

John Greenough, an American Artist

By NATHALIA WRIGHT

AMONG American artistic families of the nineteenth century, the Greenoughs of Boston were conspicuous. Not only was talent widely diffused through the members of one generation, as it was among the celebrated Peales—Raphaelle, Rembrandt, Rubens, and Titian—of Philadelphia. In no previous generation of Greenoughs had any such talent appeared, as it had in the Peales' father and uncle, Charles Willson and James.

The father of the first generation of artistic Greenoughs was David, born just before the Revolution, a real estate dealer and builder, whose ancestral line in America lay through a merchant, an instrument maker, and a shipwright, to another shipwright, who emigrated from Lancashire in England; all lived in Boston.¹ David's wife was Elizabeth Bender of Marlborough, Massachusetts, whose grandfather emigrated from Baden in Germany; her father was a carpenter, and among her brothers were lawyers and merchants.² Among both Greenoughs and Benders there were college graduates, and among the Greenoughs there was once wealth. But David's father died young, leaving a small estate, and he and his brother (the only children living to maturity) had to make their own way. David early achieved a good deal of success, lived with his family for several years on fashionable Colonnade Row (he built the two houses there which they occupied), sent his children to good schools, and even had his and his wife's portraits painted by Gilbert Stuart. But too heavy investments forced him into bankruptcy, and though his estate even-

tually proved to be a valuable one, his sons too had to launch their own careers.

David Greenough and Elizabeth Bender were married in 1799. Their first-born child, Mehitable, died in infancy. There were ten others, John, Laura Ann (who died at the age of twelve), Horatio, Henry, twins Alfred and Louisa, Amelia (her name was later changed to Laura Ann), Ellen, Charlotte, and Richard Saltonstall. Horatio and Richard, the most talented, were sculptors of considerable achievement and reputation. John was a painter. Henry was an architect who also painted and wrote. Louisa painted. In the next generation children of nearly all these Greenoughs were artistic.

The oldest of the ten and the first artist was John. Compared to the careers of Horatio, Richard, and Henry, his was undistinguished, and not surprisingly the facts of his life have been largely forgotten. His small place in the history of American art deserves, however, to be recognized.

He was born on November 19, 1801. Probably he was named for his paternal grandfather and one of his mother's brothers. As a child he was notoriously indulged by her, perhaps in memory of the short-lived Mehitable. His brother Henry's wife, Frances, attributed some of the faults of character to this fact; reporting how disagreeable she found Horatio's young son when she saw him at the age of three, she wrote her sister, "Henry says they are bringing him up just as his mother did John. An awful warning!"³

At an early age John began to exhibit

an artistic talent and soon was "constantly engaged," Henry remembered, "in drawing and painting."⁴ In imitation of him, it was first thought, Horatio early began to model and to carve. Their parents' attitude to these activities of John's was probably the same as it was to Horatio's. They did not directly encourage

When he was thirteen and Horatio nine they went to the academy at nearby Andover.⁶ Probably because of the uncongeniality of the intensely religious atmosphere there, they stayed only a year, however. Subsequently John evidently went, as Horatio and Henry did, to the newly established secular academy at Lancaster,



LANDSCAPE BY JOHN GREENOUGH

Reproduced through courtesy of Mrs. George Saltonstall West.

Horatio, and when he determined upon sculpture as a vocation his father at first objected, presumably because of the uncertain income it promised; he finally agreed, with the stipulation that Horatio obtain a college education before embarking on his career.⁵

For his education John was probably sent first to private schools in Boston.

chief among whose founders were Captain Richard J. Cleveland, wealthy retired sea captain and litterateur, and his wife, an admirer of Rousseau and Pestalozzi. Here Horatio and Henry, at any rate, were happy.⁷

In 1819 John entered Harvard College.⁸ The first year he roomed at Mrs. Fillebrown's in Cambridge, the second in

22 Stoughton Hall with Thomas Gray (presumably the son of the minister, bearing the same name, of the First Congregational Society in Jamaica Plain; for several years about this time the Greenoughs lived in Jamaica Plain and rented a pew in the Reverend Mr. Gray's church), the third and fourth at Mrs. Bridge's in Cambridge. His record as a student was poor in contrast to the records of Horatio, Henry, and Alfred, who also went to Harvard, but it was perhaps more typical of his student generation.

