The Charles Williams Society

NEWSLETTER

No. 72, WINTER 1993

MEETINGS OF THE CHARLES WILLIAMS SOCIETY

11 June 1994: The Society will hold its Annual General Meeting in Pusey House, Oxford. Following this Anne Ridler will speak on "Charles Williams: the Intelligence of Love". This will be an all-day meeting.

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 2.30pm.

LONDON READING GROUP

Sunday, 10 April 1994: We will start to read Cranmer of Canterbury. We will meet at St Matthews Church Vestry, 27 St Petersburgh Place, London W2 at 1 pm.

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 (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.

SUBSCRIPTION INCREASES

The Council has decided, after careful consideration, to raise membership subscriptions from 1 March 1994. From that date, the UK subscription for Single Membership will be £10 and for Joint Membership (two members living at one address and sharing a Newsletter) £15. Rates for overseas members will be Single Membership £12 and Joint Membership £17.

The Council is concerned that no-one should be excluded from membership because he or she cannot afford the full increased subscription. Any senior citizen, unwaged or student member of the Society who is unable to pay the new rate may, therefore, pay a subscription of £6 (Single) or, where Joint Membership is involved, £9.

The current subscriptions were fixed in 1985 and since that time, as members will know, the cost of paper, postage, photocopying of the Newsletter and all other items of expenditure has increased greatly. But our main annual expenditure is on the production of the Newsletter and this is now barely covered by subscriptions, leaving nothing for our meetings and other activities. We have also to anticipate the cost of any special events which may be arranged for 1995 to commemorate the fiftieth anniversary of Charles Williams' death.

The Council also recognises the Society's responsibility to do all it can to maintain the availability of Charles Williams's works and to respond to enquiries about them.

Our Hon. Treasurer writes: The Society welcomes one-off donations at any time to help increase the range of our activities. Because it is a registered charity it is able to benefit from income tax remission on covenanted subscriptions and donations (minimum term of four years) and on Gift Aid donations (minimum £250, one-off). If you are interested please write to me for the

necessary forms. Legacies and gifts of Charles Williams's books are always appreciated. All legacies are exempt from inheritance tax.

DR FIDDES' TALK ON 23 OCTOBER 1993

We regret that it may not be possible for us to publish Dr Paul Fiddes' talk on "Charles Williams and the Problem of Evil" because of its likely publication elsewhere. If we are unable to reproduce it, we hope that we may in due course be able to tell interested members where they may read it.

1995

The Society has formed a sub-committee of the Council to plan events in celebration of 1995, the 50th anniversary of Charles Williams' death. The sub-committee would be pleased to receive any suggestions members may wish to forward in this connection. If any members have ideas for the celebrations, please let us know by the end of May this year at the latest, so that we have time to make arrangements for any which may be acceptable. Suggestions, please, to: Joan Northam, 45 Reddown Road, Coulsdon, Surrey CR5 1AP.

PUBLICITY ABOUT THE SOCIETY

The Council is very keen to increase public awareness of the Society's existence, in order to attract new members. We should be pleased to receive suggestions from members as to how best this might be done. Our membership covers a very wide range of people, with divergent backgrounds and interests, so that it is not immediately obvious where to target publicity. Any thoughts from our membership on this will be most welcome. Please send any ideas on this to our Hon Chairman, Mrs Eileen Mable, 28 Wroxham Way, Harpenden, Hertfordshire AL5 4PP.

EDITORSHIP OF THE SOCIETY'S NEWSLETTER (note by Molly Switek)

Is there anyone out there who can type and might be interested in taking over the Editorship of the Society's Newsletter? I have been doing this most rewarding job for the past 15 years but now feel it is time to hand over to a fresh brain. If you might be interested please get in touch either with the Hon Chairman or with me (no obligation!).

REVIVAL OF "SEVEN"

The Marion E Wade Center at Wheaton College, USA, has announced the revival of SEVEN: An Anglo-American Review. Since its inception in 1980, SEVEN periodically has served both the general and the specialised reader as an important forum for discussion and balanced assessment of the seven British authors represented in the Wade collection: C S Lewis, J R R Tolkein, Owen Barfield, G K Chesterton, Charles Williams, Dorothy L Sayers and George MacDonald.

