

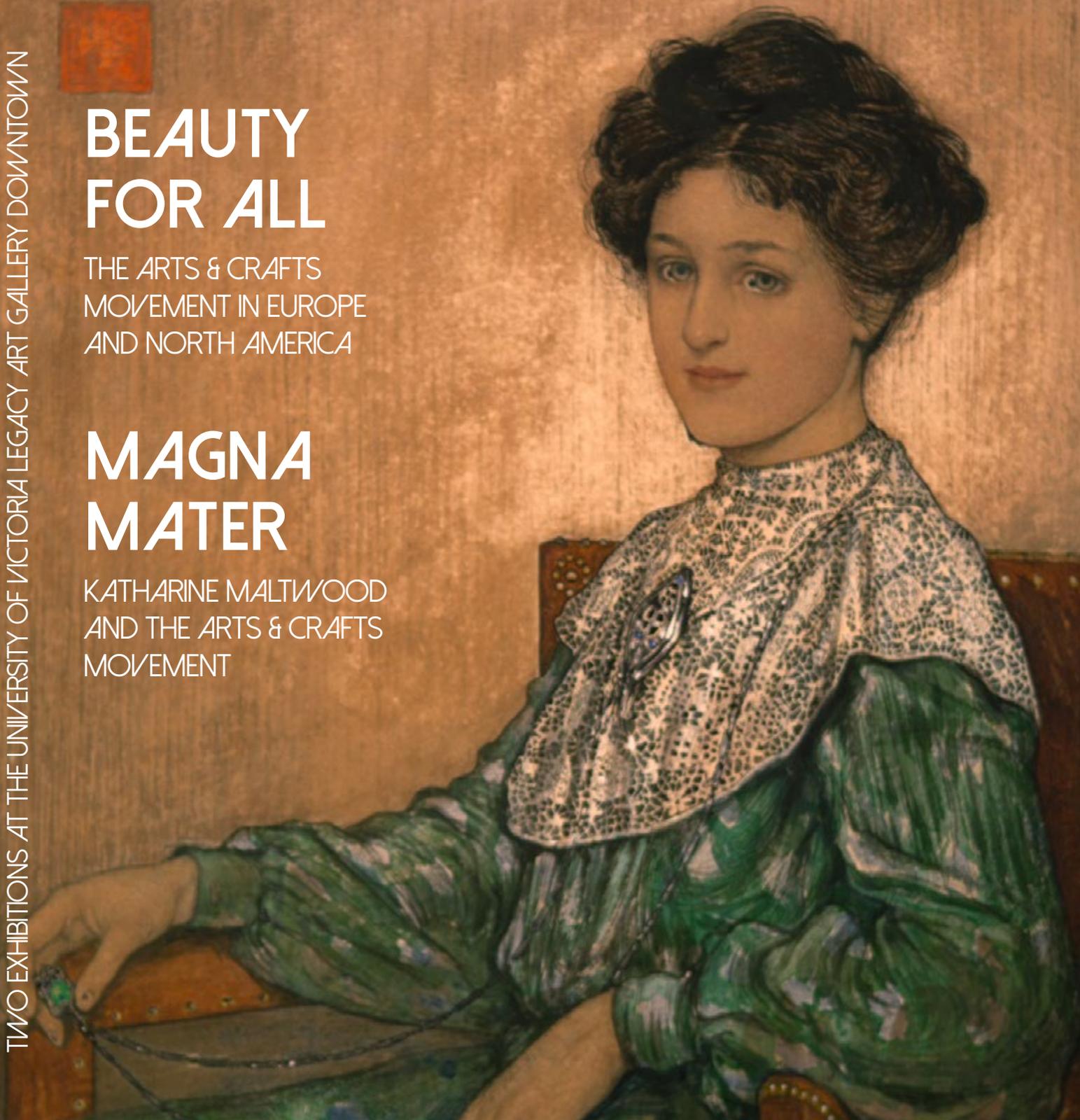
TWO EXHIBITIONS AT THE UNIVERSITY OF VICTORIA LEGACY ART GALLERY DOWNTOWN

BEAUTY FOR ALL

THE ARTS & CRAFTS
MOVEMENT IN EUROPE
AND NORTH AMERICA

MAGNA MATER

KATHARINE MALTWOOD
AND THE ARTS & CRAFTS
MOVEMENT







FOREWORD

MARY JO HUGHES, DIRECTOR

Together the companion exhibitions *Magna Mater: Katharine Maltwood and the Arts and Crafts Movement* and *Beauty for All* provide an opportunity to reflect on the beginnings of the University of Victoria's art collection established over five decades ago. *Magna Mater*, curated by Caroline Riedel examines how the Arts and Crafts Movement of late 19th and early 20th centuries affected artist Katharine Maltwood's own practice as well as her scholarly and collecting activities. *Beauty for All*, curated by Holly Cecil, gives an overview of this movement both abroad and in North America utilizing examples from the university's collection.

The broad scope of this exhibition is possible courtesy of this early and significant legacy and how it continued to grow. After acquiring Katharine and John Maltwood's art collection and their home in Royal Oak in 1964, the first university curator John Freeman recommended that UVic continue to purchase work in the spirit of the bequest. Over the next decade more than 100 examples of British and American Arts and Crafts furniture, functional and decorative art pieces were added, building a strong reputation for the Maltwood Museum as the only public institution in Canada dedicated to the exhibition and study of the Arts and Crafts Movement. A number of significant donations such as rare and early examples of William Morris textiles, original hand blocked wallpaper rolls and a stained glass window by Edward Burne-Jones came by donation

in subsequent years. Arts and Crafts collecting priorities of the 1970s continue today alongside our expanded Pacific Northwest Coast mandate.

The University of Victoria Legacy Art Galleries is proud to feature these two exhibitions that celebrate the work and collecting interests of our founding donors, Katharine and John Maltwood. Their dedication to the Arts and Crafts made possible this unique strength that today continues to provide research and learning opportunities for our students as well as the general public. UVic student, Holly Cecil's contribution to this exhibition emerges out of the Jamie Cassel's Research Award (JCURA) she won that provided her the opportunity to research the Arts and Crafts more fully and develop an on-line film project that links the Legacy collection to the broader international movement. Her elegant and informative films can be seen in the exhibition or online.¹ Robbyn Gordon Lanning has completed a directed fieldwork project through the University of Washington's Information School, resulting in a digital collection website and online exhibit *Katharine Maltwood: Seeking the Tree of Life* for the University of Victoria Libraries.² These are great examples of projects contributing to one of the most essential goals at Legacy Art Galleries – to provide experiential learning opportunities for students working with our collection. I would like to thank Caroline Riedel not only for her own curating but also for the curatorial mentorship she provided to Holly and many other students over the years.

notes

- 1 www.uvac.uvic.ca/gallery/katharinemaltwood
- 2 www.uvic.ca/library/featured/collections/k-e-maltwood/index.php.

Opposite
The Maltwood Art Museum, Royal Oak c. 1970.
Unknown photographer.

BEAUTY FOR ALL

THE ARTS & CRAFTS MOVEMENT
IN EUROPE AND NORTH AMERICA

HOLLY CECIL

***"I do not want art for a few,
any more than education for a few,
or freedom for a few." - William Morris***

"Hopes and Fears for Art: The Lesser Arts." Lecture delivered
before the Trades' Guild of Learning, December 4, 1877.

With these words, William Morris (1832-1896) encapsulated the breadth of artistic and humanitarian ideals that defined the Arts and Crafts Movement. Considered its "founding father," Morris was a Victorian polymath originally famed as a poet, who personally mastered many of the applied arts to better understand and revolutionize their design. He helped inspire a generation of artisans and designers spanning a broad range of disciplines, including architecture, metalwork, stained glass, ceramics, textiles, furniture, printing and book-binding. Envisioning "beauty for all," they believed that well-made objects in the home could promote a better life for both the user and the maker.

