

The Charles Williams Society

NEWSLETTER

No. 54, SUMMER 1989

MEETINGS OF THE CHARLES WILLIAMS SOCIETY

25 November 1989: There will be a reading of "The House by the Stable", introduced by Ruth Spalding. The roles will be allocated beforehand. If time permits we will read the sequel "Grab and Grace". Please bring copies if possible.

24 February 1990: There will be a study session to follow up themes suggested by Elisabeth Brewer's talk given on 25 February 1989 and reproduced in Newsletter No. 53. We will form two or three groups to discuss specific aspects.

19 May 1990: The Society will hold its Annual General Meeting followed by a talk by Adrian Thomas on "The Image of the Body". This will be an all-day meeting starting at 11am.

These meetings will be held at Liddon House, 24 South Audley Street, London W.1., starting at 2.30pm (except for the A.G.M. which will start at 11am).

LONDON READING GROUP

Sunday 18 March 1990: We will start to read Taliessin Through Logres. We will meet in St Matthew's Church Vestry, 27 St Petersburg Place, London W.2. (nearest stations Queensway and Bayswater) at 1pm. Tea and coffee will be provided but please bring sandwiches.

OXFORD READING GROUP

For information please contact either Anne Scott (Oxford 53897) or Brenda Boughton (Oxford 55589).

CAMBRIDGE READING GROUP

For information please contact Geraldine and Richard Pinch, 5 Oxford Road, Cambridge CB4 3PH,

telephone 311465.

LAKE MICHIGAN AREA READING GROUP

For details please contact Charles Huttar, 188th W.11th St., Holland, Michigan, 49423, USA, tel (616) 396 2260.

ALICE MARY HADFIELD

With Alice Mary's death on 28 August 1989, the Society suffered the loss not only of one of its founder members but also of one who had been the inspiration for the founding of the Society after the successful conference at St Katherine's in 1975. The inaugural meeting was held at The White Cottage, the home of Alice Mary and Charles, and the London Reading Group was frequently invited for reading and discussion there until they left London to live in South Cerney.

The Hadfields regularly came up from Gloucestershire to the Society meetings at Liddon House where she will be greatly missed. Alice Mary will also be remembered by members and by a wider circle of readers for her biography of Charles Williams - an exploration of his life and work - which has been described as likely to be the definitive biography of C.W.

Members will like to know that flowers were sent on behalf of the Society and that the Chairman and some members were able to attend her funeral at All Hallows Church, South Cerney, on 7 September. Our sympathy goes out to her husband Charles and their family, among whom is her daughter, Molly, the Editor of our Newsletter.

C.W.S. A.G.M. 20 May 1989 (brief summary)

The Society held its AGM on Saturday 20 May 1989 at 2.30pm at Liddon House. Reports were presented by the Hon Secretary, Hon Treasurer and Newsletter Editor.

Gillian Lunn, Hon Secretary, reported that the London Reading Group had been reading Descent Into Hell and the Oxford Reading Group the Taliessin poems. The Cambridge Reading Group had not been meeting. Mrs Lunn reported on

the two book auctions which had been held; there were no immediate plans for another. The G.K. Chesterton Society and the newly-formed Ghost Story Society had been in contact. The former hoped to buy GKC's house for a Conference Centre and had asked for a letter of encouragement. Adrian Thomas had been trying to find out more about the death certificate and other documents relating to CW's death.

Richard Wallis, Hon Treasurer, reported that the Society's income and expenditure for the year ending 28 February 1989 had been £886.09. There was currently a total of £507.41 in the current and deposit accounts.

Molly Switek, Newsletter Editor, reminded members that back copies of Newsletters were available for 50p each and invited suggestions for improving the content.

Following the reports the existing Committee was re-elected (Richard Wallis, Gillian Lunn, Brian Horne, Anne Scott, Adrian Thomas, Ben Robertson, Peter Couchman and Molly Switek), and Joan Northam was elected as a new member.

In conclusion, Brian Horne thanked Alice Mary and Charles Hadfield for their recent donations to the reference library and appealed for someone to help catalogue the contents of the refernce library.

AN APPEAL

Members of the Society will know that the Reference Library is situated in the Library of King's College, Strand, London. It contains nearly all the published works of Charles Williams, many of them first editions, some of them signed. There is also a large number of unpublished pieces and much secondary material. It is an invaluable collection for anyone wanting to work on original material, but it needs to be catalogued or, at least, listed properly. At the moment we have only a vague, and probably incorrect, impression of what is there. If there is anyone in the Society who has an interest, time and ability to make a catalogue, we should

be enormously grateful if he or she would get in touch either with Gillian Lunn or Brian Horne.

