



THE KENNEL CLUB
ART GALLERY

The Art of the Earl Family

An exhibition featuring the work of George Earl and Maud Earl, together with Thomas William Earl, Thomas Percy Earl, Jack Earl and Maris Earl Tomaszewski

18 May 2022 – 20 January 2023



Acknowledgements

This exhibition was put together with many contributions from private collections.

Some of the contributors wish to remain anonymous and we would like to take this opportunity to thank them all for their kindness, generosity and guidance.

Thanks also go to:

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American Kennel Club
Royal Collection Trust
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The Art of the Earl Family

Introduction

This exhibition was proposed by Mrs Valerie Foss, with the support of Miss Catherine Owen and The Kennel Club Library and Gallery Panel. Catherine's expertise and thorough knowledge of the history of the Earl family has led to a comprehensive survey of the work of this important artistic family and its long connections with the world of dogs.

Originally planned to open in May 2020, the postponement of two years due to the pandemic has been borne with patience by all parties involved and resulted in an exciting and visually stunning exhibition.

It begins with the work of Thomas William Earl, elder brother of George Earl, before moving onto the significant work of George and Maud, Thomas Percy, Jack and Maris Earl. The Kennel Club Art Gallery has been very fortunate to be able to include a number of important loans in the exhibition, including a work by Thomas Percy Earl, of King George V with his granddaughters, Princesses Elizabeth and Margaret Rose graciously lent by Her Majesty The Queen.

The Kennel Club's own collection has provided a number of the works in the exhibition. These have been expertly hung by Paul MacBeth together with works from public and private lenders. These include the descendants of the Earl family from as far afield as Australia and Canada. We are also grateful for the support of the Armstrong family, who are descended from Edward Armstrong; friend to George and Maud and a well-known gamekeeper featured in The Field Trial painting. They have been extremely generous with their knowledge, access to private family papers, artworks and encouragement.

The Art of The Earl Family is one of the most significant exhibitions to be held in The Kennel Club Art Gallery and we hope that you enjoy it.

THOMAS EARL = Elizabeth

b
m
d 6 Jan 1834
bur 9 Jan 1834
Cheltenham 46 years

b
d 4 Feb 1838 57 years.
bur 10 Feb Westminster/Marylebone 53 years
(24 North St. Edgeware Rd. London – home of Thomas William)

Thomas Steven
bap 11-5-1813
bur 13-5-1813
Oxford

Edward William
bap 27-3-1814
bur 7-4-1814
Oxford

THOMAS WILLIAM

bap 12-4-1815 Oxford
bap 30-9-1821 Cheltenham
d 12-8-1890 Highgate
bur 14-8-1890 Highgate

Eliza = Robert Physick (sculptor)
b 12-6-1817
bap 30-10-1833 Cheltenham
m 14-3-1839 Holborn
d 27-1-1888

Edward
b 18-3-1819
bap 30-10-1833
?

Emily = William Henry Boutton
b 6-3-1821
bap 30-10-1833 Chelt
m 22-12-1838 Paddington (aged 17½)
d 26-3-1840 London
bur 6-4-1840

GEORGE = Alice Beaumont Rawlins

b 13-8-1827
bap 30-10-1833 Cheltenham
m 20-5-1862 All Souls, Marylebone
m 10-10-1871 = Frances Louise
d 29-11-1908 Epsom

Robert Physick (1841-1865) Painter
William Valentine (1843-1897) Sculptor Marble carver
Horace (1847-1851)
Thomas (1852-1904) Artist

Eleanor Emily
b 12-3-1840

Alice MAUD
b 23-3-1863 - 7-7-1943

Jack Earl OAM (1908-1994)

Francis George (1872-1954)
THOMAS PERCY (1874-1947)
Herbert John (1876-1878)
Edith Margaret (1877-1949)
Hilda Florence (1879-1962)
Sydney Beaumont (1881-1946)

Mavis Tomaszewski Earl (1936-1995)

The Art of the Earl Family



Image: George Earl, his wife Frances Louise and their family c. 1888 by kind permission of the Earl family
Back row (l-r) Frank, father of Jack Earl; Lilian Smythe, journalist, etcher and companion of Maud; Maud Earl
Middle row (l-r) George Earl; Sydney; Frances Louise
Bottom row (l-r) Percy; Edith Margaret, and Hilda

This exhibition features the works of six members of the Earl family including those from the Victorian era known for their work on dogs: brothers Thomas William and George and half siblings Maud and Thomas Percy. The works of George's grandson Jack Earl and great grand-daughter Maris Earl can also be seen.

The Earls were the first family of the dog in art during the 19th and early 20th Century. Considerably talented, they were synonymous with portraits of dogs during the sentimental age of the Victorian and Edwardian eras. The artistic gift they had ran strongly through the family for several generations and can be seen in descendants of the Earl family into the late 20th century.

The Earl Dynasty

By Catherine Owen

Until quite recently the life of the EARL family has been shrouded in mystery, and many of the biographies published have been built on stories handed down over many years. Along with this unique exhibition it is hoped to contribute a little authentic information and shed some light on the background of this hugely talented family.

To date no evidence has surfaced to substantiate the myth that the family came from a long line of Worcestershire and Gloucestershire sporting families, and in fact it appears they rose from far more humble beginnings. Thomas William (c1815-1890) was the first surviving child of Thomas & Elizabeth Earl. He was born in Oxfordshire where his father was recorded as a coal merchant, although shortly afterwards it was announced that he had taken over the Anchor Inn, Corn Market, Oxford. Three further children followed, Eliza (1817-1888) Edward (b1819) and Emily (1821-1840). By 1824 the family had removed to Cheltenham where Thomas was licensee of the Duke of Wellington Tavern in St James' Street.

After an interval of six years, on the 13th August 1827, George came along, at a time when his Father was experiencing financial problems resulting in his being declared bankrupt. Seeking new credit Thomas once more removed re-commencing business at the Angel Inn, Silver Street, Worcester. That too was short-lived as when he died in 1834 his trade was listed as a fruiterer.

Thomas William Earl (1815-1890)

Whether Thomas William had shown artistic talent has not been established, nor if his father's estate being thrown into Chancery was instrumental in his becoming an artist at a young age to earn a living. Nevertheless he was only 21 when he had moved the family to London, and was establishing himself as a popular animal painter of the Victorian era. He exhibited his first painting entitled '*The Rat Catcher*' at the Royal Society of British Artists in 1836. Thomas, or 'Tom' as he was known, lived and worked in several different studios in the London area and was highly proficient, painting sporting subjects, dogs and rabbits and is listed as exhibiting some 238 paintings between 1836-1885, at the Royal Society of British Artists, at the British Institute, the Royal Academy, and various other galleries. Two years after the family moved to London, in February 1838, his mother Elizabeth died and in December of the same year his sister Emily married William Henry Boulton an artificial flower dealer. Sadly, just 15 months later, Emily died following childbirth. In March 1839 his sister Eliza married Robert Physick a well-known sculptor. Their three sons Robert, William Valentine, and Thomas went on to become significant names in the art world as famous sculptors and artists.

Thomas William moved to 39 Highgate Road about 1871 and was still at this address when he died on 12th August 1890. He was buried in Highgate Cemetery. From his estate twenty two of his own works in oil and crayon, along with 13 pictures by Thomas Earl and his nephew, Robert Physick, plus his collection of other works, were auctioned by Christie's in February 1891.

George Earl (1827-1908)

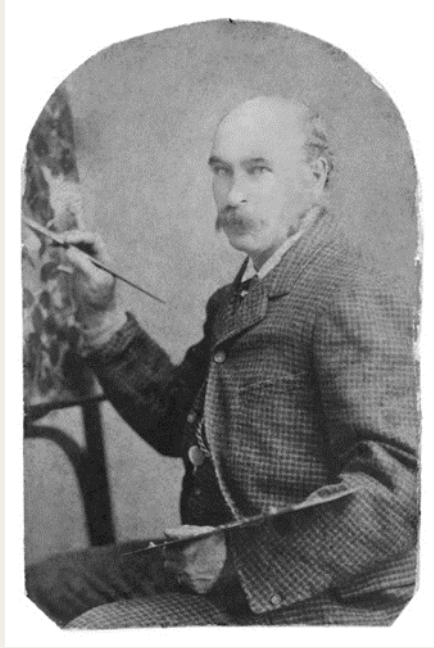


Image: George Earl at his easel c. 1860, by kind permission of the Earl family

The 1841 census indicates that Thomas and George lodged at Bayham Terrace, Camden Town, in the Physick household. This arrangement would have been an opportunity for them all to get well established before going their separate ways. George went on to have studios at various addresses including Tavistock Row and Newman Street in central London from 1856, also Pound Villa and The Lodge, Banstead, and finally Little Burgh, Burgh Heath, in Surrey.

Victorian reticence ensured that his desire for privacy was respected, and therefore little is known of his personal life, and professional career. Not even the year of his birth has been revealed in any reference works until now. One can only imagine that as George found himself an orphan by the age of 10 he would have endured an unsettled childhood, and any stories of this period handed down would probably not have been factual. George was a tall, robust and distinguished man with a walrus moustache that almost concealed his kindly mouth. However, a family source intimated that he grew to be a most forbidding and autocratic gentleman, warm and dedicated to his family, though also a disciplinarian who was not reluctant to use the birch.

George initially studied under the tuition of his brother Thomas and then later went to a well-known drawing school in Leicester Square. There he worked side by side with Fred Walker, Goodall, Du Maurier, and under Mr Luke Wells, at his chambers in the City, where he painted animals. In 1856 he began to exhibit at the British Institute showing a painting entitled '*The Favourite*', (subject unknown) which was priced at 10 guineas. A variety of subjects from portraits to '*A Devonshire Home*' continued to be exhibited at the Royal Academy and Royal Society of British Artists.

In May 1862 George married Alice Beaumont Rawlins at All Souls, Marylebone, and 10 months later, on 26th March 1863 their daughter Alice Maud arrived. For 6³/₄ years Maud was an only child, then on the 1st January 1870 her mother died and Aunt Frances Louise Rawlins became her foster mother. Less than two years later George married Louise, his sister-in-law which according to the Marriage Act of 1835 was actually illegal. Subsequently, although technically illegitimate, 4 boys and 2 girls became half siblings to Maud. Francis George (father of Jack) was the first born in June 1872, followed by Thomas Percy in 1874, Hubert John in 1876, Edith Margaret in 1877, Hilda Florence in 1879, and Sydney Beaumont in 1881

During this period George became involved in the sporting world, and this is reflected in his work. He owned Laverack (English) Setters and Pointers, and associated with all the important breeders. In 1868 his canine studies began to be displayed at the galleries. A painting of 'Cloudy', a celebrated Toy Beagle, and a head of a Maltese Terrier being exhibited at the Royal Academy, whilst a head of a Clumber Spaniel was on view at the Royal Society of British Artists. He sat on the organising committee of the Crystal Palace dog show held in June 1870 along with Sewallis E. Shirley and other eminent gentlemen of the time who went on to form the first committee of the Kennel Club. George was elected a member in June 1879, six years after The Kennel Club was founded.

Throughout art history dogs were depicted mainly in hunting scenes, as illustrating the social status of members of the aristocracy, as a lap dog, or sometimes as a personal friend. However, George blazed a trail by making an important contribution to the dog in art at a time when there was increasing interest in developing breeds and breeding pedigree dogs. His rise to artistic prominence paralleled the increasing popularity of dog shows and organised field trials. One of the most important projects for which he is remembered is a series of 40 head studies that he called '*Champion Dogs of England*'. These fine examples were on view at Ackerman's in London and various northern galleries during 1871/2. They were also photographed by Robert White Thrupp and published in a book at the same time. The eight pictures, five roundel or oval paintings in one frame came up for sale at Christie's in 1875 and sold for between 55 guineas and £73-10s-0d equating to around £22,000 to £29,000 today.

