

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,

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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 Rivas.

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



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.

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



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.

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 distinc-



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.

tions," for the state and for the good of institutions of every sort.

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 short-fall 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 Albortype 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.

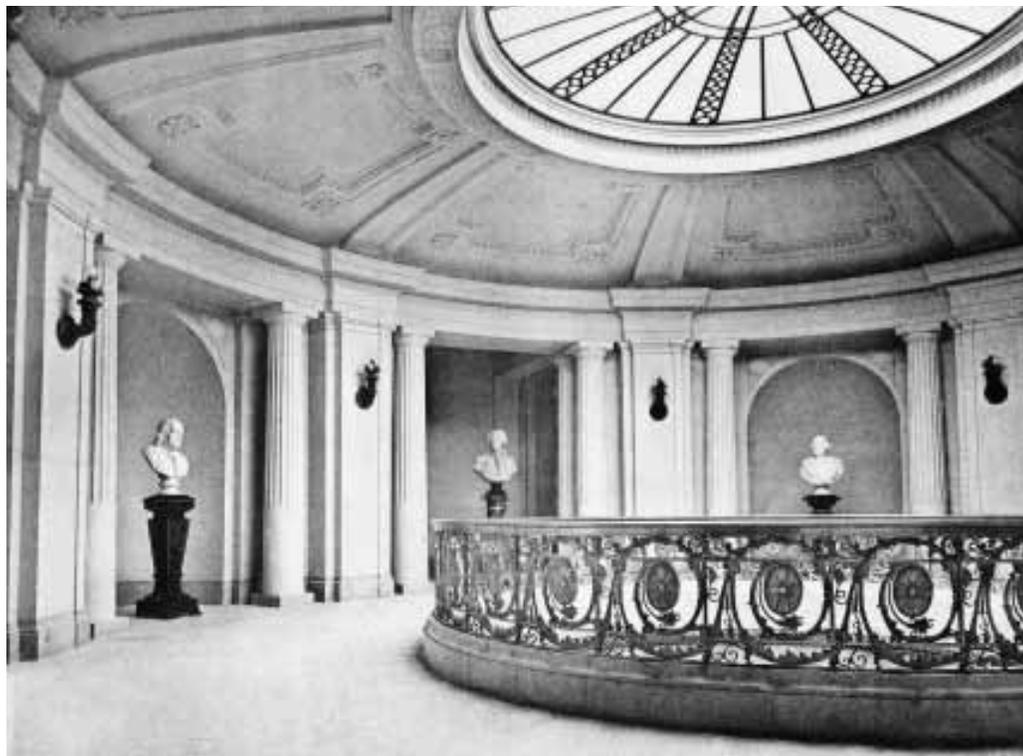
lighting fixtures in the shape of Greek lamps and vases, the window frames and hardware. The railings in the rotunda and on the staircase and the library shelves were to be of brass, the furnishings of mahogany. These opulent materials suggested not only the value of the treasures that the building must 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 benefices. 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 eco-

nomics 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

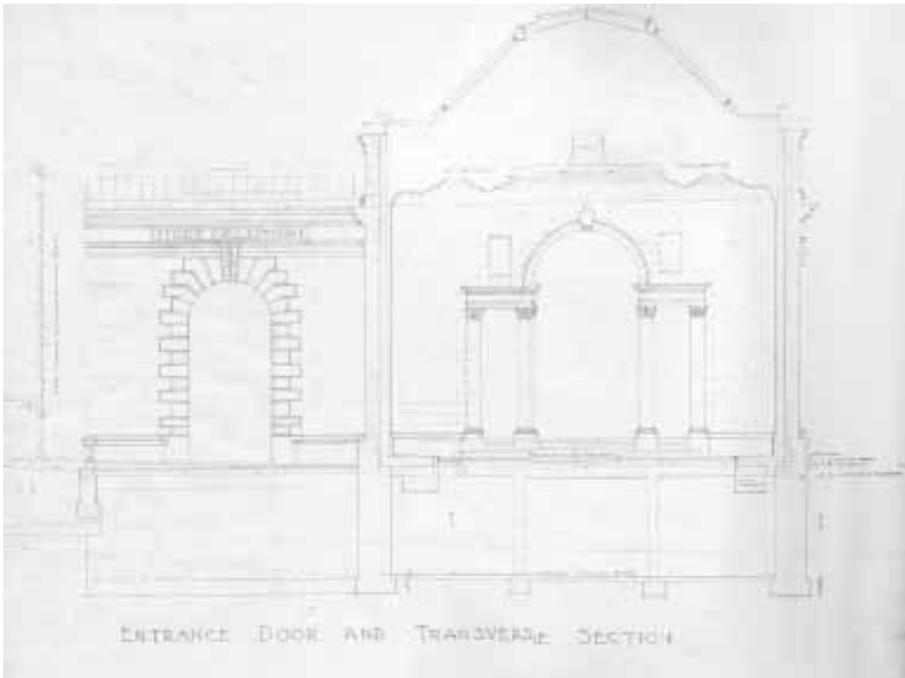
Eventually the Tucks made further gifts to the new building, including works of art of historical interest. Busts of Amos and Edward, of Benjamin Franklin and William Shorter Stell filled niches in the rotunda originally. Amos’s was a bronze version of Daniel French’s 1881 posthumous portrait that he 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 *officier* 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-



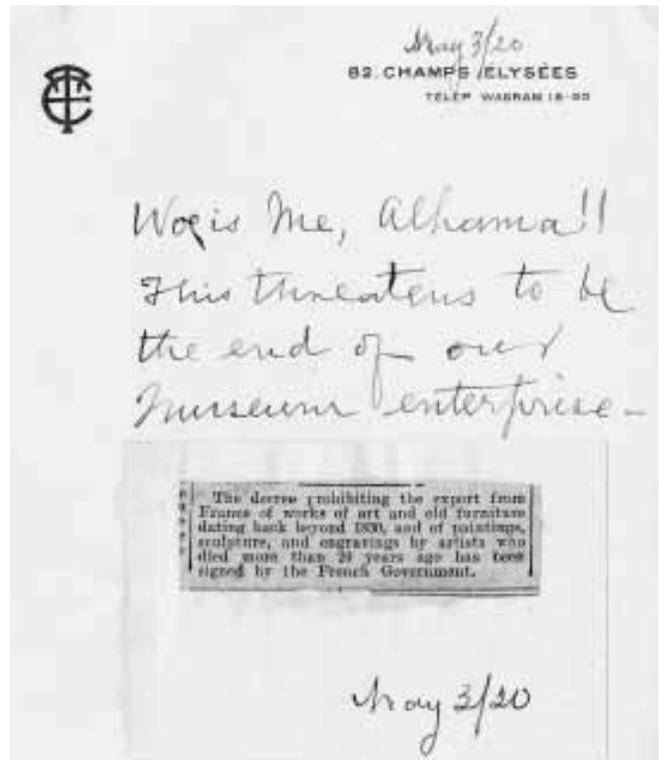
Detail from designs by Guy Lowell for a museum in Concord, adjoining the New Hampshire Historical Society, to hold the Tucks' French art collection, 1917. As Edward explained to his nephew in 1919, "if the objects were scattered in a big museum like the Metropolitan or the Boston, they would be lost."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



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.