"THE HILL WINDS KNOW THEIR NAME"

A GUIDE TO DARTMOUTH'S WAR MEMORIALS

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A TRIBUTE
FROM THE FORTY SEVEN SURVIVING DARTMOUTH VETERANS OF THE CIVIL WAR 1861 - 1865 TO THE THIRTY FOUR HUNDRED AND SEVEN MEN OF DARTMOUTH WHO ENTERED THEIR COUNTRY'S SERVICE IN THE GREAT WAR 1914 - 1918

At Memorial Field, this hand-across-the-generations tribute quietly illustrates one of the ways in which war memorials try to express the gratitude of a total community for the sacrifices that most generations have been called on to make while serving their country.

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The foreword: Dartmouth has always expected its graduates to lead productive lives enriched by meaningful service to others, but only in 1776, seven years after the College's founding, did such expectations begin to include the possibility of duty in the nation's armed forces. Since that point, however, the United States has found itself so frequently at war that most generations of Dartmouth students have found military service interrupting, changing, and sometimes tragically ending their lives. That is why war memorials grace so many parts of this campus, honoring those who have served their country, and especially those who have died for it. This booklet provides information about each of these memorials, including its location. In the case of World War I, in order to explain the nature of some of the memorials and of men they honor, at the appropriate place readers will also find a brief discussion of the College's involvement in the war even prior to America's entry into it.

For varied reasons, though, four war memorials receive no local recognition. If the Revolutionary War lacks a memorial, for example, at its successful conclusion in 1783 the College remained so new, so small, and so short of resources that a suitable monument, if ever considered, must have appeared out of the realm of possibility. In the next two instances, a different explanation surely applies: the general proposition that war memorials are seldom approved or built by communities whose members find themselves profoundly opposed to the war in question or badly divided about its meaning and merits. In either case, it becomes almost impossible to find the support needed because any proposal to create a permanent tribute is likely to become a further source of divisiveness. That explains in brief why neither the War of 1812 nor the Mexican War are memorialized at Dartmouth. Both were hotly opposed in this part of the country, above all by Daniel Webster, Class of 1801, and when he spoke, he spoke not just for New England, but especially for the small college he loved.

The Spanish-American War provides a last and more complicated example, one of a memorial that was allowed to disappear more or less without notice within a generation of its creation. Not long after the war ended, Dartmouth built College Hall at the southeast corner of the Green. The building now houses Collis Center, but in its early days much of the ground floor was devoted to the Freshman Commons, a large oak-paneled dining facility for first-year students. Although the recent conflict with Spain had involved no Dartmouth battle deaths (the United States as a whole suffered only 361), the paneling of one wall of this room carried an inscription that remembered the Maine even as it celebrated Teddy Roosevelt, the Rough Riders, and largely unspecified Dartmouth deeds. Nevertheless, by the time College Hall needed renovation, the then-recent horrors of World War I made the Spanish-American War pale into insignificance. As a result, when the Freshman Commons lost its paneling while being refurbished, the inscription simply disappeared and was never replaced. About the only surviving evidence of Dartmouth involvement is to be found in a few photographs preserved in the Rauner Special Collections Library, one of which appears on the cover of this booklet. The volunteers pictured are, left to right, Mortimer Cornell 1901, Francis Riley 1902, and Theodore Egbert 1901.

No two war memorials are ever alike, nor even the familiar Civil War ones so frequent in both North and South that give pride of place to mass-produced statues of Johnny Reb or Billy Yank. For, whether visually or verbally—and usually both—each one tends to reflect not just a specific war and the time period in which the memorial was made, but also the values and outlook of those responsible for bringing it into being. It is no accident, for example, that in 1923 Dartmouth remembered those who had served and died in World War I with a football stadium, whereas in 1978 it honored its Vietnam dead with an abstract piece of sculpture, the plaque for which never even mentions the name of the war in which they died. Whatever their differences, though, Dartmouth's war memorials can often be surprisingly moving.
THE CIVIL WAR