The Rev. Thomas Pearce, a pioneer of dog show reporting in the Field, who was more closely identified with the sporting public under the *name de plume* of "Idstone", wrote a book entitled '*The Dog*', published in 1872 and featuring twelve full page engravings, drawn by George on wood, from life, .

By this time he was becoming more ambitious taking on more elaborate and sometimes dramatic compositions in which figures, dogs and landscapes were combined. He also worked on a larger canvas. During the season of 1873/4 George spent several months in Carlisle, observing and studying the activities of men and hounds. After a day with the hunt he painted a scene he had witnessed in the river Liddle, below Penton, and made each huntsman and dog identifiable by painting their portraits in his studio. With 33 individuals, each named on a separate outline print as they appeared on the picture, and faithful representations of each dog, the painting of the Carlisle Otter Hunt entitled '*Striking The Foil*', was a major undertaking. By 1876 it had been purchased for a large sum by Mr Hermanus Koekkoek, a well-known artist in his own right, who displayed the painting in his gallery at 72 Piccadilly, London, where he charged a shilling (5p) to view the work.

The next major work undertaken by George was the now legendary pair of railway paintings '*Going North 1875: Kings Cross Station*' an exciting scene of a shooting party travelling north by train for the grouse shooting season, and '*Coming South: Perth: Station*' their homeward journey. No other Victorian painter represented in such detail the world of railway station interiors, their architecture, trains, the whole social spectrum of passengers, contemporary advertisements and station staff. The paintings are rich in human interest and social detail. Both paintings were exhibited at the Royal Academy, *Going North* in 1876 and *Coming South* a year later. This version of '*Going North*' dated 1876, was donated to the Wigan Town Hall and is held in their Heritage Collection. The only known interview given by George was published on 11 February 1888 in the Croydon Advertiser newspaper. The reporter 'S.D.' noted: On easels were two large pictures that Mr Earl has been, within the last two or three years, best known by, '*Going North*' and '*Coming South*' These are destined for publication and are now being prepared by making the costumes of the figures up to date, a most necessary particular if popular success is to be gained. The paragraph concludes:

“These are not the two identical pictures shown at the Royal Academy. One is a larger replica, with the dresses modernised to date; and the other is the original, but also repainted in many parts.”

We can only speculate as to why and how many times George replicated the two scenes. However, when he consigned later versions of these paintings dated 1893 and 1895, of these paintings to auction at Christie's on 8 April 1907, they failed to sell. The pair went back to auction on on 1 February 1908, when they were bought by 'Bill' William Walker Sampson (self-styled “Wholesale Fine Art Dealer”) famous for being the 'ringleader' of the London art cartel. Whether these are the same paintings now exhibited at the National Railway Museum, York, is something of a mystery, and, if indeed they were commissioned by Sir Andrew Barclay Walker, he would not have seen the pictures completed since he died in 1893.

'The *Polo Match at Hurlingham*' dated 1878 and exhibited at the Royal Academy two years later is reputed to be the earliest known painting of polo in England. It shows a match which took place in 1877 at Hurlingham, on the banks of the Thames at Fulham, between the Monmouthshire team who were victorious, and the Royal Horse Guards (The Blues). The focal point is a dramatic confrontation between the captain of Monmouthshire, Captain Francis ('Tip') Herbert (1845-1922), and one of the Blues' most experienced players, Captain John Brocklehurst (1852-1921). It was said that George had sittings from all players, and many spectators of the match. The size of this was 7 feet by 3½ feet, and the price for the picture and copyright £1200 (over £75,000 today, which would equate to a skilled tradesman's wages for 6000 days.) A proof copy of the painting was purchased by The Hurlingham Club where it still hangs to this day.

George was painting at a time when photographs were still not considered a legitimate medium which any 'respectable' artist would use as reference. Painting from life was still preferred. However, he must have used photographic references as well as working sketches, particularly when painting his monumental depiction of the mythical '*Field Trial*' meeting set at Bala, North Wales, for it contains people and dogs who were no longer alive at the time of painting. This magnificent picture is a composite history of a very interesting pastime, and is one of its most important pictures, in which are represented 85 well-known patrons of field trials and 33 winning dogs. From correspondence which has come to light, it is known that when George was first approached regarding this project in June 1878, his price for picture and copyright was a thousand pounds. He went on to say, "the subject is one that would suit me, being an old sportsman and fond of dogs." Furthermore he stated "I want to keep away from the conventional way of painting a number of portraits in one picture, they are always painted all staring out of the picture!" The painting was completed in 1882 and for a period of time was on view at the Kennel Club, in Pall Mall. The following year it was on show at the Albert Hall and later at the gallery of Mr Martin Colnaghi's in the Haymarket. Subsequently it was purchased by Mr Heywood Lonsdale.

In May 1880 The Times carried an advertisement stating that the auctioneers, Walton and Lee had received instructions from Mr George Earl (whose residence they have let is leaving the neighbourhood) to sell by auction, on the premises at The Lodge, Banstead, a large number of lots comprising furniture and the contents of the property. A collection of valuable oil paintings and water colour drawings by modern masters, about 65 dozen of choice wines of the best vintages, guns by various eminent makers, and a well-bred cow in full milk were also included in the sale. It is assumed the family moved back to the Newman Street Studio during George's absence.

Leaving his wife at home with their five young children, aged from 10 years down to 8 months, in June 1882 George joined the excursion aboard the yacht Pandora, owned by George William Assheton-Smith of the Vaynol Estate, North Wales, which was about to leave for a four month Arctic voyage. During the cruise George made many paintings and watercolour sketches, recording seascapes at various locations along the route which took them from the Menai Straits, up the west

coast of Scotland and across to the Orkney and Shetland Islands. From there they journeyed Norwegian sea, crossing the Arctic Circle to cruise the fiords and the wild broken coast of Norway to Hammerfest and beyond, to the Russian border before sailing to Bear Island and Spitsbergen.

'*Grouse driving on Bowes Moor*', Yorkshire, was the last painting George exhibited at the Royal Academy in 1883. Over a span of twenty seven years he had exhibited at the major galleries on 46 occasions, 19 at the Royal Academy, 18 at the Royal Society of British Artists and 9 at the British Institute.

The plague of rheumatism now prevented George from attending trials, and this may also have affected his ability to paint, explaining why, at this stage of his life, he steered his artistic talent in another direction. In June 1886 the following advertisement appeared in *The Morning Post*. 'ANIMAL and FIGURE PAINTING Taught by G EARL and Daughter. - A Desirable TENANT PUPIL could be TAKEN at the Furnished Studio, 76 Newman street, Oxford street-Apply, personally or by letter, to G Earl, Burgh House,'

As a member of the Kennel Club his address was listed in the Stud Book and in 1885 George was recorded at both Burgh House, Banstead, and the Newman Street studios. He then appears again as taking (or perhaps renewing) a ten year lease of Little Burgh House in 1889 together with its 8 acres of adjoining land at £50 per year. In 1891 George purchased the freehold of Little Burgh, and in 1897 obtained possession of a small piece of copy-hold land adjoining his own land and the common. This came to about one-eighth of an acre and would have been of little value.

In January 1892 his eldest son, Francis George, described as restless and impetuous, was allowed to indulge his passion for adventure whilst still in his teens. Aged 19 he married the family housemaid, and a year later, described as an electrical engineer, he left her to sail across the Atlantic, his destination being Indiana. Later he travelled to South Africa where he married his second wife, Kathleen, before settling in Australia.

George died at Burgh Heath on 29 November 1908 from a diabetic coma at the age of 81, although the death certificate gives his age as 84 years. His son Francis George Earl who had arrived home from Durban in August was with him at the time.

A short obituary in *The Field* reads:-

"Although it is just twenty-five years since a painting by George Earl was hung at the Academy, his name as an artist has not been forgotten, and the engravings of many of his pictures-notably "One of the Right Sort" which was one of the finest pictures in the Academy of 1869; "Gillie and Laverack Setters" (1871); and "Grouse Driving on Bowes Moor" (1883)- still have a ready sale. His famous field trial picture is in very few hands, but pointer and setter men consider it to be one of his masterpieces, and it is much sought after, for the portraits of both men and dogs are so good. Polo men also will remember the picture, "Match at Hurlingham between the Royal Horse Guards and Monmouthshire, July 7 1877," which was hung in the Academy of 1880; while a year later "Hard Pressed: Otter Hunting on the Liddle, Cumberland," attracted the notice of men and women interested in the work of otter hounds. For many years Mr Earl had lived in retirement at Burgh Heath, Epsom, and he died there on Sunday. His daughter, Miss Maud Earl, is at present in France executing commissions to paint pictures of French hounds and of the inmates of several of the most noted kennels in that country".

He was interred at Kensal Green cemetery, West London, with his young son Hubert John who had died aged two in 1878.

Probate was granted on 24 December 1908 in London to Frances Louise Earl, widow, and Charles Samuel Routh, solicitor. The effects were assessed at £8750.0s.2d, and re-sworn at £9724.5s.8d, the equivalent of £1,180,624.76p today, so George would seem to have ended his life in reasonable affluence.

Little Burgh was auctioned in June 1909 and another auction consisting of the remaining house and outside effects was held in March 1910.

Maud Earl (1863-1943)



Image: Maud Earl in her studio by kind permission of the Earl family

The London Years.

Alice Maud Earl was born in London, and during her formative years enjoyed a comfortable lifestyle passing her time equally between town and her father's country house at Banstead, where she explored the district on Squire, her grey pony accompanied by the family dogs.

The Victorian era was a male dominated world where women had great trouble being taken seriously, nevertheless Maud inherited the family trait and also become a talented artist. George, her first teacher, ensured she studied the anatomy of her subjects, drawing dog, horse and human skeletons to improve her skill before allowing her to paint. Following his tutelage Maud studied at the Royal Female School of Art where in 1882 she was awarded the Baroness Burdett Coutts' Scholarship and prize.

This early training stood Maud in good stead, for she was unsurpassed among her peers in the depiction of the canine anatomy and quickly gained a reputation as a Lady Landseer or Rosa Bonheur of the canine world. She rapidly developed a select clientele of very important dog fanciers both in the United Kingdom and overseas. Her output was so large and wide ranging that therefore it is only possible to cover a fraction of her work.

During the early years of her career Maud gave a number of interviews. However, she was a shrewd lady and often rather economic with the truth, so that plagiarism has led to the repetition of many fictitious stories. With feminine ambiguity she appears never to have revealed the true date of her birth, and frequently gave the impression she was George's only child!

Maud's first commission, a painting of *'Driven Grouse'* came from the personal friend of her father, George W. Duff Assheton-Smith, the Squire of Vaynol Park, owner of a slate quarry in Caernarvonshire.

The Royal Academy first accepted a painting by Maud in 1884. The subject represented stags peering through the mist, and was entitled '*Red Deer, Early Morning*'. The picture came up for auction after the death of Sir Arthur Bignold of Loch Rosque in 1915, and was purchased by Mr Russell-Cotes for 18 guineas. Subsequently he and his daughter Mrs Stebbing presented it to the Russell-Cotes Art Gallery & Museum, Bournemouth, where it is now on show. Despite its reputation, Maud was convinced it was a bad picture, and her only consolation was that it was sold and she would never see it again!

A further twelve of her paintings were hung at the Royal Academy, '*Old Benchers*' 1886 depicts Foxhounds on their benches, '*In the Drifts*' (1887) sheep lost in the mountain snow, '*A cry For Help*' (1895) a white Collie belonging to Mr Panmure Gordon which has just found a sheep in a snowdrift, '*The Dog of War*' [1896] a German Army dog finding wounded. '*Farthest North*' (1897) depicts one of the two dogs which survived Lieut. Peary's Arctic expedition, '*The Last of the Expedition*' (1898) shows Farthest North & Pole Ahoy, two of Lieut. Peary's pack of Esquimaux dogs, '*Dogs of Death*' (1900), dogs employed in the German army to locate the wounded, '*On Dian's Day*' (1906) hounds paying homage at Diana's forest shrine, '*The White Hounds*' [1907] white hounds baying in a forest. '*Over the Hills*' (1908) Col C J Cotes' Setter and '*St Hubert's Peter*' (1914) a Yellow Russian Retriever.

