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COVER CREDIT
Nico Jungman: ***Portrait of Katharine Maltwood***,
watercolour by Nico Jungman, 1905.

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

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Preface

In 1911, Katharine Emma Maltwood, whose bequest forms the core of the Museum's current holdings, completed a sculptural commission for Alice and Elbert Hubbard. The Hubbards were leading figures in the American Arts-and-Crafts movement. Together they ran the Roycroft Institute, a communal crafts workshop, and edited an influential journal, *the Fra*. Mrs. Maltwood's piece, entitled *Magna Mater*, was placed in a grotto at the Roycroft Institute headquarters at East Aurora New York.

This incident typifies Katharine Maltwood's lifelong involvement with the Arts-and-Crafts Movement. Her own early works reflect the influence of Art Nouveau; a major early portrait (by Nico Jungman in 1905) pictures her posed as a pre-Raphaelite woman. In later life her researches into origins of the Arthurian legends reflect the interests of William Morris and his circle in folk lore and romance literature. Even the Maltwoods' collecting activities, as represented by the bequest, reflect the craft bias of her interests, concentrating on early oriental ceramics, antique rugs, and seventeenth century oak furniture. The Maltwoods' country home in rural Saanich, where they lived after moving from England in 1939, was built as an evocation of an English Tudor hall house and thereby provided an appropriate setting for their interests and their collection.

Since acquiring the Maltwood collection in 1964 the University of Victoria has continued to develop it in a direction consistent with the interests of the patrons.

In this volume, the third in the new Maltwood Catalogue/Monograph series, Rosemary Brown reconstructs the life and artistic career of Katharine Maltwood. Continuing earlier work with the Maltwood papers, then in partial fulfilment of an M.A. degree in Art History at the University of Victoria, Ms. Brown here explores the social and artistic context of Katharine Maltwood's work, which itself provided a direction for her collecting and literary pursuits. The same research has formed the basis for the accompanying exhibition, *Katharine Emma Maltwood, F.R.S.A., Artist 1878-1961*, at the Gallery, May 29 - August 2, 1981. Together, the exhibition and this monograph form a fascinating sociological study of that human impulse we call collecting. They show there was a dominant theme which unites the artistic, literary, antiquarian and collecting activities which characterize this most unusual woman. Further work with the collection will be based on this excellent and illuminating study.

Martin Segger
Series Editor and Director
Maltwood Art Museum and Gallery.
1981.

Katharine Maltwood at work on *Magna Mater (*M964.1.365), c1910

I
Biographical Sketch

A poet and philosopher in sculpture and a prophet in antiquarian research were the roles Katharine Emma Maltwood adopted in her career as an artist, collector and scholar. Born on April 17, 1878, she was brought up in her parents' large Italianate home, "Higham Lodge", in Woodford Green, London, England. Her father, George S. Sapsworth, was a wealthy leather merchant and sometime local mayor who ran a strict Victorian household. She was one of four children, having two older sisters and a brother, all of whom acquired some interest in the arts.

In the early 1890's Katharine Sapsworth was sent to school at Moira House, a recently established, private school for girls in Eastbourne, Sussex. Little is known of her early youth except that she acquired a great interest in poetry and the graphic arts. Later, she turned to sculpture and attended the Slade School of Art, University College, London from 1896-97, where she studied formally under Sir George Frampton, R.A. Her training continued with studies in Italy and Paris in the late 1890's.

On April 2, 1901 she married John Maltwood, an advertising manager, whose considerable fortune enabled her to devote her entire life to travel, collecting, sculpture and writing. From 1911 to 1930 her sculptural works were exhibited regularly at the London Salon, the Royal Academy and various other London galleries where they met with some success. After John Maltwood's retirement from business in 1921, she and her husband made extensive tours of the Middle East, India, China, Korea, Japan and both North and South America. As a result, the diverse range of the Maltwood Collection began to develop. John Maltwood shared his wife's love of art and, as well as being a devout admirer of the latter's work, he was particularly interested in Persian rugs, antique furniture and Oriental art.

The last thirty years of Katharine Maltwood's life were almost totally occupied with her antiquarian interests. These involved archaeological and literary research concerning the Glastonbury Zodiac which she claimed to have discovered while living in Somerset in 1925. Following extensive research into the sources of Arthurian legends she became convinced that the "Kingdom of Logres" was actually Somerset and the adventures of the knights are recorded in the form of a huge system of earthworks spread out some ten miles in diameter in the neighbourhood of Glastonbury Tor. This "Zodiac", she claimed, formed part of a ritual complex, one of many similar monuments found the world over, which witnessed the existence of a universal mystery cult in the third and second millenniums before Christ. She published several books explaining her theories and continually sought to win support for her ideas. Research on the Glastonbury Zodiac has been continued by others in recent years.

In 1938 the Maltwoods decided to leave England and settle in Victoria, British Columbia. They purchased a house at Royal Oak, formerly a restaurant, which they named "The Thatch" and transformed it into a combination studio and country home. Here the couple arranged their sizable collection, including Katharine Maltwood's own sculpture, and many items associated with her antiquarian interests.

During their last twenty years in Victoria the Maltwoods continued to add to their collection. They patronized local artists such as Emily Carr, W. P. Weston, C.J. Collings, Ina D.D. Uhthoff and Stella Langdale. Katharine Maltwood commissioned a series of botanical paintings recording local flora and fauna through the seasons. These were executed by Elizabeth Duer, her artist-cousin, trained in Japan. The English sculptress never gave up her own artistic pursuits and produced several small sculptural pieces. In addition she noted her impressions of the local scenery in a pastel-sketch series she called "Tree-tops".

In recognition of her work both as a sculptress and antiquarian, Katharine Maltwood was made a fellow of the Royal Society of Arts in 1940. She died in 1961, bequeathing "The Thatch", her collection and an endowment to the University of Victoria. John Maltwood died in 1967.

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 revival 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

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

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.

In works such as Rossetti's *The Wedding of St. George and the Princess Sabra*, one of a series of watercolours 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. Gaugin and the Nabis represent one aspect in their concept of synthesism 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 eneffable 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 and 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 Michelangelesque 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 lead 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 sensitiveness 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 Reynold-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

III
The Early Works

This review of artistic and sculptural developments in Victorian England suggests something of the artistic climate into which the young Katharine Maltwood came in the 1890's and from which she developed. Her early attraction to the tastes and ideas of the Arts and Crafts Movement stemmed, in part, from her upbringing and education.

Of the Sapsworth family, Katharine Maltwood's mother Elizabeth took an interest in literature and the arts, was fond of painting, and encouraged this interest in her daughters. One of the latter, Mary Elizabeth, went on to become a professional landscape artist and founder of the Rye Art Gallery in Sussex. In addition Katharine Maltwood's brother, Arnold Sapsworth, to whom she remained closest, became an art collector, traveller and philanthropist who won recognition for his exploration of the Amazon River.

At Moira House, where Katharine Maltwood received her formal schooling, the approach to education was both unorthodox and progressive. Founded by the pioneer Charles Barlow Ingham in 1875, the school was dedicated to the ideas of women's emancipation and to giving girls the opportunity to fully develop their intellectual and creative potentials. It was decided that the school should be for girls because "at the time we began, boys had so much advantage girls had literally none; they were cramped, narrowed, treated in a piteously puerile way, in many cases their wonderful possibilities deadened or warped for the whole of life . . . "[13]

Charles Ingham firmly believed that the function of education was "the unfolding, the equipping and the co ordinating of the completed individual in everything which is distinctively human."[14] He founded his theories on the principle expressed by Francis Bacon, "Nature is commanded by obeying her laws." Thus at Moira House he was anxious to avoid the current "degrading, arbitrary incentives" common in schools such as examinations, marking systems, prizes and punishments and the use of rules and regulations and to replace them with "the natural incentives which arise from within the child." These he enumerated as filial duty, personal responsibility, ambition, inspiration from great examples in history and literature, respect for the honourable in conduct and perfect and beautiful in workmanship.[15]

In the curriculum an important place was given to world history, mythology, poetry and literature and the history of art and architecture. Pupils were steeped in Egyptian and Classical poetry, drama, art and geography. Although English was regarded as the backbone of instruction there were also lessons in French, German, Greek and Latin. The seniors had classes in chemistry while the younger girls had botany. In the Bible history lessons the religious education was Christian in the widest sense. Taught by Gertrude Ingham, a life long friend of Katharine Maltwood, this subject involved ideas of a universal religious brotherhood with readings from Eastern philosophy, Tennyson, Carlyle, Browning, Shelley, Pope and other more mystical works.[16] Miss Ingham hoped to give a training that would free the ego from self consciousness, replacing a sense of separateness with a sense of eternal unity or oneness with all life.

Music and art which were usually regarded as mere accomplishments for a girl in those days were considered an essential part of the education at Moira House. In the sphere of art it was an American named Liberty Todd, Director of the Public Industrial Art School of Philadelphia, whose ideas were the main influence. Charles Ingham had met Todd while buying school equipment and furniture in America. Todd advocated a change from the traditional graded system of instruction in drawing specific forms to one permitting children to draw pictorially at an early age. This seemed to him a better way to aid freedom of thought and the development of the individual. Through his system of manual training it was hoped students would be prepared "organically for all those activities of life in which hand and eye play a part."[17] Thus painting, modelling, pottery, woodcarving and other crafts were taught at Moira House with the art rooms being in constant use. There was also a very keenly followed interest in contemporary art and poetry and their development at the time of Katharine Maltwood's residence at the school in the early 1890's.

Charles Ingham was equally novel in his approach to leisure time at Moira House and seeing the value of team games coached ladies cricket as well as tennis on the lawns of the school. A former pupil recalled how outdoor life included concerts

on Eastbourne Pier, "singing rounds as we drove home in horse drawn charabanc after the summer half-term picnic, cricket among the nettles, and sumptuous teas at Herstmonceux Castle."[18]

The school developed a great sense of community and in 1918 the "League" was established to link the ideals of past and present girls and staff. It evolved after the school performed "The Quest of the Holy Grail", the text of which was taken from Tennyson's "Idylls of a King" and Malory's "Morte d'Arthur". It became in effect a league of people trying to carry out the ideals of Arthur's Knights. It is notable that Katharine Maltwood's fascination for Arthurian literature also began at this time, although by then she had left the school.

From an early interest in poetry, the graphic arts and jewellery design the young artist turned more seriously to sculpture and enrolled at the Slade School of Fine Art in 1896. "It was only to be expected that persons of the middle and upper classes, especially the ladies, would prefer the Slade rather than the South Kensington schools, where the course was tedious and some of the pupils of rather humble origin."[19] In its heyday all manner and age of candidates entered the school ". . . aesthetic dandies, foreign immigrants, retired officers, debutantes, blue stockings, intellectuals, Bohemians, and, above all, plenty of beautiful and decorative Slade Girls, in the seventies sporting brightly embroidered pinafores, in the aesthetic eighties and nineties 'very variegated in faint coloured costumes, limply at variance with their high spirits — in greenery, yallery, Grosvenor Gallery tints and hues', according to one student."[20]

This formal training at the Slade provided her with instruction in a wide range of techniques, an atmosphere of enthusiasm, and more importantly contact with leading exponents of the Arts and Crafts Movement. The ambition of most Sladers was to become a professional artist and many continued their studies in Paris; Katharine Maltwood followed this pattern going to the French capital at the turn of the century. One of the main reasons for her visits to Paris was to study the work of Rodin, whose technique and modes of expression exerted a strong influence on sculptors of the younger generation. In the first decade of the twentieth century it seemed everyone who was anyone wanted to meet Rodin. His studio in Paris was a magnet for visitors who included distinguished men of letters, socialite beauties, artistic personalities and members of international society. The young English sculptress was overawed by the great Rodin Pavilion at the 1900 Exposition which was received with ovations and christened the "Temple of Beauty" by critic Roger Miles. In addition she absorbed Rodin's ideas and writings on art reverently captured in the words of writers such as Camille Manclair. There it was proclaimed that the artist "walks forever in the light of spiritual truth" since he seeks out true beauty in the essential inner reality or soul of nature.[21]

At that time many British sculptors acquired technical instruction in Paris but preferred Italy for visual inspiration and Katharine Maltwood's training may conceivably have followed this pattern. A notebook in the collection is signed K.E. Sapsworth and dated 1898. It contains sketches and notes on many famous Italian works as well as some nature studies. Like her predecessors in the Arts and Crafts Movement she greatly admired the work of Florentine Renaissance artists such as Fra Angelico, Donatello, Fra Filippo Lippi, Botticelli and especially Michelangelo. Italy became a favourite haunt of the Maltwoods. In a postcard of 1909 she mentions her sadness at leaving "my happy sunny Italy" and John Maltwood later reminisced, "Oh how we revelled in Florence and Venice."[22]

The early 1900's were a formative period in Katharine Maltwood's style and her works reveal the influence of several late nineteenth century artistic trends. A photograph remains of her first life figure, done while at the Slade in 1896. It is of a male figure, modelled in clay from life, and shows the influence of French teaching in the modelling and concern for an accurate study of anatomy. At this time the artist also wrote poetry and designed jewellry in which there was a preference for the sinuous organic forms of Art Nouveau. The traditional British preference for content, literary interest and moralistic aims is shown in an early wall mirror from 1899. Here the panels are executed in beaten copper and represent four nude female figures entwined with serpents. In the centre a woman stands in triumph over a reclining figure. A quotation from Petrarch is given in the panel below: "Five great enemies of peace inhabit within us, Avarice, Ambition, Envy, Anger, Pride". Rossetti, Burne-Jones, Morris and others were fond of accompanying their paintings and furniture with similar didactic and moralizing texts.

Katharine Maltwood's first major work, entitled *Magna Mater*, was a large high-relief sculpture carved in Portland Stone. It was accepted for exhibition by the Royal Academy in 1911. Again a text accompanies the piece: "Great travail is created for every man from the day he goes out of his mother's womb till the day he returns to the Mother of all things." The central Blake-like figure

typifies nature, crouched and bound, contemplating the mass of humanity struggling out and in on either side. The figures are enclosed in a temple-like frame which critics found reminiscent of Archaic or Egyptian architecture. To some the archaism of the relief proved Katharine Maltwood's sympathy with the modern Viennese school of sculpture. While others found a similarity in style to the contemporary English sculptors Eric Gill and Jacob Epstein in its expressive vigour and strength.[23] The work is a good example of the new pragmatic approach to sculpture, stressing architectonic forms and an honest expression of the nature of the medium. It was very well received by the critics and in the *Sunday Times*, 30 April 1911, was named "the most impressive sculptural exhibit" due to its "truly monumental quality."

An interesting report appears in an unnamed clipping from 28 July, 1911 to which Katharine Maltwood added the title "Votes for Women". The article praises *Magna Mater* as a work expressing the elemental truth of motherhood not in the ordinary individual sense but in the larger universal sense. It urges that all supporters of the Women's movement "pay homage" to the artist's "poem in stone" and concludes: "But are women really sitting at the feet of man waiting to applaud their poem. Are they not rather making their own poems, using their own god-like gifts of Creation in many ways? Not as Mothers only, but as Makers, women are coming into their own." This reveals something of Katharine Maltwood's sympathies with the Women's movement and how she viewed herself as a serious creative artist.

Magna Mater was commissioned by Elbert Hubbard, one of the key figures in the American Arts and Crafts Movement in the early 1900's. Hubbard, who had amassed a modest fortune managing a soap company in Chicago, visited England in the 1880's where he met William Morris. Inspired by the latter's work and ideals he returned to East Aurora, New York, to found the Roycroft Institute which became a thriving craft-orientated community. As a public taste-maker he crusaded for studied simplicity and arts and crafts in the American home. In addition to hand-made items in copper and leather, furniture and other artifacts, Elbert Hubbard's philosophical writings were produced in the Roycrofters print shop and bindery and achieved a vast circulation. As an opinion-moulder Hubbard enthusiastically supported such things as education through manual crafts, feminism and women's rights, liberal divorce laws, yoga, health foods, and pantheism. Flamboyant in dress and manner, he practised a health and salvation gospel of his own and became a cultural messiah to thousands across the country.

