

FAED, John, English painter, b. at Burley Mill, Kirkeudbright, 1820. Exhibited 'Shakespeare and his Contemporaries;' 'The Cotter's Saturday Night;' 'Tam O'Shanter;' and 'The Soldier's Return.'

FAED, Thomas, English painter, b. at Burley Mill, 1826, brother of the preceding; associate of the Royal Scottish Academy, 1849. Exhibited 'The Mitherless Bairn,' 1855; 'Home and the Homeless,' 1857; 'From Dawn to Sunset;' and other paintings. 43v.3

Henry Beckwith
Carvidish Horn
Clapham Common



1874

Dear Sir

Camden Hills

My 9th 1876

My Dear Beckwith

I have just returned
from the county, where I have
been from hunting, to find
your letter and kind
attention -

I regret very much that
I am engaged for the 18th.
I need scarcely say that I should
have been most pleased to
have dined with you

very truly

Yours truly

Henry Beckwith Sr

23 York Place
Becker St.
Feb 10. 1875.

My Dear Beckwith,

Your letter of the 6th.
has only come to hand,
partly from its having
been addressed to my old
woman and the other
part from my being
in the country & from
the last time or there
abouts.

Very many thanks
from yours

Yours

189.442.5

Kind invitation which
I am sorry to say
~~that~~ I cannot accept -
being already engaged
for that night.

Regret this all the
more when I remember
that I have not been
able to take advantage
of your last two
invitations.

Yours truly
Thomas Fane

IT is to Mr. Faed's infinite honour that he has worked his way upwards from that self-respecting, resolute, and energetic race of men, the Scotch artisans. Born at Burley Mill, in the Stewartry of Kirkcudbright, in 1826, Mr. Faed is the son of an engineer and wheelwright, who died when the artist was only a boy. Both his brother and himself showed an early taste for painting. John Faed, the elder of the two, started as a miniature painter, and at twenty-one pushing on boldly for Edinburgh, began exhibiting pictures of rustic life, which soon became popular. Thomas Faed soon followed his brother's steps, and entered himself in "Modern Athens," at the School of Design, then under the management of the celebrated Sir William Allan, an artist of some invention, but little technical skill, and far too much praised by Lockhart and others of the *Blackwood* set. Emulous to rival his brother's *Cotter's Saturday Night*, *Tam o' Shanter*, and the *Soldier's Return*, the younger aspirant toiled sedulously at the antique, anatomy, and academic drawing, though from the first displaying more excellence in colour than outline. Gradually maturing his powers, Mr. Faed at last ventured to exhibit—and a drawing in water colours, from that somewhat vague romance "The Old English Baron," was his first effort to win the laurels. Soon, however, taking to oil-painting, he painted several pictures of *Draught Players*, *Shepherd Boys*, &c., feeling his way with sensible humility and national caution to larger groups and more ambitious compositions. Becoming an Associate of the Royal Scottish Academy in 1849, the artist's ambition rapidly developed, and he produced a picture of *Scott and his Friends at Abbotsford*, an interesting collection of the portraits of the great novelist and those cronies of his whom Lockhart's biography of his father-in-law has made so familiar to us. This picture appealed to the national heart, and the engraving of it had a wide sale, spreading the artist's name from John o' Groat's to Berwick. The Scottish school had hitherto followed almost slavishly in the steps of Wilkie, and had imitated even his defects. *The Rent Day*, and *The Blind Fiddler* were indeed pictures far eclipsing anything Teniers or Ostade had produced, and displayed the humour, though not the pathos, of Hogarth's finest productions. But Mr. Faed, energetic and restless, saw that there were countless paths in Scottish life that Wilkie had never trod, and he girded his loins and sallied forth in search of them. In 1855 *The Mitherless Bairn* was one of the great pictures of the year's Academy—excellent in subject, clever and strong in character, rich in colour, and exquisite in finish. Its chief defects were the somewhat enamelled polish of its surface, and here and there deficiencies in drawing. In 1856, Mr. Faed exhibited his *Home and the Homeless*, another success. In 1857, *The First Break in the Family* was equally popular, as depicting the great sorrow suggested by the title. Mr. Faed's *Sunday in the Backwoods*, a Canadian scene, was a very beautiful glimpse of a family of Scotch emigrants, not yet settled down in their new home, and with their thoughts turning to dear old Scotland. In others of Mr. Faed's pictures, such as *Duncan McTavish*, the subject of our illustration, *His Only Pair*, and *From Dawn to Sunset*, the artist has given us many types of Scotch character, chiefly delighting in "sonsy," blooming girlhood, which he is yet fond of contrasting with old age and childhood. Without Mulready's exquisite power of expressing character, and with far inferior manipulative skill, Mr. Faed has still produced some pictures full of pathos and true unaffected natural feeling. Without Collins's *naïveté*, or Webster's delightful simplicity, Mr. Faed has given promise of even greater works than he has yet produced. He is essentially a realistic painter, like Wilkie, but his mind is of a more serious cast. He does not often aim at humour. No one can paint a cottage interior better, or people it with more natural or picturesque figures, elevated by a certain poetry. His pictures are never slovenly or inharmonious, though they do not read the microscopic truth that is so dear to the pre-Raphaelite. Aiming at broad effects, Mr. Faed would not care to overcome the difficulties in which Mr. Hunt delights.

We must warn Mr. Faed, however, against one fault too prevalent among successful artists, and that is, the imitation of himself. He must strike out boldly to fresh discoveries, or we shall even tire of the ever buxom Scotch lass and the old grandmother tattooed with wrinkles. There are many green valleys in the Lowlands still to explore, where scenes of rural life hitherto unattempted by the artist might be found. There are Orkney cabins and Cromarty firesides, to furnish many novelties for the painter, and Mr. Faed's keen eye would soon discover fresh types of national character in the wild hovels on the Scotch coast. He must make forays of this kind, and the result will be a widening of his powers, and a fresh region opened for Scotch art.