

KATHARINE EMMA MALTWOOD
ARTIST
1878-1961

Rosemary Alicia Brown

Monograph from an Exhibition at
The Maltwood Art Museum and Gallery, University of Victoria

June - July 1981

Published for
The Maltwood Art Museum and Gallery, University of Victoria
by
Sono Nis Press

1981

© 1981, 2006 Rosemary Brown and The Maltwood
Art Museum and Gallery, University of Victoria

Transcribed with minor corrections to digital format by Angela Rook, 2006

ALL RIGHTS RESERVED

The use of any part of this publication reproduced, transmitted in any form or by any means, electronic, mechanical, photo-copying, recording, or otherwise, or stored in retrieval system, without the prior consent of the owner is an infringement of copyright law, Chapter C — 30, R.S.C., 1970.

Soft
cover ISBN 0-919462-96-0
Hard
cover ISBN 0-919462-98-7

Published for the Maltwood Art Museum and Gallery
University of Victoria
by SONO NICE PRESS

Distributed by:
SONO NICE PRESS
1745 Blanshard Street
Victoria, B.C., Canada
V8W 2J8

Printed in Canada by:
MANNING PRESS
Sidney, British Columbia

II

The Cultural Context

It was the Arts and Crafts Movement of Victorian England together with the more exotic speculations of Continental Symbolism that were to mold the artistic outlook of the young Katharine Maltwood. Fundamental to the philosophy of the Arts and Crafts Movement, especially in its early development, was the conviction that industrialization was destroying human values, and that the uncontrolled advance of technology was a threat to man's spiritual and physical well-being. Thus the movement, stemming from William Morris and his mentor, the Gothicist John Ruskin, was by its very nature a proselytizing one dedicated to the general improvement of society. In the 1880's the impact of Ruskin and Morris's teaching crystalized in the guild ideal and the formation of several societies to promote that ideal. One of which, the Arts and Crafts Exhibition Society, founded in 1886, gave its name to the movement.

It is obvious however that the forces which shaped the movement were in evidence much earlier in the century. The historian and philosopher, Thomas Carlyle had warned of the dangers of the Industrial Revolution and its affect on the human soul. His concerns that the division of labour deprived the worker of the pleasure of guiding his product from conception to completion, and that machines had replaced the traditional standards of beauty with those of economy and profit were to become central to the Arts and Crafts Movement.

As well as being based on reactions, such as Carlyle's, to the machine age, the ideology of the Arts and Crafts Movement was also based on a concern with doctrine and style in architecture and design. There was an attempt to get away from the practice of borrowing forms from historic styles and to base design instead on the intrinsic properties of materials and structure. The origin of this school of thought can be traced back to much of the theory and practice of Augustus Welby Pugin, an architect and designer in the first half of the nineteenth century. Pugin was concerned to combat "the present decay of taste". He believed architecture should be "the expression of existing opinions and circumstances" rather than "a confused jumble of styles and symbols borrowed from all nations and periods". Like the Romantics, he believed Gothic was Britain's true native style but he was the first of the Gothic reviv-

al architects to relate that style to the spirit that had created it. Thus, with Pugin, Gothic became an expression of faith rather than fashion and he hoped for a restoration of the Christian spirit which had inspired "the noble edifices of the Middle Ages".¹

The greatest prophet of the Arts and Crafts Movement was the art critic and theorist John Ruskin. Like Pugin, the model for Ruskin's utopia was the Middle Ages and "Christian architecture" where he felt individual values were recognized and there was no denial of the human element. The perfection and precision of classical architecture were suspect to Ruskin since they represented a system where the workman was no more than a slave. The soulless mechanism of the industrial age was no better in his opinion and only served to "unhumanise" men. Thus he concluded architecture and artifacts should unashamedly reveal their man-made origin and reflect man's essential humanity with all its roughness and individuality.

Like Carlyle, Ruskin also believed in the ethic of work and the dignity of the working man but he went further in his belief that "industry without art is brutality."² For both he, and his follower William Morris, passionately believed in the ideal of art and craftsmanship as a redemptive force in society and that beauty was as necessary to man's survival as food and shelter. Thus they promoted a return to purity and beauty in art with honesty of expression, materials, and workmanship which would, they hoped, establish and reflect a new happy and harmonious way of life.

Inspired by Ruskin's writings, William Morris wished to create an artistic environment for the everyman, in his own words to "make work art, and art work."³ In addition he was influenced by Medieval history, anti-materialism, and nascent socialist thought and hoped for a renaissance of an idealized Middle Ages or "Gothic man". He was the first to put the ideas of Ruskin successfully into design theory and artistic practice in the workshops of Morris and Co. which he founded in 1861. Here he promoted a fondness for purity and simplicity in good solid, hand-crafted furniture, decorative painting and design, textiles, stained glass, metalwork and printing. In his devotion to the idea of decoration and applied arts Morris looked to



M964.1.105
Portrait of Katharine Maltwood
 by Nico Jungman, 1905

medieval tapestry, Jacobean hangings, Oriental design and other ancient craft societies for artistic inspiration. In the Morris circle the collecting of Persian and Oriental rugs, porcelain and paintings became very fashionable. In everything they sought the “truth and beauty” in the simple, the pure and the hand-crafted. Through his many enterprises as well as his writings Morris became the principal taste-maker of his day and this influence can be seen in much of the Maltwood Collection.