According to the Center's Associate Director, the new edition, Volume 10, is a special issue dedicated to the works of Dorothy L Sayers who was born 100 years ago this year. It contains a foreword by Sayers herself and articles by various writers addressing every aspect of her writing: novels, poetry, religious drama, theology and her interpretations of Dante. Subsequent volumes of SEVEN will return to the earlier practice of publishing articles and reviews relating to all seven writers in the collection.

To subscribe to SEVEN, order a copy of the special Sayers Centenary Issue, or order back issues (Volumes 1-5, 8 and 9 only are available), write to SEVEN, The Marion E Wade Center, Wheaton College, Wheaton, IL 60187 - 5593, USA, or telephone (708) 752-5908.

MEMBERS' CORRESPONDENCE

Tim Beaumont wrote in October 1993 commenting on the talk given to the Society by Professor John Hibbs and reprinted in Newsletter 67 (Autumn 1992) on "Charles Williams and current economic thought". John Hibbs' has responded as follows: "Tim Beaumont's letter in Newsletter 71, (Autumn 1993) saddened me by its intensity of feeling. I don't know how deeply he has read in the work of Hayek and the other neo-Austrians, including Karl Popper, but I find in what he says a serious misunderstanding of their economics. Surely CW's doctrine of exchange is about giving and receiving, and, as I observed in my paper (p. 10 of Newsletter 67), 'it is a basic concept of economics that each exchange leaves the participants equally satisfied'. In The Road to Serfdom Hayek addressed the problems that follow when the central direction of economic activity interferes with the processes of such exchange. (It should be noted that he accepts the need to ensure 'security against severe physical privation').

Despite Tim's unattributed, and in my view totally unsupportable comment on The Road to Serfdom, there is a great deal more to Hayek's thought than his warning there of the dangers that follow from government intervention in the economy. I would direct Tim to the papers in New Studies in Philosophy, Politics, Economics and the History of Ideas (Routledge & Kegan Paul, 1982), and also to Popper's book The Open Society and its Enemies (Routledge & Kegan Paul, 5th edn. 1966). It seems to me that the argument he will find is close to CW's concept of 'the seed of all civil polity' in 'a frankness of honourable exchange' ('The Founding of the Company', in The Region of the Summer Stars).

I have been unable to identify Tim's statement that 'There is no such thing a Community, only individuals', and I do not recognise it in the work which I have studied. What I do find is a

distrust of the power of the Collective over individual action, such as characterises the 'uncivil' polities that we see around us. My rejoinder to Tim's final remark is thus to suggest that co-inherence arises out of the willed intention of individuals, and can never be imposed by the community. Is not this part of the 'excellent absurdity' of the concluding line of 'The Founding of the Company'?

In Hayek's thought I find a close parallel with the turning point of 'Bors to Elayne'. For Bors would cling to the mutual loyalties that characterise the small communities of our pastoral history, while Kay looks to the 'spontaneous order' that has, in practice and with no prior planning, created a world-wide society (with all its problems) in which we all engage in some sort of exchange, with many millions of others whom we do not and cannot know. Hayek, while respecting the place of the small communities, directs our thought to the wealth (and real benefit) that has come from the growth of trade, which, as the Archbishop says, uses money 'as a medium of exchange'. (Though surely we must all pray, with the young pope, 'send not the rich empty away'; there is much on this theme to be found in 'The Prayers of the Pope', which concludes the Arthurian sequence).

As to Tim's denigration of capitalism, I would direct him to the recent re-issue of H B Acton's book The Morals of Markets, subtitled An Ethical Exploration (Indianapolis, Liberty Press, 1993). Acton was Professor of Moral Philosophy at Edinburgh from 1965 until his death in 1974, and the book was originally published by Longmans in 1971. Or he might turn to Alexander Shand's books The Capitalist Alternative (Harvester Press, 1984) and Free Market Morality (Routledge, 1990). He owes me the courtesy, I think, of considering the arguments he will find there, which seek to achieve the reconciliation that he has been unable to find.

