

# The Charles Williams Society

NEWSLETTER

No. 75, AUTUMN 1994



## NEW MEMBERS

A warm welcome is extended to:

Bill Armstrong, 41 Sherry Lane, New Milford, CT 06776, USA.

Miss Patricia Kelly, 3 Eyot Place, Meadow Lane, Oxford OX4 1SA.

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## MEMBERS' PUBLICATIONS

Anne Ridler's COLLECTED POEMS have now been published by Carcanet (see the enclosed flier for details of how to order copies post-free). A full review of the collection will appear in the next issue of the Newsletter.

David Dodds' new volume in Boydell & Brewer's ARTHURIAN POETS series, JOHN MASEFIELD, has also appeared. The introduction, in which Masefield and Williams are compared and Masefield is assessed in the light of C.W.'s observations on him in POETRY AT PRESENT, may be of especial interest to members. The book, which includes much previously unpublished Arthurian material by Masefield, is available in both paperback (£14.95/\$27.00) and hardback (ARTHURIAN STUDIES XXXII: £35.00/\$63.00).

Aidan Mackey has now published a revised and enlarged edition of his pamphlet THE WISDOM OF G.K. CHESTERTON (£2.00), which may be had of him at 15 Shaftesbury Avenue, Bedford MK40 3SA, England.

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CHARLES WILLIAMS: ESSENTIAL WRITINGS IN SPIRITUALITY AND THEOLOGY. Edited by Charles Hefling. Cowley Publications, 1993. This book is distributed in this country by SPCK. The ISBN is 1-56101-073-1.

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John Hibbs writes: In his review of Charles Hefling's book CHARLES WILLIAMS: ESSENTIAL WRITINGS IN SPIRITUALITY AND THEOLOGY (Newsletter, 74, Summer 1994), Brian Horne quotes Hefling's remark, that CW 'brings together . . . doctrine and experience, creed and spirituality, what has happened in history and what is happening in the individual'. My immediate reaction was to reflect that much the same could be said of that great theologian of the previous generation, P.T. Forsyth (1848-1921). Forsyth's work, like Williams', is never detached from the urgency of individual human experience; never 'merely' academic. And he comes close to CW's theology of romantic love when he says: 'Our great passions are laid up beneath the altar of the Father's passion to redeem. They are smoothed out there where all crooked things are made straight. For us with our faith in Christ's Holy Father, love is not what the pessimists make it - Nature duping the individual in the interests of the species. It belongs to the eternal'. (THE HOLY FATHER AND THE LIVING CHRIST, Hodder & Stoughton, n.d. app. 1916). I would suggest that CW's essay, 'The Cross' (reprinted in THE IMAGE OF THE CITY), could well be read alongside Forsyth's book THE CRUCIALITY OF THE CROSS (Hodder & Stoughton, 1909; new edn. Independent Press, 1948) - were it not that Forsyth's books are snapped up so quickly today in the booksellers' catalogues!

Further to Anne Ridler's paper printed in the last Newsletter, Aidan Mackey writes to add that Chesterton, as well as Williams and Yeats, also translated the sonnet by Ronsard. G.K.C.'s version can be found on page 379 of the first volume of his COLLECTED POETRY published by the Ignatius Press.

Members interested in the continuing influence of Charles Williams on other writers may like to know of John M. Ford's poem 'Winter Solstice, Camelot Station', in INVITATION TO CAMELOT, edited by Parke Godwin (Ace Books, New York, 1988). This long poem, which combines the author's love of railway engines and Arthurian legends, glances more than once at Williams' Arthurian poetry.



## BOOK REVIEWS

POEMS FOR ALL PURPOSES: THE SELECTED POEMS OF G.K. CHESTERTON. Edited by Stephen Medcalf. ISBN 0-7126-5881-5. Pimlico. £10.00. Review by Aidan Mackey.

This is a book for which I have hoped and campaigned for very many years. Chesterton poured forth such a torrent of verse over a stretch of nearly half a century that even the existing COLLECTED POEMS, though containing only about a quarter of his output, is daunting to those not already familiar with his work.