The movement was in many ways a reaction to the cluttered decor of Victorian interiors and the increasing "shoddiness" of cheaply-made factory wares.¹ Advocating a return to simplicity, designers and artisans looked to the past to revitalize medieval guild traditions of hand-crafted excellence. They also questioned the environmental and human costs of industrial progress, exposing the appalling living and working conditions of the men, women and children employed in factories. Some joined the early British Socialist Movement, such as William Morris, Walter Crane, and Emery Walker. Guilds formed artistic communities in the countryside, where artisans and their families benefited from the clean air and wholesome environment, and designers found inspiration in the forms of nature around them. Despite these ideals, workshops were not adverse to selectively utilizing machinery where it reduced tedium. The movement raised the applied arts to a new level, and brought into fashion more affordable materials like pewter, copper and enamels. Design principles included "honest construction" free of meaningless ornamentation and "truth to materials" that allowed their natural beauty to shine through.



Catalogue 4
Edward Burne-Jones. *Timothy and Eunice*,
Leaded stained glass window, 1878.
Photograph by Mary Matheson.

Inspired by the critique of industrialism by John Ruskin (1819-1900) in *The Stones of Venice* (1851-53), William Morris co-founded the commercial firm of Morris, Marshall, Faulkner & Co. in 1861 with other like-minded architects and designers. They revived traditional methods in the applied arts, such as stained-glass manufacturing, textile dyeing and weaving, embroidery, ceramics, and cabinet-making. In 1875, Morris bought out his partners and "The Firm" as they had called it was officially renamed to "Morris & Co." Morris himself revived natural dye recipes and designed The Firm's early textiles and block-printed wallpaper patterns that celebrate the flora of Britain's hedgerows and gardens, with examples like *Sunflower* or *Bower* (Cat. 9e).

The stained-glass example *Timothy and Eunice* (Cat. 4) was designed by Morris's lifelong friend Edward Burne-Jones (1833-1898). In 1878 the Firm recorded an order by the Montreal collector David A. P. Watt, illustrating that the market for Morris & Co. wares extended far beyond Britain's shores.² Morris and Burne-Jones's final collaborative project was the establishment of the Kelmscott Press in 1890. They revived traditional printing techniques and inspired the founding of other private presses in England and America. Two fine Kelmscott Press publications dating from 1894 are Morris's own work, *Of the Friendship of Amis and Amile* (Cat. 9c), and the vellum-bound *Atalanta in Calydon: A Tragedy* by Algernon Charles Swinburne (Cat. 13).

Arts and Crafts furniture design built on Morris & Co. prototypes, celebrating the natural beauty of native woods such as oak, walnut, yew and holly. Chairs and settles often featured traditional woven rushwork seats. Surfaces were usually left unpainted to emphasize hand-crafted joinery and the wood's natural grain, colour and lustre. Leading furniture workshops included the Guild of Handicraft and Cotswold School designers like Gordon Russell, Ernest

Gimson, and the Barnsley brothers Samuel and Ernest. The Scottish *Cabinet* (Cat. 17) illustrates work by the Glasgow School circa 1890, which became heavily influenced by the Art Nouveau designer Charles Rennie Mackintosh (1868-1928).

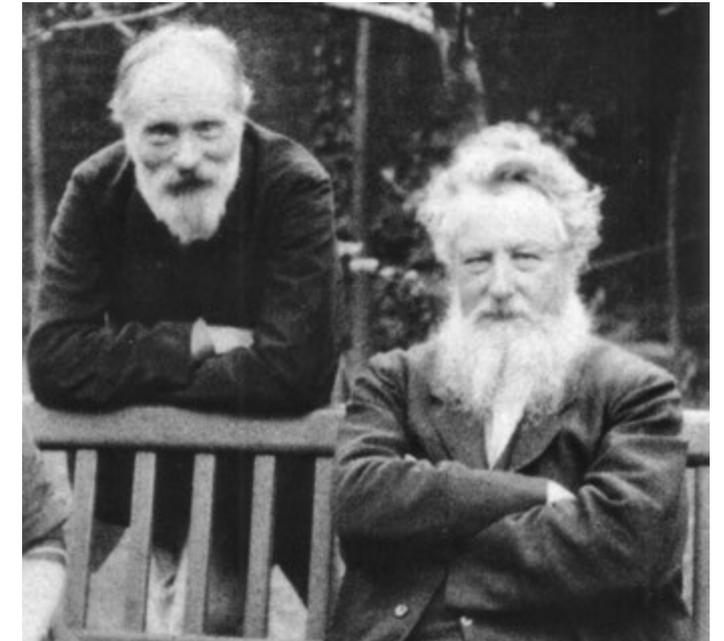
The Arts and Crafts Movement was formalized in the 1880s, first with the formation of the Century Guild in 1882 by a group of architects and designers including Arthur Heygate Mackmurdo (1851-1942). They published the *Hobby Horse*, an influential quarterly magazine combining modern painting and design with literature. In 1884 a group of young London-based architects and designers including Walter Crane (1845-1915) and Lewis F. Day (1845-1910) founded the Art Workers' Guild, abolishing the traditional divisions between the fine and applied arts. This gave rise to the Arts & Crafts Exhibition Society in 1888, whose annual exhibitions brought into the public eye the newest creations in a broad range of decorative and applied arts. The exhibitions also featured lectures and demonstrations given by its leading designers. Their credo was that "*Art is, or should be, an agent in the production of noble life.*"³ While the movement had mainly begun in London, it spread to Britain's industrial cities, and art workers' guilds and schools teaching the applied arts became active throughout the nation.

Also in 1888, the designer C. R. Ashbee founded the Guild of Handicraft in East London. The Guild's silver-plated *Muffin Dish* (Cat. 2), with its domed lid and Ashbee's characteristic finial of wirework and a semi-precious stone, is a graceful example of Arts and Crafts design. The shallow hammer-marks across the surface is termed "planishing" and provides visible evidence of hand-crafted excellence. In 1902 Ashbee moved 50 families of artisans from East London to the rural village of Chipping Campden in the Cotswolds, where until the Guild's closure in 1908

they produced a wide range of furniture, metalwork and jewellery, several which reside in Canadian collections today.

Liberty & Co. of London is considered one example of a firm adapting Arts and Crafts designs into commercial manufacture. By sacrificing exclusively hand-made standards into machine production, their wares became more widely affordable and ensured corporate success. Liberty's designers, including Archibald Knox (1864-1933), created the elite "Cymric" series of works in sterling silver in 1900, featuring traditional Celtic designs (Cat. 6a-b). Their more economical "Tudric" line in pewter was released in 1903 (Cat. 6c-o). Pewter is an alloy composed primarily of tin, but by replacing its subordinate lead content with silver, Liberty pewter increased its lustre and became known as "poor man's silver," making these beautiful wares more accessible to the average household.

Copper was a favoured metal among Arts and Crafts designers for its warm lustre and malleability. Working techniques include chasing, in which the front surface of the metal is impressed or engraved, and repoussé, in which hammering on the reverse side creates a design in low relief. An example of repoussé work can be seen in the *Firescreen* (Cat. 14b) and the John Pearson copper *Charger* (Cat. 11) made at the Newlyn Copper Workshops in Cornwall, with distinctive nautical motifs of galleons and sea creatures.



Edward Burne-Jones (left) and William Morris (right) in the garden of Burne-Jones' home the Grange, Fulham, 1890. Unknown photographer.

Art Potteries thrived in both rural and urban centres, such as the London-based Martin Brothers (Cat. 7). Also in London, the noted ceramicist William de Morgan revitalized traditional Islamic lustreware techniques and produced for Morris & Co. at Merton Abbey. By the late 19th century, Moorcroft Pottery (Cat. 8) and Ruskin Pottery (Cat. 12) were developing distinctive matte and lustre glazes, achieving such striking results that ceramic plaques were incorporated in the fashionable art jewellery of the period.

Catalogue 14b
Maker/workshop unknown,
Firescreen, copper, detail showing
repousse work. c. 1910.
Photograph by Holly Cecil.



