

The Charles Williams Society

NEWSLETTER

No. 69, SPRING 1993



MEETINGS OF THE CHARLES WILLIAMS SOCIETY

23 October 1993: Dr Paul Fiddes will speak on Charles Williams and the problems of evil.

26 February 1994: Rev Huw Mordecai will speak - subject to be decided.

Both these meetings will take place in Liddon House, 24 South Audley Street, London W1 starting at 2.30 pm.

LONDON READING GROUP

Sunday 1 August 1993: We will continue to read the new Arthurian Poems from Arthurian Poets - Charles Williams edited by David Dodds. We will meet at St Matthews Church Vestry, 27 St Petersburg Place, London W2 at 1pm.

OXFORD READING GROUP

For information please contact either Anne Scott (Oxford 53897) or Brenda Boughton (Oxford 515589).

CAMBRIDGE READING GROUP

For information please contact Geraldine and Richard Pinch, 5 Oxford Road, Cambridge CB4 3PH (telephone Cambridge 311465).

LAKE MICHIGAN AREA READING GROUP

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

DALLAS CATHEDRAL READING GROUP

For details please contact Canon Roma King, 9823 Twin Creek Drive, Dallas, Texas 75228, USA.

C.W.S. A.G.M. 5 June 1993 (some main points)

The Society held its Annual General Meeting on Saturday 5 June 1993 in Liddon House, 24 South Audley Street, London W1.

The meeting was chaired by Brian Horne and reports were presented by the Hon Secretary, Hon Librarian, the Hon. Treasurer and the Newsletter Editor.

Gillian Lunn, Hon Secretary, reported on progress with the application for Charles Williams' inclusion in the memorial window in Westminster Abbey's Poets Corner. She expressed gratitude to all those who had supported the application but did not expect an early decision. If it was agreed, the Society would have to pay £2-3,000. Mrs Lunn also referred to:

- correspondence with the Warden of Durham University who was exploring the possibility of a lecture at the University to mark the 50th anniversary of Charles Williams' death in 1995,

- the acceptance by the National Portrait Gallery of Anne Spalding's drawing of Charles Williams,

- all those who had submitted items to her which she had passed on to the Hon Librarian for the Reference Library,

- the uncertainty over the Society's long-term use of Liddon House for meetings,

- Charles Hadfield's plan to publish Alice Mary Hadfield's work on Charles Williams' letters,

- the exchange of membership brochures with the George Macdonald Society.

Mrs Lunn concluded by paying tribute to Richard Wallis' work for the Society as Hon Chairman.

Brian Horne, the Hon Librarian, referred to the Society's Reference Library housed in a private office in King's College, London. He had hoped to arrange for it to be moved to a more accessible room within the College but had not yet been able to do this.

Following a question from a member, it was agreed that the Council would look into the question of insurance for the collection.

Richard Wallis, Hon Treasurer, presented copies of the accounts up to 28 February 1993. Over the past year expenses (about £850) had exceeded income from subscriptions and donations (about £700). Almost £1700 had been received from the proceeds of book sales and the Society currently had £2121.19p in the bank.

In the discussion which followed it was proposed that subscriptions should be increased but concessions offered too.

Molly Switek, Newsletter Editor, apologised for the sporadic production of the Newsletter over the past year. She reminded members that back copies were available for 50p + postage, invited any suggestions for improving the magazine and contributions for inclusion. She also paid tribute for the help and support received from Richard Wallis in his capacity of both Chairman and Treasurer.

The following members were elected to the Council for the next year: Officers - Brian Horne (Hon Librarian), Gillian Lunn (Hon Secretary), Brenda Boughton (Hon Treasurer), Lepel Kornicka (Membership Secretary) and Molly Switek (Newsletter Editor) + Members - Adrian Thomas, Joan Northam, Anne Scott, Eileen Mable and John Heath-Stubbs. The new Hon. Chairman would be elected by the Council from one of their members according to the Society's constitution.

The following matters were raised under "Any Other Business":

- Eileen Mable moved a vote of thanks to Richard Wallis for his work as Hon Chairman,
- the lack of Charles Williams' novels in print in the UK. It was agreed that Faber would be approached with a view to re-printing some for 1995,
- it was felt that members, especially those who cannot attend meetings, might be interested to know of other members living nearby. It was agreed that the membership list would be sent to all members but that members would be invited to have their name removed if they so wished,
- Charles Williams' accent and whether any recordings existed.

Following the business of the A.G.M. there were readings from the autobiographies of John Wain, Sprightly Running, and Eric Maskell, Saraband, both of which contained references to Charles Williams, and a selection from poems from Charles Williams' Heroes and Kings. We hope to include the autobiographical extracts in a future Newsletter.

Council Meeting 5 June 1993

Before the afternoon talk, the Council held a short meeting. The following matters were dealt with:

- Eileen Mable was elected Hon Chairman,
- the Officers gave sample signatures to the Bank to enable them to sign cheques,
- it was agreed to ask Rev Mordecai to talk to the Society in February 1994.

MESSAGE FROM THE NEW CHAIRMAN

As the new Chairman of the Council of the Charles Williams Society, I am glad to have this opportunity of addressing all my fellow-members.