I must here declare an interest. For over twenty years I have been hunting, collecting and editing Chesterton's poems, discovering such quantity of hitherto-unknown material that two large volumes in the COLLECTED WORKS OF CHESTERTON now being issued by Ignatius Press are needed to hold it all. The first volume was published in May 1994, and its 600 pages alone double the amount of his so-far collected verse.

As long ago as 1981 in the pages of the CHESTERTON REVIEW I wrote of the need for 'a well-produced SELECTED POEMS . . . which would allow readers and critics to extend to him that courtesy which is the due of every writer and especially of every poet - to be judged by his best work.'

In fact I did later prepare such a selection which Xanadu, the publishers who did several fine collections of G.K.'s prose, were to have issued. The recession intervened, however, and Xanadu are no more. All this gives me a particularly strong interest in Stephen Medcalf's offering.

Happily, it meets my own criteria in almost every way. I wanted a book of about 200 pages, long enough to have space for the great favourites but not so bulky as to daunt the reader new to the verse. Mr Medcalf gives us 220 pages and these also satisfy my demands for clear printing and decent spacing and paper, for Chesterton's reputation as poet must have suffered from the crowded and poor presentation of almost all previous collections.



POEMS FOR ALL PURPOSES will, I believe, be warmly welcomed. Of course there will be differences of opinion about which poems should have been included and which omitted. I would, for instance, have liked to include The Two Maidens, from THE QUEEN OF SEVEN SWORDS, and Gloria in Profundis, but such differences of view are not really helpful, for no two people would make precisely the same selection, and I cannot think of any poem omitted that I would have thought essential to the volume.

Mr Medcalf's choice gives us a well-balanced view of G.K.C.'s great range; he includes a few little-known verses, and the enormous bonus of the whole of THE BALLAD OF THE WHITE HORSE, and his very helpful introduction is a valuable evaluation of the poetry. I query one of his points, however, for he says that the later version of THE BALLAD OF THE WHITE HORSE was revised 'probably with the help of Dorothy Collins'. I have never before heard any suggestion that Dorothy helped Gilbert in any literary capacity at all, and I would be very surprised if this were the case. In this particular matter, the revised version was published in June 1927 when Dorothy had been G.K.C.'s secretary for under a year, and the revision must, of course, have been done well before that date.

I have a couple of minor regrets about the book itself, and I emphasise that they are regrets and not complaints. I had hoped that when an excellent selection, as this is, did appear it would be in hardback, and sewn binding. Having said that, these soft covers (thin card, not paper) seem strong and attractive, and we must hope that the 'perfect binding' will stand up to the frequent handling this admirable volume is certain to enjoy. The last regret is that I had no advance knowledge that this gathering was being prepared, and so was unable to put any of my hoard of unpublished material at Stephen Medcalf's disposal.

(c) Aidan Mackey.



N.B. Pimlico is an imprint of Random House, so the book should be available in Australia (20 Alfred Street, Milsons Point, Sydney, NSW 2061), and New Zealand (18 Poland Road, Glenfield, Auckland 10) as well as in Britain at Pimlico Ltd., 20 Vauxhall Bridge Road, London SW1V 2SA.

LOATHSOME JEWS AND ENGULFING WOMEN: METAPHORS OF PROJECTION IN THE WORKS OF WYNDHAM LEWIS, CHARLES WILLIAMS, AND GRAHAM GREENE. By Andrea Freud Loewenstein. New York University Press, 1993. \$35.00. Review by David Dodds.

In a 1979 essay [1], Nancy-Lou Patterson says (p.30), "Nobody, to my knowledge, has called Williams anti-Semitic", while suggesting that, in ALL HALLOWS EVE, he is. Dr Loewenstein informs us that various works, from 1949, 1960, and 1962, [2] had treated him as such, and says (p.6) she chose her "authors because of their documented" - or (p.317) "reputed" - "anti-Semitism". Since 1971, Williams's works have been considered (with ever-increasing attention) in the context of the darker side of his relations with women. Both subjects still await satisfactory treatment: they do not receive it in this book. Dr Loewenstein's handling of Williams's life and work is remarkably slipshod: full of errors, omissions, misrepresentations, and dubious assertions unsupported by evidence or argument.