The class of 1823, with which he entered, was one of the most notorious in the college's history. It climaxed a series of small fires, explosions, and window breakings with the famous rebellion of May, 1823, as a result of which forty-three (including John Quincy Adams' son John) of the seventy were dismissed. John Greenough was not involved on this occasion, having fallen back to the next class, but he incurred discipline throughout his college career. As a freshman he was cautioned and as a sophomore restricted for assaulting the windows of a college officer (a student petition that his and another assaulter's sentences be mitigated was not granted). The next year he stayed out of school altogether. As a junior he was suspended four months for negligence of his studies, in the care of Mr. Blanchard, a Latin tutor. In this year he was thirty-second in a class of seventy-five; his studies were natural philosophy, mathematics, chemistry, astronomy, Greek Testament, moral and political philosophy, themes and forensic argumentation. As a senior he was censured, admonished, and finally suspended again for negligence for about three months to the Reverend Mr. Clark of Norton; his studies then were moral philosophy, political economy, mathe-

matics, astronomy, themes, and forensic argumentation. His father's petition that he be allowed to remain at college was not granted. He received his B.A. degree, however, at the regular commencement in August, 1824.

In his junior year (for which time only the charging record is extant) he borrowed nine volumes from the college library: the second volume of Brown's Lectures (presumably Thomas Brown's *Lectures on the Philosophy of the Human Mind*), a volume of *Asiatic Researches* (published by the Asiatic Society of Bengal), a volume of Tacitus' works, anatomies by Albinus and John and Charles Bell (the four volumes by the Bells), and a work whose title in the charging book is indecipherable. The list was not impressive compared to the thirty-two volumes borrowed during the same period by Horatio. The anatomies suggested, however, that John was studying a subject of importance to an artist of the human figure, and the volume on Asia that he was interested in foreign lands.

Meanwhile he had begun seriously to paint. In the summer of 1824 he produced a portrait of John T. Kirkland, president of Harvard, which his cousin David S. Greenough, II, pronounced "excellent."⁹ He also early painted a portrait of his father. Probably during his college years he made the acquaintance of the painter Washington Allston, to whom Horatio especially and Henry were devoted. Allston had recently returned to Boston from London, which Sir Joshua Reynolds and his circle at the Royal Academy had made the capital of the world for painters at this period. There was, indeed, by this time a well-established tradition among American painters to pursue their studies and even

their careers there, benefiting from examining some of the great works of art of the past and from living in a society more encouraging to artists than their own. West, Copley, Stuart, Trumbull, Allston, Vanderlyn, Morse and others had gone to London. Following their example and probably encouraged by Allston, John Greenough decided to do so also, presumably to become a professional artist.

He made the journey in the latter part of 1824 or early 1825. His father's financial position being at this period precarious, he was probably assisted by friends, as Horatio was shortly afterward. He was presumably in London by the summer of 1825. At that time Horatio, who was on his way to Rome to study to become a sculptor, wrote him and received a reply which evidently represented his situation as a hard one, causing him anxiety.¹⁰

Apparently he did not keep in touch with his friends at home, for Allston heard of his difficulties through Horatio in the summer of 1827, when Horatio was forced because of illness to return to Boston. Allston thereupon sent John, who was then living at 214 Strand, a letter of introduction to be presented to the English-born American painter in London, C. R. Leslie. "He has had," Allston wrote of young Greenough, "the advantage of a liberal education, and you will find him one of cultivated mind, and of good taste in letters," a characteristic, he thought, desirable in an artist, since it would "render him less liable to contract vulgar or narrow views of art."¹¹ In his letter to John written at the same time Allston emphasized the importance to an artist of drawing."¹²

By December John was in better spirits and sent Horatio a letter written, his

brother said, "with great vivacity, in good health" and containing "proofs of progress." He seemed on pleasant terms with Leslie, whose work he admired with reservations. "His mind," he wrote of Leslie,

is delicately formed, its parts nicely balanced and highly developed in detail, but there is nothing tremendous about him. The grandeur of the fifteenth century is to him "foolishness."

He had more regard for G. S. Newton, who he declared

in color and chiaroscuro, is Nature herself; and were he the draughtsman and student that Leslie is, he would knock him back into the middle of the last century. Who is better than he also in character?