THE FRIENDS OF HOLYWELL CEMETARY

The Chairman has received a copy of the first Newsletter issued by the Friends of Holywell Cemetery. This is very well produced with reports of the Committee's proceedings and interesting articles on the history of the cemetery and what the Friends have so far achieved. The first issue contains a short remembrance of Charles Williams by Anne Ridler as one of those buried there who contributed by their lives and writing not only to their own contemporary scene but to ours also. The annual subscription to the Friends is £5 and the Society has become a corporate member. If members of the CW Society would like to apply for individual membership, the Chairman has some application forms or these can be obtained from Miss DWB Twanley, 15 Capel Close, Oxford OX2 7TA, tel (0865) 54636.

1989 - THE FIFTH CENTENARY OF THE BIRTH OF THOMAS CRANMER

Members of the Charles Williams Society will be interested to hear that the fifth centenary of Cranmer's birth will be celebrated at the University Church of St Mary the Virgin at Oxford by a production of Anne Ridler's play Cranmer, from 18 - 20, and 22 - 25 November 1989. This play was first produced in St Mary's and on BBC radio in 1956, the fourth centenary of Cranmer's martyrdom, and she recalls that at the time she suggested that St Mary's should put on CW's Cranmer of Canterbury, but the clergy then at St Mary's wanted a play centred on Oxford and on the scenes which took place in the church - the theological testing and the final ordeal where Cranmer retracted his recantation.

The Director is to be Paul Ranger who has undertaken several large-scale productions in the gardens of Mottisfont Abbey at Romsey and in Winchester Cathedral. The performances start at 8pm, tickets cost £5, or £3 for concessions (including OAPs).

BOOK REVIEW BY Brian Horne

The Passionate Intellect. Dorothy L Sayers' Encounter with Dante, by Barbara Reynolds. Pp265, The Kent State University Press. \$22.

In August 1944, as a result of reading Charles Williams's The Figure of Beatrice, Dorothy L Sayers began reading the Divine Comedy and immediately found herself in love with the heart and mind of a thirteenth century Florentine. That is the only way to describe what happened. Many members of the Charles Williams Society will recall with pleasure the meeting held in Liddon House a few years ago at which Barbara Reynolds talked about Charles Williams, Dorothy Sayers and Dante. She showed how deeply indebted to Charles Williams was Dorothy Sayers in her 'discovery' of Dante and that her original intention was to produce a new English version of the Divine Comedy in collaboration with Williams. His sudden death in 1945 prevented the realisation of that intention and she was left to undertake the project alone. But she herself died in 1957 with her great work unfinished: the major part of the third book Paradise had still to be translated and the commentary on the text was unwritten. The task of completing what Sayers had so brilliantly begun was undertaken by Barbara Reynolds herself; and the full story of Dorothy L Sayers's encounter with Dante is now told by the person who, in many ways was most intimately involved with it. The Passionate Intellect is not, of course, a biography of Dorothy Sayers, but a marvellously vivid picture of her emerges: her immense energy as well as her powerful intellect, her enthusiasm and friendliness and, above all, her conviction - which she shared with Charles Williams, that this great Italian poet could and should speak directly to the imaginations and illuminate the lives of ordinary twentieth century men and women who did not understand Italian and knew nothing of late medieval theology or politics. It is the story of an obsession; but whereas most obsessions are neurotic and destructive, this one was just the opposite: it released an astonishing creative force which bore fruit that has enriched the lives of hundreds of thousands of readers in

the past five decades. As the story unfolds, we learn a great deal about many other things: the structure of the Italian language, the difficulties of translating, the rarified world of Dante scholarship. We learn also that there exist an unpublished short story and an unpublished novel about Dante that Dorothy Sayers either did not live long enough to finish or simply abandoned. Included as a bonus in an Appendix are Dorothy Sayers's translations of the four canzoni written before 1308 called the Pietra poems. In short this is a book which greatly increases our knowledge of both Dante and Dorothy Sayers - and Charles Williams. It also increases our knowledge of Barbara Reynolds. What, perhaps, she has not realised is how much the book reveals about herself as well as her great friend. She is, as we all know, one of the most distinguished scholars of Italian language and literature in the country; what we did not know, but had always suspected, was how generous and loyal and loving was her own spirit. Beneath the story of Dorothy L Sayers's encounter with Dante runs the story of Barbara Reynolds' encounter with Dorothy L Sayers which, in its own way, is just as fascinating.