My predecessors, Charles Hadfield, our first Chairman (and with his wife, Alice Mary Hadfield, co-founder of this Society) and his successor, Richard Wallis, laid good foundations for our Society and worked hard and ungrudgingly in its service.

I have no doubt that I shall have to work hard too. But I want to say, at the very start, that a healthy and flourishing Society does not solely depend on the work of its Chairman and other members of the Council. Every member has a part to play. This may be by accepting, if possible, a specific invitation to help, by passing on to us any ideas, suggestions or criticisms you may have (we in the Society would do well to avoid that artificial "niceness" which CW himself deplored) and by making Charles Williams's writings more widely known. A simple "Have you read ...?" to the right person may have greater consequences than we can imagine.

We are very conscious of the large number of overseas members of the Society and also of the many members in this country who are unable to attend the quarterly London meetings or get to one of the Reading Groups. At present, the Newsletter is the only tangible link between all of us. The Council will consider ways in which it may be possible to encourage closer links. Again, we shall be pleased to receive any suggestions from members.

The Society's membership is increasing slowly, as you may have noticed from lists of new members in the Newsletter.

There are also indications of a growing interest in Charles Williams, both in academic and wider circles. We, as a Society, have a continuing part to play in fostering and serving this development. It is a challenge and an opportunity.

Eileen Mable

PUBLICATION OF MEMBERSHIP LIST

If anyone does not want their name included in the membership list which will be sent to all members for their information, please tell the Membership Secretary Lepel Kornicka before the end of August 1993.

NEWS ABOUT BOOKS

Gillian Lunn came across Alice Meynell: A Memoir by Viola Meynell (her daughter) published by Jonathan Cape in 1929 and found the following two extracts:

i. from a letter of March 1921: "My darling Viola, - Your father has done a review of Shane Leslie's Life of Cardinal Manning - a fine Observer article which delighted Garvin. We had a nice luncheon - Garvin, Lord ffrench, Violet Brindley, Madeleine Raoul-Duval and Maurice Healy. Garvin was very dear and affectionate. Otherwise your father and I are rather lonely. We are working hard at the Dublin Review for Shane, and I am going through my re-collected essays with Williams and Page and your father for the University Press. Very different counsels prevail. Do you imagine us with the smoke puffing out in the drawing-room? That is what it is doing. Alfred Noyes has paid us a long and pleasant call, and that is about all. How glad we shall be to see you back! Ever, my own Viola, your devoted mother, A.M.";

ii. "For the 1911 edition of the Encyclopaedia Britannica she wrote the account of Mrs Browning. Many a one of the incidental literary occupations brought the pleasure of discovery and praise. 'I am now writing to Fred Page an opinion of his Patmore paper', she says in a letter to my father. 'I should like some things altered, and he is only too ready. But as I could not have written so fine an essay,

I hesitate.' Another paper on Patmore which drew her warmest approval was by John Freeman, and the fact that he could speak of Patmore as 'the poet I chiefly love', was enough alone to constitute a friendship between them. Her admiration of Walter de la Mare made him write to her: 'I never expected your encouragement because I valued it so highly.' And of Lascelles Abercrombie she had to decide that he was a major poet though one capable of 'reaching a breaking-point that power should never know.' Charles Williams, whom also she considered a true poet, she read with the attention not only of a reader but of an adviser. 'Poetry is a region of the mind, and the author of the Silver Stair lives there', she wrote in reviewing his book."

CONGRATULATIONS !

Congratulations to David and Tilly Dodds on the birth of their daughter Mary Elizabeth on 19 January 1993! Mary came to the AGM and was admired by all.

GOOD DAYS AT BEDFORD - a report by Eileen Mable

In recent months I have spent some pleasant days at the G.K. Chesterton Study Centre in Bedford. There I slowly work my way through Chesterton's own bound and annotated volumes of G.K.'s Weekly and its predecessors, The Eye-Witness and New Witness. I am searching for articles and reviews by Charles Williams and for reviews of his books.

Glenn's Checklist of Charles Williams's writings confirms my opinion that it is unlikely that I shall make any sensational new discoveries. I have, however, already found one unlisted article by C.W. and several reviews by him and of his work. There are almost certainly more to come. Brian Horne, our librarian, assures me that the research is worthwhile.

For myself, I am delighted to work sitting in Chesterton's own study chair, surrounded by portraits and busts of him, some of his drawings, his typewriter, books from his own library and other memorabilia.

The reason for my pleasure? - I was introduced to G.K.C.'s writings when I about seventeen. He was the first great modern Christian writer I read and I remember still the exhilaration and liberation of that discovery. Here was the

Faith defended with largesse and laughter, with keen intellect and wit and with scintillating paradox: it was a revelation. Chesterton became (to adapt Charles Williams's phrase) "the first of my lords".

The G.K. Chesterton Study Centre is established, at considerable sacrifice on their part, in the home of Aidan Mackey and his wife. In addition to personal items such as those mentioned earlier, the Centre also contains Chesterton related books and materials which Aidan Mackey has collected over forty years.

Aidan is a member and a good friend of the Charles Williams Society. It was he who alerted Gillian Lunn to the existence of C.W.'s six "Letters to Peter" in G.K.'s Weekly. Now he has generously given the Society a complete set of Seven, the Anglo-American literary review devoted to the works of George MacDonald, G.K. Chesterton, C.S. Lewis, J.R.R. Tolkien, Charles Williams, Dorothy L. Sayers and Owen Barfield. We are grateful for Aidan's gift which means that Seven is now available in the lending library as well as in the reference library.