The views of Hubbard's wife, Alice, also suggest *Magna Mater* was intended to embody the ideals of the women's movement. A friend and correspondent of Katharine Maltwood's, she was dedicated to women's emancipation more whole heartedly than her husband. She wrote: "The new woman will be free. Then she will be whatever her judgement wants her to be." She called for each woman to "come out from the ranks of paupers, dependents, children, and affirm her womanhood..."[24] In letters to the English sculptress she praises *Magna Mater* in emotional tones: "I have paid the tribute of tears to your Magna Mater — I know, yes, I know what it means. It hushes me into silence and I bow my head to the Truth it expresses, the truth I experience." On another occasion she described the work's "abiding place" as follows: "We have cemented Her there among the stones and time cannot move her, nor man. She is our Shrine. She is part of us."[25]

That the Hubbards chose Katharine Maltwood to provide the Roycroft Shops with the visual inspiration of a work embodying their ideals is testimony to her being seen as a leading exponent of the Arts and Crafts Movement.

In the following year, 1912, Katharine Maltwood exhibited several works at the London Salon in the Albert Hall. Besides showing *Magna Mater* once more there were three pieces entitled *Wounded Centaur*, *Mother Faun*, and *Bronze Sketch of a Male Figure*. In addition there was a photograph of the *Font at Tadworth* and a copper clockface with enamelled numbers and the inscription: "The newborn hours each day shall be symbols of eternity." The latter shows the Arts and Crafts approach in technique with the heroic central figure of Father Time ascending in a swirl of drapery and throwing out winged symbols of the hours.

The two architectural reliefs *Wounded Centaur*, cast from stone, and *Mother Faun*, a sketch model, were companion pieces. The former reveals the austerity and rigid adherence to compact form characteristic of much of Katharine Maltwood's sculpture. Critics often mentioned this scorn of prettiness and grace in her work and praised her style for its "masculine qualities of strength and virility". That she chose to carve figures in the round and relief for architectural settings rather than ornament was also in keeping with the new desire for functional sculpture. In this applied side of her art she was praised for the way she released her figures from the stone in such a way that their

Ladies' Cricket in front of Moira House

M964.1.85
Wall Mirror
by Katharine Emma Maltwood, 1910

M964.1.365
Magna Mater
by Katharine Emma Maltwood, 1910

Magna Mater at East Aurora, N.Y., 1911

M964.1.518-18
Preparatory sketch for
Magna Mater

origin in the material was not forgotten. This is exemplified in the rough carving and closely bound compositional arrangement of *Wounded Centaur*.

The *Bronzed Sketch of a Male Figure* gives us an idea of Katharine Maltwood's work in the round. An alternative title was *Adam* or *Primitive Man* and a wreath of small symbolic figures emerges from his raised arm. The use of these groups of small entwined figures, often struggling upwards, appears frequently in the artist's work to symbolize humanity and to increase the emotional power of the piece. In theme and treatment it suggests the influence of Rodin's style.

The photograph of a font, also exhibited in the London Salon of 1912 shows Katharine Maltwood's ability in combining sculpture with architectural form. It was presented to the new Church of the Good Shepherd in Tadworth, Surrey, where the Maltwoods lived at that time. It is of Caen stone with a lead bowl and the inscription round the top is taken from Keble's *Lyra Innocentium*. The idea of the Trinity is the inspiring theme of the design with its triangular plan. The three reliefs at the top surrounding the basin are "The open hand", "The Agnus Dei", and "The Holy Dove descending" typifying Father, Son and Holy Ghost. At each angle of the font stands an angel about to open the gates of the church. These gates are constructed from the ancient symbols, the Greek cross, the triangle, and the circle each bearing a different image in the centre. The first pair carry the lily and the flaming heart, denoting purity and fervent zeal. The second pair show the open book and burning lamp, denoting perfect knowledge, wisdom and piety. The third pair have the anchor and crown to symbolize steadfast hope, tranquility and victory. In keeping with the nature of the commission the figures are less severe in style and owe more to the Italian Renaissance tradition. The highly complex programme of symbolism is a further example of Katharine Maltwood's concern for the didactic and moral implications of her work.

Dating from this highly productive pre-war period was a lead fountain figure, *Boy Tickling Trout*. It was exhibited in 1922 at the Daily Express Women's Academy at Olympia. Later the piece was kept and used as a pond ornament at the Maltwood's various homes. The small crouched figure reaching over a rocky crag was desrihed by a critic at the time as "more realistic in treatment, but adherence to strictly correct anatomy is not allowed to interfere with the sculpturesque silhouette from any point of view".

A work which attracted considerable attention was Katharine Maltwood's maquette for a monument, *Primeval Canada Awakening to Her Destiny*, the head of which was carved from Portland stone. The head alone survives and was first exhibited at the Arts and Crafts Society in the Grosvenor Gallery in 1912 and again at the London Salon in 1913. The following year the front portion with a photograph of the whole appeared at the London Salon at Holland Park Hall. The work represents the first indication of an interest in Canada and according to the *Lady's Pictorial* of July 11, 1914 the monument was intended for erection in Canada.

A report in the *Standard* newspaper of June 12, 1914, described it in the following way:

> The conception is that of a colossal woman, clothed in pine forests, with her head upturned to the skies and her hands ather sides protecting symbolic figures of moose and buffalo which rest upon the rectangular blocks forming the base of the monument. Between the feet of the woman stands a bearded figure, small in proportion, of a pioneer backwoodsman with an axe, his arm being outstretched as if in worship of Canada rising before and above him . . . the suggestion might be that of a mountain coming to life before the impassioned gaze of the pioneer.

The upturned face displays broad simplified features, Indian and archaic in style, and was much admired. For instance *The Observer* art critic wrote: "The striving after the broad simplicifacation of Egyptian or Assyrian archaic art must be welcomed". A similar approach can be seen in the work of Katharine Maltwood's contemporaries such as Eric Gill.

As a contrast to the immobility of the upper group the reliefs on the base represent figures in movement, track laying and erecting telephone wires. In style they are reminiscent of the sculpture of Constantin Meunier who was noted for his images of labour and the working man. As a whole the monument met with great praise at the time and *The Observer* critic of 1914 went so far as to say it "promises to be one of the most remarkable works produced by an English sculptor."

After a gap covering the early war years there is evidence Katharine Maltwood was again at work. In 1916 a Memorial Tablet entitled *A Vision* was exhibited at the Arts and Crafts Society at Burlington House. A note in her diary indicates two versions of this piece were carved. The first, in plaster, was bought by a Mrs. Fleming of Pit House, Hampstead, for £100; a second was carved in alabaster for her mother. This version is now in the Maltwood collection.

The plaster version of the work was exhibited at the London Salon in 1917 and Sir Claude Philips, in the *Daily Telegraph*, described it as follows:

> The centre panel of the triptych is occupied by a relief sculpture symbolizing the release of the spirit from the trammels of Sin and Death and its absorbtion into the Eternal Harmony. On the one wing is embossed, in gold on a ground of blue, a quotation from St. Paul, on the other a quotation from Tagore . . . She is equally at home in the difficult arts of high and low relief; the aspiring rhythm of her composition, starting from a basis of static, and changing as it moves upwards into one of dynamic intensity, is novel and expressive. Even the Italian Gothic framework of the Triptych, studiously simple as it is, proves close and sympathetic study of style and accuracy in detail.

While traditions in Western art influence the design, the use of a quotation from Rabindranath Tagore, a writer much quoted by her friend Gertrude Ingham, reflects her growing interest in Eastern philosophy.

These early works show the origins of Katharine Maltwood's artistic philosophy in the Arts and Crafts tradition. As John Maltwood later recalled, "Katharine worked for the joy of working and lived to create beauty."[26] There is a marked preference for content and literary interest with didactic intentions beyond aesthetic expression. She was often directly inspired by quotations and in the use of texts to accompany the works hoped to more fully convey their philosophical meaning. From the stylistic point of view this was a formative period. The functional approach of the craftsman can be seen in her architectural reliefs which show an austere compactness of form and respect for the nature of the medium. The influence of Italian Renaissance traditions can be seen in her religious works, while her bronze figures owe much to the work and technique of Rodin.

In addition Katharine Maltwood uses stylistic details and motifs common to the historical repertoire of the period. In the first decade of the twentieth century all Europe was obsessed with an interest in the exotic. Oriental art, Japanese prints, East Indian figurines, primitive work, and ancient Egyptian and Assyrian art were all looked on as a source of inspiration. The simple and harmonious life of a preindustrial age embodied in these work appealed to many of the younger artists in the Western Symbolist tradition. In addition primitive and archaic art were admired for their intensive expressiveness, clarity of structure and simplicity of technique and were used as a force against the classical concept of beauty.

As a result around 1900 archaic and severe styles became popular in modern sculpture with solid forms and clearly defined volumes. In architectural sculpture this was partly to meet with the demands of the broad, flat areas of stone work found in contemporary buildings. Broad planes, simple masses and bold treatment were needed to blend with the architectural setting.

These aspects of early twentieth century sculpture can be found in many of Katharine Maltwood's contemporaries. For instance, she was often referred to as the "Epstein among women" because of the strong rough-hewn and angular qualities in her work. Jacob Epstein was an American, who, after studying in Paris from 1902-5, settled and worked in England for the remainder of his life. The new approach can be seen in his figures of *Night* and *Day* for the London Underground Railway Offices building of 1929. Due to their bold and rugged handling the works caused an outcry at the time and Epstein was seen as a leader in the rebellion against sentimental academism. He related the groups directly to their settings by giving them blunt and simplified designs with solid masses, flat surfaces and angular contours.

Epstein was continually inspired by the process of generation and the idea of motherhood as revealed in his early *Mother and Child* from the Strand statues of 1908 and the *Maternity* of 1911. The latter is shown like a goddess, with closed eyes and the calm of a Buddha in meditation. In theme and approach there is a similarity to the silent, brooding mother figures in Katharine Maltwood's *Magna Mater* and *Canada Monument*.

After 1910 the influence of Egyptian, Oriental and African sculpture became evident in his work as can be seen in the figure of *Night* and *Day*. One of the earliest examples of this was his *Tomb of Oscar Wilde* from 1912, for which he carved a winged angel in full flight wearing the Seven Deadly Sins as a diadem. In his book on Epstein, Richard Buckle wrote "The angel's face with its closed, slanting eyes, high cheek bones and protruding lower lips seem Mongolian; the rigid rendering of the limbs is Egyptian, while the highly formalized but meticulously detailed wings, whose rectangular shape respects and emphasizes the original cubic form of the stone block, recalls the great Assyrian winged bulls from Khorsabad in the British Museum."[27] As with Epstein, Katharine Maltwood's later works increasingly reveal the use of primitive, Egyptian and Oriental art as a source.

Of other contemporary English sculptors Alec Miller and Richard Garbe are comparable to

Wounded Centaur
by Katharine Emma Maltwood, c1912

Font at Tadworth
by Katharine Emma Maltwood, 1912

Bronzed Sketch of a Male Figure
by Katharine Emma Maltwood, c1912

Katharine Maltwood in style and outlook. Alec Miller worked in plaster, wood, alabaster and stone and executed many architectural works as well as portraits, statuettes and crucifixes. He was a devoted follower of Arts and Crafts principles especially in the honest expression of the nature of his materials.

Richard Garbe also worked in a wide variety of materials and apart from statues, reliefs and architectural work in plaster and bronze, he made ivory carvings for pieces of craft work such as clocks, mirrors and caskets. An ivory bound prayer book by Garbe in the Maltwood collection suggests the couple's admiration for his work. He carved directly in marble and onyx and in style favoured primitive and Egyptian characteristics. This can be seen for instance in his black marble *Mask of a Woman* from 1916. In the following year he produced one of his most impressive pieces of ivory carving, the triptych *Venus Victrix*. In the central panel a goddess stands erect with small panels of cupids on either side and above a transverse panel of an extended woman's figure. His versatility is also shown in works such as the mahogany group *The Idol* of 1921 and *A Dryad*, in ivory, from 1925 which reveals the delicate sinuous forms of Art Nouveau. In both theme and approach these and other works by Garbe share many of the characteristics found in Katharine Maltwood's art.

Abroad the work of the German and Austrian Secessionist schools is of interest in this context. The appreciation of English art and craft ideas and the functional approach to sculpture can be seen in much of their work. For instance the architectural sculpture of Franz Metzner shows powerful figures with massive simplicity and austerity in design. They are consciously organic, seeming to grow out of the structure themselves. Like his English contemporaries Metzner turned to primitive and medieval art for inspiration in his forms and was an important influence on younger sculptors in Central Europe.

Katharine Maltwood greatly admired the work of Metzner's pupil, Ivan Mestrovic. A Yugoslavian, Mestrovic reflected the Yugoslav liberation movement in much of his sculpture which shows profound patriotic and religious emotions. In subject matter he was something of a mystic concerned with inner vision and the search for profound truths. The caryatids and angels in his mausoleums at Cavtat and Octavice, on the Dalmation Coast, are comparable in style and approach to Katharine Maltwood's works. Solemn and cult like they reveal a preference for compact form in their elongated bodies and crossed wings. The figures are organically integrated with the architecture and often take the form of a structural support. As in many of his works they create a powerful expression of his personal beliefs and devout religious faith.

The most interesting comparison to Katharine Maltwood's art is found perhaps in the work and artistic outlook of Eric Gill. A stone carver, woodengraver, draughtsman and writer, Gill studied initially at Chichester Art School and was then apprenticed to an architect from 1900 to 1903. He became a figure sculptor in 1910 and among his most important commissions were *The Stations of the Cross* in Westminster Cathedral from 1918, the figures for London Underground Railways of 1929, and his works for Broadcasting House, London in 1932. For the Underground Railways he made the figures of *South Wind*, *North Wind* and *East Wind*. These show his vigorous style with bold firm masses and powerfully rhythmic forms. In his 1923 war memorial for Leeds University he depicted *Christ flourishing the scourge and driving the money changers from the Temple*. The figures have a distinct contemporary symbolism and in his autobiography he says they represent "the ridding of Europe and the World from the stranglehold of finance, both national and international."[28] He had originally hoped to use this subject for his commission for the League of Nations building in Geneva. He believed materialism and the money making motive were paramount in modern society and saw them as a force of evil, destroying true faith and values. This reveals the didactic and moral end of his art and it is in this respect that he can be compared to Katharine Maltwood.

Both had their roots in the Arts and Crafts Movement and both represent different latter day manifestations of its ideal to reconcile modern art with modern life. The products of Morris and his associates had come to be appreciated only by an affluent and intellectual elite and thus their vision of a new society never came about. By the time of the First World War this failure of the Arts and Crafts Movement only served to emphasize the isolation of the artist craftsman and to set them apart from the rest of the community. In many respects this is what happened to both Eric Gill and Katharine Maltwood and they then sought different means to find an alternative solution.

Gill explained his ideals and aims in a number of books such as *Art Nonsense*, 1929, *Beauty Looks after herself*, 1933, and *Money and Morals*, 1934. In the Arts and Crafts tradition he deplores the disappearance of the English craftsman and his engulfment as a mere machine minding hand in the lap of industry.

While living from 1907-24 in a craft oriented commune in Ditching, Sussex, his aim became to reconcile modern art and life through a return to faith in God. His conversion to Roman Catholicism at this time was of particular significance to this aim. To Gill the exercise of his art became a religious activity. He wrote "The artist as prophet and seer, the artist as priest — art as man's act of collaboration with God in creating, art a ritual — these things 1 believed in very earnestly"[29]

Katharine Maltwood likewise believed there should be a rejection of the materialism of industrial society and a return to faith with art as an expression of God. However, while Gill turned to Roman Catholicism, she was, as we shall see, drawn to more esoteric faiths, and to Canada.

M964.1.361
Boy Tickling Trout
by Katharine Emma Maltwood, c1900

Primeval Canada Awakening to Her Destiny
by Katharine Emma Maltwood, c1912

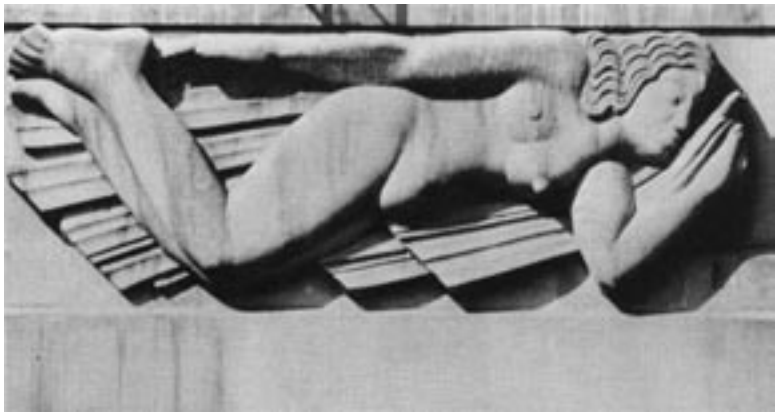
M964.1.362
Head of *Primeval Canada Awakening to Her Destiny*
by Katharine Emma Maltwood, c1912

M964.1.360
A Vision
by Katharine Emma Maltwood, 1916

Night
by Jacob Epstein, 1929

Caryatid or Angel
by Ivan Mestrovic

Wind Figure
by Eric Gill, 1929



IV
The Post-War Works

The outbreak of the First World War lead to an interruption in Katharine Maltwood's artistic activities. Close by the Maltwoods' home in Tadworth, Surrey, a training camp was established for British Public School boys. Hearing the camp had no medical facilities, the artist organized and ran a hospital in two army huts sanctioned by the War Office as a private enterprise.

