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The Pictorial Record of the Old West

X. ARTISTS OF INDIAN LIFE: HENRY F. FARNY

ROBERT TAFT

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THE American Indian, especially the Indian of the West, has long been a subject for the artist's brush. The opinions of artists and of art critics, however, upon the Indian as a theme in art have been extremely varied, ranging all the way from gushing acceptance to rabid and outspoken distaste. For the moment we are not concerned with the pictorial record for purposes of ethnography, which was the primary object of George Catlin, the pioneer painter of the Western Indian, and of his successors; rather we are concerned with the Indian as a subject, who, when treated with skill, knowledge and imagination, gave rise to pictures of genuine artistic merit—that is, to pictures of beauty.

That the opinion of the profession has varied greatly can be seen from the two following comments, both now nearly a century old. In 1856 the editor of The Crayon, a pioneer art journal in this country, devoted two columns to a discussion of "The Indians in American Art." He wrote:

We should rejoice to see the Indian figure more often on our canvas, and the costumed European less. As it is, what with the romancer and the so-called historical painter, he [the Indian] stands a chance of figuring on the picture canvas as a kind of savage harlequin, lost in a cloud of feathers and brilliant stuffs; or else in the other extreme, hung about with skulls, scalps, and the half-devoured fragments of the white man's carcass. All this is dramatic enough, but it is not the truest color of the historical Indian, absorbed in his quiet dignity, brave, honest, eminently truthful, and always thoroughly in earnest, he stands grandly apart from all the other known savage life.1

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Previous articles in this pictorial series appeared in the issues of The Kansas Historical Quarterly for February, May, August and November, 1946, May and August, 1948, May, August and November, 1948. The general introduction was in the February, 1946, number.

It is difficult to say whether this grandiloquent plea for the Indian in art had any effect on the profession as it was constituted in 1856. It is true that several Eastern artists made Western trips about this time, notably J. F. Kensett and Eastman Johnson.  

A few years later, however, the art critic of the New York *Tribune*, hearing that Johnson was considering still another Western trip wrote:

> We regret to learn that Mr. Eastman Johnson intends going off on an extended tour at the North-west for the purpose of making sketches among the half breeds and Indians who live beyond the confines of civilized life. We cannot but think that he might find better subjects for his pencil in the back slums of the Atlantic cities.

Whether this caustic comment deterred Johnson or whether his failure to sell pictures resulting from his earlier Western trips was the important factor, we have no way of knowing; in any case Johnson’s trip was abandoned.

“The Rocky Mountain school” as Hartmann, one of the historians of American painting, called it, originated about the time the matters described above were under discussion. Albert Bierstadt, logically to be regarded as the leader of this school, made his first Western trip in 1859, for example. But the artists of this school were interested in the West only as it presented panoramic and melodramatic stretches of plain and mountain scenery, and the Indian was only introduced occasionally to lend color and add interest. Many of the canvases of William Cary, to be considered later in this series, were of Indian subjects, but here again the Indian was used to record a way of life or to tell a story.

In fact, before 1890 there were very few artists who considered the Indian as a subject of artistic imagination. Possibly the best-known names in this select group were: George de Forest Brush, De Cost Smith, Edwin Willard Deming and Henry F. Farny. Smith and Deming, although they had begun work before 1890, did not achieve their wide recognition until after 1890 (as a matter of exact fact, not until after 1900) and belong to a later story than ours; Farny al-

2. For mention of Kensett’s Western experience see No. VII in this series. “Alfred E. Mathew,” *The Kansas Historical Quarterly*, v. 17 (1949), May, p. 102; for Johnson’s Western trips of 1856-1857, see Bertha L. Heilbrun, “A Pioneer Artist on Lake Superior,” *Minnesota History*, St. Paul, v. 21 (1940), June, pp. 149-167; John H. Baur, *Eastman Johnson* (Brooklyn, 1940), pp. 15, 16. Johnson made two trips to the Northwest of his day in the region around Superior, Wis. The first trip was made in the summer and fall of 1856, the second in the summer of 1857. Kensett’s trip up the Missouri river was reported in 1855.


4. Sadakichi Hartmann, *A History of American Art* (London, 1908), v. 1, p. 78. Hartmann spoke about the decline of the Rocky Mountain school in 1860 as exemplified in the work of Bierstadt, Thomas Moran, William Keith and Thomas Hill. The important work of these men was all done after 1860. For Bierstadt’s Western experiences on the trip of 1869 see his letter dated, “Rocky Mountains, July 10, 1869,” *The Crayon*, v. 6 (1859), September, p. 287.
though known as an “Indian artist” was an artist of a far wider Western scene and we shall consider his work in some detail in the pages that follow. Brush, on the other hand, completed the phase of his career that warrants mention of his name here in the decade of the 1880’s.

He was born in Shelbyville, Tenn., in 1856, and by the time he was 16 was attending art school in New York City at the Academy of Design. This training was followed by six years (1874-1880) in the studio of the celebrated Gérôme, painter of “Gladiators Before Caesar,” in Paris. He thus had a technical training far beyond that of most painters who essayed the Western scene. On Brush’s return to this country, he set out to portray the Indian, and once wrote:

But in choosing Indians as subjects for art, I do not paint from the historian’s or the antiquary’s point of view; I do not care to represent them in any curious habits which could not be comprehended by us; I am interested in those habits and deeds in which we have feelings in common. Therefore, I hesitate to attempt to add any interest to my pictures by supplying historical facts. If I were required to resort to this in order to bring out the poetry, I would drop the subject at once.

5. In 1839 I had considerable correspondence with De Cost Smith who wrote me that his decision to become an Indian artist was made after seeing some of Brush’s pictures in the early 1880’s. In 1884 Smith visited the Rosebud, Lower Brule and Standing Rock Indian agencies in Dakota territory—his first Western experiences—and spent the winter at Standing Rock and Fort Yates. After that time he made many Western trips. Some of Smith’s life in the West is described in his posthumously published volume, Indian Experiences (Caldwell, Idaho, 1943). Mr. Smith died on December 7, 1856, at the age of 75.

Deming’s first Western experiences after his professional training as an artist occurred in 1867 when he visited the reservations of the Apaches and Pueblos in the Southwest and the Umatillas in Oregon. His paintings of Indians first appeared in 1891. For a brief account of his career, see E. W. Deming, His Work, Therese O. Deming, privately printed, 1926. Mr. Deming died on October 15, 1942, at the age of 82.

A series of three articles in Outing, New York, “Sketching Among the Sioux,” v. 23 (1893), October, pp. 5-13; “Sketching Among the Crow Indians,” v. 24 (1894), May, pp. 88-91, and “With Gun and Palette Among the Red Skins,” v. 25 (1895), February, pp. 36-38, are almost contemporary accounts of the experiences of De Cost Smith and Deming among the Indians, as they traveled together for a time. The first two of the above articles are credited to “Man-Afraid-of-His-Name,” but Mr. Deming wrote me in 1946 that he and Smith were responsible both for the illustrations of these two articles and for the text. The third of the above articles is credited to Smith and Deming in the text but curiously enough the illustrations are by Frederick Remington.