Patterson thought that in making Simon Leclerc "a Jew by descent" (AHE p.34) [3] and in saying that, by rejecting the Incarnation, "the race which had been set for the salvation of the world became a judgment and even a curse to the world and to themselves" (p.62), Williams had stumbled into "The making of a person or a whole people into 'the other' - the target against which to project the shadow of our own unacknowledged weaknesses" (p.31). Dr Loewenstein, in characteristic generalizations, says (p.190), "Jews, who are [...] less central to Williams than women, fit into only one category. Inevitably male, they are symbols of the Antichrist,



containers for the rage, greed, and hunger for power Williams struggled with and disowned in himself", while Williams's "system" classifies women "into two categories: evil, grasping bitches who are instruments of the devil and Slave-Goddesses." Perhaps not surprisingly, Dr Loewenstein makes no reference to such varied examples as, on the one hand, the "twins of Levi" in "The Death of Palomides", and the treatment of Judaism, Jewish Christianity, and Judas in TERROR OF LIGHT, or, on the other, Sybil Coningsby, Margaret Anstruther, and Joanna Lee. She contradicts one generalization when dealing with SHADOWS OF ECSTASY, though only to assert (p.219), "Williams never asks us to take Inkamasi's kingship or the Rosenbergs' religious devotion seriously, presenting them as comic and foolish representatives of blackness and Old Testament Jewry."

In WAR IN HEAVEN, she misses that when Dmitri Lavrodopoulos (whom she calls "nameless": p.222) refers to "my master" (WH p.67) he means Satan, and neglects the abundant evidence that Dmitri is "older" (p.212) in evil than Gregory and Manasseh. She deems Manasseh "his master", "and the real originator of the ointment", in whom "the stereotype of the international financier [is] merged with that of the medieval demon", and says of the end, the "chaotic, hungry forces of Jewry are defeated" (pp.222, 229-31).

In ALL HALLOWS' EVE, Williams, while discussing the old Israel (the Jews) and the Gentiles who, "bragging themselves to be the new Israel, [...] slandered and slew the old," alludes to the Nazis: "there arose in Europe something which was neither, and set itself to destroy both" (pp.62-63). Of this, Dr Loewenstein (who never mentions his critique of Nazism in THE DESCENT OF THE DOVE) writes, "In addition to minimizing (almost denying) the Holocaust, [...] Williams, like the British Union of Fascists, is labelling World War II the 'Jews' War'. He reasons that the Jews, by killing Christ, [...] brought down the curse of war on innocent Christians" (pp.234-35). She makes a great deal of what she calls the "only scene of genital sexuality" in the three novels she considers: "for Williams, genital sexuality with woman,



the alien, is a horrifying, unclean, and magical act [...] the woman and the Jew literally mingle, and the Jew's evil is subordinate to the female's. Even the evil Jew could not embark on such a scene for enjoyment" (p.236). Unfortunately for her interpretation, what she quotes is not, as she thinks, "the scene of Betty's conception", which Williams does not describe, but Simon's (coitionless) production of "two images and actual copies" out of himself (AHE p.112).