Like many of her contemporaries Katharine Maltwood was appalled by the tragedy, sacrifice and disillusionment of the war years. Her reaction can be seen in a symbolic bronze, *The Mills of God*, which was first exhibited in 1919 at the Ridley Art Club, in the Grafton Galleries. It met with considerable praise and prompted *The Observer* art critic to write: "The writhing, but rhythmically linked, mass of agonized humanity, inexorably crushed between two solid stone wheels, is like a Michelangelo 'Last Judgment' compressed into a few figures — it would lend itself to treatment on a larger scale, and it might even serve as a War Memorial."

As the War drew to a close the Maltwoods decided to escape from the vicinity of London by moving to Somerset. Anticipating John Maltwood's retirement they purchased Chilton Priory, a large house and estate near the village of Chilton Polden, which remained their home for nearly twenty years. In the pursuit of her artistic career, however, Katharine Maltwood preferred the atmosphere of London's West End and decided to rent a studio at East Heath Road, a picturesque corner of Kensington. It was here she executed her post war pieces and lodged while returning to take further courses in Fine Art under Frederick Brown at the Slade School of Art from 1918-19.

In these years the Maltwoods also began to travel more extensively, being particularly fascinated by the art and culture of ancient civilizations. They were drawn to the aura of the East, journeying to India in 1917 and to Japan three years later, where they visited many of the great Buddhist monuments and shrines. Like many of her artistic predecessors Katharine Maltwood was captivated by the ancient art and history of Egypt. She travelled up the Nile Valley in 1919 with a party of friends and a press clipping shows her perched on the knees of a statue of Rameses II at Luxor Temple "drawing a relief portrait of King Tutankhamen on the wall opposite."

On John Maltwood's retirement from business in 1921 the couple made a leisurely trip around the world. Their sojourns took them through Europe to Italy and Greece from where they sailed for Egypt and North Africa. They then toured Palestine and crossed Arabia to India and Ceylon. From Malaysia they cruised the Indonesian Islands seeking out Bali, Sumatra and Java and then progressed north to China, Korea and Japan. On their return through North America they spent a few weeks at the Empress Hotel in Victoria where they called on several old friends who had settled in British Columbia. In 1923 a press clipping from July reports that Katharine Maltwood had recently returned from Tunisia. The last few weeks of 1923 and first two months of 1924 were spent in Luxor, Egypt where the recently discovered tomb of Tutankamen in the Valley of the Kings had brought thousands of tourists, celebrities and press reporters all eager to catch a glimpse of the magnificent treasures.

In 1927 and 28 the Maltwoods made another expedition to India touring from Delhi south through central India to Kandy, Ceylon. In the 1930's they returned to the Far East visiting several countries including Vietnam. It was during these years of protracted travel that the couple purchased many of the *objets d'art* now in the Maltwood Collection. In addition Katharine Maltwood became increasingly absorbed in the study of ancient mythology, religion and Eastern philosophy, particularly Buddhism. These interests were not unusual among the exclusive circle of friends and acquaintances in which the Maltwoods moved, not only in England but around the world.

To understand this circle and the nature and purpose of Katharine Maltwood's interests one has to return to the late 19th Century. In the 1890's there was a growing interest in religious mysticism, with its background of occult practices, in the cultural centres of Europe. The curiosity in the occult was typified by the exotic speculations of the magician Eliphas Levi while Eastern thought was made fashionable by works such as Madame Blavatsky's *The Secret Doctrine*.[30] As a result the myths and monuments of Asia took the place of Greece as a source of inspiration for several

artists in the Symbolist tradition and India became the mystical centre for many European intellectuals.

The philosophical background to this upsurge in religious mysticism was provided among others by Edouard Schuré, whose book *The Great Initiates* of 1889 exerted a strong influence in France and elsewhere.[31] Schuré's dislike of the mechanized, civilized world and desire for the resurrection of spiritual life closely corresponded to Symbolist views. He believed art had lost its sense of the divine and that the present generation was without ideals, inspiration and faith. Thus he sought to rediscover the profound learning, the secret doctrine and the occult influence of the great initiates or masters of ancient wisdom. In this he was particularly influential on Katharine Maltwood's attitudes towards both her art and her professed "rediscovery" of the Glastonbury Zodiac and the knowledge it embodied.

Eastern thought had become increasingly appealing to many Westerners dissatisfied with their times, largely due to the foundation of the Theosophical Society in 1875 by Madame Blavatsky, in connection with Col. H. S. Olcott and others. The objects of the Society were set out as firstly to establish a nucleus of the universal brotherhood of humanity which was conceived of in a transcendental rather than materialistic sense. Secondly to promote the study of comparative religion and philosophy and finally to encourage a systematic investigation into the mystic potencies of life and matter.

The intention to study comparative religion and philosophy soon crystallized in an exposition of a more or less definite system of dogmatic teaching. The leading thesis seems to have been that all the great religions of the world originated from the same supreme source, and that they were diverse expressions of one fundamental truth. In order to discern this original wisdom appeal was made to a secret doctrine and esoteric teaching which Madame Blavatsky proclaimed had been held for ages as a sacred possession and trust by certain mysterious adepts in occultism or "Mahatmas" with whom she said she was in psychical as well as direct physical communication.

Helena Petrovna Blavatsky was a highly flamboyant, strong willed and somewhat enigmatic character. Born in the Ukraine in 1831 she was married at seventeen to a Russian official from Caucasia who was very much her senior. They separated after a few months and during the next twenty years Madame Blavatsky appears to have travelled widely in India, America and Mexico. She also made two adventurous trips to Tibet which she later alluded to as the veiled period of her life and spoke vaguely of as a seven years' Himalayan retreat.

In the early 1870's Madame Blavatsky gained prominence among the spiritualists of the United States for her occult powers. Several of her books such as *Isis Unveiled*, 1877, and *The Secret Doctrine*, 1888, reveal the influence of writings on magic, mysticism and masonry. She had studied occult and kabbalistic literature together with the sacred writings of India and decided to combine spiritualistic control with the Buddhist legends of Tibetan sages. Thus she claimed that her masters, two Tibetan mahâtmâs, supplied her with sound and ancient doctrine, exhibited their "astral bodies" to her, incited her to summon phenomena for the conversion of sceptics and precipitated messages which reached her from the confines of Tibet in an instant of time.

Madame Blavatsky believed she was chosen to use her spiritualism to combat the growing materialism of the world. This led to the establishment of the Theosophical Society in 1875 with headquarters firstly in New York and slightly later in Adyar, a suburb of Madras in India. Here Madame Blavatsky continued in her efforts to gain converts to theosophy. Although in 1884 an attempt was made by the Society for Psychical Research to prove her a fraud and a trickster, when Madame Blavatsky died in 1891 she was the acknowledged head of a community numbering almost 100,000, with journalistic organs in London, Paris, New York and Madras. After her death there was a split in the Society and several separate groups were formed, the one in England becoming more or less independent.

The principal tenets of theosophy are hard to define precisely but three of the most important were the constitution and development of the personality or ego; the doctrine of "Karma" or the sum of an individual's bodily, mental and spiritual growth; and the Way or Path towards enlightenment and emancipation. The basic belief in the "ultimate oneness" which underlies and sustains all phenomenal diversity was derived from various forms of Buddhist thought as was a large proportion of theosophical doctrine. In addition it involved an amalgam of other sources including Vedic, Egyptian, Greek, Occult and Kabbalistic literature.

The physical methods and spiritual exercises recommended by theosophists are those inculcated in the systems known in Hindu philosophy as Rája Yoga. The aim is that through denial of the evil forces of selfishness, antagonism and desire for material things, and through strenuous efforts to gain new knowledge, faculties and psychic control a higher

wisdom will be obtained. The ultimate result will be absorption in the supreme unity or Nirvana.

It is in the context of this late 19th Century fervour for religious mysticism and Eastern philosophy that the interests of Katharine Maltwood must be viewed for she was very much a child of her age. She was drawn to the study of comparative religions in her youth through the teaching of Gertrude Ingham whose ideas were influenced by theosophy and Eastern thought. Like Gertrude Ingham, she also later turned to the writings of the celebrated Indian writer and poet Tagore who was noted for his reinterpretation of the Upanishad philosophy. Many of the books and periodicals in the Maltwood Collection are concerned with religious mysticism, Buddhism and theosophy.[32] These Katharine Maltwood studied closely and came to believe, like many of her contemporaries, that their esoteric message offered lessons relevant to the spiritual blindness of her age.

Her sympathies with the Eastern outlook intensified around the time of the First World War, no doubt in reaction against the bloodshed and devastation in Europe. She began to frequent the book shop of John M. Watkins of Cecil Court, Charing Cross Road, London, which was one of the most famous centres of Far Eastern and Theosophical literature. This shop had become a favourite haunt to many in Buddhist and Theosophical circles at that time. John Watkins himself had been closely associated with the late H. P. Blavatsky and was particularly fond of reminiscing about her. The Maltwoods came to know him well as he later published and sold Katharine Maltwood's books on the Glastonbury Zodiac and she often visited and consulted with him at his home nearby her London studio.

In the 1920's there was an upsurge of interest in Buddhism in England as the esoteric wisdom of the ages and a return to Blavatsky trend swept the Theosophical Society. Although the Adyar Theosophical Society had done much to revive Buddhism in the East it had fast deserted the principles which Madame Blavatsky had founded it to proclaim. The psychic turn that had been given the Movement by the Adyar group led many Western Theosophists to either leave or disassociate themselves with that branch of the Society. This occurred in England for instance when the Buddhist Lodge within the Theosophical Society decided to become an independent Buddhist Society in 1926. Its founder, Christmas Humphreys, was a friend of Katharine Maltwood and she appears to have been closely associated with the aims and beliefs of this group.

The English Buddhist Society was scholarly in approach and dedicated to the expansion of Buddhism in the West. Christmas Humphreys, who later became a well known judge at the Old Bailey, was an avowed Buddhist from his seventeenth year. He became one of the foremost Western authors on Buddhism and travelled widely in the Far East. Although disapproving of the later psychic trend in the Theosophical Society he firmly believed in the teachings of Madame Blavatsky as an exposition of an ancient Wisdom-Religion which antedates all others and that Buddhism was the noblest of its branches. In addition he became a keen student of Zen Buddhism and was a British agent for the works of Dr. D. T. Suzuki of Japan whose books created a great interest in Zen in the West.

Katharine Maltwood was similarly impressed by Dr. Suzuki's work, being attracted to the intuitive approach in Zen with its emphasis on meditation and self knowledge as a means to sudden enlightenment. Daisetz T. Suzuki, who was professor of Buddhist philosophy at the Otani University in Kyoto, Japan, became the recognized pioneer and foremost interpreter of Zen Buddhism in the West. He lectured extensively in the United States and Europe and was a personal friend of the Maltwoods, staying with them on several occasions while in England.

It is with this background in mind that we must understand the changes in style and outlook that occurred in Katharine Maltwood's post war work. A mystic Asiatic Spirit entered her sculpture and she moved beyond Arts and Crafts principles in an attempt to offer the spectator a new relation to life and its deepest meanings by reference to Eastern philosophy. She conceived the idea of the sculptor as an "idol maker" revealing great spiritual and inner truths and serving as an inspiration to those striving for enlightenment. A more complete explanation of these views appears in her only surviving statement on art, a type written note, entitled "The Makers of Idols":

> Throughout the ages man has expressed his mind in idols. We know at a glance what manner of man he was by the kind of god he visualized and created in stone or wood, bronze or marble.
>
> The trade of idol making has almost died out in Europe, to the detriment of sculpture. Looked at from the artistic and historical standpoint, if not from the religious, this is a loss to the generations to follow.
>
> An agonised figure on a cross, yes, his Saintly Mother and a few canonized human beings and portraits of celebrities, war memorials and nondescript shapes that mean nothing. What will the future read from these remains? A tortured

meaningless world, with no faith, ideals, or for that matter intellect, of a spiritual nature.

Is it not possible to breathe aspiration and inspiration into our sculpture instead of grossness and soulless mechanism? Suffering may be there that is inevitable in a changing world but it is possible to "become perfect through suffering," it is a dynamic change into something finer and more spiritual. Out of the mass of struggling humanity there must evolve something we can believe in, some "divine event to which the whole creation moves."

That should be the "metier" of sculpture. The idol maker should suggest higher and hidden values that we are moved by aesthetically and from which we receive definite inspiration.

Russia has broken her idols, what has she set up in place of them? France broke hers some time before. What does America worship? And what ideals has the once great British Empire? Yet God's laws are forever the same, why do we not translate His marvels into Art? Expressions of God.

This note with its quotation from Tennyson's *In Memoriam* clearly reveals Katharine Maltwood's debt to the Victorian Era. Like artists of the Arts and Crafts Movement she sees the advance of technology and industrialization as a threat to man's spiritual and physical well being. The "soulless mechanism" and materialism of the day were she believed destroying man's faith and spiritual ideals as well as the security, culture and traditions of the leading Western nations. The solutions however are now to be found in Buddhist and Eastern thought where the aim is to "become perfect through suffering." In Buddhism "suffering" is a sense of being imperfect and incomplete and a necessary evil before entering the way to enlightenment or Nirvana. Its cause is mainly selfishness, the illusion of "I" or the ego which must be eliminated to achieve a true awareness of cosmic unity. In Buddhism there is no separate soul or quality of permanence in life but only one life force which moves within the universal law towards its own perfection. Through successive reincarnations the higher one reaches in thought the more thought is illuminated by the light of the ultimate spiritual awakening Buddhists call Enlightenment. Thus to Katharine Maltwood sculpture should be didactic and an inspiration to the beholder by suggesting "the higher and hidden values" that lead to this perfection.

Another source of influence on the artist's philosophy at this time was the writing of Tolstoy. In Russia, another crumbling Empire, mysticism occupied a far more important place than aestheticism. The Russian late 19th century decadents were represented by Dostoevsky's *The Possessed* and the Nihilists while Tolstoy "became the guru of a Europe which was already drawn towards Asia."[33] Tolstoy's ideas on art are expressed in several of the art books Katharine Maltwood referred to. For instance Harold Speed's textbook on drawing takes its definition of art from Tolstoy claiming: "the visible world is to the artist, as it were, a wonderful garment, at times revealling to him the Beyond, the Inner Truth there is in all things. He has a consciousness of some correspondence with something the other side of visible things and divinely felt through them, a 'still small voice' which he is impelled to interpret to men."[34] To Tolstoy true art must appeal to the religious perception of the brotherhood of man and must impart an emotional impression to the mind. Oriental artists are admired because the spiritual essence of things seems to be more real to them and similarly primitive art because the direct emotional significance of line and form is expressed more clearly there.

In addition Katharine Maltwood annotated her agreement with Sir William Petrie's *Arts and Crafts of Ancient Egypt* in its quotations from Tolstoy and also in its claim that Egyptian art completely fulfilled the true aims of art. To Petrie it embodied and expressed the greatest qualities of the ancient Egyptian character which he enumerated as stability, strength, endurance, love of truth and justice and the discipline and harmony which bonded Egyptian society.[35] It was felt at this time that the study of ancient Egyptian civilization and religion would lead to the discovery of a lost body of human knowledge. This explains something of Katharine Maltwood's fascination with Egyptian art and philosophy and her attitude towards it.

The artist's study of Egyptology and the new mystic character in her work appears in an alabaster group *Infinity* which she also entitled *Isis, Horus and Osiris*. Here she combines Egyptian characteristics with a Western feeling for planes and angles and a strict adherence to the block. In subject matter it refers to the myth of Osiris, the Egyptian God of the Dead, who represents moral good and fights for the welfare of the human soul. Osiris is killed by his opponent Seth and, watched by his consort Isis, revives in another form to urge his son Horus to avenge him. With the aid of Thoth or reason Horns destroys the evil power of Seth. The myth is a picture of the daily life of the sun combating darkness yet at last succumbing to it, to appear again in renewed splendour, as the young Horns, a solar god triumphs over Seth. It appealed to Katharine Maltwood because it is also a picture of human life, the perpetual struggles and conflicts and final seeming destruction, to be restored in the new youth

of a brighter existence. This view agrees with her Eastern outlook that suffering is not wholly evil but has its beneficient aspect in the accomplishment of final perfection.

