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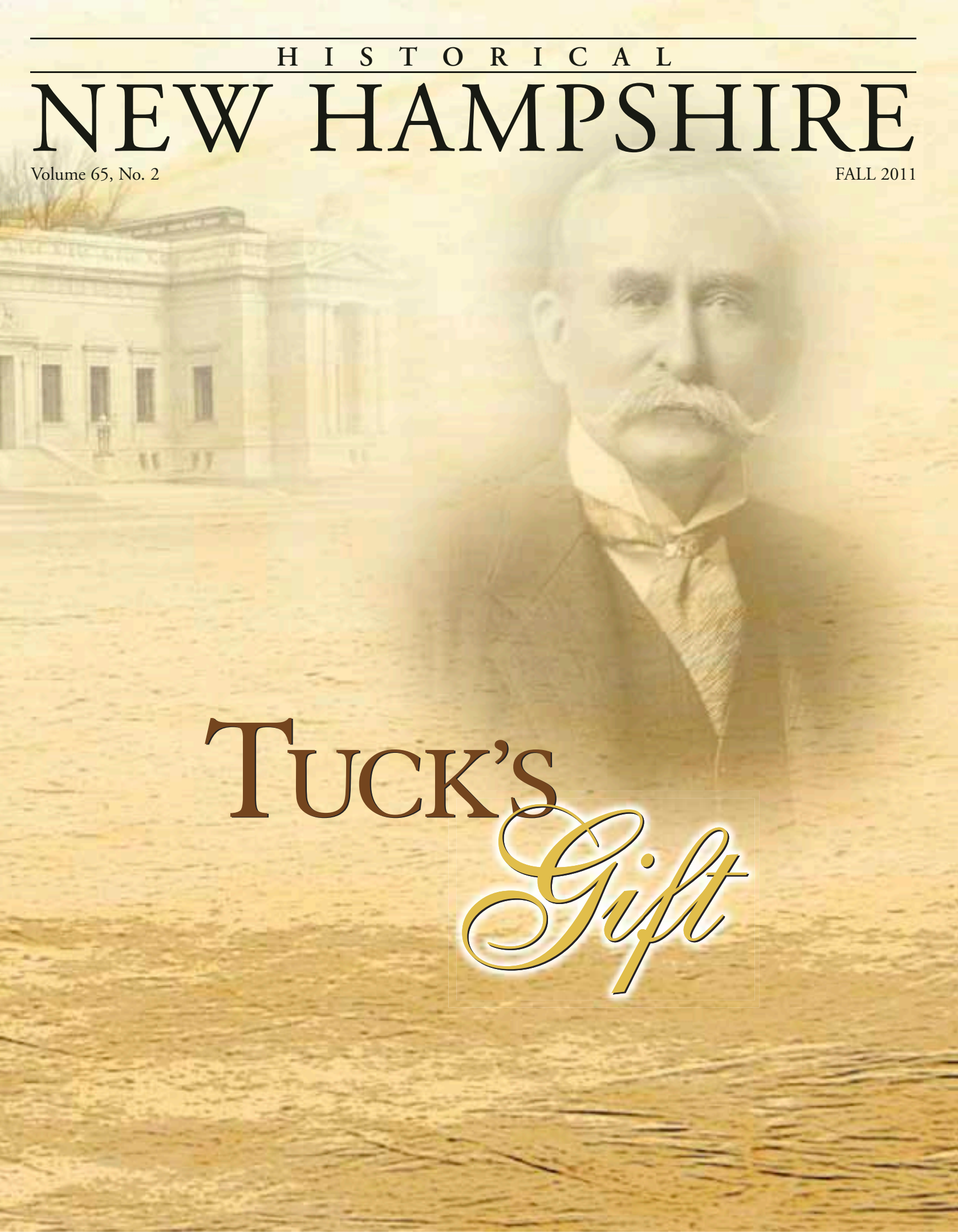

Tuck's Gift

HISTORICAL NEW HAMPSHIRE

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This special issue, produced to commemorate the centennial of the New Hampshire Historical Society's 30 Park Street building, offers in a new format research originally published by *Historical New Hampshire* in 1992 and includes a large number of previously unpublished illustrations, several in color.

Front cover illustration: Graphic design by Schuyler D. Scribner, 2011, courtesy of New Hampshire Public Television.

Back cover illustration: Advertisement of the Atlas Cement Company of New York City, one of the "large number of contracting firms [that] carried out the numberless details of the work required," in many specialized fields, to create New Hampshire's "Temple of History" between 1909 and 1911 (*Granite Monthly*, November 1911). New Hampshire Historical Society.

Photography by: Douglas Copeley, pages 86 (top) and 106; Bill Finney, pages 78, 79, 92, 100 (left), 104, 109, 110 and 117 (bottom); Fletcher Manley, page 86 (bottom); and Bryant F. Tolles Jr., page 76.

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Historical New Hampshire

Tuck's Gift

Foreword

ONE HUNDRED YEARS AGO this November New Hampshire's "Temple of History" was dedicated. For a small state sometimes overshadowed by its larger and wealthier counterparts, this remarkable edifice was a departure from the usual pattern: in it New Hampshire had the best of its kind anywhere. Inextricably linked with the story of this structure are the individuals responsible for its creation. Their backgrounds and circumstances varied widely, but all shared the conviction that history's rightful place is at the center of our civic life. The grandeur of the building has been ever since a fitting symbol of the place and power of history in shaping our identity.

The story of how the New Hampshire Historical Society's landmark headquarters and library building came into being, occurring over a period of ten years, is worthy of a stage drama. The leading man is Edward Tuck, a wealthy New Hampshire native and expatriate living in France. Evidence of Tuck's beneficence toward his home state abounds, most notably at his alma maters, Phillips Exeter Academy and Dartmouth College, and—fortunately for us—at the New Hampshire Historical Society.

Working with Tuck was a fascinating cast of supporting actors, beginning with the poignant figure of Society President William Todd, the initial advocate for an expanded home for the Society, who died six years before its cornerstone was laid. Guy Lowell, designer of the renowned Museum of Fine Arts in Boston, was chosen as architect; Benjamin Ames Kimball and Timothy Sullivan, building committee chair and project superintendent respectively, oversaw the construction; and prominent sculptor Daniel Chester French created the building's monumental portal sculpture. The endeavor was marked by transatlantic voyages, labor discord, disputes among the principals, a corporate near-bankruptcy, and the death of the Society's president, all set against the backdrop of the extraordinary generosity of Tuck, the artistic genius of Lowell and French, and the dogged determination and sheer stamina of Kimball and Sullivan. Tuck's wife, Julia, was a quiet force, always believing that the building should be "nothing but the best" in every respect.

At center stage, surrounded by the supporting human cast, stands the building itself. Of classical design, with perfect symmetry, constructed of Concord's enduring Rattlesnake Hill granite, decorated with exquisite Siena marble, and completed with meticulous attention to detail, the

The doors at 30 Park Street were opened for the first time one hundred years ago on November 23, 1911.

New Hampshire Historical Society leaders and invited guests seen outside the rear entrance of the newly expanded state house as they headed for the dedication ceremony about to take place at the Society's new building. Prior to the dedication, a reception was held in the governor's office, "at which Governor Bass and Mr. and Mrs. Edward Tuck received [w]hile strains of music issued from an ante-room" (Concord Daily Patriot, *November 23, 1911*).

structure is a testament to the aspirations of its creators. We are fortunate that Tuck apparently heeded the admonition of fellow philanthropist Andrew Carnegie: "The millionaire should not figure out how cheaply [a] structure may be built, but how perfect it can be made."

The one hundredth anniversary of the building's dedication is being commemorated in several ways, including this special issue of *Historical New Hampshire* (in both print and audio versions). The Society has joined with New Hampshire Public Television and the New Hampshire Humanities Council to also produce a documentary called *Tuck's Gift*, which will premiere at the Society on November 19, 2011, almost one hundred years to the day after the dedication ceremony. Additional public showings will occur over the ensuing weeks. The documentary will be aired on New Hampshire Public Television and is also available online. Rounding out the commemorative offerings is an exhibition drawn from the Society's extensive collections, called "Icons of History—Objects That Define New Hampshire," on view at the Society's galleries during the centennial events. A selection of objects from the exhibition can be seen online.

This centennial celebration comes at the right time. Now more than ever our nation *needs* history. An observer of the apparently dysfunctional state of affairs in our current political life might ask, "Where is the common ground?" The answer to that question is to be found in our shared history. Historical institutions—the ideas they represent and the values they hold—are our national touchstones. The New Hampshire Historical Society and other places like it are essential to our continued national health. Tuck and his collaborators understood this and made their understanding manifest in choosing to create a place of such symbolic power.

William H. Dunlap
Executive Director
New Hampshire Historical Society

Tuck's Gift

This multi-faceted program of the
New Hampshire Historical Society,
presented in documentary, printed,
audio, and online versions in collaboration
with the New Hampshire Humanities Council
and New Hampshire Public Television, is
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Edward Tuck (1842–1938), photographed in the salon of his French chateau, c. 1930. Edward Tuck spent the last five decades of his life moving among his various residences in Paris and Monte Carlo. Yet his death at the age of ninety-six in 1938 was mourned all across New Hampshire, due to his generous donations to the institutions of his native state and ancestral home. Courtesy of Dartmouth College Library.

The Education of a New Hampshire Philanthropist

Franklin Brooks

> *The years roll around, and the last will come; when I would rather have it said, "He lived usefully," than, "He died rich."*[1]
>
> Benjamin Franklin, 1750

DURING THE SUMMER OF 1938 the New Hampshire towns of Hampton and Exeter celebrated their founding three hundred years before. It was also a season to remember Edward Tuck's benefactions and to mourn his death on April 30, four years short of his own centenary. On the seacoast, the center of Hampton's festivities was the Meeting House Green, where the town museum stands. The adjacent Founders' Park commemorates Hampton's earliest families, including Edward's ancestors on both his parents' sides. They had migrated from Massachusetts and beached their boats in the salt marshes north of the mouth of the Merrimack River. The tricentennial's athletic events and pageant took place on the Tuck Memorial Field. The park, the museum, and the athletic field were Tuck gifts to the town made in the 1920s and 1930s.[2]

A few miles inland Exeter's Tuck High School, the Exeter Hospital, and Cincinnati Memorial Hall were open to visitors and displayed Tuck's picture. Phillips Exeter Academy, from which he graduated in 1858, eulogized him for his generous support. On the Hanover Plain, overlooking the Connecticut River, Dartmouth College paid homage to its most generous alumnus since its founding in 1769. A member of the class of 1862, he had endowed the Amos Tuck School in his father's memory and strengthened its financial well-being with innumerable gifts. In Concord, in the shadow of the gold-domed state capitol, the granite headquarters of the New Hampshire Historical Society reflected his desire to preserve the legacy of the state's history. Most people whose lives the Tuck largesse had touched had never even seen him. He died in Monte Carlo, and his funeral took place in Paris. His wife, Julia Stell, who shared his devotion to philanthropy, had predeceased him in 1928. The dedication of the New Hampshire Historical Society in 1911 had brought them to New Hampshire for the last time. By then they were permanent residents of France. In Paris they kept an apartment at 82, Avenue des Champs-Élysées. West of the city, in Rueil-Malmaison, they owned the chateau that they called "Vert-Mont." In Monte Carlo they spent their winters in a large penthouse apartment whose windows faced the sea, the mountains, and the Italian and French Rivieras.

The Tucks' friends did not, however, call them expatriates. Through all these years Edward had honored New Hampshire's political history and its institutions. Having seen the United States become a world power in the decades following the Civil War, he assumed that New Hampshire must have a share in the nation's destiny. Dartmouth's history was inseparable from the state's. When a 1904 fire

FRANKLIN BROOKS was associate professor of French at Vanderbilt University in Nashville, Tennessee. He was working on a biography of Edward and Julia Tuck at the time of his death in 1994. The Tuck family papers are preserved at Dartmouth, where Brooks taught from 1964 to 1969. He also published articles about the Tucks' philanthrophies in France; about the friendship of Edward's father, Amos Tuck, with Abraham Lincoln; and about Dartmouth's Amos Tuck School of Business Administration.

Chateau de Vert-Mont at Rueil-Malmaison, photographed in 1929. In 1898 Edward Tuck and his wife Julia purchased an estate with forty-five acres of parks and gardens about eight miles from Paris, which they called "Vert-Mont." It had originally been part of the estate of Empress Josephine. New Hampshire Historical Society, gift of Miriam Gardner Dunnan.

A Vert-Mont interior. In the summer months the Tucks retreated to their chateau in the suburbs to escape the heat of Paris, where they maintained an equally elegant apartment on the Champs-Élysées. New Hampshire Historical Society.

destroyed Dartmouth Hall, the historic centerpiece of the campus, he contributed to its rebuilding and wrote to his friend, President William Jewett Tucker: "No institution within its limits has brought to the State throughout its history such credit and honor as has Dartmouth College. We, the loyal sons of New Hampshire, can give no better evidence of our undiminished affection for our native State than in honoring the College and helping as best we may to so fortify its position that its future may be worthy of its glorious past."[3]

Edward Tuck's ancestral roots were in New Hampshire. His mother, Sarah Ann Nudd (1810–47), came from Hampton. His father, Amos Tuck (1810–79), might have been born in Hampton as well had his parents not decided to participate in an ill-advised farming venture in what is now southern Maine. As a teenager Amos came to Hampton to attend school on his own, trusting in education to free him from an unrewarding life on the land. After graduating from Dartmouth in 1835 he became a lawyer, an investor in railroads, and a founder of the New Hampshire anti-slavery movement. From 1847 to 1853 he served in the United States House of Representatives and opposed the Democratic majority's compromise with the Southern faction. During his first term in Congress he became friends with Abraham Lincoln. The year of his return to private life saw the Know-Nothings' rise to power. To meet this threat to mainstream New Hampshire politics he called like-minded members of the Whig, Free-Soil, Independent Democrat, and Liberty parties to a meeting in Exeter's hotel, the Squamscott House on Front Street. The likely claim has been made that to unite them, he was the first to suggest that they call themselves Republicans. In 1859 he recommended a year's course of study at Phillips Exeter for Lincoln's eldest son, Robert, who hoped to attend Harvard. Robert was a guest in the Tuck home, and Edward helped him choose a boarding house in town. At the Chicago convention in 1860 Amos delivered New Hampshire's Republican delegate votes to Lincoln. As a reward Lincoln appointed him the naval officer of the port of Boston, the second most powerful and profitable patronage prize in New England. It paid him a salary and gave him a percentage of all fines, forfeits, and seizures collected in the Boston port. Following Lincoln's death he lost the position and returned to private life once more, to his law practice, his investments, and his philanthropies.

In their youth other men Amos's age had turned their backs on agriculture in favor of industry, education, the law, and politics. Like many young men of privilege in the next, post-war generation, his son Edward chose not to study law; he rejected politics and chose to remain in the private sector as a financier and a member of the leisure class. There is no evidence of his even visiting Washington after Lincoln's inauguration in March 1861. He shared this indifference to public life with the sons of other

Amos Tuck (1810–79), photograph dated 1859. Edward's father, a Dartmouth graduate (class of 1835) and Exeter lawyer, was an anti-slavery advocate and one of the founders of the American Republican party. Courtesy of Dartmouth College Library.

men to whose lives the earlier struggle to eliminate slavery and preserve the Union had given meaning: Robert Lincoln, for instance, Henry and Charles Francis Adams Jr., Henry and William James, and Daniel Chester French. As cosmopolitan writers, world travelers, scholars, Wall Street tycoons, and artists, these latter contemporaries helped American public-mindedness redefine itself during the last decades of the century.

Edward and Julia's private philanthropy is another expression of this trend, all the more remarkable because they practiced it as conscientiously in France, their second home, as in this country. Yet Edward's private achievement was founded on a unique opportunity, a single brief tenure in government service. During the last years of the Civil War, President Lincoln appointed him consular pupil and then acting vice-consul in Paris. Had the State Department been able to offer him civil service status and protection from the uncertainties of political favor, he might have remained in the diplomatic corps. Instead, at the age of twenty-four, he joined a firm of international bankers, Munroe and Company of Paris and New York. In the American colony in Paris he met and married Julia Stell, an orphaned heiress who had been raised in England and France. Nothing is known of her natural parents. Her adoptive father, William Shorter Stell (1800–63), a Philadelphia merchant banker based in Manchester, England, included among his friends George Peabody (1795–1869), the most influential American philanthropist of the nineteenth century. A native of Massachusetts who spent his mature years in England, Peabody accumulated an immense fortune as an international banker and stock market speculator. In 1854 he took Junius Spencer Morgan into partnership, a move that made the Morgan empire possible. For years he and Stell provided services to each other. In Paris his correspondents were Edward's employers, the American partners of Munroe and Company. Following the untimely death of Stell and his wife, Julia lived in Paris with one of those founding families until her marriage. Less than fifteen years later Edward Tuck was sufficiently wealthy to retire from banking. Thenceforth he managed his own fortune and Julia's, expanding their holdings in banks, ore fields, the petroleum and electrical industries, and above all in James J. Hill's Great Northern Railroad and associated companies.

Although Edward and Julia never had children of their own, they provided for the well-being of several generations of Tuck relations. The stock market crashes of the Gilded Age left them unharmed but sensitized them to the contradictions of an increasingly diverse nation in need of a new unity. They acknowledged that the right to possess wealth carried with it a responsibility to improve society. Their role was clear. Andrew Carnegie (1835–1919) defined it in *The Gospel of Wealth,* the preferred title of his 1889 essay: to administer their fortune as a public trust during their lifetime instead of making their heirs wealthy or entrusting someone else to send their bequests to institutions as seemed fit. Edward must have known about Carnegie's views but no evidence of that knowledge appears to exist. His only reference to Carnegie to come to light concerned whether the New Hampshire Historical Society should ask Carnegie for funds. Edward opposed the idea, stating that "they should furnish their own funds and build their own building."[4]

It was a disgrace to die rich, Carnegie told a friend. His essay honored philanthropists of the new breed and recommended seven areas in which one's surplus wealth could be spent most effectively. The Tucks' record of giving conforms strikingly to the spirit of these recommendations: 1) the founding of a university or the expansion of those in existence, particularly in the study of astronomy, 2) the establishment of free libraries, art galleries, and museums, 3) the creation of hospitals and medical schools, 4) the provision of public parks, 5) the construction of public halls for meetings and concerts, 6) the provision of men's and women's swimming-baths for health and exercise, and 7) the building of churches, for social

Edward Tuck, photographed by Walery, Paris, c. 1890. Edward established permanent residence in Paris in 1889 at the age of forty-seven, having retired eight years earlier from a brief but profitable career in international banking. New Hampshire Historical Society, gift of Miriam Gardner Dunnan.

Julia Stell Tuck (1850–1928), photographed by Walery, Paris, c. 1890. The adopted daughter of a Philadelphia merchant, Julia Stell met her future husband in Paris. She and Edward were married in 1872. New Hampshire Historical Society, gift of Miriam Gardner Dunnan.

and aesthetic, rather than sectarian purposes. Carnegie's reasoning about beauty anticipates the Tucks' even in its language, as we shall see: "The millionaire should not figure how cheaply this structure can be built, but how perfect it can be made. If he has the money, it should be made a gem, for the educating influence of a pure and noble specimen of architecture, built, as the pyramids were built, to stand for ages, is not to be measured by dollars."[5] Carnegie was addressing the new American millionaire class to which the Tucks belonged and which numbered some four thousand members by one estimate in the 1890s.[6] Edward in turn expected his fellow millionaires to fill the ranks of philanthropy without hesitation. He explained to Principal Lewis Perry of Phillips Exeter, "I have helped Dartmouth as largely as I have in the past because it had almost no millionaires among its Alumni. It is getting more of them now."[7]

Edward's generation strove to make life easier for the able and industrious. Beginning about 1890 the Tucks supported schools, athletic facilities, hospitals, monuments and museums, and historical institutions in New Hampshire and in France. They believed that philanthropy would strengthen the social order by offering people the means to improve themselves, to enjoy good health, to become self-reliant, to understand the American heritage, and to make the United States second to none in the conduct of business, industry, and finance. The build-

ings that housed these services and bore the Tuck name must be of architectural distinction and be decorated, when appropriate, with rare and beautiful things, most often French. Such aims linked them to other philanthropists of their generation, including J. Pierpont Morgan (1837–1913) and John D. Rockefeller (1839–1937). In 1886 Edward became director of Rockefeller's Chase National Bank (later Chase Manhattan), which eventually became the distributor of all the Tuck monies. Edward and Julia knew four generations of both Morgans and Rockefellers and shared charity projects in New York and France with them. Only the Tucks, however, applied what they had learned and what they believed to the needs of New Hampshire. It was these efforts above all that the citizens of that state strove to honor in the summer of 1938.

Occasionally Edward and Julia contributed to the protection of natural sites for the enjoyment of future generations. In a town neighboring Exeter, Stratham Hill was a popular picnicking area famous for its view of the surrounding countryside and the distant ocean and the perfume of its wild strawberries in the summer. The Tucks bought it and gave it to the town in 1905 to protect it from developers. When the Society for the Protection of New Hampshire Forests and the State of New Hampshire brought Franconia Notch and the Great Stone Face into public ownership in 1928, Edward contributed to the purchase fund.