If any of my readers think I have forgotten the Tacs school in considering artists who used the Indian theme, they are mistaken. I may pay my respects to them later in this series, especially to J. H. Sharp and E. L. Blumenschein. The Tacs school, however, is almost too late for consideration in this series of articles.

The same consideration applies also to the noted painter of Indian portraits, Elbridge Ayer Burbank (1858-1944). Burbank began his painting of the American Indian in 1897 (Who’s Who in America, v. 13 [1924-1925], p. 679) but his reputation was achieved largely after the turn of the century. Some of Burbank’s experiences in the West are recounted in Burbank Among the Indians (Caldwell, Idaho, 1944), ed. by Frank J. Taylor. According to the New York Times, March 22, 1943, p. 35, Burbank died in San Francisco on March 21, 1942.

Henry H. Cross (1837-1918) should also be mentioned with the group of artists we are here considering. Cross, however, was mostly a portrait painter, many of whose canvases were Indian subjects. Several examples of his work are to be found in the T. B. Walker collection, now on loan to the State Historical Society of Wisconsin, and in the Chicago Historical Society. Brief accounts of Cross’ life will be found in the article “In Memoriam—H. H. Cross,” Horse Review, Chicago, April 16, 1918; in a death notice in the Chicago Tribune, April 4, 1918, and in R. H. Adams’ Illustrated Catalogue of Indian Portraits (n. p., 1927). A revision of this catalogue, with reproduction of a number of the Cross paintings in color, was published in 1948 by the State Historical Society of Wisconsin.

6. The biographical data on Brush given in the text above comes from The Century Magazine, New York, N. S., v. 21 (1882), February, p. 628; the quotation from the short article by Brush, “An Artist Among the Indians,” ibid., v. 8 (1885), May, pp. 54-57.
And it is "poetry" for which Brush's oil paintings are truly notable. Brush spent some time during the early 1880's in the West and in Canada. He was on the Crow reservation (present Montana), on various Sioux reservations, and apparently saw a few of the survivors of the fast disappearing Mandans, that tribe on the upper Missouri made well known to posterity by Lewis and Clark and George Catlin. 7

Among the best known of Brush's paintings resulting from these travels and studies are: "Mourning Her Brave," "The Sioux Brave," "The Indian and the Lily," "The Silence Broken," "The Ball-Game," "The Aztec Sculptor," "The Weaver," "Dawn," "Evening," "Killing the Moose" and best of all "The Picture-Writer." The last painting Brush said "is supposed to be a scene in the interior of a Mandan lodge." It depicted a native artist tracing a design on a buffalo robe. 8

Despite the wide acclaim given many of these pictures, few art patrons were interested in their purchase. Brush, therefore, decided to change both his theme and his manner and in 1890 he went abroad for further training. On his return he devoted himself almost exclusively to the portrayal of mother and child and of beautiful women where he again won distinction for the skill of his draftsman-

5. Information on Brush's Western travels is meager. The brief article by Brush mentioned in Footnote 6 referred to the Crow and the Mandans. A note in Harper's Weekly, New York, v. 30 (1886), November 20, p. 743, stated that Brush had returned "after four years' work among the Indians of Canada and the far West." Thomas Donaldson in his memoir on Catlin mentioned that Brush worked among the Sioux and obtained material from their everyday life." House Misc. Doc. No. 18, Pt. 5, 49 Cong., 1 Sess. (1885-1886), p. 587.


7. Recently I have had correspondence with Mrs. Nancy Douglas Bowditch of Brookline, Mass., a daughter of Brush, who has been working on a biography of her father. Mrs. Bowditch wrote me that Mr. Brush kept no diary and "practically none" of his early letters were known to her and that she "was obliged to write much of his early life with the Indians from the memories of stories he told us." Mrs. Bowditch further wrote:

"My father went to live among the Indians after his return from his studies in Paris. It was in about 1881. He lived with several tribes and became familiar with their habits and customs. He was at Fort Washakie [Washakie], in Wyoming, where the Arapahoes and the Shoshones were camped together. He spent a winter at the Crow Agency, which was, I believe, about fifty miles from Billings, Montana. At that time the town had just been started and the drug store was in a tent. The Indians were still hunting for their meat.

"He never could forget his early impressions of the Indians, of whom he was very fond, and later in life he would occasionally paint an Indian picture. He witnessed the religious ceremony of the Sun Dance, which was the festival to the sun."}

8. Reproductions of these oils in black and white (with one exception) will be found in the order listed above, as follows: The Century, N. S. v. 8 (1885), May, p. 54; International Studio, v. 34 (1908), Supplement, April, p. LIV: Harriman, op. cit., p. 268; Harper's Weekly, v. 30 (1886), November 27, p. 760: The Century, N. S. v. 22 (1882), June, p. 374: "The Aztec Sculptor" (in color), "The Weaver," "Dawn" and "Evening" in International Studio, v. 76 (1929), December, pp. 187-193; The Century, N. S. v. 21 (1892), February, p. 560, and ibid., v. 8 (1885), May, p. 56.

Although Brush's Indian paintings have been praised and admired for their skillful and beautiful execution and for the highly imaginative faculty displayed by Brush, they have been on occasion criticized for their details of composition. Thus the art critic of the New York Tribune, April 22, 1888, p. 14, in commenting on Brush's "Aztec Sculptor" (the critic appears confused and was more probably referring to Brush's "The King and the Sculptor") stated: 

"... it is a little confusing to find Central American sculpture, an avajo blanket, a Pompeian oil or grain jar, Italian marble, one figure Oriental in color if not in face, and another a North American Indian in face and very largely in costume, all combined in one picture. . . ."
ship and for his studied dignity of manner. Neuhaus called him "A unique and distinguished figure in our art." 9

If only a few artists have devoted extended portions of their careers to the Indian theme, there have been sporadic efforts in this direction by a considerable number of the profession. One of the most striking of these instances occurred just at the time the frontier in American history had ceased to exist—or at least had been officially read out of existence in the famed statement of the bureau of the census in 1890. Furthermore, the mass attack—if such it can be called—of the artists on the Indian occurred in connection with this same census. Following the suggestion of Thomas Donaldson, the compiler of the massive but heterogeneous report on George Catlin, the census bureau sent out a group of "special agents" to take the census of 1890 among the Indians. Among these special agents were the artists, Julian Scott, Peter Moran, Gilbert Gaul, Walter Shirlaw and Henry R. Poore.10

From the efforts of this group, and many others, there resulted the voluminous document Report on Indians Taxed and Indians Not Taxed.11 Within its 683 pages will be found one of the most exhaustive sources of information on the American Indian ever published. In addition to statistics (which show that there were Indians in every state of the Union and the District of Columbia), history, condition, ethnology, legal status, review of Indian wars and many other topics will be found on its pages. Of immediate concern to us, however, are the illustrations, for, in addition to many maps, there are numerous photographs and many examples of the work of the five artists mentioned above. The majority of the illustrations appear in black and white but there are also included elegant reproductions in full color of 19 paintings; in addition, there are two tinted illustrations. For these reasons, it is an astonishing fact that this volume has not become one of the most sought after items of Western Americana but up until the writing of this account, this volume can still

9. His return to Paris is reported in The Century, N. S. v. 41 (1893), February, p. 333, and his change of style in ibid., v. 29 (1886), April, p. 954. For accounts of his work subsequent to 1896 see Hartmann, op. cit., pp. 262-271; Mims C. Smith, "George de Forest Brush," International Studio, v. 34 (1908), Supplement, April, pp. XLVII-LVI. Eugen Neuhaus' appraisal will be found in his book, The History and Ideals of American Art (Stanford University, 1931), p. 269.