In 1920 the *Caryatid, Priest of Buddha*, was exhibited at the London Salon after being rejected by the Royal Academy. Being carved directly in Portland stone without a preparatory model it met with more approval among art critics. The piece was admired as having "great dignity and grandeur" and for expounding "in one massive head the religion of Buddha". The peaceful pose of meditation and the atmosphere of deep harmony are characteristics Katharine Maltwood sought to express in much of her sculpture from these years.

The Spirits of Just Men Made Perfect has like *Priest of Buddha* apparently not survived. A mystical and fantastic conception it shows the souls of those who strive for perfection, lifted one by one, high in the hands of a great angel and growing smaller as they approach ultimate union with the Almighty.

One of the most interesting works remaining from this period is an alabaster figure entitled *Archangel* or *The Holy Grail*. In 1922 a plaster model with gilt was exhibited at the Daily Express Women's exhibition and the following year the completed alabaster version was shown at the Royal Academy. Press reports mention that it was designed for colossal reproduction as the roof-supporting, external pillars of a domed cathedral. The effect is of solid strength and continuity of material with concern for architectural function.

M964.1.357
The Mills of God
by Katharine Emma Maltwood, 1919

M964.1.359
Infinity
by Katharine E. Maltwood, n.d.

The title *The Holy Grail* refers to her interest in Arthurian legends where she believed the cup symbolized the vault of heaven inserted on earth. She felt it embodied the lost knowledge man must rediscover to achieve spiritual salvation. The work was also referred to as *Dweller in the Innermost* and *Samadhi*. The latter refers to the name given in Yoga to the state of perfection reached when one's mind is completely restrained from mental activity and is situated in a state of transcendental happiness. Which title she preferred is unclear, however they all reveal her interest in conveying a spiritual message to the beholder.

It is interesting that several critics took objection to the figure on the grounds that it "might have been improved . . . by a less staunch adherence to motives from Maya art." The artist strongly objected to these accusations and in a letter to *Drawing* in July 1923 says "Don't you think it's a kind of cosmic consciousness that works through all races getting more or less the same results? For I am convinced that whatever influences may have shaped my work, Maya has not." A more likely source of inspiration is Egyptian art since Katharine Maltwood had recently made two trips through Egypt. The colossal roof supporting figures in the temple of Abu Simbel, which she photographed, come to mind. Further evidence of Egyptian influence is suggested by a preparatory pencil sketch of the Holy Grail drawn on one of the Maltwood books on Egyptian art.[36]

In 1924 Katharine Maltwood won success at the British Exhibition, Wembley when two works, *The Mills of God* and *Aspiration*, were awarded diplomas. The latter also went under the title *Plucking Feathers from the Eagle's Tail* and was inspired by the famous lines from Browning's *Andrea del Santo*, "Ah, but a man's reach should exceed his grasp, or what's a heaven for?" A bronze relief, it attracted attention due to its daring and original conception. Critics were struck by the curious Z-shaped figure with its outstretched arms suggestive of flight. In style the figure reveals the organic, Rodinesque qualities of her pre-war works.

Three years later another new piece appeared. *The Daily Sketch* published an illustration of *Mirage* which according to the caption depicted "a traveller hypnotized by the spirit of the desert." Again the experience of her travels is displayed together with the expression of philosophical thought. In contrast to *Aspiration*, here the Art Deco and Cubist forms suggest her awareness of current artistic trends. Katharine Maltwood's last work of significance seems to have been a bronze monument of oriental inspiration, *The Path of Enlightenment*, which was exhibited by the Royal Academy in 1929. The artist was then fifty one. The composition may well have been inspired by a verse, referring to the Buddha's enlightenment, which she marked off in Dr. Suzuki's *Essays on Zen Buddhism*:

As on a crag, on crest of mountain standing,
A man might watch the people far below,
E'n so do thou, O Wisdom fair, ascending,
O Seer of all, the terraced heights of Truth,
Look down, from grief released, upon the nations,
Sunken in grief, oppressed with birth and age.
Arise thou Hero! Conqueror in the battle!
Thou freed from debt! Lord of the pilgrim band!
Walk the world o'er, and sublime and blessed Teacher!
Teach us the Truth; there are those who'll understand.[37]

The climax to Katharine Maltwood's career as a sculptress had come two years previously in 1927 when she held an exhibition in her Castlewood Studio in London. The studio was situated on a narrow, mews-like lane off Kensington High Street and, according to one report, appeared from the front as a tiny house, only remarkable for its fresh paint. Once inside, however, one found oneself in an enormous lofty room with a square gallery above and a little garden beyond. It was here Katharine Maltwood exhibited sixteen pieces of sculpture in October 1927.

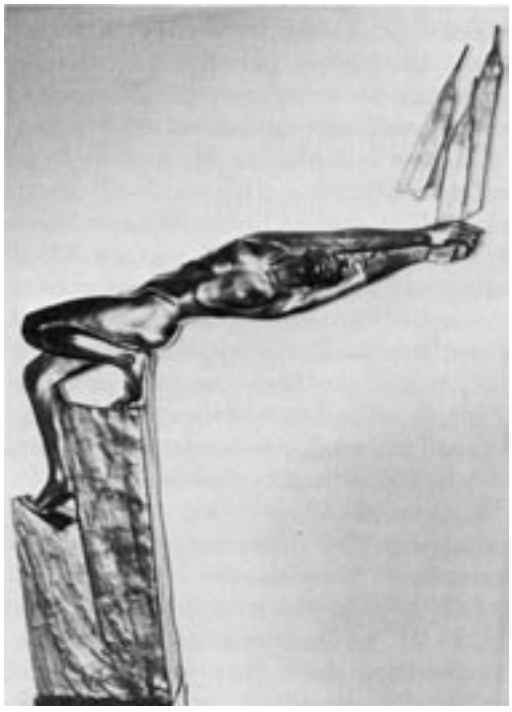
The interior effects, created to enhance the sculptural exhibits, gave the studio a mystical atmosphere and critics wrote of "A Bizarre Exhibition." It was described by the *Daily Express* art critic in 1927 as follows:

Imagine a huge studio divided into shrines by gold curtains from ceiling to floor, and in every shrine a statue recalling some mystic idol of the East carved in stone or alabaster or cast in bronze and you have some idea of the effect of this strange exhibition as one enters. The studio also contains an organ and a gallery for string quartets. The electric lights are concealed in oriental lamps.

The artist undoubtedly now conceived of her works as "shrines" and of her studio as a "temple" guiding the way to spiritual truth. This is indicated not only in press reports but also in private correspondence. After viewing the studio a friend, Katharine Spencer, wrote in gratitude that "the sculptures carry their message strongly to those who understand." She concluded "I think of your studio now as a sort of temple where groping souls may come to be helped and to be drawn nearer the light." Katharine Maltwood underlined the latter since it was precisely how she wished her works and studio to be understood.

The Priest of Buddha
by Katharine Emma Maltwood, 1920

M964.1.358
Aspiration
by Katharine Emma Maltwood, 1924



The Holy Grail, plaster model
by Katharine Emma Maltwood, 1922

M964.1.356
The Holy Grail
by Katharine Emma Maltwood, 1922

It is of significance that in the same year a novel by Lily Adams Beck was published called *The House of Fulfillment*. In it a familiar character appears under the name of Brynhild Ingmar, a sculptress. The *Manchester City News* of Saturday, February 4, 1928, revealed that the sculptress in the book was indeed Katharine Maltwood:

> There is great intensity of feeling and considerable intensity of thinking in this unusual story. Adams Beck has derived her inspiration from the ancient Indian philosophy of the Upanishads and has re-created the traditions and methods of this philosophy in a modern setting exclusively Indian. By one slight human incident the story as a story is made to hold together and the interest maintained throughout the exotic scenes of which the novel is mainly composed. These are concerned with the priestly agencies of the monasteries of India: their efficacy in establishing the equilibrium of life and the making of man's mastership of his own soul. The result as exemplified in the various characters is convincing, none more so than in the exposition of the sculptor in the character of Brynhild Ingmar, who is the thinly veiled personality of Katharine Maltwood, the well known London sculptor. The analysis of the works of this accomplished artist, unusual as such a procedure is in a novel, adds greatly to the interest of a work which is as powerful as it is unusual.

The setting for the story is high among the mountains of Kashmir where a rich and cultured English couple, the Dunbars, had come to live and study. With them lived Brynhild Ingmar, a Canadian sculptress of genius, who attributed her phenomenal powers to the study of yoga. She is shown in an advanced stage of Buddhist perfection and in superhuman accord with nature and its every mood.

They are joined by Cardonald, a man running away from his conscience, and at the beginning of the quest for self fulfilment. The novel unfolds into the bizarre love story of Cardonald and the radiant Brynhild Ingmar. Cardonald begins the study of Yoga and is put through its exercises in mental concentration, its physical discipline and its emphasis on the side by side development of body and mind.

The characters set off on an expedition to a remote Tibetan monastery of ascetic Lamas in search of ancient manuscripts of Ultimate Wisdom. The description of the journey with its high mountain passes, flooded rivers, savage bandits and bizarre adventures is set out in the jewelled and exotic imagery typical of Mrs. Beck's literary style.

The sculptures mentioned as belonging to the heroine are several of Katharine Maltwood's major pieces. They are likewise described in a rich and intense style and are given a philosophical interpretation. The first work we come across is *The Holy Grail* which in the novel is called *Ecstacy, the Buddhist Angel* or is more preferably given its Indian name, *Samadhi*. It is discussed at the first meeting of Cardonald and the sculptress where it is revealed that her work has been exhibited in the West for two years under the signature Narendra. It had caused a sensation in Europe and was especially praised for recapturing "the inspiration of the ancient great frescoes and sculptures of early Buddhist art in the net of masterly modern techniques." To Cardonald the works were "the very voice of Asia;" however he at first refuses to believe their author Narendra was a woman. Of Samadhi he exclaims "That's a man's work Women do charming things, but they don't do that." The sculptress retorts angrily by telling him he has "the true English idea of the inferiority of women in matters of art" and that nothing but experience will rid him of his disbelief.[38] This makes an interesting reference to the renowned masculinity of Katharine Maltwood's style and her sympathies with women's emancipation.

A few days later Cardonald visits Brynhild Ingmar's studio which the hero describes as "high pitched as a church, bare, austere, but beautiful for from the roof hung curtains of some thin yellow stuff, controlling the light and dividing great length into what I felt to be antechapels leading up to some inner shrine: themselves peopled with dreams made visible, but yet a highway to the supreme expression of some one perception. . ."[39] That it is one and the same as Katharine Maltwood's Kensington studio is obvious.

The work to first attract Cardonald's attention is *Mirage*. He experiences a vision of a vast sea of sand with camel and rider drawn down and absorbed by the great spirit of the desert. He says the work "reminds and reveals all the experiences of illusion,"[40] referring to the Buddhist concept of the illusion of self, separateness and the earthly idea of time as opposed to a true awareness of harmonious unity. Thus the man who is hypnotized by this illusion or "Mirage" sinks to his ruin.

Brynhild Ingmar then shows him her latest work which she explains "completes the mirage". This is the *Path of Enlightenment* which Cardonald describes as follows: "I saw the Buddha after his enlightenment looking out over the world in a deep dream of peace. . . looking downward he beheld the earth in all its grief and crimes with the serenity of perfect comprehension." Brynhild Ingmar tells him "The first was Mirage, This is the truth."[41]

Katharine Maltwood's bronze relief *Aspiration* is discussed slightly later when Cardonald returns to

the studio for further contemplation. He feels the eagle feathers are a token of remembrance of the uncapturable and far out of reach that would wing life forward to higher heights of understanding. To Cardonald this was as much attainment as one could hope to achieve in the "crippled state of consciousness which most of us are content to call living."[42]

The final work to be observed is *The Mills of God* which Brynhild Ingmar calls "my Evolution" alluding to the Buddhist evolution of the soul through reincarnation towards ultimate perfection. In terms of this philosophy the group represents "cosmic millstones grinding chaos into order and beauty."[43] Katharine Maltwood seems to have approved of the interpretations made by Lily Adams Beck since she recommended *The House of Fulfilment* in her will for a fuller description of these sculptures.

The character of Brynhild Ingmar also seems to reveal something of Katharine Maltwood's own personality and approach to art. To strangers Brynhild appeared cold and rather aloof but to those who knew "the secret" she was a genius of singular beauty. She is shown to have no trace of self consciousness and takes no personal pride in her artistic achievements. Her work is understood as the expression of a higher level of consciousness, achieved through the discipline of Yoga, which allowed her to perceive beyond the limits of reality. By realizing her oneness with the surrounding world and by losing all sense of present time Brynhild was able to attain supernormal powers. Her sculptures represent this realized knowledge, "each was a world in itself, developing the utmost spiritual meaning latent in matter."[44]

To say that Katharine Maltwood had achieved such advanced powers through her study of Yoga would be an exaggeration, however she was undoubtedly influenced by Eastern philosophy in her life style and general approach to art. Indeed, in the preface of the novel Mrs. Beck dedicates the story to her as "a sculptor more deeply imbued with the spirit of Asia than any other known to me."

Lily Adams Beck was a very close friend of Katharine Maltwood's in the days of her Castlewood Studio in London. Their outlook and interests appear to have been very similar. Mrs. Beck, who also went under the pseudonyms E. Barrington and Louis Moresby, had lived for many years in the Orient. She had travelled widely in India, Tibet, China, Burma, Japan and Egypt studying native customs and religions particularly transcendentalism, reincarnation and the Yogi doctrines. She began novel writing in earnest in 1922 and until her death published at least two books each year. As Lily Adams Beck she wrote esoteric novels with themes inspired by Eastern philosophy.[45] By writing these in story form she hoped to bring the message of Buddhism to thousands who would otherwise never read it. These mystical novels were completely different from her equally successful historical romances published under the name E. Barrington.

After the First World War Mrs. Beck decided to make her home in Victoria, B.C. Here, served by her oriental attendants, she continued to write, give lectures and travel intermittently until her death in 1931. She formed a circle, a sort of soirée, which met fortnightly at her home on Mountjoy Avenue, Oak Bay. The house was described in *Twentieth Century Authors* as "a museum of Orientalia set in a secluded and lovely English garden" and in the *Canadian Bookman* as "part and parcel of Asia, with its gold coloured rooms, its Japanese paintings, its Oriental drapings and inscriptions, its Chinese cups and trinkets" and adds "verily mystery has claimed her for its own."[46] A similarity to the Maltwoods' collection of Oriental treasures and museum like homes is suggested. That Mrs. Beck chose to live in Victoria, where the Maltwoods visited her in 1921, and that the character Brynhild Ingmar was depicted as a Canadian are interesting preludes to the Maltwoods' later move to Victoria.

As with Katharine Maltwood the influence of Eastern mysticism had led Mrs. Beck to believe the Western explanation of life and death were inadequate. They had allowed the spread of materialism and appeared incapable of forstalling some unimaginable catastrophe. Only by turning to Eastern thought, especially that concerning the evolutionary life of the soul, could the danger be averted. Mrs. Beck was personally a staunch adherent to Buddhism, a strict vegetarian and severely abstinent in her way of life. One of her publishers described her impatiently as not only esoteric and an ascetic but also a martinet, imposing her habits and beliefs on her immediate circle.[47]

Katharine Maltwood never clearly stated her religious beliefs but it appears she endorsed the views of Lily Adams Beck. Also like members of the Buddhist Society in England she closely sympathized with the original tenets of Theosophy and the expositions of Madame Blavatsky, believing all faiths originated from an ancient Wisdom-Religion of which the Eastern philosophies were the purest descendents. Being suspicious of the Movement's later psychic digression she never became an active member of the Theosophical Society, although she subscribed to their journals and later had several articles published in them. On the whole it appears she preferred to

remain independent in her studies and beliefs in Eastern philosophy and this independence was most probably the result of the momentous significance she attached to her proclaimed discovery of the Glastonbury Zodiac in 1925.