In addition to her paintings shown at the Royal Academy, Maud also exhibited among others at the Walker Gallery, Liverpool, Manchester Art Gallery, the Ryder Gallery, London, Bentlif Art Gallery, Maidstone, and also hosted open studio weekends. Both Maud and George were well represented at the Stock-Keeper Loan Collection held at the Crystal Palace in October 1895, and the success of this display may have been the catalyst to persuade Maud to hold her first solo exhibition.

Solo Exhibitions

'*Canine Celebrities of the Day*' held at the galleries of Messrs Henry Graves & Co., Pall Mall, in May 1897 did much to enhance Maud's already considerable reputation. Among the collection of forty eight pictures were Queen Victoria's white Collie '*Snowball*' against a landscape of Balmoral, The Prince of Wales's Siberian Sledge Dog '*Luska*', depicted against an Arctic background, and the Princess of Wales's Borzoi '*Alex*' and the Rough Basset Hounds '*Bonnet*' and '*Vivian*'. Further paintings featured sporting dogs, many of which were field trial winners portrayed in action, whilst others were described as life-like portraits of champions of their respective breeds set in their natural environment. Maud also illustrated her complete versatility by introducing some humorous aspects of dog life. Photographs of a number of paintings from this exhibition featured on the prize certificates for the Kennel Club shows of 1897 and 1898.

In October 1899 another collection of Maud's paintings, entitled '*Famous Dogs of Today*' was exhibited in the galleries of Messrs. Mawson, Swan & Morgan, in Newcastle-on-Tyne. Once again the majority of the dogs portrayed in the thirty seven canvases were of aristocratic lineage, painted in action and at work, and showing themselves in the excitement of their sport. To many of the visitors it came as a revelation that Maud had also included a representation of an owner in the life-size portrait of Mrs Jocelyn Otway, with her Sheepdog '*Bobs Bahadur*', and the black Pomeranian '*Chummie*'.

The exhibition '*British Hounds and Gundogs*' in May 1902 again held in London at the Graves Gallery is said to have owed its inception to William Arkwright, the authority on Pointers and founder of the International Gun Dog League, who was commended for his suggestion. The collection numbered in all thirty paintings, and with exception of two or three which were subject pieces, featured well known dogs. Each one was a careful study and Maud's practised hand and intensive training enabled her to successfully reproduce the salient characteristics of her various "sitters." In most cases the dogs were placed against a grey background, so that the effect has all the delicacy and freshness of water colour drawing. The Prince and Princess of Wales were amongst the many who visited the galleries to inspect the paintings.

Following this success, in November 1903, Maud arranged with William B. Paterson of Old Bond Street, another leading London gallery, to exhibit a further series of her paintings. This time she selected twenty five '*Terriers and Toys*,' including a portrait of '*Jack*' the late Irish Terrier of King Edward VII. Almost 500 visitors attended the private view, testament to Maud's reputation as a highly ranked canine artist. Once again William Arkwright wrote the introduction to the catalogue.

The last two exhibitions were accompanied by limited edition portfolios of prints of the paintings, published by the Berlin Photographic Company. The set of 24 plates in Artist's Proof state for '*British Hounds and Gun Dogs*' was advertised at 12 guineas (worth approximately £1,000) and the entire issue was quickly snapped up and could only be bought at a premium.

An interesting series of pictures dated 1906 and entitled '*The Sportsman's Year*,' showing the routine activities of the sportsman with his dogs throughout the year, was the topic of her next exhibition. Each month featured a different breed of dog presented in a realistic manner in the pursuit of their particular branch of sport. Frost & Reed in London hosted this exhibition in February 1907 before it traveled south to the Fine Art Gallery, Bournemouth, and Messrs Kent and Lacey's galleries in Hastings. The Berlin Photographic Company prepared two editions of copies in their well-known colour process, and the first set of this edition de-luxe was reserved, by command, for his Majesty the King. In 1909 '*The Sportsman's Year*' also appeared monthly in the Illustrated Sporting News.

In 1908 Maud gave up her studio at Bloomfield Place, (just off New Bond Street) which she had shared with Lillian Smythe ('Lady Betty' well-known journalist and engraver) for 17 years, and went to France to execute a number of commissions. The following April she held an exhibition at the George Petit Galleries, Paris, showing thirty four paintings under the title '*Dogs Known and Unknown*.' Special notice was given to '*Narcissus*,' a humorous portrait of a Toy Bulldog owned by Miss Negroponte, who was very seriously contemplating his reflection in the water.

Deviating from the subject of her previous shows, Maud devoted her next exhibition to our feathered friends. This collection of paintings entitled '*Game Birds and Wild Fowl*' held at Percy Beer's Fine Art Gallery, Southsea, ran from March to August 1911. A run of six months was another departure from her usual custom of just a couple of weeks.

At the galleries of the Fine Art Society, New Bond Street, in October 1911, Maud exhibited twenty pictures of notable dogs under the title of '*The Power of the Dog*.' The catalogue included well-known quotations for each painting. Admirers of these pictures welcomed the appearance of a splendid book containing plates of the paintings with further descriptive text supplied to each picture by Mr Arthur Croxton Smith, a prominent writer on dogs and judge at many of the leading shows. Some of these images were later reproduced in another book '*My Dog Friends*' published in 1913

The last solo exhibition of original oil paintings held by Maud in the United Kingdom was '*Whose Dog Art Thou?*' which was on view at Staples Fine Art Gallery, Reading in February 1914. Once again these paintings were reproduced and the exquisite photogravures formed a rare portfolio of the same name, this time with quotations from the Arabian poet Omar Khayyam.

Throughout all these exhibitions, reproductions of her paintings were published in the popular glossy magazines of the day such as *The Illustrated London News*, *The Illustrated Sporting and Dramatic News*, *The Sketch* and *The Graphic*, thus keeping her work in the spotlight. Many of these paintings were also reproduced as limited edition engravings ensuring that her art was brought to the attention of an even wider audience

Maud became famous during the Victorian era, a period when women were not expected to make a living at painting. Nevertheless, she developed a select and prominent clientele and was no stranger to commissions from the British aristocracy and other notabilities whose names read like a page from Debrett's.

Royal Patronage

From surviving correspondence it is known that in December 1896 Maud approached the Royal Household requesting permission to paint one of Queen Victoria's favourite dogs for inclusion in her Diamond Jubilee Exhibition. The request was rejected, but undeterred, Maud wrote again stating it would be a great honour if Her Majesty would give her gracious permission to paint one of the dogs in the kennels at Windsor. Approval was granted for her to paint one of the White Collies at the beginning of February during Her Majesty's absence. The painting depicts '*Snowball*' the Collie, facing right, set in a landscape of woods with Balmoral as a fitting background.

Following this success the Prince and Princess of Wales, who were both passionately fond of their dogs in the kennels at Sandringham, each selected one of their favourites. The Prince chose '*Luska*' an imported Siberian Sledge Dog (Husky), in a snowy landscape, while the Princess opted for '*Alex*,' her champion Borzoi, who posed in a graceful recumbent position. Another painting featured two Rough Basset Hounds, both standing at the edge of a wood, '*Bonnet*' owned by the Prince, and the Princess's '*Vivian*.' These four paintings were on display at the '*Canine Celebrities of the Day*' exhibition. Despite no further provenance the picture showing the Basset's is now in the collection of Brooksby Melton College, Melton Mowbray.

Maud also had the honour of painting other Court favourites, and could boast other royal sitters including '*Peter*,' the French Toy Bulldog, reputedly presented to the future King Edward VII by the Princesse de Montglyn of Argenteau, Belgium. Allegedly Peter had to be destroyed on the eve of the Coronation in 1902. The following year the King granted Maud permission to paint '*Jack*,' the Irish Terrier, another of his favourite companions for her exhibition '*Terrier and Toys*'. Sadly '*Jack*' also came to an untimely end; reputedly by choking to death on some food. By command of the King, the first of the 500 copies of the portfolio was reserved for his Majesty. Jack forms the frontispiece of the portfolio.

'*Caesar*,' a Wire Fox Terrier of which the King was very proud, was probably the most famous Royal pet. He was bred by Kathleen, Duchess of Newcastle, in her famous "Notts" kennels, and became the constant companion of King Edward VII. Maud painted him twice and on the first occasion it was reported that the work took place under the direct supervision of the King in a room at Buckingham Palace.

His Majesty expressed himself pleased with the work which was entitled "I Belong to the King," and authorised its exhibition at the autumn show at the Walker Gallery, Liverpool. It was also reproduced by the Berlin Photographic Company. The second painting, '*Silent Sorrow*,' showing Caesar mourning his master, was commissioned and reproduced in the London Illustrated News 21 May 1910. The painting which poignantly captured the dog's grief for his lost master, is now in the American Kennel Club Museum, New York.

The last royal dog which Maud painted was '*Happy*,' another Wire Fox Terrier owned by His Majesty George V. Once again this painting was commissioned by The London Illustrated News, as a plate in the Summer Supplement edition of the 3rd June 1911.

Around 1905 Maud turned her hand to three-dimensional art, and under the watchful eye of owner William Arkwright, executed a bronze model of the head of his field dog, 'Largo.' This trophy in the form of a stirrup cup was a rebuke to show pointers, and in 1907 the first recipient of the Arkwright Challenge Trophy for braces was Mr Benjamin J. Warwick. How many models were actually cast is unknown. However it has been established that in 1906 William Arkwright presented a replica trophy to the Swedish Pointer Club, and this is now housed in the Museum of the Swedish Kennel Club.

Charity Donations

Maud was a great self-promoter and regularly advertised herself by generously donating her work to good causes. In 1899 The Daily Mail established a War Fund for widows and orphans of the soldiers in South Africa, and taking inspiration from Kipling's poem, '*The Absent-Minded Beggar*,' Maud contributed a painting with the same title. This featured a 'mongrel' with closed eyes, sitting up against a wall begging, whilst the tin fastened round his neck has slipped out of position, so that all the contents lie on the pathway. It was reported the picture raised £50 for the charity, though Maud also had 250 engravings made by Robert W. Hester which were sold in two editions, Artist's Proofs at 3 guineas and India Prints at 1 guinea. The last known sighting of this painting was in 1911 when it sold at Christie's.

The following year Maud supported The Artists' War Fund Exhibition which again was in aid of the troops serving in the Boer War. This time her choice of painting '*On Scouting Duty*,' highlighted a White Collie in a moorland landscape in a similar stance but in reverse position to the portrait of "Snowball." At a much later date this painting reappeared as a Great Pyrenees, badly discoloured and in dire need of restoration. After working through three layers of canvas, the restorer discovered the original canvas with the notation that the piece was a White Collie belonging to Queen Victoria.

In 1914 '*Le Brave Belge*' was painted specifically for the benefit of the Belgian Relief Fund. In this work the artist depicts a Griffon in a typical attitude of defiance, over shadowed by the gigantic claw of the German eagle. Maud generously gave the picture and copyright to Mr A Baird-Carter (engraver) who published it, and offered coloured reproductions to the public at 1 guinea, post free. The next year Maud contributed a screen featuring French Bulldogs in a decorative landscape to the Red Cross Art Sale held at Christie's.

'A parable in colour' was how The Illustrated London News described '*The Allies*,' a painting which it had commissioned for the Summer Supplement in June 1915. As the title suggests the double page spread highlighted a fascinating group of canine representatives of the five nations, Japanese Spaniel, Belgian Griffon, Russian Borzoi, French Bulldog and British Bulldog.

The sixth of the Allies had not joined the great league at the time of painting, thus explaining the absence of the Italian Greyhound. A painting of the same subject, entitled '*Liberty and Fraternity*' was sold in aid of three French War Relief funds in 1917

For the American Red Cross Exhibition in 1919, held at the New York art gallery of M.Knoedler, Maud donated a painting of two Pekingese, 'Wingewroth Pi-Chi' and 'Kou Kou,' owned by Mrs Philip Hunloke, and a painting simply entitled '*Portrait of a Woman*,' Could this be the painting of the mystery lady now hanging in the American Kennel Club Museum of the Dog?