10. The reference to the statement of the census bureau and the end of the frontier is, of course, the statement made famous by Turner; see Frederick Jackson Turner, The Frontier in American History (New York, 1921), p. 39. That the suggestion of sending artists among the Indians in connection with the 11th U. S. census (1890) came from Donaldson is so stated in Harper's Weekly, v. 36 (1890), October 8, p. 975. This account mentions six artists rather than the five I have enumerated in the text. Possibly the Harper's Weekly account, however, included George F. Kins, a gem expert who is reported to have made investigations among the Indians for the 11th census.

be secured at a very moderate price. Among the color illustrations, for example, are found a striking portrait of Sitting Bull, painted from life by Gilbert Gaul in September, 1890, a few months before the death of this chieftain, probably the best-known Indian in American history; an equally interesting portrait of Washakie, chief of the Shoshones, and almost as well-known a name as Sitting Bull, painted at Fort Washakie, Wyo., in 1891, by Julian Scott, and a portrait, also by Scott, of a very beautiful Indian girl of the pueblo of Sichumnaui, Ariz., in 1891. Although most of the color illustrations are portraits (12 out of 19), there are color reproductions of “Pack Train Leaving Pueblo of Taos, New Mexico,” by Poore; “Sioux Camp.—Standing Rock Agency, North Dakota, September, 1890,” by Gaul; “Hunting Party of Shoshones.—Shoshone Agency, Wyoming, August, 1890,” by Moran, and “Issue Day” at the Kiowa, Comanche and Wichita agency, Oklahoma, 1890, by Scott. All these color reproductions are full pages, the print size being about seven by nine inches on a page nine by 11½ inches. The largest illustrations in the volume, however, are two folding reproductions in color of paintings by Walter Shirlaw measuring seven by 18 inches: “The Race.—Crow Indians.—Crow Reservation, Montana, August, 1890,” and “Omaha Dance.—Northern Cheyennes.—Tongue River Agency, Montana, August, 1890.” In these paintings, almost impressionistic in design, Shirlaw has recorded aspects of Indian life against the sweep and color of the vast Montana plains and hills.

Of the five artists represented in the volume, Scott had credit for most of the illustrations both in color and in black and white, being represented by over 30 drawings or paintings. Moran had three; Shirlaw and Gaul, two each, and Poore only one. Each artist, however, had to double in brass, for in addition to their artistic labors, each prepared a report on at least one Indian agency. Thus Scott reported on the Moqui pueblos of Arizona, Poore on 16 New Mexico pueblos, Shirlaw on the Tongue River agency (Northern Cheyennes) and the Crow agency, Gaul on the Cheyenne River and Standing Rock agencies and Moran on the Shoshone agency.12

Several of this group had been in the West previous to their gov-

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12. Indians Taxed and Indians Not Taxed, pp. 186–198, 440–446 (Scott); pp. 424–440 (Poore); pp. 260–263 (Shirlaw); pp. 512–526, 584–588 (Gaul); pp. 626–634 (Moran). A letter addressed to the bureau of census recently brought a reply to the writer from David S. Phillips, chief of the administrative service division, dated March 29, 1949. Mr. Phillips stated that the census bureau had no knowledge of the paintings made for the bureau in 1890 and 1891 and that the correspondence with the special agents “was destroyed years ago.”

A number of the illustrations in this census volume plus some additional ones also appeared in Thomas Donaldson’s Moqui Pueblo Indians of Arizona and Pueblo Indians of New Mexico, Extra Census Bulletin, Eleventh Census of the United States (Washington, 1899). This account contains more detailed accounts of the Western experiences of Scott, Poore and Moran than does the larger volume.
ernment employment in 1890; Shirlaw is reported to have been on the plains for six months in 1869 and Poore was probably in Colorado about 1878. Moran had made several Western journeys before 1890.13 Of these, his trip in 1881 was probably the most extensive. In August he accompanied a party led by Capt. John G. Bourke which visited a number of the Indian pueblos in (present) New Mexico and Arizona. The party was interested primarily in the ethnological aspects of the Pueblo Indians as has been described by Bourke himself in his well-known book, *The Snake-Dance of the Moquies of Arizona*. Bourke mentioned Moran many times in his account, including the comment, after the ascent of a trail up a mesa, “Mr. Moran made excellent sketches of this romantic trail, as he had already made of everything of interest seen on our trip.” Unfortunately none of these sketches, or paintings resulting from these sketches, have been located and even the illustrations in Bourke’s book were by Sgt. A. F. Harmer, already referred to in this series.15

Moran’s interest in the Indian is thus apparently largely ethnographical. As for the other artists of the 1890 census we have judgment on the American Indian as an art subject from Gaul and Shirlaw. Gaul, some years after his return, said he thought Indians were “very picturesque” and that “they were a good deal like the white men—that some were very good fellows and some were very bad.”16

Shirlaw, when queried on the same point, is reported to have said, “The red Indians are undoubtedly pictorial and perhaps semi-picturesque.” Hartmann, who reported this statement, interpreted it in this manner:

13. A mention of Shirlaw’s 1869 trip is made in the *American Art Review*, Boston, v. 2 (1881), p. 95; Poore had a Western mining illustration, “From Mine to Mill,” in *Harper’s Weekly*, v. 32 (1878), September 14, pp. 732, 733; Moran was apparently in the West before 1880 as the *New York Tribune*, January 26, 1880, p. 6, reported the sale of a painting, “Bannack Indians Breaking a Pony,” for $400. The *American Art Review*, v. 2 (1881), Pt. 1, p. 163, and Pt. 2, p. 206, listed the (or four) Western paintings and the first of these references stated, “Mora will have left for New Mexico again by the time these lines are in print.” *Indians Taxed and Not Taxed*, p. 106, stated that Moran and Capt. John G. Bourke witnessed “the snake dance at Walpi in August, 1883.” There may be some confusion of dates here, and the Bourke-Moran trip of 1881 as described in the text is meant; see Footnote 14.


15. The quotation above will be found on p. 297 of Bourke’s book. Bourke credited the illustrations (41 plates, lithographs, some in color) to Harmer in the “Preface” of his book. One of Harmer’s illustrations is of the snake dance and is dated “August 12, 1881.” Biographical data on Moran is very meager. He was one of the famous Moran family of artists; see Frances M. Benson, “The Moran Family,” *The Quarterly Illustrator*, New York, v. 1 (1892), pp. 67–84, which makes only brief reference to Peter Moran. Moran was born in 1841 and died in Philadelphia on November 9, 1914; see *American Art Annual*, Washington, v. 12 (1910), p. 260; an obituary will be found in the Philadelphia *Public Ledger*, November 11, 1914, p. 16.