Ruskin’s serious, puritanical and moral approach to art appealed to artists associated with the Pre-Raphaelite group. He became a champion of Pre-Raphaelite ideas and from the foundation of the brotherhood in 1848, the Middle Ages began to be depicted by artists as a mystical, nascent socialist period. To it, they attributed all the virtues they felt the Victorian era had lost and hoped to regenerate society by ridding its surroundings of “vulgar” industrial manifestations. Such an approach can be seen especially in the work of Dante Gabriel Rossetti and Edward Burne-Jones whose paintings attempted to create a world of pure and poetic beauty inspired by a nostalgia for an imaginary twilight past. In addition to medieval themes they turned to ancient legends and sagas in the belief that these myths offered some fundamental truths relevant to nineteenth-century society. Katharine Maltwood was following this trend in her later investigations into Arthurian mythology. It was another facet of the historical approach to finding an ideal capable of improving the human lot.



The Wedding of St. George and Princess Sabra,
 by D.G. Rossetti, 1857

In works such as Rossetti’s *The Wedding of St. George and the Princess Sabra*, one of a series of water-colours from 1857, he presents a mystical, golden dream-world of chivalry and romance. While using medieval or legendary motifs and details, Rossetti’s work also involved a more private symbolism and his main aim was to create atmosphere and emotional response. His work included illustrations to Thomas Mallory’s *Morte D’Arthur*, a St. George series, subjects from Dante, and other biblical, moralizing and medieval, literary themes.

Burne-Jones’ paintings involved a mixture of Gothic spirituality and classical grace. After several trips to Italy the influence of Botticelli, Mantegna and Michelangelo became increasingly evident in his art. He executed works in a flat frieze-like technique with pale colours in an attempt to evoke an archaic, literary world of the past. These aspects of Burne-Jones style can be seen in works such as the *Dream of Lancelot at the Chapel of the Holy Grail* from 1896, which, solemn and still in atmosphere, represents the desire to escape present spiritual ills in a search for salvation and the ideal good. He was one of the most prolific painters of Arthurian legend and in addition drew subjects from classical mythology, the Bible, Chaucer, medieval romances and Italian literature. An important source of themes for both Rossetti and Burne-Jones was Morris’s *The Earthly Paradise*, a compendium of classical and romantic tales presented in quasi-medieval style.⁴ They also both produced tapestry and stained glass

designs for the Morris firm and were interested in the design and decoration of furniture.

With the rise of the French literary Symbolist Movement in the later half of the nineteenth century the art of painters associated with the Pre-Raphaelites, particularly that of Rossetti, Burne-Jones, George Frederick Watts and the more aesthetic James McNeil Whistler, was linked with Symbolist circles on the Continent. The nostalgia in the work of these artists was an important aspect of Symbolist taste. In France they sought to escape from the banal in an art expressive of ideas and emotions and to avoid the materialism of their day in a life of the imagination. Art was no longer to be explicit but rather suggestive and expressive, an evocation of the mental and spiritual experience of the individual.

The French Symbolist Movement generally dates from c. 1855 with Puvis de Chavannes and Gustav Moreau as its forerunners. Gauguin and the Nabis represent one aspect in their concept of synthesisism which attempted to rediscover the hidden world of the emotions they felt industrial society had forced men to neglect. On the other hand there was the work of Odilon Redon and Eugene Carrière with its dream imagery and visions of supernatural fantasy. Katharine Maltwood, perhaps on one of her visits to Paris, purchased a signed print by Carrière, which reveals this personal and visionary side of Symbolism.

There was never a clearly defined Symbolist school but only a number of centres, of which the most important were the Salon des Vingt in Brussels, the later Viennese Secession and the Rosicrucian group in Paris. As in England the French movement was a reaction to the growth of materialism and spiritual insecurity. In addition there was the pessimism of the *fin-de-siècle* mood, a self-conscious preoccupation with decadence and evil, a fear of political degeneration and even the end of civilization itself. Joséphin Peladan's occult symbolism and establishment of the "Ordre de la Rose et Croix Catholique de Temple et du Graal", in the 1890's, may be seen in this context.⁵

The idea of exoticism as a way of life never caught on in Britain in the same way as it did in Symbolist circles on the Continent. In contrast to the more personal dream-like escapism in French Symbolism British art was more concerned with didactic and moral implications as a means of social reform. The mystic and literary Symbolist George Frederick Watts was the most prolific and typical English artist in this respect. Although his art seems aloof, private and drawn away by strivings upwards, it was in fact

closely bound to many of the main artistic impulses in Victorian England.

Watts was intensely patriotic in his work and presented his portraits of famous men and women and large allegorical paintings to the nation in the hope of inspiring and educating the public. His didactic allegories such as *Love and Death*, *Hope*, *Destiny*, *Aspiration*, and *The All Pervading* reveal his preoccupation with morality and unknown cosmic forces. Watts was also a traveller and, like Katharine Maltwood, was strongly attracted by the spirit of Egypt's immemorial past. This can be seen for instance in *The Sphinx* of 1886-7 which he described as the "epitome of all Egyptian art, its solemnity — mystery — infinity".⁶ This reflects something of the Symbolist fascination with the sphinx as an ineffable mystery.

Towards the end of the nineteenth century there was a cult of Watts expressed in interviews with the great man and in widely distributed reproductions of his work. Katharine Maltwood kept in her collection an article from 1904 which quotes an interview with Watts about the role of art in society. Here she indicates her agreement with his view that art must be eternal, didactic and ethical. It must express profound ideas in order to perform its part in the scheme of evolution and help humanity in its search for the truth.⁷

By the 1880's and 1890's the Arts and Crafts Movement had expanded in England with the formation of several societies dedicated to promoting Arts and Crafts ideals. In 1882 the architect A.H. Mackmurdo founded the Century Guild, consciously emulating the Medieval Guild system: the aim being to "render all branches of art the sphere no longer of the tradesman, but of the artist".⁸ Most of the designers involved in it were of a younger generation than Morris and his associates and they extended the tradition established by Morris. Among them was the young Frank Brangwyn who was later to become a friend of Katharine Maltwood.