NEW MEMBER

A warm welcome is extended to Professor E A V Ebsworth, University of Durham, Old Shire Hall, Durham DH1 3HP.

* * * * *

Following the Annual General Meeting David Llewellyn Dodds spoke on "An Introduction to the Unpublished Williams (with particular reference to his Arthurian Writings)". We are very pleased to be able to reprint this talk in the Newsletter.

Anne Ridler has remarked, with respect to the long course of Charles Williams's reworking of the Arthurian material, that "the poet came to presuppose a certain knowledge in the reader which has nowhere been conveyed". (1) Much of my own work has been, and continues to be, concerned with attempting to discover such knowledge, where it survives, and to convey it to his readers. It is not always easy, or indeed possible, to tell what old knowledge Williams continued to

presuppose, or what new knowledge he had begun to presuppose, because his reworking was such a growing, changing thing, extending over the whole of his publishing life, from around 1912 until 1945, when his death made it an unfinished work.

To begin with, however, I will not limit my attention simply to those of Williams's unpublished writings which are concerned with the Arthurian material. For I think something analogous to what Anne Ridler has remarked upon, is very common; one can easily be thoroughly familiar with some piece of knowledge, which is in fact otherwise quite unknown, even to knowledgeable people who share one's interests. Where scholarly research is concerned, there are other factors involved as well. It is almost invariably the case that the great libraries and collections can never get things catalogued as quickly or thoroughly as they would like. Even when something has been published - and so, theoretically, publicised - whether in a catalogue, or a book, or an article, or whatever - that is, of course, no guarantee that it has in fact been conveyed to readers who would be very interested to know it. Where - to come to our subject - the unpublished writings of Charles Williams are concerned, there is also the fact of just how much survives: an enormous amount.

Admirable as the Location Register of Twentieth-Century English Literary Manuscripts and Letters is, it is limited to British repositories - I do not know of any really comparable American register - and even it does not include complete details of publisher's archives, nor does it record collections in private hands, nor note so much as the bare facts of collections in libraries but currently under restrictions. So far as I know, then, there is no comprehensive register of Williams's papers. I suggest that it would be a worthwhile project to attempt to produce one.

But I do not aspire, here, even to begin to make good its absence. However, as well as giving some details about Williams's Arthurian writings, I do hope to do something to suggest the extent of what survives, by mentioning some things which I have encountered. I raise the whole matter, because none of the things which have been "discoveries" to

to me, was a "discovery" at all, strictly speaking: some one other person, at least, knew of the existence of each. Yet I am sure that they also have the force of "discoveries" for many other readers of Williams's published works, and even for personal friends of Williams.

I begin with dramatic works. I did not even know that there ever had been such a thing as The House of David: A Nativity in words taken from the BIBLE until Ruth Spalding showed us a typescript of it when she came to give a talk to the Oxford C.S. Lewis Society. There also survives, in some form in both the Bodleian and the Wade Center, a Passion play which Williams was writing for Phyllis Potter in early 1937, to which he once refers as "the new Rite" - presumably short for "the new Rite of the Passion". It was apparently never finished, which is a pity, for the part which survives is very interesting, with Nimrod as the man who, when his eyes are healed, at first sees "men as trees, walking", and with Jesus appearing as a young man wearing a golden mask, and described as "The Mask".

Even more notable is what seems to be Williams's second major work, The Chapel of the Thorn: a Dramatic Poem. Professor Sr Fernando de Mello Moser had written in his dissertation, published in 1969, that he did not know what had become of the original of this work, (2) and Alice Mary Hadfield wrote of it as "lost" in Charles Williams, An Exploration of His Life and Work, published in 1983, suggesting that eight pages of extracts which John Pellow had made, and later given to her, were "all that seem to remain of the work". (3) In fact, however, Margaret Douglas wrote to Raymond Hunt on 25 March 1942 reporting the existence of The Chapel of the Thorn, "a two-act play written in 1912!", saying that Williams had been going through stuff in his and his wife's London flat "and came across the MS. of this - the one and only copy of it." (4). It was thereafter conveyed to Hunt, and so ended up in the Wade Center among the many papers which they received from him. In 1942, when Douglas and Hunt came to know of it, Mrs Hadfield was still in Bermuda, and though she, Hunt, and Douglas were certainly in contact subsequently, not least in connexion with Williams's Arhturian writings after his death, it is clear that they never compared notes on The Chapel. Nor, alas, do the complications end here. I encountered The Chapel of the Thorn at the Wade Center after Mrs Hadfield's Exploration had

appeared, and gave a talk on it, which was subsequently published. (5) Unfortunately, I did not noise my "discovery" about sufficiently, and so Mrs Hadfield's edition of Outlines of Romantic Theology came to be published with a footnote describing The Chapel of the Thorn as "An early verse play, of which only a few stanzas are known to survive." (6)

