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The
**Charles
Williams**
Quarterly



No. 124

Autumn 2007

www.charleswilliamssociety.org.uk

The Charles Williams Society

The Society was founded in 1975, thirty years after Charles Williams's sudden death at the end of the Second World War. It exists to celebrate Charles Williams and to provide a forum for the exchange of views and information about his life and work.

Members of the Society receive a quarterly magazine and may attend the Society's meetings which are held twice a year. Facilities for members also include a postal lending library and a reference library housed at The Centre for Medieval Studies in Oxford.

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Reading groups

For information about the **Oxford** reading group please contact Brenda Boughton, tel: 01865 515589.



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From the Editor

I apologise for the delay in the appearance of this issue, which has been caused by the presence of varying numbers of builders producing greater or lesser quantities of dust and disruption.

The main article in this issue is Glen Cavaliero's Foreword to the projected but finally aborted new edition of *The Image of the City*. Although it is, therefore, out of its intended context we feel it deserves publication.

I would like to draw your attention to the 2008 residential conference invitation on page 18. Numbers for this are limited and I understand that we have already had some applications, so if you would like to attend please book soon. A Call for Papers is going out to the wider academic community (following the one published in the last issue for members) and full details of the event should be appearing in the spring issue.

We note with sadness the recent death of Stephen Medcalf. Stephen was a long standing member and supporter of the Society who would always attend meetings if he could. I was personally quite affected; some of you will be aware that it was Stephen who introduced me to the Society in the first place and was my tutor at Sussex University for my dissertation on Williams and Waite. The Council has proposed that we devote an issue of the Quarterly to him and I hope that this will appear some time next year.

Edward Gauntlett.

Society News & Notes

Barbara Reynolds

We have received the news of Barbara Reynolds's reception of the Clyde S Kilby Lifetime Achievement Award and the Society congratulates her upon her work being recognised in this way.

Drama in the Cathedral Publisher's Offer

Drama in the Cathedral by Kenneth Pickering is the only comprehensive study of Charles Williams's play *Thomas Cranmer of Canterbury* in the context of all the plays written for the Canterbury Festival. Now available in an updated paperback version, the book retails for £18 but is available to members of the Society direct from the publishers at £10 plus £2 p&p (or £4 p&p outside the UK). Members wishing to take advantage should phone their order, stating that they are members of the Society, to Cressrelles Publishing on 01684 540154; alternatively email: simon-smith@cressrelles4drama.fsbusiness.co.uk

Film News

The C.S. Lewis Society of California has kindly passed us the following news item.

A number of the fantasy novels by Charles Williams, starting with his *All Hallow's Eve*, will be made into major films by renowned producer Ralph Winter. Mr. Winter is also producing the film version of C.S. Lewis's best-selling book, *The Screwtape Letters*, which is scheduled for release in late 2008. Among his many other film credits are the *X-Men*, *Fantastic Four*, *Star Trek III-VI* films, *Planet of the Apes*, *Mighty Joe Young*, and *Flight of the Intruder*, as well as the ABC TV series, *Lost*.

(For those of you who were interested, the MGM reader's verdict printed in the last issue's editorial was on *Descent into Hell*. It is to be hoped that any new film of *All Hallow's Eve* does not follow MGM's reader in thinking Simon was a prophet of peace and love to whose cause Richard and Lester devote themselves at the end.)

Charles Williams Society Conferences

♦ **4 – 6 July 2008** (Friday to Sunday)

The Residential conference will be held at St. Hilda's College, Oxford upon the theme of **Charles Williams and his Contemporaries**. See the Invitation elsewhere in this issue.

♦ **18 October 2008** (Saturday)

Details to be decided , but the meeting will take place in London.

THE SOCIETY'S COUNCIL MET ON 29 SEPTEMBER 2007 AT THE
CHAIRMAN'S FLAT.

It was noted with sadness that Stephen Medcalf had died on 17 September. Tributes to Stephen and his contribution to the society would be paid in due course. Some discussion followed about the possibility of devoting an issue to the life and work of Stephen Medcalf.

A brief account of the event in St James's for John Heath-Stubbs would appear in the Quarterly.