Brangwyn is best known for his huge mural decorations but in addition he painted genre, architectural subjects, industrial scenes, seascapes and figures, in oil and watercolour. He also designed furniture, rugs, metalwork and jewellery and was a noted etcher and lithographer. As part of his training Brangwyn worked in the Oxford Street workshops of William Morris from 1882-84 where he assisted in the designing of tapestries. He fully sympathized with Morris's medieval ideas of the function of graphic arts to produce beautiful things, to embellish and to create a well designed habitation. To this background

was added the experience of his travels to North Africa, the Middle East, India, Malaya and Japan, during which he was particularly inspired by Oriental art. In 1895 Brangwyn assisted with the decorating of the Hotel Bing in Paris turning it into the famous Maison de l'Art Nouveau and also designed stained glass for Tiffany in New York. Here something of the aesthetic approach with its sinuous and organic, linear forms can be seen in his style.

Katharine Maltwood was a great admirer of Brangwyn's art and ideals and collected several illustrations of his work including the great mural scheme *The Splendour and Fruitfulness of the Empire*. Originally designed for the House of Lords, it was rejected in 1930 and was executed for Swansea Assembly Hall instead. Rich and exotic in colour it shows a multitude of races, animals, plants and vegetation in a heroic representation of the Empire.

Two years after the foundation of the Century Guild, the Art Workers' Guild was established in 1884 and brought together several groups of architect-craftsmen who again looked to Ruskin and Morris as their spiritual fathers. Serious and moral in tone, they were concerned with the ethics of art and its production. They discussed the relationship between artist, architect and craftsman and believed that Royal Academy policies were destroying the essential unity of the arts.

While the Guild remained a private club for the interchange of ideas its offshoot, the Arts and Crafts Exhibition Society, promoted craft ideals and achievements in the public sphere and on an international level. Walter Crane was the first president, with Morris and Burne-Jones amongst others on the committee. The first display, intended to attain a prestige comparable to the Royal Academy, was held in 1888 and Walter Crane outlined their aims in terms redolent of Ruskinian teaching: "The movement ... represents in some sense a revolt against the hard, mechanical conventional life and its insensibility to beauty (quite another thing to ornament). It is a protest against the so-called industrial progress which provides shoddy wares, the cheapness of which is paid for by the lives of their producers and the degradation of their users."⁹ Exhibitions followed in 1889, 1890, and 1892 and displayed furniture by C.R. Ashbee, Reginald Bloomfield and W. R. Lethaby.

Out of these exhibitions another craft guild arose — C.R. Ashbee's Guild School of Handicraft which produced furniture, pottery, metalwork and silverware. To this group belonged designers such as M.H. Ballie Scott and Charles Rennie Mackintosh, the principal figure of the Glasgow School.

Mackintosh won much acclaim in Europe through the craft production of his furniture, his functional architectural plans, and his "organic" interior designs which were described as "intellectual chambers garnished for fair souls, not corporeal habitation".¹⁰ The Cotswold school of furniture design carried on William Morris's principles in design and workshop production. In addition several architects were drawn to the craft movement among them W.R. Lethaby who later in 1896 became joint-principal of the Central School of Arts and Crafts in London. This was intended to encourage the industrial application of decorative design with emphasis on craftsmanship rather than painting and drawing.

Arts and Crafts ideas also became fashionable through a number of periodicals and magazines which appeared in the later part of the nineteenth century. The *Century Guild Hobby Horse* was founded by A.H. Mackmurdo in 1884, Charles Rickets followed with *The Dial* in 1889, Aubrey Beardsley published *The Yellow Book* in 1896, followed by *The Savoy* in 1896. In 1893 the internationally orientated arts and crafts publication *The Studio* commenced publication. This was probably the single most influential journal of the movement, and through it many of the English architects and designers gained international repute and a large following. Europe, Germany and Scandinavia were particularly receptive to the Arts and Crafts interest in the common workman, democratization of art, and the belief in the artistic integrity of medieval life.

The craft ethos also spread rapidly in the United States with the development of many craft orientated groups and in architecture the concept of organic design was crystalized by Frank Lloyd Wright. Links between the British and American Arts and Crafts Movement were strengthened by publications such as Elbert Hubbard's journal *The Fra* and Gustave Stickley's more practically orientated *Craftsman*. The latter was published in Syracuse, New York, from 1902-32. As well as promoting Stickley's interpretation of English ideals, it became to a certain extent the mouthpiece of the Chicago School and Frank Lloyd Wright's ideology. The young Katharine Maltwood subscribed to this journal and admired the writings of Elbert Hubbard in addition to following the English publications.

Central to everyone of the Arts and Crafts associations in England and elsewhere was the idea of each piece being carried through by one man under the personal guidance of the designer. The workman would then produce better work and gain per-

sonal satisfaction from a whole job as opposed to contributing to only a part of a piece. This, they believed, would bring an end to the spiritual ills of the industrial process and restore man's faith in individual endeavour and natural forces.

In sculpture at this time there developed a new functional approach with sculpture related to buildings or architecture. The stress was on architectonic forms and respect for the nature of the medium. By this they meant sculpted stone should retain the stoneness about it (hard, flat planes and surfaces); bronze should retain something molten about it. Concerning subject matter artists should be interested in natural forms, especially those organically derived from nature.

In English sculpture prior to the 1870's only Alfred Stevens had made any attempt to break from the stiff, heroic poses of academic classicism. Stevens had studied in Italy and the Michelangesque influence on his work together with the naturalism of physical expression and the rippling texture of his bronze were unique to English sculpture at that time. However in the 1880's a drive was made for improvements in art school teaching with the Frenchmen Alphonse Legros and Jules Dalou demanding higher technical levels at the Slade and South Kensington Schools respectively.¹¹ Modelling began to be taught more seriously and there was an attempt to achieve higher standards in workmanship. Dalou was succeeded at South Kensington by another Frenchman Edouard Lanteri whose book on modelling was much consulted by art students including Katharine Maltwood. He emphasized the importance of a complete knowledge of anatomy together with breadth and freedom in treatment. This led to a wider choice of subjects and materials with more vision and thought in the works themselves.