Advertisements

From around 1908 Maud produced a series of dog portrait illustration for James Buchanan's Black & White whisky advertisements, and together with the famous Scottie & West Highland Terriers she used a Landseer Newfoundland, a black & white Pointer and a Retriever carrying a white ptarmigan. To give more emphasis to the product these early illustrations displayed a title with a subtle double meaning centred on the word 'spirits'. Later dog portraits were used to provide a cryptic clue to the identification of particular regiments of the British Army; '*Yorkshire Light Infantry*' -Yorkshire Terriers, '*Highland Light Infantry*'- West Highland White Terriers, '*Dublin Fusiliers*' - Irish Terriers, '*The Guards*'-Bull Terriers, '*Welsh Fusiliers*'- Welsh Terriers, and the '*Black Watch*'- a Scottish Terrier. Other companies to use her work for promotional undertakings included Messrs Noble's Explosive cartridges and Talbot car Radiators, the latter depicting Mrs Lang's Bulldog 'Dick' standing over a radiator with the byline 'a blood stock dog to symbolise a blood stock car.'

Books

Maud's work was reproduced in a number of books which include, '*The Pointer and his Predecessors*,' published 1901 by her mentor William Arkwright, '*Dogs, by well-known Authorities*' edited by Harding Cox and published in parts 1906-1908. '*The Power of the Dog*,' features 20 full colour plates with text by Arthur Croxton Smith, published 1911; '*Whose Dog Art Thou?*' published 1913 and '*My Dog Friends*' 1913. '*Memories*' 1914, a sympathetic story by the novelist John Galsworthy who tells the life of 'Chris,' his own black Spaniel from puppy hood to the grave. Many other titles including important works of reference could be added to the list of published works in which Maud's pictures appear.

U.S.A.

The New York Years

There has been much speculation regarding Maud's relocation to America. It is conceivable that she and Emanuel Rousuck, dog fancier and proprietor of the Scott & Fowles Galleries, 590 Fifth Avenue, were already acquainted, and indeed it seems likely that it was he who invited Maud to New York to hold an exhibition and accept commissions. In any event she left Liverpool aboard the ship '*Lapland*' the day after the wedding of her half-brother Percy, and arrived in New York on 23rd October 1916, her destination the Ritz-Carlton Hotel, Madison Avenue. Maud rapidly set to work painting a number of the American canine aristocracy, some of whom she featured in Oriental style screens.

These together with other examples of her work, formed a most attractive and interesting exhibition entitled '*Canine Personalities*,' which ran for two weeks from the end of November 1916 at the Scott & Fowles Galleries. Among the portraits were Mrs Dorothy Payne Whitney's Sealyham Terrier '*Garlic*' watching a beetle, Miss Edna McClure's Pekingese '*Ching Owen*' and '*Miss Dum Dum*' with a grey parrot and cyprapediums, and the Pointer of Colonel H C Duvall of Islip, Long Island. The screens were notable for their fine decoration, silver and gold lacquer being used in several of the backgrounds.

Possibly Maud had intended this to be only a temporary venture. However, as her new style of work had been so well received, and had attracted wealthy and prominent New York families, she became besieged with requests for oriental decorations. Whilst Britain was a nation only just beginning to recover from the effects of the First World War it is plausible that Maud found her new lifestyle far more appealing, and thus made the decision to stay in America. In August 1920 she did return to England for six weeks, possibly her return was to settle her affairs in London before returning to New York to take up a studio on the top floor of the Scott and Fowles Building, 590 Fifth Avenue.

When the Atlantic City Ritz-Carlton Hotel, Iowa Avenue, opened in June 1921 considerable coverage was given to the room personally decorated by Maud. Panels with a silver background giving a beautiful reflective quality complemented vividly coloured objects such as vases, birds and pagodas. The models for much of the porcelain came from famous art collections. Following the New York stock market crash of 1929 and Second World War when many hotels were commandeered for military personnel countless works of art were unfortunately lost.

Many affluent members of society engaged Maud to decorate a complete room and she would work with the architect regarding the appropriate colour schemes and dimensions. To enable her to incorporate an accurate likeness of the various wild fowl bred on the upstate properties she would either spend time visiting the estate or have the birds prepared by a taxidermist, ensuring each was posed in just the right position for her painting. Samples of the sedge-weed that grew close to the water's edge would also be sent so specific colours could be matched.

A special exhibition of Maud's screens and panels opening in December 1927 was held at the galleries of Jacques Seligmann & Co. 3 East 51st Street, New York. Of the twenty two items listed in the catalogue the most expensive was a silver screen entitled '*The Maple Tree and Monkeys*,' (the figure of the Lohan Buddhist High Priest of T'ang Dynasty) priced at \$7500, whilst a gold screen, '*Black Duck on Snow*,' was \$6000. Together with a set of five panels '*Ring-necked Pheasant in flight and Oak Trees*,' priced at \$5000 and other highly decorative works were a few dog portraits lent by their owners.

In the 1930s, thanks to the salesmanship of Emanuel Rousuck, who sent out letters inviting people to have their dogs painted by a renowned English sporting artist, Maud, who was now almost seventy, did return to canine subjects. Among the dogs she painted were, *Ch Lucknow Creme de la Creme* a Cocker Spaniel in 1931, the German imported Great Dane, *Am/Int. Ch Cuno Von Moritzburg*, entitled '*Monarch of All He Surveys*,' Scottish Terrier *UK/Am Ch Heather Essential* entitled '*An Inquisitive Look*.' both dated [1932] and *Ch Nunsoe Duc de la Terrace of Blakeen*, a White Standard Poodle which won best in show at the Westminster Kennel Club [1935]. She painted many other famous champions and continued to enjoy much success. Sometimes she went to the zoo in Central Park to paint the animals there, including it is said, lions and tigers, and in 1937 was photographed in Los Angeles sketching '*Nissa*,' the leopard which appeared with Katharine Hepburn in the film '*Bringing Up Baby*.' It is not known what became of most of these other animal paintings.

Maud was described as a slim gentlewoman of determination who wore a monocle. She worked for and signed the 1899 Declaration in favour of Women's Suffrage, and although she did not return to England Maud never became a naturalised American citizen.

For over three years Maud had suffered with arthritis and since her hands were the most afflicted area she was no longer able to paint. Maud died on 7 July 1943 at the Volney Apartments, 23 East Seventy-fourth Street where she lived alone and was interred in Sleepy Hollow Cemetery, North Tarrytown, New York. The owner of the grave was Archibald Douglas whose wife Edith was executrix of Maud's estate.

Born into the rigid world of Victorian England, Maud successfully created a reputation as a highly accomplished artist, and as a painter of canine subjects she was unrivalled. Her career spanned sixty years and she left behind what many would believe to be an unsurpassed contribution to the world of canine art.

Thomas Percy Earl (1874-1947)



Image: Thomas Percy Earl c.1925 by kind permission of the Earl family

Thomas Percy Earl, the second son of George and his wife Frances Louise was born at 21 Newman Street, Marylebone, London on 11 March 1874. He was brought up in a household where art and a love of animals prevailed. From an early age, like his brother Frank (Francis George) and half-sister Maud, Percy was subjected to a rigorous artistic training, and was expected to sit for hours with his sketch pads.

When Percy set up in business, or why he turned his hand to painting horses has not been determined, however, from the period some of the horses in his paintings were active, it would suggest he made his mark in the racing world while a relatively young man. He was a fine and accomplished artist, whose horse portraiture is recognised as among the best of the period. Much of Percy's work was commissioned by equestrian families, consequently his work was not regularly exhibited in public galleries.

A few of the early horses Percy painted were, '*Persimmon*' who in his racing career ran nine times and won seven races. His victories include the Epsom Derby and St Leger (1896) and the Ascot Gold Cup (1897), he was bred and owned by the Prince of Wales. '*Flying Fox*', owned by the 1st Duke of Westminster, a champion thoroughbred racehorse who won the 1899 English Triple Crown. '*Ascetic Silver*' a dual winner of the Irish Grand National (1904) and the Grand National (1906) who whilst in the ownership of Prince Hatzfeld, was ridden by his favoured jump jockey, Hon. Aubrey Hastings. '*Wool Winder*' owned by Col Edward Baird the colt who in 1907 won the St Leger Stakes. Another painting featured '*Minoru*' who, in 1909 won two British Classic races, the 2000 guineas and the Derby. His win at Epsom Downs made his owner, King Edward VII the first reigning British monarch to win a Derby. During 1909/10 a number of these paintings were reproduced for publication in the Vanity Fair Supplements.

Percy married Kate Grace Madeleine Lucy Burke, known as 'Petite' (she was only 5' 2" high) at Kensington on 13 October 1916. Four days later the newly-weds followed Maud, and sailed from Liverpool, bound for New York. They initially stayed at the Wentworth Hotel, before moving to a studio apartment on W. 67th Street Percy set up a studio where he could get to work accepting commissions, thus quickly made his name in America.

Due to the serious illness and ultimate death of her sister, 'Petite' returned to England in April 1919. At the time she was pregnant, so Percy joined her in the summer and stayed on for the birth of their daughter, Elizabeth in October. A year later Percy sailed back to New York where, in the November he held a successful exhibition of 'Sporting Pictures' at the Ackermann Galleries. Percy arrived back in England shortly before the birth of his son, Thomas Desmond in March 1921.

The family removed homes several times eventually settling down at The Beeches, Seend, Wiltshire around 1924. At the same time Percy continued working for distinguished patrons in the racing world, he painted the famous '*Brown Jack*' for Sir Harold Wernher and '*Golden Miller*' five times winner of the Cheltenham Gold Cup for Hon Dorothy Paget, '*Hyperion*' the dual classic winner for Lord Derby and numerous other well-known owners. He had a long-term partnership with the trainer, Cecil Boyd-Rochfort, who trained the Queen's horses and others and Boyd Rochford procured a number of commissions for Percy from among his clients. Percy also painted scenes at the racecourse such as '*Epsom Downs*' the start for the Derby in 1925 and '*Beechers Brook*' at the 1929 Grand National. Polo ponies, and family groups with their horses such as the late Duchess of Marlborough with her two daughters and Lady Derby and her grand-daughters. He did not restrict his artwork to equestrian subjects as he painted other sporting themes and landscapes.

One of his major works was a picture of King George V in Windsor Great Park with his two grand-daughters, our present Queen Elizabeth II and Princess Margaret on their ponies, which was commissioned by the ladies of the Jockey Club as a present to Queen Mary on the occasion of the Silver Jubilee of the King and Queen in 1935. This picture now hangs in Windsor Castle.

Sadly 'Petite' died young, of cancer, in January 1929 which was a devastating blow for Percy who was left with two young children to bring up and support. As a consequence balancing childcare with work impeded the number of commissions he was able to undertake. Despite the substantial oeuvre, Percy did not have much in the way of savings. During the Second World War, there were very few commissions for portraits of racehorses, or even family pets, and he became uncomfortably indebted and impecunious.

Percy was a quiet and deeply sensitive man, but brilliant in many ways; he was a wonderful father with a tremendous sense of humour. After his children married, Elizabeth in 1946 and Desmond the following spring, Percy, who was suffering health issues lived alone. As a wedding present Percy did manage to finish a painting of 'Michael', his new daughter-in-law's dog. Unfortunately this was to be his final painting as Percy was found on 17 November 1947 at the bottom of the stairs having suffered a fatal heart attack, aged 74.

Catherine Owen.