The Passionate Intellect is not yet published in the UK but copies may be ordered through Eurospan Ltd, 3 Henrietta Street, London WC2 8LU.

REFERENCE TO C.W.

Gillian Lunn writes: "Horror: 100 Best Books edited by Stephen Jones and Kim Newman, published 1988 by Xanadu, ISBN 0947761373. Scholars and aficionados choose their favourites, beginning with the Orasteia, including Dante's Inferno and parts of Paradise Lost ... reaching this century there are "bests" for each year and short-lists of "nearly-bests". All Hallows' Eve is short-listed for 1945.

APPEAL FOR HELP WITH RESEARCH

The Rev H Mordecai, St Mary's House, 146 Woodlands Road, Gillingham, Kent ME7 2SX, is engaged in research on the thought of Charles Williams. He would be grateful if anyone who was either a member of the Company of Co-Inherence or who actually practised substitution would be

prepared to tell him about their experiences.

NEW MEMBERS

A warm welcome is extended to:

The Revd. Huw Mordecai, St Mary's House, 146 Woodlands Road, Gillingham, Kent ME7 2SX, and

Mr T D Martin, 84 Clarence Avenue, Queens Park, Northampton NN2 6PA.

SUPPLEMENT

This Newsletter contains a Supplement completing the annotations on Taliessin Through Logres.

AN APOLOGY

The Newsletter Editor would like to apologise to members for the long delay in publishing this Newsletter.

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Following the Society's A.G.M. on 20 May 1989, Brian Horne spoke to the Society on "Cuttings From Colindale". We are very pleased to be able to reproduce this talk in this Newsletter.

In her biography of Charles Williams, Alice Mary Hadfield quotes a letter from Charles Williams to John Pellow: "Nothing ever happens to us - at least beyond domesticities. (I suppose the same thing might be said of God? No, it mightn't). There is a ridiculous amount of work somehow, and all hack work at that. Nothing happens about my more serious efforts." The year was 1926, two years after the Oxford University Press had moved from Amen Corner to Amen House. The hack work presumably included the numerous reviews and articles Charles Williams was contributing to newspapers and periodicals. It could certainly be called a 'ridiculous amount of work' as a glance at Lois Glenn's Bibliography shows: and I suppose it is strictly to be defined as 'hack work'; but what a remarkable quality of imagination shows through this 'hack work'. Most of it is to be

found in the collection of newspapers and periodicals belonging to the British Library at Colindale in North London - hence the title of this brief introduction to Charles Williams' work as a reviewer.

The first review he wrote seems to have been for a publication called New Witness and it is of a book of poems by the American author Theodore Maynard, Folly and Other Poems. The date is 2 August 1918. In 1920 he is reviewing more poetry for New Witness: verses by writers whose names have been forgotten. Who now recalls Everilda Parker, J.A.M.Alcock or Elizabeth Mott? 1930 marks the beginning of a long period of employment by what was then the Daily News and Westminster Gazette which turned into the Daily News and Chronicle and finally became the News Chronicle. His employment is of a particular kind: as a reviewer of crime stories, and for the next five years some of the most distinguished crime and detective writers are reviewed by him: John Dickson Carr (and Carter Dickson), Gerard Fairlie, E Phillips Oppenheim, Freeman Wills Crofts, Dorothy L Sayers, Ellery Queen, Agatha Christie, Sydney Horler. And suddenly in the middle of all this there appears a review of a book on St Augustine by Giovanni Papini. Why did the literary editor of the News Chronicle push a book like that in the direction of the reviewer of detective fiction? A month later comes a review of F L Lucas's book on Victorian poetry (Eight Victorian Poets), then it is back to crime stories until more poetry comes his way in December 1931.

But it was for a remarkable periodical called Time and Tide owned by Lady Rhondda, that Charles Williams produced some of his most remarkable reviews. (Can he really have disliked Lady Rhondda's politics as much as he said he did?) He began in April 1933 with a review of Christopher Hollis's book on Erasmus and continued to be a contributor until his death in 1945. And Time and Tide was remarkable with a highly-gifted collection of writers in the 1930s and 1940s. Here are the names of a few of them: John Betjeman, David Cecil, A.L. Rowse, Marghanita Laski, George Orwell, Edwin Muir, Naomi Mitchison, Freya Stark, Malcolm Muggeridge. Edwin Evans was the ballet

critic and on 2 October 1937 he reviewed the re-opening of the Sadlers Wells theatre with a performance by the Vic-Wells Ballet in which the principal dancer is the young Margot Fonteyn. Dylan Thomas also contributed the occasional piece; in a review of 1937 he discusses the poetry of Emily Dickenson: 'At its best her poetry is a curiosity, the curiosity of a narrow abstract vision interpreted in legal, commercial, financial and mathematical phraseology furnished with the objective commonplaces of a life lived between the sewing-basket and the bird-bath, the Bible and the account book'. My purpose now is to present an anthology of Charles Williams's pieces from Time and Tide in the years between 1937 and 1945.

