

Ralph Maynard Smith

1904–1964

Memories Fields: The Metaphysical Drawings



Front cover illustration: *Pebble Hollow*, 1947. Watercolour and pastel, 20 x 29 cm, Catalogue no. 6

Back cover illustration: *Storm Destroying Memories Field*, 1961. Black ink on paper, 17.5 x 22.5 cm, Catalogue no. 38

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1904–1964

Memories Fields: The Metaphysical Drawings

Introduction by Dr. Peter Tatham  
Foreword by Simon Smith

Exhibition dates 3–27 May 2006

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# Chronology

1904	Born Rondebosch, Cape Town, South Africa, 27th June, where newly emigrated English parents had set up home, and where his father had started his own architectural practice.	1949-52	Design and build of Hatfield Technical College (now University of Hertfordshire)
1909-19	Schooling in CapeTown and Caterham, England	1951-57	Design and build of the Bank of England Printing Works, Debden, Essex
1920	Last visit to South Africa	1953-63	Design and build of the Shell Centre, London
1920-25	Studying at the Architectural Association, London	1959-60	Further work for The Bank of England on the Returned Notes Building
1923	Spends many weeks crossing Mull and Iona on foot. The starting point of his life as an artist. Starts writing and illustrating <i>The Ravine</i>	1962	Operation for lung cancer
1924-5	Attends evening classes in art at Heatherley's	1964	Dies on Christmas day
1926-9	Development of his Romantic landscape work	1993	Exhibitions at The First Gallery, Southampton and David Holmes Gallery, Peterborough
1927	Elected Associate of the Royal Institute of British Architects (A.R.I.B.A)	1994	Exhibition at Gallery 47, Bloomsbury, London for curators and critics. British Museum acquires first work.
1928	Joined practice of Elcock & Sutcliffe Marries Geraldine Lyles	1995	Formation of the Ralph Maynard Smith Trust
1930s	Evolution of metaphysical and surrealist imagery	2002	Exhibition at Wolseley Fine Arts, London and publication of catalogue <i>RMS, The Barrier Beyond: Record of a Secret Artist</i>
1938	Becomes a partner in Elcock & Sutcliffe	2002	Acquisition of works by the Fitzwilliam Museum, Museum and Galleries of Wales and the National Library of Wales.
1939-45	Works on hospital, prisoner of war and other essential wartime works, whilst performing duties for both the Civil Defence and Home Guard	2004	Centenary of the birth of RMS, publication of <i>RMS, A Haunted Man</i> by Simon Smith
1940s	Paintings become infused with a darker mood and become more centred	2004/5	Centenary retrospective exhibition <i>RMS: Artist and Architect</i> touring to The Alberto Vilar Gallery, Prince's Foundation; Hull University Art Gallery; Eldon Gallery, University of Surrey; Paisley Museum and Art Gallery; UH Galleries, University of Hertfordshire, and Durham Art Gallery, with accompanying exhibition catalogue.
1945	Joined Stanley Hall, Easton & Robertson's architectural practice	2006	Exhibition at Wolseley Fine Arts, London <i>RMS, Memories Fields: The Metaphysical Drawings</i>
1946	Becomes partner in Easton, Robertson, Cusdin, Preston & Smith		
1946-49	Paints <i>Free is the Prospect Here</i> in 1946 and three years later starts work on a large illustrated book, using the same title, which charted his mature development.		

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*The Dream*, 1940. Catalogue no. 2

# A Well-travelled Journey

## INTRODUCTION BY DR. PETER H. TATHAM

Medical doctor and Jungian psychoanalyst

The Art of Ralph Maynard Smith – now publicly exhibited, (a century after his birth) as it never was during his lifetime – reveals him to have been a most profound painter of 'inscapes' of the mind, that present themselves as 'landscapes' from the Isle of Mull, Woldingham, or other real places of personal importance to the artist. He also



*Prelude to Storm*, 1925. Watercolour, 16.4 x 24.7 cm. Signed lower right, inscribed lower left. Recorded in the RMS archives under reference K125. Collection Hull University Art Gallery

Painted, as well, more imaginary and, at times, even abstract vistas, conjured up from within his own mind.

I believe that in each case he consciously depicts a certain place, present in the outer world and at a particular moment as any landscape artist would. At the same time without knowing it, however, his *unconscious* mind spontaneously expressed itself through that brushwork.

I believe that those highways, winding across hillside or through woodland – often leading, as they do, to places unknown or unseen – are the byways of his own internal worlds. Travelling upon them within that landscape might be on behalf of the figure, as painted, and yet one who also represented his

own inner self. As of now, it is we who, by viewing them, may also find ourselves able to take the same journeys, in our inner worlds.

By depicting such travels, I believe that the artist himself has explored both his own depressed internal world, with all of its unconscious travails, while, at the same time aiming, by the means of such imagery as this, towards a realm of possible healing, or 'whole-making', which was, I would say, one of his unconscious aims, although never described as such.

Yet in the case of Maynard Smith they were clearly much more than that, as well, for they are also highly significant art, and of the greatest value to any and each of us who may see them, now.

His painting also seems to have represented a process that he must continually repeat, in different guise, shapes and formations, so as to maintain that effect: as well as, more importantly, to advance such effects upon himself, by further, imaginal explorations expressed in paint, upon paper.

And why should all this have been so compulsively necessary? We know from his personal history that Maynard Smith was a deeply depressed and divided person, for much of his adult life. The most obvious external division was that between his undoubted architectural skills that led him to a successful career in the same profession as his father; and yet which was also, on the other hand, 'split off' from his *secret* artistry: those pictures never seen outside of his own family, until now. This art was, as it still is, a signal of another, equally great, creativeness within his person

As an architect himself, Maynard Smith's father worked in South Africa, where the artist was born and lived, until the family relocated itself back to England: or 'home' as it would have been known to such expatriates. One's own birthplace is also, however, always 'home', though of a different kind, that can neither be forgotten nor unknowingly denied; for the loss of any such an inner 'homeland' might be forever mourned, even if unconsciously so.

And so it may have been for Maynard Smith with his birthplace: Southern Africa that presented another internal division: the loss of an inner state where he had felt 'at home' – emotionally at the very least.

At the same time as beginning his architectural studies, in London, he made his inspirational walking tour across the Isles of Mull and Iona. He was alone – except for carrying with him John Ruskin's books on modern painters: figures, who, along with their own works, would accompany him throughout life. He also had with him sketchbooks, within which he discovered, revealed and explored, within himself, the before-mentioned split between, architecture and art itself. I believe that he also discovered there the loss of that internal, undivided, 'homeland': to be imaginally rediscovered, even unknowingly perhaps, within, shaped as the pictures that he then made.