In 1913, as a 50th reunion present to the College, the Class of 1863 gave a large bronze plaque, the inscription of which lists the names, ranks, and military units of all 56 classmates who had served in the Civil War, 53 for the United States and three for the Confederacy. At the same time, and as a companion piece for this gift, the College had a similar plaque made, the purpose of which is set forth in capital letters:

UPON THIS TABLET ARE INSCRIBED THE NAMES OF THE SONS OF DARTMOUTH WHO GAVE THEIR LIVES IN THE YAR FOR THE PRESERVATION OF THE UNION TO WHICH ARE ADDRESSED IN RECOGNITION OF THEIR PERSONAL DEVOTION TO DUTY THE NAMES OF THOSE WHO FELL IN THE CONFEDERATE SERVICE.

Webster was renovated in order to house the Runner Special Collections Library, they were moved to the walls of the entrance lobby that serves as an antechamber for the library proper.

If the second plaque's reference to the Civil War as "the War for the Preservation of the Union," displays a Lincoln-like sense of language and purpose, the evidence provided by this double memorial underscores the stark realities behind the familiar claim that this was, by far, America's bloodiest war. Elsewhere support for that assertion is usually conveyed by numbers so large that they quickly lose their power to overwhelm or to stun. In most instances, for example, the main point made is that even though total population of the entire divided nation was under a quarter of what it would become by the 1940s, more than twice as many Americans (more than 600,000)

died in the Civil War than in World War II (fewer than 300,000). Putting the tragedy a bit differently, those who died in the Civil War nearly equal the total number of combat-related deaths suffered by the United States in all of its other wars combined.

In Webster Hall these facts take on nearly human dimension. While at Dartmouth, the Class of 1863 had roughly 100 members, 56 percent of whom served in the military, almost all of them as volunteers. Since 11 of Dartmouth's 73 dead were members of that class, that means, in turn, that of those who served, nearly 20 percent died (17 percent of those in Union ranks, 67 percent of the Confederates). That's approximately 11 percent of the class as a whole, a death rate more than two-and-a-half times greater than any College class experienced during World War II. In 1944, at the height of Dartmouth's near-total participation in the Navy's V-12 Program, President Ernest Martin Hopkins thought he had found the perfect precedents for this student commitment when he wrote: "In the war between the states no college had a larger portion of her men enrolled in the armed forces." In so doing, he seems not to have known of the declaration that was the ultimate consequence of their service, but Dartmouth's Civil War plaques continue to bear witness to the reality of their sacrifice.

Still, given the extent of that sacrifice and the overwhelmingly Northern commitment to which it testifies, some may wonder why both plaques also include the names of those whose "personal devotion to duty" led them to serve the Confederate cause. After all, that kind of rough equivalency is very rare on war memorials. It must be remembered, though, that this memorial was created only in 1913, a full century after the event and at a time when the elderly veterans of both sides were beginning to hold joint encampments at major battle sites where for the first time they found it possible to salute each other's valor and honor. The inclusiveness of the Dartmouth plaques testifies to the start of the same healing process.

WORLD WAR I

The United States entered World War I only in April 1917, but Dartmouth involvement began two years earlier, with participation in the American Field Service, a humanitarian organization formed to provide ambulances and basic medical assistance for the wounded. In 1915, with the enthusiastic support of President Ernest Martin Hopkins, a committee of students, faculty, and alumni raised over $2,100; used it to purchase two Ford ambulances; and then picked four student volunteers from among the many who had wanted to drive them in France. They were to be joined later by other volunteers not just from Dartmouth, but from a host of American colleges and universities.

In the war between the states no college had a larger portion of her men enrolled in the armed forces.
Dartmouth men from the classes of 1883 through 1922 had served in the military, 112 of whom lost their lives.

Under the large archway that seems almost to divide Memorial Field's west stands two separate halves, visitors will find three bronze plaques, the first, largest, and most general of which bears an inscription reading:

**DARTMOUTH MEMORIAL FIELD - BUILT 1921-1923 BY THE MEN OF DARTMOUTH IN MEMORY OF THEIR ONE HUNDRED AND TWELVE BROTHERS WHO GAVE THEIR LIVES IN THE GREAT WAR 1914-1918. AROUND THE WORLD THEY KEPT FOR HER THE OLD CHIVALRIC FAITH.**

The second plaque conveys the respect felt by "the forty-seven surviving Dartmouth veterans of the Civil War" for all those "Men of Dartmouth" who served their country in "the Great War," while the third, given by the Class of 1910, is "in proud remembrance of four named classmates who died in service."

