longer than the Big Toe (the Hallux) known, officially, as Morton's Toe, and unofficially as Classic Greek Foot, hyperpronation of the foot, or pes valgus. Morton's Foot was first described in the 1930's by podiatrist Dudley J. Morton. It is a normal variation in the structure of the human foot that is present in roughly 20% of the population.

Actually, it is not that the second toe is longer than the Big Toe as much as the second bone, the second metatarsal (or a short first metatarsal) is the distinctive feature. You can't tell by simply looking at the length of your toes.

Morton's Foot creates an instability in the ankle that causes ankle weakness and frequent ankle sprains. The feet compensate by turning the toes outward, which turns the ankles inward and flattens the arch. Physical stress from this abnormal posture promotes the development of myofascial trigger points (tiny contraction knots) in the muscles of the lower leg and foot.



Plaster Working Model In SLNM Museum



Statue size replica, in the SLNM Museum, shows the short “big Toe” and the small “hammer” toe.

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## REPOUSSÉ METHOD

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Bartholdi chose the ancient method of *repoussé* to make his statue. Rather than *casting* the statue, which would have made it much too heavy, Bartholdi used this time proven method of heating copper sheets, 3/32” or about two pennies thick. The heated sheet is then placed over a negative mold and the sheet is hammered into the mold. Thus the French term *repoussé* —to bring forward or driven back.

During the restoration of the Statue of Liberty 1984—1986, a full size replica of the left foot of the Statue was made on Liberty Island using this method and is now on display in the Statue of Liberty National Monument museum.

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## EXPERIENCE YOUR AMERICA

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*The  
Statue of Liberty's Toes —  
or  
Why She May Wear  
Sandals*

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The sandal of the *Statue of Liberty* is 25' long. Using US Women's Shoes Sizes - based on the standard formula - her sandal size is 879.

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## BARTHOLDI'S CLASSICAL EDUCATION

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When the idea of a monumental gift from the people of France to the people of the United States took place outside of Paris, the young sculptor of the statue — known then as *Liberty Enlightening the World* — or now popularly, *The Statue of Liberty*, was already famous for large, classic works.

Frédéric Auguste Bartholdi (April 2, 1834 - October 4, 1904) took drawing lessons with Martin Rossbach in Colmar, and Paris, France. He went on to study sculpture with Antoine Etex, architecture with Henri Labrouste and friend, Eugène-Emmanuel Viollet-le-Duc and painting with Ary Scheffer. He studied the classic Greek and Roman figures along with the architecture.

His journey to Egypt and Yemen in 1855 and 1886, with Jean-Léon Gérôme and other orientalist painters, fueled Bartholdi's fascination with colossal sculpture. He returned to Egypt in 1869 with a proposal to create a lighthouse—in the form of an Egyptian woman holding a torch at the entrance to the newly completed Suez Canal. This statue, called *Progress: Egypt Bringing Light to Asia*, was never commissioned. His plan, however, found a new form in the *Statue of Liberty*.



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## THE STATUE OF LIBERTY

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In Bartholdi's models for the Statue of Liberty, his training in the classic traditions can be seen as the idea for the statue develops. From an Egyptian woman, to a Greek goddess to his final change, a Roman goddess, his statue has symbolic meaning from the torch's flame to the statue's toes.

As a goddess, Liberty wears a crown with seven rays emanating. This "perfect" number reflects the *Seven Seas* and the *Seven Continents* as illustrated in Biblical texts. The torch is to enlighten: if darkness is eliminated fear is gone! The keystone tucked under the left arm and inscribed, July 4, 1776, represents the law. America is a nation of laws, not of men. Her dress, like a Roman goddess, is a stola, a palla and a tunic. Her raised right foot is on the move. This symbol of Liberty and Freedom is not standing still or at attention in the harbor, she is moving forward. As her left foot tramples chains of tyranny and slavery. And, on her Greek/Roman feet, open sandals that define her heritage from the earliest days of civilization—we see her Morton's toes and her "hammer" little toe.



Model of the Statue of Liberty showing the broken chains.

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## GREEK AND ROMAN TOES

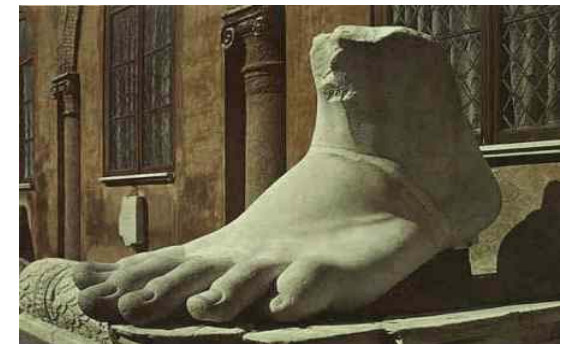
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Experts claim that up to 70% of the population have what is unofficially called *Egyptian* foot. This is characterized by a great toe longer than the second toe. About 20% have a so-called *Greek* foot where the great toe is shorter than the second toe, and the remainder have a square foot with the great toe and second toe the same length.

The anatomical, political and ethnic logic ends there for the classic artist. As Roman statues sometimes are copies of the Greek originals, the Roman statues often have *Greek* feet.

When Bartholdi prepared the models for his *Progress*, and then the monumental *Liberty Enlightening the World*, he applied the classic studies of the Greek foot to his works of an Egyptian woman and then of a Roman Goddess.

The classic statue of Constantine—315—330 BCE, a Roman Emperor, shows this same *Greek* configuration..



This foot of Roman Emperor Constantine—like the Statue of Liberty—has *Greek* toes.