While roaming those isles, he sketched, as well as painted; and these inwardly oriented landscapes drew upon other divisions within his unconscious mind, now outwardly expressed. Such vistas required of him that they be continuously revisited, throughout his life: for by so doing, he had spontaneously discovered an active and creative means of lessening the effects of such splits upon his psyche (soul); and of making whole, again, whatever was divided within his unconscious mind. In that sense, his pictures remained unexhibited, because they were relevant only to himself, as well as to all those other 'onlookers' that inhabited his inner worlds and whose ultimate aim would have been to re-establish internal psychological security and wholeness. During his lifetime, therefore, an imaginal memory of his art was held within some secret store, designed to be seen only to visitants from those inner realms.

Maynard Smith has been described as 'a haunted man': the verb 'to haunt' suggesting 'frequent and habitual visits by internal apparitions': the dictionary also describing an apparition as the 'immaterial appearance as of a real being: a spectre, phantasm, or ghost'. It might be said that such apparitions as these were the symbolic images that he then committed to paper.

We know that he was seriously depressed at various times in his adult life, yet his son also remembers his father as being a very cheerful man, at times. Yet, in materialising those inward spectres by means of outward forms within his paintings; I believe that he gained temporary respite and even a healing effect, upon that depressed state.

I think that he was also haunted by a sense of failure at not becoming the kind of artist whom he revered from his readings of Ruskin, or the poets that he chose to read, but merely to work at his architecture, instead, however successful that turned out to be.

In his private art, however, he continued to delineate and explore – whether aware of it or not – the unconscious imagery that both stated and valued his own inward, psychic 'architecture', by symbolic means. For however willingly he might have taken on a similar career to that of his father; and whatever his professional success, within that field they inevitably masked that painterly self, whom he felt compelled to consign to an 'other' and 'inner' world. At the same time, from within that space, his art demanded serious and continued attention, throughout his life.

Anything 'split', has been riven, cleft, or divided: leading to an inevitable tension remaining between the two walls of any such resulting gap, or chasm. Maynard Smith was well aware of this, (unconsciously so, at the very least) when naming the first two of his 'commonplace' books 'The Ravine'. Over the years, he would fill both of them with landscape sketches, as well as quotations and other jottings: all of the greatest importance to him.

The dictionary describes the word 'ravine' as: '*a deep, narrow, hollow or gorge, a mountain cleft . . . worn by a torrent*' (OED). Such a torrent well describes the unquenchable flow of Maynard Smith's creative imagination, whether expressed by means of a ruler and set-square, or with pencil and paintbrush. Yet it is important to hold in mind that a ravine is never a total split, for its walls meet at the bottom (a union) as well as allowing for progression along its floor, towards a possible exit. All progress was to be made only by passing through that narrow cleft. In addition, there exists a potential for union, arising from below, so that any such cleft might be filled and abolished, leading to a wider view.

The psychological tension between his two lifelong activities can clearly be seen, I believe, when examining photographs of buildings that he co-designed. Such edifices were strongly rectilinear, any curves that they displayed being geometric and regular, as well. The skyward thrust of the Shell Centre (perhaps the most famous construction with which he was involved) is emphasized by its smooth face being regularly interspersed with vertical rows of windows, set further back than their neighbours on either side. The viewer's eye is thus directed in an up and down movement.

It is ironic that this masterpiece that reaches, as it does, for the skies, should now find itself facing, on the South Bank of the River Thames, that huge Ferris wheel, known as 'The London Eye'. This structure *revolves* to celebrate a fresh millennium, newly entered, with hopes, perhaps, of discovering a future that is different to the past. I believe that the physical as well as symbolic conjunction of these two constructions expresses a similar split to that of the artist/architect. I might designate these as 'practicality' and 'imagination'. The one lightly scans the world from above, as it turns, seeing far, in a way and from a perspective unseen till now, while the Shell Centre suggests an energy that we can all discover deeply within us and to which we may 'tap in', as a source of power,

From their physical proximity to each other and visual connection, the important possibility of a psychological 'union of opposites', is stated once again, although as yet unknown, because as yet 'unthought', yet already unconsciously 'known' . . . The one is proudly vertical, while the other involves a continuous recycling of its own image. From the summit of both the tower and the 'Eye', the view stretches far: a horizontal distance also sought after by the artist – yet within himself and his own unconscious mind.

After the war had ended in 1945, Maynard Smith began another notebook of words and sketches that he named 'Free is the Prospect Here': a phrase that was also the title of a major painting (see below). Following, as it does, the end of the Second World War, this new name seems to describe a freedom that the artist now felt: free, as well as able enough, to have left behind the limited outlook of those 'ravines' within his own mind for a different and more



*Free is the Prospect Here*, 1946. Watercolour and pastel, 22 x 31.4 cm.  
Recorded in the RMS archives under reference K834.  
Collection National Galleries of Wales

*the Prospect Here* (1946), shows a countryside scene of a walled road, winding over hill and dale, towards a far distant shape, perhaps a house, with mountains beyond, under a lowering sky. This kind of image is, by now, familiar to us from many similar pictures: the first ones having been sketched when walking upon Mull.

In the present case, two cypresses, to the left and right of centre, one near and one far, bend before a wind, blowing away from the viewer: deeper, therefore, into the landscape itself. Another road runs from lower left to join the first, behind a central hill crowned by one of the cypresses, at the base of which there appears to be a military roundel in red, white and blue, recently familiar, of course, from the wings of military aeroplanes. Had it crashed and was the pilot dead, for the cypress, Jung says, is an emblem of death? Are hostilities over? Does it represent something needed no more? Such symbolic questions are those that only time would answer.

The picture also has what I would call an 'explosive' feel in the foreground, while suggesting, further away, a more peaceable and 'homely', although distant, state.

No doubt the painting, while expressing possible fatality – perhaps reminding us of the artist's bouts of depression that could have ended suicidally – also celebrates an actual end to hostilities, while in the background

liberated view. Yet it still contained the similar symbolic landscapes explored before in his painting.

A 'prospect', says the dictionary, is 'that which is seen from any point of view', as well as 'a scene presented to the mental eye, of something future'; and 'that which one has to look forward to'.

These are not depressive attitudes or descriptions, but a more hopeful condition, or mind. They suggest that Maynard Smith might have now felt liberated enough from the oppressive cliffs of those previous ravines. However creative that experience had already proved to be, he felt free, now, to seek further scenarios within himself.