Brian Horne reported that the reprinting of *The English Poetic Mind* and *Reason and Beauty in the Poetic Mind* was proceeding and that he had written the Introductions for Wipf and Stock.

Summer Conference 2008. There was some discussion about the mechanics of application for the conference. It was agreed that a letter inviting members to apply should appear in the Quarterly, together with an application form. Applications, together with payment in sterling, should be received by 31 December 2007. The conference should be advertised on the web. There are places for 40 participants but 10 should be reserved for those whose papers will have been selected for presentation at the end of January. Three inquiries about papers at the conference, have already been received.

The new website is now running (www.charleswilliamssociety.org.uk).

The attempt to reorganize subscriptions into standing orders to start on 1 April has had a mixed response. Some 43 members have renewed as requested. Some have resigned, some have joined subsequently, and some have not responded to the request and continue to pay at various points throughout the year. The main difficulty has arisen with overseas members, who have found it difficult or impossible to get their banks to pay their subscription regularly by standing order. The solution to this will lie in providing a payment service on our redesigned website. The arrangement we propose to make will accept funds in sterling, Euros or US dollars and will be set up when the design of the website has been finalized.

MARTIN MOYNIHAN CMG MC

1916 - 2007

With the death of Martin Moynihan on 28 July this year the Society lost one of its most distinguished members. Not many current members will remember him as old age and ill-health prevented him from attendance at meetings during his last years, but his membership went back to the earliest days of the Society. His name appears on the list of new members printed in the Summer issue of the (then) Newsletter 1976. From that point on his loyalty to, and his interest in, the Society were unflagging: he rarely missed a meeting, addressed the Society a number of times, contributed to the Newsletter, and was a member of the Council under Richard Wallis's chairmanship for over ten years.

His interest in Charles Williams had, I think, come via C S Lewis who had been his tutor in nineteenth century literature for a year when he was an undergraduate at Lewis's own college in Oxford in the 1930s. By the time Williams arrived in the city Martin had already left Oxford and had joined the India Office. At the outbreak of the Second World War he joined the Indian Army to serve in the Punjab Frontier Force in both the Northwest Frontier and Burma. At the war's conclusion he returned to India and was there for the momentous events of independence and partition.

Nor were those the only momentous events in which he was involved: he was also present, in Kuala Lumpur, for the birth of modern Malaysia in 1961, for by this time his career as a diplomat had begun. In the years to come he served in the Caribbean, the USA, Liberia and Lesotho – in Liberia as British Ambassador and in Lesotho as High Commissioner. So it was as a retired ambassador that we came to know him in the Charles Williams Society. But, of course, as far more than that: a linguist (not only the classical languages but Malay and Mandarin), a scholar, a poet and a delightful companion who always exhibited an exquisite courtesy and an immaculate appearance. His knowledge of the works of both

Charles Williams and C S Lewis was extensive and his devotion to both was manifest.

One of his most interesting achievements was the publication in the late 1980s of the Latin correspondence of C S Lewis and Don Giovanni Calabria. These had been discovered by Barbara Reynolds in the library of Wheaton College and, well aware of Martin's interests and abilities, she alerted him to their existence. The result was his meticulous edition and elegant translation of letters that had been exchanged by the two men, one an English don the other an Italian priest, *Letters. C S Lewis – Don Giovanni Calabria. A Study in Friendship*. They cover a period of seven years from 1947 to 1954, the year of Don Giovanni's death. It is a correspondence between two great Christian spirits and it clearly touched Martin's heart and soul.

There are three volumes of published poems; and his deep Christian faith coupled with his intense love of literature expressed itself also in a number of poems which in later years he distributed privately to friends, many in the society. These were always intricately crafted and noticeably erudite. Somewhat in the manner of T S Eliot's *The Waste Land* they were frequently accompanied by explanatory commentaries for those of us who were unable to grasp the many allusions in the verse. They demonstrated not only a refined sensibility but a profoundly cultivated mind. He belonged, I think, to an era in which many public servants were truly civilised men and women who not only had a strong sense of duty but were widely educated and possessed, in addition, the capacity to be witty and wise.