Catalogue 2
C.R. Ashbee for the Guild of
Handicraft, *Muffin Dish*, Silver
plated, 1902.
Photograph by Holly Cecil.



CONTINENTAL EUROPE

The British Arts and Crafts aesthetic, propagated through art journals and international art exhibitions, took root in continental Europe by the late 19th century. Art Nouveau, the more abstracted and curvilinear design “cousin” of Arts and Crafts, was already established in northern Europe with proponents like the French artist Emile Gallé (1846-1904). Germany and Scandinavia were particularly receptive to the Arts and Crafts interest in the democratization of art, with influences like Walter Crane and C. R. Ashbee’s Guild of Handicraft inspiring the founding of *Vereinigte Werkstätten für Kunst und Handwerk* (United Workshops for Art and the Handicrafts) in Munich in 1897.⁴ Works in glass include a vase by Loetz Art Glass (Cat. 19), whose firing and reduction techniques created a distinctive iridescent sheen. Located in Klostermühle, in what is now the Czech Republic, Loetz was at the time a leading glassmaker and won the grand prize at the 1900 Paris World Exhibition for their contributions to the art.⁵

Previous
Catalogue 9d
Detail, William Morris, *Peacock and Dragon*, Woven wool textile, 1878.
Photograph by Mary Matheson.

NORTH AMERICA

Key proponents of Arts and Crafts ideals in America were the New York designers Gustav Stickley (1858-1942) and Elbert Hubbard (1856-1915). Both men had visited London Arts and Crafts designers in the late 1890s, and returned to America to implement their visions. They went on to found private presses and artists’ communities producing furniture and metalwork. Stickley’s line of Craftsman furniture (also known as “Mission” Style) came to define the emerging American Arts and Crafts Movement (Cat. 33). His journal *The Craftsman* disseminated lectures by Morris and other Arts and Crafts visionaries, as well as architectural designs for Arts and Crafts homes and a wide range of decorative arts with which to furnish them. Elbert Hubbard’s Roycroft Workshops were modeled on those of William Morris at Merton Abbey. Furniture and metalwork, such as the hammered copper examples of candlesticks, vase, tray and bowl (Cat. 32) were nationally marketed through Roycroft catalogues. The Roycroft Press initially printed Hubbard’s own literary works, such as *Health & Wealth: The Roycrofters* (Cat. 29) but later expanded to reprint important essays by writers such as Ralph Waldo Emerson and Henry David Thoreau.

American works in glass include a notable Tiffany Studios lamp (Cat. 34) by Louis Comfort Tiffany (1848-1933), who revived historic glass-making techniques for his line of iridescent glassware named “favriole.” A stained glass window (Cat. 37) represents one of several in the collection designed by the noted Prairie School architect and designer, Frank Lloyd Wright. Wright often visited C.R.

Ashbee in the Cotswolds, another example of the cross-Atlantic networks maintained between Arts and Crafts designers.

Some of the many innovative American art potteries included Newcombe Pottery in New Orleans, the Marblehead Pottery in Massachusetts, Rookwood Pottery in Cincinnati, Ohio (Cat. 31), and the Van Briggles Pottery in Colorado Springs (Cat. 36), headed by Artus Van Briggles who had originally trained at Rookwood and in Paris. Women were prominent in Arts and Crafts ceramics production, with Maria Longworth of Rookwood as an example.

VICTORIA, B.C.

Still a British dominion through the decades of the Arts and Crafts Movement, Canada’s privileged classes looked to England for standards of taste in architecture, art and culture. Interior design was defined by British art journals such as *The Studio* and American periodicals and catalogues. The British-trained architect Francis Mawson Rattenbury and Canadian Samuel Maclure defined the Victoria BC cityscape, where the Arts and Crafts aesthetic of “truth to materials” and passion for gardens melded well with the west coast natural environment. In 1909, Maclure co-founded the Vancouver Island Arts and Crafts Society, and several of its members’ watercolours of local landscapes are included in the exhibition (Cat. 26, 28, 30b).⁶

Although most Arts and Crafts Movement workshops declined during the dark years of World War I, their ideals live on through subsequent generations of artisans who

value beauty as the joy found in fine craftsmanship, improving the lives of both maker and user. The timeless principles identified by Ruskin, Morris and others in the movement continue to have great relevance today, particularly among modern economies where over-consumption of mass-produced, disposable goods, continue to have human costs. Social movements are questioning growing disparities of wealth and the destructive impacts of resource consumption on the natural environment. All these concerns defined the Arts and Crafts Movement almost a century and a half ago, when its leaders were among the first to grapple with these critical social and environmental issues. Whether through naiveté or genius, they sought to create lasting change through art and “beauty for all.”

notes

- 1 William Morris is reputed to have shouted, “*It is a shoddy age.... Shoddy is King. From the statesman to the shoemaker all is shoddy!*” Cited in E.P. Thompson, *William Morris: Romantic to Revolutionary*, (Oakland, CA: PM Press, 2011), 108.
- 2 Katharine A. Lochnan, Douglas E. Schoenher and Carole Silver, eds. *The Earthly Paradise: Arts and Crafts by William Morris and His Circle from Canadian Collections*, (Toronto, Canada: Key Porter Books), 1993, 21.
- 3 T.J. Cobden-Sanderson, *The Arts and Crafts Movement*, (London: Kelmescott Press, 1905). <<http://www.gutenberg.org/ebooks/33350>> Accessed Aug. 29, 2015.
- 4 Rüdiger Joppien, “Germany: A New Culture of Things,” in *The Arts & Crafts Movement in Europe & America: Design for the Modern World*, Wendy Kaplan, ed., (New York: Thames & Hudson, 2004), 69.
- 5 “A Short History of the Loetz Witwe Company and its Glass.” Loetz Glass. <www.loetz.com/history> Accessed Aug.15, 2015.
- 6 See Martin Segger, “*The Arts and Crafts Movement in Victoria, BC: Architecture in Victoria 1880-1920*,” Maltwood Art Museum and Gallery, University of Victoria. <<http://center.uvic.ca/arts-crafts/maclure/architecture.html>> Accessed Aug.10, 2015.

MAGNA MATER

KATHARINE MALTWOOD AND
THE ARTS AND CRAFTS MOVEMENT

CAROLINE RIEDEL

In 1910, Katharine Emma Maltwood (1878-1961) completed *Magna Mater* a sculpture commission for Elbert and Alice Hubbard's craft community, the Roycroft Workshop in East Aurora, New York. The Hubbards were leading figures of the American Arts and Crafts Movement, and this was Maltwood's first major work. An electrotype version of the sculpture (Cat. 48), was accepted to the 1911 Royal Academy exhibition and praised by the *Sunday Times* critic as "The most impressive sculptural exhibit" due to its "truly monumental quality."¹ The fact that the Hubbards selected Maltwood shows their high regard for her work. Alice Hubbard wrote, "We have cemented [*Magna Mater*] there among the stones and time cannot move her. She is our Shrine. She is part of us."² (Cat. 40).

Maltwood's interest in the Arts and Crafts Movement was a lifelong passion and one of many aspects of her complex artistic vision and worldview which grew to include interests in astrology, ancient history, mythology, the occult, Eastern religions and theosophy. There have been numerous exhibitions at the University of Victoria, acknowledging Katharine and her husband John Maltwood as major benefactors and featuring their extensive collection.

This exhibition focuses particularly on the Arts and Crafts Movement and how it informed Katharine's artistic practice.³ It links her foundational interest to the development of the university's future art collecting mandate. In the 1970s, the university dedicated its acquisition budget to building a collection for a museum featuring to the Arts and Crafts Movement. Former Director Martin Segger notes this decision reflected UVic's own sense of place in Victoria, "a city whose layout, architecture and cultural life had drawn from the influence of both the British and American streams of the movement."⁴ Architects Samuel Maclure and Francis Rattenbury are key examples of the building style that came to dominate the city in the early 1900s. In developing the only museum in Canada dedicated to the Arts and Crafts Movement, the university also gained recognition for a unique collection and drew students to its emerging Art History and museum studies programs.