Notably absent, however, is a Tuck commitment to New Hampshire's religious life. On July 29, 1914, the New Hampshire Historical Society dedicated a forty-foot-high granite obelisk to the Reverend John Tucke (1702–73), whose ministry lasted some forty years on Star Island, the most prosperous of the Isles of Shoals located ten miles off the New Hampshire coast. Tucke was a Hampton native, descended in a collateral line from Edward's ancestors. By this time his tomb had fallen into disrepair. So Edward agreed to pay for a bronze plaque and then the obelisk as well. Engraved on its face, Jedediah Morse's testimony, dated 1800, affirms that Reverend Tucke was "affable and polite in his manner, amiable in his disposition, of great piety and integrity, given to hospitality, diligent and faithful in his pastoral office, well learned in history and geography as well as general science, and a careful physician both to the bodies and the souls of his people." The lesson seems to be that Tucke was to be honored more for his benevolence than for his spirituality.[8]

American philanthropists of Edward's father's generation had striven to improve the welfare of chronic indigents and criminals, "the poor and vicious," and to help states adopt enlightened means of administering public schools, prisons, reformatories, insane asylums, orphanages, and schools for the handicapped. Amos's example was foremost in Edward's life; yet Amos does not seem to have entertained any ambitions of private philanthropy, relying instead on education, politics, the law, and government to effect the general good. During and shortly after his years at Dartmouth he was a teacher and served briefly as principal of Hampton Academy. Once his law practice was well established in Exeter, he served as a trustee of the Phillips Exeter Academy from 1853 to 1879. When the Exeter Female Academy became the Robinson Female Seminary in 1867, offering tuition-free instruction to women on a par with the academy's, he wrote its constitution and served as a trustee and the first president of the board. From 1857 to 1866 he was a Dartmouth trustee.

Amos's closest Exeter friends shared his concern for the practical needs of their community. Joseph G. Hoyt (1815–62) was a professor of Greek and mathematics at the academy, who taught young Edward. He and Amos were the principal proponents of building Exeter a new town hall in the early 1850s, and he spoke at its inauguration, praising the value of architectural beauty and commodiousness for the common good. It was there that Lincoln gave a campaign speech in 1860. Lawyer Henry Flagg French of Exeter was a friend of them both. Once Tuck and French found themselves alone at a town meeting during a snow storm; they proceeded to adopt a

Monument to the Reverend John Tucke (1702–73), Star Island, Isles of Shoals, photographed by Ira St. Clair of Portsmouth, 1914. In honor of an eighteenth-century kinsman, Edward Tuck erected this granite monument, which he presented in 1914 to the New Hampshire Historical Society. Due to Edward's generosity and public-mindedness, the Tuck name appears throughout the state from the coastal islands to the Connecticut River Valley. New Hampshire Historical Society.

motion to plant the streets of Exeter with elm trees. French went on to become a judge, the first president of the Massachusetts Agricultural College (now the University of Massachusetts), and an assistant secretary of the United States Treasury. His son was the sculptor Daniel Chester French (1859–1931). A nephew, Francis Ormond French, married Edward's sister Ellen. The creation of the new New Hampshire Historical Society headquarters was one of several occasions when Edward and Daniel collaborated as patron and artist. When Daniel unveiled his equestrian statue of George Washington in Paris on July 3, 1900, the Tucks gave a festive banquet for him that evening at Vert-Mont.[9]

Although their methods were different, Amos and his son shared a commitment to the public good. In remarks prepared for the opening of the New Hampshire Historical Society, Dartmouth's President Tucker, who knew both Amos and Edward, said this:

> No like instance occurs to me in which father and son have been so much at one in the purpose of their lives, and at the same time so successful in expressing this purpose in such different ways, as appears in the public careers of Amos and Edward Tuck. Amos Tuck gave to this State and to the country the rare personal gift of loyalty to conviction—a gift which contributed powerfully to the redemption of the State of New Hampshire from the political domination of the slave power, and ultimately to the redemption of the nation from the grasp of the same power. It was the most timely gift which any man at that time had the power to bestow. . . . The same principle of estimating himself according to his relation to the public good, which actuated the father, has manifested itself in the son through the unselfish and far-reaching use of personal possessions.[10]

President Tucker spoke for the young generation in his appeal for support from the private sector. In these same remarks to be read in Concord he recalled the decision to purchase land among the public buildings around the state house for the historical society's imposing structure. For him this location was a pleasing image of the commonwealth. There city hall represented the municipality, the state house and the state library the State of New Hampshire, and the federal building and the post office the federal government. For Tucker the presence among them of the New Hampshire Historical Society symbolized the emergence of private philanthropy in civic life. It represented "the most personal aspect of citizenship," "that kind of loyalty which is allowed to work in personal ways and with personal distinctions," for the state and for the good of institutions of every sort.

William Jewett Tucker (1839–1926), graduation photograph, 1861. Tucker, who shared a room with Edward at Dartmouth, later became the college's president, overseeing its transformation in the early 1900s into what became known as "the New Dartmouth." Courtesy of Dartmouth College Library.

Edward Tuck, graduation photograph, 1862. For four decades following the renewal in 1899 of his friendship with Tucker, Edward was one of Dartmouth's leading benefactors, donating a million dollars himself and encouraging friends to contribute as well. Courtesy of Dartmouth College Library.

About the time that Carnegie's *Gospel of Wealth* appeared, Edward decided to join the ranks of these philanthropists. Although he was approaching fifty, it might not have happened but for Tucker himself. The two of them had roomed together one term; Tucker (Dartmouth '61) was Edward's only college roommate.[11] He became president of Dartmouth in 1892. His election represented a movement on the part of young alumni alienated by the traditional values and beliefs of President Samuel C. Bartlett (1817–98). His inauguration address in June 1893 aligned the aims of his liberal arts college with the new order of American education, encompassing the discipline and learning skills acquired in high school

and the advanced research programs available in the new universities, such as Leland Stanford's in California (1889) and John D. Rockefeller's University of Chicago (1889). He sketched his plans for the modernization of Dartmouth, the development of new programs in the natural sciences, the hiring of new faculty, and the design of a campus that would integrate landscaping and new buildings for each department or program. He invited post-graduate programs to associate themselves with the Dartmouth community as the Thayer School of Civil Engineering and the Medical School had done. At the same time he acknowledged the important role alumni must play, especially in raising an endowment.[12] Two alumni trustees, in particular, shared his dream and eventually established cordial relations of their own with Edward: Benjamin Kimball (Dartmouth '54), president of the Concord and Montreal Railroad, the Boston and Maine's New Hampshire subsidiary, and Frank S. Streeter (Dartmouth '73), the B. and M.'s counsel. Both men were also energetic board members of the New Hampshire Historical Society. They and their associates were the sort of men whom Edward respected, bankers and lawyers, sometime members of the New Hampshire House of Representatives and Senate, all of them Republicans, and active on the boards of hospitals, public libraries, orphanages, and utility companies.

No expression of interest in plans for Dartmouth came forth from Edward for several years. Then, upon hearing that Tucker was planning a sabbatical, Edward suggested a trip to Paris, at his expense. Now, with no solicitation from the college, he offered it a substantial endowment in his father's memory. Part of its income covered library expenses and faculty salaries. Part provided financial security to several new departments, history, economics, and modern foreign languages, on a par with components of the old curriculum, ancient languages, English, mathematics, philosophy, and political science. Tucker persuaded Tuck to underwrite the expense of a graduate school of business administration as well, although its cost required additional gifts in the next few years. The first such school founded in the United States, it respected the college's commitment to the liberal arts while providing graduates with specialized—"practical," to use Edward's favorite word—knowledge. The formation of the new school was announced at a meeting of the college on January 22, 1900; thirty students enrolled that fall.

"Mr. Tuck was the first of the alumni of means to identify himself financially with what had begun to be known as the 'New Dartmouth,'" Tucker wrote in his autobiography. Over the next forty years or so, until his death, no one was Tuck's equal. He established amiable relations with Tucker's immediate successor, Ernest F. Nichols, and treated the next, Ernest M. Hopkins, like a son.

Almost every year brought gifts from Tuck's stock portfolio, which included Chase, First National (later Citicorp), Tidewater Oil, Texaco, Northern Pacific, Great Northern, Northern Ore, and Electric Storage Battery. A general endowment fund in the form of Great Northern stock, valued at $300,000, was his original offer to Tucker; shortly afterwards he gave an additional $125,000 in stocks for the construction of a building for the Tuck School. Larger and smaller gifts passed regularly into the college accounts: $500,000 in 1910; $105,000 in 1913; $180,000 in 1917; $320,000 in 1919; $60,000 in 1920; $133,000 in 1922; $200,000 in 1923; $133,000 and $725,000 in 1925; $50,000 in 1926; $700,000 in 1928–29; plus gifts in cash ranging from $3,000 to $20,000.[13] With some of these funds the college constructed Tuck Drive, to provide automobile traffic with a new access to the Hanover Plain from the Connecticut River. Close to the drive, Tuck gifts built and furnished the president's house. When Edward persuaded George F. Baker to build the Baker Library (opened in 1928), its west entrance became the focal point of the mall now called Tuck Drive, and soon ground was broken for the new Tuck School at the other end. The college wished to increase the school's enrollment to 150 students. In

any case, the business administration program had outgrown the original 1903 building by then. This structure, part of the complex of buildings erected around the College Green during Tucker's years, is now called McNutt Hall. The college architect, Jens Frederick Larson, designed a new complex of classrooms, library, offices, dormitories, and refectory, which Tuck consented to build entirely at his own expense (see page 88). Meanwhile opportunities to acquire two library collections, in French literature and Romance philology, and catastrophes such as the Dartmouth Hall fire or the shortfall in a year's income resulted in further gifts. For years Edward's generosity to Dartmouth remained unmatched. Over his lifetime he spent a million dollars on construction at Dartmouth.

In the early days of Edward's renewed interest in Dartmouth, he and Julia established their residence in France. Until the outbreak of World War I they came to the United States yearly, where they divided their time between a New York townhouse on East 61st Street and the family home in Exeter. Exeter was second only to Hanover in their philanthropic concerns in New Hampshire.[14] It was there that Edward spent most of his early years. His mother gave birth to him on August 24, 1842, in an early eighteenth-century wooden house, one of Exeter's oldest. This was the Tilton house at 72 Front Street. In 1906 Edward bought it and deeded it to the academy. It was in another Tuck house on Front Street, built in 1853 at number 89, that Edward spent his adolescent years before college. After Amos died in 1879, Edward, who

Amos Tuck Hall (now McNutt Hall), the home from 1904 to 1929 of Dartmouth's Amos Tuck School of Business Administration (founded 1900), collotype by the Albertype Company, Brooklyn, New York, c. 1905. In 1899 Edward gave Dartmouth an endowment fund in memory of his father, which enabled the college to establish the first graduate business school in the nation. New Hampshire Historical Society.

inherited the house, persuaded Amos's first-born, Abby, to make a home there for herself and her daughter, Laura Nelson. In his will Edward left the house to the academy upon Laura's death. She supported charities of her own with her share of the family fortune and died in 1955 at the age of 101.

During the early 1900s Edward turned his attention to the needs of Phillips Exeter Academy. In 1905 and 1909 he donated $10,000 and $5,000 to funds named for his father's old friends, George A. Wentworth and another academy teacher, Bradbury L. Cilley, respectively. On the first occasion Wentworth wrote to a mutual friend, "How much good Ned Tuck does with his money."[15] Edward's interest in the academy was further quickened by the renewal of his acquaintance with Edmund J. Curley, a classmate from 1856 to 1858. The two men were reunited in 1896. Curley had become a whiskey distiller in Kentucky and president of the Distillers' Securities Corporation. Upon retirement he divided his time between New York and Newport and then moved to Monte Carlo. During World War I it pleased these friends to combine their gifts to the academy. When the academy building burned down in 1914, they contributed $15,000 to the $200,000 rebuilding fund. In 1917 they established the $200,000 Tuck-Curley Class of 1858 Endowment Fund, the largest unrestricted gift that the academy had ever received. Curley died in 1921, and after this Edward felt inclined to entrust the academy's good fortunes to an increasingly large number of prosperous alumni.[16]

Meanwhile the Tucks contributed to other needs in the town. Exeter had no hospital until 1897 when private citizens raised funds to lease a large frame house. Edward's sister Abby and a neighbor hosted the first fund raiser, a garden party, at their adjoining homes on Front Street and on the grounds of the Robinson Academy behind them. The very day the Cottage Hospital opened, a railroad accident confirmed the need for this ten-bed facility. With passing time its insufficiencies became obvious. In 1906 a new hospital offered eighteen beds, an operating room, and housing for three nurses and a matron. Edward and Julia donated more than a third of its building costs, totaling $30,000, and built the Tuck Home for Nurses on adjacent land. After the hospital was expanded to fifty beds in 1924, they enlarged the nurses' home (see page 88).

Insufficient space and inadequate public funds plagued the boys' high school in Exeter, where classes had not been coeducational since the Robinson Female Seminary was established in 1867. The school house into which the students still crowded had been scarcely improved since its construction in 1848. The town approved plans for a new school by Ralph Adams Cram in 1911. Cram (1863–1942) had graduated from Exeter High School, and soon the academy would put him in charge of its campus design.

Cram chose the Georgian Revival style for the high school, the academy's Davis Library, which he was designing at the same time, and the new academy building, to which Tuck and Curley subscribed. Eventually the academy, like Dartmouth, became the embodiment of what Americans think a New England campus should look like with its eighteenth-century-style buildings, in red brick, marble, granite, and slate, symmetrically arranged around lawns and greens. Cram laid the cornerstones of the high school and library on the same day, October 26, 1911. The completion of the high school necessitated an appeal to the Tucks, however, who contributed $5,000. In their negotiations Edward's spokesman was John Templeton, editor of the *Exeter News-Letter.* The Exeter Public Library preserves two of Edward's letters to Templeton. In one he agrees to the name, Tuck High School, in his father's memory. In the other he chastises the town for skimping on costs and for accepting anything less than "first-rate plumbing." The $1,000 he enclosed was to be spent, he said, for "final completion of the building with all practical perfection in every detail." This statement is the quintessence of Tuck principles. When an addition to the high school was needed in 1928, Edward contributed $10,000 toward the cost.[17]

Cincinnati Memorial Hall, Exeter, 1970s. Edward supported many building projects in his hometown of Exeter, including restoration of this originally brick building open today as the American Independence Museum. New Hampshire Historical Society.

In 1906, at its annual meeting in Exeter, the New Hampshire Society of the Cincinnati elected Edward to honorary membership. Founded in 1783 by George Washington's officers, the Society's fourteen constituent parts included the original colonies and France. Recently revived, the New Hampshire Society was already seeking ways to express its historic mission: to affirm the values of the American Revolution, to honor the nation's link with its oldest ally, France, and to educate others about New Hampshire's role in the birth of the nation. At the time of his election Edward was becoming well-known not only as a benefactor to his birthplace and to Dartmouth but also to France and as a spokesman for improved Franco-American relations. Since he was not descended from an officer of the Continental Army, he was not eligible for hereditary membership.[18]

The New Hampshire Society of the Cincinnati's early members had left a legacy of documents including the first and second printings of the United States Constitution and a broadside of the Declaration of Independence printed in Philadelphia by the official printer, John Dunlap, one of twenty-three copies known. Reconstituted in 1896, the society remained in Exeter, the Revolutionary capital of New Hampshire, and purchased the Ladd-Gilman House for its headquarters. Thenceforth called Cincinnati Memorial Hall until it became the American Independence Museum in 1991, it sits on land adjacent to the academy, near the Squamscott River. A large brick house built around 1721, enlarged in 1752, it was the home of the state treasurer, Nicholas Gilman, during the Revolution. His son John Taylor became governor of New Hampshire. Another son, Nicholas Jr., was an original member of the society and a delegate to the Constitutional Convention. It was his copies of the Constitution and annotations that the society treasured. Several years after acquiring the Gilman home, the organization purchased the 1775 Folsom Tavern where its founders had held their first meeting on November 18, 1783.

New responsibilities came with these distinctions. The house and the tavern required restoration, decoration, and maintenance, roof repairs, brickwork, new heating equipment, and a fireproof vault. The grounds needed landscaping. For more than thirty years Edward contributed to all these expenses. He subscribed to the purchase and maintenance of Memorial Hall four years before he became a member and later to the expense of moving the tavern onto a neighboring lot and restoring it. His annual gifts of several hundred dollars covered current expenses and taxes. He gave half the sum necessary to purchase the only letter that Washington is known to have written to the New Hampshire Society of the Cincinnati. He created an endowment with two hundred shares of Northern Pacific stock, which produced up to $1,000 income per year except in the worst of the Great Depression.

Unlike Hampton, Hanover, and Exeter, Concord was a place of little personal importance to the Tucks. Edward and Julia were likely to think of Concord as the home of their friends, Kimball and Streeter, Judge Charles Robert Corning, and the historical society's treasurer, Henry Webster Stevens (Dartmouth '75), who married Edward's niece Ellen Tuck Nelson. It was these men who focused the Tucks' attention on the need to protect the New Hampshire Historical Society's collections. Amos

The monumental "pure Greek" structure that Edward Tuck built for the New Hampshire Historical Society, with support from his wife Julia; photograph taken by the Kimball Studio of Concord shortly after the building's dedication in November 1911. That same month the Granite Monthly *described the new building as "constructed of the most perfect material, and in the most thorough manner [and] pronounced by good judges the most expensive in the United States, in proportion to size." New Hampshire Historical Society.*

had been elected to its membership in 1853, when he retired from Congress; yet Edward did not become a member until 1909, several years after he had begun discussions about new headquarters for the Society.[19]

The New Hampshire Historical Society was the fifth oldest state historical society in the country. Governor Levi Woodbury had given it its charter in 1823 with a charge to collect and preserve manuscripts and documents relative to the history of the state, its government, its people, and its institutions. For some seventy years these collections had been housed in unsuitable quarters: the state house, a Masonic lodge, and a bank. By 1900 the Society owned seventeen thousand volumes, sixty thousand pamphlets, and numerous manuscripts.

The president of the Society, who was most anxious to see a new building rise beside the state house, was William C. Todd (1823–1903). A Dartmouth graduate of the class of 1844, he had known Amos and had seen Edward in Hanover in 1860. Shortly before his death in 1903 he interested Edward in the project. Subsequently Benjamin A. Kimball, who would soon chair the building committee, became the Society's link with Edward. In 1905 he visited the Tucks in Paris to discuss a $100,000 building; it eventually cost several times that much. In 1907 Edward and Julia visited the selected site in Concord and saw the architect Guy Lowell's preliminary plans. Edward gave $10,000 to purchase additional land and later that spring Kimball took Lowell's revisions to Paris and obtained the Tucks' approval, provided that Lowell use granite for the exterior instead of brick.[20] Kimball returned with Edward's statement:

> I want this building to be pure Greek, embodying the best of its kind in architecture and artistic beauty, and in all its appointments to be unsurpassed, making the structure ever a joy to visit. Mrs. Tuck and myself want the building to be the best of its kind, of distinctive character and of the best design.[21]

Lowell's design helps us interpret the phrase, "pure Greek," which Edward may have borrowed from Kimball. The design was characterized by pleasing geometrical forms, monumental sobriety to the point of severity, and the harmonious interplay of architecture and sculpture. A variety of plain and variegated marbles would cover the walls and floors. Bronze was used to cast the monumental doors at the entrance, the memorial plaques, the electrical

From entranceway to skylights, marble walls to lighting fixtures, the interior of the New Hampshire Historical Society building presents a varied array of geometrical patterns and classical designs in bronze and marble, giving an impression of quality and permanence befitting a structure intended to house the state's heritage. Photography by Bill Finney. New Hampshire Historical Society.

Hôpital Stell near Vert-Mont, named for Julia's mother, opened in 1903 and donated to the French government in 1916. In France Julia focused her energies on improvements in education and hospital care for women and children. Courtesy of Dartmouth College Library.

lighting fixtures in the shape of Greek lamps and vases, the window frames and hardware. The railings in the rotunda and on the staircase and the library shelves were to be of brass, the furnishings of mahogany. These opulent materials suggested not only the value of the treasures that the building must protect from fire and dampness but also eternity's victory over time. On the exterior everything was to be made of the same smooth-finished grey granite from the Rattlesnake Hill quarry in Concord. In form and spirit the design of the building reflected the revolution in style launched by the World's Columbian Exposition in Chicago in 1893 and exemplified by the Lincoln Memorial that Henry Bacon designed in 1911 for French's colossal statue.

The story of the historical society's new building provides a rare glimpse of Julia's role in the Tuck beneficences. Unlike Edward, throughout her life she granted no interviews and authorized no biography. None of her financial papers and only a score of her letters survive. Corning's *Unwritten History of the New Hampshire Historical Society Building* never refers to her. Newspaper accounts and Edward's correspondence suggest that her chosen areas of concern were hospital services, care for mothers and children, and the needs of single working women. In the United States she often participated in subscriptions, fund drives, and committee endeavors to support milk kitchens and the Fresh Air Fund. In Rueil-Malmaison she established a school of home economics where a hundred young women learned to become self-reliant. The school is now a public *lycée*. She administered a home for working women in the Passy district of Paris and a private Fresh Air program for Paris's children. Improvements in hospital design were of particular interest to her and Edward. By the turn of the century the discoveries of Louis Pasteur, Joseph Lister, and Ignaz Philipp Semmelweis necessitated new standards of hygiene. She built a twenty-four-bed hospital for Rueil-Malmaison with her own fortune and named it for her mother. In the 1990s a resident of Rueil-Malmaison still remembered her daily visits during the summer season. Driving in an open carriage, her back straight as a poker, she was the very picture of Britain's Queen Mary. We hear her voice, however, in Kimball's unpublished memoranda, on which Corning based his book. Kimball's notes attribute a vigorous role to her in the conception of the Society's project. His account of the Paris meeting in 1907 is as follows:

> After a few days' discussion with Mr. Tuck, Mrs. Tuck said, "I think we had better say to Mr. Kimball that the best construction and design is none too good. We ought to have the best." Mr. Tuck said, "All right, I agree.". . . At this time it was decided that the building should be pure Greek in design. I informed Mr. and Mrs. Tuck that this would entail many more technical details not heretofore considered and would increase the cost very materially. They said, "Correct, we will build this building the best of its kind and you will proceed to erect it as suggested, avoiding publicity as far as possible."