I turn to prose. In his letter of 1 March 1940 to Raymond Hunt, Williams wrote, "I will do you a sketch of an autobiography". There, Williams writes "One may say that in October 1926 the Lectures had really started (but not our kind of lecture .. the ones metaphorically as well as literally in pencil)". This letter survives in the Wade Center, and so do dozens of lectures, or sets of lecture notes, "literally in pencil" - and not only lectures on poets and their works, or novels, such as Kingsley's Hypatia, but for example, on such subjects as Jacob Boehme, Hobbes, William Law, Tacitus, and "Mystical Meditation". I do not think that every reader would describe these as "metaphorically in pencil", either. There, too, may be found numerous other lectures, many of them apparently later, such as those entitled "The moral heresy" and "How I write Poetry", and that comparing Tennyson's Idylls of the King with Don Quixote - as well as Williams's note on the clause "He descended into Hell" which he wrote in 1944 for Dorothy Sayer's friend, the Rev Mr Patrick McLaughlin and a projected "Oecumenical Penguin", and the notes for the sermon on the text "A cloud received him out of their sight" (Acts 1:9) which presumably Williams never delivered as it was apparently for Whitsun 1945 - by which time he had died.

Of the abandoned novel, some of which, as Mrs Hadfield said in her final word on the subject (Exploration, p.227), was reused in All Hallows' Eve, the Wade Center has not only the version published by Glenn Sadler in Mythlore 6, 7 and 8, but two other draft versions as well. Incidentally, The Noises That Weren't There is the title of the first chapter alone, and not of the whole novel, as is usually reported. The Bodleian also houses interesting lecture notes, among the many and varied papers which Mrs Hadfield gave in 1983, together with notes relating to The Figure of Power, the book on Wordsworth which was meant, in a sense, to complement Williams's book on Dante, but which he did not live to write.

I now come to poetry, by way of one more lecture in the Wade Center, a typescript about Williams's own poetry, entitled "Me", which someone has superscribed "Balham Institute June 1926". In it, Williams says (p.[1]) "I come to discuss the 4 volumes" - the last of the four being Windows of Night, which he dates "1925" - "and", he adds, "unpublished stuff which may one day make a fifth". In fact, he does not discuss much "unpublished stuff". What is interesting, is that there was enough on hand, at that time, to make a fifth volume. We may compare Williams's letter of "2 Dec. [1926]" to John Pellow, in which he says, "I debate on whether I shall put out a new volume of verse next year or not. Caesar assents, but - is it too soon?" (7) Williams did not, in the event, publish a new collection until Hubert Foss's offer of July 1929, which produced Heroes and Kings. (8) We do not certainly know what poems Williams had on hand in 1926 - though, for example, we do know that "a three-hundred-line blank-verse Lilith" existed by 30 December 1925. (9) And I am not certain exactly when "the appearance of the second image of the Beatricean kind" (10) came to Williams in the form of Phyllis Jones. I presume that the "unpublished stuff" referred to in the lecture does not include poetry relating to this experience. By the time Williams wrote to Pellow in December 1926, however, there may have been a considerable body of such poetry, presumably including the sequence of 24 poems entitled "Any Amazement: an Exploration", of which Williams told Margaret Douglas that "he had once read the whole set to Michal", his wife - and which he may at some stage have contemplated publishing! (11)

Williams in fact came to write an enormous number of poems to, or concerning, Phyllis Jones. Margaret Douglas's inquiry to him in 1940 as to "whether he had much unpublished poetry", led not only to Williams's collecting "together his earlier 'Taliessin' poems", thereupon entitled The Advent of Galahad (see AP:CW (12) pp.151, 295), but, ultimately to an attempt to make a comprehensive collection of his unpublished poetry. Thus, on 7 February 1942, we find Margaret Douglas writing to Raymond Hunt referring to the "Celia" poems including (1) A Century of Poems for Celia and (2) about 20 MS. poems in "Celia"'s possession, (3) about 30 MS. poems in Charles's possession. The Century is dated 1926-7, and the majority of the others were written at that time and during

the following 6 or 7 years. Group (2), however, includes 7 or 8 written during the last two or three years.

Douglas reports that, "during the last month or so", she had typed up the Century and all the Group 2 poems and put them "all in duplicate books, one for her [sc. Phyllis Jones McDougall], and the other will be at Charles's disposal". She says the Group 3 poems will be added "to my copy of the book. He says that at least another fifty must have been written, and promised to give me any that he might ever come across, and I shall ask the same promise of 'Celia'". The search continued, and was repeatedly rewarded, so that, a little over a year later, Douglas could report to Hunt on 23 March 1943 that Williams has "unearthed yet another collection of poems to Celia", which he thinks "less good", but has decided to have typed up except for "a dozen he thinks too poor to include!" These need "a new book of their own, as 80 more poems would certainly not have gone into the other book." She says, "I think this makes a total of 462 poems in the various typed books" and that this must include "the large majority of his unpublished poems". The figure 462 presumably includes the Advent of Galahad poems in their "book". It may also include the poems of the very miscellaneous collection in the binder of TS. - transcriptions which Mrs Hadfield gave to the Bodleian. The process of gathering and transcribing, however, continued after March 1943, and indeed, after Williams's death, notably where the Arthurian poetry was concerned. To cut a complicated story short, I do not know how many unpublished poems survive, but I do know that I have seen, and read, hundreds of them in the Bodleian and the Wade Center, including manuscripts in Williams's hand, original typescripts or carbon copies, and transcriptions.