I recall one occasion which, perhaps as much as any other, will give some sense of the special quality of the character of Martin Moynihan. The Society was holding its first residential conference at a house called 'The Grail' in Pinner in 1977. Among those present were Barbara Reynolds, Ulrich Simon, then Professor of Christian Literature at King's College in the University of London and a great friend of the Society, and Martin. On the last day of the conference Humphrey Carpenter turned up to entertain us with a reading from the book he was preparing on the Inklings. The passage he chose became the third chapter of the third part of that book and was a reconstruction of an evening in C S Lewis's

rooms at which the Inklings had gathered to talk about literature – and life. During the discussion that followed the reading it became clear that Ulrich Simon was troubled. He had escaped from Nazi Germany in the thirties but members of his own family had died in concentration camps there. Consequently, the Second World War had affected him in ways that those of us who had not suffered so much could hardly begin to understand. He remarked, hesitantly, that he couldn't rid himself of the feeling that there was a kind of frivolity in this situation: there was this terrible war going on, battles were being fought, cities were being destroyed, men and women were dying in their millions. And while young men and women were in constant danger, killing and being killed in war zones, this group was sitting beside a fire in an Oxford college discussing Shakespeare and Milton – or fairy stories. What could those young soldiers, sailors, airmen who were risking their lives think of this company of intellectuals and friends talking the night away in an Oxford college? There was an uncomfortable silence as we tried to digest this comment and wondered how to respond. After a pause Martin Moynihan, who had experienced battle and death at first hand, said very quietly: 'Don't you understand, Professor Simon, it was for this very thing that we were fighting?'

Brian Horne
30 August 2007

A Foreword to *The Image of the City* Glen Cavaliero

The poet Anne Ridler, Editor of this selection from Charles Williams's essays and reviews, was a close friend of his, and her introductory account of his life and thought remains authoritative: it was based on her personal knowledge of him and of the ideas he shared with her. It would therefore be otiose to elaborate upon it here. However, she was writing over forty years ago and the world in which Williams produced his books differed in many ways from that in which we read them now. Some allowance should therefore be made for the changes in social customs and religious attitudes which have taken place since then, and it seems not unreasonable to wonder whether Charles Williams has anything of more than historical interest to say to those who come across his work in the present century.

In the past three decades at least two important aspects of his life have become generally known. One of them was the extent of his involvement in hermetic studies. A good deal more has been discovered about this since *The Image of the City* first appeared in 1958, thanks largely to R.A.Gilbert's researches for *The Golden Dawn: Twilight of the Magicians* (1985) and *A.E.Waite: Magician of Many Parts* (1987). Charles Williams joined Waite's Fellowship of the Rosy Cross (a hermetic order with a Christian slant) in 1917; and he remained active in it for eleven years at least, the occultist studies of this period resulting in the portrayal of magical rituals and Cabalistic lore in his early novels. But his membership of the Order also developed in him that sense of a supernatural realm with its corresponding laws which is such a marked feature of his presentation of Christianity. For him, religion was a matter not simply of personal devotion to a Divine Saviour but of a recognition of fundamental realities; and this emphasis on objectivity was thus concerned not so much with the temporal aspect of the life of Jesus Christ as with the Church's spiritual and doctrinal formulations. His insistence upon the sacramental nature of physical reality places Williams in the Catholic rather than in the Protestant tradition. His understanding of Christianity is worlds away from the *camaraderie* encouraged by Evangelical Christians, so

widespread at the present time: he was temperamentally averse to what in *The Descent of the Dove* he referred to as 'detestable good fellowship'. Although he could be warmly appreciative of Protestant spirituality, he was unyielding in his insistence that, even within the realm of the spiritual, religious truth was a matter of objective reality. In this respect his early attraction to hermetic studies, with their postulate of the interpenetration of body and spirit, was to shape his understanding and presentation of orthodox theology.

One sees their influence also in his celebration of hierarchy and order. As a young man he lived a rich fantasy life, one which he transferred to the Oxford University Press where his working life was spent. His half-playful, half-serious adoption of the Press as a microcosm of the Empire of Christendom exemplifies his instinctive fusion of romantic vision with structural analysis: in this case it involved an interpretation of commercial life as being essentially an aspect of community - as against the traditional view of capitalism as being intrinsically a business of accumulating power through wealth.