The watercolour of the same name, *Free is*

providing a statement of greater peacefulness within the painter's inner world. The distant 'home' might therefore represent the hope of a post-war 'freer prospect' by means of which the splits of those embattled 'ravines' might be successfully healed, both in the here and now, 'present', as well as within the artist's soul.

As an aside and from a different angle, an informative scenario concerning the pioneers of depth psychology tells us more. When profoundly depressed, following the ultimate rupture of his relationship with Sigmund Freud, Carl Jung found himself almost completely unable to engage upon any intellectual work. Accordingly, he spent each afternoon in his garden, where, reverting to a childhood pastime, he built small houses, farms and a whole village out of sticks and stones that he found lying around, as well as with driftwood from lake Zürich. Such activity calmed his troubled mind, while leading him to further understanding of all that had happened as well as to where it might now lead him. A last act was provided by his seeing a red stone, beneath the water, that he instinctively 'knew' would form the altar for the little church within his village and he waded in to retrieve it. It was a finale of spiritual significance. This whole process of 'playing' was one to which he now gave the name of 'active imagination', later recommending to his patients that they should explore aspects from their own dreams or fantasies, in a similar fashion, by painting pictures of them, modelling, or writing about them: taking their stories further. He also strongly counselled clients not to believe that what they had created should ever be regarded as 'Art'. Instead, he insisted that they establish a dialogue with such artwork: Interrogate any figures, or other aspects within them and wait for their replies to further elucidate the client's inner state. In the case of this painting one might enquire of the house to say who lived there: ask of the cypress what had crashed at its foot. Also, if it were a plane that had crashed, speak to its pilot, whether alive or dead, asking his story.

I cannot describe Maynard Smith's paintings as 'mere' active imagination, since he never took this latter, important step, of interrogation. Why should he have done so, indeed, knowing nothing of Jung's thesis? Yet I do believe that his unconscious mind was seeking clarification, through his painting, that might have lessened his recurrent depressions. This seems reasonable.

A depth psychological view of depressive illness would suggest that (whatever else it might be) it also represents a way in which the soul can internally regress in order to discover, unconsciously, a means of psychic transformation that could lead, in time, to a novel and less troubled future.

In an important book from North America, entitled *Transforming Depression*, Professor David Rosen (a psychiatrist as well as Jungian psychoanalyst) describes the vital use of creative arts that he recommends to all of his patients, in order to transform their illness; and Maynard Smith's paintings are, in this respect, an excellent



*Vertical Surfaces on Beach with Distant Harbour*, 1947. Oil on paper, 19.7 x 26 cm. Recorded in the RMS archives under reference K963

example of such a process – even if his depression was never completely subverted thereby. Rosen would say that it is within the unconscious world, consciously expressed and with its imagery consciously explored that change must come about, in order to abolish any individual's depressive illness.

Yet whether Maynard Smith's creative work has about it suggestions of such possibilities, it has also, without any doubt, produced important works of art.

Indeed, the art critic, Roger Cardinal has compared his works with the dreamscapes of Max Ernst, as well as paintings by Ben Nicholson, those of Paul Nash, and other 'neo-romantic' painters, such as Graham Sutherland, as well as John Piper. These are good company indeed.

Around this time, a change also appeared in Maynard Smith's paintings, for abstract and geometric shapes begin to appear: as, for instance, in *Vertical Surfaces on Beach with Distant Harbour* (1947) and *Surfaces Floating Above the Beach at Sunset* (1950) – now displayed upon the dust jacket of Simon Smith's biography of his father. I consider the inclusion of such shapes as, in one sense, stemming from his workaday activities with ruler and set-square. These pictures therefore stand for a coming together of oppositions within his personality (already externally expressed as a split between art and architecture). Any such move towards conjunction, or union – where there was previously only separation (as in a ravine) – we should regard, as a psychologically progressive one, totally brought into being by the creative actions of his art-making, describing, as it now did, a 'freer prospect'.

Even that, however, could still not entirely resolve his depressive interludes, for their ultimate *psychological* purpose was one of total healing. In Rosen's terminology, the conscious 'I' was attempting to change itself, by union with the artist's unconscious elements, images and fantasies. Tragically, perhaps, the artist's tendency to depression was never fully transformed (in Rosen's terms) since, for that to occur, his conscious attitudes would also have

needed to change radically. However, without the creative activity of his art-making, the outcome of his life, in purely personal terms, might very well have been more tragic.

I believe that in viewing his paintings today we find ourselves in touch with the psychological battle that was being waged by, as well as within, their creator; and that our viewing of them can also reflect back, within us, something of our own personal, inward struggles to develop, both emotionally, psychologically and, finally, to become our own essential selves. I also consider that, in one sense, Ralph Maynard Smith's ultimate achievement was by surviving at all; while, by so doing, also providing us with his incomparable artistic achievement of a continuous battle, fought against such inner self-destructive forces: a battle neither lost, nor yet ever totally won.

As viewers, we can only marvel at, while giving thanks for, a persistence that has provided us not only with such powerful messages of potential hope; but has also resulted in these examples of such great and innovative art in which to immerse ourselves, as of now; and for our own deepest good.

*Peter H. Tatham initially qualified as a medical doctor, working for several years as a rural General Practitioner, before re-training at the C.G.Jung Institute in Zürich. Since returning to England, he has had an analytic practice, first in Cheltenham and latterly in Totnes. A long-term interest in the psychological aspects of creativity led to his chairing for a number of years the 'Arts & Therapy Conference' promoted by the Gilbert & Irene Champernowne Trust. Karnac Ltd. published his book, 'The Makings of Maleness', in 1992. He retired from clinical practice in 2004.*

# Memories Fields

## FOREWORD BY SIMON SMITH

'Memories Field' was a title used by Maynard Smith for a number of drawings executed during the last decade of his life. Three of them are included in this exhibition (two of them being: *Memories Field by Night* and *Memories Field Encircled by Hills*). He gave the simple title *Memories* to several other works, one of which is a drawing, also included. In a larger sense all the imaginative drawings of his later years were the fruits of memory: they were drawings in which natural forms were transmuted into expressions of an interior life.