Perhaps that is sufficient to give at least some idea of the variety and wealth of unpublished works which survive. There are also a couple of thousand letters written by Williams to various correspondents, and hundreds of letters written by Raymond Hunt and Margaret Douglas. Though I have not seen it, I suppose an enormous body of notes by Hunt also survives - because, to take one example, Hunt has annotated the manuscript (now in the Wade Center) of Williams's sonnet of 10 October 1943 addressed to Margaret Douglas, about meeting "in the heavenly street/the historical Taliessin", with

"Transcribed into Lectures Vol. 21. p.4198"!

There is so much - much that has only become generally accessible fairly recently, much that is not yet generally accessible - with no easy way of discovering, even in bare outline, just what survives, that it is probably fair to describe the work of those who have made substantial use of Williams's unpublished papers, such as Anne Ridler, Humphrey Carpenter, Roma King, Stephen Dunning (13) K.L.Henderson and even Mrs Hadfield, as still in many respects pioneering work. I do not see how anyone, working now, can escape standing "at the beginning of a new era of Williams scholarship". That is a quotation from the Arthurian Poets volume (p.150), where I have also said, "Scholarly editions of Williams's unpublished Arthurian works will follow. The texts of the poems presented here are derived from these editions." And in the blurb we have said that I am "currently working on a complete critical edition of Charles Williams's unpublished Arthurian poetry and prose." In his review of the Arthurian Poets volume, Eric Rauscher has said, "Once again I have that pre-Silmarillion feeling." (14) I am happy to say that there is much to justify that feeling (though the body of Williams's unpublished Arthurian works does not rival in size that of Tolkien's unpublished works concerned with "Middle-earth"). With the hope that I have said enough, above, to show that I well realise what surprises and "discoveries" may still be lurking out there, even in accessible collections of papers, I will now say something about my editorial work and try to give some indication of where I have, and have not, aspired to completeness.

I have been primarily concerned with the public Arthurian works, and especially the poetry. Thus, for example, I have been fairly thorough in attempting to locate all the drafts, manuscripts, and, of course, early printed versions, of poems included in Taliessin Through Logres and The Region of the Summer Stars, and collated most of them with the first-edition texts of those books. So far, however, I have not formally prepared the resulting "edition", with its extensive record of variant readings, for presentation to other readers. Instead, I have prepared some of the drafts in their entirety, and selections from others (see E and F below), for inclusion in the volume of transcriptions,

facsimiles, and editions which is ancillary to my doctoral dissertation, provided, in the first instance, for the convenience of my examiners (and any readers of my thesis thereafter). This one enormous volume forms the basis for what will probably be published as a critical edition in two volumes, one of poetry, the other of prose.

I will now go into a bit more detail about what the ancillary volume includes. Even though I will for the most part omit reference to editions of poems included in the Arthurian Poets volume, however, I do not pretend to go into adequate detail: it would simply take too much space to do so. (15) The ancillary volume includes: A. An edition of the Arthurian Commonplace Book of 177 pages (with 8 associated) pages), largely written c. 1912-16 (Bodleian MS. Eng.e.2012: described as The Holy Grail, from the inscription on the spine of the volume). This notebook is immensely interesting in its own right, as well as in relation to Williams later works and thought, and not only where Arthurian things are concerned. B. An edition of The Advent of Galahad: here, I have tried to collect and collate every extant text, and to determine, in the case of each poem, which represents Williams's latest intentions, reproducing that text and recording all substantive variants in a critical apparatus. The Arthurian Poets volume included all the previously published Advent poems and a further selection of unpublished ones. I will here list the remaining 22 complete and 3 apparently unfinished Advent poems, which have yet to be published: 1. "A Song of Arthur's Men" 2. "Taliessin's Song of the King's Justice" 3. "Percivale's Song of the Terre Foreign" 4. "Taliessin's Song of Morgan le Fay" 5. "Dinadan" 6. "Three Songs of the Queen Guinevere made by Taliessin and Lancelot" 7. "A Song which La Belle Iseult and Sir Dinadan made for their Mirth" 8. "Guinevere's Song" 9. "Bors' Song of Elaine" 10. "Gareth's Song of his Service" 11. "Percivale's Song of Blanchfleur" 12. "A Carol Sung by the Monks at Christmas in the King's Hall" 13. "Sir Lancelot's Song in his Madness" 14. "The Music at the Birth of Galahad" 15. "Taliessin's Song of Camelot made at the Command of King Arthur" 16. "The Song of the Coming of Galahad" 17. "Galahad's Farewell to Queen Guinevere" 18. "The Sermon of the Lord Archbishop Dubric at the Mass before the Departure of the Questing Knights" 19. "Taliessin's Lament for Tristram" 20. "Taliessin's Song of Sir Lancelot's

