

KATHARINE EMMA MALTWOOD
ARTIST
1878-1961

Rosemary Alicia Brown

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The Maltwood Art Museum and Gallery, University of Victoria

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The Maltwood Collection

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

Katharine Sapsworth was apparently a childhood sweetheart and the couple married after a whirlwind courtship in 1901.⁶⁵ The artist's father jokingly referred to his new son in law as "the pauper", however in a short time he became much wealthier than her father and retired as managing director of Oxo Ltd. in 1921.

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

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

During their sixty years of companionship the Maltwoods appear to have shared a highly idealized

outlook on life. A verse Katharine Maltwood wrote to her husband at the time of their engagement is revealing:

Beauty in Living

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

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

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

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

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

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

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

In place of tapestries as of old, Oriental silk hanging scrolls decorated walls and screens. These paintings came from collections in Paris, London and Peiping; the subjects are landscapes, flowers, figures, birds and horses. It was the expression of philosophical or lyrical conceptions in these Chinese works that appealed to Katharine Maltwood. They attempted to reveal something of a common great spiritual system underlying both man and nature. This is well exemplified in the atmosphere of pantheistic repose and calm contemplation in "The Eight Taoist patriarchs in a gorge in the mountains with attendants", which dates from the Ming Dynasty (A.D. 1368-1644). Among the Japanese Kakemonos are two representing Amida Buddha attended by Wisdom and Mercy⁷⁰ which date back to the Kamakura period (A.D. 1183-1334) and were purchased by the Maltwoods on their trip to Japan in 1920.

Similarly the artist's sympathy with Eastern ideals is reflected in the purity of form discernible in her choice of Chinese vessels. In the ceramics there is a marked preference for clear and essential form emphasized by line and subtle refinements of shape. Among the many pieces are a vase and cover of Celadan porcelain from the Sung Dynasty (A.D. 960-1279) and, from the early Ming period, a round dish of Tzu-Chou ware decorated with flowers and leaves in brown and sepia. Other vessels include a Lapis Lazuli bowl on three carved feet, a bronze incense burner from the Ming Dynasty and a green jade jardiniere on three "sacred fungus" feet which takes the shape of the natural block from which it was carved. Also of interest among the Chinese works is the early figure of a Tomb Attendant⁷¹ from the T'ang Dynasty (A.D. 618-906) and a fine pair of ridge tiles, blue horses, representing Day and Night in clouds, from the Ming Dynasty.

The miscellaneous *objets d'art* often reflect the all encompassing nature of Katharine Maltwood's

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

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

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

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

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

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

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

The Maltwoods' old English furniture and Oriental rugs were well suited to the majestic great hall with its massive timbered roof. Above the large open

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

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



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



M964.1.161
Arm Chair, English, c1650



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



M964.1.140
Oak Draw Table, English, c1600



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



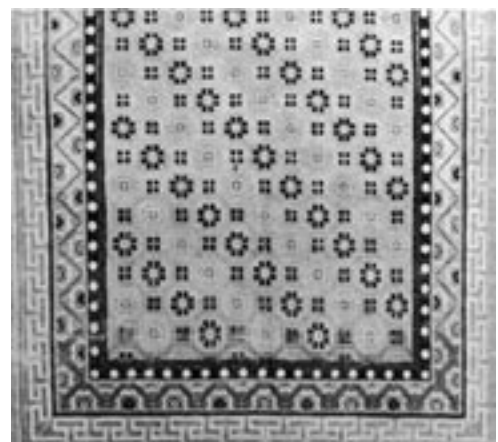
M964.1.136
Amida Buddha attended by Kannon
Japanese, Kamakura Period
(1184-1334 a.d.)



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



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



M964.1.277
Chinese Carpet



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

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



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



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. Tippett 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.

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