Dr. Peter Tatham is a Jungian psychoanalyst who has a long-term interest in the psychological aspects of creativity, and for a number of years he chaired the 'Arts and Therapy Conference' promoted by the Gilbert & Irene Champernowne Trust. In his Introduction to this Exhibition he looks at Maynard Smith's life and work with the benefit of his experiences in those fields. He discovers that a so-called 'metaphysical' thread appears early on in Maynard Smith's work. But it is in the paintings and drawings of the middle and later years of the artist's work that this thread becomes dominant, and the current exhibition is selected mainly from those latter years. In his professional look at my father's life, Dr. Tatham infers a lifelong tendency to depression because of its periodic recurrence. But if I had read his comments, say in 1948, when my father was 44, I would hardly have recognised the man being described, who was in fact so full of humour and fun and forward-looking enthusiasm. Although – yes – we in the family of course knew of his occasional black moods and knew they would pass, but that they would probably return. In later years those depressions became very deep and sometimes prolonged.

Dr. Tatham draws a parallel between Jung's concept of 'active imagination' and Maynard Smith's paintings, pointing out as he does, that the beginnings of 'play', implied by 'active imagination', are here transmuted into art. A whole book could be written on this subject, showing how this element of imaginative and subconscious 'play', in some degree, creeps into the work of so many painters from all periods and nations; and it might argue that it is

that very element that engages us as spectators, because we subconsciously recognise a familiar discourse in progress, one that echoes a discourse we may have been pursuing within ourselves. To suggest some examples of artists in whose work this is clearly evident: surely Vincent Van Gogh and Edvard Munch are in the frame; and as men haunted by visions, both William Blake and Samuel Palmer too. Van Gogh, Blake and Palmer were all especially revered by Maynard Smith.

Maynard Smith practised his art in secret, and the reasons for this have always been a mystery. Dr. Tatham suggests some reasons why, and explains how looking at his drawings, paintings and writings have led him to think about Maynard Smith as he does. Two drawings reveal the artist perhaps secretly mourning the lost homeland of his birthplace, as deduced by Dr. Tatham: *Southern Cape* and *An End Far Different from Their Imagining*. The first drawing actually portrays Table Mountain as if seen from under the trailing edge of a huge bat's wing; while in the second, the pointed headland in the distance must be a recollection of Hout Bay, East of Cape Town. He refers also to the storms and battlegrounds of Maynard Smith's internal life, exemplified in this exhibition by *Storm Bursting on the Scene* and other storms, including one of his very last ink wash drawings: *Storm Destroying Memories Field*.

Other works express the merging of the artist's earlier and later imagery, of organic and geometric symbols, such as: *Surfaces Floating over Beach*, *Landscape Pierced with Cones* and *Flight over the Horizon with Floating Surfaces over the Sea*, in which he explores regions beyond the horizon. There are strange byways of his internal life too, like *Path Intimate Obstructed* where the traveller's path, described by Dr. Tatham, is impeded by a miasma; or where the sudden thrust of events, like a claw, threatens a nostalgic view of the sea at sunset in *Panorama with Claw*. *Interior with Bat* and *Menacing Form*, both give evidence of 'visits by internal apparitions'

I believe that Maynard Smith's later images, with their weightless, free-flying or lightly standing geometric forms, show him as an architect facing up to the public world of commerce, industry and politics, although in so doing his beliefs as an artist were increasingly challenged. Those were times when the individual was already increasingly threatened by an impersonal world and by a fabricated mass culture; threads which seem to escalate from century to century.

Speaking on behalf of the artist himself, I know he would have wanted neither himself nor the spectator to be trammelled by analytical thinking. He knew that the freedom of the artist **and** the viewer to engage in their own 'active imaginative play' was all-important. And in the end, that all-important equation arises only in the unspoken dialogue between the artist and the spectator.

Simon Smith

March 2006

# Catalogue

- 1 Memories 1940**  
Pencil on paper  
22.5 x 32 cm  
Recorded in the RMS archives under reference K497  
*Illustrated*
- 2 The Dream 1940**  
Pencil  
10.5 x 13.5 cm  
Studio stamp lower left and titled lower right  
Recorded in the RMS archives under reference K515  
*Illustrated on contents page*
- 3 Frontal Advance 1946**  
Charcoal and watercolour wash on green tinted paper  
18 x 30 cm  
Signed lower right with initials  
Recorded in the RMS archives under reference K837.02  
*Illustrated*
- 4 Interior with Bat 1947**  
Watercolour with charcoal  
35.5 x 54 cm  
Studio stamp lower left  
Recorded in the RMS archives under reference K933
- 5 Five Obsessions 1947**  
Charcoal and white chalk on grey paper  
25 x 34 cm  
Signed lower right  
Recorded in the RMS archives under reference K942  
*Illustrated*
- 6 Pebble Hollow 1947**  
Watercolour and pastel  
20 x 29 cm  
Signed lower right  
Recorded in the RMS archives under reference K944  
*Illustrated*
- 7 Southern Cape 1948**  
Pen & ink wash  
9 x 14.5 cm  
Recorded in the RMS archives under reference K1014  
*Illustrated*
- 8 Farewell 1948**  
Red ink and watercolour wash  
9 x 15.5 cm  
Studio stamp lower left  
Recorded in the RMS archives under reference K1020  
*Illustrated*
- 9 Composition (Dark Planes and Sea) 1949**  
Watercolour with pen & ink  
9 x 15 cm  
Signed with initials lower left  
Recorded in the RMS archives under reference K1049  
*Illustrated*
- 10 Space Emblems 1949**  
Watercolour  
11.5 x 17 cm  
Signed with initials and dated lower right  
Recorded in the RMS archives under reference K1104  
*Illustrated*
- 11 The Incommunicable 1949**  
Pen & ink, watercolour and pastel  
17.5 x 28 cm  
Recorded in the RMS archives under reference K1113.01  
*Illustrated*
- 12 Landscape pierced with Cones 1950**  
Pen, brown and blue ink  
13 x 15 cm  
Recorded in the RMS archives under reference K1192