Opposite
Magna Mater at Roycroft Workshop,
East Aurora New York, c.1920.
Unknown photographer.



WHO WAS KATHARINE MALTWOOD?

Born in Woodford Green, London, Katharine Emma Sapsworth was the daughter of George Sapsworth, a wealthy leather merchant. She attended the Slade School of Art in London from 1896-97 where she studied sculpture under Sir George Frampton, RA and then continued studies in Paris and Italy. In 1901 she married childhood friend John Maltwood, who had become a successful advertising manager for OXO Ltd. His financial standing facilitated Katharine's artistic career as well as her scholarly pursuits and allowed them to travel the world, especially after John's retirement in 1921. In addition to travels in Europe, they went to Egypt, the Middle East, India, China, Korea, Japan, the U.S., Canada and South America and amassed an extensive collection of art and antiques along the way.

From 1910 to 1930, Katharine exhibited regularly at London's Royal Academy, the London Salon, and many other galleries as well as the 1924 Paris International Olympic Exhibition. A 1927 exhibition at her Kensington studio, featured sixteen works including *Magna Mater* (1910), *Head of Canada* (1912) (Cat. 46), *Mills of God* (1919), *Priest of Buddha* (1920), *The Holy Grail* (1922), and *Aspiration* (1924).

The Maltwoods immigrated to Victoria, Canada in 1938, and in 1944 they purchased "The Thatch," a Tudor Revival style cottage. They envisioned this as a place to display their art collection and where Katharine could continue her work on her 1925 discovery of the Glastonbury Zodiac a giant series of earthworks in the Somerset landscape. Her time in

Victoria was also spent as patron to local artists including Emily Carr, W.P. Weston, Stella Langdale, Ina Uhthoff and C. J. Collings.

Katharine Maltwood was made a Fellow of the Royal Society of Arts in 1940, for her artistic and scholarly contributions. She died in Victoria in 1961, and the Maltwood's home and art collection was bequeathed to the University of Victoria in 1964 just prior to the death of John three years later. In Katharine's words their gift was intended, for "the encouragement of the study of the arts" and "to continue the ideals of spiritual evolution and higher hidden realities."⁵ The Maltwood Museum of Historic Art moved to campus in 1972 and was renamed the Maltwood Art Museum and Gallery. Their extensive papers were transferred to UVic's Special Collections. With the recent move of the main gallery to downtown Victoria in 2011, the Legacy Maltwood Gallery at the Mearns Centre for Learning – McPherson Library reopened as the primary campus gallery space.



Portrait of Katharine Maltwood, c. 1910.
Unknown photographer.



Opposite
Catalogue 48
Magna Mater, Copper electrotype, 1911.
Photograph by Mary Matheson.



Bertram Park, Katharine Maltwood's Kensington Studio c. 1922.
Unknown photographer.

MALTWOOD THE ARTIST

A letter written on Katharine Sapsworth's engagement to John Maltwood in 1899 provides a window on her enduring pursuit of a life of "Beauty Absolute," a phrase that echoes the principles of Arts and Crafts Movement founder William Morris. Popular in Britain in the late 19th and early 20th centuries, Morris and his circle perceived modern society to be in a state of spiritual crisis and moral decline due to industrialization, materialism and the loss of cultural traditions. Art, beauty, nature, and handmade objects were hailed as central to the rejuvenation of post-Industrial British society. The Maltwoods embraced these ideals and during their sixty years of marriage they shared a very idealized outlook on life.⁶ In the letter, she wrote:

Beauty in Living

*How delightful it is to feel borne 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 is better 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 [sic] of beauty absolute.*⁷ (Cat. 43).

Katharine's creative drive and artistic vision directed a large part of the Maltwood's married life. Her formal artistic training at the Slade School of Art immersed her in the aesthetics of the "New Sculpture Movement" which emphasized naturalism and dynamism of the human figure

and explored a wider range of subjects than the overtly didactic subjects of British sculptors of previous decades. While in Paris she also studied the sculptural work of Auguste Rodin. In all, she executed over eighteen sculptural works, some completed in stone or copper, others as plaster maquettes. By the 1920s her subject matter had moved to the exploration of more mystical themes. In particular *Magna Mater* (1910), *Primeval Canada Rising to Her Destiny* (1912), and *The Sun of Righteousness* (c. 1940) (Cat. 51), illustrate the spiritual and philosophical depth of her practice. By 1924 her work was celebrated in *The Studio* magazine, one of the foremost Arts and Crafts publications in circulation in Europe and North America. The article's author stated, "English womanhood owes a debt to Mrs. Maltwood for her example of fearless originality."⁸

In the first example, *Magna Mater*, Maltwood references the universal and ancient worship of the Great Mother goddess, represented by the central crouching figure. Her feet are bound, and she is surrounded by a mass of humanity. The composition is framed by a temple-like structure, which critics of the time likened to Egyptian or Archaic architectural forms. The Biblical text on the piece reads "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."⁹ The inclusion of moralizing text is typical of a number of Maltwood's pieces and was a trend popular with artists and designers of the time including William Morris, Dante Gabriel Rossetti, and Edward Burne-Jones.

Chilton Priory, Interior, (the Maltwood's former Somerset home) with stone version of *Magna Mater* in situ. Photograph courtesy Hollis Morgan Property Ltd., 2015.



Chilton Priory, Exterior. Photograph courtesy Hollis Morgan Property Ltd., 2015.



It was truly significant that Maltwood's first major work *Magna Mater* was commissioned by Elbert and Alice Hubbard for the Roycroft Workshops. Elbert had met William Morris in the 1880s and became a forceful crusader for Arts and Crafts design in the American home. In addition to producing handmade objects in copper, leather and wood the Roycroft community published Elbert's writings, which had a massive circulation. The layers of intellectual content in Maltwood's sculptural work generally open her work to a wide range of interpretation. In a letter, Roycrofter Alice Hubbard wrote that *Magna Mater* embodied the ideals of the women's movement:

*The new woman will be free. Then she will be whatever her judgment wants her to be. . . I have paid the tribute of tears to your Magna Mater - . . . I know what it means. It hushes me into silence and I bow my head to the Truth it expresses, the truth I experience.*¹⁰

Maltwood's artistic intent might be further illuminated by a clipping from 1911 in her personal papers, which praises the sculpture as a work expressing the "elemental truth of motherhood. . . in the universal sense." The author of the article asks readers to "pay homage" to the artist's "poem in stone" but goes on to ask, "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."¹¹ Maltwood wrote on the clipping "Votes for Women" and this notation may reflect her sympathies with the women's movement.¹² Her affinity for this particular piece is nonetheless evident in that she made a second stone version for Chilton Priory, her home in Somerset, where it is still installed today, and an electrotype now in the university collection.

Another work which attracted critical attention was Maltwood's plaster maquette *Primeval Canada Awakening to Her Destiny*. A smaller carved stone bust entitled *Head of Canada* (Cat.46) was exhibited at the Arts and Crafts Society in the Grosvenor Gallery in 1912 and at the London Salon

in 1913. *The Standard* newspaper's critic described the anticipated finished work:

*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 on the rectangular blocks on the base of the monument. Between the figure's feet is a bearded figure, small in proportion, of a pioneer backwoodsman with an axe, . . . arm 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.*¹³

In 1914 the art critic of *The Observer* wrote: "[it] promises to be one of the most remarkable works produced by an English sculptor."¹⁴ Maltwood reportedly planned to erect the finished work in Canada. While the overall composition of this piece is complex, the profile calls to mind the facial features and pose of Pre-Raphaelite artist Dante Gabriel Rossetti's *Beata Beatrix*. This is one of his most recognized works, and it may well have been an inspiration to Maltwood. In an 1873 letter to his friend William Graham, Rossetti said he intended the painting "not as a representation of the incident of the death of Beatrice, but as an ideal of the subject, symbolized by a trance or sudden spiritual transfiguration."¹⁵ The spiritual undertones of the painting would have appealed to Maltwood's sensibilities, and it is not unlikely that she would have known of this work and its intent.