16. Jeannette L. Gilder, “A Painter of Soldiers,” *The Outlook*, New York, v. 59 (1898), July 2, pp. 670–675. A biographical sketch of Gaul (1853–1919) is included in the *Dictionary of American Biography*, v. 7, p. 390. This account stated that Gaul spent “much time in the Far West” and was noted not only for his battle and military paintings but for his cowboy and Indian pictures as well. I have never seen any other mention of his cowboy pictures nor have I ever seen any listed or described.
The verdict, overexacting as it may seem, comes nearer to the truth than one may imagine at the first glance. These Western tribes, with their characteristic make-up, their wild way of living, and their peculiar ceremonious rites, contain for the artist all the elements of the pictorial, but even to the layman they can hardly claim to be as picturesque as, for instance, the Arabian horseman whom Schreyer paints.17

Just what Shirlaw did mean in his brief comment is uncertain. De Cost Smith also considered Shirlaw’s comment and stated, “I think I know what he meant. He felt that the heavy striped blankets and wide-flapped leggings obscured the figure, which was true, though in their camps there was ample opportunity to see them in various degrees of nudity from partial to complete.”18 Whatever Shirlaw meant, the number of his Indian pictures is limited, but he did describe in some detail—and painted—the melodramatic death of an Indian warrior, a scene that he himself witnessed while in the West in 1890.19

HENRY F. FARNY

A huge man, over six feet in height, broad shouldered, bulky in the waist line, an inveterate story teller, renowned as an after-dinner speaker, a man with innumerable friends, alive with interest in life; such is an epitome of Farny in his prime. Friend of Gen. U. S. Grant, of Gen. Nelson Miles, of President Theodore Roosevelt and of many other celebrities, his artistic labors were widely known in his day. Joseph Pennell, toward the close of the 19th century, listed him as one of a half-dozen or so American artists, the technique of whose work students could study with advantage and referred to him “as one of the most original, if erratic, of American artists.”20 Even abroad Farny won recognition, having been awarded a third medal at the Paris exhibition of 1889.21

Farny spent most of his mature years at his studio in Cincinnati but he made many Western journeys in search of material, especially from 1880 until 1900, and his fame rests largely on the Western pic-

17. Hartmann, op. cit., p. 259.
19. Walter Shirlaw, “Artists’ Adventures: The Rush to Death,” The Century, N. S., v. 25 (1893), November, pp. 41-45. The article is accompanied by several illustrations which are apparently portions of the larger painting, “A Rush to Death,” which was reproduced in Harper’s Weekly, v. 34 (1890), October 18, p. 812. Shirlaw died in Madrid, Spain, on December 26, 1909; see Dictionary of American Biography, v. 17, pp. 119, 120, for a brief sketch of his career.

Brief accounts of the life of Julian Scott and of Henry R. Poore, the remaining two artists of the 1890 census will be found in the New York Tribune, July 5, 1901, p. 2, Scott (1846-1901), and New York Times, August 16, 1940, p. 15, Poore (1850-1940).

21. Harper’s Weekly, v. 33 (1889), August 31, p. 692. Remington was awarded a second medal at the same exhibition and Gilbert Gaul also a third medal. In 1889 Farny had been awarded one of four prizes of $250 each at the American Art Association by exhibiting an Indian subject.—Ibid., v. 29 (1886), November 28, p. 771.
Pen Drawing and Pen Drawingmen
the Bow is reproduced from Joseph Penneiles' Fanny's Sketch (above), "Chief Priest of Fanny, Cincinnati, Ohio.
1880. Picture courtesy of Mrs. Henry E. A photograph taken in the West in the 1840s-1916.
HENRY E. FANNY
An old painting in the Ohio Museum, Cleveland, Ohio, through whose courtesy it is reproduced.

"THE SONG OR THE größer WERE" (1904)
A water color in the Cincinnati Art Museum through whose courtesy it is reproduced.

"THE CAPTIVE"
THE COMPLETION OF THE NORTHERN PACIFIC RAILWAY—DRAWING THE LAST SPINE (1883)
tures of this period. He has another claim to fame, however, for he was the illustrator, in the late 1870's, of the celebrated McGuffey readers.  

Farny was born in Ribeauville, Alsace, in 1847. His father was a prominent Republican in opposition to the Napoleonic party which came to power in 1852. When the Farny family were forced to flee, they found their way to this country, and from 1853 until 1859 lived in the pine forests on the headwaters of the Allegheny river in western Pennsylvania. During the impressionable years of boyhood, young Farny came in contact with the Indian, for a Seneca in hunting costume appeared in the Farny dooryard, much to the consternation of the younger. But the warrior was hunting a meal and not game, and after he had been fed, proved so agreeable a companion that young Farny made many visits to the Seneca camp not many miles away.

The western Pennsylvania home was in the wilderness. A desire to be nearer civilization and probably to provide more adequate education for his children, led the elder Farny to make another move; this time down the Allegheny on a raft to the Ohio, and then down the Ohio to the metropolis of Cincinnati, long a center of business, publishing and art. Here Henry Farny’s artistic bent was soon apparent, for by the time he was 18 he had published a two-page spread

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22. Biographical data on Farny in the text unless credited to other sources is from the American Art Review, v. 2 (1881), Pt. 2, pp. 1 and 2 (reprinted in American Art and American Art Collections [Boston, 1869], Walter Montgomery, ed., v. 1, pp. 145, 146); and a long article probably by Edward F. Flynn, “The Paintings of H. F. Farny—Something About the Career of the Eminent Cincinnati Artist,” Cincinnati Commercial Gazette, March 14, 1893, p. 9. The last item mentioned the illustration of the McGuffey readers as do many other Cincinnati newspaper items in my possession. One from the Cincinnati Times-Star, September 12, 1889, p. 6, stated: “The artist (Farny) prides himself not a little on the fact that he introduced to school book publishers a new and decent kind of school book illustration. In the old days schoolbook pictures never bore any relation to real life. There were impossible boys and impossible girls and impossible houses and trees that no botanist could recognize. Farny changed this. In illustrating the publications of Van Antwerp, Bragg and Co. [publishers of the McGuffey readers] he made sketches from life of real boys and girls, real houses and natural trees. The result was soon apparent and the other publishers followed suit.”

Harvey C. Minnich in William Holmes McGuffey and the Peerless Pioneer McGuffey Readers (Miami University, Oxford, Ohio, 1928) had a brief paragraph on “Pictures” (pp. 46–47) but said nothing about their origin. Van Antwerp, Bragg and Company, according to Minnich (p. 87), were the parent publishing firm from 1877 to 1890, the present American Book Company of Cincinnati succeeding them. The annual production of McGuffey readers, also according to Minnich (pp. 46 and 71), reached its high mark of 1,700,000 in 1880 after the appearance of revised editions in 1879, presumably the ones illustrated by Farny.