Jack Earl OAM* (1908-1994)

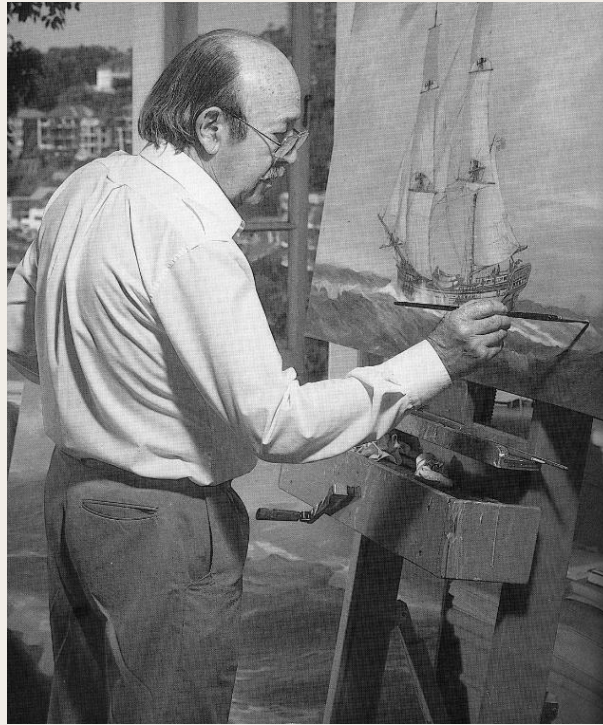


Image: Jack Earl at his easel © Bruce Stannard

Jack Earl was the grandson of George and one of the 20th Century's most distinguished marine artists. He was born in Durban, South Africa and educated in a nomadic fashion as his father Frank Earl, son of George, moved around from the idylls of island life on Thursday Island in the remote Torres Strait, to Queensland cattle country and then in Fairlight, in Sydney's Northern Beaches Areas.

Initially home schooled and trained in art by his father, Frank, Jack later studied at the Julian Ashton School of Art in Sydney. He was a successful commercial artist in Sydney from the 1920s to the mid-1950s, when he made the transition to full time artist, painting portraits of yachts and historical maritime events on commission.

In 1947 he sailed his yacht *Kathleen Gillett* around the world, becoming only the second Australian to circumnavigate the globe. The same yacht was later restored and is now held in the collection of the Australian National Maritime Museum in Sydney.

Jack Earl's work is represented internationally in the collections of the many yacht clubs. Founder of the Sydney to Hobart Yacht Race and a Founding Member of the Cruising Yacht Club of Australia in 1944, he was a life member of the club at the time of his death and in 2019 was inducted into their Hall of Fame. In 1994 Jack was awarded the Order of Australia Medal for his services to sailing and art.

*Order of Australia Medal for services to sailing and art

Maris Earl Tomaszewski (1936-1995)



Image: Maris Earl Tomaszewski accepting Jack Earl's Order of Australia Medal in 1994
© Ben Hawke

Maris Earl was Jack Earl's daughter. She was educated at Mosman Primary School and Loretto Convent, Kirribilli before studying art at East Sydney Technical College, majoring in painting.

In the 1960's Maris was Head of Design at Festival Records, designing covers for world-wide hits such as Johnny O'Keefe's "Shout". Many of these original cover designs are now in collection of the Powerhouse Museum in Sydney.

Despite a busy family life Maris still managed to find the time for her passion, art, and held approximately 15 solo exhibitions beginning in 1956 until her untimely death in 1995. A sculptor as well as a painter, Maris was famously asked why she stopped sculpting in clay in the late 1980's, Maris replied "that it was too easy".

Maris was Winner of the inaugural Willoughby Art Prize in 1984 and runner up in the Warringah Art Prize, her work is represented in many private and public collections around the world including Mosman Council; Willoughby Council, Warringah Council, Sydney Amateur Sailing Club and the collections of Nini Zucker, Transfield, Franco Bellgiorno-Netti, Gay and Brin Newton-John, Bruce MacKenzie, James Davern, Adam Blaiklock, Director of POD Gallery, Brian Connelly, Trish Lake, Director of the Pandanas Gallery and many others.

The text for Jack Earl and Maris Earl's biographies was kindly supplied by Ms L Tomaszewski, great-great granddaughter of George Earl.

Exhibition Items



Dandie Dinmont Terriers in a snowy landscape by Thomas William Earl c. 1850 © Private Collection

1. Dandie Dinmont Terriers in a snowy landscape, oil on board by Thomas William Earl

This painting by the elder brother of George Earl is an important addition to the exhibition as it is thought that Thomas taught George his artistic skills. This painting may also demonstrate the beginning of the family's fondness for canine subjects.

2. In the right hand drawer

- a. Reproduction of a carte de visite of George Earl c. 1865
Reproduced by kind permission of the National Portrait Gallery.
- b. The Dog, by Idstone, with twelve full page engravings by George Earl
Fourth Edition, Cassell, Petter and Galpin, London, Paris and New York
First published in 1872

Idstone was the pen name of The Reverend Thomas Pearce (1820-1885), an author and Field Trial Judge. His pseudonym is thought to originate from an area associated with Pearce family properties. An early writer for *The Field*, this book is one of his most famous works and contains a survey of the best dogs, breeders and exhibitors of his day accompanied with illustrations by George Earl. Illustration can be an important part of an artist's career as it broadens the financial and cultural currency of original works of art, which can only be sold once. Here George Earl's work is included in one of the most important books on dogs of the era.

3. Reproductions of drawings of English Setters from the sketch book of George Earl
Pencil on paper c. 1860
Reproduced by kind permission of the Earl family

These two sketches of English Setters may have been preparatory work by George for The Field Trial Meeting at Bala, North Wales, With Portraits of Judges, Owners, Breakers and Winning Dogs. A reproduction of this important painting is hanging at number 9 in the exhibition.

4. Roll, a Laverack English Setter, oil on canvas by George Earl c. 1870



Roll, a Laverack English Setter, oil on canvas by George Earl c. 1870 © Private Collection

The Laverack Kennel of English Setters was owned by Sir Edward Laverack (1800 – 1877). An important early breeder of the English Setter his dogs were famous for their achievements both in shows and field trials.

Roll was born in 1867. by Fred II ex Dip. Owned by Samuel Lang of Park Villa, Whiteladies Road, Clifton, Bristol, Roll was a Laverack Setter (black & white Ticked) and his Kennel Club stud book number was KCSB 1427. He was bred by Mr George Jones. Roll appears in the book entitled Champion Dogs of England by George Earl at number 13.

5. In the drawer
Reproductions of drawings of dogs from the sketch book of George Earl
Pencil on paper c. 1860
Reproduced by kind permission of the Earl family

It is wonderful to be able to include a number of pencil sketches by George Earl in the exhibition. These preparatory works still demonstrate a freshness and immediacy in their gestural marks direct from the artists own hand.

6. Hamlet, A Lemon and White Pointer, oil on board by George Earl c.1861

Hamlet, born in 1861, belonged to Mr J A Whitehouse. A celebrated Field Trial and Show Champion of the day, Hamlet is also represented in the left hand panel of the folding screen at number 39 in the exhibition.

7. Crib, A Dalmatian belonging to R T L Price Esquire, oil on canvas by George Earl c. 1874



Crib, a Dalmatian, oil on canvas by George Earl c. 1874 Image © Sworders Ltd

Crib was owned by Richard Lloyd Price Esquire, he was a Dalmatian born around 1866. His sire was Carl, his dam was Old Gipsy and he was bred by Mr Roland Hale.

Crib is mentioned in the Kennel Club Stud Book of 1874 and his stud book number was KCSB 2558. He had a very successful show career with the following awards noted: Birmingham 1st Prize 1866; 1st Prize 1867; 1st Prize 1870; 1st Prize 1871; 1st Prize 1873; Crystal Palace 1st Prize 1870; 1871; 1st Prize 1872; Nottingham 3rd Prize 1872; Islington Dairy Farm 2nd Prize 1869; Manchester Belle Vue 3rd Prize 1867; 3rd Prize 1868; 1st Prize 1873.

Interestingly his owners address is shown as Bala, the location of one of George Earl's most famous paintings, The Field Trial, a reproduction of which can be seen at number 9 in the exhibition.

8. In the drawer

An original letter written by George Earl to his wife before his journey on the Arctic sailing yacht Pandora, June 1882

In 1882 George Earl travelled on the sailing yacht Pandora from the Menai Strait via the coast of Norway and on to Arctic regions on an exploring expedition. On display here is his original letter, written in Bangor to his wife Frances Louise. Also on display are the original envelopes, one featuring the Pandora's emblem and the other addressed to Mrs Earl at their London home on Newman Street. George signs off his letter by writing 'love to the chicks'.

9. The Field Trial, an engraving from the original painting by George Earl, c. 1882

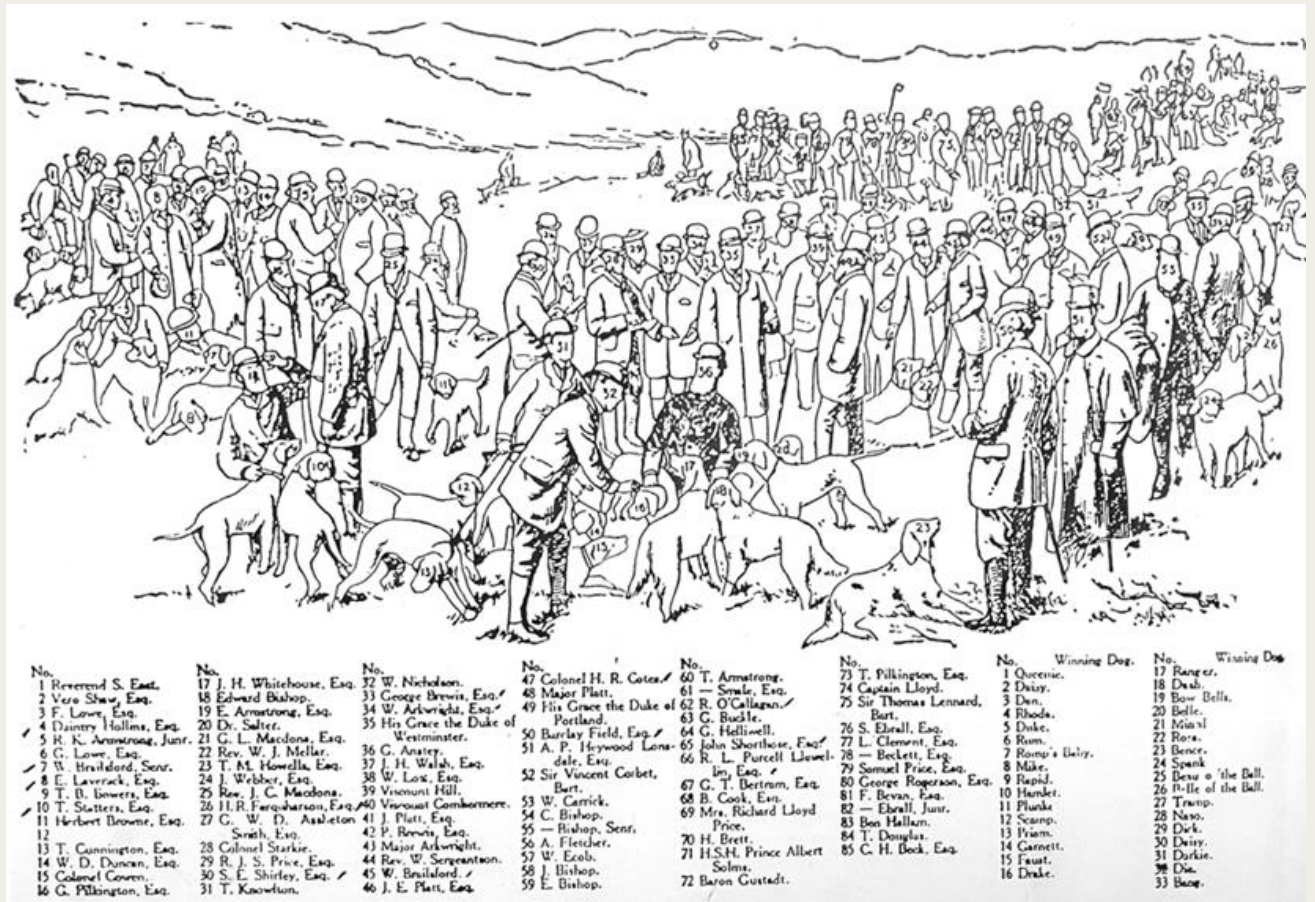


The Field Trial, an engraving from the original painting by George Earl, c. 1882 ©The Kennel Club

The Field Trial is one of the most significant Gundog pictures ever painted and depicts a mythical Field Trial in Bala, North Wales. It is a composite painting which brings together prominent dogs and their owners from the period 1865 to 1882. George Earl painted true likenesses of each man and dog. It is known that the men had sittings in his studio and the artist shot over some of the dogs. 85 well-known patrons of field trials and 33 winning dogs are represented.