He was impressed with the power of patronage in England, exemplified in young Lord Power's re-establishment of Benjamin Haydon, and expressed the wish that Allston, then struggling to support himself and to finish his gigantic canvas of Belshazzar's Feast, were there to benefit from it. Among the portrait painters he thought Thomas Phillips held first place in color and John Jackson second. William Collins had just finished a frost scene, he reported, "as crisp as any snow that cracks beneath your feet in February"; the sky reminded him of Allston in color, masses, and handling.¹³

At first, however, Greenough apparently did not try to support himself by his art. For six months, probably not long after coming to London, he acted as clerk in the American Consulate General. For nine months he was public and private secretary to the American chargé d'affaires, William B. Lawrence, who held this position from October 1827 to September 1828. Albert Gallatin, minister to Great Britain in 1826-1827, showed him, he said, a letter which Gallatin had written to Secretary of State Henry Clay

soliciting for him permanent appointment as attaché to the embassy.¹⁴ But no such appointment was made.

In the spring of 1829 John was again pressed for money and evidently appealed to Horatio, who directed the American Consul in London, Thomas Aspinwall, to advance him £6. Horatio, by this time settled in Florence, was having difficulty supporting himself. Nevertheless he tried to comfort John. "Assure him," he wrote Aspinwall,

that any good fortune which may befall me shall be good fortune to him also and that if [*sic*] finds himself cruelly embarrassed he but shares the fate of his brother.¹⁵

Meantime John had gone to Paris, possibly accompanying Lawrence there. There he met in March the American heiress Harriet Douglas.¹⁶ During the next few weeks they saw a great deal of each other, and on April 19 he proposed marriage to her. She refused, saying that she was already engaged, but they remained on friendly terms. On May 8 they visited Rousseau's Hermitage together. When Harriet and her brother William left Paris for London on June 1, he traveled with them, and the three continued to meet in London. On July 23 Harriet noted in her diary that she was beginning to tire of Greenough. Nevertheless she asked Sir Thomas Lawrence (to whom she was sitting for her portrait) for a letter of introduction for him to Sir Robert Peel, so that he might see Peel's collection of pictures.

Through 1829 and 1830 Greenough's fortunes continued to fluctuate. In the winter of 1829 he was living at the house of a tobacconist named Smith at 130 Edgware Road. At this time Allston arranged, through Morse and Leslie, for him to receive £20, a sum owed Allston by a man in England.¹⁷ The next year

he was in Florence, where his brother Henry as well as Horatio was studying art. He did some sketching at least, from which he later painted.

Shortly afterward his situation began to improve. By May 1831 he was back in London, at 61 Compton Street, employed as he had been at a previous time repairing and restoring old pictures. "I obtain a very comfortable livelihood," he wrote Aspinwall, "so far as the wants incident to humanity go, by this occupation—which will ultimately lead to something better."¹⁸ He was writing to inquire of Aspinwall the whereabouts of his portrait of his father, which had been sent him to copy, and he felt some pleasure in saying that he was able for almost the first time to pay for its carriage. On February 20, 1832, he married Maria Underwood, presumably an English woman. Apparently they had one child, who was named John A.

Seemingly Greenough communicated little about his new prospects to his family, however. "I hear nothing of John," Horatio wrote Allston late in 1833.

His heart must be made of stern stuff—I only hope he will be true to himself since he seems to forget us—Naturally his impulses were generous and kind—but he was unfortunate.¹⁹

The next summer when he was in Paris Horatio succeeded in establishing a regular correspondence with John, which lasted some while, and learned with pleasure that his brother had at last begun to support himself as an artist. On his return to Florence he got the promise of several orders for John.²⁰ John was "comfortable," Horatio wrote Allston early in 1835,

and likely to be still more so—He is at Islington in a very decent house has one or two respectable persons lodging with him and seems to drive quite a promising business in portrait though in a small way—I am so happy that he

has had the character to go through with it! It wrings tears out of me that I cant put him in a way to gratify a little his ambition which you know is strong in him. After 3 years of married life he speaks with much affection of his wife and I think therefore that its a good match. At the same time that he writes cheerfully and even jocularly he shows clearly that he has grown thoughtful and cautious—I al-

ceived a substantial sum from the estate of his father.²³ In 1838 he exhibited two canvases at the Royal Academy: a landscape view near Islington (no. 750) and a portrait of himself (no. 1133). His residence then was 5 Thiberton Street, Islington.²⁴



PEN AND INK SKETCH OF HANDS BY JOHN GREENOUGH, SIGNED

“J: G. SEPTR / 39 NO. 3—”

Author's collection.

ways felt that John had a vast deal of good in his nature though circumstances and his temperament combined against him—We shall see—I hope he will yet be a happy man—²¹