The second aspect of Williams's life which has become generally familiar since the publication of *The Image of the City* is his unrequited love for the Press's librarian, the 'Celia' of many of his private early poems. Anne Ridler refers to the matter only glancingly, since both 'Celia' herself and Williams's wife Florence ('Michal') were still alive; but those acquainted with his writing cannot have been surprised when the story of this complicated passion came to light. The personal dilemma in which he found himself tested his theology of Romantic Love to the utmost; and the latter is perhaps the one among his beliefs which is the most vulnerable to criticism today - at any rate in its espousal of an ideal of courtly love which changing social attitudes have rendered superficially archaic. But for all that, one should remember that Williams did not confine his recognition of what he called the 'Beatrician moment' to love between the sexes. It was an assertion, under whatever circumstances, of the potential of any rapturous experience - amorous, aesthetic or whatever - as a way of coming to a knowledge of God; and that experience demanded an unconditional personal response, even when leading to such painful contradictions as he himself had had to face.

Williams put his personal dilemma of conflicting loyalties to good purpose in his

theological writings. The experience of a conflict within the good, for example, is central to his understanding of the doctrine of the Atonement: his conclusions were drawn at first hand. In *The Crisis and the Quest* (2000) Stephen Dunning has argued that the crisis also modified Williams's attitude towards the certainties that were assumed to lie behind occultist studies. He underwent a shift from an implicitly gnostic attitude towards religion to an existential experience of it. The work of his maturity was thus the product of a profound modification within his own 'feeling intellect' - he could relate Wordsworth's concept to his own life. Indeed, what strikes one now about Williams's achievement is not only its originality but also its personal authenticity.

He paid a price for both these qualities, his mannered style proving an obstacle for many readers; but if he never quite shook off the pompous allusiveness of occultist writings as exemplified in the prose of A.E.Waite, his avoidance of conventional religious terminology secures his work against any charge of its being written at second-hand. Accordingly it does not date; moreover, as a result of his secular literary undertakings, a welcome breeziness is liable to offset the occasional ponderous phrase: Williams was not the first writer to benefit from lecturing to non-academic audiences and from the need to meet an editorial deadline. But even when engaged on journalistic literary work he never lost sight of his theological concerns. In *The Image of the City*, for example, while his urbanity is to be savoured in the essay on Lord Macaulay, his underlying religious bias can be felt in his account of the now largely unread Walter Savage Landor, in whose marmoreal prose he detected 'a universal sense of man and his doom.' For Williams, an author's significance is in proportion to his awareness of fundamental realities, and he goes on to assert that while there are greater literary figures than Landor, 'it is certain that if we underrate his greatness, we shall never be able to appreciate theirs.' This is a good instance of his belief that writers both share in and derive from each other's work, that they are part of a coinherence.

The concept of coinherence, the concept that the whole of human life is bound up with the life of God-in-man is central to Charles Williams's thought. Today, however, it is incoherence of which we are more aware: the tensions between indigenous cultures and expansionist global capitalism, between ethical relativities and political and religious fundamentalisms rack the present century. Accordingly Wil-

liams's cherished apophthegm 'This also is Thou: neither is this Thou' remains more timely than ever. A celebrant of mutuality as against polarities, he was no easy-going liberal, his charitable scepticism resting not on a materialistic humanism but on his belief in God as love incarnate.