Lastly, a tall granite slab in the form of a tablet dominates the right rear corner of the archway's interior space, a tablet that is topped by a laurel crown, one of the traditional symbols for fame, heroic deeds, and, above all, martyrdom. Immediately beneath the crown come the names of Dartmouth's 112 dead, listed class by class and placed under an inscription proclaiming them to be "The Lauded Sons of Dartmouth," phrasing that quietly reinforces the symbolism of the crown at the top. At the tablet's bottom this list of names ends with the following envoy:

**THE MOTHER Keeps Them in Her Heart AND Guards Their Altar Flame: THE STILL, NORTH REMEMBER THEM, THE HILL WINDS Know Their Name, AND THE Granite of New Hampshire Keeps the Record of Their Fame.**

At these familiar with Dartmouth will immediately recognize, the power of much of the language found at Memorial Field depends on borrowings from Richard Hovey's "Men of Dartmouth," a poem that, when set to music, had only recently become Dartmouth's official song. Thus, whether in making use of the song's title, as the Civil War veterans do, or in stressing "the old chivalric faith" of the fallen, as the general plaque does; or, finally, in transforming the original "Men of Dartmouth" into "The Lauded Sons of Dartmouth," as the tablet does, three of the four tributes found at Memorial Field rely on quotations from Hovey that in this context take on near-sacred solemnity as they build to an envoi repeating the poet's conclusion that the College confers greatest honor on her sons only when, in lines made achingly real by the kind of stone on which they appear, "the granite of New Hampshire [keeps] the record of their flame."

To people in the 21st century, a football stadium may seem a curious kind of war memorial, but to people living in the 1920s, and not just at Dartmouth, it was a choice that made sense. A striking feature of World War I had been not so much the tens of millions of combatants involved, but more the anonymity of its industrialized slaughter. Machine guns, poison gas, and high-explosive shells were no respecter of persons, and under conditions in which individual bravery became largely irrelevant, the jibe quickly came to be that there were no heroes in trenches. It was precisely a longing for their return that turned the Twenties into such a golden age of sport. Athletics have a human dimension, after all, and in football Americans discovered a game in which fabled backs like the Four Horsemen of Notre Dame could demonstrate that, contrary to wartime experience, heroism still lived. It appeared, then, that Dartmouth had no better way to honor its dead than by building Memorial Field, a stadium looking proudly but sadly to the past even as the nature of its athletic function also allowed the College to look expectantly forward, to better times to come.

**WORLD WAR II KOREA VIETNAM**

With only one exception, all of Dartmouth's memorials for World War II, Korea, and Vietnam have been brought together and grouped in the Zahn Courtyard.
The remarkably tranquil spot named for George G. Zahan, Class of 1925. Its monuments, plantings, and benches encourage private meditation, while the total setting gives definition to the Wheelock Street entrance to Hopkins Center's Alumni Pond Office. And even the exception mentioned—the Class of 1945 Weather Post—is only steps away, its three round gauges vertically mounted at eye level on the westernmost pilaster of the Hanover Inn on its north side, right at the corner where Main and Wheelock Streets intersect. Duplicates of these gauges are also found horizontally mounted in the lobby, on the wall opposite the entrance to its elevator, and a brass plaque just beneath them repeats the message of its outdoor twin:

**DARTMOUTH CLASS OF 1945 WEATHER POST IN MEMORY OF CLASSMATES WHO GAVE THEIR LIVES IN THE SERVICE OF OUR COUNTRY**

Although the plaques make no mention of those names, there were 25 of them, about four percent of the class. Leaving aside the large usual, a so-called Greenwich army saber, that honours Mr. Zahan's memory, the most prominent feature of the courtyard itself is undoubtedly its reflecting pool, the Class of 1945's memorial. In its middle and flanked by two small fountains stands a bronze female figure by the English sculptor Thomas Dayles Huxtable-Jones, Barefoot, clad in a seemingly diaphanous toga-like garment, and with hands clasped tightly to her sides, fingers outstretched, the figure bends at both waist and knees to assume a vaguely S-shaped stance as she lifts eyes and head to the sky, either kneeling the dead or simply praying. A plaque at pool's edge completes the memorial with quiet restraint:

**GIFT OF THE CLASS OF 1945 IN MEMORIAL OF OUR CLASSMATES WHO GAVE THEIR LIVES IN DEFENSE OF OUR FREEDOM 1942-1945**

"Twenty-five of these classmates gave their lives, and like the dead of the Class of 1945 their names appear only on the principal memorial for World War II, a large rectangular plaque found at the western edge of the courtyard, on the east wall of the Daniel Webster Room of the Hanover Inn. Under the heading "A RECORD OF THEIR NAME"—a quotation again taken from Hovey's "Men of Dartmouth"—in granite lists the names of all Dartmouth alumni who died in World War II. 310 of them drawn from 31 classes stretching as far back as 1902 and ending only with the Class of 1947. In fact, each plaque is even more inclusive than that, for as its inscription notes, this record of their fame really includes all Dartmouth Alumni Who Gave Their Lives in World War II and the Korean War."

The names of the 12 Dartmouth men who fell in what President Truman cautiously called the Korean "Police Action" then follow the dead of the Second World War. No weeds signal where the plaque changes from one war to the other, but they are, in fact, differentiated by a small space that visually separates the two. The Korean dead come from as extraordinary a range of classes as do those for World War II, from one man graduating in 1922 to another whose commencement came only in 1952. Directly beneath this first, name-bearing plaque a second one repeats the Hovey evocative phrase at Memorial Field, the one that is also the source for the brief and slightly modified quotation with which the Class of 1945 ends its plaques. In the present instance, however, each line combines two from Hovey's original:

**THE MOTHER KEEPS THEM IN HER HEART AND GUARDS THEIR ALTAR FLAME:**

**THE STILL NORTH REMEMBERS THEM, THE HILL WINDS KNOW THEIR NAME AND THE GRANT OF NEW HAMPSHIRE KEEPS THE RECORD OF THEIR NAME**

To those who came of age only after the 1940s and '50s, this linkage of the Second World War with Korea will seem confusing, but at the time it made considerable sense. Only five years separated the two wars, many of the American combatants in the second one were veterans of the first; and the causes of Korea were in large part to be found in the decision at the end of World War II to divide the country into zones, American and Soviet, at the 38th parallel. Indeed, that the United States was able to intervene so quickly in 1950 resulted from the fact that it continued to have a considerable army of occupation in Japan. Thus the linkage caused by the First of these plaques becomes logical and understandable. It has to be said, though, that if Korea is often called America's forgotten war, while that's demonstrably not the case at Dartmouth, the way in which the Korean dead are placed without specific differentiation at the bottom of a plaque overwhelmingly devoted to the fallen of World War II makes it appear as though the war in which they died was little more than a footnote.

Dartmouth's Vietnam memorial, first conceived as a senior class project by Theodore J. Arnold '78, was originally housed in Collis Center, but it was then moved to the Zahan Courtyard to make it more accessible to people other than students. Without doubt, it is the College's most remarkable tribute to its war dead and, for many people, its most moving one as well. In a sense, that it even exists seems most remarkable of all, for as the Foreword to this booklet notes, communities tend not to create memorials for wars about which they are as badly divided as Dartmouth found itself being about Vietnam. Indeed, insofar as this memorial was
presented to the College in June 1978 as a joint gift of the classes of 1958, 1968, and 1978, those divisions were probably deeper among the donors than they were within the Dartmouth community as a whole. That is, given the time period in which American involvement in the Vietnam War was at its height, 1965–1972, it is apparent that each of these classes had—and probably still has—a quite different relationship to the war. Moreover in 1978, because the final victory of North Vietnam had come only three years earlier, the wounds to Dartmouth's body politic had scarcely had time to heal.