Kimball recalled that when the Tucks visited Concord and found the proposed site too small, Julia said, "How much will it cost to buy that brick house?" Kimball told her that it cost too much and that the Society's appropriation was insufficient, but she replied, after discussing the matter with Mr. Tuck, "Buy it." When Lowell proposed a marble entrance hall, she said, "Edward, let's have this the best," and reiterated, "The best is none too good for

The New Hampshire Historical Society's upper and lower rotunda, photographed by the Kimball Studio, Concord, 1911–12. The rotunda has been said to be "one of the truly spectacular architectural spaces in New Hampshire." When the building opened in 1911, the semi-circular niches at either side of the main entrance in the lower rotunda contained bronze busts of Amos and Edward Tuck, while marble busts of Benjamin Franklin and William Shorter Stell, Julia's father, adorned similar niches in the upper rotunda, together with a plaster bust of Lafayette. New Hampshire Historical Society.

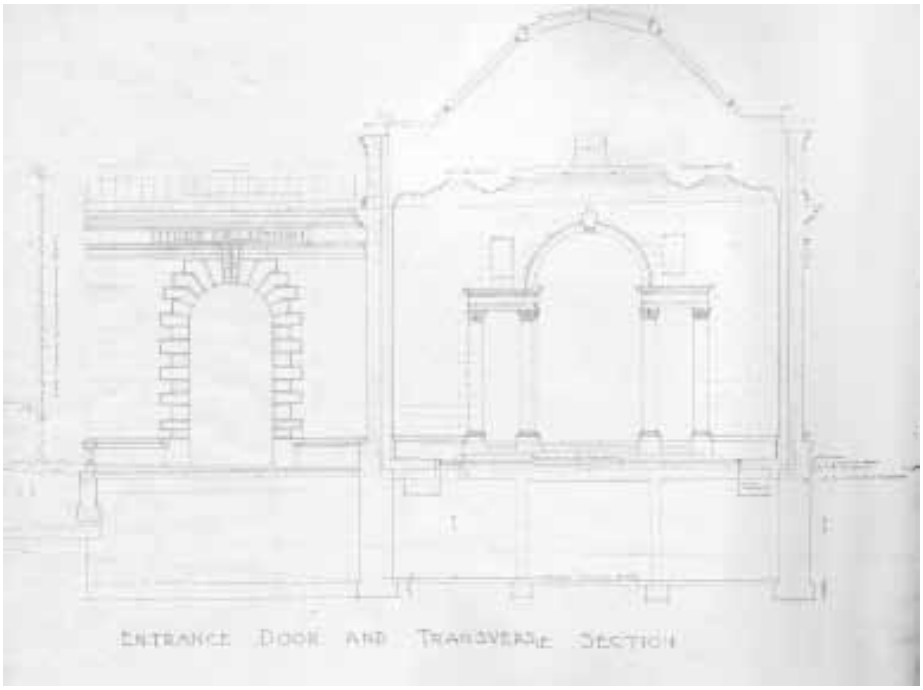
this building."[22] That standard of hers became proverbial. Timothy P. Sullivan, the construction superintendent, when faced with objections, was fond of arguing: "I know Mrs. Tuck would decide this or that (as the case may be) as she always wanted the best of its kind."[23]

Eventually the Tucks made further gifts to the new building, including works of art of historical interest. Busts of Amos and Edward, of Benjamin Franklin and William Shorter Stell filled niches in the rotunda originally. Amos's was a bronze version of Daniel French's 1881 posthumous portrait that he had repeated several times in marble; the State Library next door owns Ellen Tuck French's marble copy. After the opening of the Society's new building Edward presented Chester Harding's life portrait of Levi Woodbury and the Revolutionary War flags of the Second New Hampshire Regiment. A British officer captured the flags after the fall of Fort Ticonderoga in July 1777, and Edward purchased them from descendants in England (see page 86).[24]

The Tucks were bitterly disappointed, however, not to be able to give all their art treasures to the Society. Their collections of French and English eighteenth-century decorative arts, Flemish primitive paintings, Gobelin and Beauvais tapestries, Sèvres dishes, and exceptionally fine *famille noire* Chinese porcelains had been assembled, with the guidance of Lord Joseph Duveen, between 1900 and 1910 and were valued at $5,000,000. They were the furnishings of the Tucks' apartment in Paris. These treasures are pictured in a book Edward authorized in 1910*, Some Works of Art Belonging to Edward Tuck;* only fifty copies were printed, as gifts (see page 87). The Tucks' intention was to give it all to the Society, for educational purposes, and Lowell was engaged to design a museum wing for it. Lord Duveen displayed a model of it in his gallery. Suddenly in 1920 new French laws placed prohibitively high export fees on art treasures. Reluctantly but with great presence of mind the Tucks decided to make the gift to the City of Paris instead with an endowment of one million francs. In 1930 the objects were removed from the Tuck home and installed in new galleries in the Petit Palais museum, where they can be admired today. In gratitude the City of Paris gave Edward its gold medal and made him a citizen of the city, an honor reserved for heads of state and luminaries like General John J. Pershing. The Légion d'Honneur elevated Julia to the rank of o*fficier* and Edward to that of *commandeur*. Before his death he received the Grand-Croix, the highest honor a private citizen can enjoy. The president of the French Republic, Gaston Doumergue, attended the opening of the Tuck galleries. The fact remains that Edward and Julia intended these art treasures to be preserved, studied, and enjoyed in Concord, not Paris.

In France several such official honors had been bestowed on the Tucks since the turn of the century. Julia's funeral in 1928 and Edward's in 1938 were state functions, attended by representatives of the government and of the ministries of fine arts and education, ambassadors, members of the Institut, escorted by the Garde Républicaine. Paris newspapers enumerated the titles, prizes and medals they had received. The two of them had come to represent for the French what was best in American private philanthropy, in war and in peacetime. They sought to remind the French that the maintenance of good relations, consecrated by a long history, was in the mutual interest of both nations.

To a remarkable degree their beneficences have survived, in France no less than in New Hampshire. In 1938 some may have rightly wondered whether anything of value would be left standing at the end of the decade. Winds of catastrophe swept across Europe, America, and Asia, like the September hurricane of that year, which ravaged New England's forests and uprooted the trees along many a town's streets. One in five American workers was unemployed. Many of Edward's stocks paid no dividends to the institutions that held them. Hitler annexed Austria and advocated autonomy for the Sudetenland. When German forces mobilized and France called up its reservists, the likelihood of war was undeni-



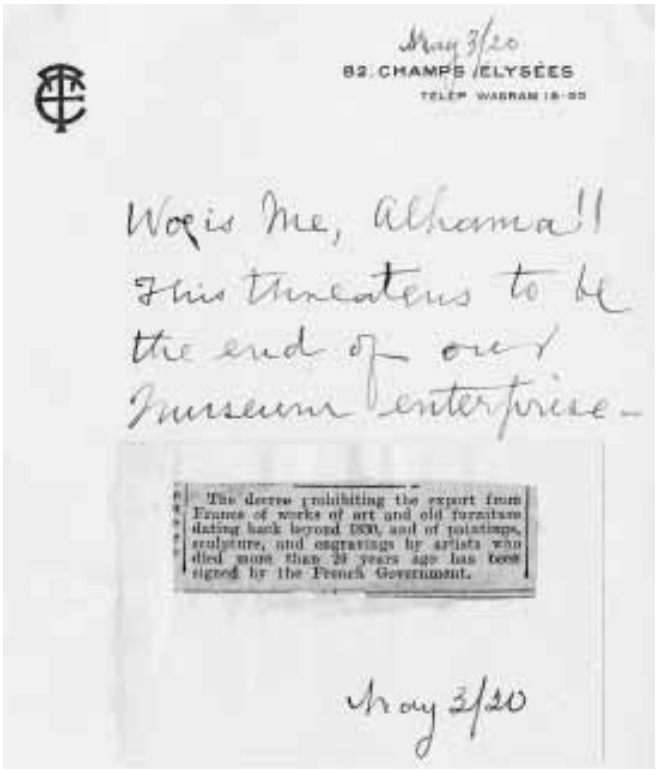
Detail from designs by Guy Lowell for a museum in Concord, adjoining the New Hampshire Historical Society, to hold the Tucks' French art collection, 1917. As Edward explained to his nephew in 1919, "if the objects were scattered in a big museum like the Metropolitan or the Boston, they would be lost." New Hampshire Historical Society.

able. The Munich Accords agreed to the division of Czechoslovakia, and Kristallnacht foreshadowed an unprecedented reign of terror.

Yet more than half a century later the Tucks' legacies still affirm their faith in social progress through the reconciliation of private wealth and public need, the ability of individuals to manage their fortunes efficiently and altruistically, and the power of private institutions to improve society by means of education, medical services, and culture. Meanwhile the face of philanthropy continues to change, with the emergence of foundations and non-profit organizations. These days government is making more and more appeals to the private sector, principally corporations, to share the burden of social services.

Nevertheless, some innovations of the Tucks' era are still viable today. Living donors' gifts surpass bequests more than tenfold. Religious organizations receive the largest single share of dollars of all, but funds for education, the environment, international agencies, and the arts are increasing.

At the end of his life Edward observed that the well-being of Dartmouth was every graduate's concern. In 1937 he summed up his feelings about Dartmouth in a statement distributed to all alumni. That year marked his ninety-fifth birthday and the


May 3/20
82 CHAMPS ELYSÉES
TELEP WAGRAM 18-00

Woe is Me, Alhama!!
This threatens to be
the end of our
Museum enterprise –

The decree prohibiting the export from France of works of art and old furniture dating back beyond 1830, and of paintings, sculpture, and engravings by artists who died more than 20 years ago has been signed by the French Government.

May 3/20

Communication from Edward Tuck to Benjamin Kimball, May 3, 1920, informing him of a new French law restricting the export of historic artworks. Tuck's exclamation is from a poem by Lord Byron, in which each stanza ends "Woe is me, Alhama!" New Hampshire Historical Society.

seventy-fifth anniversary of his Dartmouth graduation. It reads:

> At each remove I drag a lengthening chain. The senior alumnus of Dartmouth finds himself, as the years pass, more closely attached than ever to his *Alma Mater,* the Benign Mother of his youth. His country college of the late Fifties has become a Beacon of Light and Learning visible from beyond the Oceans, as well as from every corner of our land. The fame of Dartmouth burns now with a steady glow even across the world. You can imagine my pride. My joy is immense at the thought that I may stand, for a moment, side by side with our great President [Hopkins], when he appeals to Dartmouth's loyal sons to help in extending further still the range of their influence. We can imagine too the pride of that one of us whose name none can ever forget, and who perhaps is watching us from the Shades: our venerated President Tucker.[25]

Edward's first sentence echoes Oliver Goldsmith's poem, "The Traveler," which admonishes us to learn "the luxury of doing good." When Edward drafted this letter, a new era of philanthropy, exemplified by the growth of college alumni associations, had begun, and appeals were being made to increasing numbers of people united in a common interest. Today the Tuck name is still used in such appeals, and not only at Dartmouth, to extend "the luxury of doing good" even to those of moderate means. The millionaire philanthropist has become Everyman.

Notes

1. Benjamin Franklin advocates living usefully in a 1750 letter to his mother; see *Mr. Franklin: A Selection from his Personal Letters,* edited by Leonard W. Labaree and Whitfield J. Bell Jr. (New Haven, Conn.: Yale University Press, 1956), 7–8. The statement adorns a monument in the Tuck funeral plot in Saint-Germain-en-Laye, outside Paris.
2. Peter E. Randall's *Hampton: A Century of Town and Beach, 1888–1988* (Portsmouth, N.H.: Published for the Town of Hampton by Peter E. Randall, 1989) contains much useful information about the Nudd family as well as Edward's gifts to the town.
3. "October 12, 1904," manuscript 904562 in the Dartmouth College Archives. This and other essential documents accompanying Tuck's gifts to Dartmouth appear in Halsey C. Edgerton's *Dartmouth College: Terms of Gifts and Endowments* (Hanover, N.H.: Dartmouth, 1939).
4. Quoted in Benjamin A. Kimball's 1917 memorandum in the New Hampshire Historical Society's Tuck materials. It is addressed to Corning, who repeats it on p. 36 of his book, *The Unwritten History of the New Hampshire Historical Society Building* (Concord: New Hampshire Historical Society, 1920).
5. Andrew Carnegie's *The Gospel of Wealth* has been reprinted in a collection of studies, *The Responsibilities of Wealth*, edited by Dwight F. Burlingame (Bloomington: Indiana University Press, 1992). His statement about churches appears on p. 25.
6. See Robert H. Bremner's *American Philanthropy* (Chicago, Ill.: University of Chicago Press, 1960), p. 109, still the basic study of the evolution of this important aspect of American culture.
7. The Archives of Phillips Exeter Academy contain Edward's letter to Principal Lewis Perry, dated May 7, 1929.
8. In 1914 the historical society's director, Otis Grant Hammond, edited the *Dedication of A Memorial to Reverend John Tucke: 1702–1773.* Benjamin A. Kimball represented Edward at the ceremonies and Frank S. Streeter, president of the Society, accepted the gift.
9. Amos's role in Exeter history is recorded in Charles H. Bell's *History of the Town of Exeter* (Exeter, N.H.: J. E. Farwell, 1888). Margaret French Cresson tells about her grandfather, Amos, and the elm trees on p. 10 of her *Journey into Fame: The Life of Daniel Chester French* (Cambridge, Mass.: Harvard University Press, 1947). Her survey of her father's works, pp. 305–13, mentions portraits of Amos, Francis O. French, and Edward's niece, Lady Cheylesmore.
10. In Concord in 1912 the historical society published the illustrated volume, *Dedication of the Building of the New Hampshire Historical Society.* Dr. William J. Tucker's remarks appear on pp. 43–46. Likewise relevant to Edward and Julia's concerns are Charles

Portrait of Edward Tuck (1842–1938), seen standing before a late-eighteenth-century Beauvais tapestry after François Boucher and holding an enameled box, oil on canvas by Joseph Rodefer DeCamp (1858–1923), 1919. "Wealth has its responsibilities, which poverty escapes, but on the whole I think wealth is preferable" (Edward Tuck to nephew Amos Tuck French, August 1, 1919). Courtesy of the Hood Museum of Art, Dartmouth College, Hanover, New Hampshire; gift of Edward Tuck, Class of 1862.

Edward Tuck, watercolor on paper, c. 1880. As John Bigelow, Tuck's mentor in Paris during the 1860s, pointed out while expressing his regrets that he could not attend the 1911 dedication, "Unlike too large a proportion of men who love to praise their own works Mr. Tuck prefers to let his works praise him." New Hampshire Historical Society.

Julia Tuck, watercolor on paper, c. 1880. Although Julia's high standards greatly influenced the New Hampshire Historical Society building, she accepted no credit for the contribution. "In all cases . . . , Mrs. Tuck's name should be omitted. Mr. Tuck is understood to be the donor of the building" (Benjamin Kimball, November 3, 1911). New Hampshire Historical Society.

Two battle flags, captured by the British during the Revolutionary War from the Second New Hampshire Continental Regiment during the American retreat from Ticonderoga in 1777. When the flags were found in England many generations later, they were purchased and donated to the New Hampshire Historical Society by Edward Tuck who wrote to his nephew Amos Tuck French in October 1912, "It was a happy coincidence that we heard of the flags just as we did so that we could secure them for the new Building at this time." New Hampshire Historical Society.

Sample plates from Some Works of Art Belonging to Edward Tuck, *1910. Over a period of forty years the Tucks collected fine examples of eighteenth-century European and Oriental decorative arts, including Chinese porcelain, French furniture, and "a priceless series of tapestries from cartoons by Boucher." When in 1921 they made a promised gift of their collection, along with an endowment, to the City of Paris for eventual display in the gallery of the Petit Palais, the collection was valued at more than five million dollars. New Hampshire Historical Society.*

"Cottage Hospital and Nurses Home, Exeter, N.H.," color postcard, c. 1915. By 1906 Exeter had a cottage hospital reminiscent of Hôpital Stell, thanks largely to a major contribution from the Tucks. Five years later they built and furnished a nurses' home for the hospital and later helped to expand the home. New Hampshire Historical Society.

"Amos Tuck School, Dartmouth College, Hanover, N.H.," color postcard, c. 1930. Edward Tuck funded not only the first building erected for the business school's use in 1904 but also the multi-building complex that replaced it in 1930 and remains the core of the Tuck campus today. New Hampshire Historical Society.

R. Corning's essay, "The New Hampshire Historical Society," pp. 9–18; Edward's statement on the occasion of the laying of the cornerstone on June 9, 1909, p. 26; "The New Building," pp. 29–33; Edward's speech at the dedication on November 23, 1911, pp. 35–37; and Frank B. Sanborn's speech, pp. 90–95.

11. Tucker tells the story of their friendship in *My Generation* (Boston: Houghton Mifflin Co., 1919). Edward's relations with Tucker and his successors Nichols and Hopkins are surveyed in Robert French Leavens and Arthur Hardy Lord's *Dr. Tucker's Dartmouth* (Hanover, N.H.: Dartmouth Publications, 1965), Charles E. Widmayer's *Hopkins of Dartmouth* (Hanover, N.H.: Published by Dartmouth College through the University Press of New England, 1977), and Ralph Nading Hill's *A Dartmouth Chronicle: The College on the Hill* (Hanover, N.H.: Dartmouth Publications, 1964).
12. Tucker's inauguration speech, "The Historic College," appears in *Public Mindedness: An Aspect of Citizenship* (Concord, N.H.: Rumford Press, 1910), 204–33.
13. Tucker's unsigned article, "The Amos Tuck Endowment Fund," summarizing the first years of Edward's support, appears in the *Dartmouth Bi-Monthly* 3 (October 1907): 6–9. The estimated value of his trust fund in 1970—$8,703,213.11—is given by Robert D. Funkhouser, *Dartmouth College: Endowment and Plant Fund Register* (Concord, N.H.: Village Press, 1970), the latest survey published.
14. This study owes much to *Exeter, New Hampshire, 1888–1988* (Portsmouth, N.H.: Published for the Exeter Historical Society and the Town of Exeter by Peter E. Randall, 1988), by Nancy Carnegie Merrill et al.
15. "August 9, 1905," addressed to Miss (Maria?) Gardner in Exeter, a letter among the Tuck letters recently given to the New Hampshire Historical Society by Miriam G. Dunnan.
16. The *Bulletin of the Phillips Exeter Academy* dated October 1917, pp. 10–12, describes the Tuck-Curley gift and previous beneficences of Edward's. His relations with the academy are surveyed in Lawrence M. Crosbie's *The Phillips Exeter Academy: A History* (n.p., The Academy, 1923) and Myron R. Williams's *The Story of Phillips Exeter (1781–1956)* (Exeter, N.H.: Phillips Exeter Academy, 1957).
17. "Practical perfection" appears in Edward's letter dated January 10, 1912. The previous letter was written on June 12, 1911.
18. Edward's correspondence with the New Hampshire Society of the Cincinnati is preserved at Anderson House, the national headquarters in Washington, D.C. Bryce Metcalf's *Original Members and Other Officers Eligible to the Society of the Cincinnati* (Strasburg, Va.: Shenandoah Publishing House, 1938) identifies the founders of the New Hampshire Society and Edward's fellow members. For a study of the revival of the society in the late 1800s see Minor Myers's *Liberty without Anarchy* (Charlottesville: University Press of Virginia, 1983).
19. The Todd, Kimball, and Tuck correspondence about the New Hampshire Historical Society and Kimball's 1917 memorandum addressed to Corning are located in the Society Archives. Corning subsequently published *The Unwritten History of the New Hampshire Historical Society* (Concord, 1920). A useful anonymous article, "A Historical Sketch of the New Hampshire Historical Society," which appeared in *Historical New Hampshire,* April 1947, pp. 3–25, quotes Edward's exchange of letters with William C. Todd. The Society's Tuck materials contain Edward's appointment as a consular clerk in Paris, signed by Abraham Lincoln and dated November 1, 1864, and his certificate of membership in the New Hampshire Society of the Cincinnati, dated July 4, 1906.
20. See Corning's *Unwritten History,* referred to above.
21. Quoted in Benjamin A. Kimball's "Edward Tuck '62," *Dartmouth Alumni Magazine,* March 1918, pp. 228–32.
22. Quoted in Kimball's 1917 memorandum to Corning.
23. Sullivan wrote this in a letter to Kimball, dated October 25, 1913, preserved in the historical society's Tuck materials.
24. Otis G. Hammond wrote about the flags in "Their Story: History of Flags of the Revolution," *Concord Evening Monitor,* January 13, 1913. Edward's correspondence about them is in the historical society's collections.
25. Dartmouth's Archives preserve a copy of this printed document.

Main entrance to the New Hampshire Historical Society's new building, 1911. When five or six hundred people passed through this doorway on opening day, November 23, 1911, Daniel Chester French's granite sculpture over the door had been in place less than a month. In sharp contrast with the classical perfection of the architecture, the ladder visible beyond the window at the left hints at the labor, turmoil, and frustration involved in the creation of this remarkable Beaux Arts building. New Hampshire Historical Society.

The Creation of "New Hampshire's Temple of History," 1900–1911

James L. Garvin

THE NEW HAMPSHIRE HISTORICAL SOCIETY building is one of the finest structures of its era in the United States. Designed by a prominent American architect, given a symbolic frontispiece by the foremost American sculptor of the early twentieth century, and constructed to specifications that often seemed impossibly strict even in an era noted for high architectural standards, the building remains one of the best small-scale examples of classical design and granite construction in the United States. Yet the ideal of Edward Tuck, the philanthropist, and the design of Guy Lowell, the architect, were not realized easily. The classical serenity of the building gives no hint of the toll that the structure exacted from its builders in time, labor, money, and patience.