The claim of Farny as a McGuffey illustrator for the 1879 editions, however, seems established, as Minnich later published William Holmes McGuffey and His Readers (American Book Company, 1926), in which on p. 118 there is reproduced an illustration from McGuffey’s Second Reader, 1879, bearing Farny’s initials and on p. 141 an illustration from the Fifth Reader, 1879, which also shows Farny’s initials on the illustration.

Charles O. Geis, in his Cincinnati, the Queen City (Chicago and Cincinnati, 1912), v. 2, p. 449, had a brief discussion of Farny, pointing out that Farny was “one of the most notable figures in Cincinnati,” and he went on to say “the children of Cincinnati soon came to know him in person and hailed him on the streets, to his delight, as the man who made the pictures for their school books. Perhaps he never enjoyed quite as thoroughly his great fame as a painter of pictures that are to be seen in public and private galleries as he did his reputation among children.”

23. “In Farny’s Studio,” Cincinnati Tribube, October 6, 1905, p. 22. Farny’s recollections of his boyhood experiences with Indians are also told in considerable detail in the Cincinnati Enquirer, June 24, 1900, p. 17, “Artist Farny.”
of Cincinnati views in the celebrated Harper's Weekly; and was serving an apprenticeship as a lithographer in one of the numerous Cincinnati firms preparing views of the Civil War for sale.

The following year (1866) he went abroad for art training, first to Rome and later to Dusseldorf. Here he was a fellow student with Munkacsy, who at that time was working on the painting, "The Last Day of the Condemned Man," which brought him wide fame. Farny is said to have posed as the central figure in the painting. Funds were scarce, however, and Farny was forced to resort to intermittent labor to secure his livelihood. He wandered from Dusseldorf to Vienna, from Vienna to Munich, interspersing his art training with odd jobs. Three and a half years were thus spent in various European art centers, then in 1870 he returned to Cincinnati. Times were hard but occasional illustrations for Harper's, posters for John Robinson's circus, sketches and illustrations for Cincinnati publishing houses kept the wolf from the door.

He again went to Vienna in 1873 for a period of further training but returned shortly to Cincinnati. His decision to make a specialty of Indian and Western pictures appears to have been reached by 1881. The surrender to U. S. authorities of Sitting Bull in the summer of that year again focused national attention on the Indian problem. Sitting Bull, with a number of his followers, on the loose since 1876, the year of the Custer tragedy, had spent much of the time in intervening years across the Canadian border. Wearying of the constant pressure of the United States authorities for his return and greatly concerned about relatives, especially a daughter who was reported held in chains until his return, he gave up the unequal struggle and surrendered at Fort Buford, Dakota territory, on July 19, 1881.

Every move made by Sitting Bull in this period was eagerly reported by the newspapers of the country. The additional tragedy of Spotted Tail in the same year and the agitation of Helen Hunt Jackson and her followers raised the Indian question to one of the major topics of the day. It is not surprising, therefore, that Farny,

24. Volume 9 (1885), September 30, pp. 323, 324.
25. Illustrations of Cincinnati, Louisville and the Midwest by Farny are of occasional occurrence in Harper's Weekly during the period 1870-1890. His other sources of income are stated in the Fyian article cited in Footnote 22.
26. For Sitting Bull's reasons, see his statement, given to an interpreter, in the New York Tribune, September 6, 1881, p. 5. His surrender is reported in ibid., July 21, 1881, p. 5, which also stated Sitting Bull's concern over his daughter.
27. See the large number of entries, for example, under the heading "Indians" in the Index To the New York Daily Tribune, 1881. The death of Spotted Tail was reported in the New York Tribune for August 7, 1881, p. 2, and August 13, 1881, p. 1. Mrs Jackson's most celebrated thesis on the Indian question, A Century of Dishonor, was published in this year of 1881; she was also agitating the case of the Indian by letters to the papers; see her letter in the New York Tribune, May 28, 1881, p. 5.
after his boyhood experiences with the redskin, became interested in exploring the possibility of the Indian as an art theme. In the fall of 1881 he made a visit to the Sioux agency at Standing Rock, where Sitting Bull had been first "confined" after his surrender. He found that the famous Indian had been transferred to Fort Randall, but he discovered a wealth of material which he was soon to utilize. Not only were many drawings of the Sioux and of life at the agency secured for his sketchbook, but photographs and examples of Indian attire and equipment were brought back to his studio in Cincinnati in large quantity. His enthusiasm for his new subject grew greater and greater as he began to put his experiences in permanent form. "The plains, the buttes, the whole country and its people," he ardently declared, "are fuller of material for the artist than any country in Europe." And a reporter making the rounds of Cincinnati studios after Farny had returned, commented: "He draws Indians, he paints Indians, he sleeps with an Indian tomahawk near him, he lays greatest store by his Indian necklaces and Indian pipe, he talks Indian and he dreams of Indian warfare." The first finished work from Farny's brush resulting from the Western trip was "Toilers of the Plains," a painting which was sold almost immediately upon its completion. A reproduction in black and white appeared several years later as a full-page illustration in Harper's Weekly. The picture depicted two squaws gathering firewood while their lord and master walked in unburdened dignity across the plain. The illustration is particularly striking in its play of light and shade across butte and valley, an effect which conveys successfully the feeling of a vast and lonesome land. At the same time, Farny completed a second painting for exhibition at the Paris salon on the same general theme, "The Sioux Women of the Burnt Plains," an effort that attracted the attention and favor of Oscar Wilde, who was lecturing on art in Cincinnati at the time. The picture which doubtlessly gave Farny the widest publicity of any made at this time was the bold and striking double-page illustration,
“Ration Day at Standing Rock Agency,” which appeared in 1883 in Harper’s Weekly.\(^{32}\)

Before any of these illustrations were nationally known, however, Farny had attracted wide attention by his Indian portraits and drawings which appeared in Frank H. Cushing’s remarkable memoir on his (Cushing’s) life among the Zuni of (present) New Mexico published in The Century Magazine.\(^{33}\)

Cushing lived for several years in the pueblo of Zuni, having been sent by the Smithsonian Institution to study the life of these Indians. During his stay he made extensive notes and rough sketches and employed a photographer (John K. Hillers) to record their life in picture. When Cushing’s story appeared in print, it was elaborately illustrated by Farny and by W. L. Metcalf.\(^{34}\)

Metcalf had spent two years in the Southwest in 1881 and 1882, had visited Cushing in Zuni and his illustrations, therefore, were based on direct observations of Indian life.

Farny, on the other hand, made no Southwestern trip, but visited Washington in 1882 where Cushing had induced some half-dozen Zuni head men to come and pay their respects to the Great White Father.\(^{35}\)

From the Hillers photographs, the Cushing notes and sketches, and from his personal observation of the visiting Zuni, Farny prepared his illustrations used in the Cushing articles.\(^{36}\) The illustrations contributed by Farny are distinctly individualistic and are not only well drawn but are highly decorative, with the result that they attracted not only popular attention but the approval of critics as well. The “Chief Priest of the Bow” (see sketch facing p. 8), for example, was used by Pennell many years later as a model of excellence for pen

\(^{32}\) Harper’s Weekly, v. 27 (1883), July 28, pp. 472, 473.