His essay 'Natural Goodness' encapsulates much that is to be found in his particular approach to Christianity. His assumption that the Incarnation is the reason for human existence, and not simply a rescue operation consequent upon the Fall, governs a religious perspective that is less concerned with the theology of personal salvation than with the spiritual ambience in which we live. Life is *thus*: things are *so*. In all his novels, poems and theological writings Williams's basic premiss is the presence of a supernatural order known to us as law. This might suggest that he is a mere legalistic dispenser of authoritarian dogma; but his mental honesty enabled him to realise that even theological definitions are provisional working models of a reality that by its very nature transcends them. For that reason he insisted that Christian doctrine should be expounded with the same rigorous attention to its content as a disciplined literary critic would bring to the interpretation of a poem. In the essay 'Religious Drama' he urges with some prescience the need for religious writers to recover 'the speculative intellect.' Intellect, intelligence, lucidity, precision - these are qualities that arouse his enthusiasm and which he aimed for in his own writings. And with those gifts comes the capacity to pay attention, to contemplate and scrutinize the mysteries of the created order. For Charles Williams, that capacity amounts to an injunction: it is a another consequence, and a beneficial one, of his immersion in hermetic studies.

In conformity with such a preoccupation he portrays the Christian religion not as a mere remedy for evil but as a way of life that conforms to the presence of the Divine Manhood operative in the world. This awareness of spiritual simultaneity informing historical events is his most striking characteristic as a religious writer, and it underpins his most profound and deeply felt piece of theological meditation, 'The Cross'. In it his innate pessimism enabled him to voice with peculiar empathy the difficulty of believing in the presence of any natural or supernatural justice in the scheme of things; yet at the same time he could perceive the philosophical absurdity of regarding the universe as evil in itself. Once again we are faced with a fundamental contradiction. A powerful influence upon him in this

respect was one of his most admired poets, John Milton. In what was to become one of his most influential essays, Williams points out that the vital thing to realise about the Satan of *Paradise Lost* was that 'warring in Heaven against Heaven's matchless king' he was guilty of absurdity. The verbal contradiction-in-terms of the Miltonic phrase exposes the essential futility of evil, since it is the good which, philosophically as well as theologically, must be the primal category. In a world of desperate ideological polarities like the present, that particular realisation could be said to hold the key to sanity, and Williams was to wield it with debonair conviction.

Anne Ridler was obeying a sound instinct when she named this book after the essay 'The Image of the City in English Verse', for there one can observe the peculiar nature of Williams's methodology transparently at work. By tracing the symbol of the City in the developing corporate imagination of the English poets he portrays it not simply as an abstract conception but as a matter of common experience. In doing so, he makes available to a later age the virtues of its predecessors, virtues which the inexorability of historic process may encourage a subsequent generation to neglect. For example, he points out that the apparently prosaic 18th century poetic tradition was 'fighting against the barbarian tendencies of the heart.' The phrase conveys a typically paradoxical shock, but it works towards a serious conclusion. 'The poets of the early 18th century...had a sense of danger, and the danger which they envisaged to the intellect and to their civilization presents to us the courage which all culture needs in order intellectually to defend itself.' An awareness of the metaphysical origin of a culture is implicit in what he singles out for praise.

A concern with intellect also governs his critical approach to the Arthuriad. In examining the literary development of the myth of Arthur and of the Holy Grail Williams developed a theory of evolving symbolism that combined a vision of timelessness with a close attention to the operations of history. Unlike many late 20th century critical theorists he was responsive and attentive to historical process; and he took the ideas of the poets seriously. His particular methodology results in a species of theological sub-text to the Arthurian myth, a sub-text which he embodied in his own poems. Whether or not you respond to them sympathetically as poems, whether or not you admire their language, rhythms and textures, they remain

an impressive literary phenomenon. Their very composition, whereby methodology and content coinhere, embodies a theory of poetic truth quite alien to the ethos of the present time, which prefers to concentrate on individual experience, either fragmentarily or through lyrical celebration or by way of social comment. But Williams is more concerned to explore the eternal mystery that earlier religious and poetic attitudes had assumed to lie behind the various phenomena of life on earth.