On 4 December 1937, Charles Williams reviews W.B. Yeats' A Vision, a revised and enlarged edition published by Macmillan at 15s. He begins '... no other living writer arouses so easily a sense of reverie moving with accurate power.' On W.B. Yeats's more outrageous claims that some of the poems were dictated by 'invisible instructors', Charles Williams is not prepared to comment; but he is clearly fascinated by the imagery of the poems, and most particularly, of course, by the imagery of Byzantium.

The symbolism of the Vision is geometrical, as all such imagery must be ... in another myth something of the same idea related to the spiritual heavens and the womb of Galahad, and that last porphery room in Byzantium where the emperors were born.

But even the full individual existence is only part of the grand diagram; history is also measured by the mathematics. Not the least fascinating part of the book is made of the 34 pages in which Mr Yeats makes a pattern of Europe from 2000 B.C. to the present day, in a style which is dream, and in the dream diagram, and at that a diagram of greatness and terror.

In a period when our cleverest men may write wisdom but do not habitually write English, the style itself is a refreshment. The sentence which refers to the Byzantium saint 'Staring at miracle' is an example;

another is that at which by chance I opened the book: 'Love is created and preserved by intellectual analysis'. The intelligence is so often nowadays regarded as merely destructive or if constructive, then only in convenient and sterile things, that the phrase is near to being immediately rejected. But in fact it encourages the mind and more than the mind. Given the will, then the greater the analysis the greater the love, as has elsewhere been said: 'Love is the chief art of knowledge and knowledge is the chief art of love,'

Yet perhaps to some minds in a different stage of thought, the most thrilling sentence in the book is one which Mr Yeats quotes from Heraclitus. It is quoted in relation to the opposing cones 'dying each others life, living each others death'. If indeed the world is founded upon an interchange so profound that we have not yet begun to glimpse it, such sentences for a moment illuminate the abyss. If so, it is the principle of some such exchange that must be sought before all national and international evils can be righted. 'A civilization' Mr Yeats says 'is a struggle to keep self-control'. Only by discovery of the principle of exchanged life can we keep our self-control by losing it, and without losing it we cannot keep it."

The issue of 5 March 1938 carries the report of the trial and conviction of Pastor Martin Niemoller in Hitler's Germany, and an editorial piece by Q.R.S. is a fierce attack on Hitler and National Socialism. Five weeks later (April 9) we find an article by Williams Saroyan and a new poem by Cecil Day Lewis. Charles Williams reviews a book on the German poet Rilke, Rainer Maria Rilke: Aspects of the Mind and Poetry edited by William Rose and Craig Houston. He chooses to shape his review by making a comparison between Rilke and William Wordsworth:

"It was Mr Zweig's introduction that called a passage of the Prelude to mind - that in which Wordsworth speaks of the man who has risen 'To the height of feeling intellect' - it seemed from the

introduction as if Rilke were an example of the advanced state, which possesses all lesser tenderesses by accident as it were but effectually.

It was existence as a whole which both poets contemplated and attempted to redefine, Rilke certainly with more effectual images than Wordsworth; there is nothing in the English poet to answer the German's 'angels'. This may have been because Rilke had a more advanced poetic theory than Wordsworth and was able to follow it more exactly. Wordsworth never sufficiently analysed them (his solitaires) - the Soldier, the Beggar, the Leech-gatherer. But they exist in him as from another world and they are related to that meditation on Power to which he so often returned; so that in the end it is exactly those beings that are Powers who are seen to be lords of that love which is the home of the feeling intellect, the mens sensitiva. Rilke more definitely devised to some similar end his angels."