From the outset, the New Hampshire Historical Society building was to be no ordinary structure. At the building's dedication, Edward Tuck recalled that from his earliest involvement with the idea of such a structure he had "decided to provide for the erection of something more monumental and ornate than a simple library building." From the first, Tuck had intended that the building "should be, in its perfection of artistic design and of material execution, a source of gratification and pride for all time to the people of New Hampshire."[1]

The Society's building could not have been constructed, or even contemplated, without Tuck's dedication to these ideals. But underlying Tuck's commitment to undertake so exacting a project were the strong wills of two other individuals. One of these men died before the cornerstone was laid; the other was destined to oversee the construction of the building to its completion.

In his *Unwritten History of the New Hampshire Historical Society Building*, Charles R. Corning has related the story of the touching correspondence between Edward Tuck and the first of these men, William C. Todd (1823–1903) of Atkinson, New Hampshire. Todd, a Dartmouth graduate, had spent his life as an educator, earning only a modest salary. By the careful investment of a small capital, however, Todd had gained a considerable fortune, most of which he had already given away by the turn of the century to aid public education and welfare.

In 1900, serving as the Society's president and approaching the age of eighty, Todd pledged $5,000 toward a fireproof addition to the Society's old building on North Main Street if a like sum should be promised by others.[2] By this challenge, as Corning notes, Todd "cast a coin into the placid waters, creating the circle that, enlarging as it journeyed, finally touched the shores of France."[3] A year later, Todd wrote to Edward Tuck in Paris concerning the Society's hopes for a new addition and received in turn an invitation to write "further in detail as to what you think needs to be done to relieve the Society from its present distress, to assure its further existence, and to provide comfortably for its installation in a suitable new building."[4]

Now gravely ill, Todd wrote again to Tuck in 1902, receiving from the philanthropist the encouraging reply that

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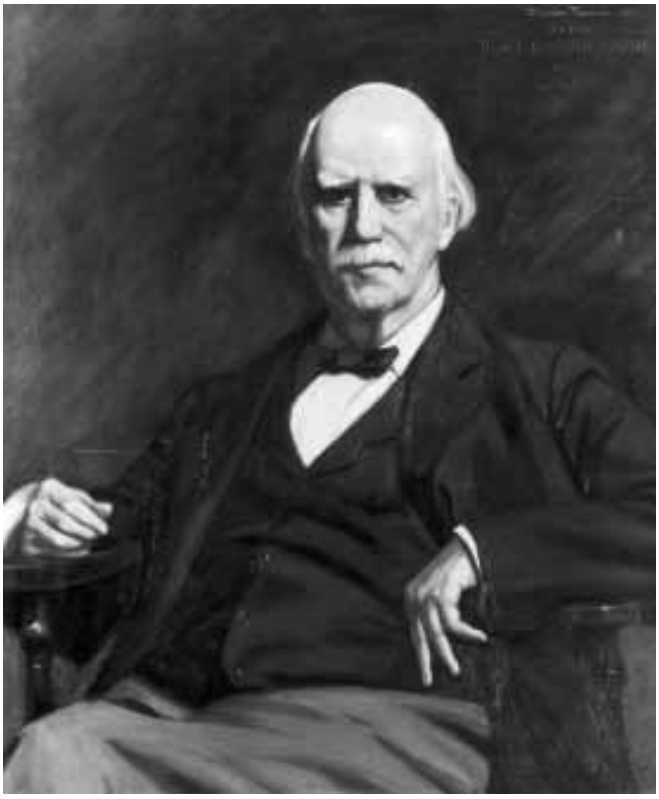
> It may be that I can some day make a contribution with others to aid in bringing together the necessary funds for the construction of the new building. . . . Not the least among the reasons which would impel me to make a liberal contribution [to the Society] for this good purpose is the fact that you yourself have labored so disinterestedly in its behalf, and at the present time, even on your sick bed, are endeavoring to enlist the cooperation of myself and others in accomplishing the desired result.[5]

At the same time, Todd sought the aid of Benjamin Ames Kimball, the second man destined to inspire Tuck's support. Nearly seventy, nine years older than Tuck, Kimball had served as the Society's president between 1895 and 1897, but had been prevented by a strenuous business life from devoting his full energy to the institution even when he led it. A long career in railroading had endowed Kimball with a straightforward manner and a purposeful nature—attributes that Tuck respected and would soon rely heavily upon.

Tuck and Kimball had known of one another before the beginning of their common involvement with the Society's new building. Like most other prominent figures in the affairs of the Society at the turn of the twentieth century, both men were faithful alumni and strong supporters of Dartmouth College, and Kimball was a trustee of that institution and chairman of its finance committee. Despite this slight acquaintance with Tuck, however, even the fearless Kimball felt the need to rely upon a third party to ease his first communication with the philanthropist on the subject of a new building for the Society.

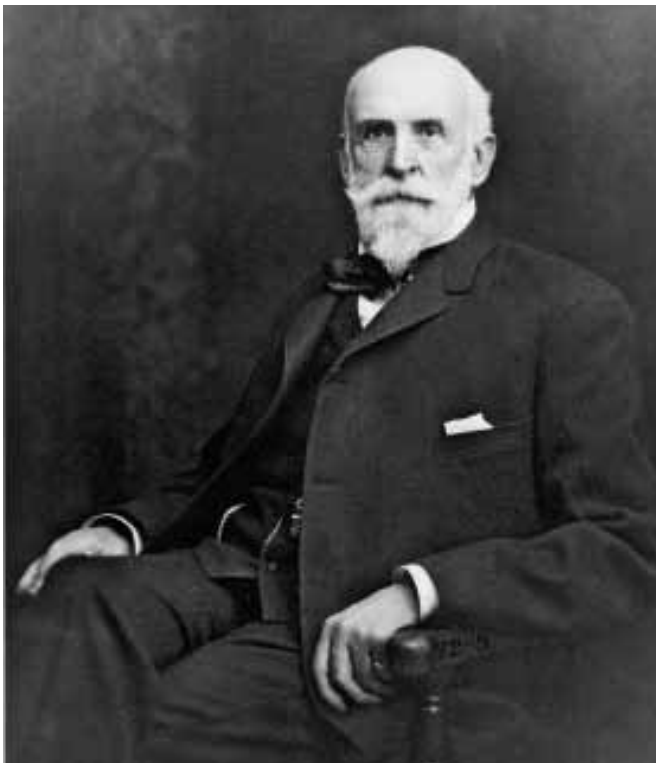
Kimball enlisted the aid of Society member Henry Webster Stevens, who had married a niece of Edward Tuck. In October 1901 Kimball wrote Stevens a detailed six-page letter describing the history and prospects of the Society and strongly urging the abandonment of the old building and site:



William Cleaves Todd (1823–1903) of Atkinson, oil on canvas, by Marion Powers, 1907, after Robert Gordon Hardie, 1902. As president of the New Hampshire Historical Society from 1899 to 1903, Todd actively promoted building expansion, though he did not live to see the cornerstone laid. New Hampshire Historical Society, gift of Samuel C. Eastman.

> The Society has now reached another important turning point in its history. Its present building, seventy-five years old, is very antiquated, inadequate and unsafe, with but little basement room and that low and dark. Only one room in the building can be warmed and made habitable in cold weather. Its library is so crowded as to render some of its contents practically inaccessible, and the building is generally inadequate for the uses of the Society.[6]

Although ostensibly sent to Stevens, Kimball's letter was clearly meant for Tuck's eyes. In a second letter of the same date, Kimball wrote to Stevens to reiterate his preference for a new site near the state house and to argue for a specific architectural style: "I should like to see a building erected in Greek Architecture, if that were possible. My ideas



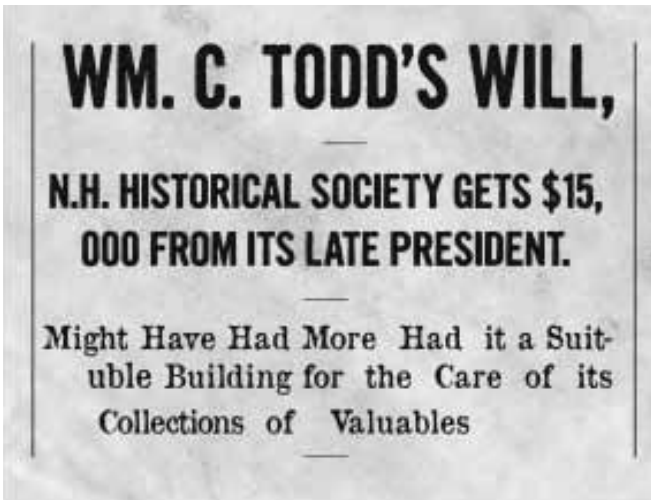
Benjamin Ames Kimball (1833–1920), photographed by J. E. Purdy and Co., Boston, c. 1900. The dedication, business sense, and uncompromising standards of the chairman of the Society's building committee contributed immensely to the quality of the completed structure. New Hampshire Historical Society.

may be pitched a little too high for our latitude, but hope not. I believe the best is none too good for New Hampshire."[7]

Three days later, Stevens dutifully wrote to his "Uncle Ned" in Paris, noting that "what [Kimball] says about the location of the library is correct . . . and when the Society builds, it should be in a more accessible place."[8] With Stevens's letter as an introduction, Kimball wrote directly to Tuck in the autumn of 1902, repeating his conviction that the Society should strive to construct an entirely new building rather than adding to the old one, and that this building should be located near the state capitol.[9] This was a point that meant much to Kimball, who had played an important role in locating the state library and the federal building close to the state house, and was one to which he would return again and again in letters and personal visits to Tuck.

Todd died in June 1903, without ever knowing the eventual success of his early appeal. Yet Todd's struggle during his last illness to find help for the Society clearly touched Edward Tuck deeply, moving him to become the sole donor of the new building and to permit no financial involvement from others except in the purchase of the land for the structure. As Tuck later said, "I was much impressed with Mr. Todd's passion, as I might call it, for the Society, and I was inspired by his example . . . to accomplish on a grand scale what he had to leave undone at his death."[10]

By the annual meeting of 1905, Kimball had pursued the matter with Tuck so much further that he could report "a possibility of a large gift for building and endowment." Two years later, the essential details of the building program had been settled, and the annual meeting of 1907 confirmed the appointment of a building committee with Kimball as its chairman. Though in the eighth decade of his life, Kimball would labor as hard on the new building as any of his younger associates, giving generously of his energy and wealth to ensure that the Society's building would be as perfect as the art and technology of the time could make it.

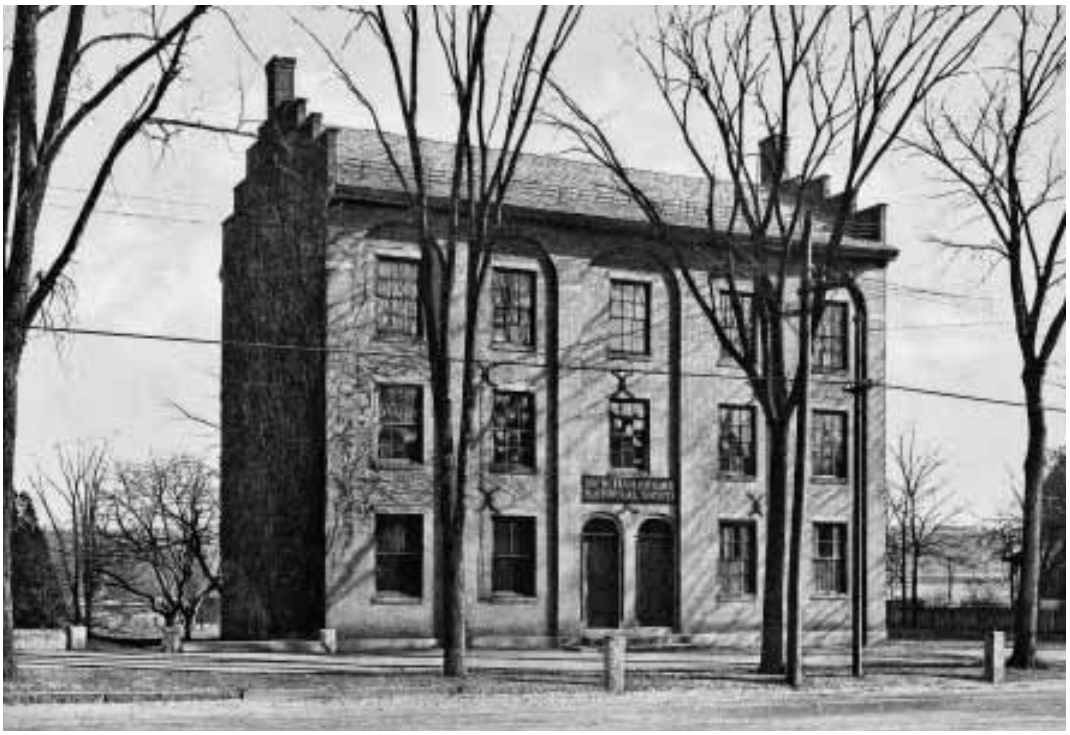


WM. C. TODD'S WILL,

N.H. HISTORICAL SOCIETY GETS $15, 000 FROM ITS LATE PRESIDENT.

Might Have Had More Had it a Suitable Building for the Care of its Collections of Valuables

Concord Evening Monitor, *July 2, 1903. Courtesy of the New Hampshire State Library.*



The New Hampshire Historical Society's former headquarters on North Main Street, photographed by the Kimball Studio, c. 1900. Erected in 1826 to house the Merrimack County Bank, this handsome building, designed by local architect John Leach, had been the Society's home since the 1840s and was extremely overcrowded by the turn of the twentieth century. New Hampshire Historical Society.

Panoramic photograph taken 1908–9 showing the commencement of construction work on the Society's new home, as well as its strategic location on Park Street, with the state library, state house, and federal building (legislative office building) just beyond. When finished it would be praised as "a notable addition to the unique group now known as Concord's 'civic center'" (Concord Daily Patriot, *November 23, 1911). New Hampshire Historical Society.*

Interior at North Main Street, photographed after the removal of the book collection to the new library, c. 1912. The walls of this building were brick, but its interior was combustible. Although a fireproof vault had been built about 1895, plans were developing by 1900 for a large fireproof addition at this site. New Hampshire Historical Society.

SPLENDID SITE.

LAND ACQUIRED FOR N.H. HISTORICAL SOCIETY BUILDING

Almost an Entire Square Purchased, Upon Which Beautiful Marble Structure Will be Erected by Generosity of Hon. Edward Tuck of Paris.

Concord Evening Monitor, *April 21, 1908. Courtesy of the New Hampshire State Library.*

Benjamin Ames Kimball (1833–1920) received his bachelor of science degree from Dartmouth in 1854. Following college, he rose from draftsman to superintendent of the mechanical department of the Concord Railroad, designing a number of advanced locomotives. Leaving after eleven years to establish a successful foundry business, Kimball returned to railroading as an executive in 1873, becoming president of the Concord and Montreal Railroad in 1895. Kimball's later career was filled with service as a director of many New Hampshire corporations, as the supporter of numerous civic improvements in Concord and Boscawen (chief among them being his superintendency of the building of the state library in 1894), and as a trustee of Dartmouth College. At the time of his supervision of the construction of the Society's new building, Kimball was simultaneously the president of a railroad, a bank, and an electric company; part owner of a foundry; a member of the board of directors of an insurance firm and a silverware company; and chairman of the finance committee of Dartmouth College.[11]

To such a man Tuck entrusted the completion of the Society's building. So great was the donor's faith in the integrity and high standards of the Society's representative that, as Corning pointed out, "from the beginning to the day of dedication no written promise, condition, contract or agreement ever passed between Edward Tuck and Benjamin A. Kimball."[12]

Kimball's first action, even before assuming chairmanship of the building committee, was to ensure that the Society could acquire choice building lots that would give the new building a setting worthy of the organization. From the turn of the century, Kimball had envisioned the Society's taking its place as an equal among the great institutions and buildings of Concord. The site he fixed upon was at the corner of Park and North State Streets, adjacent to the state library and supreme court building (1893–94), facing the United States courthouse and post office (1884–89), and diagonally behind the state capitol, which was destined to be doubled in size and given an impressive western front at the same time that the Society's building was rising. Early in his discussions with Tuck, Kimball pledged that the Society and its supporters would acquire this site.

Guy Lowell (1870–1927), the architect both of the New Hampshire Historical Society building (1907–11) and the Museum of Fine Arts, Boston (1906–9). Photograph from Dedication of the Building of the New Hampshire Historical Society, *1912.*

Not surprisingly, the lots on this important corner were already occupied by a number of substantial houses; adjacent lots, filling out the city block, were occupied by a large brick dwelling that housed the Episcopal bishop and by a small wooden church. To acquire enough land for the projected building, Kimball and his fellow trustee Samuel C. Eastman began quietly to purchase properties, pledging their personal credit to obtain a bank loan after the Society's available cash of $23,000 was used up.[13] In time, many others would contribute to the fund, foremost among them being Edward Tuck himself, who gave $10,000 to purchase one house near the corner of Park and Green Streets and another $14,000 to buy the small wooden Second Advent Christian Church at the corner of Green and Centre.

Meanwhile, in September 1907, the Society's building committee had chosen Guy Lowell (1870–

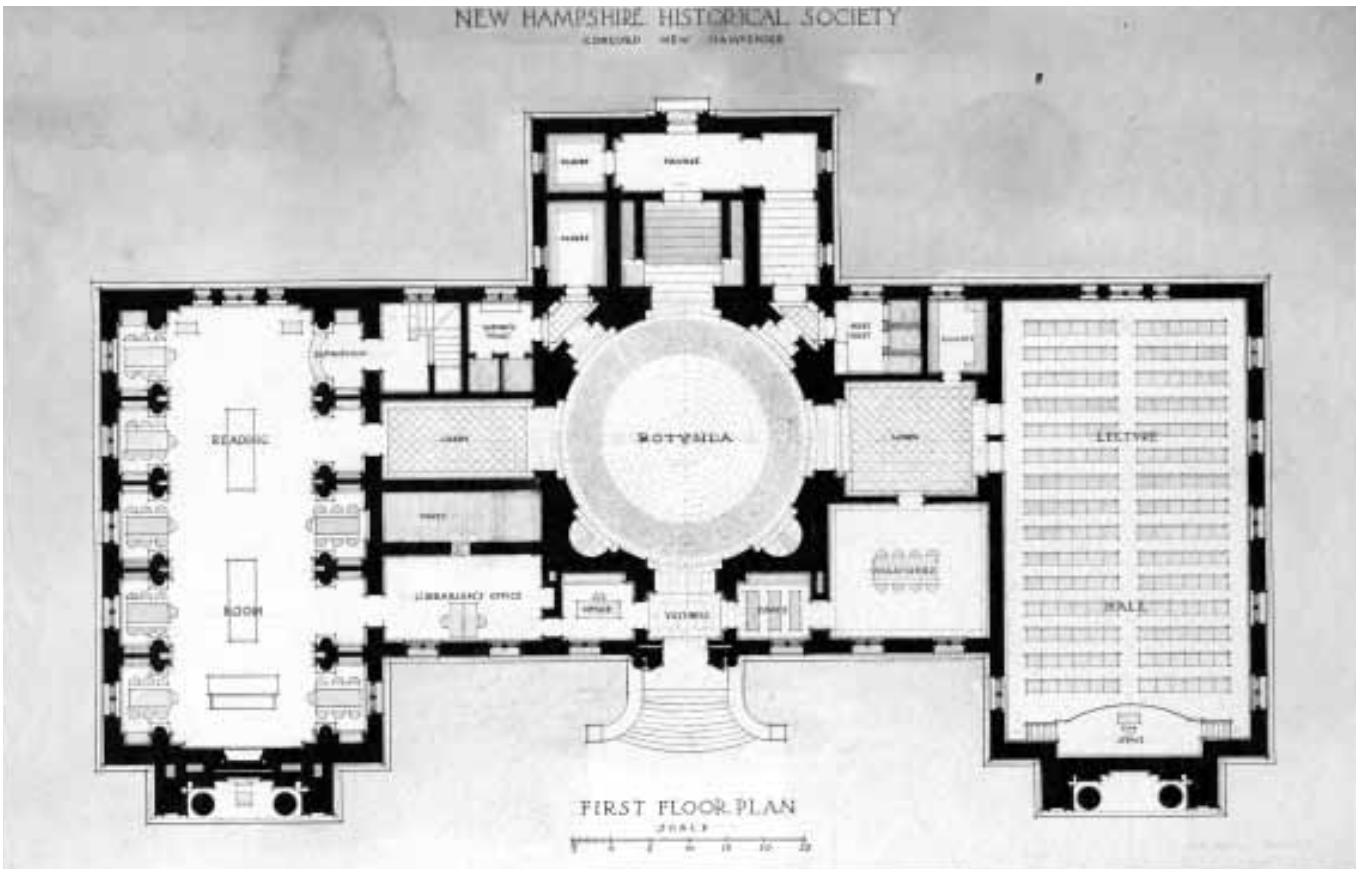
Huntington Avenue façade of the Museum of Fine Arts, Boston, December 1909. Guy Lowell's master plan for the Museum of Fine Arts, which opened to the public at its new location in November 1909, was carried out in several stages. Lowell was involved with the museum's architectural development from 1906 to 1928. Photograph ©2011, Museum of Fine Arts, Boston.