From correspondence which has come to light, it is known that George was first approached regarding this project in June 1878. The finished painting was displayed for a time at the Kennel Club in 1882.

10. In the drawer
The Field Trial Key



Key to The Field Trial by George Earl c.1882© The Kennel Club

On display here is the key to the Field Trial painting, which names each man and dog in the original painting. The list of people and dogs reads as a Who's Who of the sporting dog world of the time. Note in particular the name of the Founder of The Kennel Club, Mr S E Shirley at number 30, Mr William Arkwright at number 34 and three members of the Armstrong family; R K Armstrong Junior at number 5, Mr Edward Armstrong at number 19 and T Armstrong at number 60.

11. In the drawer

A letter written by George Earl to Mr Edward Armstrong, dated June 1st 1878
Reproduced with kind permission of the Armstrong family

In recent months it has come to light that correspondence of hand written letters between the gamekeeper Edward Armstrong and George and Maud have been preserved in the Armstrong family archives. The letter reproduced here is written by George on the suggestion of painting The Field Trial. In it he mentions that 'my price would be one thousand pounds with picture and copyright'. He also mentions that 'I should not object to any number of figures and dogs'.

This letter along with others reproduced within the exhibition give a fascinating insight into the works of George Earl and how he corresponded with a good friend and patron.

12. Turk, a Champion Mastiff property of F Robinson Esquire, oil on canvas by George Earl
13. Portrait of a Japanese Chin, oil on canvas by George Earl, C.1860



Portrait of a Japanese Chin, oil on canvas by George Earl, C.1860. Copyright Private Collection

This charming painting of a black and white Japanese Chin by George Earl is clearly from the Champion Dogs of England series produced by the artist in the 1860's onwards. Sadly the name of the dog and its owner are missing but it remains a warm portrayal of a 19th Century Japanese Chin by this important artist.

14. In the drawer

- a. A letter written by George Earl to Mr Edward Armstrong
Reproduced with kind permission of the Armstrong family

This letter was written to Mr Armstrong concerning 'the brace of dogs' used for the Field Trial painting. It was written by George from his studio at 76 Newman Street in London.

- b. A letter written by Maud Earl to Mr Edward Armstrong, 14th February 1943
Reproduced with kind permission of the Armstrong family

This letter was written by Maud Earl at a much later date of 14th February 1943. It is she mentions the key to the Field Trial painting and suggests that 'The Kennel Club in London might have a key'. She also comments on her 'crippled' hands due to the arthritis she suffered from later in life and says 'crippled hands cannot produce any more Maud Earls so prices are up', she passed away later the same year.

15. Di and Darkie, English Setters, oil on board by George Earl c. 1870

These English Setters are painted in the same format that George Earl was so well known for when he worked on his Champion Dogs of England series. Both Di and Darkie also feature in the famous painting The Field Trial.



Di and Darkie, oil on canvas by George Earl c. 1870 © Private Collection

16. Cato a Newfoundland, oil on canvas by George Earl

Cato was a black Newfoundland with a white spot on his chest. He was born in 1865, his sire was Heenan I and his dam was Nellie (late Bella) and he was bred and owned by Rev Samuel Atkinson (1831-1916) who was then Vicar of Eighton Banks, Co Durham. Cato's stud book number was 2480 and he passed away on the 15 Jan 1874.

17. In the drawer
Reproductions of drawings of dogs from the sketch book of George Earl
Pencil and watercolour on paper c. 1860
Reproduced by kind permission of the Earl family

In the freestanding cabinet:

18. A Study of Caesar, oil on board thought to be by George Earl c. 1903

Caesar of Notts, more commonly known simply as Caesar was Edward VII's Fox Terrier. He was bred by Kathleen, Duchess of Newcastle, coming from her famous 'Of Notts' Kennel. He was given to the King by Lord Dudley. He was a constant companion to the King and most well-known for following the King's funeral procession after his death in 1910.

Caesar's sadness after the death of his master was depicted in many journals of the time and this display shows how well thought of this little Fox Terrier was. George's portrait of Caesar was completed while the King was alive, but Maud famously completed a portrait in 1910 of Caesar entitled Silent Sorrow, a copy of which can also be seen at number 31 in the exhibition.



A Study of Caesar, oil on canvas thought to be by George Earl, c. 1903 image © Cheffins Fine Art Ltd

19. A photographic postcard of King Edward VII and Caesar c.1900
20. Silver tag inscribed with ' "Caesar" I belong to The King'
21. Gilded bronze model of Caesar
Property of the Kennel Club Arts Foundation
22. James Buchanan Scotch Whisky Distillers advertisement featuring a photograph of Caesar
23. 'Where's Master?' By Caesar, The King's Dog, Published by Musson, 1910

This is a story about Caesar mourning the death of his master The King, narrated by Caesar himself.

24. Photographic print of King Edward VII's funeral procession, 1910

This image forms part of an illustration that was produced for the King's funeral for the Graphic. It was printed as a supplement on May 24th 1910 and shows a panoramic view of the funeral procession. In this detail of the image Caesar can be seen following the King's coffin and mourners

25. A reproduction photograph of George Earl, c. 1895
Reproduced with kind permission from the Earl family.

26. Going North 1875: Kings Cross Station, a photographic reproduction of the original oil painting by George Earl, 1876
Reproduced with kind permission from Wigan Council

This work along is one of two railway paintings completed by George Earl that shows remarkably detailed scene at Kings Cross Station. This painting provides a wonderful insight into the sporting world of the Victorian era, showing many wealthy ladies gentlemen and their Gundogs at the station preparing for the sporting season ahead. The travellers' belongings can be clearly seen in this work showing many sporting accessories and equipment. George Earl completed two versions of Going North, one in 1875 and one in 1893. This is the earlier version of the original which is owned by Wigan Council and displayed at Wigan Town Hall.

27. Coming South: Perth Station, a photographic reproduction of the original oil painting by George Earl c. 1877
Reproduced with kind permission from the Science Museum Group

This scene accompanies George's earlier painting entitled Going North and shows the end of the sporting season. Passengers preparing for their homeward journey and dogs are gathered at Perth station in Scotland ready to return to London. Many examples of sporting and hunting equipment and paraphernalia can be seen along with examples of every day Victorian life.

The original painting belongs to the Science Museum Group and is displayed at the National Railway Museum in York.

28. A letter written by George Earl to Mr Edward Armstrong concerning Going North and Coming South c.1876
Reproduced with kind permission of the Armstrong family.

This letter, of which there is a page missing, was written to Edward Armstrong by George Earl inviting him to view his paintings Going North and Coming South. George notes that both of these paintings are available for viewing at this studio in Newman Street and writes 'if you will drop me a line I will care to be in'

The letter is undated but it was probably written circa 1876-77 as both paintings were completed at this time and exhibited at the Royal Academy.

29. Waiting Her Turn, signed lithograph from an original painting by Maud Earl, 1912



Waiting her Turn by Maud Earl © The Kennel Club

This lithograph is taken from the original oil painting by Maud Earl of FT Ch Peter of Faskally and Dungavel Jet both Labrador Retrievers belonging to Mr A E Butters. Bred by Mr Watson, Peter of Faskally was born on 2nd February 1908 by Waterdale Gamester out of Birkhill Juliete. Mr Butters lived on the Faskally Estate near Pitlochry in Scotland, this being the seat of the Butters family home from 1778 until the First World War. Mr A E Butters lived there with his wife and was a well-known Gundog trainer. In 1910 Peter famously became the first Retriever to win two Stakes in one season. Between 1910 and 1912 the Butters recorded all of Peter's Field Trial results in a scrapbook that still exists today and remains in a private collection with the original painting. Peter sired many Champion dogs during his time and is behind all Chocolate Labradors of the present day.

His mate Dungavel Jet was bred by the Duchess of Hamilton and was born on 4th April 1907. She was bought by the Butters family in 1911 and like Peter has many successes at Field Trials in 1910 and 1911.

30. A Court Promenade, photogravure from the Terriers and Toys portfolio by Maud Earl, 1903

Maud Earl produced two limited edition portfolios containing of prints of her paintings, published by the Berlin Photographic Company. The Terriers and Toys portfolio was published in 1903 and contains 24 photogravures of a series of paintings Maud exhibited at the William B Paterson Gallery in November of 1903. This photogravure is entitled A Court Promenade and shows the tricolour and Blenheim Toy Spaniels Philotis and Queen of May. They were owned by the Hon Ethel Lopes and Miss Spofforth.

31. Silent Sorrow, an oleographic reproduction of an original oil painting by Maud Earl, 1910
Exhibited with kind permission from the American Kennel Club

Maud Earl painted this poignant portrait of King Edward VII's Fox Terrier Caesar soon after the King died in 1910. Caesar became one of the most famous royal dogs, taking part in the King's funeral procession. He captured the hearts of the nation on mourning the death of his master.

32. Ginger Pop, a Pomeranian, oil on canvas by Maud Earl, 1904

Ginger Pop was one of Mrs Hall-Walker's Pomeranians exceeding 8lbs. His mother was an unregistered bitch named Spitz and his father was Prince Ginger, whose pedigree is unknown.

33. Ancient and Modern, photogravure from the Terriers and Toys portfolio by Maud Earl, 1903



Ancient and Modern, photogravure from the Terriers and Toys portfolio by Maud Earl, 1903 © Private Collection

This photogravure also appears in Maud Earl's Terriers and Toys portfolio and is of the Pekingese Goodwood Lo and Gia Gia who were owned by Mrs Douglas-Murray and Mrs Lilburn-MacEwen.

34. A King's Constant Companion, an article from the Illustrated London News, April 25 1914

This article was published in 1914 to commemorate the portrait entitled Silent Sorrow that Maud Earl painted of King Edward VII's Fox Terrier Caesar. It notes that the painting was produced specially for the Illustrated London News.

35. Ch. Shandon II and Ch. Geraldine II, Irish Setters, oil on canvas by Maud Earl c. 1897

This painting of two Irish Setters was exhibited at the artist's first solo exhibition, held at Messrs. Graves Galleries, Pall Mall London in 1897 and it is a fine example of her earlier more finished work. A reviewer of the exhibition described the Setters as 'A subject picture, admirable not only as portraits, but for the life and animation which the painter has endued them'. Ch. Shandon II and Ch. Geraldine II were owned and bred by the Rev. O'Callaghan who had one of the most successful kennels in the breed.

36. Le Brave Belge, oil on canvas by Maud Earl, c.1914



Le Brave Belge, oil on canvas by Maud Earl c.1914. © Private Collection

As part of the fundraising campaign for the Belgian Relief Fund in 1914 Maud Earl painted this picture of a Belgian breed of dog, the Griffon Bruxellois. Maud generously gave the picture and copyright to Mr A Baird-Carter (engraver) who published it and offered coloured reproductions to the public at 1 guinea, post free.