Both Legros and Dalou had previously been fellow students with August Rodin in Paris. Rodin's work was shown in London from the 1880's onwards and was very warmly received. His main influence was in the possibilities he opened up by his use of fragments and unfinished figures, his expression of emotion and movement, and his use of symbolism and distortion. He began to show a new vision of the human form through the sensitivity of his modelling and the subjective treatment of surfaces.

However the influence of contemporary French sculpture in its pursuit of form for its own sake was resisted in Britain by the revival of the traditional native preference for content, illustration and literary interest in the work of artists associated with the

Arts and Crafts Movement. It was the climate of interest in pure and applied arts, originating with the Morris workshops and Ruskinian teaching, and later expanded by the Art Worker's Guild and Arts and Crafts Exhibition Society, that marks the real beginnings of reform in English sculpture. The unpretentiousness of subject matter and voluptuousness of form in the modern French style were rejected in favour of more symbolic and allegorical themes with a decorative approach.

In addition to traditional portrait busts and the "ideal" groups for Academy exhibitions, sculptors now undertook low reliefs, small groups and architectural decoration of any form. They began to work in unfamiliar materials and use techniques which formerly belonged to the shops of carvers and metal workers. In keeping with Arts and Crafts ideals it was felt sculptors should no longer rely on technicians but carry their work personally through all its stages.

The foundation of the Grosvenor Gallery in 1877 also contributed to the initiation of reforms in British sculpture. This gallery's innovative policy of inviting those artists of every school whom it considered most interesting caused a break from the lingering neo-classical traditions in British art. The work of Burne-Jones, Whistler and Watts were among the main attractions at the gallery. As a result Romantic subject matter, Arthurian and Italianate, was taken over by sculptors and more original and experimental works began to be produced.

The result of these developments can be seen in the work of sculptors such as Alfred Gilbert, Hamo Thornycroft, Frederick Pomeroy, George Frampton, Harry Bates, Onslow Ford, William Reynolds-Stevens and Gilbert Bayes. The term "New Sculpture" was invented by the critic Edmund Gosse in a series of articles written in 1894 to explain how this stylistic revolution in English sculpture had occurred. Here the main principles of the movement were summed up as naturalism, idealism and symbolism fashioned with a craftsman's awareness.¹²

In the 1880's Alfred Gilbert became one of the leaders of the "New Sculpture". As well as early works inspired by his study of the Florentine Renaissance, Gilbert later produced literary subjects done in Gothic revival taste. He followed Burne-Jones in creating fantastic figures from some former period of romance and became increasingly concerned with the symbolic aspects of his work. Combinations of materials were used and a new polychromy was achieved by gilding and enamel. These innovations can be seen in works such as his statuettes for the Clarence Memorial in Windsor

Castle, 1892-98, where, with sumptuous patterned robes and intricate head-dresses, he stresses the medievalizing character of the Arts and Crafts Movement.

Frederick Pomeroy experimented widely in craft activities and designed many decorative architectural schemes. Reynolds-Stevens was interested in the sinuous forms of Art Nouveau and Mackintosh design. In his *Lancelot and the Nestling* of 1899, in bronze and ivory, the medieval romanticism has a strongly personal interpretation. This and its companion pieces *Guinevere and the Nestling* and *Guinevere's Redeeming* were very successful in England and show the growing interest in subject matter with inherent mysticism. Younger sculptors like Gilbert Bayes joined in with picturesque medieval friezes and figures. His work reveals a mixture of European symbolism and the English Romantic tradition and fits with craft concepts in employing a variety of materials.

While Gilbert stressed the revival of craft involvement in sculpture it was George Frampton who was to become the actual leader of the craft sculptors. As Professor of sculpture at the Slade, Frampton is also of interest as a formative influence on Katharine Maltwood's career. Born in London in 1860, he studied at the Lambeth School of Art under W. S. Frith, followed by a period at the Royal Academy Schools from 1881-87. He first exhibited at the Royal Academy in 1884 and in 1887 won a medal and travelling scholarship which he used to study in Paris under Antonin Mercié. Frampton evolved a wide range of techniques and materials including direct carving in stone and wood, metalwork of all kinds, plaster-low-relief, ivory and vellum and combinations of all of these.

The visionary expression of personal dreams and fantasy and the combination of exotic forms and materials gives much of his work a mystical air. For instance the taste of continental Symbolism is seen in his early polychrome bust *Mysteriarch*, a solemn cult-like object shown at the 1893 Academy and later a success at the Paris Exposition of 1900. This can be seen again in evocative works such as *Lamia* from 1900 and the *Angel of Death*, a strange and phantasmal figure, which won a medal at the 1899 Paris Salon. These sympathies with French Symbolism increased Frampton's popularity on the Continent. While most English sculptors submitted their works to the official Salons of Europe, Frampton was almost alone in taking greater interest in the Secessionist movements and exhibited with both the Munich and Vienna Secession and the Libre Esthétique in Brussels.

The mysticism and idealism in Frampton's work was accompanied by a formalism based on the designs from nature of Morris and his school. Frampton always maintained strong links with the Arts and Crafts Movement in England and was renowned for his craft-orientated decorative schemes. A pair of silver relief panels *Music and Dancing* from 1894 reveal his skilful craftsmanship in the intricate detailing of the delicate, flowing forms. Like other members of the "New Sculpture", Frampton also exemplified the search for the ideal in a pre-industrial past. This can be seen in his designs of fantastic armour for a war memorial in 1902 and an earlier statuette of St. George. Seven bronze reliefs representing *Heroines from Morte D'Arthur* were executed as door panels in 1896 when Katharine Maltwood was his pupil.