In November 1836 on their way from Boston to Florence Horatio and his sister Louisa visited John and his wife, who were still living comfortably at Islington. He had in Newman Street one of the best studios Horatio had seen and numerous acquaintances.²² The next year he re-

By this time, however, his fortune had once more changed. “[T]he poor fellow has . . . been again in trouble,” Horatio wrote Allston in February 1838,

owing to the simple fact that his expenses are considerable & his means very small—I fear that he will never get sufficiently free from embarrassment in that country to be able to *begin* properly—and at his age—what can I expect? I often shudder at what may be his fate, for his impulses are as strong as ever and his experience seems only to prick skin deep—²⁵

John now abandoned London permanently and apparently at Horatio's invitation went with his wife to Florence in the spring of 1839. This year he painted a few pictures at Vallombrosa and made some studies in ink. R. H. Wilde, the poet and Italian scholar then in the city, thought he had a "very pretty talent" for landscape, but noted that "unhappily he is not known and has little to do."²⁶ Evidently he supervised workmen on Horatio's statue of Washington, which had been commissioned by the government for the Capitol and was then nearing completion, during a brief absence of Horatio's in 1839.²⁷ Horatio thought he would have no difficulty obtaining a consulship at an Italian port. Horatio himself, so John said, was offered the consulship at Leghorn, presumably after the death of the consul there, Thomas Appleton, in the spring of 1840, and contemplated making John his vice; but feeling he might more advantageously act as *chargé d'affaires* to several Italian states he preferred to wait for such an arrangement and get for John the appointment of secretary.²⁸ None of these plans materialized, however. The two Greenough wives meantime proved uncongenial. Maria's behavior was, Horatio's wife thought, "exacting and disagreeable."²⁹ In the spring of 1841 John and Maria returned to Boston, accompanying Richard Greenough, who had come to Florence to study sculpture the year before but had fallen ill.

During the next nine years John lived and kept a studio in Boston and was listed in the city directories as an artist. From 1843 to 1846 his house was at 3 Allston Street and his studio at 15 Tremont Row; from 1846 to 1850 the addresses were 17½ Tremont Row and 26 Beacon Street.

He painted more than apparently he had previously and several times exhibited his work. In 1842 the Boston Athenæum showed six of his canvases at its annual exhibition, as follows:

- No. 115. Scene from Nature, Jamaica Plain. Property of H. [probably Henry] Greenough.
- 118. Moonlight, view near Hendon, England. Sketch, made in 1837. Property of Mrs. D. [David] Greenough.
- 119. Tuscan Scenery, from a sketch made on the Faenza Road near Florence, 1830. Property of A. [Alfred] Greenough.
- 120. Tuscan Scenery, a Composition, Sunshine after a shower sketch made at Vallombrosa, in 1839. Property of A. Greenough.
- 121. View of Il Poggio della Regina, near the Convent at Vallombrosa. Property of A. Greenough.
- 122. American scenery; View on the Nashua at Lancaster. Property of H. Greenough.

The Athenæum exhibition of 1846 included a landscape by him which was the property of W. Hayden, and the exhibition of 1847 another, the property of C. Frederick Adams. The latter, entitled *The Mill-Stream*, was acquired by Adams in the spring of 1846 in a raffle, at which the chances were \$10 each and there were nearly a hundred subscribers. Earlier a notice of this painting appeared in the *Boston Transcript*, in which it was described as a "beautiful landscape illumined by the effulgence of the westering sun" and the public was urged to visit Greenough's studio and see it. The products of American artists, the author of the article declared, were superior to those by Europeans which were imported but they received little consideration; Americans had to encourage their artists if a national taste for the fine arts was to be established.³⁰ In 1848 at Horticultural

Hall in School Street seventy landscapes by Greenough were shown. They were, reported the *Transcript*, better than many imports.³¹

In the summer of 1843 Greenough was one of the small group who, after Allston's death, undertook to restore the painter's *Belshazzar's Feast*. Allston had begun this painting in England in 1818 but subsequently had attempted to give it a new perspective and had never been able to complete it to his satisfaction. He had been working on it the day he died. For years he had allowed no one to see it, its condition was not known, and so a good deal of solemnity attended the opening of his studio to examine it. Three days after his death, on July 12, Allston's most intimate friends, the brothers Richard Henry and Edmund T. Dana, Richard's sons Richard and Edmund, and John Greenough met for this purpose. The others hesitated at the door but Greenough, "whose enthusiasm and interest far surpassed any awe he might feel, rushed in," according to one report.³² It was discovered that the painting was far from finished in details and that the figure of the king had been obliterated, preparatory to being repainted, with a coat of dark brown paint. Nevertheless another who was called in to see it said his expectations had been equalled. "Mine have been more than equalled," said the enthusiastic Greenough," according to the same account. It having been decided to remove the paint from the figure of the king, Greenough and others first tried turpentine and later Greenough applied a solvent; but this solution so brought out the glazing of the form underneath that he had to stop. Subsequently Henry Greenough prepared the painting for exhibition and wrote a series of articles for the *Boston Post* explaining the artist's intention.

