

**LETTERS OF HORATIO GREENOUGH TO  
HIS BROTHER, HENRY GREENOUGH;  
WITH BIOGRAPHICAL SKETCHES AND  
SOME CONTEMPORARY  
CORRESPONDENCE**

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Letters of Horatio Greenough to His Brother, Henry Greenough; With Biographical Sketches and Some Contemporary Correspondence by Horatio Greenough & Frances Boott Greenough

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HIS BROTHER, HENRY GREENOUGH;  
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CONTEMPORARY CORRESPONDENCE**





Yours  
Franklin Greenough

LETTERS  
OF  
HORATIO GREENOUGH  
TO HIS BROTHER,  
HENRY GREENOUGH.

*With Biographical Sketches*  
AND  
*SOME CONTEMPORARY CORRESPONDENCE.*

EDITED BY  
FRANCES BOOTT GREENOUGH.

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## PREFACE.

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HAVING in my possession letters from our earliest sculptor, I have thought it best to publish them, not only that the descriptions of art and society in Europe and America seem to me worth preserving, but because they reveal parts of his character hitherto unknown outside of his intimate friends,—his family affection, patriotism, and freedom from artistic jealousies.

The struggles of genius to make itself known are always interesting; therefore, though suppressing many confidences in depression and elation, there is enough left to show a determination to succeed, and an honest pride in surmounting obstacles.



These letters are written to his brother Henry, who, although two years younger, was the one upon whom Horatio relied for counsel, business advice, and sympathy in his art. Their lives were so intimately blended that a notice of the one involves that of the other. In spite of very straitened circumstances, their early years spent together in Italy were full of hope, happiness, and industry; and in the sad moments foretelling a fatal illness, the voice which soothed and influenced the sculptor was the one which had always cheered him in health and encouraged him in anxiety.

"They were lovely and pleasant in their lives," but divided by many years in their deaths.

The answers from Henry Greenough to these letters have been lost; but in those addressed to him may be found sure indications of his character.

A short mention of the other sons of the family will make the correspondence more clear.

John, the eldest, was born in 1801. He showed when young a love of design. Leaving college before his Senior year, he went to London, where he supported himself for some years by painting. Afterwards his brother Horatio sent for him to go to Florence. He lived there for a time, and died in Paris in 1852.

Alfred, the fourth son, was born in 1809. He was interested in art, but never studied it. He entered into business as a commission merchant in the Mediterranean trade. Always an enthusiastic Democrat (as were his brothers Horatio and Henry), he wrote frequently and earnestly in favor of that side of politics, his articles being published in the "Morning Post." He died in 1851.

Richard Saltonstall, the youngest of the sons (born in 1819), distinguished himself at an early age by a portrait bust of Prescott the historian, a fine bronze group of a "Shepherd Boy and Eagle," and the statue of Franklin in School Street. He

has lived in Rome for many years, where his later works are well known.

One of the daughters also (had time been spared from household cares) possessed all the natural gifts requisite for an artist.

CAMBRIDGE, *May*, 1887.