Footnotes

5 Katharine Maltwood’s copy of William Morris, The Earthly Paradise (London, Longmans, Green and Co., 1907), is now in the Maltwood Collection.
9 Gillian Naylor, p. 117.
12 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.
15 Ibid., p. 21.
17 D.J. Foxon, History of Moira House, a Progressive School (Sidney, Webh College), p. 10.
18 The Shuttle, Centenary Number 1875-1975 (Eastbourne, Moira House, Spring 1975), p. 11.
20 Ibid., p. 270.
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.
25 The Maltwood Papers.
29 Ibid., p. 179.
32 Among the numerous books are: Sir Rabindranath Tagore, Fruit-Gathering (London, MacMillan, 1916).
36 Margaret E. Noble, Myths of Hindus and Buddhists (London, Harrap, 1913).
37 The periodicals include: The Modern Mystic and Monthly Science Review; The Occult Review; Theosophia; The Theosophical Forum; The Theosophical Movement; Buddhism in England.
41 H. Fechheimer, Die Plastik der Ägypter (Berlin, Bruno Cassier Verlag, 1920), rear cover.
44 Ibid., p. 57.
46 Ibid., pp. 59-60.
47 Ibid., p. 81.
48 Ibid., p. 110.
49 Ibid., p. 110.
50 The Maltwood Collection contains copies of all the Lily Adams Beck novels.
53 Alfred, Lord Tennyson, The Idylls of the King, The Holy Graal, 1870.
Katharine Maltwood, *The Enchantments of Britain or King Arthur’s Round Table of the Stars* (Victoria, Victoria Printing and Publishing Co., 1946), p. 34.


There are almost one hundred ordinance survey and other maps remaining in the Maltwood collection along with illustrations of the Denderah zodiac from Egypt, the Javanese zodiac and several other ancient and modern astrological charts.


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.


Katharine Maltwood, *The Enchantments of Britain or King Arthur’s Round Table of the Stars*, p. 56.

In addition to those already cited Mrs. Maltwood produced the following books:


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.

See for instance:


Oliver Reiser, *This Holyest Erthe* (London, Perennials 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.

Among the books on Freemasonry consulted by Mrs. Maltwood are:


Periodicals include: *Freemasonry Universal and The Speculative Mason.*


Ibid., p. 4.

Ibid., pp. 4-5.


Ibid.


The Maltwood Collection Opening Exhibition, p. 13.

Ibid., p. 7.

“The Thatch was a dream,” *The Daily Colonist, July 4, 1965*, p. 3.

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.

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.

The Maltwood Collection Opening Exhibition, p. 11.

“Emily Carr”, *Coasts, the Sea and Canadian Art* (The Gallery Stratford, 1978), n. pag.


The Maltwood Collection Opening Exhibition, p. 9.

Iain M. Thom, op. cit., p. 12.


The Maltwood Collection Opening Exhibition, p. 11.

Here, aside from traditional painting and drawing courses, a wide variety of subjects were offered including clay modeling, pottery, design, illustration and nature form.

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.


The Maltwood Collection Opening Exhibition, p. 12.

“Hildegarde Wyllie of Victoria Art Centre would interest Victorians in Gallery,” *Victoria Times*, May 12, 1951.

Mrs. Wyllie later donated these works to the Art Gallery of Greater Victoria.

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


Maltwood, K. E. The Enchantments of Britain or King Arthur's Round Table of the Stars. Victoria, Victoria Printing and Publishing Co., 1944.


Maryon, Herbert. Modern Sculpture, its methods and ideals. London, Pitman and Sons Ltd., 1933.