M964.1.364
Mirage
by Katharine Emma Maltwood, 1927

M964.1.363
The Path of Enlightenment
by Katharine Emma Maltwood, 1929

Katharine Maltwood's Kensington Studio, c1922

V
Prehistoric Nature Sculpture Rediscovered

"So now the Holy Thing is here again
Among us, brother, fast thou too and pray . . .
That so perchance the vision may be seen
By thee and those, and all the world be healed."[48]

Katharine Maltwood's professed unveiling of a giant prehistoric zodiac in the region of Glastonbury in Somerset was the result of her intensive study of medieval Arthurian romances. Having moved to Chilton Priory, some eight miles from Glastonbury, she had become fascinated by the history and legends associated with the local area. Celtic Druids were apparently among the early inhabitants of these sea moors of Somerset. In mythology it won renown as the ancient Isle of Avalon and the Camelot of Arthurian romances and still later became a great Christian pilgrimage centre with Glastonbury Abbey as the first church of Britain. Thus Glastonbury has always been a major sacred focal point and no other area of the British Isles has generated quite the same mystical charisma. The mythic landscape and legendary atmosphere of spirituality and physical sanctity have lead many to believe it represents a cosmological world-centre where there was once a fusion of cosmic and terrestial forces, a long-lost paradise on earth awaiting restoration.

As mentioned, an interest in Arthurian myths was common among artists of the Arts and Crafts movement and thus Katharine Maltwood's researches were in many ways an extension of her artistic ambitions. Neglected by writers for four hundred years, the legends of King Arthur flooded back into literary popularity in the nineteenth century, to inspire among others, Tennyson, Arnold, Morris and Swinburne. It was their symbolic potentialities that brought them back. Writers and artists began turning to subjects concerned with the inner life of man, to the dreams, aspirations, fears and visions of the human soul."[49] They believed the symbols of the human situation to be found in folklore and ancient myth offered some fundamental truths or lessons relevant to nineteenth-century society. The Arthurian legends held particular appeal since they had grown to be Christian legends with a moral content which fulfilled the romantic Victorian concern for sin and atonement and the search for salvation. In addition the stories of King Arthur had advantage over classical myths in that they were more mysterious, providing symbols closer to the secrets of the soul that artists wished to convey. In the same way Katharine Maltwood was seeking a surer awareness of hidden realities in her study of Arthurian myths believing they expressed the collective unconscious, the race memory, which would act as a redemptive force in modern life.

She was interested above all, in the legends of the Holy Grail and their connection with the visit of Joseph of Arimethea to Glastonbury. The Christian Grail story identifies the Grail as the cup of the last supper in which it was claimed Christ's blood was collected at the cross and brought to Glastonbury by Joseph of Arimethea. After the cup was buried by Joseph in Chalice Hill, near Glastonbury, the legend continues to tell how Christ's blood spring, Chalice Well, healed people of their ills and brought an undiminished supply of food and plenty. Later the growth of evil in the land caused it to disappear and thus the Christian King Arthur and his knights of the Round Table set out on their quest of the Holy Grail. King Arthur's court and kingdom are also considered to have been in the vicinity of Glastonbury and it is claimed the tomb of Arthur and Guinevere were discovered there by monks in 1191. The story of the search for the Grail was particularly significant to many late nineteenth century artists including Burne-Jones and Rossetti since it symbolized a search for the self fulfillment of the soul. The Grail became the receptacle for the spiritual quest leading to a consciousness of the unity of existence and a recognition of the individual's place within the harmonies of natural cycles.

There are numerous versions of the Grail story existing in various languages. Katharine Maltwood referred to many of them in the course of her researches including Wolfram von Eschenbach's *Parzifal*, the Welsh *Mabinogian*, the *Didot-Perceval*, and Chrétien de Troyes' *Perceval*. In addition she consulted Sir Thomas Malory's *Le Morte d'Arthur* and Tennyson's nineteenth century interpretation, *Idylls of the King*. Many theories have been developed about the origin of the Grail legend and in particular she studied the ritual or vegetation theory which traced the origin to ancient prehistoric nature rites and also the Celtic theory where the Grail was considered a mystic cauldron of plenty.

The text Katharine Maltwood referred to in tracing the locations and events of the quest was *The High History of the Holy Grail*, a Norman-French manuscript

translated into English in 1910 by Sebastian Evans for Dent's Everyman edition. Although the original author is not known, he was apparently well acquainted with the Glastonbury area since he clearly describes the local terrain and mentions Glastonbury Abbey as the source of his tale. It was while using this text to make a map of the itinerary of the adventures of Arthur in the Vale of Avalon that Katharine Maltwood came to believe the giant creatures with which the knights battled actually existed in the form of massive earthworks laid out in a circular pattern some ten miles in diameter.

She later recalled the discovery: "I shall never forget my utter amazement when the truth dawned on me that the outline of a lion was drawn by the curves of the Cary river below the old capital town of Somerset. So that was the origin of the legendary lion that I had been questing! A nature effigy and a god of sunworshippers! Leo of the Zodiac . . . Obviously, if the lion was a nature effigy then the dragon, griffon and the giants etc., must be likewise; perhaps this was the most thrilling moment of my discovery."[50]

Further investigations revealed the giant effigies of Orion, the Ram, the Fishes and the Phoenix. Her map showing these together with the supposed sites of the Arthurian tales was published as a supplement to the 1929 edition of *The High History of the Holy Grail*. Later she claimed the remaining figures were distinguished, the whole forming an ancient zodiac of the constellations. She arrived at the hypothesis that the knights were actually hunting nature gods and that they themselves "were the Christian reincarnations of the gods they quested . . . Sir Lancelot showing all the characteristics of the Lion, King Arthur of the sun-god Hercules, Sir Gawain of the Ram etc."[51]

Katharine Maltwood used several sources to reconstruct the precise outlines of the giant effigies. In addition to tracking the countryside and seeking out the descriptions in Arthurian literature she consulted numerous large-scale ordinance survey maps together with pictured astronomical figures from all parts of the world.[52] In the 1930's she ordered a series of air photographs to be taken and later contracted Hunting Aerosurvey's Ltd. to carry out a large-scale aerial survey. The effigies, modelled in partial relief are apparently delineated by hills, earthworks, mounds, artificial waterways, old roads, footpaths, streams and rivers. She claimed that when a modern planisphere is placed on the back of a diagram of the effigies the different constellations fall, for the most part, on the appropriate zodiacal figures, proving the solar nature of the temple.

She insisted the whole conception was astonishingly skillful, some of the figures measuring up to two or three miles in length and all but one arranged with their heads turned towards the sun, setting in the west. She also pointed out that in order that the design should fit the dome of the sky and the twelve zodiacal divisions of the calendar, with their corresponding stars, the figures were made to contract towards the centre of the circle of signs. The zodiac or agricultural calendar is described more fully in her articles and books:

> As the lion and scorpion were then double the size they are now represented on star maps, they here occupy the place of the crab and scales respectively as well as their own.
>
> The figures lying towards the north of the circle represent the winter months — the Scorpion, Archer, Goat, Water-Carrier and Fishes attached to the Whale.
>
> Opposite are — the Ram, Bull, Twins, Lion and Virgin. Thus they correspond, in regard to their order, as they do in their traditional characteristics, with those seen on astronomical globes in use at the present day; but the modern copies of these constellations have lost the rhythm and meaning of the original conception.
>
> For instance, the drama of these winter months is, that the scorpion of death has stung the Archer's horse, causing it to fall forward, as this old sun-god shoots his last ray into the "Bull's Eye". In consequence he dismounts from his horse's neck, giving the impression of a centaur as on modern star pictures.
>
> The feet of both horse and rider are already hidden by the earth sign Capricornus, for the Archer represents the end of the year; thus the sun-god has 'one foot in the grave', for the great earth-work forming the Goat's bronze-age horn is called locally "the Golden Coffin" and the stars that correspond are Job's Coffin. In accordance with Druid belief and medieval art, the Whale lies in wait for his soul, mouth open towards the pole of the ecliptic, and this Whale is the only constellation thus to face east. It is entirely outlined by waterways.
>
> . . . After the Fish, the young Ram and the Bull, the drama of the summer months is the apotheosis of the regenerated sun and nature represented by the solar babe sitting in his moon boat, for the first Twins were the sun and moon. Around him cluster adoring animals, the Bull, Lion, Little Dog, and Grifion, which is part of the rudder of the Ship; whilst the Virgin, with out-stretched wheat-sheaf offers him the fruits of the earth on bended knee.[53]

Thus Katharine Maltwood reached the conclusion that the figures which create this Temple of the Stars explain symbolically the processes of nature brought about by the sun's seasonal pageant of death and rebirth. She believed these pre-Christian stories of the stars were adopted by later chroniclers and interwoven with the Christian Grail legend.

Over the years her extensive investigations involved topics such as astronomy, historical astrology, archaeology, comparative mythology, folklore and esotericism. She became well acquainted with the

history of Celtic Druid cults, ancient Mesopotamia, Egypt, Greece and Phoenicia and also found that much of the folklore, traditions and place names in the Glastonbury area were associated with the Giants.

Gradually she evolved a theory explaining the origins and significance of the terrestial zodiac. She dated it to c. 2700 B.C. when the sun at the spring equinox lay in the eye of the Bull effigy, Taurus, to which the Archer or sun-god Hercules and several other symbols point. In her opinion the zodiac was created upon ground already sacred to the worship of the Egyptian god of the dead, Osiris, and much of the mythology of the figures corresponded with Egyptian beliefs. The effigies were created, she maintained, by priests of ancient times who held unique scientific, religious, artistic and agricultural knowledge, shrouded in symbolism, the meaning of which they revealed only to their initiates. This knowledge, symbolized in the zodiac, was brought to Britain by Sumer-Chaldean priests from the Euphrates Valley who laid out the zodiac as a great nature temple of the stars in order to preserve it forever in a manner readily visible to the initiates.

As evidence she cited that in Welsh mythology this Vale of Avalon was regarded initially as "the Kingdom of the Dead" and afterwards "an earthly paradise in the Western Seas" before it became the Christian Grail. Katharine Maltwood claimed the zodiacal temple was "looked upon in its beginning as the 'cauldron of unfailing supply': it had three properties — inexhaustibility, inspiration and regeneration." Its builders linked earth with heaven in a direct cosmological unity that created the harmony of a now vanished Golden age. She wrote that "when conceived this Paradise Garden was indeed Heaven on Earth".

The zodiacal myths are an allegory of the sun's annual wanderings among the signs. In these myths the sun-god escapes death in a sacred ship. She believed the ancient British priesthood, incorporating the Sumer-Chaldeans, called this ship and eventually the associated zodiac, the Caer Sidi. Still later the whole cult, with the priesthood's confined circle of arts and sciences, became the cup of wisdom, making the transposition from ship or vessel to cup.

The central god subsequently became Arthur, perpetuating the real or imaginary chief who defended the Britains from the heathen and who, like the sun after his epic annual decline, would come again. When Joseph of Arimethea brought Christianity and the Holy Grail to Britain, the Grail inevitably absorbed the cup of wisdom. Similarly, the astronomical myths became the adventures of a great Christian King Arthur and his knights (the sun and constellations), the round zodiac merged into the Round Table and the country of the giants into the Kingdom of Logres; while the quest of the initiates for the cup of wisdom became the quest of the Holy Grail.[54]

Katharine Maltwood was convinced that the knowledge embodied in the zodiac at Glastonbury, in its reflection of God's Universe and its laws, transcended and preceded all other compositions including the Masonic Temple of Solomon.[55] It was the all important key to the evolution of human consciousness and was deliberately designed to be passed on, down through the ages to be rediscovered at the appropriate time, presumably this century. Although she acknowledges that Madame Blavatsky predicted the wisdom of the ages was concealed in allegorical mythologies and suggested Britain as the place of a colossal zodiac Katharine Maltwood maintained "this masterpiece of art and science" was lost sight of until her discovery in 1925.

The tremendous significance she attached to the ancient effigies is revealed in her books on the subject:

> Beautiful and alluring as this Somerset 'Heaven on Earth' may be, yet it is only a model of the universe around us. This archaic calendar is the formula for something infinitely more marvellous.The ritual of its mystery religion was the shadowing forth of universal laws, by priests who were astronomically minded scientists, to whom, it is recorded, the Youth of Europe flooded to be educated. Consequently, if these effigies can still in any way testify to the marvels they dimly represent our ancestors' stupendous work will not have been in vain, . . . it is profoundly important that it should be preserved.[56]

In her quest for the Holy Grail she followed in the tradition of British visionaries like Blake, Wordsworth, Coleridge and Tennyson. The feeling they all shared was of some forgotten secret. They sought to penetrate the layers of time that covered the face of the country and glimpsed a remote golden age of science, poetry and religion when Britain was a holy land under enchantment. Katharine Maltwood was convinced she had recovered the lost key to these British mysteries and that the ancient wisdom embodied in the zodiac would restore the true traditions, glory and destiny of the race.

In the *Enchantments of Britain* she concluded:

> So at long last I found that the vessel of the Holy Grail was in the beginning, the tomb in the garden of our destiny, but the 'tree of life' springs out of it, the stars for fruit. The vitalizing rays of the 'true Sun' are caught in this cauldron of our Universe and all creation is redeemed.

Here is the symbolic tomb of 'the mysteries' leading to the resurrection and eternal life, a message down the ages — "As from beyond the limit of the world. Like the last echo born of a great cry."[57]

Apart from publishing books and articles on the zodiac for the remainder of her life, Katharine Maltwood continually sought to win official recognition for her discovery.[58] Being convinced it was "the oldest scientific heirloom of the human race" she wanted its preservation no longer to be left to chance. She spoke of her work as unfinished and invited further research. However she failed to win the support of recognized experts in the field. Although she wrote to every possible source for help her find was dismissed in academic circles as too inherently improbable to warrant serious investigation.[59]

In 1950 the artist held a month-long exhibition of the material pertaining to the Somerset giants at the Redwood Library in Rhode Island, U.S.A. Writing to a friend she described the exhibition as most successful and complained "America cannot understand England's conspiracy of silence on the subject." It was a perpetual disappointment to her that her work never won approval in establishment circles. She concluded sadly that only the "enlightened few" could appreciate the profound significance of her Temple of the Stars "considering the callous materialism and indifference of the present day."

In spite of this failure to win academic support, by the time of Katharine Maltwood's death in 1961 she had gathered a considerable number of disciples in both England and North America. Many were associated with Theosophy and Freemasonry and included several antiquarians and scholars who have since followed up her researches. Although certain aspects of her theories have been outdated the general thesis has been accepted by many of these followers.[60] She is regarded by them as a "brilliantly intuitive woman" whose talents as an artist helped her discern "this nature -sculpture" and whose mystical training "attuned her to its philosophical and astronomical teachings, still vibrating faintly on a wave-length no one else could then hear." Some feel she had transcendental insight into the zodiac and that its discovery was her mission in life, linking her with the eternal memories of the race. Today there is a great interest in the Somerset zodiac as a sacred centre of learning and there have been many claims of similar effigies being discovered in other parts of the country. Katharine Maltwood is looked back on as "a lone pioneer" who "suffered the fate of most of her kind, dying without reaping the reward of recognition for her splendid labours."

It was her work on the Glastonbury Zodiac that lead to Katharine Maltwood's initiation into Freemasonry. She suspected that the secrets of the Temple of the Stars were still kept in the ancient ritual workings of certain Masonic Lodges. A certificate reveals her membership in one of the women's Masonic orders. Entitled "Ancient Masonry, Grand Lodge of England" it is signed and dated May 5, 1931. In the same year she drew plans for a temple complex called "The Honourable Fraternity of Ancient Masonry" and there are numerous books and periodicals on Freemasonry in the Maltwood Collection.[61]

She frequently quoted Masonic traditions to support her theories on the zodiacal giants. In particular she followed the ideas of J.S.M. Ward in his book *Freemasonry and Ancient Gods*. Like Ward she believed Masonry did not originate with the building guilds of the middle ages but with the primitive initiatory rites of prehistoric man. Ward insisted that Masonic traditions were descended from a blending of Ancient Syrian and Egyptian organizations and beliefs. This Katharine Maltwood maintained was also the source of the symbolic knowledge embodied in the zodiac. Thus the quest for the Holy Grail was similar to the search for lost Masonic secrets and could be identified with the Masonic pursuit of the lost word or key, a mystical way of describing the search for a fuller knowledge of God.

The Rosicrucian Society is the order particularly concerned with the study of the occult and the mystical side of masonry. Its degrees are based on the Egyptian and Indian mysteries and involve the study of ancient philosophy, the Cabbala and astrological lore. It was partly through the Rosicrucian mysteries that Freemasonry was linked to the legend of the Holy Grail. This connection is best explained in a quote, appearing in Katharine Maltwood's notes, from Edouard Schuré's *L'Evolution Divine, du Sphinx au Christ*, of 1912:

The first initiates of the Holy Grail cherished a remarkable legend concerning Lucifer and the Rosicrucians adopted it and revealed its deeper meaning. After his fall from the spheres of light to the darkness of earth the rebellious archangel lost a precious stone which had shone like a star in his crown. From this stone was craven the cup in which Joseph of Arimethea received the blood of Christ. Even so shall the human soul to which Lucifer gave the unassuageable thirst of self, the growing individuality, be filled drop by drop, with the Divine Love that flows from Christ.