John wrote a detailed description of it as it had been found and of the alterations which were finally made.³³

During these years John gave a few lessons in landscape painting; early in 1843 Christopher Cranch took some which he said helped him a good deal.³⁴ Greenough may also have tried his hand about this time at another art. In 1848 he asked permission of the Boston Athenæum to make from the bust of W. H. Prescott in its possession (probably the one by Richard Greenough) a stone cameo likeness.³⁵ The request may, however, have come from his son. Several years later the youth was working in Manchester, New Hampshire, as a cameo cutter and marble worker.³⁶

In any case, Greenough soon found himself unable to live by his art. Again he tried to secure a political position. Late in 1845 he wrote George Bancroft, known to several members of the Greenough family, who was then Secretary of the Navy, soliciting a consulship or the post of secretary to a legation in Italy. His art would not yield an income in the United States, he said, and a position in Italy would afford him the opportunity to pursue it. He also suggested that Horatio might be appointed chargé to several Italian states and he be his brother's secretary. His expectations were not high, however; he supposed that of all applicants to gentlemen in high places for subordinate appointments he had less claim to attention from actual deeds or "probable aptitude." Bancroft recommended Horatio for a position as chargé in Italy and John as secretary of a legation or as consul there and referred the matter to the Secretary of State.³⁷ Nothing came of it, however.

Maria Greenough, moreover, was not altogether happy in her new home. Early in 1845 and again in 1846 she was

very eager to return to England for a visit. By the end of 1848 she had gone to stay with friends for a while, presumably there. Henry's wife Frances thought her perfectly justified. "Altho' there are many worse men than John," she wrote her sister, "yet he is a most undesirable domestic character."³⁸

In 1849 John was a patient at McLean Hospital for mental disorders near Boston. After his dismissal his brother-in-law T. B. Curtis enabled him to go to Italy, where Henry as well as Horatio was and where Richard was also going again. Frances heard the news with apprehension. She wished John were "a more agreeable person to cooperate with," she wrote one of his sisters. To her own sister she was even more outspoken; she looked for him "with *dread*" she confessed,

for after the account of him you sent me he will be a most unwelcome visitor—I pity him sincerely but his infirmities are such that no one can like being with him.³⁹

On February 12, 1850, John reached Palermo. He remained three weeks in Naples and then went on to Rome, where Henry met him by chance when John came to the same house for lodgings. John had grown fat and was in so poor a state that Henry did not want to leave him.⁴⁰ Evidently they traveled to Florence together about April 15. Frances' fears were not altogether realized, it would seem, but a few weeks later she expressed the hope that he would return

home soon; she thought it was much better for him to be near his mother and family.⁴¹

Apparently he went from Florence to Paris. Here on September 16 or 17,⁴² 1852, at 27 Rue Lafayette, he died. He was buried on the eighteenth in a common grave in the Cemetery of Montmartre, in a circular plot which stands just inside the main entrance. News of his death reached Boston on December 5, during Horatio's last illness, a few days before his own death.

Only one painting—a landscape—and two sheets of ink sketches of hands and lips (the studies bearing the inscriptions "J.G. Oct^r 1839. Florence" and "J.G. Sept^r/39 no 3 - -") by Greenough are known to exist.⁴³ Apparently his talent was not remarkable and obviously he was not by character equipped to make the most of it. He was, however, the eldest in a family whose artistic achievement through several generations was a distinguished one. He was one of those American artists who sought to learn what the best masters of the contemporary world had to teach, rather than to experiment in isolation. He represents, moreover, the transition from portraiture to landscape painting which was taking place in these years in American art especially. He was one of those American painters who were first to become aware of and inspired by the scenery of their native land.

NOTES

¹ The chief accounts of the Greenough family in the United States are John H. Sheppard, "Genealogy of the Greenough Family," *The New England Historical and Genealogical Register*, XVII (April 1863), 167-169, and *Colonial Families of America* (N.Y., n.d.), VI, 118-124.