The issue of Time and Tide on 11 June 1938 makes strange reading from our perspective. In the survey of the previous week's news we get: 'The news of Dr Sigmund Freud's safe arrival in England will be hailed with relief by the intellectual world. After the vicissitudes of the past weeks, the political disruption around him, the tragic persecution of his race, the father of modern psychology may now be assured of the rest and the freedom that his years and learning demand.' A little later the writer of the editorial page maintains 'We can dismiss the possibility of immediate war. That is not in the programme at all ... To say that the Fascist Powers are everywhere engaged in an ideological war is not a political phrase, but a hard reality'. Charles Williams reviews Arthur Rimbaud by Enid Starkie published by Faber and Faber at 15s. He comments tersely on a claim made by the author 'Personally I think that of all people poets are the least likely to imagine themselves God: their work is too difficult'. He then returns to a favourite theme: poetic

inspiration. It appears crucially in both The English Poetic Mind and Reason and Beauty in the Poetic Mind:

"Angry at his (Rimbaud's) failure in Paris, he made a holocaust of all the manuscripts in his possession, all the letters he had ever received, of all his books ... and he wrote no more. Miss Starkey is careful to say that this may have been entirely voluntary. But she might have gone further. The greatest poets undergo a kind of crisis in their art, a change proportionate to their previous achievement. Others approach it and fail to fulfil it - like Wordsworth. Some (like Keats) the crisis helps to kill. It does not seem impossible that Rimbaud underwent a normal, not an abnormal, poetic crisis. What was abnormal was his extreme youth, his circumstances, his peasant stock. It killed Keats, but Keats was not born of French peasants. It kept Milton silent poetically for twenty years; Rimbaud died at the end of nineteen."

Five months before the outbreak of the Second World War, Time and Tide issues an edition (8 April 1939) in which the review of the week's news begins: 'Behind the Government in its decision to pledge support to Poland there is complete unity ... We have never during these months hesitated to say how disastrous Mr Chamberlain's policy appeared to us to be. We do not hesitate now to say that the new departure announced last Friday seems to us to be not merely wise and courageous, but to embody the one hope that exists of saving peace and freedom for the world.' Charles Williams reviews The Family Reunion by T.S. Eliot, published by Faber & Faber at 7s 6d:

"'Liberty is a different kind of pain from prison.' Mr Eliot is the most responsible of living poets; it is why if he says 'liberty' one is terrified ... The verse is, as it nearly always has been, a mingling of a ritual worked in some hollow cave of the soul with the music-

hall song and with dinner-table conversation: not that they are necessarily different."

Two weeks later (April 22), he is reviewing three very different kinds of books: Christopher Dawson Beyond Politics 3s 6d, H. Daniel-Rops The Poor and Ourselves 2s 6d, and Lord Stamp Christianity and Economics 7s 6d, and makes one of his most profound and thought-provoking political observations:

"Later on the great dream of Liberalism attempted to withdraw the individual as much as possible from both the State and the Church. The energy of that dream has disappeared. It has left us ignorant, uncertain, at a loss; the spiritual life of what we call the democracies is much less than that of the totalitarian states. There something has come into existence which is other than, in the old sense, either state or church; it may, if you like, be diabolical, but it lives. It has an image of its desires. (My italics). But what image of what kingdom have we? We exist, as present, by opposition."

On 24 June 1939, he contributes a long review in Time and Tide's Men and Books section. Three years later his own book on Dante The Figure of Beatrice was to appear and his mind must have already been much occupied with Dante. The review is of the translation of Hell and Purgatory from the Divine Comedy by John Sinclair published by the Bodley Head Press at 10s 6d. Charles Williams writes with a marvellous blend of passion and comedy:

" ... but then he (Sinclair) misses the point when he speaks of Dante seeing Beatrice gazing at the eyes of Our Lord, the two-natured Griffin. He says 'Such a statement of spiritual things is unreal for

us and at the best ingenious and historically interesting; and it is the more astonishing that the shole passage glows and shines with the amazement and gladness etc' (my it.) Mr Sinclair can see this unreal and astonishing thing happening today anywhere - in tubes and buses, in homes and offices. Thousands of young men who have never heard of Dante feel, in their degree, exactly like that. There is Beatrice or - who shall we say? - Celia, and there is, all in and around Celia a glory, and the young man (not being so intellectual or theological as Dante) says 'O Celia, I adore you' and Celia in a high gaiety of love says 'O yeah' or its equivalent. They see each other's nature perfectly clearly, but also the eternal beauty of each other. It has been said (not by Mr Sinclair) that Dante got the idea from the Troubadours or the Albigenses. Did he? Dante got the idea where it always and only has been got - from meeting a girl at a party or in a street. Her eyes reflect the Twy-Nature, by means of the Incarnation; and the young man waiting for his girl at the nearest terminus to Mr Sinclair knows all about it, all about the food 'che saziando di se, di se asseta'. The New Life is about Dante's love for Beatrice. The Divine Comedy is about the love of Beatrice for Dante. Beatrice is Divine Wisdom in Florence; but she is still the Florentine girl. It is this great double relevancy which is always being underrated. Except, ignorantly and innocently, by a number of young people who at this precise moment are hanging about the corners of streets and the entries of railway stations waiting for other young people. Guardaci ben, Ben son ...".