The memorial, a statue, addresses these issues in at least two ways. First of all, the statue itself is entirely abstract, a free-form composition of stone and once-molten metal that, slag and all, has assumed a tortured form as it cooled. Yet the resulting figure also contains a few random veins of gold, and revealed at its center is a polished, dark, and seemingly non-metallic ball. Given its position, the ball takes on a womb-like character, suggestively so. The more one looks, the more haunting the statue becomes, but when one asks about its possible meaning, it quickly becomes apparent that this is not a question for which the memorial has a definitive answer. As a result, the statue creates a mood sufficiently ambiguous to convey the views of both supporters of the war and its opponents.

The second way in which the memorial addresses a divided community becomes apparent in the language used on the plaque attached to the statue's base, language that confines itself to the one subject on which everyone could agree: In Memory of Those Dartmouth Men Who Gave Their Lives in the Armed Forces, 1965–1972

Although this wording transforms Vietnam into a war that doesn't speak its name, few viewers will miss the coded reference to it in the years cited even though some may fail to notice the way in which the traditional theme of an honored sacrifice for one's country is equally missing. Yet this double omission has an unexpectedly unifying effect because it avoids all the contentious issues while emphasizing the simple fact that this memorial has one purpose, and one purpose only: to honor the 21 Dartmouth men listed on its plaque, not to celebrate either the war in which they died or the name of the country in whose armed forces they fought.

The plaque also addresses one distinctly non-Vietnamese issue in a way that most viewers will miss. That is, since World War I Dartmouth had consistently relied on "Men of Dartmouth" for language to honor its war dead with appropriate solemnity, but in 1972 the College began formally to admit women. Unsurprisingly, with the advent of coeducation, Howe's words began to appear increasingly exclusionary. In fact, and therefore resentful by more and more of the campus community. Indeed, by the Commencement of 1978, the one at which the Vietnam memorial was formally presented, many women as joined by sympathetic men were refusing to stand for the singing of what was officially still their College's song. In this context, "Men of Dartmouth" rapidly became as unusable on the Vietnam memorial as was the name "Vietnam" itself. So, to what other Dartmouth-related poet were the classes of 1958, 1968, and 1978 to turn for appropriate salut? The plaque's answer comes midway through the names of the 21 fallen, and just to their left:

The Woods Are Lovely, Dark and Deep!
But I Have Promises to Keep!
And Miles to Go Before I Sleep....

Whatever else may be said, Robert Frost is surely a greater poet than Richard Howe, and while these lines are so familiar that they often seem more than a cliché, in the context of Dartmouth's Vietnam dead they take on all the power and freshness they must have had at their creation. Indeed, instead of the poet's repeated last line being replaced by eclipses, the way in which the quotation's incompleteness is thereby stressed also serves to emphasize the parallel incompleteness of 21 Dartmouth lives. Metaphorically, then, in "tripping by woods on a snowy evening," these young men suffer the tragedy of having to leave promises unkept only because of premature deaths that unexpectedly deny them the very possibility of miles to go before their sleep. Seldom has a war memorial offered more salut even as it drives home the tragic waste of war by making it more personal.
MEMORIALS HONORING INDIVIDUALS

All the memorials discussed above came into being to honor the memories of groups of people, whether classmates or members of the Dartmouth community more broadly conceived. There is, however, a different kind of war memorial that pays tribute to only one person, and if this category is defined as rising in pairs and other awards named for individuals, the number involved is remarkably large. But if it includes only physical monuments, the intention here, Dartmouth has at least five of them, possibly more. The uncertainty expressed arises primarily from the difficulty of trying to decide when and why anything that celebrates the life of an individual fully fits the definition of a war memorial. As an illustration of the definitional problems involved, consider the case of Baker Library. No one calls it a war memorial, and yet the dedication found above its main circulation desk reads as follows:

This building is the gift of George E. Baker in memory of his uncle, Fisher Ames Baker, Dartmouth 1859—a soldier in the Civil War, and an eminent member of the New York bar.

