

KATHARINE EMMA MALTWOOD
ARTIST
1878-1961

Rosemary Alicia Brown

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

June - July 1981

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

1981

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

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

ALL RIGHTS RESERVED

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

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

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

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

Printed in Canada by:
MANNING PRESS
Sidney, British Columbia

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 terrestrial 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 sun worshippers! 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 Griffon, 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 terrestrial 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 Arimathea 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 led 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 Schur e's *LEvolution 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

Footnotes

- ¹ Gillian Naylor, *The Arts and Crafts Movement* (London, Studio Vista, 1971), p. 12.
 - ² *Ibid.*, p. 26.
 - ³ Maltwood Museum and Gallery, *The Maltwood Collection opening exhibition*, Introduction by Martin Segger (University of Victoria, Maltwood Museum and Gallery, 1978), p. 5.
 - ⁴ Katharine Maltwood's copy of William Morris, *The Earthly Paradise* (London, Longmans, Green and Co., 1907), is now in the Maltwood Collection.
 - ⁵ A detailed discussion of Peladan and his activities is given by Robert Pincus-Witten, *Occult Symbolism in France* (New York, Garland Publishing Inc., 1976).
 - ⁶ Chris Mullen, *G.F. Watts: A Nineteenth Century Phenomenon* (London, The Whitechapel Art Gallery, 1974) Illus. 41.
 - ⁷ Harold Begbie, "Master Workers: George Frederick Watts, O.M.," *Pall Mall Magazine*, Feb. 1904, pp. 165-71.
 - ⁸ Gillian Naylor, p. 117.
 - ⁹ Walter Crane, "On revival of design and handicraft with notes of the work of the Arts and Crafts Exhibition Society," *Arts and Crafts Essays* (London, Garland Publishing Inc., 1977), p. 12.
 - ¹⁰ *The Maltwood Arts and Crafts collection*, catalogue for an exhibition (University of Victoria, 1978), p. 4.
 - ¹¹ Alphonse Legros was Slade Professor of drawing at University College, London, 1876-92. Jules Dalou was teacher of modelling at South Kensington School of Art, 1877-80.
 - ¹² Edmond Gosse, "The New Sculpture, 1879-1894," *Art Journal*, 1894, p. 138ff.
 - ¹³ Charles B. Ingham, *Education in Accordance with Natural Law* (London and New York, Novello and Co. 1902), p. x.
 - ¹⁴ *Ibid.*
 - ¹⁵ *Ibid.*, p. 21.
 - ¹⁶ Gertrude A. Ingham, *Spiritual Law and Human Response* (London, John M. Watkins, 1953).
 - ¹⁷ D.J. Foxon, *History of Moira House, a Progressive School* (Sidney, Webb College), p. 10.
 - ¹⁸ *The Shuttle, Centenary Number 1875-1975* (Eastbourne, Moira House, Spring 1975), p. 11.
 - ¹⁹ Stuart Macdonald, *History and Philosophy of Art Education* (London, University of London Press, 1970), p. 269.
 - ²⁰ *Ibid.*, p. 270.
 - ²¹ Auguste Rodin, *Art by Auguste Rodin*, Trans. Romilly Feddon (London, Hodder and Stoughton, 1912), p. 47. Katharine Maltwood's annotated edition is now in the Maltwood Collection as is her copy of Camille Maclair's popular book on Rodin of 1905.
 - ²² The Maltwood Papers, Letter from John Maltwood to Jannette 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. Routledge, 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. Fehcheimer, *Die Plastik der Agypter* (Berlin, Bruno Cassier Verlag, 1920), rear cover.
 - ³⁷ Daisetz Teitaro Suzuki, *Essays in Zen Buddhism* (London, Luzac & Co., 1927), p. 110.
 - ³⁸ Lily Adams Beck, *The House of Fulfilment* (London, T. Fisher Unwin, 1927), pp. 41-42.
 - ³⁹ *Ibid.*, p. 57.
 - ⁴⁰ *Ibid.*, p. 58.
 - ⁴¹ *Ibid.*, pp. 59-60.
 - ⁴² *Ibid.*, p. 81.
 - ⁴³ *Ibid.*, p. 110.
 - ⁴⁴ *Ibid.*, p. 110.
 - ⁴⁵ The Maltwood Collection contains copies of all the Lily Adams Beck novels.
 - ⁴⁶ W. M. Fawcett, "Who's Who in Canadian Literature: Mrs. L. Adams Beck," *Canadian Bookman*, IX, 12 (December 1929), pp. 276-77. J. Kunitz and H. Haycroft, eds. *Twentieth Century Authors: A Bibliographical Dictionary of Modern Literature* (New York, H. W. Wilson Co., 1942), p. 27.
 - ⁴⁷ George Doran, *Chronicles of Barabbas* (New York, Harcourt, Bruce & Co., 1935), pp. 314-15.
 - ⁴⁸ Alfred, Lord Tennyson, *The Idylls of the King, The Holy Grail*, 1870.
 - ⁴⁹ David Cecil, *Visionary and Dreamer. Two Poetic Painters: Samuel Palmer and Edward Burne-Jones* (Princeton, Princeton University Press, 1969), p. 109.

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

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

Photo Credits

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

Selected Bibliography

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