She believed this stone from Lucifer's crown lay in the mitre which marks the centre of the constellation

effigies and that it represented the Divine Light the star worshippers sought.

A further connection with Freemasonry came from Katharine Maltwood's conviction that embedded in the Grail legend, although shrouded in symbolic language, was the actual ritual and society of the Knights Templars. She surmised that the author of the *High History of the Holy Grail* was in fact a Templar, citing the legend that the Templars were the traditional guardians of the Holy Grail. The Knights Templars were closely associated with Freemasonry and a Masonic order in Britain in the 18th century. They held the tradition that there is no other religion than the religion of nature, preserved in the temples of initiation in Egypt and Greece. It is also of interest that she considered the mason, who originally owned Chilton Priory, may have belonged to this order and that the house was deliberately placed on the early British pilgrimage route to Glastonbury.

Chilton Priory was built in the early nineteenth century for William Stradling, a well-known antiquary and collector. The castellated, two-story house, although not an ecclesiastical building, is in the likeness of a medieval church with a west tower and south porch.

Glastonbury Zodiac, plaster model
by Katharine Emma Maltwood

M964.1.506
The "Tor" Glastonbury
by W. Wonall

The building is an example of the romantic gothic revival in England. In the early nineteenth century, when nationalist sentiment was strong, Gothic came to be regarded as an expression of national genius and the true native English style. It was also claimed superior for ethical reasons by Pugin and Ruskin who saw the Middle Ages as the ideal of Christian civilization. To their follower, Morris, Gothic symbolized a better state of society, it reflected the happy stability of pre-reformation England and it was built to be beautiful. Thus the Maltwoods' choice of Chilton Priory as a home can be seen as a further example of their Arts and Crafts bias.

An elaborate description of the Priory and its contents was written by Stradling himself in 1839: "The Priory consists of a Nave, Oratory at the east end, a south Porch, and an embattled Tower at the west, under which is a crypt."[62] Many of the features including windows, doors, battlements, pinnacles and grotesque heads, together with inscriptions and coats of arms, were taken from old churches, monasteries and castles in the neighbourhood.

The interior according to Stradling also presented a fascinating array of ornaments and decorative details, the origins of which must have greatly intrigued the Maltwoods. For instance, on the walls of the refectory there is a Bishop's mitre supported by angels which was formerly richly painted, a curiously carved shield over the old stone chimney which itself came from an ancient building belonging to the church of Chedzoy and a figure supporting an unusual shield taken from the foundation of a three-hundred year old farm house. In addition Stradling tells how "on the right over the door supporting a bust, is the piscina for carrying off the holy water when polluted by the hands of Priests, flies etc.[63] The roof has gilt and oak rosettes from the Church of Glastonbury. Writes Stradling "on one of the beams is an elegantly carved scrawl surmounted by some tabernacle work, painted blue and red, ornamented with gold, taken from York Minster after the fire caused by the incendiary, Martin. The floor is chequered with black and white stone, bordered in blue, similar to those in Freemason's Lodges."[64]

The other rooms appear to have contained relics of a similar nature. From the refectory you can enter the bedroom or descend by three steps to the Oratory at the east end which boasts a floor of ancient monastic tiles from the Abbeys' of Glastonbury and Tintern. There is also a spiral stone staircase leading first to King Charles' room over which is the Victoria room with its groined ceiling. Above are the leads, the flat roof, from which a beautiful prospect of the surrounding countryside can be enjoyed. Much of Katharine Maltwood's research and writing was done in the small room at the top of the west tower, an inspiring location, overlooking the ancient vales of her quest.

Chilton Priory, Somerset

VI
The Maltwood Collection

In the role of a connoisseur and collector John Maltwood shared his wife's love and devotion to art. Persian rugs, antique furniture, silver and *objets d'art* were among his special interests and collecting became an absorbing hobby. In addition his leisure time was spent gardening, hunting, fishing, reading and playing the organ. The youngest of four, John Maltwood was born in 1867 in North London where his father was a clergyman. His parents were of modest means and raised their children in a highly principled and strictly religious household. John Maltwood showed his great astuteness at the early age of fourteen when he passed the senior Oxford University entrance exams. He later entered a very successful business career.

Katharine Sapsworth was apparently a childhood sweetheart and the couple married after a whirlwind courtship in 1901.[65] The artist's fatherjokingly referred to his new son in law as "the pauper", however in a short time he became much wealthier than her father and retired as managing director of Oxo Ltd. in 1921.

Various portraits of the Maltwoods shed an interesting light on their personal lives. In formal photographs Katharine Maltwood usually poses as a sculptress at her labours and this even after she had turned to other interests. Her husband on the other hand, is portrayed with his eyes transfixed on some small *objet d'art*, often an oriental piece. The suggestion perhaps being that they viewed themselves as inspired artist and admiring patron.

In the major portrait of Katharine Maltwood as a young woman she is in the pose of a Morris-Rossetti pre Raphaelite woman. Seated on a heavy, rustic chair, she is wearing an early English embroidery fishu with an Art Nouveau pendant and her hair is in the latest Edwardian coiffure. The watercolour is dated 1905 and the artist Nico Jungman signs his name in the Japanese fashion. Jungman was a well-established exponent of the Arts and Crafts Movement and the portrait, commissioned by John Maltwood, was one of "a series of ladies well-known in society".[66] In copying the pre-Raphaelite style of dress and pose Katharine Maltwood reflects the Arts and Crafts concern to incorporate art and beauty into one's life style.

During their sixty years of companionship the Maltwoods appear to have shared a highly idealized outlook on life. A verse Katharine Maltwood wrote to her husband at the time of their engagement is revealing:

Beauty in Living

How delightful it is to feel bourne upon one's soul the divine law of Harmony, which is neither more nor less than Beauty. Whatever subject you find me taking up will be to help in the study of that, the greatest of all sciences.

A beautiful form is better than a beautiful face, beautiful behaviour than a beautiful form, for the last is the assurance of God within. If fate so orders that not only our lives, but our souls shall blend in absolute Harmony, we must never flag in our pursuit of Beauty absolute.[67]

One has the impression the couple believed they moved under fate to fulfill this mission in life. John Maltwood later wrote: "Perhaps understanding each helping the other is the quest for Harmony absolute. How much is lost because so few have this ideal before them. Selfishness is the curse of individuals and nations."[68] It was this constant pursuit of beauty and truth through art that took them around the world and led to the formation of the Maltwood Collection.

In furnishing their homes with beautiful and meaningful objects the Maltwoods were in many ways following the ideas of William Morris whose golden rule was "have nothing in your house which you do not know to be useful or believe to be beautiful." The Arts and Crafts artists admired early English furniture designs and popularized the collecting of oriental rugs, porcelain and paintings. They felt that with industry, art and beauty had become divorced from use instead of being part of the fabric of living. Beautiful objects were simple and handcrafted rather than luxurious, meaningful rather than precious, and honestly made reflecting the ideal state of affairs where art is man's expression of his joy in labour.

Being well versed in this Morris-Ruskin school of thought, Katharine Maltwood appreciated the simplicity and beauty of English Gothic as expressed in the vernacular traditions of British seventeenth century furniture.[69] The collection contains several very fine pieces which show a marked preference for sturdy construction, hand carved decoration and rough grained, native woods such as oak. Tables, chairs, chests and dressers from the Tudor and Stuart

periods added graciousness to the public rooms. In the bedrooms were four-poster bedsteads, one heavily carved with the coat of arms of a cardinal, another with Chinese hangings and a third, with canopy, dating from 1685. In all they created a pervasive atmosphere of English history in their home.

On the floors the Maltwoods preferred Oriental and Persian rugs, most of them antiques, which again reflect the craft bias and respect for religious content. According to Morris and his associates, the hand crafted carpets of the East were alone worthy of emulation in their skillful workmanship and rich and imaginative designs.

In place of tapestries as of old, Oriental silk hanging scrolls decorated walls and screens. These paintings came from collections in Paris, London and Peiping; the subjects are landscapes, flowers, figures, birds and horses. It was the expression of philosophical or lyrical conceptions in these Chinese works that appealed to Katharine Maltwood. They attempted to reveal something of a common great spiritual system underlying both man and nature. This is well exemplified in the atmosphere of pantheistic repose and calm contemplation in "The Eight Taoist patriarchs in a gorge in the mountains with attendants", which dates from the Ming Dynasty (A.D. 1368-1644). Among the Japanese Kakemonos are two representing Amida Buddha attended by Wisdom and Mercy[70] which date back to the Kamakura period (A.D. 1183-1334) and were purchased by the Maltwoods on their trip to Japan in 1920.

Similarly the artist's sympathy with Eastern ideals is reflected in the purity of form discernible in her choice of Chinese vessels. In the ceramics there is a marked preference for clear and essential form emphasized by line and subtle refinements of shape. Among the many pieces are a vase and cover of Celadan porcelain from the Sung Dynasty (A.D. 960-1279) and, from the early Ming period, a round dish of Tzu-Chou ware decorated with flowers and leaves in brown and sepia. Other vessels include a Lapis Lazuli bowl on three carved feet, a bronze incense burner from the Ming Dynasty and a green jade jardiniere on three "sacred fungus" feet which takes the shape of the natural block from which it was carved. Also of interest among the Chinese works is the early figure of a Tomb Attendant[71] from the T'ang Dynasty (A.D. 618-906) and a fine pair of ridge tiles, blue horses, representing Day and Night in clouds, from the Ming Dynasty.

The miscellaneous *objets d'art* often reflect the all encompassing nature of Katharine Maltwood's philosophical interests. The mysticism of the East is suggested in her collection of votive figures from Thailand and Burma. Ivory and Lapis Lazuli crucifixes mingle with Buddhist shrines and Taoist images. The Moslem world is represented by antique pottery and metalwork. There is also a sizeable collection of oil and watercolour paintings. Many are modern landscapes while others romantically capture the beauty of places especially dear to the couple. Augmenting these works was a library containing numerous art and reference books. Much of the collection was put together as ancilliary to the artist's own works and interests, examplars to illuminate, confirm and support the meaning of her own sculptural pieces. In all it sets a stage for the Maltwoods' rather detached lifestyle and bespeaks their romantic search for moral goodness.

In 1935 the couple grew restless in their Somerset home and moved to "Tocknells House", Painswick, Gloucestershire. However, by 1938 they were so dissatisfied with the state of affairs in Britain they decided to settle in Canada. John Maltwood disliked the financial pressure of Britain's taxation policy and sensed the coming of a second war. For his wife the reasons for moving were more fundamental. Katharine Maltwood felt her art and the evidence she had amassed on the Glastonbury Zodiac would be lost and unappreciated if left in Britain. By bringing it to British Columbia it had a chance to be properly preserved for future generations. Just as the ancient priests had moved west to find a safe home for their sacred knowledge so she hoped to bring the wisdom embodied in the Grail to a new "earthly paradise in the Western seas". That this was her intention is further suggested by the way she brought with her a scion from the famous Holy Thorn of Glastonbury to plant in their new garden. The original hawthorn is renowned for flowering every year on Christmas Day and supposedly grew where Joseph of Arimethea thrust his staff into the ground on Weary All Hill. The scion survived and is now a flourishing tree situated in ground adjacent to the Maltwood Museum's new location on the campus of the University of Victoria.

Due to her visionary nature Katharine Maltwood had always cherished a romantic conception of Canada. She saw it as wild, natural, unspoiled and on the upward way of spiritual evolution in comparison to the moral and spiritual decline she associated with Britain. This was the message of *Canada awakening to her Destiny*, the monument she had carved some twenty-five years earlier and it explains why the sculptress Brynhild Ingmar was portrayed as a young Canadian.

Upon their arrival in Victoria the Maltwoods established themselves in a house on Beach Drive in Oak Bay. Shortly afterwards the artist began work on her museum project, a plan to donate the Maltwood Collection to the city along with funds to build a Civic gallery. In a letter to the Municipal Council in April 1939 she explained: "My proposal is that the City of Victoria will devote their site on Douglas to a Fine Art Gallery, I will build the first little hall to house the Maltwood Collection, sketch herewith as the collection would not be available for a few years I propose that the sculpture hail should be used for fine art activities meantime, superintended by Mrs. Uhthoff of the Government Art School." Katharine Maltwood emphasized that such a gallery would be highly desirable both educationally and as a cultural asset to the city. However, although ardently supported by several local artists, including Ina Uhthoff, the museum project was discourteously ignored.

It was not until a local restaurant went on sale that she found a solution to the problem. This was the Royal Oak Inn, a picturesque Tudor revival house, on West Saanich Road which the Maltwoods purchased in 1944. They renamed it "The Thatch" and with alterations turned it into a spacious country home aptly suited to displaying their art treasures.

"The Thatch had been built in 1937 and opened as a restaurant. Since an old blacksmith's forge still operated nearby, the original owners had felt it would be appropriate to recreate an old English tearoom. They sought an evocative English design and, after studying Tudor architecture and consulting with local architect Hubert Savage, chose to base the design on a Tudor hall house. Everything in the building was of first rate quality, especially the woodwork with oak floors and hand adzed beams. Fireplaces were inspired by those in existing sixteenth and seventeenth century country homes and a musicians gallery was set in the mezzanine above the great hall.[72]

It was this medieval English ambiance that appealed to the Maltwoods. In its emphasis on exposed timber and evidence of handcraftmanship the Arts and Crafts principle of natural expression of material and structure can be seen. The Tudor style exemplified the craft ideal of vernacular and sturdy, honest building traditions. English vernacular architecture was admired for its organic qualities; it seemed to be part of the familiar nature amid which it stood.

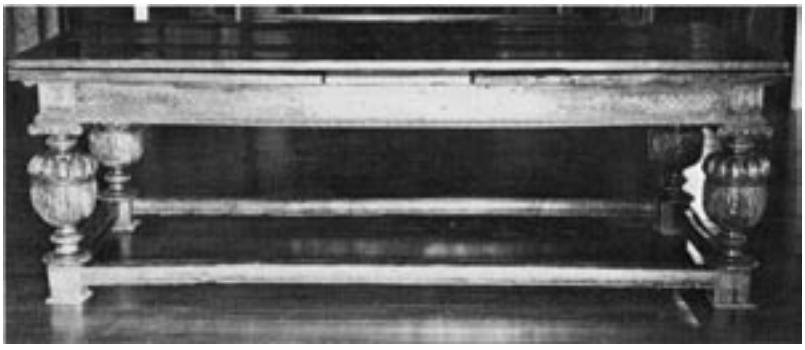
The Maltwoods' old English furniture and Oriental rugs were well suited to the majestic great hall with its massive timbered roof. Above the large open fireplace to the north was hung a carving in wood of the mystic Glastonbury Zodiac. Below, framed by candelabras and gold curtains, was placed her most important sculptural work, *The Holy Grail*. Opposite, over the south fireplace, the medieval atmosphere was enhanced by a brass rubbing representing Lord Camoys, K.G., and his wife Elizabeth. This gallant-looking noble had been made Knight of the Garter by King Henry V for commanding the left wing at the battle of Agincourt in 1415. Rubbings of brasses covering other Gothic tombs in English churches were reproduced on white velvet curtains. The fabric of the suite showed a flat floral and leaf pattern repeated in the rhythmic, sinuous lines of Art Nouveau. The great hall also displayed many of Katharine Maltwood's other sculptures complemented by Oriental hangings, pottery and votive *objets d'arts*.

A copper replica of *Magna Mater* was hung on the balustrade of the minstrels gallery. *Boy Tickling Trout* was placed on the terrace outside, its base forming an ornamental bird bath. At the top of the driveway, opposite the blacksmith's shop, a copper electrotype of *The Path of Enlightenment* stood among the shrubs and trees to greet visitors. The grounds were beautifully landscaped with an emphasis on intimacy, human scale and closeness to nature. In all, the Maltwoods' new home with its informal garden, thatched roof and leaded casement windows, achieved a natural harmony with its environment.