Maltwood's interest in the transcendental power of sculpture is explained in the only surviving piece of her writing on art, which describes the artist as an "idol maker," who reveals deep inner truths and serves as an inspiration to those seeking enlightenment:

The trade of "idol making" has almost died out in Europe, to the detriment of sculpture. Looked at from the artistic and historical standpoint, if not from the religious, this is a loss to generations to follow. . . Is it not possible to breathe aspiration or inspiration into our sculpture

MALTWOOD THE SCHOLAR

*instead of grossness and soulless mechanism? Suffering may be there that is inevitable in a changing world, but it is possible to become perfect through suffering... That should be the 'metier' of sculpture. The idol maker should suggest higher and hidden values that we are moved by aesthetically and from which we receive definite inspiration.*¹⁶

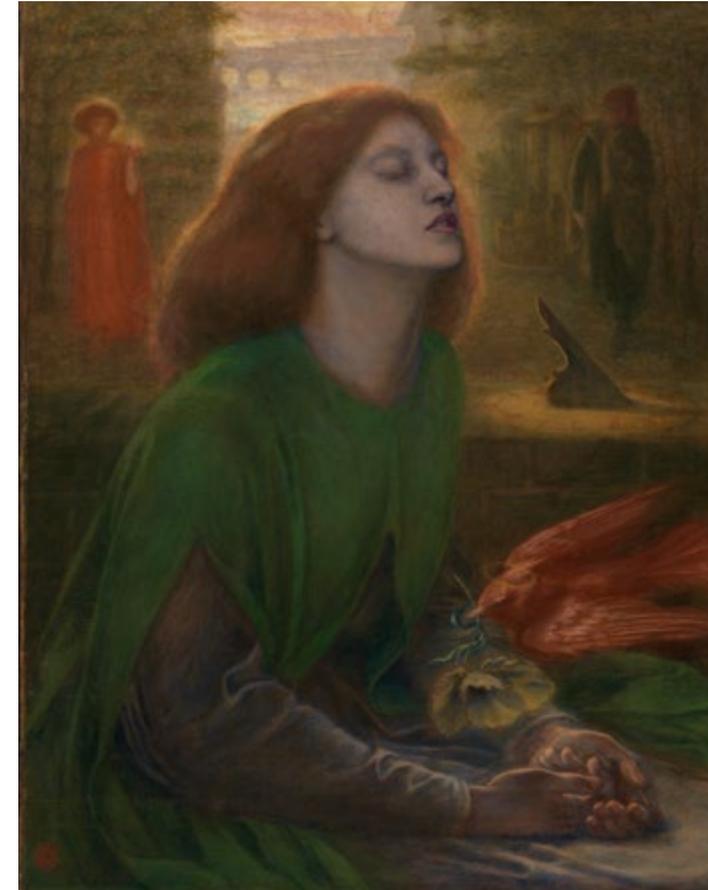
This notion repeats throughout her oeuvre, even when she could no longer sculpt in stone and turned to drawing in the late 1930s. Her *Treetops* sketches show scenes of nature in and around Victoria, revealing massive figures and architectural forms emerging from the landscape and tree forms that seem to be filled with life energy (Cat. 44, 47, 49).

The final example *The Sun of Righteousness* (c. 1935-1945) (Cat. 51) is a painted plaster maquette and illustrates her later work. The title of the piece references an Old Testament passage, this one prophesizing the Day of Judgment: "But unto you that fear My name shall the Sun of Righteousness arise with healing in His wings; and ye shall go forth and grow up as calves from the stall." The piece includes images of both Christ and the Buddha, illustrating Maltwood's increased interest in Eastern religions and theosophy by this time. Theosophy was based on the movement founded in 1875 by Helena Petrovna Blavatsky (1831-1891) and asserts that all of the great religions of the world originated from the same supreme source and express a universal shared truth.¹⁷ Maltwood's biographer Rosemary Brown describes her post-war work as generally possessing a "Mystical Asiatic spirit... in an attempt to offer the spectator a new relation to life and its deepest meanings."¹⁸

Other Maltwood sculptures exploring spiritual and mystical subject matter may be viewed in public spaces on the University of Victoria campus including an installation of *Mills of God* (1919) and *Buddha's Path of Enlightenment* (1929) in the atrium of the University Club and the monumental alabaster sculpture *The Holy Grail* (1922) installed outside the Legacy Maltwood Gallery in the Mearns Centre for Learning –McPherson Library.¹⁹

Maltwood's interest in Arthurian legends and her own discovery and promotion of the "Glastonbury Zodiac," a massive earthworks creation in the Somerset landscape, further parallels the interests of artists and writers associated with the Arts and Crafts Movement. The medieval legends of King Arthur experienced a revival in popularity at this time, inspiring 19th century writers such as Alfred Lord Tennyson and artists including Burne-Jones and Rossetti. Her search for the Holy Grail came to represent a spiritual quest for understanding of the place of the individual in the larger harmony of the natural world. In many ways Maltwood's research became an extension of her artistic interests.

Maltwood claimed to have discovered the Zodiac in 1925 while living at Chilton Poldon, Somerset. This area is the site of the Glastonbury Tor, a terraced hill with evidence of human settlements dating to the Iron Age. It is topped by a ruin of the 14th century St. Michael's Church and is a site rich in mythological and spiritual associations.²⁰ At the time Maltwood had been studying this literature and was particularly interested in Joseph of Arimathea's journey to Glastonbury, where he is purported to have founded the earliest Christian oratory.²¹ Maltwood traced the location and events of King Arthur's quest for the Holy Grail using



Left
Dante Gabriel Rossetti, *Beata Beatrix*, oil on canvas, image courtesy Tate Images © Tate.



Right
Catalogue 46
Katharine Maltwood, *Head of Canada*, 1912.
Photograph by Mary Matheson.

THE MALTWOOD LEGACY

a Norman-French manuscript *The High History of the Holy Grail*, (translated by Sebastian Evans in 1910), whose unknown author clearly described the Glastonbury terrain and Glastonbury Abbey as the source of his story. Using this narrative Katharine Maltwood traced her own map of the adventures of King Arthur and arrived at the idea that the creatures that the knights battled (such as Leo, Orion, the Ram, the Fish, the Phoenix) were laid out in the landscape as giant earthworks, covering a diameter of ten miles. She believed that the knights represented hunting gods of earlier times and were “Christian incarnations 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.”²² She also consulted numerous detailed ordinance survey maps and astronomical figures to construct precise outlines of the Zodiac. In the 1930s she commissioned her own aerial surveys of the area. She published a number of books on her findings, and spent the last 30 years of her life lecturing and writing extensively on the subject.²³

Maltwood was recognized for her work as a Fellow of the Royal Society of Arts, but also received her share of criticism.²⁴ Her Canadian audience was reportedly more receptive to her theories.²⁵ When she emigrated she brought a cutting from the Holy Thorn of Glastonbury, which according to local legend originally grew where Joseph of Arimathea thrust his staff into the ground. The tree flourished in Canada, first at the Thatch and then survived a transplanting to the UVic campus where it still stands outside the University Centre building.