In a letter of 14 February 1945 [4], Williams told Theodora Bosanquet how hideously shocked he was, when, after the publication of ALL HALLOWS' EVE, his wife expressed her surprise that he had given a character (whom we might call spiritually suicidal) the same first name as Evelyn Underhill, and he deplored his lack of intelligence in allowing this to happen. Why Williams chose to make it an essential plot feature that Simon is "a Jew by descent", invites thoughtful discussion, as does Patterson's broader suggestion (p.30) that "Williams seems to have been quite heedless of the human implications of his imagery". But it is not at all evident that Williams, as Dr Loewenstein suggests (p.234), "seems here to be shouting at the top of his voice, 'This Jew is not I!'" nor is it clear that Williams has made either a "Jew" qua Jew, or the whole Jewish people, "into 'the other'" in the way Patterson suggests. Williams repeatedly stresses Simon's general applicability - "He was not, in fact, much different from any man" (AHE p.64), "He was unique; yet he was no more than any man (p.74), "He was more a common man than ever before" (p.260) - and I think it most probable that he would acknowledge what Simon symbolizes as peculiarly applicable to himself, in terms of temptation and of more than temptation.

Williams was clearly attentive to something like "projection" and its evils: his critical treatment of it is arguably of central importance to his theology, whatever one thinks of his handling of the Fall, or of "the old necromantic gnosis of separation" in "Divites Dimisit" or "The Prayers of the Pope". Dr Loewenstein almost acknowledges the fact of his attention, where



SHADOWS OF ECSTASY is concerned, but gives Williams no credit (pp.219-20), attributing to him a fear of "the 'mob', which for Williams, as for [...] the Freikorpsmen, shares some of the characteristics of women", and saying of his description of Rosamund (SE p.135), "Williams might have been talking of himself" - as if he were not well aware of this, and realizing in her a possibility within himself and everyone else. Dr Loewenstein seems to speak favourably of "Fiedler, who urges us to look at the darkness within," "Virginia Woolf, who in 1940 urged her readers to find the 'subconscious Hitlerism' in themselves," and Christopher Ricks, who objects to "the making of the prejudiced into a class apart, a pathological 'them'" (p.68), with never a hint of how central such an approach is to Williams's thought (nor, of course, any admission of how thoroughly she is engaged in constructing "a pathological 'them'").

Instead, quoting Mrs Hadfield (EXPLORATION p.176) that Williams, at the war's outbreak, urged friends "to know co-inherence, including the enemy, including Hitler and he with us, and all in Christ", Dr Loewenstein says (p.206), "No mention was made of co-inherence with the Jews of Europe, or of Jews as anything but historical and religious symbols of the Antichrist." She then embarks on a discussion which grossly misrepresents Williams's 1943 Maritain review (as reprinted in THE IMAGE OF THE CITY with the title "the Jews": pp.161-63), with no reference to Williams's saying there that Maritain "denounces Anti-Semitism as strongly as Pius IX; he quotes from the Pope the noble phrase: 'Spiritually we are all Semites'", or "There is between Israel and the Church a great exchange; we exist in and by means of them and they in and by means of us. [...] If they come to us for a moment to be let in, it is we who shall be for ever let in by them".

Dr Loewenstein brings the eclectic results of going "In Search of a Psychoanalytic Theory" (ch. 3 title) to bear, labelling Williams "a narcissist" and an "obsessive-compulsive". One cannot judge from her applications, which are consistently unconvincing, whether there is potential illumination in any of her



sources or not. Whatever is wrong with Williams, and its place in the whole of his life, thought, and art, are of a complexity which has quite eluded Dr Loewenstein. (Surely, however, it involves that rebelliousness against God that recurs in those who have heard His call, which is part of the experience of ancient Israel, observant Judaism, and Christianity: something obvious, of which Dr Loewenstein makes no effective acknowledgement,) Williams's readers must still await the critic who (to echo THE PLACE OF THE LION: p.137), merciful and merciless, pitiful and unpitying, can do it, and him, something like justice. One can only hope that any readers of Dr Loewenstein's book who have not yet read Williams, and so cannot know - apart from the frequent contradictions within the text - how badly she treats the evidence, will not be put off from reading him to see for themselves.

#### NOTES

- [1] "The Jewels of Messias: Images of Judaism and Antisemitism in the Novels of Charles Williams", Mythlore 20 (1979), 27-31.
  