In 1894 Frampton became joint-principal of the London School of Arts and Crafts and in 1902 Master of the Art Workers' Guild. In recognition of his distinguished career he was knighted in 1908 and served as President of the Royal Society of British Sculpture from 1911-12.



Guinevere's Redeeming
by W.R. Reynolds-Stevens, 1899



Mysteriarch
by G. Frampton, 1892

Footnotes

- ¹ Gillian Naylor, *The Arts and Crafts Movement* (London, Studio Vista, 1971), p. 12.
- ² *Ibid.*, p. 26.
- ³ Maltwood Museum and Gallery, *The Maltwood Collection opening exhibition*, Introduction by Martin Segger (University of Victoria, Maltwood Museum and Gallery, 1978), p. 5.
- ⁴ Katharine Maltwood's copy of William Morris, *The Earthly Paradise* (London, Longmans, Green and Co., 1907), is now in the Maltwood Collection.
- ⁵ A detailed discussion of Peladan and his activities is given by Robert Pincus-Witten, *Occult Symbolism in France* (New York, Garland Publishing Inc., 1976).
- ⁶ Chris Mullen, *G.F. Watts: A Nineteenth Century Phenomenon* (London, The Whitechapel Art Gallery, 1974) Illus. 41.
- ⁷ Harold Begbie, "Master Workers: George Frederick Watts, O.M.," *Pall Mall Magazine*, Feb. 1904, pp. 165-71.
- ⁸ Gillian Naylor, p. 117.
- ⁹ Walter Crane, "On revival of design and handicraft with notes of the work of the Arts and Crafts Exhibition Society," *Arts and Crafts Essays* (London, Garland Publishing Inc., 1977), p. 12.
- ¹⁰ *The Maltwood Arts and Crafts collection*, catalogue for an exhibition (University of Victoria, 1978), p. 4.
- ¹¹ Alphonse Legros was Slade Professor of drawing at University College, London, 1876-92. Jules Dalou was teacher of modelling at South Kensington School of Art, 1877-80.
- ¹² Edmond Gosse, "The New Sculpture, 1879-1894," *Art Journal*, 1894, p. 138ff.
- ¹³ Charles B. Ingham, *Education in Accordance with Natural Law* (London and New York, Novello and Co. 1902), p. x.
- ¹⁴ *Ibid.*
- ¹⁵ *Ibid.*, p. 21.
- ¹⁶ Gertrude A. Ingham, *Spiritual Law and Human Response* (London, John M. Watkins, 1953).
- ¹⁷ D.J. Foxon, *History of Moira House, a Progressive School* (Sidney, Webb College), p. 10.
- ¹⁸ *The Shuttle, Centenary Number 1875-1975* (Eastbourne, Moira House, Spring 1975), p. 11.
- ¹⁹ Stuart Macdonald, *History and Philosophy of Art Education* (London, University of London Press, 1970), p. 269.
- ²⁰ *Ibid.*, p. 270.
- ²¹ Auguste Rodin, *Art by Auguste Rodin*, Trans. Romilly Feddon (London, Hodder and Stoughton, 1912), p. 47. Katharine Maltwood's annotated edition is now in the Maltwood Collection as is her copy of Camille Maclair's popular book on Rodin of 1905.
- ²² The Maltwood Papers, Letter from John Maltwood to Janet Jackson, Aug. 12, 1962.
- ²³ Critical reviews of Mrs. Maltwood's sculpture are among the clippings in the Maltwood Papers which are housed in the Special Collections Section, McPherson Library, University of Victoria.
- ²⁴ Freeman Champney, *Art and Glory: the Study of Elbert Hubbard* (New York, Garland Publishers, 1968), p. 153.
- ²⁵ *The Maltwood Papers*.
- ²⁶ *The Maltwood Papers*, Letter from John Maltwood to Mary Caine, 26 June, 1962.
- ²⁷ Richard Buckle, *Jacob Epstein: Sculptor* (London, Faber and Faber Ltd., 1963), p. 63.
- ²⁸ Eric Gill, *Eric Gill: Autobiography* (New York, Biblo and Tanner, 1968), p. 262.
- ²⁹ *Ibid.*, p. 179.
- ³⁰ Katharine Maltwood owned a copy of H. P. Blavatsky, *The Secret Doctrine* (Los Angeles, The Theosophical Co., 1925).
- ³¹ The annotated edition in the Maltwood Collection is Edward Schuré, *The Great Initiates; Sketch of the Secret History of Religions*, Trans. by Fred Rothwell (London, Rider, 1912).
- ³² Among the numerous books are:
Sir Rabindranath Tagore, *Fruit-Gathering* (London, MacMillan, 1916).
Lewis Spence, *An Encyclopaedia of Occultism; A compendium of information on the Occult Sciences, Occult Personalities, Psychic Science, Magic, Demonology, Spiritualism and Mysticism* (London, G. Rutledge, 1920).
William W. Atkinson, *A series of Lessons in Raja Yoga by Yogi Ramacharada* (London, L. N. Fowler, 1917).
Sarvepalli Radhakrishnan, *The Philosophy of the Upanisads* (London, Allen and Unwin, 1924).
Margaret E. Noble, *Myths of Hindus and Buddhists* (London, Harrap, 1913).
The periodicals include:
The Modern Mystic and Monthly Science Review; The Occult Review; Theosophia; The Theosophical Forum; The Theosophical Movement; Buddhism in England.
- ³³ Philippe Jullian, *Dreamers of Decadence* (London, Pall Mall Press Ltd., 1971), p. 30.
- ³⁴ Harold Speed, *The Practice and Science of Drawing* (London, Seeley, Service & Co., Ltd., 1913), p. 22.
- ³⁵ Sir William M. F. Petrie, *The Arts and Crafts of Ancient Egypt* (London, T. N. Foulis Ltd., 1923), p. 8.
- ³⁶ H. Fechheimer, *Die Plastik der Agypter* (Berlin, Bruno Cassier Verlag, 1920), rear cover.
- ³⁷ Daisetz Teitaro Suzuki, *Essays in Zen Buddhism* (London, Luzac & Co., 1927), p. 110.
- ³⁸ Lily Adams Beck, *The House of Fulfilment* (London, T. Fisher Unwin, 1927), pp. 41-42.
- ³⁹ *Ibid.*, p. 57.
- ⁴⁰ *Ibid.*, p. 58.
- ⁴¹ *Ibid.*, pp. 59-60.
- ⁴² *Ibid.*, p. 81.
- ⁴³ *Ibid.*, p. 110.
- ⁴⁴ *Ibid.*, p. 110.
- ⁴⁵ The Maltwood Collection contains copies of all the Lily Adams Beck novels.
- ⁴⁶ W. M. Fawcett, "Who's Who in Canadian Literature: Mrs. L. Adams Beck," *Canadian Bookman*, IX, 12 (December 1929), pp. 276-77. J. Kunitz and H. Haycroft, eds. *Twentieth Century Authors: A Bibliographical Dictionary of Modern Literature* (New York, H. W. Wilson Co., 1942), p. 27.
- ⁴⁷ George Doran, *Chronicles of Barabbas* (New York, Harcourt, Bruce & Co., 1935), pp. 314-15.
- ⁴⁸ Alfred, Lord Tennyson, *The Idylls of the King, The Holy Grail*, 1870.
- ⁴⁹ David Cecil, *Visionary and Dreamer. Two Poetic Painters: Samuel Palmer and Edward Burne-Jones* (Princeton, Princeton University Press, 1969), p. 109.