In honoring his uncle’s life, George Baker finds only three things worth stressing: class year, eminence in his chosen profession—and service in the Civil War. Arguably, the fact that Fisher Ames Baker once lived the life of a soldier—and in America’s bloodiest war at that—seems at least marginally to qualify Baker Library as a war memorial for an individual, but as most evidence on the subject suggests, gifts honoring individuals seem to become true war memorials only when the individual in question has died in action.

As it happens, Baker Library itself contains three such memorials, all on the south wall of the lobby just inside the building’s western basement entrance. Of the three, the center one, a large bronze bas-relief, is the most prominent and is the gift of Edward Tuck, Class of 1862 and a noted Francophile, in honor of Richard Nottville Hall, Class of 1915 and Dartmouth’s first fatality in World War I. Hall was a volunteer ambulance driver in the American Field Service (discussed above under World War I), and he was killed on December 24, 1915, when the ambulance he was driving was hit by German artillery. The bas-relief shows Libbey to the left, unsheathing her sword, while at the right a personification of “Youth” encourages a classically made young man at the center to join Libbey in the fight. Prominently, too, the back of his extended left hand is already touching her sword’s scabbard. At Tuck’s name up the meaning of Hall’s death in this sculpture’s principal inscription:

Died for France and the Freedom of Nations

This monument is dedicated to the brave and chaste of his beloved Dartmouth

To the right of this monument there is a glass case also dedicated to Hall and filled largely with what can only be described as relics of his final moments. Most prominent is a rectangular piece of canvas, a large red cross painted on it, part of his ambulance’s top. Sharpened it badly in several places. Other memorials include two photographs of Hall—one formal, the other showing him informally standing in uniform between two ambulances; a white identification plate from his ambulance reading: "Dartmouth College No. 23; part of a fellow volunteer’s eulogy for Hall; and last but not least, at the very bottom of the case, a large fragment of the German shell that killed him.

A twin of this case hangs to the left of the bas-relief and is dedicated to the memory of Howard Burchard Lines, Class of 1912, another American Field Service volunteer who was killed on Christmas Day 1916 in the Argonne. This case, too, contains a piece of canvas from his ambulance, this one bearing the image of the head in profile of a Native American wearing a war bonnet. He was the symbol of Section I of the AFS, Lines’s unit. Behind the canvas but with its top and bottom fully visible is the wooden cross that marked Line’s temporary grave before his body was moved in 1920 to its final resting place in the American Military Cemetery at St. Symphorien. The cross, which identifies “Lines Howard” as a “volontaire americain mort pour la France,” was given to his family at the time of his burial. The only other items in the case are a photograph showing him with his ambulance and a certificate stating that France has posthumously awarded him the Croix de Guerre (a medal also posthumously bestowed on Dick Hall, though no notice is taken of it in either of his memorials).

Stanley Hill, Class of 1918, is the third American Field Service volunteer to have an individual war memorial at Dartmouth. In his case a shower and locker room adjoining Spaulding Pool in Alumni Gymnasium. Hill’s story and that of his memorial are best told in the language of the room’s dedicatory plaque:

STANLEY HILL—CLASS OF 1918—MEMBER FIRST DAREMOUTH UNIT OF THE AMERICAN FIELD SERVICE FATALLY WOUNDED ON THE NIGHT OF JULY 13 1918 IN THE GERMAN DRIVE ABOUT REIMS DECORATED WITH THE CROIX DE GUERRE WITH PALM AND THE MEDAILLE MILITAIRE IN FULFILLMENT OF HIS REQUEST MADE AT THE TIME OF HIS ENLISTMENT, AND FROM MEANS DESIGNATED BY HIM THEREFOR IN CASE HE SHOULD NOT RETURN, THIS ROOM HAS BEEN FURNISHED. IT IS DEDICATED IN HIS NAME TO THE BRAVE AND CLEAN OF HIS BELIEVED DARTMOUTH. "THAT LIFE IS LONG WHICH ANSWERS LIFE'S GREAT END." The College’s fifth and final war memorial for an indi-
THE ROLL OF HONOR
1861-1972

Dartmouth's war memorials honor 528 men who died for their country, but since no one memorial lists all their names, I present them here in my own attempt to honor them. Names, as taken from the memorials, are grouped alphabetically by class under the war in which each man died.