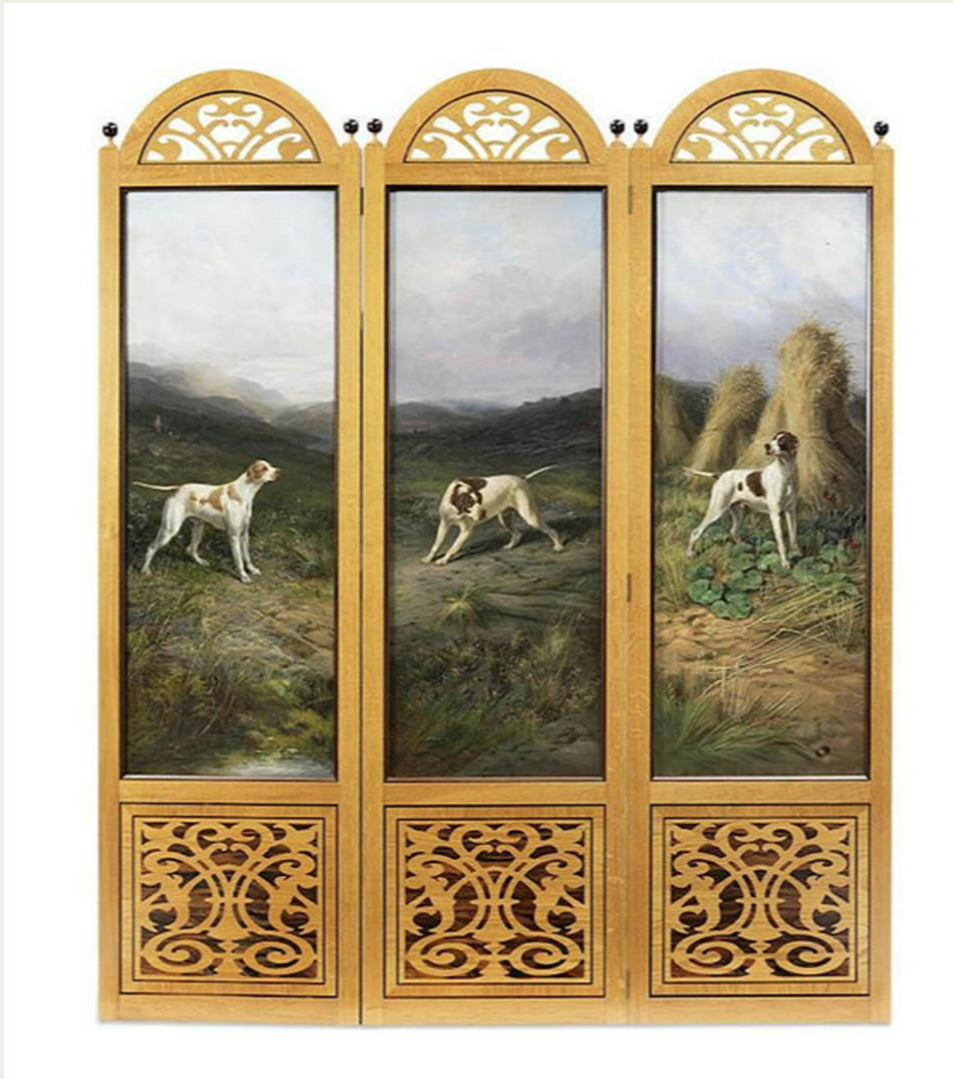
36. a On the table
Folder containing a presentation on the life and work of Thomas Percy Earl by Christine Earl, granddaughter of Thomas Percy Earl and great-granddaughter of George Earl.
36. b Reproductions of original photographs of Ch Hamlet and Ch Drake by Frederick Hollyer, annotated in pencil by George Earl c.1870 reproduced with kind permission of the Earl Family
37. Professional Beauties, oil on canvas by Maud Earl. 1903

This is an original painting of one of the images that appeared in the Terriers and Toys portfolio. It shows the Pomeranians Gateacre Dainty Bell, Gateacre Lupino and Gateacre Philander. They were owned by Mrs Hall-Walker also known as Lady Wavertree.

38. The Pillow is the Best Counsellor, photogravure from the Terriers and Toys portfolio by Maud Earl, 1903

The Toy Spaniels illustrated here are Little Tom Noddy and Ch Burmah's Best owned by Mrs Graves and Mrs Woodgate

39. Ch Hamlet, Ch Bang & Ch Drake, an ash screen containing three oils on canvas by George Earl
Property of the Kennel Club Arts Foundation



The Champion Pointers Hamlet, Bang and Drake by George Earl © The Kennel Club Arts Foundation

This beautiful three fold screen is modern and is from the David Linley workshop. It is made of ash and contains three paintings by George Earl. The three Pointers depicted here are well known Champions and in the case of the portraits of Ch Hamlet and Ch Drake were at one point part of William Arkwright's own art collection.

Ch Hamlet
Signed and dated 1868

A plate of this painting appears in William Arkwright's 'The Pointer and his Predecessor' along with the following information written by Arkwright:
'This is a portrait of Champion Hamlet, a renowned Pointer that was bred and owned by Mr J H Whitehouse, with whom the artist had the advantage of shooting over him several times. He is proved to have been a highly-bred Pointer by his work, by his appearance, and by his success at the stud.'

Ch Bang

Signed and dated 1876

Ch Bang was bred and owned by Sam Price. His Sire was Coham's Bang, who was Ch Hamlet's son, and his Dam was Vesta, who was by Brockton's Bounce. Ch Bang was whelped in Bow, Devon, a county renowned for its fine Pointers. Bang weighed 68 lbs and was considered to be one of the most handsome dogs in the country. He gained his title at Crystal Palace and was only beaten in the ring once. In the field he had no equal. As a stud dog he was sire to some noteworthy Pointers including Croxteth, who was exported to America in 1879 and became one of the earliest American Field Trial Pointers. It is interesting that the portrait of Bang does not feature in Arkwright's book and this could be because Arkwright believed that he had some Foxhound blood in him. This was something that was unsubstantiated and a claim which was met with much opposition.

Ch Drake

Signed and dated 1875

A plate of this painting along with the following thoughts on George Earl's work also appears in Arkwright's 'The Pointer and his Predecessors'.

'This is a portrait of Champion Drake. He was bred and owned by Sir R Garth QC and was one of the most sensational winners of Trials that has ever lived. Drake's legs and feet are here made too wooden; but his head, despite an injury to the picture spoiling one ear, is nice, though both skull and stop are rather lacking. I fancy that the artist must have tried to idealise the dog; as I am told that he possessed an ample head, but that it was not famous for beauty.'

40. Ch. Worsley Bess, oil on canvas by Maud Earl, c. 1898

Henry Reginald Cooke's kennel housed what one writer described as 'the highest examples of what a modern (1907) Flat Coated Retriever can be'. He acquired the best specimens of the breed from all available sources and stands alongside S E Shirley, founder of the Kennel Club, for the contribution he made to the breed. For over half a century his Riverside kennel dominated the breed. During this time his dogs won 340 Challenge Certificates and he made up two Dual Champions as well as 32 other Champions. Ch. Worsley Bess was homebred, being whelped in 1894. Sir Humphrey de Trafford owned her sire, Barton Zulu.

41. Champion Dogs of England, oil on canvas by George Earl. c. 1860

The five dogs shown in this painting are: the Yorkshire Terrier Huddersfield Ben owned by Mrs Foster, the Blenheim Spaniel Charlie owned by J Dawes, the King Charles Spaniel Hylas owned by Mr Garwood, the Italian Greyhound Molly owned by Mr McDonald and the Pomeranian Tiger owned by Mr Cooper. All of these portraits are painted on to one canvas. Earl completed eight of these composite paintings during the 1870s each containing five portraits, making 40 in total. The series was entitled Champion Dogs of England. A book containing black and white plates of all 40 paintings under the same title was also published. This particular painting is thought to be the only one in the series still intact as the canvasses of the others were cut up so that the individual portraits could be sold separately.

42. Ch. Wimpole Peter, oil on canvas by Maud Earl, 1901

The painting of Ch. Wimpole Peter is one of six Flat Coated Retriever paintings Henry Reginald Cooke commissioned from Maud Earl. Peter was bred by F Keen by Black Drake, a dog bred and owned by Harding Cox, and was also a grandson of Ch. Darenth, considered 'the patriarch of all present day Flat Coats'. Peter's great-granddaughter, Culham Lassie, a golden Flat Coated Retriever, was the grand-dam of the Golden Retriever, Dual Ch. Balcombe Boy. Bred by Viscount Harcourt Balcombe Boy was an influential sire and is probably behind all today's Golden Retriever titleholders.

43. Lady Wavertree's Pomeranians, oil on canvas by Maud Earl, 1904

This painting was commissioned by Lady Wavertree, formerly Mrs W H Walker, the owner of the three champion Pomeranians. The Pomeranians illustrated are Ch. Dainty Boy, Ch. Gateacre Bilbury Belle and Ch. Gateacre Dainty Belle. Ch. Dainty Boy, whose origin is unknown, was entered in the Kennel Club Stud Book in 1897 and has the Stud Book number 520A. Ch. Gateacre Bilbury Belle, who was bred by Mrs Judge was born on 2nd May 1897. Ch. Dainty Belle, who was their daughter, was entered in the Stud Book in 1902 and was born on 27th August 1899. Lady Wavertree was known as an admirer of Pomeranians, in particular those that were sable in colour.

The apple, which also features in this painting is thought to have been added to show the Pomeranians' sizes but could also be there to note the name of the breed; the French word for apple is 'pomme'.

44. England Expects, oil on canvas by Maud Earl c.1903

This painting shows the Toy Bulldogs Peter Amos and Ch. Ninon de L'Enclos who were both owned by Lady Pilkington.

The Toy Bulldog breed was awarded CCs from 1886 until 1914. They were exported to France at the beginning of the 20th Century and were bred with bull baiting dogs, which then produced the French Bulldog breed we know today.

45. A Pomeranian, oil on canvas by Maud Earl, 1912

The identity of this dog is not known but it is thought that this Pomeranian belonged to Lady Wavertree. The painting is typical of Maud Earl's work during the early years of the 20th century. The dog is well observed, loosely painted, almost impressionistic, with just a hint of background.

46. Lonely II and Ch. Reader, oil on canvas by Maud Earl, 1895

This is the earliest example of Maud Earl's work owned by the Kennel Club and on comparing it with later works the viewer can see how much she developed and changed as an artist during her career.

The Beagles, Lonely II and Ch. Reader were littermates bred and owned by Emil B Joachim who bequeathed the picture to the Kennel Club. They went back to hounds owned by George Krehl, who contributed greatly to the establishment of many breeds in this country. Reader was the most successful Beagle during the 1890s.

47. In the bijouiserie

- a. Country Life front cover, May 1924
Decorated with an example of Maud Earl's later work while she was living in America.
- b. An original postcard of 'Miss Maud Earl the famous dog painter'. Here Maud is shown in her studio.
- c. Scottish Terrier with Hedgehog, pencil and gouache by Maud Earl, 1904
Inscribed – 'Like Hedgehogs, which lie tumbling in my barefoot Way'.



Scottish Terrier with Hedgehog, pencil and gouache by Maud Earl, 1904. © Private Collection

- d. A card designed by Maud Earl and her friend Lilian Smythe. Dated 1st January 1897 it was made 7 years ahead of of the pencil and gouache artwork displayed above.
- e. An invitation to view the studio of Miss Earl and Miss Smythe at Bloomfield Place.
- f. An invitation to view the works of Miss Maud Earl and Miss Lilian Smythe at 76 Newman Street.

The following review was written in the Sheffield Daily Telegraph on 31st March 1890:

'Another studio which I visited was that of Miss Lilian Smythe, a lady etcher, and Miss Maud Earl, a young artist whose clever animal pictures appeared at the Academy for several years past. This year Miss Earl sends in some really powerful pictures of dogs, "Old and Crusty" is a delightful picture of foxhounds, full of character and humour. "Twa Scots," a smaller canvas, is a life-like portrait of a couple of dogs' heads – a splendid black deerhound and a collie. Two greyhounds' heads are skillfully depicted on a third canvas, which bears the title of "A Pair of Darlings." In the same studio were portraits of "Fritz" and "Eclipse," prize collies, the latter the champion of all England. Miss Earl is fortunate in having an etcher at hand to duplicate her works.'