- ⁵⁰ Katharine Maltwood, *The Enchantments of Britain or King Arthur's Round Table of the Stars* (Victoria, Victoria Printing and Publishing Co., 1944), p. 81.
- ⁵¹ Katharine Maltwood, "The Discovery of a prehistoric zodiac in England." *The Journal of the Royal Astronomical Society of Canada* (Sept. 1943), p. 272.
- ⁵² There are almost one hundred ordinance survey and other maps remaining in the Maltwood collection along with illustrations of the Dendarah zodiac from Egypt, the Javanese zodiac and several other ancient and modern astrological charts.
- ⁵³ Katharine Maltwood, "The Discovery of a Prehistoric Zodiac in England.", pp. 273-274.
- ⁵⁴ Harwood Steele, "The Somerset Giants." *Country Life* (Jan 11, 1946), p. 67.
- ⁵⁵ In Freemasonry it is believed that God vouchsafed their Grand Master and Archangel, King Solomon, with a knowledge of forms in their original perfection, so that his Temple was the Temple of God. It resembled more the work of the supreme architect of the universe than the labour of mankind.
- ⁵⁶ Katharine Maltwood, *King Arthur's Round Table of the Zodiac* (Victoria, Victoria Printing and Publishing Co., 1946), p. 34.
- ⁵⁷ Katharine Maltwood, *The Enchantments of Britain or King Arthur's Round Table of the Stars*, p. 96.
- ⁵⁸ In addition to those already cited Mrs. Maltwood produced the following books:
A guide to Glastonbury's temple of the stars: their giant effigies described from air views, maps, and from "The High History of the Holy Grail" (London, The Women's Printing Society Ltd, 1934).
 A revised edition of the above was published by Victoria Printing and Publishing Co. in 1950. It was also published posthumously in 1964 by James Clarke and Co. Ltd., London.
Air view Supplement to a guide to Glastonbury's temple of the Stars (London, John M. Watkins, 1937).
Itinerary of "The Somerset Giants" abridged from King Arthur's Round Table of the Zodiac (Victoria, Victoria Printing and Publishing Co., updated).
- ⁵⁹ For instance, she tried in vain to enlist the support of members of The National Trust, The Royal Astronomical Association and The Royal Society of Arts.
- ⁶⁰ See for instance:
 Anthony Roberts, ed. *Glastonbury, Ancient Avalon, New Jerusalem* (London, Rider & Co., 1978). This book contains twelve articles by various authors. Colin Wilson in the "Afterward" writes: "As the reader will have discovered, the majority of contributors to this book accept Mrs. Maltwood's ideas."
 Oliver Reiser, *This Holyest Erthe* (London, Perennial Books, 1974). Reiser discusses Mrs. Maltwood's theories and feels they require further investigation and substantiation but that for the present she has "lifted the mantle of invisibility."
 John Michell, *The View over Atlantis* (London, Sphere Books Ltd., 1973). Michell believes that for many people the Glastonbury zodiac is "aesthetically correct" but that for the time being it must be accepted as "a poetic rather than a scientific truth."
 Mary Caine, *The Glastonbury Zodiac, Key to the Mysteries of Britain* (Devon, Torquay, Graef Communications, 1978). Mrs. Caine follows Mrs. Maltwood's ideas closely and adds several elaborations and refinements of her own.
- ⁶¹ Among the books on Freemasonry consulted by Mrs. Maltwood are:
 Douglas Knoop, *The Genesis of Freemasonry* (Manchester, University Press, 1947).
 Manly Palmer Hall, *The Lost Keys of Freemasonry* (New York, Macoy Pub. and Masonic Supply Co., 1924).
 George E. Robuck, *An introduction to Royal Arch Masonry* (London, Rider & Co., 1931).
 John S.M. Ward, *An Outline History of Freemasonry* (London, Baskerville Press, 1974).
 Periodicals include: *Freemasonry Universal* and *The Speculative Mason*.
⁶² William Stradling, *A Description of The Priory of Chilton-Super-Polden and its Contents* (Bridgewater, Geo. Awbrey, 1839), p. 1.
⁶³ *Ibid.*, p. 4.
⁶⁴ *Ibid.*, pp. 4-5.
⁶⁵ Mary Caine, *The Glastonbury Zodiac, Key to the Mysteries of Britain* (Devon, Torquay, Graef Communications, 1978), p.5.
⁶⁶ The portrait appeared in *Studio Magazine*, Vol. 39 (1907), p. 157.
⁶⁷ *The Maltwood Papers*, Letter from John Maltwood to Mary Caine, June 26, 1962.
⁶⁸ *Ibid.*
⁶⁹ For instance among her book on furniture she referred to: George O. Wheeler, *Old English Furniture from the 16th to the 19th Centuries: A Guide for the Collector* (London, L. U. Gill, 1909).
 Percy Macquoid, *A History of English Furniture* (London, Collins, 1919).
 John Gloag, *British Furniture Makers* (London, Collins, 1946).
⁷⁰ *The Maltwood Collection Opening Exhibition*, p. 13.
⁷¹ *Ibid.*, p. 7.
⁷² "The Thatch was a dream," *The Daily Colonist*, July 4, 1965, p. 3.
⁷³ Katharine Maltwood was great friend of Diana's father, Bob Drabble and his sister and frequently visited them at their family home in Derbyshire. When Bob married and moved to British Columbia Katharine became a god-mother to his daughter, Diana.
⁷⁴ Many of the stones Katharine Maltwood used in her Victoria works were acquired for her by Diana's husband, Stuart S. Holland, Chief geologist for the Department of Mines, Victoria.
⁷⁵ *The Maltwood Collection Opening Exhibition*, p. 11.
⁷⁶ "Emily Carr", *Coasts, the Sea and Canadian Art* (The Gallery Stratford, 1978), n. pag.
⁷⁷ Ian M. Thom, *W. P. Weston* (Art Gallery of Greater Victoria, 1980), p. 12.
⁷⁸ *The Maltwood Collection Opening Exhibition*, p. 9.
⁷⁹ Ian M. Thom, op. cit., p. 12.
⁸⁰ *Ibid.*, p. 14.
⁸¹ P.G. Konody, "C.J. Collings," *Apollo* Vol. I (June 1925), p. 345-49.
⁸² M. Tippet and D. Cole, *From Desolation to Splendour* (Toronto, Clarke Irwin, 1977), p. 74.
⁸³ *The Maltwood Collection Opening Exhibition*, p. 11.
⁸⁴ Here, aside from traditional painting and drawing courses, a wide variety of subjects were offered including clay modelling, pottery, design, illustration and nature form.
⁸⁵ She took on many of the burdens of operation in the early days of the Little Centre and the Arts Centre. Later with the gift of the Spencer Mansion in 1951 and the establishment of the present gallery she helped, with Hildegard Wyllie, by serving on the board of directors and as a member of the accessions committee.
⁸⁶ Colin D. Graham, *Ina D. D. Uthoff* (Art Gallery of Greater Victoria, 1972).
⁸⁷ *The Maltwood Collection Opening Exhibition*, p. 12.
⁸⁸ "Hildegard Wyllie of Victoria Art Centre would interest Victorians in Gallery," *Victoria Times*, May 12, 1951.
⁸⁹ Mrs. Wyllie later donated these works to the Art Gallery of Greater Victoria.
⁹⁰ *The Maltwood Papers*, Letter from Hildegard Wyllie to Katharine Maltwood, July 16, 1950.