- [2] Leslie Fiedler, "What Can We Do About Fagin? The Jew-Villain in Western Tradition", Commentary 7 (May 1949); Edgar Rosenberg, FROM SHYLOCK TO SVENGALI: JEWISH STEREOTYPES IN ENGLISH FICTION (Stanford UP, 1960); Isaac Rosenfeld, AN AGE OF ENORMITY: LIFE AND WRITINGS IN THE FORTIES AND FIFTIES (Cleveland, N.Y.: World, 1962).
  
- [3] I will follow Dr Loewenstein in citing the Eerdmans, rather than the first, editions.
  
- [4] bMS Eng 1213.6 (20), Houghton Library, Harvard University.

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## LETTERS FROM CHARLES WILLIAMS

These two extracts from letters by Charles Williams are taken from a selection made by Alice Mary Hadfield from MSS which are now in the Bodleian Library and the Marion E. Wade Collection at Wheaton College, U.S.A. Mrs Hadfield chose her extracts to illustrate important aspects of Williams's thought, and grouped them under various headings: the following letters are from the section called 'Inner Life of Poetry and the Poet'.

Mrs Hadfield did not manage to find a publisher, and the typescript of her selection remains in the hands of her husband Charles Hadfield, who has made it available to members of the Society. The letters are printed here under the terms of the general agreement made by the Society with the executors of the Williams estate. The suggestion that these extracts might be suitable for the Newsletter came from David Dodds, and the second letter has been checked with the original in the Wade Collection by the kindness of the Director, Mr Christopher W. Mitchell.

The first, undated, letter, to Phyllis Jones, is dated by Mrs Hadfield as having been written in the early nineteen-thirties, at the time when Phyllis was Librarian at Amen House (headquarters of the Oxford University Press near St Paul's in London), and conversations such as the one referred to were daily taking place in that remarkable office. (See the two privately-printed Masques, written for performance there.) The letter's themes - the transforming power of poetry, its relation to life, and the relation between form and content - were recurrent among Williams's preoccupations. In the Preface to his critical book REASON AND BEAUTY IN THE POETIC MIND (1933) he writes:

'We must not make poetry serve our morals, yet we must not consider it independent of our morals. It is not a spiritual guide, yet it possesses a reality which continually persuades us to repose upon it even in practical things of every day. We have only to enjoy it, but only in proportion as we enjoy it with our whole



being can it be said of it that no man shall take its joy from us.'

And the chapter entitled 'The Abolition of Significance' in that book shows Williams working out these and other ideas in relation to Shakespeare's plays. (I cannot place 'the Othello sonnet', but I vividly remember CW's exposition of the magic with which Shakespeare, through Othello's lips, invested the lost handkerchief: 'The worms were hallowed that did breed the silk', etc.)

As to the relation between form and content in poetry, I am reminded of the letter which I quoted in my introduction to THE IMAGE OF THE CITY (p.liv), where he says:

'Form and content are the two titles we give to two different ... explorations of a single thing ... Because the words are the form, and the meaning of the words is the content, and right down at bottom there is the one thing - words - which opens out into two domains. Am I mixing metaphors? One can consider the meaning of 'Warring in heaven against heaven's matchless king'\*, but to consider it properly one has to take in the sounds, and one can consider the form of the line, and I suppose to consider that properly one ought to pay some attention to the meaning.'

Here there followed a diagram of interlocking circles showing the poem, its form and content, with an undivided ellipse in the middle which was 'the unanalysable IT'.

The second letter, to Williams's wife, is dated 23 August 1944, and the mention of 'the little extra rush' makes it probable that the 'work' referred to was a play, THE HOUSE OF THE OCTOPUS, commissioned by the United Council for Missionary Education and performed after Williams's death at the Rudolf Steiner Hall in London, September-October 1945. But the tormenting desire for a style that should represent 'the thing itself happening' could apply to any work of poetry during the last decade of Williams's life: it was a perennial search, to free his poetry from the last trappings of romanticism and move towards a complete simplicity. This is poetry which



we should read (as he says in the first of these letters) not merely for the sensuous pleasure but with

'an attention, a listening for shades of sound and meaning: with the ear and with the remoter mind.'