1927) of Boston as its architect, and Kimball had asked Lowell to prepare preliminary sketches of a new building. Lowell had opened his office only about seven years earlier but was superbly educated and had already received many important commissions. A graduate of Harvard and the Massachusetts Institute of Technology, Lowell had spent an additional four years at the École des Beaux-Arts in Paris, then the world's preeminent center for architectural training. Although Lowell had designed buildings at Phillips Andover Academy, Harvard, and Brown before his connection with the Society, his greatest commission by far was Boston's monumental Museum of Fine Arts (1906–9), still rising as the architect began his plans for the Society's building.[14]

We cannot now know what form Lowell's initial sketches took, but Kimball's later reminiscences suggest that they depicted a dignified classical structure of brick, perhaps not unlike the building Tuck had already donated to Dartmouth for the Amos Tuck School of Business Administration. From 1901, Kimball had imagined a building of "Greek Architecture." Looking about the site he had selected for the new edifice, Kimball saw no public building of brick except the Concord City Hall; all the rest were of granite.

After much thought, Kimball took advantage of one of his annual European vacations to present the idea of a more monumental building material to Tuck. According to Kimball's reminiscence,

> After a few days discussion with Mr. Tuck, Mrs. Tuck said, "I think we had better say to Mr. Kimball that the best construction and design is none too good. We ought to have the best." Mr. Tuck said, "All right, I agree." This important decision made it necessary to make changes in the design to a more permanent form both in construction and design. At this time it was



Original first floor plan, New Hampshire Historical Society, ink on paper, signed "Guy Lowell, Architect," reproduced in printed form February 17, 1909, as part of a special supplement to the Concord Evening Monitor. *The supplement offered the public its first look at the planned building and also included the perspective view reproduced here on page 61.*

> decided that the building should be pure Greek in design. I informed Mr. and Mrs. Tuck that this would entail many more technical details not heretofore considered and could increase the cost very materially. They said, "Correct, we will build this building the best of its kind and you will proceed to erect it as suggested, avoiding publicity as far as possible."[15]

Architect Lowell now had the freedom to elaborate his earlier sketches. On July 30, 1908, the building committee accepted the architect's final plans and elevations of the structure (except for the doorway, which evolved separately in conjunction with sculptor Daniel Chester French's designs). Lowell's designs called for a perfectly symmetrical building, not unlike the architect's Museum of Fine Arts in concept but much smaller in scale. Both buildings derive their proportions, symmetry, and bold façades from principles long taught at the École des Beaux-Arts. Like the museum, the historical society building was designed to serve a particular purpose; only after that purpose was fulfilled through the provision of both ceremonial and utilitarian spaces was the building clothed in a specific architectural dress.

In deference to the wishes of Kimball and Tuck, Lowell gave the Society's building a Greek character, but this character was not achieved through the creation of a classic Greek temple. Rather, the building expresses its nature through architectural orders, sculptural devices and moulding profiles that are unique to Greek architecture.

Lowell, Kimball, and Tuck gave special consideration to the interiors of the building. As it stands, the structure reveals careful thought, fluent design, and unwavering adherence to the finest of materials in every public space. No other part of the building, however,

A plaster model of the proposed rotunda, photographed by Thomas E. Marr, Boston, probably 1909. The appearance of the model, intended for Kimball to take to Paris and share with Tuck, is known today only through surviving photographs. New Hampshire Historical Society.

can match the great central rotunda and its adjoining staircase for dramatic geometry and richness of materials. Lacking Lowell's original sketches of the building, we can only guess at the more modest design the architect at first offered the building committee. According to Kimball's reminiscences, this space had originally been far more contracted in design, its walls finished with Keene's cement (a hard wall plaster used elsewhere in the building) and limestone rather than marble. As Kimball later related,

> I suggested to Mr. Lowell the idea of enlarging the dome and the rotunda by making an extension to the north, which would make it possible for the enlargement of the rotunda and [would] increase the importance of the grand staircase, together with a dome that would be beautiful and grand. . . . After long study, I made up my mind that the rotunda and the grand staircase and gallery should all be of marble, supported by marble arches; their greatness would add to the beauty and grandeur of the building. To which Mr. Lowell said, "Yes, they would be grand, but do you understand, Mr. Kimball, all of this will cost money, and are you prepared to pay the difference in cost?"[16]

Kimball could give no answer to Lowell's question without a visit to Paris. In preparation for his trip, Kimball and Lowell had a plaster model of the proposed rotunda prepared, with electric illumination to illustrate the effects of changing light. Probably at Lowell's suggestion, Kimball settled upon old convent grey Siena marble, quarried for centuries by Italian monks and always in limited supply, as the proper sheathing for the vaulting of the rotunda. Acting with his usual decisiveness, Kimball promptly "secured an option on all of the blocks of [this] marble that the agents in this country had on hand, for this job, in case Mr. Tuck should authorize it."[17] As in the decision to use granite for the exterior of the building, Julia Tuck seems to have settled the question of marble for the rotunda when she said, "Edward, let's have this the best."[18]

The building committee, the architect, and the donor considered several types of granite for the exterior of the building, including a dark Maine stone. Finally, under the influence of local quarryman

Timothy P. Sullivan (1844–1926), construction overseer, "whose large experience in the granite business amply assured the building committee . . . that the result would be as nearly perfect as human hands could make it" (Concord Daily Patriot*, November 23, 1911*). *Portrait from the* Granite Monthly, *1922.*

Carving and stonework detail. In his specifications for the Society, Guy Lowell named John Evans or Hugh Cairns of Boston to execute the building's carving. New Hampshire Historical Society.

CONTRACT AWARDED

And Work on Historical Society Building Will Begin at Once.

The contract for the new building in this city of the New Hampshire Historical society with the Central Building company of Worcester, Mass., has been signed and the work will begin at once.

The granite will be from the Concord quarries of the New England Granite company.

Concord Evening Monitor, *March 27, 1909. Courtesy of the New Hampshire State Library.*

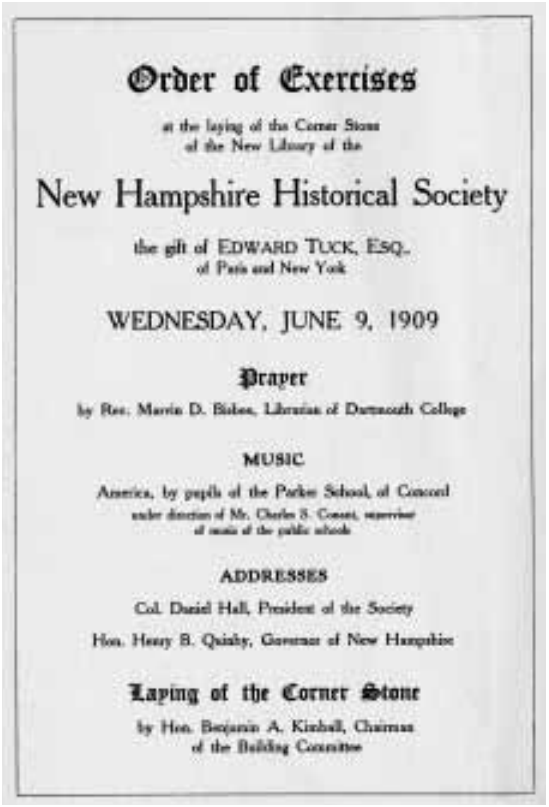
Timothy P. Sullivan, all parties agreed on Concord granite, the same stone that had been used for the state house and the federal building across the street.

The exceptional quality of the exterior of the Society's building derives from two features of the stonework, both of them essential to the realization of Lowell's design yet destined to cause great difficulty between the Society and its contractors. The first is the unusual fineness and perfection of the smoothing of the plain granite walls, necessary for the full expression of the blue-white color and fine grain of the Concord stone. The second is the delicacy and complexity of certain parts of the Greek Doric order that encircles the building; these details taxed the skill of stonecutters and sometimes exceeded the cohesive strength of the granite.

To oversee this exacting work, the Society turned to Timothy P. Sullivan (1844–1926). A native of Ireland, Sullivan had come to the United States at about sixteen and learned granite cutting at Quincy, Massachusetts. Soon moving to Concord and becoming an expert stone carver, Sullivan sought partners and opened a small granite business. Securing the granite contract for the United States courthouse and post office in Concord, Sullivan's firm soon began to supply stone for similar buildings and to purchase several quarries. In the 1880s Sullivan became the agent of New England Granite Works of Westerly, Rhode Island, to quarry Concord granite for the Library of Congress. Upon completion, the library was the largest granite building in the world, establishing the national reputation of Concord granite as a material and of Sullivan as an expert on stone. Sullivan was later employed as inspector for the massive dry dock at the Portsmouth Navy Yard and for the Senate Office Building in Washington. In January 1909 Sullivan agreed to work for the Society as its inspector at five dollars per day; within a month, an engineer at the Brooklyn Navy Yard tried in vain to entice the quarryman to New York at fourteen dollars a day.[19]

In March 1909, with the new building's foundations

The cornerstone laying ceremony, June 9, 1909. "The stone, which was laid at the southeast corner of the new structure, was without the usual copper box, by reason of the fact that the building, absolutely fire-proof in every detail of its construction, is a box in itself which will preserve its contents for all time" (Concord Evening Monitor, *June 9, 1909*). *New Hampshire Historical Society.*



Order of Exercises

at the laying of the Corner Stone
of the New Library of the

New Hampshire Historical Society

the gift of EDWARD TUCK, ESQ.,
of Paris and New York

WEDNESDAY, JUNE 9, 1909

Prayer

by Rev. Marvin D. Bisbee, Librarian of Dartmouth College

MUSIC

America, by pupils of the Parker School, of Concord
under direction of Mr. Charles S. Conant, supervisor
of music of the public schools

ADDRESSES

Col. Daniel Hall, President of the Society

Hon. Henry B. Quinby, Governor of New Hampshire

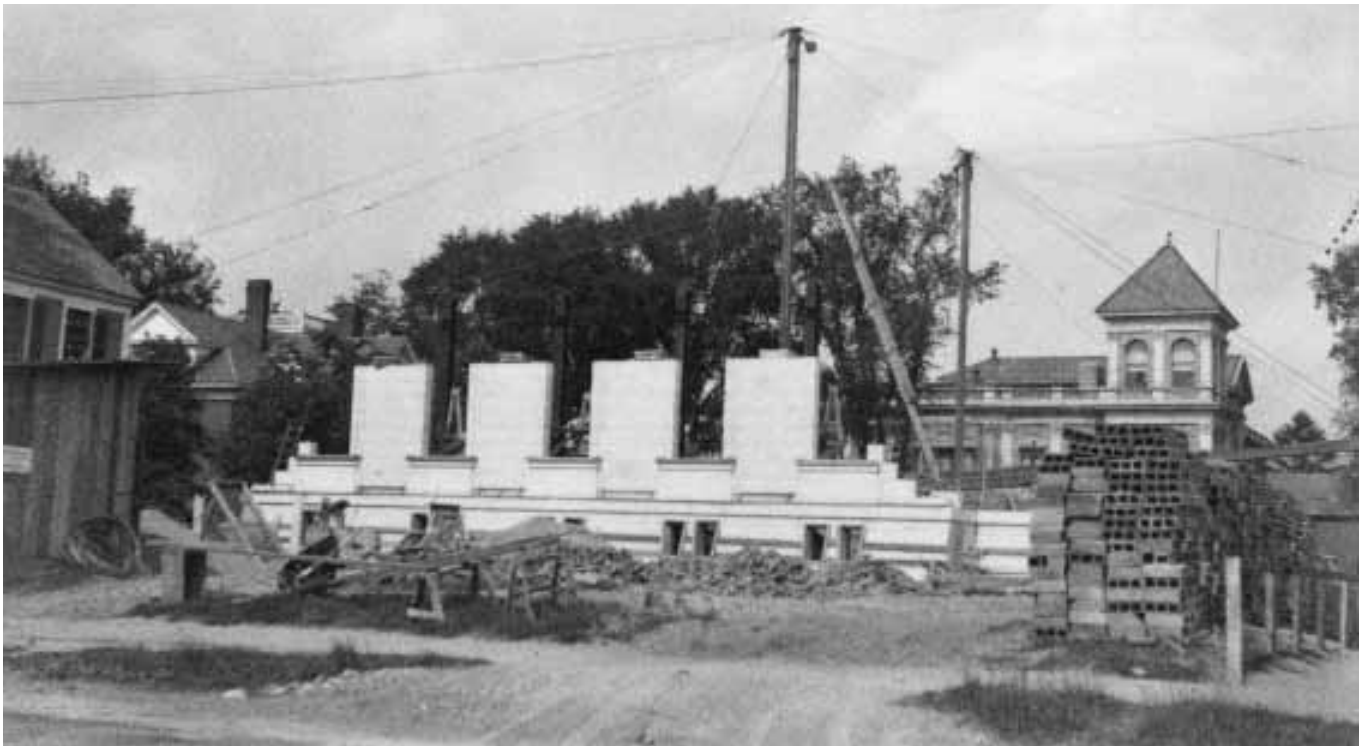
Laying of the Corner Stone

by Hon. Benjamin A. Kimball, Chairman
of the Building Committee

well underway, the contract for erecting the remainder of the structure was awarded to the Central Building Company of Worcester, Massachusetts, as general contractors, for a total price of $204,740. The New England Granite Works of Rhode Island was chosen as the supplier of granite. This firm owned a Concord quarry that it had purchased from Timothy Sullivan in preparation for the Library of Congress job, and its president, James G. Batterson, was a recognized expert on the New England granites. The Lautz Company of Buffalo, New York, was selected to supply and set the marble for the interior.

It was not long before tensions began to develop, centering mainly on the Society's strict interpretation of architect Lowell's granite specifications. These had called for all exterior ashlar to be "ten cut work," with a surface finish achieved through the cutting of ten fine striations per inch across the surface of the stone. This treatment produced a virtually smooth but unpolished texture when viewed from a distance of more than a few feet. The specifications permitted

Work underway on the foundation, spring 1909. During the cornerstone laying ceremony, Kimball expressed the hope that "this building of granite, marble, steel and bronze [may] exist forever," yet a series of problems seemed to threaten its completion. New Hampshire Historical Society.



The walls beginning to rise, summer 1909. Before long, disputes over the quality of the granite cutting and a resulting labor walkout delayed the work until a compromise could be reached. New Hampshire Historical Society.

no stone to reveal the slightest cupping, depression, or unevenness on its face. Lowell arranged to have a stone with the required finish available for all bidders to examine; when the contract was awarded, half of this sample was kept on the job and half was taken by the stone supplier to the quarries as a standard of workmanship.

In June 1909, with the walls of the building laid only up to the first floor level, Edward Miner, president of the Central Building Company, and James Batterson, president of the New England Granite Works, traveled to Concord to complain personally to Benjamin Kimball about Timothy Sullivan's strict oversight of the granite cutters and setters. Batterson brought with him new samples of finished stone, requesting that these be substituted for the original sample as a new standard of workmanship.

Lowell would have none of it, noting that "it would be distinctly inadvisable to accept any new standard for the granite cutting or surfacing," and reiterating Timothy Sullivan's authority to reject any stones that did not conform strictly to the established standard.[20] Within days, fifteen stonecutters had picked up their tools and quit, stating that "they could not and would not try to cut the work as called for by Inspector Sullivan." Batterson, who had employed Sullivan years earlier to superintend the cutting of granite for the Library of Congress and to inspect the stone for the Senate Office Building, now

Work on hold for the winter, 1909–10. Progress during the fall was slow, and, despite warnings from Lowell, the roof was not capped before cold weather arrived. In the spring the tarpaulins were thrown aside, and the walls again began to rise toward the cornice. Rough blocks of granite appear over the doorway where the sculptural group is today. New Hampshire Historical Society.

Detail of the Doric cornice with its fragile guttae. "Under Mr. Sullivan's careful supervision, ... no detail was too trifling to be overlooked, and his painstaking inspection, while necessitating slow progress, made the work when completed a model of excellence" (Concord Daily Patriot*, November 23, 1911).*

found himself lamenting to Kimball that "we are up against it if we are to be held up on inspections on the rest of the building as we have been on the [work up to the] water table."[21]

An uneasy truce was arranged, with Batterson agreeing to send four huge blocks of stone from Concord to Westerly so that the company's best men could be employed in cutting them into monolithic Doric columns for the two front pavilions of the building. In turn, Lowell instructed Sullivan to allow the contractors to set certain stones in the building's walls and to do "very slight surface trimming" later.

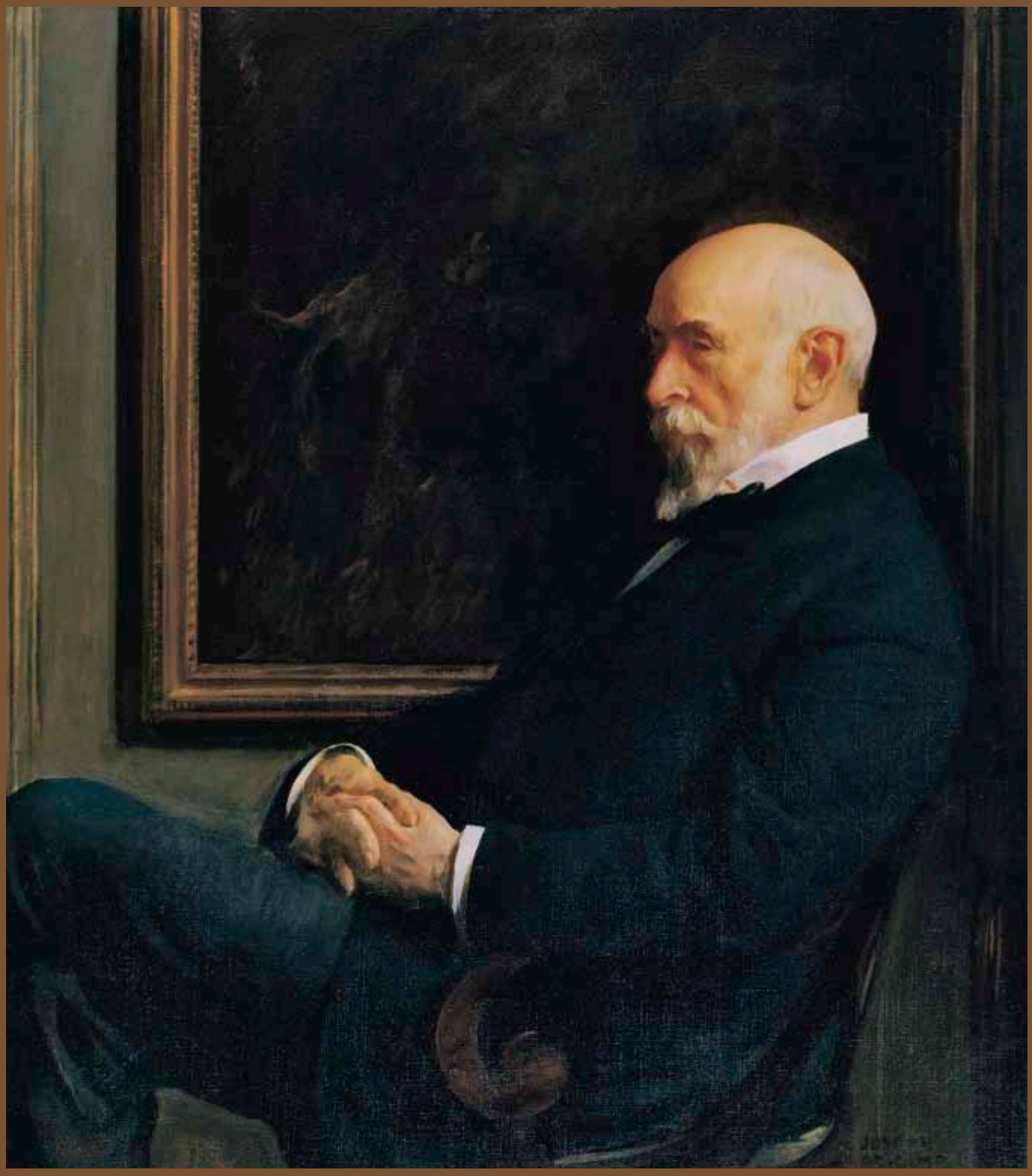
These adjustments allowed the walls to continue to rise, but the exacting work proceeded slowly and cold weather loomed long before the building was ready to receive its roof. Central Building Company also held the contract for the western addition to the state house, which was rising at the same time as the Society's building. From the Society's perspective, the firm seemed to give preference to that job, which was completed by the autumn of 1910. New England Granite Works continued to lag in supplying cut stone that would pass Sullivan's rigorous inspection.