The Maltwood’s legacy lives on in Katharine’s enduring artistic vision, her writing and their collection. Though her interests owed a great debt to the Arts and Crafts Movement, her curiosity went far beyond the ideals of William Morris and his circle. Against the particularly staid and conservative backdrop of Victoria, British Columbia, Katharine Maltwood stands out as a remarkable and unconventional individual with her broad interests spanning religion and myth. So much so that her life’s story inspired more than one fictionalization including: a novel, *House of Fulfillment* (1927) by Lily Adams Beck²⁶ and a play, *Temple of the Stars* (1996) by former UVic professor Marilyn Bowering.²⁷ Most importantly, the Maltwood collection has been accessed by numerous individuals and classes at the University of Victoria and beyond, and has been included in nationally and internationally touring exhibitions, most recently one on Emily Carr in 2014-2015. Katharine’s is a story of an individual and a historical period rich in scope for further study and interpretation.²⁸

Opposite
Katharine Maltwood, *Primeval Canada Awakening to Her Destiny*, c. 1912.
Unknown Photographer.



notes

- 1 Unknown author quoted in Rosemary Brown, *Katharine Emma Maltwood Artist 1878-1961*, (Victoria: Sono Niss Press, 1981), 21.
- 2 Maltwood Fonds, University of Victoria Special Collections and Archives, 1976-026 IV A2, 25.
- 3 This exhibition draws on the 1981 exhibition and publication by Rosemary Brown, who placed Maltwood's work in the historical context of the Victorian era, Arts and Crafts movement and symbolism among others. *Magna Mater* offers an opportunity to reflect back on one of UVic's major benefactors and how the collection and gallery developed as a result of this gift.
- 4 Martin Segger, *The Collection at 50: Building the University of Victoria Art Collections*, (Victoria: University of Victoria, 2014), 20.
- 5 Brown, 46.
- 6 John Maltwood was reportedly a devoted companion. A year after her death he wrote to various friends: "Katharine worked for the joy of working and lived to create beauty." (Letter from John Maltwood to Mary Caine 1962, Maltwood fonds IV C4) and "[Katharine] was a remarkable creative genius, perpetually young and vigorous, everything she did was perfect – she was a goddess." (Letter from John Maltwood to Janette Jackson, 1962, Maltwood fonds IVA III, 2.).
- 7 Katharine Maltwood's words borrow from American writer Ralph Waldo Emerson, (1803-1882): "A beautiful form is better than a beautiful face; a beautiful behavior is better than a beautiful form; it gives a higher pleasure than statues or pictures; it is the finest of the fine arts." Maltwood's writing often incorporated such literary references.
- 8 Vivian Usborn, "The Sculpture of Katharine Maltwood," *The Studio: A Magazine of the Applied and Decorative Arts*, (1924), 197-198.
- 9 The quote is taken from Sirach 40 or the Ecclesiasticus 40:1, which states, "Great travail is created for every man, and an heavy yoke is upon the sons of Adam, from the day that they go out of their mother's womb, till the day that they return to the mother of all things."
- 10 Alice Hubbard. Letter to Katharine Maltwood, Maltwood Fonds, University of Victoria Special Collections and Archives #IV, A2, 25.
- 11 Brown, 21.
- 12 *Ibid.*
- 13 Brown, 23.
- 14 *Ibid.*
- 15 Patricia McDonnell and Timothy R. Rodgers, "Beata Beatrix," (2007). <<http://www.victorianweb.org/painting/dgr/paintings/6.html>> Accessed August 31, 2015.
- 16 The entire passage (undated, though definitely written post-war) is transcribed in Rosemary Brown, 32.
- 17 Madam Blavatsky reportedly believed she was chosen to use her spiritualism to fight the growing materialism of the world. The Theosophical Society was established in 1875.
- 18 Brown, 14.
- 19 In-depth descriptions and analysis of these and other of Maltwood's work can be found in Rosemary Brown's book *Katharine Emma Maltwood Artist 1878-1961*.
- 20 "Tor" is an English word referring to a high rock or hill, deriving from the Old English, torr. The origin of the name "Glastonbury" is not clear, but a settlement was first recorded in the late 7th and early 8th centuries, when it was called Glestingaburg, possibly deriving from a Celtic name of a person or kindred group known as Glast. The site is rich in speculation as to how and why it was formed and has a rich mythology, believed by some to be the Avalon of Arthurian legend.
- 21 During the late 12th century, Joseph of Arimathea became connected with the Arthurian cycle, appearing in them as the first keeper of the Holy Grail. This idea first appears in Robert de Boron's *Joseph d'Arimathe*, in which Joseph receives the Grail from an apparition of Jesus and sends it with his followers to Britain. This theme is elaborated upon in Boron's sequels and in subsequent Arthurian works penned by others. Later retellings of the story contend that Joseph of Arimathea himself travelled to Britain and became the first Christian bishop in the British Isles.
- 22 Harwood Steele "The Somerset Giants," *Country Life* (January 11, 1946), 67 quoted in Rosemary Brown, 40.
- 23 These books are held at the University of Victoria Special Collections and Libraries: *A Guide to Glastonbury's Temple of the Stars* (1934); *Air View Supplement to A Guide To Glastonbury's Temple of the Stars* (1937); *The Enchantments of Britain or King Arthur's Round Table of the Stars* (1944); *King Arthur's Round Table of the Zodiac* (1946). A part of the Maltwood papers includes a "black cotton bag" which Maltwood herself assembled with key pieces that she felt represented her research. The bag included a typed note, "THIS COLLECTION OF MAPS and BOOKS must be kept safe, it will be of the greatest value some day... it would be better to seal up this old bible box with all its contents."
- 24 Over time her Glastonbury Zodiac claims were discredited when several parts of it were shown to be later man-made additions such as field boundaries and roads.
- 25 Maltwood wrote of her desire to bring the wisdom embodied in the Grail to a new "earthly paradise in the Western seas." Brown, 46, unidentified source. Maltwood's words echo those of William Morris whose publication *The Earthly Paradise* was a poem inspired by medieval legend. The prologue describes a company of Norsemen who flee pestilence and set sail for the fabled Earthly Paradise "across the western sea where none grow old."
- 26 The friendship with Lillian Adams Beck was formed in the days of Maltwood's Castlewood Studio in London. After World War I Beck settled in Victoria and continued to write, lecture and travel as well as holding fortnightly soirees. Beck's Victoria home sounds much like Maltwood's future residence, the Thatch, with a collection of Middle Eastern and Asian "treasures"; "a museum of Orientalia set in a secluded and lovely English garden" and featuring gold coloured rooms, Japanese paintings and textiles. The Maltwoods visited Beck in Victoria in 1921 and later emigrated in 1938. (Rosemary Brown, 37).
- 27 Beck's novel casts Maltwood as heroine Brynhilde Ingmar, a Canadian sculptor, who exists in an advanced stage of Buddhist perfection. Brynhild accompanies a British couple, the Dunbars, to the mountains of Kashmir where they meet a man named Cardonald. He falls in love with Brynhild and the story has the characters searching for ancient manuscripts of Ultimate Wisdom with adventures through mountains and raging rivers in Tibet, encounters with bandits and a host of exotic characters. Maltwood evidently approved of Beck's direct incorporation and interpretation of several of her sculptures in the novel and even wrote in her will that Beck's novel should be used as a more complete description of those works. In Bowering's version, Katharine Maltwood's character focuses on her discovery of the Glastonbury "Temple of the Stars." The play features the characters of Morgan le Fey, Alcon/the Lover, and husband John Maltwood who witness Katharine creating the sculpture of *Primeval Canada Rising to her Destiny*. Marilyn Bowering Fonds UVICSP SC161.

BEAUTY FOR ALL

EXHIBITION LIST

All works are in the Collection of the University of Victoria Legacy Art Galleries except where noted.

ENGLISH WORKS

1 The Arts & Crafts Exhibition Society

Arts & Crafts Essays

London: Rivington, Percival, 1893
UVic Libraries, Special Collections

2 C.R. Ashbee (1863-1942) for Guild of Handicraft

Muffin Dish, c. 1902-1908

13.0 x 23.3 cm diameter

Hammered silver with semi-precious stone
University of Victoria Acquisition Fund

3 Lily Adams Beck (1862-1931)

The House of Fulfillment: the Romance of a Soul

Los Angeles, California: Willing Publishing, 1927

On loan from a private collection

4 Edward Burne-Jones (1833-1898)

Timothy and Eunice, 1878

117.5 x 92.0 x 12.5 cm

Leaded stained glass

Anonymous Gift

5 Ambrose Heal (1872-1959)

Double Bed, c. 1910

143.0 x 142.0 cm

Mahogany with inlaid wood

University of Victoria Acquisition Fund

Liberty & Co.