In 1941 (December 14) Charles Williams made one of his few contributions to the debate on

current affairs in the column Notes on the Way. It illustrates his capacity to see all things - love, war, politics - sub specie aeternitatis: an astute assessment of political motivation is integrated into the doctrine of Providence. Williams is commenting on the apparent failure of Hitler's Russian campaign:

"He (Hitler) thought the Russian experiment abominable; he signed the Pact against his will; as soon as possible he struck at the thing he believed unutterably evil. It would be in accord with what we know of the universe (and of the Omnipotence) that he should be caught so; that he should be thwarted immediately he tried to be honest. The good defeats us, humanly, as well as the evil. The experience is common; why exclude Hitler? No, if he loses the war, it would be proper that he should have begun to lose it in the fatal hour when he began to be truthful. He began to save his soul and (all but literally) to lose the world."

By the end of the war the contributors to Time and Tide have changed. A.L. Rowse is still there, but now the names of Alan Dent (theatre), Philip Hope Wallace (music), F.A. Hayek and Rose Macauley appear. 5 May 1945 is a poignant issue to those with hindsight. Charles Williams reviews Reinhold Niebuhr's Children of Light published by Nisbet at 7s 6d. His mind seems shadowed by the war and its evils and sorrows:

"There is in all of us a kind of innocent faith in history which even the torture camps of Germany cannot destroy. The Germans do it. And we? Why not? Because we are liberals or Marxians or

progressives or English or Christian or Platonist or anything that hides us from our manhood. Our democracy has not gone deep enough yet; we are brothers in a more terrible sense than we know. It is with, as well as for, ourselves that we interfere, but we ought to interfere ... General sympathy is too wide and too loose; it is not prepared for the corruptions that will come. We cannot really triumph over despair till we have known it. The torture camps are despair; this is man. History cannot redeem us; it is we who, under God, must redeem history."

The next issue (12 May) begins with the words: The War in Europe is over. Charles Williams was to die three days later. C.V. Wedgwood writes a long article in which she speculates on developments in Western European civilization now that the war is over. On May 19 Charles Williams is remembered:

"The death of Charles Williams bereaves English literature of a figure of quite extraordinary distinction. His genius led him along a rich variety of paths: he was a poet, philosopher, critic, playwright, historian, novelist but first and always a poet poetic vision lightened everything he wrote and combined with his very definite Christian and Catholic philosophy to keep all his adventures in literature as strictly coherent and consistent as they were brilliant and exciting. The proportions of his universe were fixed

and eternal; he could afford to let his darting imagination play where it would His time must have been more than fully occupied, but he never failed to fulfill the old Chinese description of the perfect correspondent, the man who makes you believe that he has unbounded leisure and no happier use for it than to devote it to the friend to whom he is writing."

The edition carries a short review by Charles Williams. On May 26 Time and Tide publish a little poem for him by G.E. (George Every?):

"Others descried the nakedness of
sin
The dry stream, the flooded ford.
You with your fingers touched the
violin
And made the devils praise the Lord."

There is also a long review by Charles Williams of C.M. Bowra's fine study in the epic From Virgil to Milton. The issue of June 16 carries Charles Williams's last words. They are touchingly about his close friend's work, C.S. Lewis's Beyond Personality. And by a nice coincidence Notes on the Way are written for the first time by C.S. Lewis. The review of Beyond Personality is combined with one of

Evelyn Underhill's Light of Christ.
It ends characteristically and
superbly:

"O most unhappy. We are afraid of
joy even more than we love sin;
half our sins are but the result
of a flight from joy. It is
perhaps the great value of both
books that they insist on our
strangeness to the very idea, that
they allow for the pain which is
the edge of the joy. Heaven is
alien; we must be naturalized or
die."

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OFFICERS OF THE CHARLES WILLIAMS SOCIETY

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Secretary: Mrs Gillian Lunn, 26 Village Road, Finchley, London N3 1TL (tel: 01 346 6025).

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