In September 1909 Lowell formally notified the Central Building Company that a breach of contract would occur if the building were not roofed before winter. By early December, with the walls only four feet above the second floor level, Sullivan discovered the masons laying granite when the temperature stood at only twenty-two degrees, and setting blocks without the support of a proper backing of brickwork, in clear violation of specifications. When, at the middle of the month, Sullivan saw contractors "putting lumps of frozen sand, unmixed, as large or larger than your fist, into the [concrete] mixer," Lowell ordered all work halted and the building's uncapped walls protected by tarpaulins for the duration of the winter.[22]

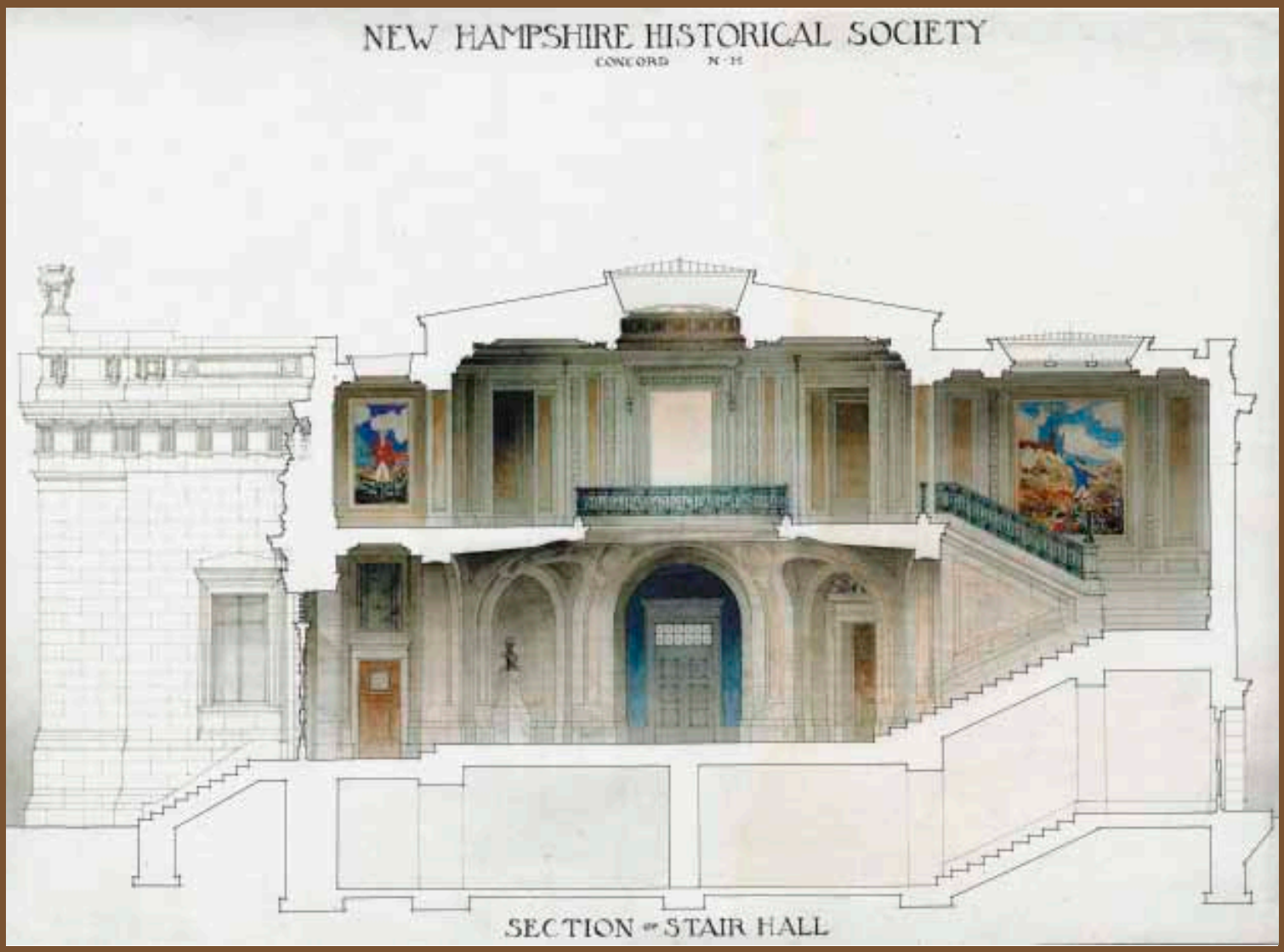
The Society's granite problems were far from over. With the return of mild weather in the spring of 1910, the walls again began to rise toward the cornice of the building. Among the characteristic elements of the Doric cornice are square projecting blocks called *mutules*; the bottoms of these are studded with a multitude of discs called *guttae*. In the cornice of the Society's building, each mutule has eighteen guttae, which are spaced closely and are only about an inch in diameter. Each of the massive stones of the cornice includes one full mutule, two half mutules, and the heavy crown moulding above them.

The stonecutters quickly discovered that the guttae were inclined to shear off after being cut, spoiling otherwise perfect cornice stones. In some instances, the cutters proceeded to reattach the broken discs with brass screws. The lynx-eyed Sullivan identified and condemned thirty-three stones with mended guttae, scornfully denouncing the patching technique as "done after the dentist's trade." Admitting that the New England Granite Works was likely to lose from ten to fifteen thousand dollars on the strictly enforced stonecutting contract, Sullivan nevertheless advised Kimball that "if the bars are let down on this item, every other sub-contractor and the general contractor will take it as an excuse to try and cheapen the remaining work."[23]

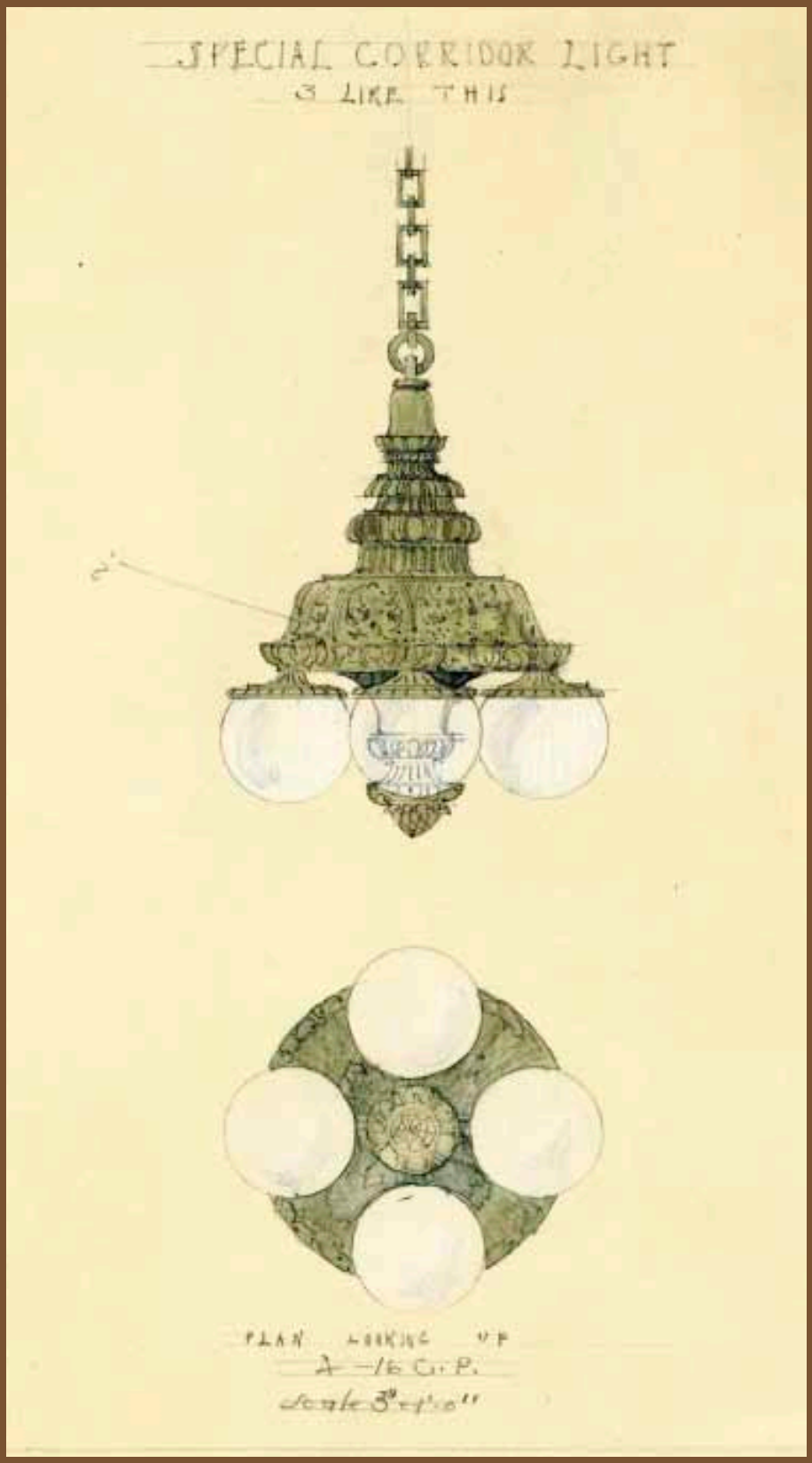
In the end, the problem was solved through Edward Tuck's generosity. In order to maintain the



Portrait of Benjamin Ames Kimball (1833–1920), oil on canvas by Joseph Rodefer DeCamp (1858–1923), c. 1904. The business-like chairman of the Society's building committee saw eye-to-eye with Edward Tuck and Guy Lowell, but sculptor Daniel Chester French's artistic temperament offered more of a challenge. Courtesy of the Hood Museum of Art, Dartmouth College, Hanover, New Hampshire; gift of Benjamin A. Kimball, Class of 1854.



Cross section of rotunda and grand stand case, ink and watercolor on paper, c. 1909. Among Guy Lowell's many floor plans, elevations, and technical drawings relating to the new building that survive in the New Hampshire Historical Society's archives, this is the only architectural rendering in full color. New Hampshire Historical Society.



Design for lighting fixture, ink and watercolor on paper, 1909–10. "The electric fixtures, all especially designed, in keeping with the character of the building, are of bronze" (from Dedication of the Building of the New Hampshire Historical Society, *1912). Use of electricity for aesthetic effect was a novelty at the time and, on the evening following the building's dedication, the Tucks, Kimball, French and four others made a special visit to the new building after dark to "stud[y] its beauties under the softening influence of the electric light"* (Concord Evening Monitor, *November 24, 1911). New Hampshire Historical Society.*

The main entrance, stairway, and reading room, color postcards, c. 1911–12. Concord's Kimball Studio photographed the building's special features, inside and out, soon after construction was completed. Their photographs appeared in color as postcards as well as in sepia in the volume that the Society published in 1912 to commemorate the dedication. Color postcards were extremely popular around the time that the Society's new building opened. New Hampshire Historical Society.

Detail of marble. The marble for the building was cut and carved in Buffalo, New York, in the shops of Lautz Company, the marble contractor. As with the granite, the Society's representatives had to inspect the work rigorously to ensure its quality.

highest of standards while easing the contractor's distress, Tuck agreed to contribute a certain proportion of the value of the labor entailed in recutting most of the imperfect stones. New England Granite Works calculated the cost of replacing twenty-nine of the cornice pieces at $2,100; Tuck eventually paid $1,300, or $50 for each of twenty-six stones that were re-cut.[24]

Meanwhile, comparable problems had emerged with the vaulting and marble sheathing of the building's first-story rotunda. The design of the lower rotunda called for the pouring of a concrete dome, to be covered with a heavy veneer of Siena marble. In May 1910 the results of the contractors having mixed and placed concrete in freezing weather became apparent. As Sullivan reported,

> The contractors have commenced to pick away the loose concrete of the dome work done last December, and I find in some places after going through the top surface, that the stuff is nearly all loose sand and stone with here and there a piece of solid concrete about three or four inches through, and the frost not quite out yet, as it gets damp in the sun. These few pieces lay like boulders in a bank. I am afraid that a large part of this dome concrete . . . would be unfit to do the work the concrete dome is expected to do.[25]

Sullivan further recalled that as the dome was being poured the previous December, "almost the entire cement in this part of the dome was allowed to run through the dome to the basement. . . . The clear cement ran all day into the floor beneath and from there down the basement stairs, so that I think that there is no cement left in a large mass of this stuff."

The defective dome was only part of the problem. By late fall 1910 the windows of the building, not yet glazed, were covered with cloth screens and the boilers fired up to provide heat for the marble setters and plasterers. Marble for the rotunda, floors, and trim of the building was being cut in the Buffalo shops of Lautz Company. But it quickly became apparent that only a fraction of the needed marble was being prepared, and in late October Lowell threatened to exercise his contractual right to discharge the marble contractor and substitute another in his place.

The Lautz Company promised to speed its work without compromising quality. In January 1911 Lowell traveled to Buffalo to inspect the marble being prepared for the lower rotunda and found the stone "excellent." Within a month however, Kimball was forced to telegraph Lowell, "Lautz Company foreman has set this morning a patched stone that was rejected by . . . Sullivan."[26] This was followed by a flurry of disputes over patched marble, with Lowell sending an assistant to Concord to try to mediate between the contractors and the ever-alert Kimball and Sullivan.

The battle over patched marble continued for several months. Because the variegated nature of Siena marble creates a tendency for pieces to break during final finishing, Lowell finally agreed to permit certain stones, properly patched at the marble works, to be set in the walls, but only when approved by Sullivan. Even this concession did not solve the problem, and by early March 1911 there was a possibility that the Lautz Company was "prepared to throw up the work and enter into a legal battle on the point."[27] The marble subcontractor continued to set condemned stones in defiance of Sullivan's inspections and

Rotunda floor tiles. Lowell specified marble tiles in the rotunda, Grueby art tiles in the library, and brick-like Mercer tiles in the second-floor gallery. A large number of tiles needed to be reset due to shoddy workmanship detected by Kimball and Sullivan.

Lowell's orders. Finally, on March 21, Lowell ordered all marble work on the building halted. Within a week, Lautz Company sent representatives from Buffalo to the job, ordered all condemned pieces of stone removed, and began to comply fully with Lowell's specifications.

New marble problems emerged during the summer of 1911, and Kimball's continuing frustration in dealing with recalcitrant contractors evolved into a well-founded anxiety that the structure would not be finished in time for Edward Tuck's long anticipated trip from Paris to dedicate the building in the autumn. By August Kimball noticed a hollow sound as he walked over some of the marble floor tiles then being set. Kimball sent Sullivan to Boston to compare this work with the tiling at the Museum of Fine Arts, reporting to Lowell that when Sullivan returned and "walked over our floors which are like a sounding board, he came to me full of wrath."[28]

Fully exasperated with the Central Building Company and their marble subcontractor, Lowell and Kimball decided on a radical course of action. The original contract had called for the building to be completed by May 1, 1910. Now, there was a serious question whether the structure could be completed even a year and a half after that date. Knowing that the Central Building Company was facing financial difficulties, the two proposed that the New Hampshire Historical Society would discharge the company, paying it a small profit. The Society would assume full control of the job and deal directly with those subcontractors or individual craftsmen who could be trusted to meet the highest standards of workmanship. Having already lost much money on the job due to the Society's unwavering adherence to Lowell's specifications, Central Building Company agreed to relinquish their contract in return for payment of outstanding charges for completed work, plus a $500 profit.[29]

The Society now had a little more than two months to complete the building before the Tucks, whose ship was expected at the end of September, would be obliged to take return passage to Paris. The full burden of overseeing the work fell upon the shoulders of the seventy-eight-year-old Kimball.

Still greatly vexed over the hollow-sounding floor tiles that Lautz Company had set, Kimball had a marble setter lift some of the tiles. Beneath the bedding mortar, Kimball found "half to three-quarters of an inch of spent lime dust where all those hollow tile appear." Lowell had officially condemned only fifteen of these improperly set tiles during final settlement with Central Building Company. With no other recourse, Kimball agreed to pay from his own pocket the cost of re-setting the remainder— twelve hundred in the auditorium alone.[30]

Nor was this Kimball's only contribution in money to the perfect completion of the building. Early in 1909 Kimball had begun arrangements to obtain a monumental bronze tablet that would commemorate Edward Tuck's generosity. Seeking the advice of Lowell and of the Gorham Company of Providence, Kimball at length chose a composition supplied by Gorham and had the tablet cast at his own expense. Lowell designed an elaborately carved marble enframement at the landing of the grand staircase, where the tribute is seen through the massive vaulting and illuminated from above by a skylight.

As the day of the building's dedication neared, the

William H. Jackson Company of New York, bronze subcontractors for the building, offered to set Kimball's tablet free of charge. Kimball found himself unprepared for this kindness, almost unique in the troubled three years since construction had begun. "It has been so unusual for any contractors to offer to do any little extra work gratuitously," wrote Kimball, "that I hardly know how to express myself for this act of courtesy on your part."[31]

Above the fireplace in the Society's reading room is a marble tablet bearing a somewhat cryptic dedication to the "Contributors in Historical Research for the Maintenance of this Building and the Purchase of the Land Upon Which It Stands." Easily overlooked by users of the library, this tablet cost much in time, trouble, and money. Kimball went so far as to describe the stone as "one of the finest individual pieces of art construction in the building, and perhaps next in importance to the Daniel Chester French design over the entrance."[32]

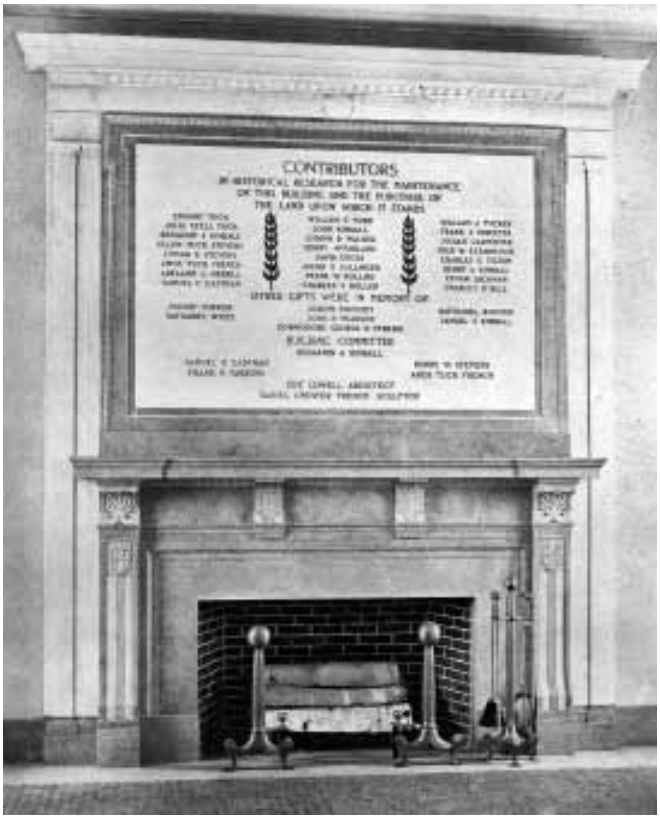
The tablet resulted from Kimball's long campaign to obtain contributions for the purchase of the several properties that made up the Society's lot. In order to interest potential donors, Kimball had Lowell draw up a design for the tablet, then had that design reduced to pocket size so that it could be shown to prospective contributors at any opportunity. Eventually, Kimball obtained pledges of at least a thousand dollars each from more than thirty donors.

Lowell's concept for the contributors' tablet called for a single piece of flawless stone to be bordered by a marble architrave above the library fireplace. Set into this stone would be letters of cast bronze, each requiring a precisely cut recess. As late as the summer of 1911, only four months before the dedication of the building, no appropriate stone had been found. When one promising type of Vermont marble proved to have too greenish a cast, Lowell suggested to Kimball that the tablet would probably have to be fashioned from three separate pieces of foreign statuary marble of the proper color. Kimball resigned himself to the situation with a phrase that had become his virtual motto through years of tribulation: "What cannot be helped must be endured."[33]

At the last possible moment, however, Timothy Sullivan located a perfect piece of marble in New York. Kimball had the stone rushed to Boston for the inlaying of the letters by bronze specialists T. F. McGann and Sons. But a new problem loomed. As Kimball later recalled,

> When the work was one-half finished, the workmen wanted to give up the job on account of their eyes failing. I got in communication with them and offered them a few days off every week and full pay to rest their eyes so they could go on to completion. The men accepted my offer and after some weeks the tablet was finished.[34]

Bronze tablet, produced by the Gorham Company of Providence and set within a marble enframement at the head of the grand staircase, c. 1910. Benjamin Kimball personally commissioned this tablet in honor of Edward Tuck. New Hampshire Historical Society.



Contributors' tablet. Problems involving the production of the marble tablet over the reading room fireplace, with its inlaid bronze lettering, were among the last of many faced by the building committee as dedication day drew near. New Hampshire Historical Society.