Williams's analytic mind endeavoured to express that sense of mystery through his theological writings no less than in his poetry. The essays that Anne Ridler grouped under the heading of *The Incarnation, The City, Pardon and Justice, and Exchange and The Affirmative Way*, amount to a progressive demonstration of their author's belief that in the Christian dispensation Creation and Redemption are aspects of each other. Indeed, the four essays 'Natural Goodness', 'The Redeemed City', 'The Cross' and 'The Way of Affirmation' may be read as a condensation of their author's theology and philosophy of life. But while they represent him at his most intellectually rigorous and systematic, those on Milton, Pope and Wordsworth are no less energised by a belief in an overriding metaphysical order, one that provides the standards by which a writer's achievement may be measured. But Williams does not impose ideological canons of judgement. Focusing on the poets' actual words, he applies a strictly literary methodology to the task of exposition. And just as his two books on the Poetic Mind (and note that word 'mind' - not 'sensibility') he had related one poet's work to another's as though they formed a secular scripture of the imagination, so here his essay 'The Index of the Body' borrows its title from another of his favourite poets, Wordsworth. In it he examines certain insights of Dante and of Gerard Manley Hopkins, providing in the process a good instance not only of his detailed explorations of the potentialities of a phrase, but also of his belief that a poet is most fully understood in terms of poetry, his own and other people's. By demonstrating that every poet derives from the imaginative legacy of shared and continually developing symbols, he uncovers the deeper implications of a process currently dressed up in the fusty linguistic garb of words like 'influence' and 'intertextuality'.

Despite his insistence on the supernatural nature of the material order, there is

nothing polemical about his work: he was not an apologist in the same mould as G.K.Chesterton or C.S.Lewis. Although he writes as a layman without an axe to grind, he can make exacting demands on your attention. Consider his essay 'The Way of Affirmation'; even by Williams's standards the argument and its expression are condensed. Each sentence seems capable of expansion, for his thought's momentum is as much associative as progressive. This kind of prose should not be read in haste; it asks to be pondered. Williams is a ruminative writer rather than an argumentative one; he considers his subject-matter on its own terms, leaving it to his readers to share in his conclusions - or not. His accounts of Christian dogma appeal to the imagination rather than to the conscience or to any predisposition to conformity. It was anything but narrow in its scope and its appeal.

For what ultimately is so refreshing about Charles Williams's approach to poetry and theology is his contention that both of them are aspects of a commonality of thought and feeling shared by religious and non-religious alike. He refuses to compartmentalise experience, and this not from any lazy attitude of tolerance (he has some witty things to say on that particular topic) but from a comprehensive understanding of what for him was experiential reality. For those readers who discover his work at the commencement of a century beset by the collapse of traditional and political and social dichotomies, by the ever increasing capabilities of genetic engineering and the untrammelled knowledge available through computerised technology, it can provide a vision of the all-inclusive origin of human consciousness and its physical environment that encompasses the processes of change, however emancipating or threatening they may appear to be. The essays collected in *The Image of the City* are based on the assumption that that origin is both a necessary philosophical concept and an inextinguishable ideal: their republication is therefore timely, in addition to being welcome for the subtlety of thought and imaginative insights they contain. Charles Williams's integrity, urbanity and wit make him an uncommonly persuasive witness to the abiding presence of spiritual realities, persuasive because he does not avoid awkward questions and because he speaks both from the brain and from the heart. He is a religious writer to be trusted.

Conference Invitation

The next conference of the Society will be held from Friday evening 4 July to Sunday lunch 6 July 2008. The venue is St Hilda's College, Oxford, which is in a very pleasant location by the river near Magdalen bridge, and where we have booked a delightful room with an excellent view. It is near the roundabout called The Plain; bus number 5 connects from the station. It is not possible to park at the college.

The subject of the conference is 'Charles Williams and his contemporaries'. We have put out a call for papers, and hope to attract a range of people with interests in Williams and his time. Professor Grevel Lindop, who is writing a new biography of Williams, will be the keynote speaker.

There is a maximum of 40 places available, and we need to confirm bookings in early January. We therefore ask you, if you would like to attend, to send your cheque with a note to confirm your booking to the Society's Treasurer:

Stephen Barber
Greystones, 37 Lawton Avenue,
Carterton,
Oxfordshire OX18 3JY

Fees are £175.00 for a residential place, which includes all meals. There will also be a few non-residential places available at £75.00, which includes meals. The residential places are in standard rooms. These are not en suite, but have a wash handbasin in each room. There is one bathroom for every six rooms. There are a few en suite rooms available at an additional £40.50 for the two nights. Please let us know if you require a special diet or have any special needs.