- 13 **Sails Voyaging Over Land** 1950  
Watercolour with pen & ink  
13.5 x 18 cm  
Studio stamp lower left and titled lower right  
Recorded in the RMS archives under reference K1200  
*Illustrated*
- 14 **Carved Space** 1950  
Pencil and red ink  
11.5 x 18 cm  
Studio stamp lower left  
Recorded in the RMS archives under reference K1220  
*Illustrated*
- 15 **Shadowed Foreground with Distant Headlands** 1950  
Charcoal on paper  
20 x 33 cm  
Recorded in the RMS archives under reference K1249  
*Illustrated*
- 16 **Outward Bound (Cone)** 1951  
Pen & ink wash  
11.5 x 18 cm  
Studio stamp lower left  
Recorded in the RMS archives under reference K1297  
*Illustrated*
- 17 **Flight Over the Horizon with Floating Surfaces over the Sea** 1951  
Watercolour  
17 x 21.5 cm  
Recorded in the RMS archives under reference K1305  
*Illustrated*
- 18 **Touchflower of the Unseen** 1952  
Pen & ink  
12 x 20 cm  
Studio stamp lower right  
Recorded in the RMS archives under reference K1331  
*Illustrated*
- 19 **Memories Field Encircled by Hills** 1953  
Ink wash and watercolour  
17.5 x 23 cm  
Recorded in the RMS archives under reference K1357  
*Illustrated*
- 20 **That Approach that Cannot Touch** 1954  
Red ink on paper  
11 x 17.5 cm  
Studio stamp lower left  
Recorded in the RMS archives under reference K1386  
*Illustrated*
- 21 **Coming in with the Tide** 1955  
Watercolour with pen & ink  
12 x 19 cm  
Recorded in the RMS archives under reference K1413  
*Illustrated*
- 22 **An End far Different from their Imagining** 1955  
Pen & ink  
11.5 x 19 cm  
Recorded in the RMS archives under reference K1419  
*Illustrated*
- 23 **Humoresques (Caprice)** 1956  
Pen & ink  
12 x 19.5 cm  
Studio stamp lower right  
Recorded in the RMS archives under reference K1444
- 24 **Panorama with Claw** 19??  
Pen & ink  
11.5 x 18 cm  
Studio stamp lower right  
Recorded in the RMS archives under reference K1464  
*Illustrated*
- 25 **Foliage of the Unseen** 1957  
Pen & ink  
13.5 x 21 cm  
Signed with initials lower right  
Recorded in the RMS archives under reference K1482  
*Illustrated*

- 26 **Construction by the Sea Pierced by hollows** 1957  
Pen & ink  
12 x 17.5 cm  
Recorded in the RMS archives under reference K1486
- 27 **Drama of the Unseen** 1957  
Pen & ink  
12 x 19.5 cm  
Studio stamp lower left  
Recorded in the RMS archives under reference K1492  
*Illustrated*
- 28 **Midnight Memories Field** 1958  
Pen & ink  
10.3 x 16.8 cm  
Recorded in the RMS archives under reference K1512  
*Illustrated*
- 29 **On so Slender a Thread Hangs my Joy** 1958  
Pen & ink  
12.7 x 19 cm  
Studio stamp lower right  
Recorded in the RMS archives under reference K1518  
*Illustrated*
- 30 **Path Intimate Obstructed** 1958  
Watercolour  
12 x 17.5 cm  
Studio stamp lower left  
Recorded in the RMS archives under reference K1520  
*Illustrated*
- 31 **Surfaces floating over Beach** 1958  
Pen & ink  
17.8 x 22.8 cm  
Studio stamp lower left  
Recorded in the RMS archives under reference K1522  
*Illustrated*
- 32 **Surfaces Standing On and Floating Over Beach with Distant Mountains** 1958  
Watercolour and pen & ink wash  
11 x 17.5 cm  
Studio stamp lower left  
Recorded in the RMS archives under reference K1523  
*Illustrated*
- 33 **Menacing Form Travelling down a Vista** 1959  
Red ink on green tinged paper  
11.4 x 17.6 cm  
Studio stamp lower right  
Recorded in the RMS archives under reference K1585  
*Illustrated*
- 34 **Perpetual Motion of Spirals** 1959  
Pen & ink  
13 x 20 cm  
Studio stamp lower left  
Recorded in the RMS archives under reference K1587  
*Illustrated*
- 35 **Great Storm with Black Sun Setting over Distant Sea** 1960  
Black ink  
20.3 x 25.4 cm  
Recorded in the RMS archives under reference K1625  
*Illustrated*
- 36 **Many Centred Storm** 1960  
Pen & ink  
16 x 22 cm  
Recorded in the RMS archives under reference K1626  
*Illustrated*
- 37 **Storm Bursting on the Scene** 1960  
Black ink  
13.2 x 20 cm  
Recorded in the RMS archives under reference K1638  
*Illustrated*
- 38 **Storm Destroying Memories Field** 1961  
Black ink on paper  
17.5 x 22.5 cm  
Recorded in the RMS archives under reference K1645  
*Illustrated*



*Memories*, 1940. Catalogue no. 1



Frontal Advance, 1946. Catalogue no. 3



*Five Obsessions*, 1947. Catalogue no. 5



*Southern Cape*, 1948. Catalogue no. 7



*Farewell*, 1948. Catalogue no. 8



*Composition (Dark Planes and Sea)*, 1949. Catalogue no. 9



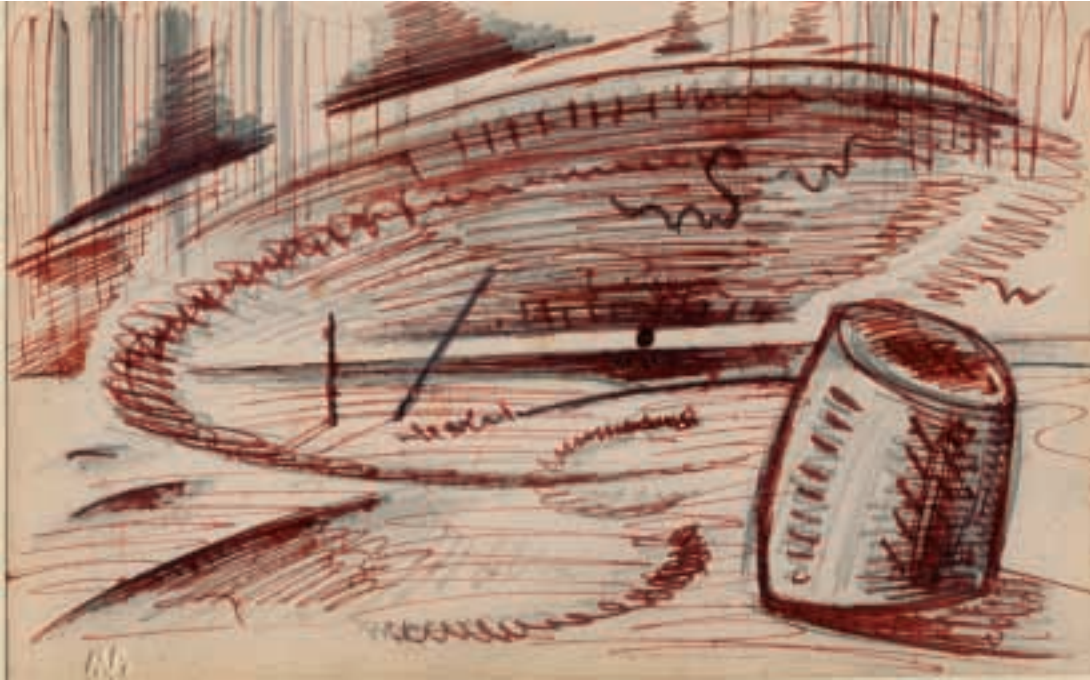
Space Emblems, 1949. Catalogue no. 10



*The Incommunicable*, 1949. Catalogue no. 11



*Sails Voyaging Over Land*, 1950. Catalogue no. 13



Carved Space, 1950. Catalogue no. 14



*Shadowed Foreground with Distant Headlands*, 1950. Catalogue no. 15



*Outward Bound (Cone)*, 1951. Catalogue no. 16



*Flight Over the Horizon with Floating Surfaces over the Sea, 1951. Catalogue no. 17*