\(^{34}\) Willard Leroy Metcalf (1858-1925) according to the Dictionary of American Biography, v. 12, pp. 552, 553, spent two years in New Mexico and Arizona presumably in the very early 1880’s. This account made no mention of any Western illustrations or paintings by Metcalf, but stated: “His paintings were mostly of New England scenes...” There are, however, a number of illustrations in Sylvester Baxter’s “The Father of the Pueblos,” Harper’s Magazine, v. 65 (1882), June, pp. 73-91, by Metcalf dated “Zuni, 81,” and the article itself stated that Baxter and Metcalf, in company with Cushing, visited at the Zuni pueblo (one of the illustrations was a portrait of Cushing in Indian costume). Baxter also had an article, “Along the Rio Grande,” ibid., v. 70 (1886), April, pp. 687-700, which contained Metcalf illustrations of New Mexico and Texas dated 1882, one of which was signed “W. L. Metcalf, El Paso.” It therefore seems reasonably well established that Metcalf was in the Southwest in 1881 and 1882.

\(^{35}\) The visit of the Zuni to Washington and other Eastern cities was reported in the New York Tribune, March 6, 1882, p. 1; March 8, 1882, p. 4, and March 29, 1882, p. 1.

\(^{36}\) The Cincinnati Daily Gazette, July 29, 1882, p. 7, contained the item: “Mr. Farny has returned from Washington having made a pronounced success of his Zuni sketches. One of the Zuni men has adopted Farny as his son, and bestowed upon him the name of Cohok-Wah, White Medicine Bead.”
and ink illustration. The manner in which the black and white illustration suggests color was noted particularly by Pennell, who also called attention to the strong character of the face. "The decorative manner in which the shield and bow are put in and balance each other," wrote Pennell, "is good and the whole drawing is very well put together." 37

Farny’s next actual contact with the West was on the Henry Villard excursion which left St. Paul early in September, 1883, over the Northern Pacific railway. The excursionists witnessed the ceremony of the completion of this new transcontinental line and the joining of the rails of its eastern and western divisions near Missoula, Mont., on September 8 (see picture facing p. 9). Some 350 members were in the party, personally conducted by President Villard, including many notables both from the United States and abroad. 38

The railroad celebration and the cornerstone-laying of the territorial capitol at Bismarck had attracted a large and gala crowd drawn from many miles. Sitting Bull and many of his friends came up from the Standing Rock agency some 60 miles away, and the celebrated Indian was an object of overwhelming curiosity. Farny, who had missed the old chief on his previous trip to Dakota in 1881, made a special effort to meet him, and later introduced him to Villard and General Grant. Grant, the most famous American present, was also an object of curiosity to Sitting Bull, and the two eyed each other with respectful wonder. Both were called upon for speeches at the cornerstone-laying ceremony, Sitting Bull speaking through an interpreter. 39

Grant and Farny had mutual interests, for Grant too was interested in the West and in painting. He was an excellent draftsman, for all West Point men received training in drawing in the early days, and he even had essayed painting in oils. The only painting to which

37. Pennell, op. cit., p. 231.
38. The excursion was extensively reported in the New York Tribune; see especially the issues of September 1, p. 5, September 2, p. 1, September 9, p. 1, and September 10, 1883, p. 5, and the citations given in the footnotes immediately following this one.
39. New York Tribune, September 6, 1883, p. 6. Farny recalled his part in the Bismarck celebration in the Cincinnati Commercial Gazette, December 18, 1889, p. 12, shortly after the death of Sitting Bull. "I was exceedingly amused," Farny was quoted as saying, "at his [Sitting Bull's] first meeting with General Grant. It was on an afternoon in the town of Bismarck. I was talking with the great chief when Henry Villard and Grant drove up in a carriage. Mr. Villard, pointing to the Indians, asked me who they were, and when I told him that Sitting Bull was among them he asked me to bring him over to the carriage. Sitting Bull walked over to the party in a swagging and indifferent way. "When I introduced him to General Grant he turned to me and asked, 'Is that the great father?' I told him that it was and he instantly straightened up and assumed a dignified and important bearing, eying the great soldier from the crown of his hat to the soles of his shoes. General Grant also appeared to be interested in the Indian chief, for he scrutinized him pretty closely."
he is reported to have affixed his signature was a frontier scene including several Indian figures. 40

After Bismarck, no further stops were made until the excursionists reached Grey Cliff, Mont., on or near the Crow reservation. Here they witnessed a "grass" dance by 100 warriors. 41 It continued well into the night and the weird spectacle of the dancing Crows with the long trains of the excursionists—brightly lighted in the distance—so impressed Farny that he made a sketch of the scene. The resulting illustration, "A Dance of Crow Indians," is one of Farny's most striking Westerns and appeared late in the year in Harper's Weekly 42 (see picture facing p. 16).

The Weekly in describing the event in words for its readers, reported in part:

. . . Never had the extremes and highest types of savage and civilized life been brought together as on this unique occasion, when the darnified habitués of Pall Mall and spectacled German "Philistine" allowed the painted warriors of the plains. The lurid light of the camp fires, deafening drum-beat, jingling bells of the dancers, and weird monotonous chant of the singers were echoed by the whistle of the locomotives as the excursion trains successively drew up. Great was the desire to secure mementos of the event amongst the foreign guests, and the untutored children of the desert sold the brass ornaments and bracelets which the President of the railroad had given them in the afternoon at a handsome advance over the original cost of the same. As the transatlantic guests are probably ignorant to this day of the fact of their distribution, the desire for souvenirs was gratified, and the Crows retired to their teepees with many shining silver dollars in their pouches. 43

The culmination of the trip where the ceremony of joining the rails was carried out resulted in a Farny illustration which appeared in Leslie's Weekly. 44

The next year (1884) Farny was back in Montana in company with Eugene V. Smalley, both of whom were sent by The Century Magazine to secure material for a magazine article. Smalley was

40. Harper's Weekly, v. 31 (1887), January 1, p. 3. This account stated that Grant gave the painting to A. E. Borie, Secretary of the Navy in Grant's cabinet and noted for his art collection. From Borie it passed to his nephew who gave it to Mrs. Grant after Grant's death in 1885. At the time the note was published the account stated: "It is the only specimen of her husband's art work in her possession."


43. Ibid., p. 799.

44. "The Completion of the Northern Pacific Railway.—Driving the Last Spike at the Point of Junction of the Eastern and Western Sections, Sixty Miles West of Helena, Sept. 8th," a full-page illustration in Leslie's Weekly, New York, September 22, 1883, p. 73, with text on pp. 76 and 77 (reproduced facing p. 9).

Charles Graham was also a member of this excursion party and readers of this series may recall his views of the "last spike" ceremony and those of the dedication of the capitol building at Bismarck in Harper's Weekly.—See this series, No. VIII, "Charles Graham and Rufus F. Zogbaum," The Kansas Historical Quarterly, v. 17 (1949), August, pp. 211, 215.

a frequent contributor to *Century* in this period, his articles covering a wide variety of topics, many dealing with various aspects of life in the West. They arrived in Helena on September 14 and were entertained by a group of notables, among whom was Gov. John S. Crosby of Montana territory. An expedition was arranged which included a voyage down the Missouri River in two boats from near Helena to the Great Falls of the Missouri, a portage around the falls, and a brief extension of the down-river journey to historic Fort Benton which was, in the days preceding the coming of the railroad, the head of steamboat navigation on the Missouri.