THE CIVIL WAR

Union Dead

1862 Luther V. Ball
1863 Buh Galpin
1864 Charles F. Walter
1865 Frederick E. Pan
1866 Daniel Foster
1867 Samuel Sargent
1868 Charles Augustus Davis
1869 Charles Carroll Tibbets
1870 Jean Lewis Clark
1871 Charles rescued
1872 Wendell Baker
1873 Caleb V. Mollison
1874 Nathan L. Beale
1875 William Lawrence Baker
1876 Homer Mclure Deane
1877 Andrew James Hale
1878 Franklin W. Hall
1879 Parson Trask
1880 William Nutter
1881 Joseph Leadbetter
1882 Robert Frank Gaskin
1883 Charles William Hearst
1884 Howard R. Chase

 WORLD WAR I

1913 George Noyes
1914 Andrew W. Bryant
1915 James Brown
1916 Archibald Bowers
1917 Dr. William Bower
1918 Charles Edward
1919 Howard Bower

资源整合

THE HILL WINDS KNOW THEIR NAME
ACKNOWLEDGMENTS

My interest in Dartmouth's war memorials began almost 20 years ago when, for an Alumni College devoted to themes of war and peace, I wanted to open with a lecture using slides of these memorials to illustrate the varied ways in which the College had responded to war in times past. I knew the obvious examples, of course, but when I tried to track down a complete list, to my surprise I found that none existed. Instead, people seemed informed, and hence could inform me, only about the ones that most impressed on their own daily lives. Thus, if a shower and locker room just off Spaulding Pool is dedicated to the memory of Stanley Hill '18, I learned of it only from swimming and diving coaches Ron Krenzfeld, while librarian Phil Crossen wrote could tell me about the quite different memorials for Richard Hall '15 and Howard Lines '12 in Baker Library largely because his classes brought him into frequent contact with them. Similarly Carlston Richardson, of what was then the Department of Buildings and Grounds, was able to direct me to our Civil War plaques only after he had stumbled upon them himself during an inspection of Webster Hall, at that point a building infrequently visited and seldom used. For quite different reasons, Stan Snavely '54 supplied details not just about Thompson Arena's Snavely Lounge, but also about the Vietnam memorial, the unexpected existence of which one of its principal sponsors, Jim Tonkovich '68, first told me about. The staff of the Rauner Special Collections Library was most helpful in finding the photos of volunteers for the Spanish-American War seen on the front cover of this booklet; Trudell Guerue '74 was kind enough to offer some of his personal photographs from Vietnam, one of which graces the back cover. To all these people, my grateful thanks.

For taking care of all the practical details that stand between an author and publication I owe an immense debt to Dartmouth's Office of Public Affairs, notably Laura Strivis (the person who suggested my title), Rick Adams, Polly Putthaus, Susan Warner Smith, and College Photographer Joseph Melching '69. Kate Steepman then brought us all together with an overall graphic design that genuinely caught and conveyed what I was trying to say. Above all, though, this bolder owes its existence to Edwin Johnson '67, Vice President and Treasurer of the College. Was believed not just that Dartmouth ought to improve the ways in which it was displaying some of its war memorials, but also that it should make something in writing generally available for all those wanting to know more about the memorials and their locations. Roger Broed, Dartmouth's former Director of Human Resources, wrote a preliminary draft in response to this latter idea, and I can only hope that he will be able to see the many ways in which his work continues to inform and enhance this final version.

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ABOUT THE AUTHOR:
A medievalist educated at Harvard, Charles T. Wood moved to Dartmouth in 1964 and became Daniel Webster Professor of History in 1980, retiring from the College in 1996. Dartmouth's war memorials have long attracted his interest, most notably in "Previewer's Chronicles, Memorial Field, and the Concept of Chivalry," the Presidential Lecture he gave at Dartmouth in 1994.

ON THE COVER:
Pema—Spanish-American War ensemble, circa 1898. Courtesy Brown Special Collections Library.
Bec—Trudell Guerre '76 (right) and comrades, Vietnam, April 1965. Courtesy Trudell Guerre.

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