Oath concerning the Chastity of the Queen" 21. "The Letter of Deodatus the Pope to Arthur King of Britain" 22. "Taliessin's Lament for Gawaine" 23. "Palomides' Song of Love made in his Chamber on the Evening of his Christening" 24. "Percivale's Lament for Blanchfleur" 25. "Taliessin's Letter to a Princess of Byzantium". While the Advent poems are chiefly interesting in relation to the later poetry, with their inherent interest much more in their matter than their manner, it is nonetheless true that, had Williams written no more on the subject, they would constitute one of the major Arthurian retellings of, at least, this century. C. From the same period: 1. Williams's "King Arthur" letter to Humphrey Milford of 28 February 1930. 2. Williams's "Argument" of late 1929/early 1930, providing a synopsis of what was included in, or planned for, his cycle at that time. 3. Some details from another text of what Anne Ridler has published as "Notes on the Arthurian Myth". 4. The sequence of three sonnets, "On Moving". D. Various lecture notes, including: 1. An early lecture entitled "Graal". 2. A later one entitled "Grail" (from before Sept. 1939). 3. The lecture over his own work entitled "Taliessin" (c. Dec 1938 - summer 1939). 4. The lecture, probably from spring 1943, entitled "The Matter of Britain" (revised in the holograph from the earlier title "The Figure of King Arthur!"). 5. Fragmentary notes of uncertain date including ones entitled "Mythical Imagination", "The Grail", and "Galahad". And: 6. "Taliessin Through Logres. Notes for C.S. Lewis" (16) E. With respect to Taliessin Through Logres: 1. "The poems of Taliessin" list (late 1934). 2. Early drafts of "Taliessin's Return to Logres". 3. Selections from drafts of, and a letter concerning, "The Vision of the Empire", and a related fragment. 4. Drafts concerned with creatures of Carbonek and heraldry, distinct from, yet related to "The Crowning of Arthur" 5. The two sonnets which were revised into "Taliessin's Song of the Unicorn". 6. A letter of 21 November 1934 with quotations from a draft of "Taliessin in the School of the Poets". 7. A draft of "The Coming of Palomides", and a non-Arthurian poem related to it, beginning "The logic of Euclidean love" (see AP:CW, p. 157). 8. A draft of "The Sister of Percivale". 9. An early draft entitled "The Birth of Galahad" and selections from a later draft of "The Son of Lancelot". 10. Two drafts related to "Palomides Before his Christening", one entitled "Palomides", the other, "The Eve

of the Christening". 11. Excerpts from a letter of 24 August 1934, and a draft beginning "Lancelot and Taliessin spoke in the hall", both of which seem related to "The Coming of Galahad". 12. A draft, and excerpts from letter of 15 February 1934 including quotations from another draft, of "Percivale at Carbonek". 13. A fragment entitled "The Archbishop's Sermon", a fragment about King David which may be related, and an excerpt from a letter of 27 December 1935 which suggests the relation of a poem about "the Archbishop's sermon" to "Bors to Elayne: on the King's Coins" and "The Star of Percivale". 14. A draft (apparently early) of "A letter from the Imperial Notary" about Balin and the Dolorous Stroke.

F. With respect to the poems after Taliessin Through Logres: 1. Excerpts from Williams's letter of c. 18 - 23 June 1939 to Mrs Hadfield. Margaret Douglas wrote to Hunt on 29 June 1945 about "the unfinished drafts of Taliessin poems", reporting "Alice Mary carried off all such fragments [...] she had a long letter from Charles in her possession giving all his scheme for future poems of that kind." I believe this refers to the June 1939 letter. Because Mrs Hadfield both did not really publish on the letter itself and did not make it publicly available in 1983, I have referred to it as "a recent discovery" (AP:CW, p.5). (She did, however, give substantial quotations from it in An Introduction to Charles Williams (London: Robert Hale, 1959), pp.190-191, without referring to its date - and see her annotation of "The Queen's Servant" (in the Newsletter 36 (Winter 1984), Supplement 25, or as reprinted on p. 98 of the book published by the Society), where, I believe, she alludes to it.) 2. Drafts related to, and excerpts from drafts of, "The Calling of Taliessin", together with three sonnets related to some of its imagery, and two fragments on Taliessin's travels. 3. A fragment about Taliessin's version of a fable of a battle between "the Lord's Prayer and the devil". 4. Ten drafts related to "Taliessin in the Rose-Garden", five of which are also related to "The Departure of Dindrane" (including three versions of the occasional poem about the Byzantine Princess: see AP:CW, p. 158), and another of which has been published by Anne Ridler (Newsletter 19 (Autumn 1980). p.13. 5. Excerpts from two letters (of 13 December 1940, and 20 September 1941) including quotations from drafts of "The Departure of Blanchfleur". 6. Six drafts of, or related to, "The Founding of the Company" - one of which is also related to "Taliessin in the Rose-Garden". 7. A fragmentary draft of "The

Meditation of Mordred". 8. Excerpts from drafts of "The Prayers of the Pope", and fragmentary drafts of two other Papal poems. 9. Two drafts of "The Throne and Councils of Arthur" in addition to that already published, and five other drafts concerned with throne or councils. 10. Two drafts of "The Daughter of King Brandegoris" in addition to that already published, and two possibly relevant early sonnets. 11. A draft about a tourney at Caerleon in which Palomides cheats. 12. A draft in which the effect on Arthur and Guinevere of the absence of Lancelot from court is compared to that of "the invisible knight, the Duke of Castle Mortal". Useful as the sort of arrangement just given is, where "drafts" are "related to" published poems, it cannot in such a summary-list give an adequate sense of the complexity of the actual situation - as may be seen from the draft Anne Ridler published (F. 4). In editing the drafts and fragments, I have attempted to establish their dates and attend to their interrelations in considerable detail, presenting evidence and conclusions in introductory notes.