M964.1.519-1
Portrait of John Maltwood
by Bertram Park

M964.1.161
Arm Chair, English, c1650

M964.1.151
Oak Side Board, Jacobean, English, early 17th century

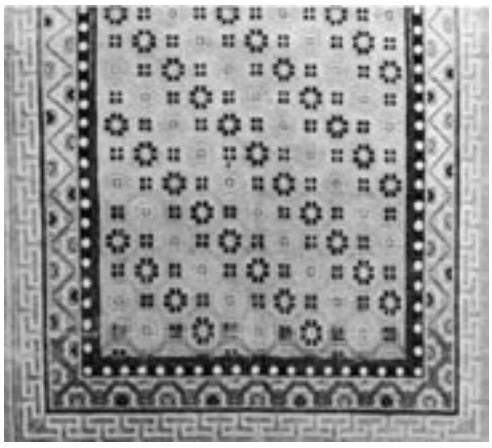


M964.1.140
Oak Draw Table, English, c1600

M964.1.135
Amida Buddha with Kannon
Japanese, Kamakura Period
(1183-1334 a.d.)

M964.1.136
Amida Buddha attended by Kannon
Japanese, Kamakura Period
(1184-1334 a.d.)

M964.1.16
Grave Figure (Tomb Attendant)
China, Tang Dynasty
(618-906 a.d.)



M964.1.277
Chinese Carpet

M964.1.20
Vase and Cover
Celadon China, Sung Dynasty (960-1279 a.d.)

The Thatch, Royal Oak, B.C.
exterior view

The Thatch, Royal Oak, B.C.
great hall

The Thatch, Royal Oak, B.C.
great hall

VII
Retirement Life in Victoria

In the gracious comfort of "The Thatch" the Maltwoods settled down to quietly live out the remainder of their lives. Katharine Maltwood enjoyed inviting local friends to tea, showing off her art treasures and explaining her discovery of the Somerset Zodiac. In addition, she was keen to continue her own artistic pursuits. For this purpose a north upper "studio room" was added to "The Thatch", recreating the artist's beloved retreat, the west tower of Chilton Priority. In this new workshop she produced several small sculptural pieces and experiemented with local materials.

One of the first was *The Hand of God* which commemorated George VI's words "put your hand into the hand of God" in the Christmas Day speech of 1939. The clasped hands were modelled from those of Katharine Maltwood's god-daughter, Diana Holland, and emerge from an archaic, temple like form." Alabaster was one of her favourite mediums due to its translucent qualities and this work was carved from that of a local quarry at Falkland.[74] It appears the sculptress also brought some alabaster with her from England. This was used in the shallow relief portrait, *Vivat Rex*, a profile of King George VI set off by shafts of sunlight.

Katharine Maltwood was naturally interested in the art and culture of the northwest coast Indians. A small alabaster, *Indian Head*, dates from her early years in Victoria. This interest may also be the source of inspiration of *The Fox Dance*, a small relief carved in black slate from the Queen Charlotte Islands. The rough carvings of a primitive head and face show her experiments with soapstone as a possible mode of expression. Being now in her sixties, she had not the same strength in her hands as when younger as the modified technique of her Victoria works reveal. They tend to be smaller in scale, with fairly shallow carving and a preference for softer stones that allowed her to use her wood-carving tools.

During these years she turned increasingly to landscape sketching. The Maltwoods were particularly fond of country retreats. They purchased a small cottage at Cowichan Bay and also "Treetops", a property covering a high promontary in Cordova Bay, which they wished to preserve in its natural state. Here Katharine Maltwood loved to walk and sketch, being captivated by the views across the Strait of Georgia to the Coast Mountains of British Columbia, to the San Juan Islands with Mount Baker beyond, or south to the Olympic Mountains of Washington. Her pastel sketch series, *Treetops*, is filled with snow-capped peaks, standing silent and stark, beyond calm coastal waters. She sought to capture the dramatic atmospheric effects, the opaque reflections and the ever changing light, often giving a mystical, otherworldly impression. Colour was used sparingly; misty greys and blues are favoured highlighted with a suggestion of yellow, green or red.

In contrast her tree studies are ablaze with rich fall colours, radiating with an inexplicable interior light that suggests her knowledge of Emily Carr's work. The forms are drawn sculpturally as though twisting with energy and movement. Katharine Maltwood's absorbing interest in the changing seasons and the rhythms of life made the arbutus tree especially intriguing. Among her forest interiors the arbutus predominates in burning colours and romantically noble forms such as "Victory for the Arbutus" and "Mists clothe the arbutus stems in Enchantments."

That her sculptures were as much concerned with the essence of nature as her landscape sketches is displayed in two unusual mountain scenes where an archaic head emerges from the face of a mountain. The features resemble precisely those of her alabaster carving, *Indian Head*. In her vision of this primitive face, moulded as if asleep for eternity in the rock, she implies the ultimate unity of all creation.

The sketch books present an interesting reflection of Katharine Maltwood's feelings towards nature. She was inspired by the vastness, solitude and crystalline purity of the rugged British Columbia landscape. Her knowledge of Oriental thought and Theosophy gave her a deep sensitivity to nature's power and moral virtues. She believed that nature revealed the laws of God and, like the character Brynhild Ingmar, sought spiritual fulfilment through immersion in the vital forces of the land. Out in the wilds it seems she had a feeling of exhaltation and freedom of the senses; a pantheistic identity of spirit with nature and the universe.

In addition to sketching and absorbing the beauties of the local environment, Katharine Maltwood patronized several well-known landscape artists working in the Province. Their works, among the Maltwood art treasures, are a further indication of the artist's empathy with her new surroundings. She was

especially drawn to the work of Emily Carr in its close involvement with the land and interest in the esoteric meaning of Indian art. Katharine Maltwood occasionally visited Emily Carr at her studio or at summer sketching locations in the environs of Victoria. It was in this period, 1938-42, that the two Emily Carr's in the Maltwood Collection were purchased. Both are in the thinned down oil on paper sketching technique Carr developed in the early 1930's. *Windswept Trees* is a rough sketch with loose brushwork and free flowing colours. The swirling organic forms are full of energy and intense with the spirit of nature. *Chill Day in June*,[75] a more fully finished work, shows the dense blue-green forests of the West Coast set beyond the reeling airy images of single trees in a logger's clearing. The sky is paticularly dramatic, pulsating with a hallucinatory, cool white heat. Throughout sweeping rhythmic lines suggest the infinite depths of nature.

By the 1930's Emily Carr had given up her Indian themes and turned deep into the land itself to search life's rhythms. "Painting was her way of worshipping God. She equated movement with spirit and among the cedars and on the beaches of Southern Vancouver Island, she found such animation that her paintings rock and sway in joyous celebration."[76] It was this search to reveal glimpses of the inner life of natural forms and her intense realization of the fundamental unity of all life that made Emily Carr's work so appealing to Katharine Maltwood.

Through her interest in local artists she also came to know and appreciate the work of W. P. Weston, a painter noted for his strong and direct interpretation of the British Columbia landscape. Trained in London, William Percy Weston came to Vancouver in 1909 to fill the position of art teacher at the King Edward High School. He soon became involved in what little artistic life there was in Vancouver, exhibiting with the B.C. Society of Fine Arts which he joined in 1910. In 1914 Weston moved to the new Provincial Normal School where he taught until his retirement in 1946. His early works were essentially conservative and owed much to the English Romantic landscape tradition. However, he soon realized the Canadian landscape demanded a new strength and vigour to express "its epic quality, its grandeur, its natual beauty."[77] By the 1920's he began to capture the vital forces of nature in a new linear, spatial and decorative style. Compositions were simplified, detail was reduced, and solidly moulded and sculpted forms were inroduced. This strong sense of design in his mature style was influenced by the motifs of Art Nouveau, more contemporary Art Deco trends and Japanese pattern.

Katharine Maltwood aquired two works by Weston dating from the period after his retirement when the range of his sketching trips had broadened to include the Okanagan Valley, the Kootenays and the Yukon. In *Arbutus Tree*, from 1947, a single clawing tree spreads out in rich glowing tones above a cool blue sea and faint mountain skyline beyond. With a linear decorative design and bold clarity of form he creates a striking image of coastal trees. Five years later the landscape *Slocan Lake, Cascade Mountains near Denver, B.C.*[78] was purchased. The lofty mountains, depicted in icy luminous tones, show Weston's reverence for "the overwhelming preponderance of nature" which he felt so outscaled the human element.[79] He was particularly fond of studying the sculptural forms and snow patterns of mountains peaks and would often use binoculars to help him clearly define the terrain.[80] Although not interested in the theosophy of his contemporaries, Weston's direct manner successfully captured the rugged splendour and the awesome lonely spirit of the Province's scenery.

The Maltwood Collection also contains two watercolours by Charles John Collings which, procured in London in 1918, further indicate the early date of the couple's links with Canada. Originally from Devon, Collings worked for twenty years in a solicitor's office before deciding to pursue art more seriously. The turning point in his career was marked by the friendship and influence of Frank Brangwyn. In the early 1900's Collings began exhibiting landscapes in the London galleries where he won praise for a similarity in style to Turner's work. He disliked the comparison and sought to escape the interference of critics and the influence of other artists by withdrawing from city life. This led to his self-chosen exile to Shuswap Lake in British Columbia in 1910, where he found a peace and solitude well suited to his temperament. He kept to himself and rarely exhibited with the Vancouver and Victoria art societies, preferring to sell largely through the Carroll Gallery in London. Here his dramatic paintings of the uninhabited regions of the Rockies were hailed as outstanding and his romantic retirement from the scenes of civilization won him the title "Recluse of the Rockies."[81]

Among his most treasured possessions was a fine collection of Oriental paintings and woodcuts. These appear to have influenced his style which shows a feeling for design and colour that subtly blends the Japanese school and English landscape traditions. As a member of the English Alpine Club and an ardent climber he was also able to capture unusually spectacular aspects of the mountain terrain in British Columbia.

Indian Head held by Katharine Emma Maltwood

M964.1.366
The Hand of God
by Katharine Emma Maltwood

M964.1.450-19
Treetops Sketch
by Katharine Emma Maltwood

M964.1.110
Windswept Trees
by Emily Carr

The paintings acquired by the Maltwoods are a good example of Collings' method of interpreting rather than realistically portraying what he saw. In *Nearing the Glacier* the landscape is delicately expressed in opaque pools of wash. He uses no standard perspective or sense of mass and space and little detail. With forms related to nature and only a few colours he creates "an ambience revealing that there is much behind and beyond the ordinary vision."[82] The other work, *Mountain Stream in Winter*,[83] displays Collings' distinguished sense of colour and instinct for decorative pattern. The technique he used involved paper soaked in water and laid on glass or cork to remain moist. He then mixed the colours directly on the paper; a method which freed his imagination and left little time for hampering details.

Collings always reacted with great emotional intensity to the grandeur of his surroundings. Yet although ascetic and austere in spirit, from primeval forests, frozen lakes and mountains towering to the sky, he created works delicate and light in quality. He was described by London critics as having an Olympian detachment and as possessing a mystical understanding of the earth force, attributes Katharine Maltwood would undoubtedly have appreciated.

In addition to patronizing local artists the English sculptress soon became well acquainted with several very active members of the Victoria art scene. Among her closest friends were Ina Uhthoff and Hildegarde Wyllie, both of whom made a major contribution to the development of the arts in Victoria and were particularly forceful in the drive to establish a city art gallery. She shared their concern to win a more sympathetic understanding towards the visual arts and to encourage the talents of younger artists.

In her deep dedication to art Ina D. D. Uhthoff possessed an outspoken enthusiasm and stamina that Katharine Maltwood greatly respected. Their friendship in particular brought the latter into close contact with Victoria's artistic community and its endeavours. Ina Uhthoff's career spans an era of critical awakening in the Victoria art scene. She had received her formal art training at the Glasgow School of Art under the instruction of Charles Rennie Mackintosh and Maurice Grieffenhagen. When she settled in Victoria in 1926 she found the artistic environment conservative to say the least. Other than Emily Carr's work, painting had changed little since the Edwardian era and there was a serious lack of public interest in the visual arts. Mrs. Uhthoff proceeded to open an art school and studio on Wharf Street and later, in 1929 and 1930, joined with Emily Carr to sponsor classes given by the American artist Mark Tobey.

The quality of Ina Uhthoff's teaching soon became well-known and her classes eventually led to the formation of the Victoria School of Art in 1937 under the direction of the Provincial Department of Education.[84] The school prospered but due to the Second World War Mrs. Uhthoff was forced to return to private teaching, an activity she continued until 1951.

During this time Ina Uhthoff was also instrumental in the development of the Art Gallery of Greater Victoria.[85] In addition her columns of art criticism appeared in the *Daily Colonist* for many years and as a member of the British Columbia Society of Artists she exhibited regularly at the Vancouver Art Gallery.[86]

Ina Uhthoff's work reflects the great technical versatility of her teaching. She produced some very fine portraits and a long series of landscapes which capture the moods and rhythms of her physical surroundings. Her watercolour and oil impressions of the West Coast often possess a silent, bleak and powerful atmosphere suggesting primeval nature. This can be seen in *Mount Temple*,[87] an oil painting, the Maltwoods selected in 1942. Here rugged and angular mountains are boldly carved in a free palette-knife technique. Using pure colours and little medium the cool, icy blues of the mountain heights are skillfully set off by a splash of orange and red undergrowth far below. *Mountain Shadows*, a later watercolour in the Maltwood Collection, is more abstract in conception. Simple, lucid washes, in varying tones of blue, are used to create the stark monumental forms. Although Katharine Maltwood had little time for abstract art she admired the dramatic impression of soaring height and otherworldly solitude suggested in this severe and reduced style.

Katharine Maltwood's friendship with Hildegarde Wyllie, as with Ina Uhthoff, was one of mutual admiration. Hildegarde Wyllie came from a social background similar to her own. She was born in London into a great family of painters and her artistic outlook was largely formed by her upbringing on the Richmond estate. Her grandfather was Sir William Richmond, R. A., and her great-grandfather George Richmond, R. A., was a well known portrait-painter who formed a group with Samuel Palmer, Edward Calvert and other William Blake devotees.[88] She was thus absorbed in art from an early age and as a child received a gift of two watercolours from John Ruskin, the great apostle of Arts and Crafts Movement.[89]

When Mrs. Wyllie settled in Vancouver and later Victoria she became very active in art circles both as a painter and in the fight to establish a city art gallery. In 1951 she served a term as president

of the Arts Centre of Greater Victoria and later worked as organizing secretary. Like Katharine Maltwood, she was particularly drawn to Oriental art as a great school of poetic interpretation. Her home in Saanich was called "Omeishan" meaning "Sacred Mountain", and its character was enhanced by fine old paintings and art treasures.

Hildegarde Wyllie was one of a number of Katharine Maltwood's local friends who was interested in the Glastonbury Zodiac. On visiting Glastonbury in 1950 she thoroughly explored the effigies and wrote: "We are now situated at the point where Hercules' foot touches the ram's head."[90] She also painted an oil sketch of the mysterious Glastonbury Tor which, towering six hundred feet out of the marshes, was identified with the celebrated Island of Avalon and the Phoenix of the Zodiac. The work, now among the Maltwood paintings, is traditional in style like the majority of Hildegarde Wyllie's landscapes.

Together with Ina Uhthoff and Mrs. Wyllie, Katharine Maltwood supported the Island Arts and Crafts Society. They were interested in Bessie Fitz-Gerald's establishment of "The Wagon Wheel" in 1949, a fascinating craft store set up in an old barn at Prospect Lake. Three years later "The Quest for Handcrafts" was opened on Government Street in Victoria. These were the first all-Canadian handcraft shops in British Columbia. Here the pottery of Daisy Rebecca Swayne and Emily May Schofield was sold, both of whom Katharine Maltwood befriended.

Daisy Rebecca Swayne was the daughter of the Empire-famed architect Richard Roskell-Bayne, designer of Calcutta's post office and a dozen similar public buildings. She studied under Ina Uhthoff and later went to Camberwell Art School in London to specialize in pottery.[91] Both she and Emily Schofield, widow of Bishop Schofield, were very energetic in the Victoria Pottery Club and enjoyed experimenting in numerous glaze techniques. When Ina Uhthoff had taken over the Pottery School on Kingston Street, glazes were more or less restricted to the "Brown Betty" type and realism was widespread. She encouraged the making of glazes and tried to convince students pure form was something to be desired. As a result Rebecca Swayne and Mrs. Schofield went on to create some exquisite colours, a particular favourite being a subtle blue green shade they named "west wind". In keeping with Ina Uhthoff and Katharine Maltwood's taste, their bowls, pots and tiles show pure lines of shape, ornaments being naturally integrated with the design.

The local craft stores also sold the brushwork of Elizabeth Duer, Katharine Maltwood's artist-cousin from Japan. A large number of her flower and bird studies remain among the Maltwood treasures including a series of botanical paintings recording local flora and fauna throughout the seasons, commissioned by Katharine Maltwood in 1941. Delicate and intimate, they seem to breathe the freshness of life and reveal the latter's sensitivity to the Oriental floral tradition and its ideals.