6a *Cymric Candlestick*, c. 1905

24.5 x 8.0 cm diameter

Silver

University of Victoria Acquisition Fund

6b *Cymric Vase*, c. 1905

14.5 x 7.0 cm diameter

Silver

University of Victoria Acquisition Fund

6c *Tudric Candlesticks*, c. 1905

14.0 x 22.2 cm diameter

Cast pewter

University of Victoria Acquisition Fund

6d *Tudric Creamer*, c. 1905

7.5 x 14 x 11 cm

Silver plated and lacquered pewter

University of Victoria Acquisition Fund

6e *Tudric Crumber*, c. 1905

11.0 x 24.0 cm

Silver plated and lacquered pewter

University of Victoria Acquisition Fund

6f *Tudric Cocoa Pot*, c. 1905

20.5 x 10.0 cm diameter

Cast pewter pot with cane handle

University of Victoria Acquisition Fund

6g *Tudric Compote*, c. 1905

26.5 x 26.0 cm diameter

Cast pewter

University of Victoria Acquisition Fund

6h *Tudric Clock*, c. 1905

19.5 x 12.0 x 7.5 cm

Pewter with inlaid turquoise enamel

University of Victoria Acquisition Fund

6i *Tudric Inkstand*, c. 1905

5.0 x 17.0 cm diameter

Pewter with inlaid enamel

University of Victoria Acquisition Fund

6j *Tudric Salver*, c. 1905

2.0 x 49.5 cm diameter

Wrought pewter

University of Victoria Acquisition Fund

6k *Tudric Stamp Box*, c. 1905

4.5 x 12.0 x 7.0 cm

Repoussé and hammered pewter with inlaid enamel

University of Victoria Acquisition Fund

6l *Tudric Sugar Bowl*, c. 1905

6.5 x 13.5 x 11 cm

Silver plated and lacquered pewter

University of Victoria Acquisition Fund

6m *Tudric Tea Caddy*, c. 1905

11.0 x 14.5 cm

Wrought pewter

Gift of Mr. Tom Putnam

6n *Tudric Teapot*, c. 1905

9.5 x 26 x 16 cm

Silver plated and lacquered pewter with cane handle

University of Victoria Acquisition Fund

6o W. H. Haseler Ltd. for Liberty & Co.

Tudric Bowl, c. 1910

5.0 x 15.0 cm diameter

Wrought pewter

Gift of Mr. Tom Putnam

7 R. W. Martin (1843-1923) for Martin Brothers

Dish, 1879

3.0 x 11.0 cm

Stoneware

Gift of Gary White and John Veillette

8 Moorcroft Pottery

Dish, c. 1928

3.3 x 11.3 cm

Hand-painted Florian Ware

Gift of Dr. Sydney W. Jackman

William Morris (1834-1896)

9a *The Earthly Paradise: A Poem*

(4 Volumes)

Boston: Roberts, 1871-1878

UVic Libraries, Special Collections

9b *Love is Enough, or, The Freeing of*

Pharamond: A Morality

London: Ellis & White, 1873

UVic Libraries, Special Collections

9c *Of the Friendship of Amis and Amilie*

Hammersmith, England: Kelmscott Press, 1894

UVic Libraries, Special Collections

Gift of Edmund N. Parker

9d *Peacock and Dragon*, 1878

170.5 x 222.5 cm

Woven and dyed wool

Gift of Edmund N. Parker

William Morris (1834-1896) for William Morris & Co.

9e.i *Bower*, 1877

26.0 x 35.8 cm

Hand-block-printed wallpaper sample

Gift of Mary Maxwell Rabbani

9e.ii *Daisy*, 1864

26.0 x 35.8 cm

Hand-block-printed wallpaper sample

Gift of Mary Maxwell Rabbani

9e.iii *Sunflower*, 1879

57.0 x 1087.0 cm

Hand-block-printed wallpaper

Gift of Edmund N. Parker

Bertram Park (1883-1972)

10a *Portrait of John Maltwood*, 1921

19.0 x 25.2 cm

Photograph

Bequest of John and Katharine Maltwood

10b *Portrait of John Maltwood*, 1921

15.5 x 20.2 cm

Photograph

Bequest of John and Katharine Maltwood

11 John Pearson (fl. 1885-1910) for

Newlyn Copper Workshops

Charger, 1898

51.5 cm diameter

Repoussé, chased, and beaten copper

Gift of Roger Young

12 Ruskin Pottery

Brooch, c. 1905

1.0 x 4.0 cm diameter

Ceramic and pewter

Gift of Gary White and John Veillette

13 Algernon Charles Swinburne (1837-1909)

Atalanta in Calydon: A Tragedy

Hammersmith, England: Kelmscott Press, 1894

UVic Libraries, Special Collections

Gift of Dr. Lorraine McMullen

Unknown Artist/Workshop

14a *Coal Scuttle*, c. 1900

40.0 x 34.0 x 34.0 cm

Cast brass with copper

University of Victoria Acquisition Fund

14b *Firescreen*, c. 1910

79.0 x 40.0 cm

Wrought, chased and repoussé copper

University of Victoria Acquisition Fund

14c *Glastonbury Tor*, n.d.

102.8 x 127.0 cm

Oil on canvas

Bequest of John and Katharine Maltwood

EUROPEAN AND MIDDLE EASTERN WORKS

15 Hugo Berger for Goberg

Metallwarenfabrik, Germany

Candlesticks (Pair), 1912

19 x 14.5 cm diameter

Hand-hammered iron

University of Victoria Acquisition Fund

16 Bernardeau & Co., France

Limoges Vase, c. 1850-1920

17.0 x 6.0 cm diameter

Painted and glazed hard paste Limoges

porcelain with gilded rim

University of Victoria Acquisition Fund

17 Glasgow School Workshop, Scotland

Cabinet, c. 1890s

200.0 x 116.0 x 44.0 cm

Mahogany with leaded stained glass and

inlaid mother of pearl

University of Victoria Acquisition Fund

18 Haviland & Company, France

Place Setting, c. 1890

Various sizes

Limoges Porcelain

University of Victoria Acquisition Fund

19 Loetz Art Glass, Austria
Iridescent Vase, c. 1900
17.0 x 10.0 cm diameter
Blown glass
University of Victoria Acquisition Fund

20 Julia Robert (fl. late 19th century), Belgian
Onions, 1895
45.0 x 36.0 cm
Oil on canvas
Gift of the Estate of Yvonne Jadin

21 Georg Schneider for Zell United Ceramic Factories, Germany
Majolica Turquoise Plate, c. 1927-1928
Hand-painted and glazed ceramic
25.5 cm diameter
University of Victoria Acquisition Fund

22 Studio of E. Calori, Italy
Stoffa del Parato, page from the design publication *Arte Italiana*, c. 1890-1910
88.0 x 60.0 cm
Photo-lithograph
University of Victoria Acquisition Fund

Unknown Maker

23a Unknown Maker, French
Table, c. 1900
76.0 x 66.0 x 45.0 cm
Walnut
Gift of Gary White and John Veillette

23b Unknown Maker, Iranian
Carpet, c. 1870-1890
190.2 x 131.0 cm
Woven wool and animal hair
Bequest of John and Katharine Maltwood

23c Unknown Maker, Scottish
Gate Leg Dining Table, c. 1910
79.0 x 112.0 x 140.0 cm
Mahogany
University of Victoria Acquisition Fund

24 Ernst Wahlliss (1837-1900) for the Ernst Wahlliss Kunst Porzellan und Fayence-Fabrik, Austria
Two Candlesticks, c. 1900
28.5 x 12.0 cm diameter
Glazed ceramic
University of Victoria Acquisition Fund

25 Württembergische Metallwarenfabrik Ltd., Germany
Vase, c. 1900
24.5 x 14 x 7.3 cm
Silver plated
University of Victoria Acquisition Fund

NORTH AMERICAN WORKS

26 Arthur Checkley (1871-1945), Canadian
Beach Scene, n.d.
30.0 x 31.0 cm
Watercolour on paper
Bequest of John and Katharine Maltwood