During the first day’s voyage, although the swift current carried them many miles, only one ranch was passed. As evening came on and the shadows began to fall, the landscape became lonelier than ever.

... Weird profiles and masks [wrote Smalley] looked down from the rocky walls. The talk and laughter, and the shouting for echoes, that had made the voyage a merry one so long as the sun shone, had ceased, and there came upon the wanderers a sense of loneliness and mystery, as though they had set out to penetrate an unknown wilderness. It was a relief to all to tie up to the bank at dark, to light a camp-fire, pitch the tents, and unload the boats; and the efforts of the party to eat supper on the ground, in darkness made visible by the flickering fire, were amusing enough to restore good humor all around.45

The second day’s run took them through the Gate of the Mountains, those towering cliffs through which the river passes and which had so impressed Lewis and Clark 80 years earlier that they had bestowed the name that has clung to them ever since. On the fourth day part of the group, including Farny and Smalley, left their boat and journeyed by wagon across a wide bend in the river, spending that night at the ranch of R. B. Harrison, son of Benjamin Harrison who was to become President. Portage of the boats around the Great Falls was made the next day and the river trip continued for 24 miles to Fort Benton.

The glory of the famed post and military center had departed. In 1884 it was a town of 1,500, “a queer conglomeration of handsome new brick structures and old cottonwood-log huts, with a few neat frame houses painted in the fashionable olives and browns.” On the edge of the town, Smalley and Farny visited a dozen lodges of the Piegans in one of which a young squaw lay hopelessly ill.

45. Eugene V. Smalley, “The Upper Missouri and the Great Falls,” *The Century Magazine*, N. S. v. 13 (1884), January, pp. 408-418. Although this article did not appear until 1888, the trip was made in the fall of 1884 as has been established by Mrs. Anne McDonnell of the Montana Historical Society. Mrs. McDonnell has found newspaper references and accounts of the “expedition” in the Helena *Daily Independent*, September 16, p. 5, September 23, p. 5, and September 30, 1884, p. 8. This last was a rather long account of the trip which agreed with Smalley’s account of 1884 and furnished additional details.
From Fort Benton, Smalley and Farny traveled overland by stage to the railroad at Billings, a journey of some 200 miles.

The Smalley article in The Century contained a number of Farny's illustrations resulting from the trip. All are excellently engraved and all are interesting. Probably the most important are: "Great Falls of the Missouri," one of the best drawings of the Great Falls I've seen, "Piegan Camp on Teton River" and "Ruins of Fort Benton." Concerning the last of these views, Smalley wrote:

The four towers at the corners of the quadrangle are in a good state of preservation, but portions of the connecting walls have fallen. The rooms where the trappers and traders used to count their profits and make merry are now a rookery of poor homeless people, and the court looks like the backyard of a block of New York tenement houses.

In the late fall of this year (1884) Farny attended the famous "Cattlemen's Convention" in St. Louis. The convention, the most extensive of its kind ever attempted, began on November 17 and lasted a week. Some 1,200 delegates, "the most influential assemblage of men engaged in pastoral pursuits heretofore held in the world," included representatives from the rapidly expanding cattle industry—one association represented was reported to control a 15,-000,000-acre range on the Great Plains. St. Louis made a gala occasion of the event. Farny sketched the convention, a parade and a part of the celebrated Dodge City cowboy band.

It seems possible that two other Harper's Weekly illustrations appearing subsequent to Farny's Montana visits are to be attributed to the experiences of these years although they do not depict actual scenes. The first of these, "The Prisoner," shows a white captive staked on the plain, a passive Indian guard by his side and the tepee village in the distance. This imaginative scene is excellently done, the original—a water-color painting—now being in the collections of the Cincinnati Art Museum. (Reproduced between pp. 8 and 9.) If a realist were criticizing the painting he might observe that the prisoner, stripped of all clothes save his trousers, was treated with more consideration than was usually shown Indian captives. Farny, however, could not paint his captive in a state of complete nudity and expect to get the picture exhibited.

The second illustration was "Suspicious Guests," a double-page spread showing a group of hunters—one of whom is obviously an

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46. Harper's Weekly, v. 28 (1884), December 6, p. 795, four illustrations on one page. A description of the convention will be found on p. 805 of the above issue.

47. The illustration appeared in ibid., v. 30 (1885), February 18, p. 109. It is dated "'54." The painting in the Cincinnati Art Museum is titled "The Captive," and according to the exhibition catalogue, Henry F. Farny and the American Indian (Cincinnati, 1943), it is dated '05. Either an error of transcription in the date ("'06" in place of "'55") has been made, or Farny repainted the picture in 1905.
"A Dance of Crow Indians" (1883)

A Northern Pacific excursion train appears in the background.
Englishman—cooking a meal in the shelter of a gully, snow covering the ground on a bleak and broken Western landscape. An Indian is approaching the party and in the distance, behind the party, can be seen several mounted Indians. (Reproduced facing p. 17.)

Another illustration of this period suggests that in the middle 1880's Farny made a trip to Indian territory, although I have no other information on such a trip. The locality of the illustration, "A Cheyenne Courtship," is identified in the accompanying text as in the "western part of the Indian Territory." 49

That other Western trips by Farny were made in the late 1880's may be indicated by an illustration of San Francisco, 50 and an especially interesting group entitled, "Sketches on a Journey to California in the Overland Train," nine illustrations on two pages. Of these possibly "Nevada Stage Coach" and "Emigrant Camp, Omaha, Neb." are the most important; the last because it shows that overland migration by horse and wagon was still a factor in the westward movement. 51

After 1890 Farny's illustrations in the popular magazines of the period nearly ceased. 52 The disappearance of illustrations, however, but marked a change in his activities, for his efforts were directed chiefly toward painting imaginative Western scenes. The first of his more pretentious efforts in this direction was "The Last Vigil" (see cover of this issue) which was reproduced in Harper's Weekly in 1891 under the title, "The Last Scene of the Last Act of the Sioux War." 53 The title in the Weekly, of course, referred to the Pine Ridge massacre of 1890. The painting showed a squaw mourning beneath the body of a warrior which rested on the crude platform used by the Plains Indians to "bury" their dead.