Elizabeth Duer was brought up and educated in the stately atmosphere and ritual of the Japanese Imperial Court. Her English father served as an adviser to the Emperor, while her mother, an amateur painter, was a member of a prominent Japanese family. Elizabeth Duer was honoured by receiving the art name of "Gyokushi" from her famous art teacher Gihoshi Atomi, painter for the Japanese Imperial family.[92] In her style Madame Atomi and her pupils followed the School of Shijo-ha which was founded by Maryama Okyo in the eighteenth century. The latter was one of the first to break away from the old method of learning by copying a teacher's work and instead advocated a direct contemplation of nature. Flower, bird and animal studies were a speciality and in the Japanese tradition of humility before nature such works became philosophical and poetic experiences.

After a grounding in Oriental art Elizabeth Duer turned to Western culture, studying oils, pastels, charcoal and watercolour at the Slade in London. Having absorbed a comprehensive curriculum she then returned to her favourite medium of expression, watercolour on silk in the Japanese fashion. At the outbreak of the Second World War, due to their pro-British sympathies, several members of the Duer family were interned in Japan. Elizabeth managed to escape and chose to join her cousin in Victoria.

Wild Flowers Around Victoria were ideal subjects for the interpretation of Elizabeth Duer style. They are executed in watercolour on silk and are delicately handled using the single stroke method with soft pure colours. The flowers are usually grouped as they grow together in nature and are elegantly arranged in a single spray or two with utmost care to detail, texture and balance. Works such as "Snowberry, Bramble and Wild Rose" display the artist's subtle sense of colour and decorative design. In their meticulous observation of nature the long series naturally has a documentary character and yet is pervaded by a charming quality of delicate, transient reality.

Yet another aspect of Katharine Maltwood's appreciation of nature is reflected in her friendship with Barbara Woodward, a fellow world traveller and well-known wild-life artist. After her initial training at Doncaster Art School Barbara Woodward began

exhibiting landscapes and animal studies at both English and French galleries. A desire to specialize in animal portraiture led her to study animal anatomy at London Zoo and she later became a Fellow of the Zoological Society in London.

Wishing to see wild nature ("the wilder the better," she said) Mrs. Woodward became an ardent traveller.[93] On safaris through the steamy heat of central Africa's jungle she sketched all manner of wild-life. The cat tribe were a particular favourite; she found them "slinking noble beasts, smooth and sinuous."[94] A tiger sketch in the Maltwood Collection reveals how she could swiftly capture the character of the beast. Barbara Woodward's exotic travels also drew her to the frozen reaches of Europe's Arctic wastelands. On trips to Iceland and Spitzbergen in Norway she painted arctic birds and bleak, icy landscapes. With the knowledge she gained from these travels she not only illustrated commercially but became a respected authority on wild-life, lecturing and writing on bird and animal behaviour.

After she and her husband settled at Royal Oak, Victoria, in 1935 she did little sketching, preferring to breed animals. When she resumed her career in commercial art, some ten years later, she received numerous commissions from the Provincial Museum and from both local and national firms. She painted the canvases of big game animals which decorated the Princess Patricia and the Princess Marguerite.[95] A pencil sketch of a stag given to Katharine Maltwood at this time reveals Barbara Woodward's drawing skill and expert knowledge of anatomy. It was this aspect of her work that the former particularly respected. She disliked modern abstractions, always preferring artists "trained in the hard school which considered anatomy, drawing, construction, composition and technique as essential as art."[96]

In her involvement and patronage of local artists, Katharine Maltwood was not only seeking to encourage but continuing her personal quest for beauty and truth through art. Whether in the lonely dramatic mountains of C.J. Colling's, the intense forests of Emily Carr or Elizabeth Duer's intimate contemplation of flowers and wild life, it was the artist's search for spirituality that the English sculptress admired. In this respect the artist Stella Langdale, a great friend from the days of Katharine Maltwood's London studio, came closest of all in artistic spirit to her pantheistic outlook. Both their works are preoccupied with "moods of remoteness; either the ephemeral world of myth and fantasy, the spiritual or the calm, aloof dignity of nature its more sombre and majestic manifestations."[97]

Born in Staines, Middlesex, Stella Langdale attended the school of art at Brighton for several years, followed by a period of study under Frank Newbury and Maurice Grieffenhagen at the Glasgow School of Art. This sound technical training allowed her to experiment in oils, watercolour, charcoal, pastels, etching techniques and sculpture. In inspiration she followed the sublime landscapes of the British Romantic tradition and the visionary works of William Blake, John Martin and Samuel Palmer. For subject matter Stella Langdale preferred to travel abroad wandering from place to place sketching and absorbing the history, poetic beauty and mystery of remote areas in North Africa, Italy and France. In this wanderlust and love of adventure she found a freedom and a different interpretation of life which is reflected in all her imaginative work.

Stella Langdale liked to use charcoal for drawing; seeing things in simple tone and mass. This lead to her interest in the tonal possibilities of etching and aquatint which became her favourite medium after 1915.[98] In the next few years she produced a large number of small aquatint plates. Several were of Italian and African subjects while others were imaginative and musical such as *The Incarnation of the Snow*, *Moonlight Sonata*, *The Dream Garden* and *Nocturne*. The latter is among the Maltwood art treasures and shows a solitary statue set in a dark garden pond among sombre groups of cypresses. It is typical of Stella Langdale's fascination with atmospheric effects. The ghostly reflections, dusky shadows and silhouettes of moonlight are used to create a dreamy, mystical quality. As in the symbolism of James McNeill Whistler, her pictures frequently took musical forms — Sonata, Symphony, Harmony, Nocturne — translating the spiritual evocations of music into art.

Of Stella Langdale's desert themes, taken from her sojourns in North Africa, the Maltwoods purchased *Arab Tents of the Desert*, *Biskra*, *The Garden of Allah*. Silhouetted against a deep, star-lit, tropical night a few motionless figures stand with camels and tents amid a vast expanse of desert. In her diary Stella Langdale described the spectacular beauty of such desert evenings where sand hills "blossom like a rose" as the sun sets and how "suddenly the piercing cry of a muezzin breaks the extraordinary silence of the North African night, 'Allah is Allah'. . . " This last call to prayer at dusk explains her title in this piece, "The Garden of Allah".

Stella Langdale won her first public recognition in art as an illustrator of books. She was associated

M964.1.111
Chill Day in June
by Emily Carr

M964.1.101
Slocan Lake, Cascade Mountains
by W.P. Weston

M964.1.115
Nearing the Glacier,
by C.J. Collings

M964.1.114
Mountain Stream in Winter
by C.J. Collings

with the John Lane Publishing Co. and Dodd, Mead & Co. for nearly twenty five years producing drawings for Edmund John's *Symphonie Symbolique*, John Henry Newman's *Dream of Gerontius* and Stephen Phillips' *Christ in Hades*.[99] Her illustrations to the 1922 edition of Francis Thompson's *Hound of Heaven* were particularly praised for the way she captured the spirit of the poem putting "into concrete form the wonderful visions of the poet, without losing anything of the grandeur or vastness."[100] Francis Thompson's (1859-1907) mystical catholic philosophy was well suited to Stella's own moral preoccupations and melodramatic imagination. The drawings are dramatically dark and fantastic with a broad treatment of shadows and silhouettes. They show silent, veiled figures, great monolithic forms, star-lit skies streaming with light, figures diving through space or rising in swirling clouds and horse-drawn chariots struggling skyward from thundering sea-storms. As in the works of John Martin the settings are often vast, giving a sense of cosmic scale, and dwarfing humanity to insignificance. In all the awesome forces of nature are suggested expressing the poem's preoccupation with the intense energy of divine creation.

Several of the drawings show remarkable similarities to Katharine Maltwood's sculptural forms. The archaic qualities of *The Holy Grail* are recalled for instance, in the priestly figures of archangels illustrating "I shook the pillaring hours and pulled my life upon me." The Maltwoods acquired a charcoal drawing by Stella Langdale which is also notably close in style to these illuminations. Here a huge megalithic monument towers above a small group of pre-historic worshippers silhouetted far below in the evening sky. In its awe-inspiring, super-human air it is typical of the artist's apocalyptic visions of great ancient civilizations, shadowy and immense. Such dreams dominated her prose descripions like that of "Lost Atlantis" where she writes: "It makes one think of pagan priests and astrologers consulting the stars, sacrifices and huge banqueting halls where harpists sang of death, love and battle, processions and wild music on conch shells. The distant roll of thunder echoes among the hills, the world grows dark, the sea rises, 'wine dark'. It is a cyclopaean saga."

As an artist Stella Langdale was always intensely preoccupied with the past. She imagined a vital and exciting era, a golden age, which due to evil and moral decay was lost forever in some catastrophic disaster. She had little time for the present age and hoped, like Katharine Maltwood, that the spiritual message and wisdom embodied in the Glastonbury Zodiac would revitalize society. Such romantic longings pervade her writings, in prose and poetry, which describes her favourite sketching retreats abroad.

In particular she was captivated by Italy's by-gone eras and adds nostalgia and hallucinatory intensity to her accounts of the ancient architecture and legends surrounding Naples, Rome, Venice, Viareggio, Assisi and San Vigilio. These reveal her constant enchantment with the sea, moonlight, intangible shadows, ancient mysteries and cataclysmic events. While sketching the evening shadows on ancient byways and lonely deserted ruins, she tells how she found "staring at them one becomes a ghost oneself looking into the past." Old monastery churches were a favourite theme as a charcoal in the Maltwood Collection reveals. Like Samuel Palmer, she sought to enrich the actual present by a reference to the past and by expressing the mystery which dwells in the nature of things in a serene and intimate harmony.

In later years Stella Langdale exhibited regularly at the foremost British galleries and the Paris Salon and continued to travel, visiting Italy annually for almost twenty years. She came to Victoria in 1940 with her great companion Florence Bayham, a noted pianist. In the next few years while staying at The Empress Hotel or on extensive sketching trips throughout the Province Stella Langdale produced numerous oil and watercolour sketches. Many were seascapes and views of Victoria harbour where she found the clear, bright sunset similar to that in Venice. She had always been enchanted by the power of the sea and the great sailing ships of old. In Victoria she sketched and wrote romantically of the old clipper hulls since converted into barges by Island Tug Co.: "In such ships lies romance, at night they seem to edge closer together for company. . . they change into phantom ships with clouds of sail set and leaning on the wind. Legions of ghosts surely haunt these once tall ships. . . they carry imperishable memories."

Many of her British Columbia works together with a few European scenes were exhibited at the Little Centre in Victoria in 1946. The titles reflect her continued obsession with the shadows of dusk and moonlight impressions — *Silent Hour*; *Evening Glow, Olympics*; *Rising Moon*; *Blue Night, Victoria*; *Low fog, midnight, Victoria*; *The Last Gleam*; *Moonlight sky over Cathedral, Victoria*. In pursuit of such images she often used a technique involving a small plate of darkened glass which gave daylight scenes a

glimmering moonlight effect.

Stella Langdale, like her friend Katharine Maltwood, was inspired by the spiritualizing force of the forests and mountains of British Columbia which she found "full of savage primeval subjects."[101] A small landscape in the Maltwood Collection dates from this period and makes a marked contrast to her dark aquatints and watercolours. Working in oils the palette is bright, the colours luminous and the brushwork broad and simple. Her African themes were also not all sombre as can be seen in *The Roofs of Tunis*, a small oil purchased by the Maltwoods from the 1946 exhibition. Here the vibration of heat and light is suggested with cool blue shadows cast from dense yellowish domes and roof tops.

Stella Langdale suffered from severe arthritis and was continually hampered by its crippling effects. Around 1950 she moved south to Santa Barbara, California where she continued to sketch and correspond with the Maltwoods until her death in the late 1950's.

That she and Katharine Maltwood shared similar aims is displayed even more clearly in "An Appreciation" written by the latter for Stella Langdale's exhibition in Victoria in 1946. Here Katharine Maltwood extolled the artist's sound technical training and continued in words which could well describe her own career: "She is also a visionary. Even if 'subject' is nothing to art — as had been so ably demonstrated by Lawren Harris recently — to Stella Langdale every bush is a 'burning bush of God' and light — the 'light of the Holy Grail'; her ultimate desire is to translate the divine dream behind the veil: a land of tender and delicate solitudes. She has reached out above scholasticism to something of the spirit beyond."

Katharine Maltwood was always a very vital and active personality and remained so even in her old age. However, in the 1950's she suffered the increasing disability of Parkinson's disease. She faced this distressing illness with great courage but was eventually forced to give up all her artistic pursuits. After a long and harrowing illness she died on July 29, 1961, leaving her work and collection to the people of British Columbia.

In 1964 "The Thatch", its contents and an endowment were officially bequeathed to the University of Victoria. John Maltwood outlived his wife by several years, dying in his hundred and first year on June 18, 1967. The Maltwood Collection was moved from "The Thatch" to the University of Victoria in 1977. The move was granted after a hearing on a petition under the Administration Act to alter the Trust created in Katharine Maltwood's will.

In the establishment of a museum the artist wished to provide a place "for the encouragement of the study of the arts" and to perpetuate the ideals she had sought to fulfil in her own lifetime. Her quest was one of spiritual evolution and harmony with "higher, hidden realities". In this she remained very much a child of the Victorian era seeing modern society as being in a state of spiritual crisis and moral decline brought on by the trivialities of materialism, the "soulless mechanism" of technology and the decay of cultural traditions. As a result she sought a return to truth and beauty through art, surrounding herself with a nostalgically gracious and exotic environment that was distant from the prosaic experience of daily life.

Although she appeared aloof and distant to lesser known acquaintances, to her closer friends she was a genius, kind, modest and noble in character. To John Maltwood, her devoted companion, "She was a remarkable, creative genius, perpetually young and vigorous, everything she did was perfect — she was a goddess."[102]

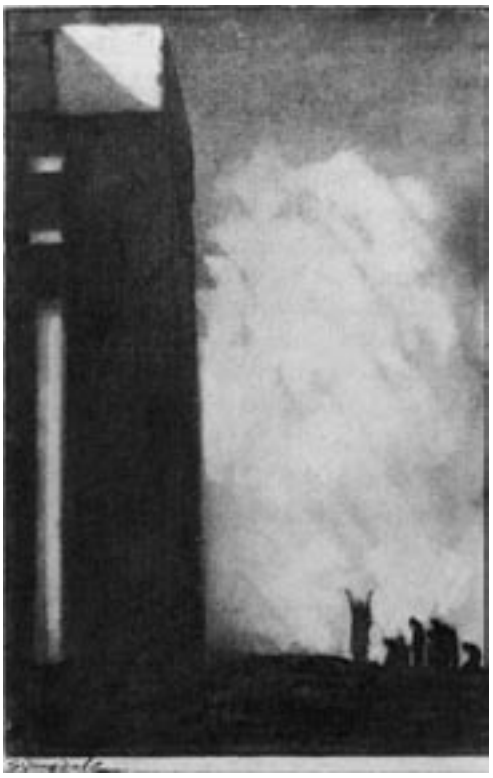
In her sculptural aspirations, philosophical leanings and in the immense significance she attached to her discovery of a pre-historic zodiac Katharine Maltwood took on the role of a visionary and an evangelist. Although her views and life-style appear somewhat remote from the commonplace, we can understand her concerns in that the crisis of man versus technology still remains, creating a common vein of idealism which links nineteenth and twentieth-century philosophies.

M964.1.118
Mount Temple
by Ina Uhthoff

M964.1.459-2
Wildflowers
by Elizabeth Duer, 1941

M964.1.129
Nocturne
by Stella Langdale

M964.1.132
Charcoal drawing (Untitled)
by Stella Langdale



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 Earthy 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 Mauclair's popular book on Rodin of 1905.

[22] The Maltwood Papers, Letter from John Maltwood to Janette 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.8l.

[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, Grael 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, Grael 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. Tippett and D. Cole, *From Desolation to Splendour* (Toronto, Clarke Irwin, 1977), p. 74.

[83] T*he Maltwood Collection Opening Exhibition*, p. 11.

[84] Here, aside from traditional painting and drawing courses, a wide variety of subjects were offered including clay modeling, 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 Hildegarde Wyllie, by serving on the board of directors and as a member of the accessions committee.

[86] Colin D. Graham, *Ina D. D. Uhthoff* (Art Gallery of Greater Victoria, 1972).

[87] *The Maltwood Collection Opening Exhibition*, p. 12.

[88] "Hildegarde Wylhie 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 Hildegarde 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.

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