Now, all was ready for the official opening of the building. On November 23, 1911, at the last possible moment before the Tucks had to meet their ship for the return to France, the New Hampshire Historical Society building was dedicated with impressive orations and ceremonies that were memorialized in a book-length publication. That publication, like the building itself, is a polished and perfect product of its era. Neither edifice nor book betrays the slightest hint of the long-sustained struggle embodied in the Society's home. In completion, as Edward Tuck said, the New Hampshire Historical Society's building stood "in its perfection of artistic design and of material execution, [as] a source of gratification and pride for all time to the people of New Hampshire."[35]

The symbolic key to the building was passed from the hand of Edward Tuck to that of Benjamin Kimball. Kimball delivered the token of "New Hampshire's Temple of History" to president Daniel Hall. Tuck then turned the eyes of the Society away from the trials of the past and to a bright future. "It is my expectation," said the philanthropist, "that the Historical Society, in its home which we are dedicating today, will take on new life and usefulness, that an awakened interest in it throughout the State will be made manifest by an increasing membership, and that its precious possessions will be largely added to now that their security and preservation are permanently assured."[36]

Some years later, when Judge Corning asked for Kimball's and Tuck's memories of the "unwritten history" of the Society's building, Tuck paid tribute to Kimball's essential role in the creation of the structure:

> It was only my faith in your wonderful taste and knowledge in artistic and architectural matters, and in your fidelity and zeal, heart and soul, in the work, that made me willing to place such a great sum of money in such an object. I can truly say that I consider it perhaps the happiest inspiration of my life to have gone into this enterprise, and to have brought it with you to so magnificent a conclusion, of which we and our successors will never cease to be proud.[37]

Notes

1. *Dedication of the Building of the New Hampshire Historical Society: The Gift of Edward Tuck* (Concord: New Hampshire Historical Society, 1912), 36.
2. "An Important Communication from the New Hampshire Historical Society," printed circular, July 16, 1900.
3. Charles Robert Corning, *The Unwritten History of the New Hampshire Historical Society Building* (Concord: New Hampshire Historical Society, 1920), 6.
4. Ibid., 21; Edward Tuck to William C. Todd, September 18, 1901, Edward Tuck Papers, New

Hampshire Historical Society, box 1, folder 3.
5. Corning, *Unwritten History,* 27; Edward Tuck to William C. Todd, December 9, 1902, Edward Tuck Papers, box 1, folder 3.
6. Benjamin A. Kimball to Henry W. Stevens, October 19, 1901, Edward Tuck Papers, box 1, folder 3.
7. Ibid.
8. Henry W. Stevens to Edward Tuck, October 22, 1901, Edward Tuck Papers, box 1, folder 3.
9. Benjamin A. Kimball to Edward Tuck, October 31, 1902, Edward Tuck Papers, box 1, folder 3. Also published in Corning, *Unwritten History*, 29–30.
10. Edward Tuck to Charles R. Corning, July 30, 1918, quoted in Corning, *Unwritten History*, 32.
11. Ezra S. Stearns, ed., *Genealogical and Family History of the State of New Hampshire*, 4 vols. (New York: Lewis Publishing Co., 1908), 1:7–10.
12. Corning, *Unwritten History*, 44.
13. Benjamin A. Kimball to Charles R. Corning, undated memorandum on contributors' tablet, Edward Tuck Papers, box 1, folder 5.
14. *The National Cyclopaedia of American Biography*, 32 vols. (New York: James T. White and Co., 1898–1945), 21:47–49.
15. Benjamin A. Kimball to Charles R. Corning, July 16, 1917, p. 5, Edward Tuck Papers, box 1, folder 5.
16. Benjamin A. Kimball to Charles R. Corning, undated memorandum on the rotunda, Edward Tuck Papers, box 1, folder 5.
17. Ibid.
18. Benjamin A. Kimball to Charles R. Corning, July 16, 1917, p. 8, Edward Tuck Papers, box 1, folder 5.
19. "Timothy P. Sullivan, A Modest Citizen of Concord, Who Has Done Things," *Granite Monthly* 54 (September 1922): 306–16.
20. Guy Lowell to Benjamin A. Kimball, June 25, 1909, New Hampshire Historical Society Archives, Series 3, "New Hampshire Historical Society Building." *Unless otherwise cited, the following correspondence is from the same collection.*
21. James G. Batterson to Benjamin A. Kimball, July 6, 1909.
22. Guy Lowell to Central Building Company, December 4, 1909; Timothy P. Sullivan to Guy Lowell, December 6, 1909; Benjamin A. Kimball to Guy Lowell, December 17, 1909; Guy Lowell to Central Building Company, December 21, 1909.
23. Timothy P. Sullivan to Benjamin A. Kimball, March 17, 1910.
24. New England Granite Works to Guy Lowell, May 16, 1910; Benjamin A. Kimball to Guy Lowell, October 14, 1910; New England Granite Works to Henry W. Stevens, October 27, 1910.
25. Timothy P. Sullivan to Guy Lowell, May 16, 1910.
26. Guy Lowell to Benjamin A. Kimball, January 2, 1911; Benjamin A. Kimball to Guy Lowell (telegram), February 9, 1911.
27. Guy Lowell to Benjamin A. Kimball, March 8, 1911.
28. Benjamin A. Kimball to Guy Lowell, August 1, 1911.
29. Agreement between the Central Building Company and the New Hampshire Historical Society, September 1, 1911.
30. Guy Lowell to Benjamin A. Kimball, September 9, 1911; Benjamin A. Kimball to Guy Lowell, September 11, 1911; "Timothy P. Sullivan," *Granite Monthly* 54 (September 1922): 314.
31. Gorham Manufacturing Company to Benjamin A. Kimball, February 16, 1909; Gorham Manufacturing Company to Benjamin A. Kimball, July 15, 1909; Gorham Manufacturing Company to Benjamin A. Kimball, March 3, 1910; William H. Jackson Company to Benjamin A. Kimball, November 18, 1911; Benjamin A. Kimball to William H. Jackson Company, November 21, 1911.
32. Benjamin A. Kimball to Charles R. Corning, July 16, 1917, p. 7.
33. Benjamin A. Kimball to Guy Lowell, August 1,1911; see also, *Historical New Hampshire* 28 (Fall 1973): 219–20.
34. Benjamin A. Kimball to Charles R. Corning, undated memorandum on contributors' tablet, Edward Tuck Papers, box 1, folder 5.
35. *Dedication of the Building of the New Hampshire Historical Society*, 36.
36. Ibid., 37.
37. Corning, *Unwritten History*, 14.

From a Single Stone: The Portal Sculpture of the New Hampshire Historical Society's Building

James L. Garvin

THE FOCAL POINT of the façade of the New Hampshire Historical Society's building is a monumental sculptural group resting above a doorway whose Ionic architectural order symbolizes human wisdom. Representing *Ancient and Modern History*, the group was designed by New Hampshire-born sculptor Daniel Chester French, who expressed his determination to make it "the work of my life."[1] The two figures of the group kneel before giant consoles, their wings supporting a central seal that French designed on his own initiative and contributed to the Society. The entire group, except for the owl at its apex, was cut from a single, flawless block of Concord granite.

Following the death of Augustus Saint Gaudens in 1907, Daniel Chester French (1850–1931) was universally recognized as America's preeminent monumental sculptor. A native of Exeter, New Hampshire, French achieved his early fame in Concord, Massachusetts, and New York. He was related by marriage to Edward Tuck, benefactor of the New Hampshire Historical Society. In 1909 French was engaged in modeling his pensive standing *Lincoln* for the Nebraska state capitol and had just completed his memorial to the Melvin brothers in Concord, Massachusetts, a copy of which would later be placed in the Metropolitan Museum of Art.[2]

Supported on the Ionic entablature of the historical society's doorway and carefully related to the Doric frieze above, French's group combines a strict classical symmetry with flowing naturalistic forms and a variety of symbolic devices. The figure on the right, representing *Ancient History*, is an aged female who cradles a human skull in her right hand while supporting an inscribed stone slab with her left. Gazing into the past as she strives to decipher the inscriptions on the tablet, the figure portrays the efforts of humankind to plumb the ancient days of the race. The tablet symbolizes early attempts to transmit a record of thoughts and accomplishments through time. The skull symbolizes both the antiquity of the human race and human beings' characteristic endeavor to comprehend their own history and evolution through study of the ruins of the distant past.

French had used the same symbol in his *Europe*, one of the four *Continents* (1903–7) on the New York Customs House. In this group, another female figure representing *Ancient History*, her body shrouded and hooded, sits contemplating a skull. Whereas the figure in *Europe* is brooding and sepulchral, however, that on the Society's gateway is intent on discovering, not merely contemplating, the mysteries of the past.

The figure of *Modern History* on the left of French's group takes the form of a muscular young man. Representing the "Genius of Discovery," the youth kneels to examine a globe girded by a zodiacal band, while supporting a sheaf of manuscripts on one knee. Like *Ancient History*, the youth gazes into the past, but his is a past illuminated by chronicles of modern exploits and discoveries, written in living languages. French's conviction that *Modern History* was synonymous with exploration, discovery, and enterprise is shown by the close parallels between this figure and that of *Labor* in the sculptor's *America*,

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Ancient and Modern History*, designed by Daniel Chester French (1850–1931); carved from a single piece of Concord granite by Frank C. Recchia of Cambridgeport, Massachusetts; photographed with two of Recchia's workmen while still on blocks in John Swenson's stone shed in Concord around the time of its completion on October 11, 1911. When the building opened on November 23, this group was described as "the largest work of the kind sculptured from a single block of granite in the United States" (*Concord Monitor*, 1911). Photograph by Concord granite worker Pasquale Miniutti, courtesy of the Miniutti family.*

another of the four *Continents*. Both figures are depicted as kneeling youths with flexed left arms and extended right hands holding a symbolic trophy. Whereas *Modern History* examines a globe, *Labor* guides a winged wheel representing progress.

The seal between the two figures was French's unsolicited gift to the Society, intended to symbolize the institution's purposes in a more graphic and artistic manner than had an older insignia. In the sculptor's own words:

> The Seal . . . has in its center an open book, with a torch, representing Learning and the transmission of it; above is the radiation of Light, and below is a skull of an Indian with the feathered headdress of the New Hampshire Indians. Branches of the apple and pine surround the skull as symbols of cultivation and wildness, and an Indian arrowhead appears below.[3]

Above the seal is a finial centered by an owl, a symbol of wisdom.

This frontispiece of the Society's building, described by Edward Tuck at the dedication of the structure as "the grandest specimen of the artistic work of a son of our own State," has certainly been overshadowed by some of French's more monumental commissions.[4] Nevertheless, the work was important in French's artistic career, for it represents the sculptor's attempt to portray the history of the state of his birth and youth, a place which, he acknowledged, "occupies a very warm place in my heart."[5]

French expressed his sentiments toward New Hampshire in a didactic and classical form that met the expectations of his era and harmonized perfectly with Guy Lowell's building. These sentiments were genuine enough to motivate the sculptor to undertake a major element of his commission as a donation to the Society. Regrettably, French's symbolic expression is somewhat beyond the comprehension of most modern viewers.

The history of the sculptural group is fully documented by a wealth of correspondence in the

The Continents, *designed by Daniel Chester French for the United States Custom House, New York; carved by the Piccirilli Brothers of New York City, marble, 1903–7. The less prominent figures seen at the side of Europe and America (right and center respectively) are earlier versions of concepts that French explored further in* Ancient and Modern History. *Photograph courtesy of Chesterwood, a National Trust Historic Site, Stockbridge, Massachusetts.*

Society's archives. These documents reveal a story of contending human emotions and tribulations which belie the impassive expressions of the two winged figures. The story of the group reveals that the creation of even a serenely classical work of art, in perfect harmony with the expectations of its age, could be fraught with difficulty.

It is clear that by the early part of 1909 Guy Lowell (the Society's architect), Benjamin A. Kimball (chairman of the building committee), and Edward Tuck had all agreed that French was the proper man to execute a monumental group to surmount the doorway of the newly designed Society building and to exemplify the Society's purposes. Lowell approached French with the proposal; in May he was able to write Kimball that "Mr. Daniel French is delighted to undertake the work over the doorway . . . but has not yet heard from Mr. Tuck."[6] By midsummer French had evidently given sufficient thought to the group to be able to quote a price—$3,250—to Lowell.[7] It would subsequently become clear, however, that neither architect nor sculptor had fully explored the symbolic content, the importance, or the cost of the group.

In August 1909 Kimball decided to "take a motor drive over the country for a little outing" and to stop at French's studio in Glendale, Massachusetts. Kimball took along a copy of Lowell's sketches of the Society's building, showing the architect's preliminary design for the doorway. Lowell had originally sketched a portal whose entablature would be supported by caryatids; on top of the entablature would be two smaller standing figures supporting the seal of the Society. This ambitious plan was discarded by February 1909, probably because of the excessive amount of carving it would have required. By the time of Kimball's "little outing," the doorway had been redrawn with an entablature supported by engaged Greek Ionic columns. The figures atop the doorway remained the same, and bore a close resemblance to the central bas relief over the doorways of the Boston Public Library. If French had elaborated this design, the result would have been both dull and close to plagiarism.

Kimball and French discussed the matter at Chesterwood, the sculptor's Glendale studio. The sculptor subsequently wrote to architect Lowell:

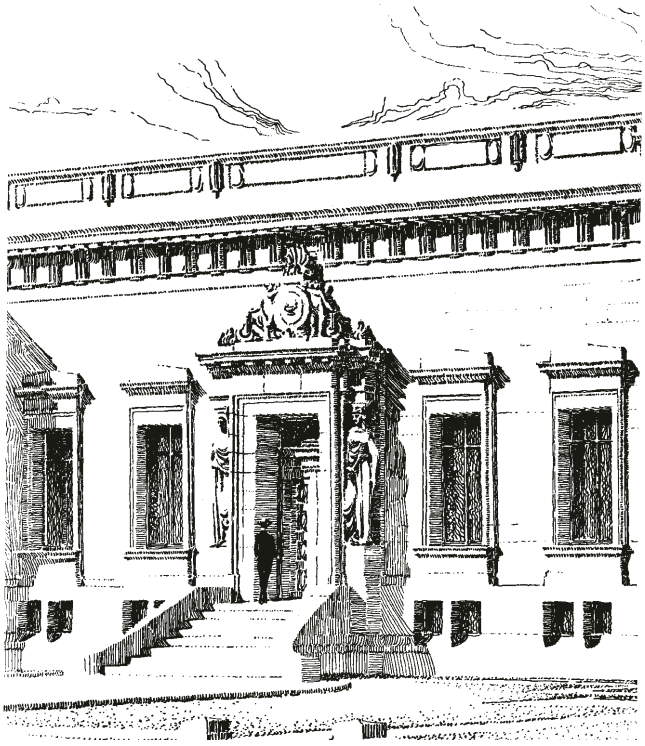
Daniel Chester French at Chesterwood, his summer home and studio at Glendale in Stockbridge, Massachusetts; photographed working on the Melvin Memorial, 1906–8. Courtesy of the Chapin Library, Williams College, gift of the National Trust for Historic Preservation/Chesterwood, a National Trust Historic Site, Stockbridge, Massachusetts.

> Mr. Kimball was here on Friday, and I had a long talk with him in regard to the building at Concord. . . . He told me that the design for the sculpture and ornamental work over the front entrance need not necessarily be the design that you submitted to me. I certainly think very highly of that design, and shall be very glad to follow it if it is your wish and also the wish of Mr. Tuck and Mr. Kimball. Will you kindly let me hear from you about this, whether I am to follow this design exactly or whether I shall be at liberty to depart from it.[8]

Lowell replied, "By all means, I wanted you to break away from the design suggested on my drawing and do exactly what you consider best."[9]

French immediately prepared to model a new design for the doorway group, but two major questions soon arose. Lowell's first contract drawings for the doorway had shown three rough blocks of granite atop the entablature. These were installed by the New England Granite Company and left uncut until the sculptor's design should be in hand.[10] By mid-August 1909 Lowell had had second thoughts about the advisability of using three separate stones for a single sculptural group and had redesigned the doorway with one large stone, estimated to weigh thirty-five tons, to be substituted for the three already installed.[11] Lowell soon discovered, however, that removing the three blocks already in place and installing a new monolith would be a more vexing and expensive matter than he had anticipated.

Meanwhile, French had been considering Lowell's suggestion for the doorway. Following his visit to French's studio, Benjamin Kimball had sent the sculptor an engraving of the Society's seal for inclusion in the group.[12] Neither Lowell's sketch of the doorway nor the corporate seal appealed to the sculptor, and



Preliminary design for the Society's doorway by architect Guy Lowell (1870–1927), with standing figures flanking the door and supporting the seal; from a printed ink rendering dating before February 1909. New Hampshire Historical Society.

French resolved to break free from every suggestion as he developed his model. In early September, French wrote to Lowell:

> The estimate as you know, was made with the understanding that the model was to be simply a development of the design that you sent me, and for this it was enough, though certainly not high; but for an original design it is not enough, and if an original design is desired, I feel that I should receive a larger sum,—five thousand dollars.
>
> As far as I am concerned, I shall be satisfied to abide by the original understanding and carry out the design which you sent me. . . . The only objection that might be made to it might be that it is too nearly like the design over the entrance to the Boston Library and other excellent precedents.[13]

Lowell immediately forwarded French's letter to Benjamin Kimball, with a note that "an entirely original design made by Mr. French quite unhampered by anything, would of course add interest and dignity to the building."[14]

In his turn, Kimball followed the course he usually took in a situation involving a cost overrun: he consulted Edward Tuck. If Tuck accepted French's proposal, he would pay $5,000—the price originally budgeted for the model *and* the sculpture—for French's design alone. On September 20 Tuck cabled his typically laconic reply, "Accept French's design."[15]

Tuck's decision solved the first problem, and the sculptor was immediately informed that he had the freedom he sought. But the three stones in place over the entrance remained a dilemma that could not be solved by a cable from Paris. Lowell frankly admitted his error:

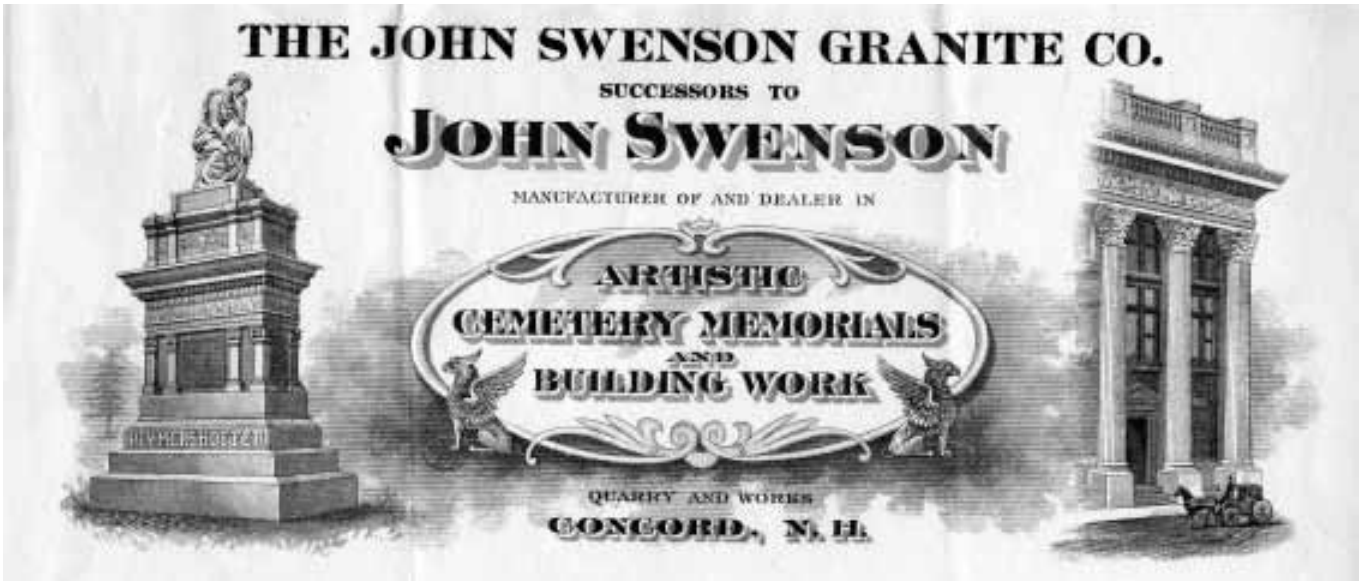
> I have referred to the specifications on the New Hampshire Historical Society Building . . . and find that unfortunately they do not state that the stone over the main door shall be in one piece and our contract drawings show it in three pieces. This matter seems to have gotten by Mr. [Timothy P.] Sullivan [the Society's building inspector] and all of us. I presume that there is not the least question whatever but the stone must be in one piece, irrespective of this situation.[16]

Among the several problems involved in replacing the three stones with a single block was that of developing a technique for lifting the new monolith into place. It appears that the Central Building Company, prime contractors for the structure, arrived at a novel suggestion. By the fall of 1909 the walls of the building had risen to about the height of the doorway entablature. The Central Building Company evidently proposed to lift the stone (now estimated at fourteen rather than thirty-five tons through the oculus or eye of the rotunda dome and to roll it forward over the foyer of the building. This plan provoked a scornful critique from Benjamin Kimball:

> The suggestion of the Central Building Company's superintendent of hoisting the large stone over the entrance, weighing 14 tons, is unique, as he is hunting round to make an arrangement that will do the least harm when it should fall and smash things. To roll a 14 ton stone over a vestibule that was intended only to sustain the weight of its own construction and the passing public, does not seem to have been considered by him.[17]

Kimball's withering comments laid the matter to rest, and construction of the building was allowed to proceed with the matter of the three stones unresolved until the following year. In July 1910 Kimball's faithful and plain-spoken overseer, Timothy P. Sullivan, took the matter in hand, suggesting that "nothing be done until Mr. French gets here except to get a price for the granite block delivered at the site. The stone to be bedded and roughed out as may be indicated on plan."[18]

Sullivan's advice was followed. The New England Granite Works of Concord proposed to deliver a single block for $1,800, but would not guarantee the stone against defects once carving had begun, and



Letterhead of the John Swenson Granite Company, c. 1910. Swenson provided not only the thirty-five-ton stone for French's sculptural group from his quarry but also space in his heated stone shed for the carvers to work and compressed air to operate their pneumatic tools. New Hampshire Historical Society.

would not give a firm price or assume any risks in raising the stone and setting it over the doorway.[19] John Swenson, a local quarryman, proposed to supply a block of Concord granite, guaranteed free of imperfections, and to mount it over the doorway for $2,950.[20] French visited Concord in September 1910, and his remarks confirmed the advantages of using a single stone.

> I am convinced . . . that, in spite of the expense, we should advise Mr. Tuck to substitute a single stone for the two now in place over the main entrance. The joint between the two stones is . . . 3/16 of an inch in thickness, the same as between the other stones on the exterior of the building and these are so obvious that I feel that a similar line across the middle of the group and through the face of the central coat-of-arms (where it would come) would be a serious disfigurement.
>
> . . . Another advantage of using a single stone will be that the carving can be done in the shop where pneumatic tools can be used and where all the conditions are favorable and will conduce to better workmanship than could be secured if the group were carved in place.[21]

John Swenson readily agreed to French's proposal that the group be carved indoors before being mounted on the building, offering to "allow the Carvers to carve the statuary in my shop" and to use compressed air "for a fair compensation."[22]

All that remained was Tuck's approval. This

Telegram from Edward Tuck in Paris (signed with his cable code "Tuckibus") to Benjamin Kimball in Concord, October 8, 1910, in which Tuck authorizes the additional cost of producing the group from a "Single Stone." New Hampshire Historical Society.