We are also offering the conference to non-members at £187.50 residential or £87.50 non-residential, to include a year's membership of the society.

We hope to see many of you at the conference next year.

Please send in your application with a UK bank cheque or International Money Order in sterling, payable to “The Charles Williams Society” by 31 December 2007. Anyone outside the UK who has difficulty arranging payment should contact the Treasurer by email.

If there are more applications than places we shall hold a reserve list.

For convenience, a booking form is appended

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Charles Williams Society 2008 Conference Booking Form

Name:

Address:

Telephone:

Please tick as appropriate:

Residential

I / we wish to book one or two or place(s) at £175 per person.

I / we would prefer an en suite room if possible or (please add £40.50, a total of £215.50 per person)

The cheque / money order for the appropriate amount is enclosed or

Non-residential

I/we wish to book one or two or place(s) at £75 per person.

The cheque / money order for the appropriate amount is enclosed or

ANNUAL GENERAL MEETING 13 OCTOBER 2007

TREASURER'S REPORT

This report covers the year since the last AGM on 14 October 2006.

The attempt to move all members into paying by standing order at the beginning of the financial year in April has had a mixed response. Some 40 members have responded to the Chairman's letter and completed new standing order mandates, and, in many cases, new Gift Aid declarations as well. We are grateful to them. We have also unwittingly caused considerable difficulty for our overseas members, as it appears that overseas banks will not accept instructions to pay standing orders to UK banks, even when they are supplied with all the necessary data. There also appear to be around 50-60 UK members – we shall not know the exact number until the end of the financial year in April 2008 – who have not responded to our letter. For the moment we are counting them as members in good standing, but at the end of the financial year we shall contact those who appear not to have paid.

This was considered by the Council earlier this year and we agreed that the way forward was to enhance the Society's website and incorporate a payment facility on it, as is done by many organizations nowadays. We considered the facilities offered by Paypal and by CAF Bank, the Society's bankers, and decided that the second, although more expensive in set-up costs, would be easier for our members.

The first step in setting up this facility is to review and improve our website. This is in hand, and a trial version of the website has already been set up with the help of the Secretary. We shall announce in the quarterly when it is ready to run, and also when the payment facility is available. We shall then be able to accept payments not only in sterling but also in US dollars and Euros; these are the currencies currently offered by CAF Bank, and they should suit most of our overseas members. We shall write to them drawing attention to this facility. It will of course also be available to UK members.

Otherwise the year has been uneventful financially. We have not needed to touch

our reserves. I should note that a Gift Aid claim for just over £200 covering the year 2005-6 has been lodged but not yet paid, and that a further payment of £200 for the website has been made but not yet shown up in the bank statements on which the accounts are based. The costs for one issue of the Quarterly fell in the previous accounting period, which explains why the total cost for the quarterly appears lower than expected.

Stephen Barber
Treasurer

Financial summary 2006-7

Income

Opening balance	258.75
Subscriptions and donations	1,063.56
Interest	13.28
Total income	1,335.59

Expenditure

Quarterly	670.58
Conferences	142.19
Website	60.00
Other	15.00
Total expenditure	887.77

Net surplus of income over expenditure (closing balance) 447.82

Reserves

Opening balance	8,417.95
Interest	285.25
Closing balance	8,703.20

Editorial Policy

The Charles Williams Quarterly and the Society's Website have two functions. Firstly, to publish material about the life and work of Charles Williams. Secondly, to publish details of the activities of the Society.

Contributions to the Quarterly are welcome. If you wish to submit a contribution, please take note of the following:

- ◆ Submissions should be sent to the Editor, preferably on floppy disc; otherwise by email attachment to: Edward.Gauntlett@down21.freeuk.com.
- ◆ Submissions on paper should be typed double spaced and single-sided.
- ◆ All quotations should be clearly referenced, and a list of sources included.
- ◆ Submissions of just a few hundred words may be hand written.
- ◆ The Editor reserves the right to decide whether to publish a submission. Usually the main article in any issue will be a paper previously read before the Society; in most cases such papers will be published as received, with little or no editorial input. Other submissions may be edited.

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