Although my concern has been primarily with the public Arthurian works, there is not, with Williams, always a clear distinction between public and private, or Arthurian and non-Arthurian. I have attended, as far as accessible collections are concerned, to all private or coterie poems, whether Arthurian or not, which seem clearly to be major sources of public Arthurian poetry.

In a letter to Anne Scott of "13 [or "19"?) May./42", Williams says, in discussing some occasional poems written for her, "I allow that I still think them quite good; I could play with the idea, did time and chance permit, of producing a collection of them - as it were on the edge of the Myth, now becoming it, now eluding it." (17) Williams did, in fact, write some verses for her "which finished up as The Queen's Servant. (18) It seems clear from the context that in this letter he was not only thinking of occasional verse using Arthurian characters and settings - though there is in fact a body of such verse, as well as prose scenes of that sort, usually occurring in letters. It is not always possible to tell if a draft is of a public or private Arthurian poem. I have attempted to distinguish in such cases, but have included the ambiguous fragments. I have also included a selection of verse and prose exemplifying Williams's

occasional play with his Arthurian "Myth". There are also non-Arthurian poems which might best be described as "sources of a kind" - such as those poems from the Century which include a tripartite symbolisation of Phyllis Jones as "Celia", "Phyllida" and "Circassia" - and various other poems which are not obviously sources, yet could be said to share a "vocabulary of imagery" with the public Arthurian poetry. I have included a selection of these. I will not here try to provide even a summary-list of the items from these categories, though I may mention that they included such interesting things as the sonnets about The Masque of the Manuscript, the sonnet from the Century entitled "On Palomides", and a poem addressed to Phyllis Jones, probably written early in September 1934 just before she married and left the Press, entitled "On Taliessin's Song in its First Plan", as well as what Douglas describes to Hunt in her letter of 12 May 1946 as "the last poem written by Charles to Celia", which was written in May 1943 and begins "The king's poet came into the hall."

I have also included three pieces of autobiographical/autocritical writing by Williams: the lecture "Me" and extracts from the "sketch of an autobiography" written for Hunt, both noted above, and extracts from a letter (also in the Wade Center) of 25 July 1931 to professor Lewis Chase of Duke University, who was teaching a summer session course on "Contemporary Poets, Chiefly British", in which he was including Williams's poetry, and who wrote requesting biographical background information.

There is much, very much indeed, in this particular lot of pioneering work, about which I would like to learn more - to take two examples, possibly related:

(i) the circumstances in which the poem "1 April, 1938" was written, which begins "Terrible to us is every finished thing" and seems concerned with Taliessin Through Logres, and

(ii) the details of an astonishing incident mentioned by Williams in his "Taliessin" lecture, with reference to

the poems in Taliessin through Logres, where he says "I left half of them in a taxi + had to re-write them from drafts + things"!

Happily, something of what I have learned is already available in the Arthurian Poets volume, and a good deal more, of which I have tried to give some inkling here, should be conveyed to Williams's readers in one form or another, before too long. (19) I would be very grateful, however, if anyone who knows of any other unpublished writings by Williams concerned with the Arthurian material would be so kind as to bring them to my attention (and to err on the side of caution and assume I am ignorant, if the necessarily less than complete summaries given here leave them uncertain). I would similarly welcome any corrections to the Arthurian Poets volume (20).

Footnotes

1. "Introduction" to Charles Williams, The Image of the City and Other Essays (London: OUP, 1958), p.lxiv.
2. Charles Williams: Demanda, Visão e Mito (Lisboa, 1969), p. 284 and cf. p. 76.
3. (New York: OUP, 1983), pp. 39, 238: hereafter cited as Exploration.
4. This, and all subsequent letters written by Douglas which are quoted, are in the Wade Center.
5. "The Chapel of the Thorn: An unknown dramatic poem by C. Williams", Inklings-Jahrbuch 5 (1987), pp. 133-154.
6. Charles Williams, Outlines of Romantic Theology, edited and introduced by A.M. Hadfield (Grand Rapids: Eerdmans, 1990), p, xii.

7. In the possession of Dr Roy Pellow: see also Exploration, pp. 46, 239, with respect to this letter.

8. He did, of course, publish two verse dramas, meanwhile, the privately printed Masque of the Manuscript and A Myth of Shakespeare.

9. I quote Williams's letter of that date to an unidentified correspondent (Wade: vault folder "Letter (TS.) from CW to 'My dear Professor'").

10. Charles Williams, The Figure of Beatrice: A Study in Dante (London: Faber, 1943), p. 49.

11. I quote Douglas's report to Hunt in her letter of 12 May 1946 - she also wrote to him (on 25 March 1942) that "I don't think 'Celia' had been thought of then" and (on 11 May 1942) "really it was certainly written before any of the Celia poems, so must have been in 1926"; an undated three-page list of 45 poems, in Williams's hand, entitled "Contents", and including the titles of some poems published in Windows of Night and Heroes and Kings, as well as "Any Amazement", survives at the Wade Center, as do MSS. of the sequence - in which "Chloris" is altered to "Dianeme" in some cases; presumably "Any Amazement" should be identified with the sequence which Mrs Hadfield describes in her Exploration as "the Dianeme Poems" (pp. 75, 240).