An early model for French's sculptural group, probably in clay, 1910. This photograph of the model was made for Edward Tuck and the building committee to examine and approve. New Hampshire Historical Society.

came on October 8 in a dramatically succinct telegram signed with Tuck's cable code: "Single Stone Tuckibus."

Meanwhile, the long-suffering Benjamin Kimball found himself beset by another problem—the unaccountably slow and intuitive ways of the artist. As early as November 1909 Kimball wrote hopefully to French to ask whether the sculptor's model "has been so far completed that you could send me a photograph of it."[23] French, who had moved to New York City for the winter, replied that it had not, but that he was "trying experiments and hope[d] to have something to submit to Mr. Lowell in a few days."[24] French's few days stretched into a month, then two, then three. Finally, in February 1910, the model (probably merely a *maquette* or sketch in clay) was ready, and French sent photographs to Kimball and to architect Lowell, who carried them to Paris on a winter visit to Edward Tuck.[25] Evidently all parties agreed on certain changes, which were incorporated into the model. French traveled to England in the summer of 1910, while Kimball anxiously wrote to the sculptor's studio to inquire whether "the model . . . is being prepared for the carvers, and will be ready for Mr. French's final touches upon his return, so that we shall get the model very soon after his arrival?"[26]

This was not to be, for in September, following a visit to Concord, French wrote Kimball that he was "already at work upon the ¼ size model, which in the course of three or four weeks, I shall have ready to show to you if you are in New York."[27] Kimball and Lowell traveled to New York to see this second model in November 1910, at the same time that Swenson was quarrying the stone in Concord for the sculptural group. Evidently the architect and building chairman were pleased with what they saw, for the sculptor proceeded to enlarge the model to full size. In February 1911 French wrote to Kimball that "the full sized model . . . has been completed and is now being cast in plaster. . . . I think the model can be delivered to the granite cutters some time next week." The sculptor then proceeded to raise an issue which would substantially change the design of the group and delay its completion:

> When it came to modelling the seal on the shield between the two figures it was borne in upon me that the present seal is not a decorative thing, and certainly not very good artistically. I have, therefore, made a new design. . . . As soon as may be I will send you a photograph of my design for the seal and . . . I hope the Society will permit the design that I have made to remain on the shield and not oblige me to adapt the present seal to this purpose.[28]

Unaware that an apparently minor change would result in some six months' delay, Kimball confidently replied, "Model the shield and the seal on it just as you would have it, and I will attempt to have it approved by the Society after you send a photograph of your design."[29] Three days later, Kimball assured French that "I have had a conference with some of the leading men of the Society and they agree to adopt the design for [a] seal you recommend. Please send photograph."[30]

As the time approached for shipment of the plaster model to Concord, Kimball reserved a heated place in Swenson's building where stonecutters could inspect the sculptor's design, the block of granite, and the pneumatic tools available.[31] French wrote to recommend that the Society request carving bids from Frank C. Recchia of Cambridge and Piccirilli

Brothers of New York City. Then, just as the model was due to arrive in Concord, Kimball received a note from French stating that "at the eleventh hour" the sculptor had become dissatisfied with the finial atop the piece and had decided to redesign it. Breathing a sigh of resignation, Kimball (who by now realized that no promise by an artist ought to be considered binding) replied to French:

> Yours . . . is received, apologizing, in a way, for what may be called delay. Note what you say of making a new design for top decoration and [that you] think it much more satisfactory. Of course I am not a judge, but when you say it is more satisfactory, it receives my endorsement.[32]

Since the model remained in New York longer than planned, the stonecutters inspected it in French's studio there. Piccirilli Brothers submitted a bid of $3,700, while Frank Recchia, determined to obtain the commission, quoted a price of $3,000 and stated that he would reduce even this bid if necessary to receive the contract. French recommended that the Society accept Recchia's bid, but noted that Recchia wished to have the stone shipped from Concord to his studio in Cambridge. By now exasperated by his failure to get the first blow struck on the stone waiting in Swenson's shed, Kimball wrote pointedly to the sculptor: "Mr. Recchia's suggestion of moving a thirty ton stone to Cambridge is impracticable. . . . The Swenson contract is very favorable for us, and we do not wish to make any change in it."[33]

Still the matter stalled. More than a week later, French wrote to Kimball to restate Recchia's desire to "rough out" the group in Concord, then ship the stone to Cambridge for finishing. Again the sculptor stated that he would delay shipment of the model, which was "now entirely finished," until this point was settled.[34] Kimball fired off a telegram refusing Recchia's proposition and insisting that the model be shipped immediately to Concord.

By now Kimball was becoming anxious. The model was not yet in Concord. The seal on the

Stone carver Frank (Francesco) C. Recchia, with his stonecutting hammer and chisel, bronze relief (sand cast) by his son, sculptor Richard H. Recchia (1888–1983), Boston, 1910. Photograph ©2011, Museum of Fine Arts, Boston; bequest of Richard H. Recchia, 1984.741.

model was not the one to be duplicated by the stonecutter. French had not yet completed his design of the new emblem.[35] Carving of the group would require at least three months. It was imperative that the group be mounted over the doorway by September first so that the lawn could be graded and seeded in time for the dedication of the building in October. To make matters worse, Recchia refused to guarantee a completion date for his work.

Finally, on April 3, 1911, French's model was delivered at Swenson's stone shed. By April 7 Recchia's men were at work on the block of stone. By April 21 Kimball had journeyed to New York and approved French's model for a new seal for the Society, to be carved on the cartouche in the center of the group. In May Kimball sailed to France to visit Edward Tuck. Tuck was pleased with French's design for the Society's seal and requested that the design be approved at the Society's annual meeting in June.[36]

Since the trustees and members of the

Model of Daniel Chester French's new design for the New Hampshire Historical Society's seal, to be incorporated in his sculptural group. The design was approved from this still existing plaster model at an adjourned annual meeting, July 19, 1911. New Hampshire Historical Society.

Society had not seen the new seal, Kimball asked French to send the plaster model to Concord in time for the annual meeting. Alas, the sculptor could not meet so exacting a deadline. On June 9, five days before the meeting, French wrote that completion of the design had taken longer than expected but that the model would be sent the following day. He added that he hoped the Society would approve the design since "they are acquiring for nothing what I should have to charge a thousand dollars for under ordinary circumstances."[37]

Eleven days after the meeting, French had heard no report and wrote anxiously to Kimball to learn whether the Society had rejected the new seal. Kimball's reply explained the matter simply: the model had not arrived in Concord until the day after the annual meeting.[38]

The matter was soon remedied, however. In the absence of the model, the annual meeting had been adjourned until July 19, and at that time French's design was enthusiastically accepted and the sculptor was elected an honorary member of the Society.[39] Highly gratified, French replied cordially that "New Hampshire, as my native state, occupies a very warm place in my heart and I am glad and proud to be associated with an organization which has for so long a period recorded her history and achievements."[40]

The difficulties between French the artist and Kimball the businessman were now nearly over. But the block of stone was still not carved, and another artist, Frank Recchia, remained a source of vexation to Kimball. The building committee had originally set September 1, 1911, as the deadline for installation of the completed sculpture so that the building could be dedicated in October. By August Kimball had lost all hope of having the group in place at the appointed time. Somewhat plaintively, he wrote to French that the Tucks had engaged return passage to France on November 15.

> We must dedicate before that date. . . . I am well aware that the carving of the group cannot be rushed, and shall not venture to suggest haste for fear of bad results, so am looking complacently on the granite's wasting and the group growing, to the end sought, the first of November. . . . The contractor for the carving, if I may be allowed to say it, don't seem to have any idea of the amount of labor on the group, as he . . . said it would be done about the 15th of October, and all complete. As little as I know about it, this seems impossible, but hope he is right.[41]

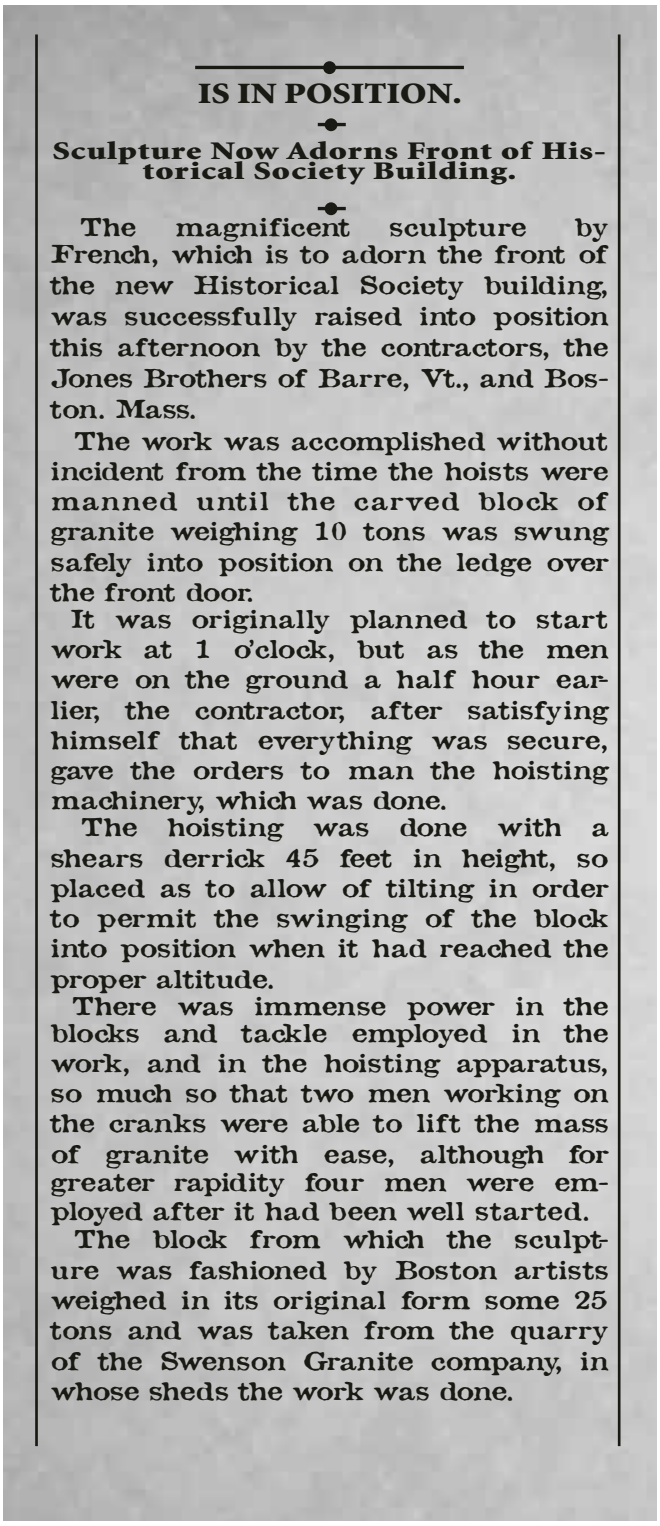
Throughout September a flurry of letters passed back and forth between Lowell, French, and Kimball as the latter anxiously attempted to orchestrate the completion of the group and the removal of the three troublesome stones atop the doorway. By October 2 Kimball could report that the group was "nearly completed and certainly looks beautiful. Its fine lines show more in the granite than I thought they would. . . . Mr. Swenson is cutting out the three blocks from over the entrance to make room for the single stone, and will have it done in season. . . . He has requested that a tie be left in the granite to hold the heads, so

that the jar of moving will not affect them."[42]

The group was officially completed on October 11, although French was too ill with sciatica to come to Concord to inspect it at that time.[43] Swenson employed the workmen who had roughed out the group under Recchia's supervision to prepare the stone to be moved into place over the doorway.[44] On November 1 Kimball wrote to French that "the group is practically in place and is safe. Tomorrow, if fair, will see it placed back on the bed of lead."[45] Kimball also asked the sculptor's advice about removing the granite ties that supported the heads of the kneeling figures. French replied:

> I have no doubt it was an anxious time when it was suspended between heaven and earth. I felt anxious about it myself.
>
> About removing the supports at the back of the heads.—I think the judgment of the men who know the material would be more valuable than mine, but I should not have any doubt of its being strong enough without them.
>
> I hope the group looks as well on the building as it did in the shed. I have seldom been as satisfied with the aspect of any of my productions as I was with that.[46]

By November 11 the staging had been removed from the doorway, and the entire façade of the building had been washed in preparation for the dedication. This ceremony took place on November 23, 1911. The tribulations of preceding months and years were set aside as the five or six hundred people present reveled in the glories of one of the finest buildings in the United States. Daniel Chester French was singled out for special recognition and gratitude. Edward Tuck, the donor of the building, praised the "monumental sculpture over the portal of the building" as "the grandest specimen of the artistic work of a son of our own State, one of America's most celebrated sculptors."[47] At the banquet following the dedication, toastmaster Samuel C. Eastman regretted that "with



IS IN POSITION.

Sculpture Now Adorns Front of Historical Society Building.

The magnificent sculpture by French, which is to adorn the front of the new Historical Society building, was successfully raised into position this afternoon by the contractors, the Jones Brothers of Barre, Vt., and Boston. Mass.

The work was accomplished without incident from the time the hoists were manned until the carved block of granite weighing 10 tons was swung safely into position on the ledge over the front door.

It was originally planned to start work at 1 o'clock, but as the men were on the ground a half hour earlier, the contractor, after satisfying himself that everything was secure, gave the orders to man the hoisting machinery, which was done.

The hoisting was done with a shears derrick 45 feet in height, so placed as to allow of tilting in order to permit the swinging of the block into position when it had reached the proper altitude.

There was immense power in the blocks and tackle employed in the work, and in the hoisting apparatus, so much so that two men working on the cranks were able to lift the mass of granite with ease, although for greater rapidity four men were employed after it had been well started.

The block from which the sculpture was fashioned by Boston artists weighed in its original form some 25 tons and was taken from the quarry of the Swenson Granite company, in whose sheds the work was done.

Concord Evening Monitor, *November 1, 1911. Courtesy of the New Hampshire State Library.*

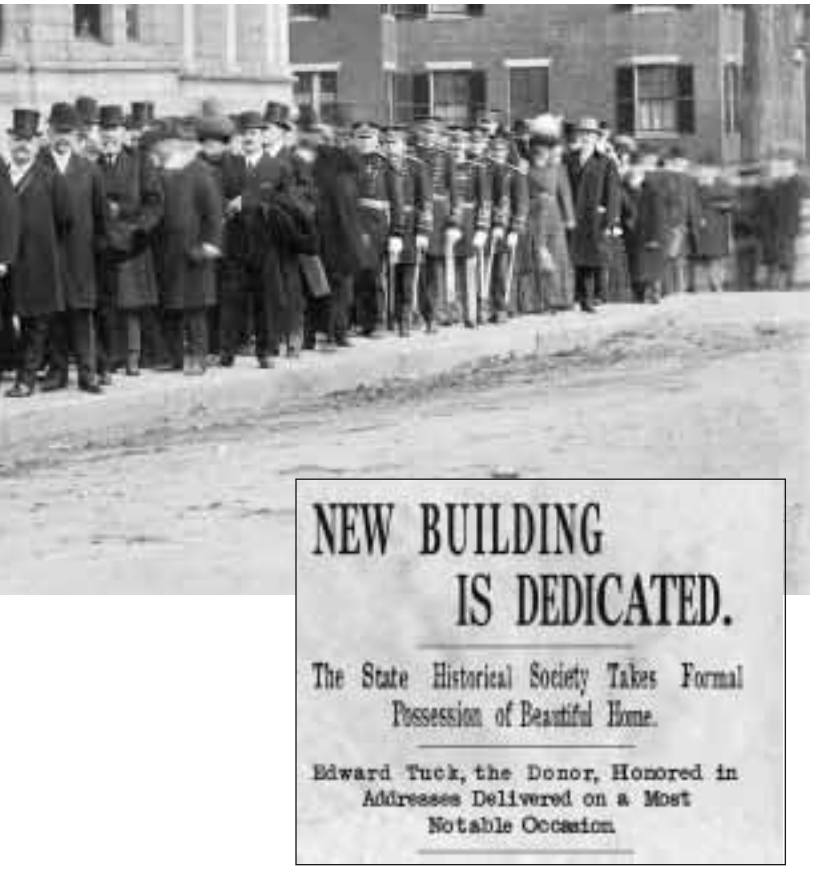
*Governor Robert Perkins Bass and Mr. and Mrs. Edward Tuck leading the procession from the state house reception to the dedication ceremonies at the New Hampshire Historical Society building, November 23, 1911; photograph by the Kimball Studio. Five to six hundred "members of the society and invited guests, among whom were included men and women prominent in the law, arts, science, literature and historical research," attended the building's dedication (*Concord Evening Monitor, *November 23, 1911). New Hampshire Historical Society.*

that modesty to which great artists so often yield," French had declined to speak. Yet, said Eastman, "even if he is silent his works speak for him."[48]

While the Society's portal sculpture is no longer celebrated as French's greatest work, the group adds symbolic meaning as well as artistic beauty to Guy Lowell's building. The allegorical figures are derivative from earlier ideas, especially from French's *Continents* on the New York Customs House. Yet the group remains an outstanding example of architectural sculpture, a genre in which French excelled. The seal French designed and donated remains the official emblem of the Society a century later. And with the Society's increasing pursuit of recent as well as ancient history, with its involvement both in matters of current urgency and prehistoric antiquity, French's grand frontispiece portrays the institution's manifold endeavors even more truly today than in 1911.

Notes

1. Memorandum, Benjamin A. Kimball to Charles R. Corning, February 24, 1919, Edward Tuck Papers, New Hampshire Historical Society, box 1, folder 5.
2. Michael Richman, *Daniel Chester French: An American Sculptor* (Washington, D.C.: National Trust for Historic Preservation, 1976), 116–18, 121–29.
3. *Dedication of the Building of the New Hampshire Historical Society: The Gift of Edward Tuck* (Concord: New Hampshire Historical Society, 1912), 33. The torch, an element in the Society's older seal, was deleted from French's design after this description was written.
4. Ibid., 36.
5. Daniel Chester French to Benjamin A. Kimball, July 21, 1911, New Hampshire Historical Society Archives, Series 3, "New Hampshire Historical Society Building." *Unless otherwise cited, the following correspondence is from the same collection.*
6. Guy Lowell to Benjamin A. Kimball¸ May 20, 1909.
7. Guy Lowell to Benjamin A. Kimball, August 14, 1909.
8. Daniel Chester French to Guy Lowell, August 23, 1909.
9. Guy Lowell to Daniel Chester French, August 24, 1909.
10. Guy Lowell to Benjamin A. Kimball, August 18, 1909; Guy Lowell to Daniel Chester French, August 24, 1909; Guy Lowell to Benjamin A. Kimball, August 28, 1909.
11. Ibid.
12. Benjamin A. Kimball to Daniel Chester French, August, 24, 1909.
13. Daniel Chester French to Guy Lowell, September 8, 1909.



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Concord Evening Monitor, *November 23, 1911. Courtesy of the New Hampshire State Library.*

14. Guy Lowell to Benjamin A. Kimball, September 9, 1909.
15. Benjamin A. Kimball to Guy Lowell, September 20, 1909.
16. Guy Lowell to Benjamin A. Kimball, August 18, 1909.
17. Benjamin A. Kimball to Guy Lowell, October 29, 1909.
18. Timothy P. Sullivan to Benjamin A. Kimball, July 19, 1910.
19. D. L. McLaren to Benjamin A. Kimball, July 21, 1910.
20. John Swenson to Benjamin A. Kimball, September 14, 1910.
21. Daniel Chester French to Benjamin A. Kimball, September 25, 1910.
22. John Swenson to Benjamin A. Kimball, September 27, 1910.
23. Benjamin A. Kimball to Daniel Chester French, November 10, 1909.
24. Daniel Chester French to Benjamin A. Kimball, November 13, 1909.
25. B. F. W. Russell to Benjamin A. Kimball, February 19, 1910.
26. Benjamin A. Kimball to Daniel Chester French, July 19, 1910.
27. Daniel Chester French to Benjamin A. Kimball, September 25, 1910.
28. Daniel Chester French to Benjamin A. Kimball, February 6, 1911.
29. Benjamin A. Kimball to Daniel Chester French, February 8, 1911.
30. Benjamin A. Kimball to Daniel Chester French, February 11, 1911.
31. Benjamin A. Kimball to Daniel Chester French, February 8, 1911.
32. Benjamin A. Kimball to Daniel Chester French, February 21, 1911.
33. Benjamin A. Kimball to Daniel Chester French, March 4, 1911.
34. Daniel Chester French to Benjamin A. Kimball, March 15, 1911.
35. Daniel Chester French to Benjamin A. Kimball, March 20, 1911; Daniel Chester French to Guy Lowell, March 22, 1911.
36. Benjamin A. Kimball to Daniel Chester French, May 29, 1911.
37. Daniel Chester French to Benjamin A. Kimball, June 9, 1911.
38. Daniel Chester French to Benjamin A. Kimball, June 25, 1911; Benjamin A. Kimball to Daniel Chester French, June 29, 1911.
39. Daniel Chester French to Benjamin A. Kimball, July 21, 1911.
40. Ibid.
41. Benjamin A. Kimball to Daniel Chester French, August 21, 1911.
42. Benjamin A. Kimball to Daniel Chester French, October 2, 1911.
43. Daniel Chester French to Benjamin A. Kimball, August 30, 1911; Benjamin A. Kimball to Daniel Chester French, October 12, 1911.
44. Benjamin A. Kimball to Daniel Chester French, October 12, 1911.
45. Benjamin A. Kimball to Daniel Chester French, November 1, 1911.
46. Daniel Chester French to Benjamin A. Kimball, November 3, 1911.
47. *Dedication of the Building of the New Hampshire Historical Society*, 36.
48. Ibid., 61.

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