49. Ibid., v. 30 (1889), July 24, p. 455 (full page).
50. A double-page San Francisco illustration of a Chinese opium den will be found in ibid., v. 33 (1888), October 13, pp. 776, 777. Farny's illustration, "The Snake Dance of the Moqui Indians," appeared in ibid., v. 33 (1889), November 2, pp. 772, 773, but was drawn from photographs. Possibly, too, the seven illustrations, "The Great Salt Lake of Dakota," ibid., March 9, p. 192, credited to Farny, were redrawn from photographs, as the author of the article accompanying the illustrations, Dwight W. Huntington, mentioned that he carried a camera.
51. Ibid., v. 34 (1890), March 29, pp. 290, 221.
52. A bibliography of a half-dozen or so illustrations of Farny's appearing in the leading periodicals of the 1890's will be found in 19th Century Readers' Guide to Periodical Literature, 1800-99 (New York, 1944), v. 1, p. 905. The bibliography includes illustrations of all kinds, Westerns as well as others.
53. Harper's Weekly, v. 35 (1891), February 14, p. 120 (full page). In 1940 the original of the painting was in the possession of Mr. George A. Rentschler of Hamilton, Ohio. Farny's change from illustrator to painter was described in the Cincinnati Tribune, October 6, 1895, p. 23, which stated that "for the last ten years he has done very little illustrating." Examination of the illustrated press, however, would put the date about five years later than that given by this report. Both the account cited above, however, and one in the Cincinnati Commercial Gazette, March 8, 1896, p. 25, were in agreement that Farny's "first pretentious" painting was "The Last Vigil."
It was this painting, together with his previous illustrations, which led to Farny’s designation as an “Indian painter.” In depicting the Indian he was sympathetic but realistic. In much of his work he seemed to take particular delight in portraying contrasts between civilizations. “A Dance of Crow Indians,” for example, shows a ritual of the Indian against a background of Northern Pacific trains (reproduced facing p. 16); “Ration Day at Standing Rock Agency” shows effective contrasts in costumes, as does “Suspicious Guests” (facing p. 17). Later in his career he painted “The Song of the Talking Wire,” which shows an Indian with his ear intently placed against a telegraph pole listening to the hum of the wire.54 (Reproduced between pp. 8 and 9.)

Farny was particularly successful in conveying the immensity and solitude of the country in which the Indians lived. Theodore Roosevelt, certainly as ardent a proponent of Western life as the East ever produced, saw Farny’s pictures on several occasions. Among his favorites were, “The Last Vigil,” “The Captive” and “The Edge of the Desert.” The last shows a sagebrush and cactus desert in the foreground on which there is a single lonesome figure, with foothills in the middle distance and in the background the peaks of the Rockies. “That’s great,” said Roosevelt as he saw it in Cincinnati. “It is like going home to see that. I have seen exactly that landscape a hundred times. It is perfect. It is the real West. I am glad that I have seen it.”55 Roosevelt was as enthusiastic in his likes as in his dislikes, and although he cannot be taken as an authority on art, he knew the West intimately and he was well acquainted with the work of other Western artists.

How many Western paintings Farny produced in the last phase of his career, we do not know with certainty. In 1943 the Cincinnati Art Museum held an extensive exhibition of Farny’s work which included 39 oil paintings and 104 water colors. Not all of these paintings were Westerns and it is difficult to decide from the printed catalogue which are Westerns and which are not. At least 24 of the oils belong to his Western group and 71 of the water colors.56 Ref-

54. “The Song of the Talking Wire” apparently was painted in 1904 and in 1915 was reported as owned by Mr. and Mrs. Charles F. Taft of Cincinnati; it now belongs to the Taft Museum in Cincinnati.
55. Cincinnati Times-Star, September 12, 1910, p. 4. This account contained a photograph of Roosevelt and Farny. Roosevelt had also seen Farny’s paintings while President. His visit and comments on this occasion were reported in the Cincinnati Commercial Tribune, September 31, 1902, p. 2.
56. Henry F. Farny and the American Indian (Cincinnati Art Museum), March 2 through April 4, 1943. This catalogue contains a woefully inaccurate and inadequate biography of Farny. In addition to the 39 oils and 104 water colors, there were exhibited an oil portrait of Farny by Frank Duveneck and four Farny drawings. It would appear from two of the drawings that Farny might have been in Cuba in 1893. The catalogue does not give the dimensions of the paintings shown, but it does give the owner of each painting at the time of the exhibition, Farny’s signature and the date of the painting when these facts are shown on the painting.
ference to Western paintings by Farny not listed in the 1943 catalogue have been occasionally encountered. It would appear, therefore, that the total number of his Western paintings is something in excess of 100.

Although the record of Farny’s Western trips from 1890 until his death in 1916 is incomplete, some journeys were undoubtedly made in search of fresh material. Many of the subjects of his Apache paintings were probably secured on a trip to Indian territory in the fall of 1894. He was invited to accompany General Miles to Fort Sill, where portions of the Kiowa and Comanche Indians were on reservation, and where Geronimo and remnants of his Apache band had just been transferred. Farny made much of his opportunities on this trip, securing among his sketches a portrait of Geronimo which the famous Apache himself signed. A newspaper account stated that Farny also took photographs, \(^{57}\) which were used as the basis of future work.

It is odd, indeed, that artists of Farny’s calibre have been so completely overlooked by the art historians. Famed and acknowledged in their day—much of their work is of historic value and intensely interesting for the stories their pictures tell, many times with more than ordinary ability—they have been needlessly forgotten. Many of them have made far more than ordinary effort, as did Farny, to secure authentic material and to make certain, by observation and study, that their work was essentially true to the spirit and the fact of their times. Yet Farny’s 50 years of artistic labor are not mentioned in the usual sources of information on art in America. \(^{58}\)

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57. The visit is reported in the Cincinnati Tribune, October 28, 1894, p. 16, and the Cincinnati Commercial Gazette, October 28, 1894, p. 22. This account contained a reproduction of a sketch of Geronimo dated, “Fort Sill, October 14/94.”

According to the Report of the Secretary of War, House Ex. Doc. 1, Pt. 2, 53 Cong., 3 Sess. (1894-1895), pp. 26, 27, and ibid., House Doc. 2, v. 1, 54 Cong., 1 Sess. (1895-1896), p. 150, the Apaches after being imprisoned since their capture in 1886 at Fort Pickens and Fort Marion, were transferred to Fort Sill and arrived at the latter place on October 4, 1894. The Kiowa, Comanche and Wichita agency in 1894 had its headquarters at Anadarko, some 30 miles from Fort Sill.

An earlier trip to the Southwest and previous (to 1894) acquaintance with the Apache is suggested by the fact that one of Farny’s best-known pictures, “The Renegade Apaches,” had been completed by 1892 for it was on display in June of that year.—Cincinnati Commercial Gazette, June 19, 1892, p. 17. (This account carried a reproduction of the painting.)

58. For example, Farny is not mentioned in Samuel Isham’s The History of American Painting, supplemented by Royal Cortissoz (New York, 1927), nor in Eugene Neuhau’s History and Ideals of American Art, although Neuhau is practically the only art historian to devote any consideration to the painters of Indian and frontier life. Even S. Hartman, in his History of American Art, published while Farny was still well-known, had no comment on his work save a listing (v. 1, p. 290) of his name along with a number of other artists. Farny’s death on December 23, 1916, is reported briefly in the American Art Annual, v. 14, p. 322. An obituary of greater length will be found, however, in the Cincinnati Enquirer, December 25, 1916. I am indebted to the Ohio State Archaeological and Historical Society, Columbus, for a copy of this obituary. Attention should also be directed to the fact that the Ohio society possesses an excellent file of Cincinnati newspapers which I used in securing the newspaper references contained in this article.