*Touchflower of the Unseen*, 1952. Catalogue no. 18



*Memories Field Encircled by Hills*, 1953. Catalogue no. 19



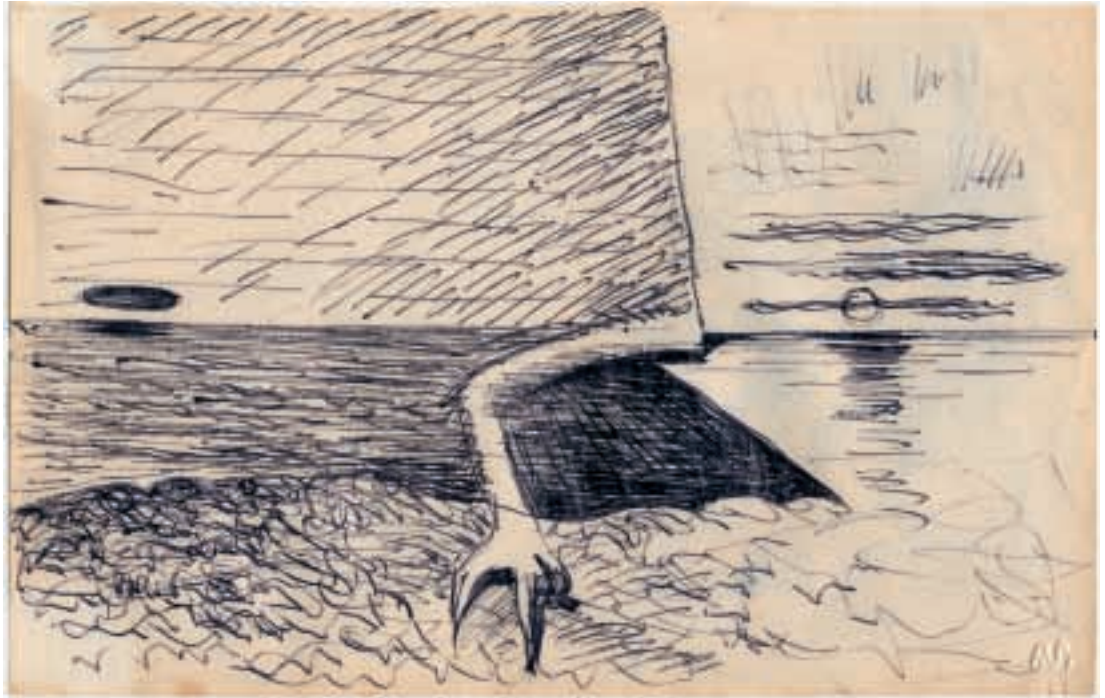
*That Approach but Cannot Touch*, 1954. Catalogue no. 20



*Coming in with the Tide*, 1955. Catalogue no. 21



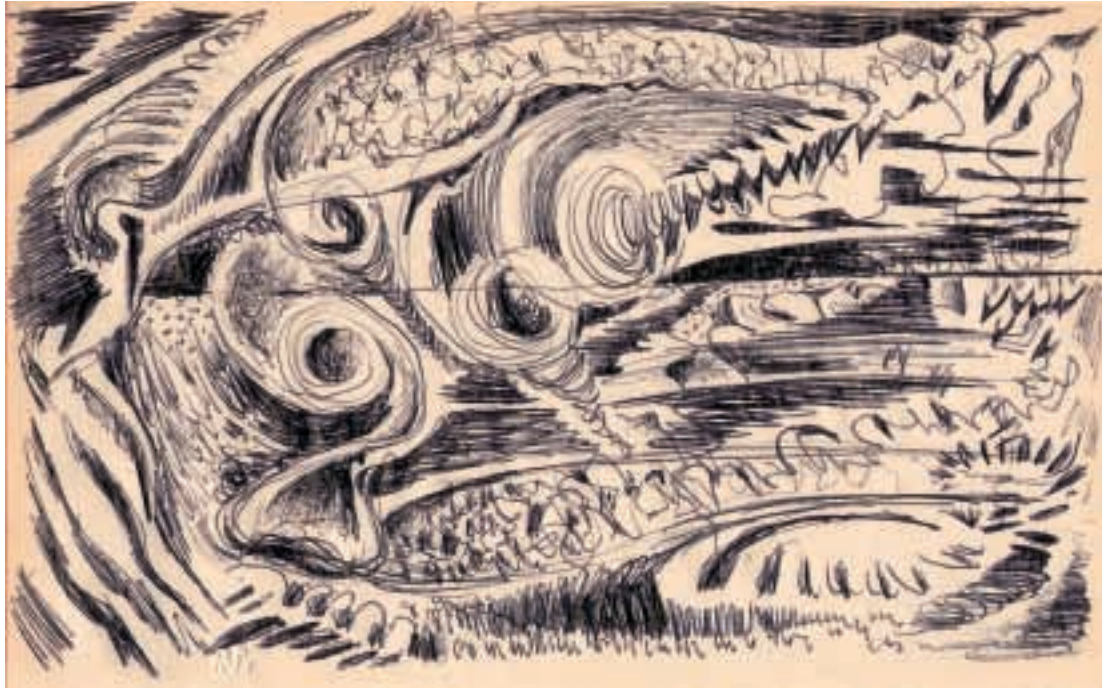
*An End far Different from their Imagining*, 1955. Catalogue no. 22