² Brief accounts of the Benders are contained in Charles Hudson, *History of the Town of Marlborough* (Boston, 1862), pp. 319, 325.

³ Frances Boott Greenough to Harriet B. Loring, Dec. 17 [1848]. (This and all other letters by Frances and the letter from Henry

to Frances cited herein are in the possession of David Richardson, Washington, D. C.)

⁴ William Dunlap, *A History of the Rise and Progress of the Arts of Design in the United States* (Boston, 1918), III, 215.

⁵ *Ibid.*, p. 217.

⁶ C. C. Carpenter, *Biographical Catalogue of . . . Phillips Academy Andover 1778-1830* (Andover, 1903), p. 71.

⁷ *Letters of Horatio Greenough to his Brother, Henry Greenough* (Boston, 1887), p. 17. (Hereafter *Letters*.)

⁸ John's residences and his academic standing in his junior year are given in the college catalogues; his punishments in *Records* of the Immediate Government, IX, X; his borrowings from the library in the library charging book for 1822/23 (all in the Harvard Archives).

⁹ David S. Greenough, II, *Journal*, Aug. 1, 1824 (Massachusetts Historical Society; hereafter MHS).

¹⁰ *Letters*, p. 21.

¹¹ Jared B. Flaggs, *The Life and Letters of Washington Allston* (London, 1893), p. 215.

¹² Aug. 12, 1827 (MHS).

¹³ *Letters*, pp. 27-29.

¹⁴ Greenough to George Bancroft, Nov. 24, 1845 (Letters of Recommendation, Foreign Affairs Section, State Department Records, National Archives).

¹⁵ April 1, 1829 (Pennsylvania Historical Society).

¹⁶ The facts about their relationship come from Miss Douglas' Diary (ms. in private hands in England; examined and reported on by Mr. Angus Davidson, Royston, Hertfordshire).

¹⁷ Allston to Morse, Oct. 28, 1829; Leslie to Morse, Dec. 19, 1829; Flaggs, pp. 224-225. (Both ms. letters are in the Library of Congress.)

¹⁸ May 21, 1831 (Boston Public Library).

¹⁹ Dec. 8, 1833 (MHS).

²⁰ *Letters*, p. 100.

²¹ March 7, 1835 (MHS).

²² Horatio to Allston, Nov. 22, 1836 (MHS).

²³ *Letters*, p. 118.

²⁴ Algernon Graves, *The Royal Academy of Arts* (London, 1905).

²⁵ Feb. 18, 1838 (MHS).

²⁶ Wilde to Robert Gilmore, Jr., June 17, 1839 (Pennsylvania Historical Society).

²⁷ Horatio to John, [summer 1839?] (MHS).

²⁸ Greenough to Bancroft, Nov. 24, 1845. The circumstances of Greenough's return to the United States in 1841 are given in this letter.

²⁹ Frances B. Greenough to Harriet B. Loring, Jan. 10, [1846].

³⁰ *Boston Transcript*, Jan. 2, March 9, 1846.

³¹ *Ibid.*, Jan. 12, 1848.

³² C. F. Adams, *Richard Henry Dana* (Boston, 1890), I, 75. The next quotation is from p. 79.

³³ Printed in Flaggs, pp. 334-340.

³⁴ L. C. Scott, *The Life and Letters of Christopher Pearse Cranch* (Boston, 1917), p. 80.

³⁵ July 18, 1848 (Boston Athenæum).

³⁶ John A. Greenough to Hiram Powers, Jan. 7, 1856 (in the possession of the author of this article).

³⁷ Greenough to Bancroft, Nov. 24, 1845; endorsed by Bancroft.

³⁸ Frances B. Greenough to Harriet B. Loring, Dec. 17, [1848]; see also her letters to Harriet on July 23, [1848] and Jan. 10, [1846].

³⁹ Frances B. Greenough to Charlotte G. Parker, Feb. 17, [1850]; to Harriet B. Loring, March 31, [1850].

⁴⁰ Henry to Frances B. Greenough, April 12, 1850.

⁴¹ Frances B. Greenough to Harriet B. Loring, April 28, [1850].

⁴² In the Archives du Département de la Seine et de la Ville de Paris, according to the archivist, the date of his death is given as November 17; in family records it is given as the sixteenth.

⁴³ The painting is in the possession of Mr. Richardson, the sketches in the possession of the author of this article.