- ⁹¹ "Witch at Wheel Performs White Magic with her touch," *Vancouver Sun*, July 18, 1953, p. 19.
- ⁹² "Paints Island wild flowers in Oriental style." *Victoria Times*, March 27, 1943, p. 5, mag. sec.
- ⁹³ "Woman Paints Wild Life from jungle to Arctic Wastes", *Vancouver Sun*, April 11, 1947, p. 16.
- ⁹⁴ *Ibid.*
- ⁹⁵ "Personality of the Week", *The Daily Colonist*, Feb. 11, 1951, p. 15.
- ⁹⁶ K. E. Maltwood, "An Appreciation", Show of Stella Langdale's work at The Little Centre, Victoria, Nov. 19-Dec. 1, 1946.
- ⁹⁷ "Pure Lyricism Features Stella Langdale", Art Gallery of Greater Victoria, Clippings File, April 1951.
- ⁹⁸ Kineton Parkes, "The Aquatints of Stella Langdale", *Drawing and Design*, No. 31 (November 1922), pp. 227-229.
- ⁹⁹ "Studio-talk", *Studio Magazine*, Vol. 65 (Sept. 1918), p. 95.
- ¹⁰⁰ "Artist comes to stay", *The Daily Colonist*, Jan. 28, 1940, p. 3.
- ¹⁰¹ *The Maltwood Papers*, Letter from Stella Langdale to Katharine Maltwood, undated.
- ¹⁰² *The Maltwood Papers*, Letter from John Maltwood to Janette Jackson, Aug. 12, 1962.

Photo Credits

- p.13 *The Wedding of St. George and Princess Sabra* by D.G. Rossetti, The Tate Gallery, London.
- p.18 *Guinevere's Redeeming* by W.R. Reynolds-Stevens. Harris Museum and Art Gallery, Preston.
Mysteriarch by G. Frampton, Walker Art Gallery, Liverpool.
- p.28 *Wind Figure* by Eric Gill, London Transport Authority.
Night by Jacob Epstein, London Transport Authority.
Caryatid or *Angel* by Ivan Mestrovic, Musée National de Belgrade.