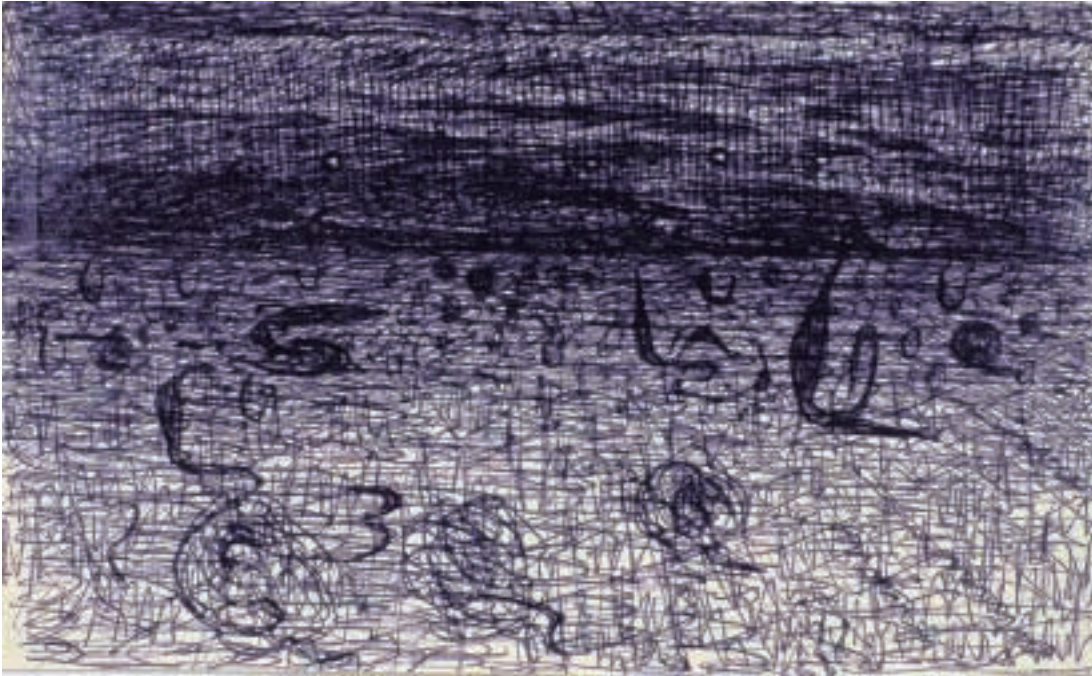
*Panorama with Claw, 19??*. Catalogue no. 24



*Foliage of the Unseen*, 1957. Catalogue no. 25



*Drama of the Unseen*, 1957. Catalogue no. 27



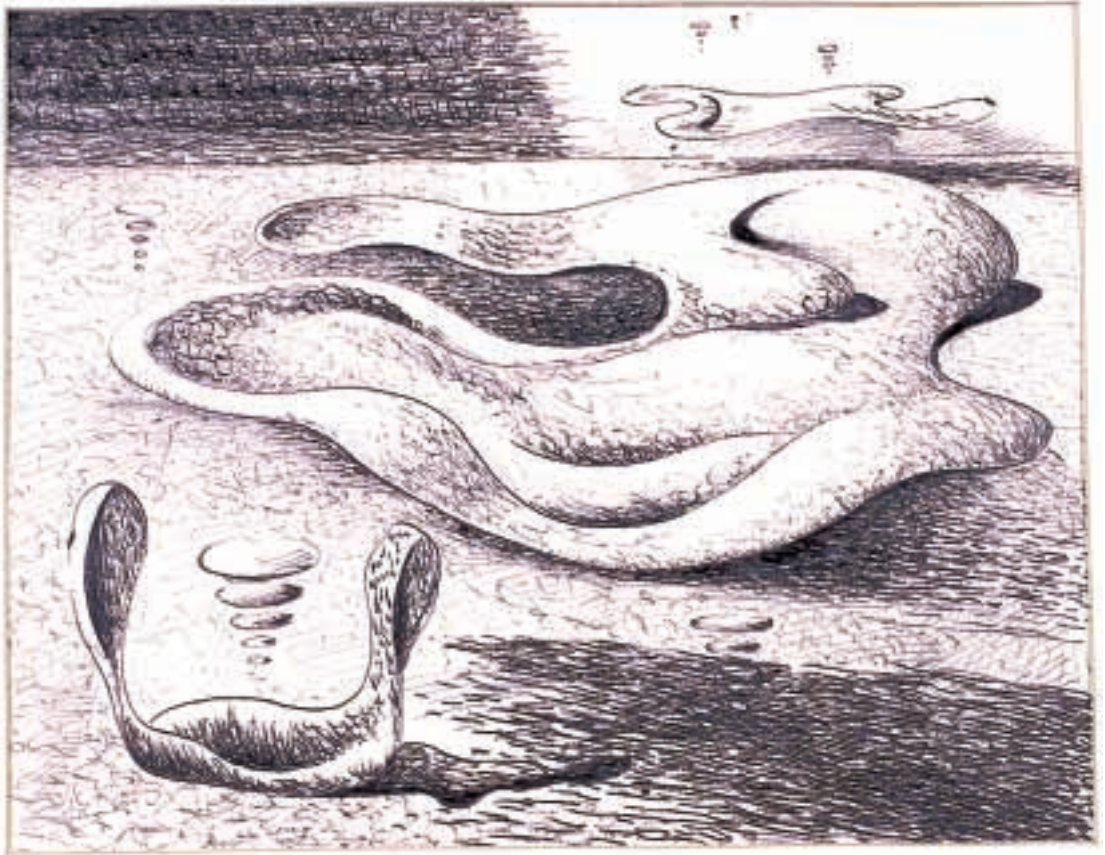
*Midnight Memories Field*, 1958. Catalogue no. 28