27 Charles J. Collings (1848-1931), Canadian
A Mountain Stream in Winter, c 1914
13.5 x 18.5 cm
Watercolour on paper
Bequest of John and Katharine Maltwood

28 R. Colpman (fl. early 20th century), Canadian
Untitled; (Mount Baker from Vancouver Island), c. 1920
24.5 x 29.0 cm
Watercolour on paper
Gift of E. M. Gibson

29 Elbert Hubbard (1856-1915), American
Health and Wealth
East Aurora, New York: The Roycrofters, 1908
Transferred from the Art Gallery of Greater Victoria (Anonymous Gift)

Samuel Maclure (1860-1929), Canadian

30a *Architectural Drawing: Residence for Capt. F. B. Noble, Saanich, BC*, 1920
37.5 x 47.0 cm
Pencil on paper
University of Victoria Acquisition Fund

30b *Lakeview*, c. 1900
62.5 x 47.0 cm
Watercolour on paper
On loan from a private collection

Rookwood Pottery, United States

31a *Tulip Patterned Vase*, 1914
13.0 x 7.0 cm diameter
Underglazed ceramic
University of Victoria Acquisition Fund

31b *Dish*, c. 1890
4.5 x 12.5 cm diameter
Underglazed ceramic
University of Victoria Acquisition Fund

Roycroft Workshops, United States

32a *Copper Bowl*, c. 1905
10.3 x 23.5 cm diameter
Hammered copper
University of Victoria Acquisition Fund

32b *Copper Candlesticks*, c. 1905
5.0 x 8.0 cm diameter
Hammered copper
University of Victoria Acquisition Fund

32c *Copper Tray*, c. 1910
9.0 x 17.7 x 0.8 cm
Pressed copper
University of Victoria Acquisition Fund

32d *Copper Vase*, c. 1905-1910
16.0 x 7.5 cm diameter
Hammered copper with silver-ringed decoration
University of Victoria Acquisition Fund

33 Gustav Stickley (1858-1942) for Craftsman Workshops, United States
Chair, c. 1900
101.0 x 42.5 x 42.5 cm
Oak with rush slip seat
University of Victoria Acquisition Fund

34 Louis Comfort Tiffany (1848-1933) for Tiffany Studios, United States
Original Tiffany Lamp, c. 1902-1932
60.0 x 41.0 cm diameter
Leaded stained glass shade with bronze base
University of Victoria Acquisition Fund

Unknown Makers/Workshops

35a Unknown Maker, American
Coffee Table, n.d.
62.5 x 56.0 x 36.0 cm
Oak
University of Victoria Acquisition Fund

35b Unknown Maker, Canadian
Mission Style China Cabinet, c. 1920
136.0 x 113.5 x 56.0 cm
Maple and leaded stained glass
University of Victoria Acquisition Fund

35c Unknown Artist, Canadian
Untitled; (Mount Baker from Vancouver Island), c. 1916
23.5 x 30.0 cm
Watercolour on paper
Gift of E. M. Gibson

35d Unknown Maker, Style of Craftsman Studios or Charles P. Limbert
Even-Arm Single Oak Settle, c. 1910
84.0 x 81.0 x 81.0 cm
Oak with leather cushion
University of Victoria Acquisition Fund

Van Briggles Pottery, United States

36a *Vase*, c. 1901
10.0 x 13.5 cm diameter
Glazed ceramic
University Acquisition Fund

36b *Leaf Patterned Vase*, c. 1890
19.5 x 7.0 cm diameter
Glazed ceramic
Bequest of John and Katharine Maltwood

37 Frank Lloyd Wright (1867-1959), American
Window, c. 1904
74.5 x 27.5 cm
Leaded stained glass
University of Victoria Acquisition Fun

MAGNA MATER

EXHIBITION LIST

For the works below the artist is Katharine Emma Maltwood (1878-1961) except where noted.

38 John H. Avery (fl. 20th century), English
Katharine Maltwood's London Studio with Primeval Canada Awakening to Her Destiny, c. 1912-1914
Reproduction photograph
UVic Libraries, Special Collections

39 W. and D. Downey (fl. 1855-1940), English
Katharine Maltwood's Castlewood Studio, London, n.d.
Reproduction photograph
UVic Libraries, Special Collections

40 Alice Hubbard (1861-1915) at Roycroft Workshops, American
Letter from Alice Hubbard to Katharine Maltwood, July 1911
42.0 x 31.0 cm
UVic Libraries, Special Collections
Bequest of John and Katharine Maltwood

**41 Nico Wilhelm Jungman (1872-1935)
Dutch; English**

Katharine Maltwood, 1905
45.2 x 30.5 cm
Watercolour on paper
Bequest of John and Katharine Maltwood

**42 *Astrological Globe Showing the
Glastonbury Zodiac*, n.d.**
29.5 x 30.0 cm diameter
Prefabricated globe with decoupage
Bequest of John and Katharine Maltwood

**43 *Beauty in Living: A Letter from Katharine
Sapsworth*, To John Maltwood, 1899**
52.0 x 42.0 cm
UVic Libraries, Special Collections
Bequest of John and Katharine Maltwood

**44 *Castle Mountain – Tree-tops series*,
c. 1939-1940**
26.5 x 18.0 cm
Coloured pencil on paper
Bequest of John and Katharine Maltwood

45 *Hall Mirror*, 1899
95.0 x 72.0 cm
Carved oak mirror with inlaid repoussé
copper relief panel
Bequest of John and Katharine Maltwood

46 *Head of Canada*, 1912
38.6 x 34.5x 29.0 cm
Carved sandstone
Bequest of John and Katharine Maltwood

47 *Headland - Tree-tops series*, c. 1939-1940
18.0 x 26.5 cm
Coloured pencil on paper
Bequest of John and Katharine Maltwood

48 *Magna Mater*, 1911
91.0 x 115.0 x 16.0 cm
Copper electrotype of the original stone
sculpture
Bequest of John and Katharine Maltwood

**49 *November Mists Clothe the Arbutus in
Enchantment*, Tree-tops Series, 1939**
18.0 x 26.0 cm
Coloured pencil on paper
Bequest of John and Katharine Maltwood

50 *Somerset Zodiac*, c. 1930-1940
170.0 cm diameter
Painted wooden relief
Bequest of John and Katharine Maltwood
Photograph by Mary Matheson

51 *The Sun of Righteousness*, c. 1935-1945
29.5 x 14.5 cm
Molded and painted plaster maquette
Bequest of John and Katharine Maltwood

52 *A Vision*, 1916
101.2 x 52.0 cm
Carved alabaster
Bequest of John and Katharine Maltwood

**53 Mary Josephine (“Peggy”) Walton
Packard (1914-2010), Canadian**
K.E. Maltwood, The Thatch, Royal Oak, 1936
163.0 x 48.0 cm
Pastel on paper
Bequest of John and Katharine Maltwood

**54 Harold B. Wyllie (fl. early 1900s),
English**
Glastonbury. n.d.
44.3 x 54.5 cm
Oil on canvas board
Bequest of John and Katharine Maltwood

Unknown Makers

55 Unknown Maker, English
Tudor Linenfold Chair, c. 1500-1550
101.0 x 42.0 x 37.0 cm
Carved and joined oak
Bequest of John and Katharine Maltwood

56 Unknown Maker, Turkish
Bokhara (Turkoman) Carpet, late 19th C.
120.5 x 80.5 cm

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(Catalogue 41) Nico Jungman, *Katharine Emma Maltwood, 1905*.
University of Victoria Legacy Art Galleries.
Photograph by Mary Matheson.

Frontispiece
(Catalogue 9e.iii) William Morris and Co. *Sunflower Wallpaper*,
1879.
Photograph by Mary Matheson.

Back Cover
(Catalogue 51) Katharine Maltwood, *The Sun of Righteousness*,
c. 1935-1945.
Photograph by Holly Cecil.

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