12. I shall so cite, throughout, the volume which I edited, Charles Williams (Woodbridge, Suffolk/Rochester, NY: Boydell and Brewer, 1991) in the Arthurian Poets Series (and in hardback as Arthurian Studies XXIV).

13. In his unpublished Ph. D thesis, in the Cambridge University Library with the shelfmark Ph.D 15069 - though he does not make such an extensive use of Williams's papers as the others named here: still others might, of course, be mentioned, most notably Linden

Huddleston, who worked under burdensome constraints and whose admirable thesis was professedly pioneering work (see AP:CW, pp. 150, 295).

14. "Charles Williams Poetry Review", Mythprint (July 1992), p. 6.

15. Nor shall I attempt to indicate the location of the source(s) of every unpublished work mentioned: for some relevant information, see AP:CW, pp. 293 - 302.

16. Previously edited, with some slight omissions, by Glen Cavaliero as "Charles Williams on Taliessin Through Logres", Gnomon, 1 (Fall 1965), pp. 37 - 45.

17. Bodleian MS. Eng. lett, d. 452, f. 45r.

18. I quote Anne Scott in her note concerning them - and the unfortunate circumstances of their becoming works of which the current whereabouts are generally unknown, though they may well survive, with somebody - their current holder! - knowing about it: Newsletter 48 (Winter 1987), pp. 3-4.

19. It is worth reiterating that, in the first instance, all the above detail concerns the volume ancillary to my dissertation. The final details of the critical edition intended for publication remain to be settled - including those of its exact contents. It is conceivable that the ancillary volume would be available for consultation, in the interval between its deposit and the publication of the critical edition, in the Bodleian, and perhaps other major Williams reference collections, e.g., the Wade Center - and that it would continue to be the form in which readers could consult anything not selected for publication.

20. I will here correct the eight errors which I have noticed only since its publication, the majority fortunately obvious and so unlikely to mislead: p. 92 (footnote) and p. 150 (in the passage quoted above): "Williams" > "Williams's"; p. 268 (the last sentence of

inset quotation): "Balin and the Savage" > "Balin the Savage"; p. 271: the last quotation should begin with "Bors" rather than with "may"; p. 281 (fifteenth line on the page): "behond" > "beyond"; p. 295 (note 49): "29 July" > "20 July"; on p. 153, I should have said something to the effect that "The 'Song' reveals one source of the imagery of 'the headless Emperor'", since Williams has himself, in his note on "The Vision of the Empire", section theta, said of "'the headless figure'" that "the image is taken from the tale about Justinian" ("Notes for C.S. Lewis"). I will also offer more of an amplification than a correction with respect to p. 149. I wrote, "We do not know whether Lewis ever did read Williams's early Arthurian poetry." Lewis's comment to Charles Moorman, in a letter of 2 October 1952, that "there had been Arthurian poems (not of much value) in his earlier manner", suggests that Lewis may have read some of them, but does not establish whether or not he ever read, or even looked through, the whole Advent of Galahad "book" prepared by Douglas (C.S. Lewis, Letters, ed. W.H. Lewis, "Revised and enlarged Edition", ed. W. Hooper (London: Collins, 1988), p. 425.

© David Llewellyn Dodds 1993: I gratefully acknowledge the kindness of the Estate of Charles Williams in granting me, through David Higham Associates, permission to quote here from Charles Williams's published, and especially his unpublished, works and I am pleased to acknowledge Michael Williams as the copyright owner of both the published and unpublished work, drawing attention to the fact that The Figure of Beatrice is © Michael Williams 1943 and that all the unpublished works are © Michael Williams 1993. All rights reserved.

* * * * *

David Dodds can be contacted at:
Bentincklaan 66, 3771 JR Barneveld, The Netherlands.

* * * * *

S T O P P R E S S

On 8 July 1993, the eve of his 75th birthday, Hodder & Stoughton will publish John Heath-Stubbs's autobiography Hindsight at a cost of £25 (ISBN 0-340-59132-3).

Happy Birthday John !!

* * * * *

OFFICERS OF THE CHARLES WILLIAMS SOCIETY

Chairman: Mrs Eileen Mable, 28 Wroxham Way, Harpenden, Herts AL5 4PP (tel: 0582-713641)

Secretary: Mrs Gillian Lunn, 26 Village Road, Finchley, London N3 1TL (tel: 081-346-6025)

Treasurer: Mrs Brenda Boughton, 44 Plantation Road, Oxford OX2 6JE (tel: 0865-515589)

Membership Secretary: Mrs Lepel Kornicka, 12 Amherst Avenue, Ealing, London W13 8NQ (tel: 081-997-0807)

Lending Librarian: Rev Dr Brian Horne, 11b Roland Gardens, London SW7 3PE (tel: 071-373-5579)

Newsletter Editor: Mrs Molly Switek, 8 Crossley Street, London N7 8PD (tel: 071-607-7919)

* * * * *

COPYRIGHT

Everything in the Newsletter (unless otherwise stated) is the copyright of the Charles Williams Society. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any other means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the Editor.