(c) Anne Ridler.

\* From Milton's 'Paradise Lost' IV, 41.

I. To Phyllis Jones. Undated.

I am so struck with the notion I flung out at you half an hour ago that I am moved to try and prove it true: that poetry (and of course all art) does train one. But you are assuredly right about accepting it as lovely, first, last and all the time, in itself, by itself, and for itself. I do not think we get anywhere unless we start from that; to which I should add that art is (partly, at least) a sensuous pleasure. Some more so and some less - "Death, be not proud"\* and those others very much so; some very little. Though, as I think about it, I hesitate more and more - all the best verse that I can remember has that throbbing physical side. (And this also - if I don't say it at once it will hover round me restively the whole time - is a result of the Incarnation.)

But it has its intellectual side also; being words, it must have. And yet this, often, is not of considerable weight by itself; as you can see continually in Shakespeare; who has been continually magnified for the profundity of his thought - when it is not so much his thought as the superb effect of his incomparable style. I don't say there are not profound things in him; but I do say that he has a thousand platitudes made immortal by their opening (by virtue of his style) on the deepest abysses of emotion. The great show speeches are examples - Hamlet's on suicide; Prospero's on the insubstantial world, etc. And (incidentally) you can see him doing it. Did I show you my Othello sonnet? There - I mean, in the famous mandragora speech, and in the



Prospero, you can (but this is a notion of my own) see him pulling himself and the play together, by gathering his poetry together, and by its strength.

For certainly, whatever it may be in a man's most interior being (whether there is a real difference in the manner of a great poet's consciousness of things or not) poetry must be, to those - those of any real importance - who write it, yes, and I think those who profoundly love it, the deepest mode of expression possible to them. Francis Thompson put it far too strongly when he talked of being "damned to poesy"; but there was some truth in Mrs. Meynell's remark that "they who are apt to complain of the sufferings of poetry shall be spared the infinitely greater sufferings of sanctity". But if a poet why not a millionaire? If a verser is to be dispensed from these efforts, why not any other kind of vocation?

On my word, I don't know. All the reasons that occur to me are most unsatisfying. However, let us leave sanctity aside just now; we were talking of modes of expression. From any experience a poet's (I am always talking of the great ones) reaction will be towards verbal and beautiful expression. Which (as we have said before) is what makes them sometimes so unsatisfying. But in doing this, he is driven to listen acutely for the movement of the thing to be expressed. He will find a platitude very likely, but he won't feel it to be a platitude - and (if the Destinies are propitious, and the Divine Apollo kind) he won't say it as a platitude. he will "put it into words", a silly phrase, but it serves. And we who read him may accustom ourselves, not (as I am only too apt to do) merely to a kind of drunkenness with the sound, but to an attention, a listening for shades of sound and meaning: with the ear and with the remoter mind.

And this training might, indoctrinated by dogma and morality, lead us to hear the movements themselves, the motion behind the expression; so that we also may express it in our vocations. But to do this we must not abstract the meaning from words, nor use them to teach us. Poetry certainly does teach us, often, but not consistently and



not by its proper purpose (that's a bad phrase. I become /.../ inarticulate.)

And anyhow I must do some work. /.../ No, I will not begin another sheet.

\* From Donne's 'Holy Sonnets', no. 10. [A.R.]

II. His search for a new style. [A.M.H.'s title]

To Michal Williams. 23 August 1944.

Do not be too distressed, dearest, about my work - or my gloom about it. You have to consider that I am at an almost impossible thing ..... the need for a style which is as much beyond my more recent style as that beyond my earlier. I can be content with nothing but a manner of writing which is almost the thing itself happening: purity, charity, pain, joy. All the 'back-chat' - and much else - has slid away; there remains but the facts of existence ..... as I see them. If I had all the money and all the time, it would still be sickness and heart's ill-ease to be able to find it. The little extra rush makes it perhaps a little more difficult, but not very much....