*On so Slender a Thread Hangs my Joy*, 1958. Catalogue no. 29



*Path Intimate Obstructed*, 1958. Catalogue no. 30



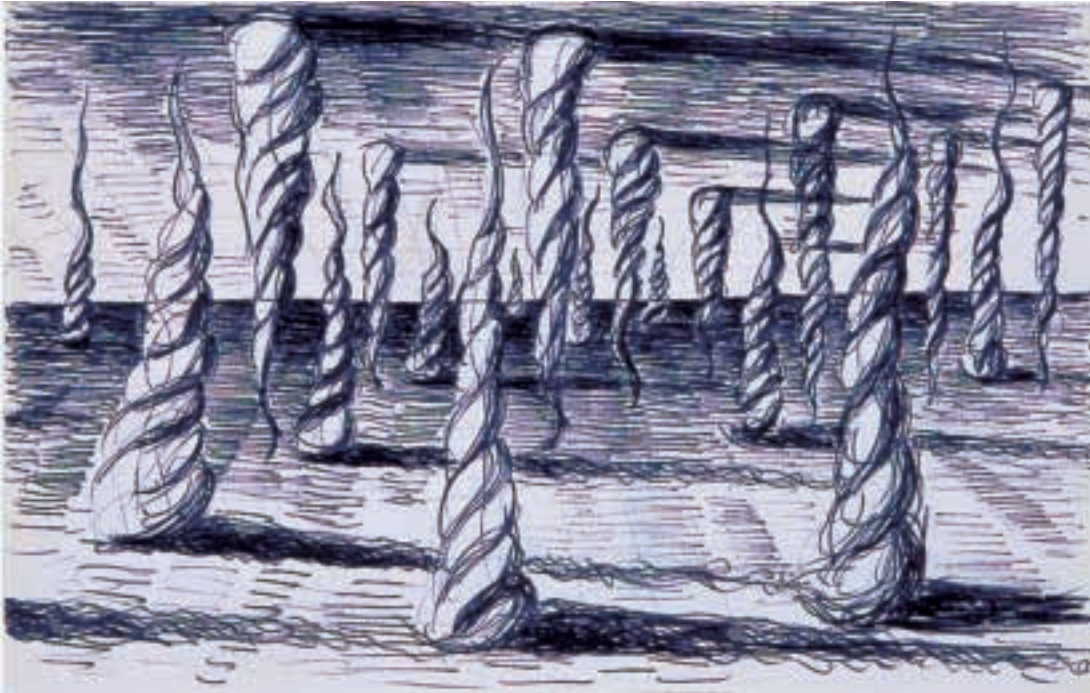
*Surfaces floating over Beach*, 1958. Catalogue no. 31



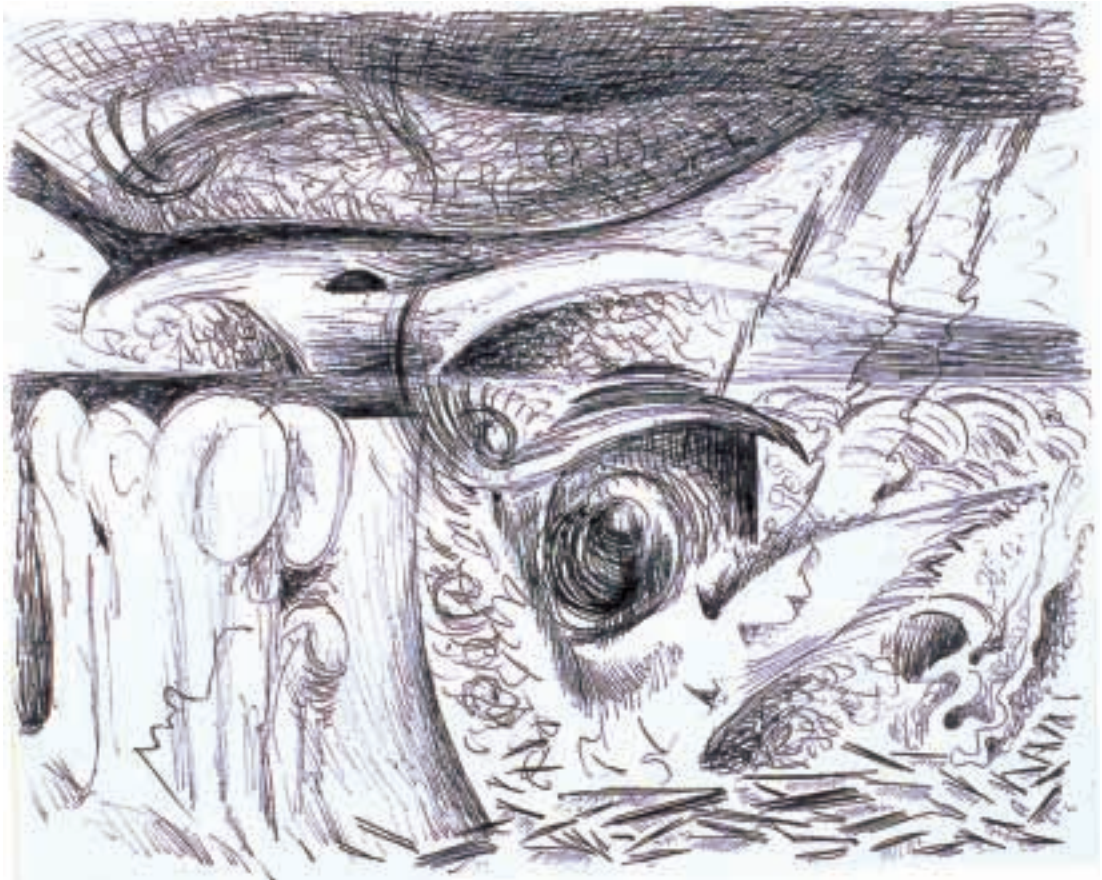
*Surfaces Standing On and Floating Over Beach with Distant Mountains, 1958. Catalogue no. 32*



*Menacing Form Travelling down a Vista*, 1959. Catalogue no. 33



*Perpetual Motion of Spirals*, 1959. Catalogue no. 34



*Great Storm with Black Sun Setting over Distant Sea*, 1960. Catalogue no. 35



*Many Centred Storm*, 1960. Catalogue no. 36



*Storm Bursting on the Scene, 1960. Catalogue no. 37*

## Acknowledgements

We are delighted to present the third exhibition exploring the work of Ralph Maynard Smith.

The catalogue was written by Rupert Otten, Simon Smith and Dr Peter Tatham. Once again I am indebted to Simon Smith and the trustees of the Ralph Maynard Smith Trust without whose support and dedication this exhibition would not have been possible.

The subject of this exhibition is the work made by Maynard Smith from the late 1940s to just before his death in 1964. These drawings and watercolours stem from the artist's deep appreciation of the romantic movement in British Art and develop through his interest in Surrealism into a new form of expression.

Throughout his life Maynard Smith suffered from bouts of depression. These episodes appear to have become more severe in the 1950s, perhaps brought on by the strains he experienced as he became more involved with his job as an architect and particularly the design and build of the Shell Centre in London.

These 'memory' drawings seem to have acted as a cathartic release of these pressures and explore some of the deep thoughts and ideas that lurked in his mind. We are extremely grateful to Dr. Tatham for agreeing to write about Maynard Smith's work and how art can be a powerful therapeutic exercise for those who suffer from depression.

The catalogue has been designed by Helen Swansbourne and printed by Raithby Lawrence in an edition of 500 copies.

*Rupert Otten*

*April 2006*

ISBN 1900883 52 X





WOLSELEY FINE ARTS

# Ralph Maynard Smith

1904–1964

## Memories Fields: The Metaphysical Drawings

3–26 May 2006

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