

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

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Art Museum and Gallery, University of Victoria

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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

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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 jewellery 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 described by a critic at the time as "more realistic in treatment, but adherence to strictly correct anatomy is not allowed to interfere with the sculptural 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 at her 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 simplification 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 absorption 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 Dalmatian 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 I 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





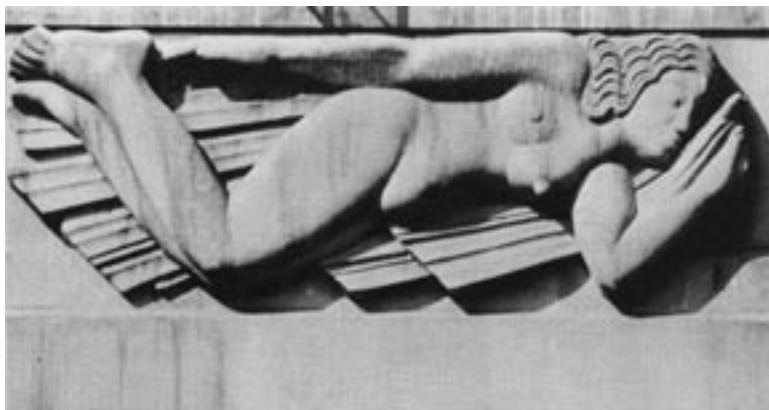
M964.1.360
A Vision
 by Katharine Emma Maltwood, 1916



Night
 by Jacob Epstein, 1929



Caryatid or Angel
 by Ivan Mestrovic



Wind Figure
 by Eric Gill, 1929

Footnotes

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

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

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

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- 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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