48. King George V with his granddaughters, Princesses Elizabeth and Margaret Rose.
Oil on canvas by Thomas Percy Earl c.1935
The Royal Collection/ HM Queen Elizabeth II



King George V with his granddaughters, Princesses Elizabeth and Margaret Rose by Thomas Percy Earl c.1935
Royal Collection Trust/© Her Majesty Queen Elizabeth II 2022

This painting by Thomas Percy Earl has been graciously lent to the exhibition by Her Majesty The Queen. It was presented to Queen Mary by the Wives and Widows of members of The Jockey Club on the occasion of the Silver Jubilee on 6 May 1935.

Thomas Percy Earl, the son of George Earl, built his career around equestrian subjects and their riders and this painting is one of his most important commissions. It is particularly wonderful to include this representation of The Kennel Club's Patron, HM Queen Elizabeth II, when still a child as it is the Platinum Jubilee year of her reign.

[Royal Collection Trust](#)

49. The Lap of Luxury, oil on canvas by Maud Earl, c.1900 (reproduced on the back of the catalogue)

These two Dandie Dinmont Terriers of mustard and pepper colour varieties are unnamed although thought to be show dogs of the time.

50. In the bijouiserie

From circa 1908 Maud produced a number of portraits used for James Buchanan's Black and White whisky advertisements. Here we can see some examples of this work:

- a. An original postcard showing an example of Maud's work on the advertisements
- b. An original postcard showing a Flat Coat Retriever carrying a white ptarmigan
- c. An example of an advertisement including a Greyhound painting by Maud
- d. The West Highland White Terrier advertisement entitled 'Highland Light Infantry'

51. Ch. Longmynd Chamberlain and Ch. Longmynd Enchantress, oil on canvas by Maud Earl, 1905



Ch. Longmynd Chamberlain and Ch. Longmynd Enchantress by Maud Earl © The Kennel Club

Ch. Longmynd Chamberlain was out of Mrs Greene's first Welsh Terrier Champion, Ch. Cambrian Princess, who was from unregistered parents. Ch. Longmynd Enchantress was out of Brynhir Bride, bred in the famous kennel of W S Glyn. Brynhir Bride was also related to the well-known Ch. Brynhir Ballad who in 1902 was considered to be 'the best Welsh Terrier of either sex that has ever appeared on the show bench'. Among her many attributes she had 'never been possessed of any of those parasites which often are the bane of a dog's life'.

52. Ch. Longmynd Myfanwy and Ch. Longmynd Megan, oil on canvas by Maud Earl, 1906

This painting of Mrs Greene's Welsh Springer Spaniels, Ch. Longmynd Myfanwy and Ch. Longmynd Megan is considered one of Maud Earl's finest pictures from this period. Mrs Greene took her prefix, Longmynd, from the hill of that name, which dominated the part of the country where she lived.

53. Two Pekingese, Chin Hua of Moor Park (top) & Chin Lung Pek Hua (bottom), playing with a ball, a photographic reproduction of hand painted silk by Maud Earl, 1915
Exhibited by kind permission of Mr J Shaw



Two Pekingese , Chin Hua of Moor Park (top) & Chin Lung Pek Hua (bottom), playing with a ball, painted silk, 1915 by Maud Earl. Reproduced by kind permission of Mr J Shaw

This is a reproduction of an original work that, unusually for Maud Earl's oeuvre, was painted on silk. This may have been a reference to the East Asian tradition of painting in this way as well as referencing the origin of this breed. It was painted for Miss Theodora Wilbur and portrays her pets.

Also on display is a copy of an article printed in the Illustrated London News on August 11th 1923 showing the artwork in its entirety. It is thought that at some stage the painting was cut down perhaps due to damage.

In the freestanding cabinet:

54. a Photographic reproductions of the bronze sculpture of Largo by Maud Earl, 1905
Reproduced with the kind permission of the Svenska Kennelklubben



Photographic reproduction of the bronze sculpture of Largo by Maud Earl, 1905
Reproduced with the kind permission of the Svenska Kennelklubben

This bronze is thought to be the only example of a sculpture Maud Earl ever completed. It was commissioned by William Arkwright in 1905 and modelled on Arkwright's own Pointer, Largo. In 1906 Arkwright presented the bronze to the Swedish Pointer Club.

In Sweden the trophy was won outright by Dr Sten Häger in 1911 and his family donated it to the Swedish Kennel Club in 1981 who in turn gave it back to the Pointer Club. It is currently on display at the Swedish Kennel Club's Museum.

54. b Photographic reproductions of the bronze sculpture of Largo by Maud Earl, 1905
Reproduced with the kind permission of the Svenska Kennelklubben
54. c A detail of the bronze sculpture of Largo by Maud Earl 1905, showing the silver plaque engraved with the artists name.
Reproduced with the kind permission of the Svenska Kennelklubben
54. d A detail of the bronze sculpture of Largo by Maud Earl 1905, showing the silver plaque engraved with the name of William Arkwright esquire.
Reproduced with the kind permission of the Svenska Kennelklubben

55. Photographic reproduction of Maud Earl sketching the leopard Nissa, 1937

A photograph showing Maud in her later years working on a portrait of the leopard Nissa.

56. British Hounds and Gundogs, a portfolio containing works by Maud Earl, published by the Berlin Photographic Company, 1902

This portfolio was produced as a result of an exhibition Maud held in London at the Graves Gallery. It is said to have owed its inception to William Arkwright, the authority on Pointers and founder of the International Gun Dog League, who was commended for his suggestion. The collection numbered in all thirty paintings, and with exception of two or three which were subject pieces, featured well known dogs.

57. Brussel Sprouts, photogravure from the Terriers and Toys portfolio by Maud Earl, 1903

This photogravure shows the Griffon Bruxellois Ch Copthorne Top o'the Tree and Ch Copthorne Sieglinde both owned by Mrs Howard Spicer.

58. Portrait of a Noisy Minor Bird, Print after an original work by Maris Earl Tomaszewski
Reproduced with kind permission of the Earl family



Portrait of a Noisy Minor Bird, print after an original work by Maris Earl Tomaszewski
© The Estate of Maris Earl Tomaszewski, reproduced with kind permission of the Earl family

Maris was the daughter of the marine artist Jack Earl and great granddaughter of George. In this work we can see how the Earl family artistic talents have been passed through successive generations. A successful artist in her own right, in the 1960's Maris was Head of Design at Festival Records, designing covers for world-wide hits such as Johnny O'Keefe's "Shout". Many of these original cover designs are now in collection of the Powerhouse Museum in Sydney.

Maris was Winner of the inaugural Willoughby Art Prize in 1984 and runner up in the Warringah Art Prize, her work is represented in many private and public collections around the world including Mossman Council; Willoughby Council, Warringah Council, Sydney Amateur Sailing Club and the collections of Nini Zucker, Transfield, Franco Bellgiorno-Netti, Gay and Brin Newton-John, Bruce MacKenzie, James Davern, Adam Blaiklock, Director of POD Gallery, Brian Conolly, Trish Lake, Director of the Pandanas Gallery and many others.

59. In the drawer
- a. A book entitled 'Jack Earl: The Life and Art of a Sailor'
 - b. A sketch of the Kathleen Gillett sailing yacht
 - c. A photograph of Jack Earl and his family.

All exhibited by kind permission of the Earl family.

60. H M Cutter Mermaid, oil on canvas by Jack Earl OAE, 1983

This original oil was a preliminary work completed by Jack as part of a larger commission. 'Mermaid' circumnavigated Australia on three voyages during the 1820s.

61. Portrait of the Sailing Yacht 'First Lady' by Jack Earl OAE, print after an original oil on canvas, reproduced with kind permission of the Earl family



Portrait of the Sailing Yacht 'First Lady' by Jack Earl OAE
© The Estate of Jack Earl OAE, reproduced with kind permission of the Earl family

Jack Earl was the grandson of George and one of the 20th Century's most distinguished marine artists. Initially home schooled and trained in art by his father, Frank, Jack later studied at the Julian Ashton School of Art in Sydney. He was a successful commercial artist in Sydney from the 1920s to the mid-1950s, when he made the transition to full time artist, painting portraits of yachts and historical maritime events on commission.

In 1947 he sailed his yacht *Kathleen Gillett* around the world, becoming only the second Australian to circumnavigate the globe. The same yacht was later restored by the Norwegian government as a Bicentennial Gift to the people of Australia and is now held in the collection of the Australian National Maritime Museum in Sydney.

Jack Earl's work is represented internationally in the collections of the many yacht clubs. Founder of the Sydney to Hobart Yacht Race and a Founding Member of the Cruising Yacht Club of Australia in 1944, he was a life member of the club at the time of his death and in 2019 was inducted into their Hall of Fame. In 1994 Jack was awarded the Order of Australia Medal for his services to sailing and art.

62. In the drawer

- a. King Orchids at Mosman Bay by Maris Earl Tomaszewski
- b. A drawing of Frank Earl's conch shells by Maris Earl Tomaszewski
- c. A photograph of Maris with one of her sculptures

63. In the plan chest, available to view on request

An oil on canvas reproduction after *Striking The Foil, The Carlisle Otter Hunt* by George Earl 1871.

This reproduction of the original painting was generously donated to the Kennel Club Art Collection by Mr J Roosenburg.

A former huntsman with the Carlisle hounds wrote to the Carlisle Journal in 1914 with the words "I knew George Earl well as he went out with us in the season of 1871. After a day with the hunt the artist made each huntsman and dog identifiable by painting them in the studio". According to the Rev. A Scott, the reason the artist went with them was "for the purpose of observation and study with a view to the production of a picture".

The exhibition continues in the foyer

64. Totteridge Fox Terriers, oil on canvas by Maud Earl

This set of four panels depicts Fox Terriers from the famous kennel of Francis Redmond and features the following dogs: Ch Dominie, Ch Dame Fortune, Ch D'Orsay, Dalmeny and Demon.

The Kennel Club has two originals in its collection which were bequeathed by J S Abbott, one time Vice-President of the Club. The other panels on display are two canvas reproduction panels were donated by the American Kennel Club, which owns the originals.

65. Original receipts for the sale of paintings by Maud Earl. These paintings include the originals that the portfolio of photogravure's entitled *British Hounds and Gundogs* are taken from.

66. Making a Fresh Cast, oil on canvas by Maud Earl c. 1900

Edwin Brough's Bloodhounds Ch Benedicta, Ch Babbo and Ch Barbarossa are shown on the cliffs above Scarborough, however the hounds were painted in the artist's studio in London. This painting was exhibited at Famous Dogs of Today October 1899 Messrs Mawson, Swan & Morgan's Gallery, Newcastle-on-Tyne. It was also illustrated K.C Prize card 1898 & Dogs of All Nations.

Ch Benedicta was born on 17th November 1893. Her Sire was Beckford and her Dam Bianca. She won 7 CCs and became a Champion at the Kennel Club Show at Crystal Palace in 1897. Ch Barbarossa was born on 20th March 1894. His Sire was Bardolph and his Dam Bellmaid, also owned by Edwin Brough. He obtained 9 CCs in total and became a Champion at Crufts in 1897. Ch Babbo was Ch Barbarossa's son. He was born on 15th April 1896 and his Dam was Brunhilda. He obtained 15 CCs.

67. Retriever and Spaniels, photogravure by Maud Earl, 1906

68. A Certificate illustrated with examples of Maud Earl's paintings, 1898

This certificate was awarded at the Kennel Club's 43rd show in October 1898. It is decorated with a number of Maud Earl's works including our own Bloodhound painting 'Making a Fresh Cast'. It was awarded to Mrs S Leslie's Irish Wolfhound in the open bitch class.

Please visit The Kennel Club Library to see more Library collection items relating to George and Maud Earl.

ENDS



The Lap of Luxury, oil on canvas by Maud Earl, c.1900. © Private Collection



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