(c) Michael Williams

#### COMPETITION

In a piece contributed to Time and Tide for September 1938 ('Sound and Variations', reprinted in THE IMAGE OF THE CITY, pp.51-55), Williams represents himself as interrupted in the middle of a limerick, as follows:

The feet of your favourite Rhino  
Are apt to leave marks on the lino,  
But if you . . .

A copy of Williams' biography of ROCHESTER (Arthur Barker, 1935) will be awarded to the sender of the best completion of the limerick. Entries should reach the Editor by 10th December.

OFFICERS OF THE CHARLES WILLIAMS SOCIETY

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

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MEETINGS OF THE CHARLES WILLIAMS SOCIETY

15 October 1994: Aidan Mackey will speak on the poetry of G.K. Chesterton. This meeting will be held at Liddon House, 24 South Audley Street, London W1, starting at 2.30 pm. Members of the Chesterton Society have been invited to this meeting.

4 March 1995: The Reverend Robert Gage will speak on "Ambiguous Reality: Science, Religion and the Novels of Charles Williams". This meeting will be held in the Church Room of St Matthew's Church, Bayswater (nearest Underground stations Queensway and Bayswater). (N.B. for London Reading Group members: this is not our usual meeting-room.)

13 May 1995: There will be a regular Society meeting in Pusey House, Oxford, at 11 am, at which Canon David Allchin will speak on Charles Williams and the Arthurian Legend, to be followed by discussion and a lunch break. A Memorial Service and wreath-laying ceremony will follow at St Cross Church, after which we will return to Pusey House for a party at about 4.30 pm.

September or December 1995: There will be a meeting at St Silas's Church, Kentish Town, where Charles Williams and his wife used to worship. This meeting will include the A.G.M. and Evensong. Date and more details later.

SUBSCRIPTIONS

A cross in this box means that we have not received your current subscription. Please pay promptly. No further Newsletters will be sent to those whose subscriptions remain unpaid.



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READING GROUP DETAILS ARE LISTED INSIDE THE BACK COVER.

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THE EDITOR WRITES:

By way of experiment, this issue of the Newsletter has been produced with a coloured cover, and also contains a small competition (the first since 1976, when Alice Mary Hadfield contributed a quiz on C.W.'s novels). Do please let me know what you think of these, and whether there are any other features you would like to see included. Suggestions (and contributions) are always very welcome.

REQUEST TO MEMBERS

Our Treasurer, Brenda Boughton, would very much like to hear from any member able to attend London Council meetings, who would like to succeed her as Treasurer in 1995. The job is not very complicated, but she needs to retire after an 'overlap' period to ease the transition. Please write or telephone Brenda, who will be glad to answer questions.

REVISION OF THE MEMBERSHIP LIST

A revised and updated Membership List will be issued at the end of the year. If members would like to have any changes made to their entries in the list, please could they notify the Newsletter Editor? (In particular, it would be helpful if members could supply Postcodes/Zip Codes where these are wanting. It has also been suggested that those whose titles are not at present included might wish to add them.)

ADVANCE NOTICE: BOOK AUCTION

To help raise money for the Society, Thelma Shuttleworth is very generously offering for sale a number of her books, including many Charles Williams first editions, and several first editions of T.S. Eliot. The sale will be conducted as a postal auction among Society members: a list of the books and full details will appear in the next issue of the Newsletter.

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READING GROUP DETAILS:

LONDON

Sunday, 6 November 1994: We will continue the reading of THE PLACE OF THE LION from Chapter 4. We will meet at St Matthew's Church Vestry, 27 St Petersburg Place, London W2 (nearest Underground stations Queensway and Bayswater) at 1 pm.

OXFORD

We are now coming to an end of DESCENT INTO HELL. For more information, please contact either Anne Scott (Oxford 53897) or Brenda Boughton (Oxford 515589).

CAMBRIDGE

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

LAKE MICHIGAN AREA

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

DALLAS CATHEDRAL

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

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