Selected Bibliography

- Agard, Walter, R. *The New Architectural Sculpture*. New York, Oxford University Press, 1935.
- Arts and Crafts Exhibition Society. *Arts and Crafts Essays*. New York, Garland Publishing, 1977.
- Beck, Lily Adams. *The House of Fulfilment*. London, T. Fisher Unwin, 1927.
- Blavatsky, H. P. *The Secret Doctrine*. Los Angeles, The Theosophical Co., 1925.
- Buckle, Richard. *Jacob Epstein: Sculptor*. London, Faber and Faber Ltd., 1963.
- Caine, Mary. *The Glastonbury Zodiac, Key to the Mysteries of Britain*. Torquay, Devon, Grael Communications, 1978.
- Cecil, David. *Visionary and Dreamer, Two Poetic Painters: Samuel Palmer and Edward Burne-Jones*. Princeton, Princeton Univ. Press, 1969.
- Champney, Freeman. *Art and Glory; the study of Elbert Hubbard*. New York, Garland Publishers, 1968.
- Coasts, the Sea and Canadian Art*. Stratford, Ont., The Stratford Gallery, 1978.
- Doran, George. *Chronicles of Barabbas*. New York, Harcourt, Bruce & Co., 1935.
- Epstein, Jacob. *Epstein an Autobiography*. London, Hulton Press, 1955.
- Fine Art Society Ltd. *British Sculpture 1850-1914*. London, Fine Art Society Ltd., 1968.
- Gill, Eric. *Eric Gill: Autobiography*. New York, Biblo and Tanner, 1968.
- Graham, Colin D. *Ina D. D. Uthoff*. Victoria, Art Gallery of Greater Victoria, 1972.
- Humphreys, Christmas. *Sixty Years of Buddhism in England*. London, The Buddhist Society, 1968.
- Humphreys, Christmas. *The Buddhist Way of Life*. London, Allen and Unwin, 1969.
- Ingham, Charles B. *Education in Accordance with Natural Law*. London, Novello and Co., 1902.
- Ingham, Gertrude A. *Spiritual Law and Human Response*. London, John M. Watkins, 1953.
- Jullian, Phillipe. *Dreamers of Decadence*. London, Pall Mall Press, Ltd., 1971.
- Lanteri, Edward. *Modelling: A Guide for Teachers and Students*. London, Chapman and Hall, 1911.
- Mackintosh, A. *Symbolism and Art Nouveau*. London, Thames and Hudson, 1975.
- Madsen, Stephen T. *Sources of Art Nouveau*. New York, George Wittenborn Inc., 1955.
- Maltwood, K. E. *The Enchantments of Britain or King Arthur's Round Table of the Stars*. Victoria, Victoria Printing and Publishing Co., 1944.
- Maltwood, K. E. *King Arthur's Round Table of the Zodiac*. Victoria, Victoria Printing and Publishing Co., 1946.
- Maltwood, K. E. *A guide to Glastonbury's temple of the stars: their giant effigies described from air views, maps, and from "The High History of the Holy Grail."* London, The Women's Printing Society, Ltd., 1934.
- Maltwood, K. E. *Air View Supplement to a guide to Glastonbury's temple of the Stars*. London, John M. Watkins, 1937.
- Maltwood, K. E. *Itinerary of "The Somerset giants' abridged from King Arthur's Round Table of the Zodiac"*. Victoria, Victoria Printing and Publishing Co., undated.
- Maltwood Art Museum and Gallery. *The Maltwood Collection opening exhibition*. Introduction by Martin Segger. Victoria, Maltwood Museum and Gallery, 1978.
- Maryon, Herbert. *Modern Sculpture, its methods and ideals*. London, Pitman and Sons Ltd., 1933.
- Mauclair, Camille. *Auguste Rodin, the man — his ideas — his works*. Trans. Clementina Black. London, Duckworth and Co., 1905.
- Mestrovic, Ivan. *Ivan Mestrovic, A Monograph*. London, Williams and Norgate, 1919.
- Michell, John. *The View over Atlantis*. London, Sphere Books Ltd., 1973.
- Milner, John. *Symbolists and Decadents*. London, Studio Vista Ltd., 1971.
- Morris, William. *The Earthly Paradise*. London, Longmans, Green & Co., 1907.
- Mullen, Chris. *G.F. Watts: A Nineteenth Century Phenomenon*. London, The Whitechapel Art Gallery, 1974.
- Naylor, Gillian. *The Arts and Crafts Movement*. London, Studio Vista, 1971.
- Parkes, Kinton. *The Art of Carved Sculpture*. London, Chapman and Hall Ltd., 1931.
- Petrie, Sir William M. F. *The Arts and Crafts of Ancient Egypt*. London, T. N. Foulis Ltd., 1923.
- Pincus-Witten, Robert. *Occult Symbolism in France*. New York, Garland Publishing Inc., 1976.
- Reiser, Oliver. *This Holyest Erthe*. London, Perennial Books, 1974.
- Roberts, Anthony, ed. *Glastonbury, Ancient Avalon, New Jerusalem*. London, Rider and Co., 1978.
- Rodin, Auguste. *Art by Auguste Rodin*. Trans. Romilly Feddon. London, Hodder and Stoughton, 1912.
- Schuré, Edward. *The Great Initiates; Sketch of the Secret History of Religions*. Trans. Fred Rothwell. London, Rider and Co., 1912.
- Speed, Harold. *The Practice and Science of Drawing*. London, Seeley, Service and Co., Ltd. 1913.
- Stradling, William. *A Description of The Priory of Chilton-Super-Polden and its Contents*. Bridgewater, Geo. Awbrey, 1839.
- Thom, Ian M. *W.P. Weston*. Victoria, Art Gallery of Greater Victoria, 1980.
- Tippett, M. and Cole, D. *From Desolation to Splendour*. Toronto, Clarke Irwin, 1977.
- Ward, John S. M. *Freemasonry and the Ancient Gods*. London, Simpkin, Marshall, Hamilton, Kent, 1926.