Cavaliero, in Charles Williams: Poet of Theology (Macmillan, 1983), on page 176, quotes CW's remark that 'only the greatest theologians avoid the disadvantages of their kind, and one disadvantage is that their whole science tends to sound rather remote and unnatural'. CW then goes on to observe 'Something of the same surprising result (when we consider the subject-matter) is to be seen in the economists'. This I cannot deny, nor can I escape the same stricture. But, although not a professional theologian, I must finally take issue with Tim's remark about the work of the Holy Spirit. As the evangelist says (John, Ch. 16, Verse 13 RSV), He comes to 'guide us into all the truth', and I cannot see why this should exclude the truths of economics.

May I be forgiven if I have caused offence, and may I conclude with the parting words of Pastor John Robinson to the Pilgrim Fathers in 1620, enshrined in George Rawson's great hymn, which begins with the lines 'We limit not the truth of God / To our poor reach of mind':

> The Lord hath yet more light and truth
> To break forth from his word."

MEW MEMBER

A warm welcome is extended to Maurice Alton, Flat 36, 5. Elm Park Gardens, London SW10 9AA.

* *

CHARLES WILLIAMS'S 'COMUS' LECTURE - ANNE SPALDING WAS THERE

In February 1940 Charles Williams gave a lecture in Oxford University's Divinity School on Milton's Comus. Afterwards, C S Lewis wrote: "C. W. lectured nominally on Comus but really on Chastity. Simply as criticism it was superb because here was a man who really started from the same point of view as Milton and really cared with

every fibre of his being about 'the sage and serious doctrine of virginity' which it would never occur to the ordinary modern critic to take seriously. But it was more important still as a sermon. It was a beautiful sight to see a whole room full of modern young men and women sitting in that absolute silence which can not be faked, very puzzled, but spell-bound; perhaps with something of the same feeling which a lecture on unchastity might have evoked in their grandparents - the forbidden subject broached at last. He forced them to lap it up and I think many, by the end, liked the taste more than they expected to." (The Inklings by Humphrey Carpenter, Allen & Unwin, 1978).

Anne Spalding was present at the lecture and we are pleased to print her account here:

"Yes, I was there for the Comus lecture. I do not remember precisely about notes that time, but at other lectures in Oxford Charles prepared notes very carefully, but spent a lot of the lecture prancing up and down and gesticulating.

Probably more people than I were moved by the fact that we were in the Divinity Schools. Usually the lectures would have been in a modern building, but the army had taken it over, so we were in a beautiful ancient building. I was thinking how in ancient days the Doctors would have disputed and the young would have picked up their education through listening to the cross-fire.

Charles in the course of the lecture said that when you read book, you must, just for the period you were reading it, believe what the author believed. I cannot remember whether he read the Elder Brother's speech, or just described it, but it was at this point, just as we were all geared up to believe, that he found ourselves believing that chastity was a positive power. You certainly could have heard a pin drop."

* *

The following article by John Heath-Stubbs was published in Time and Tide on 1 May 1948. It will be of interest to members and we are grateful to the author for granting permission to reproduce it and to John Hibbs for drawing it to our attention.

CHARLES WILLIAMS: SPIRITUAL POWER AND ITS TEMPTATIONS by John Heath-Stubbs

"Charles Williams was not only an original and powerful thinker, but also one who, over and above this, was always a man of imagination - a creative writer, whose thought found its fullest expression only in poetic form. His series of novels, beginning with War in Heaven and concluding with All Hallows' Eve, provides a road by which the ordinary reader may be conveniently prepared for the greatest difficulties of his two cycles of poems on the Arthurian Legend: Taliessin Through Logres and The Region of the Summer Stars, and the subtler and richer complexities of his thought which they present. But though the novels (with his other prose works) help us to understand his poems, the novels themselves must be read in the light of that symbolism and spiritual conception of the universe, which in the poems alone finds a full expression.

It would not be incorrect, I think, to describe him as a mystic. But this must not be understood as implying that he possessed, or claimed to possess, a perception of supernatural reality different in kind or even, necessarily, in degree from that which is apprehended in moments of exalted imagination, by the ordinary run of human beings. It is in the value which he accords to these moments, and in his intellectual capacity for relating them to each other and to the realities for which they stand, that his genius consists. In this he is at one with Wordsworth, one of the poets from whom he learnt most, and whom he most greatly revered. He believed that all men who become, in any sense of the word, lovers - whether the object of their love be

another human being, the beauty of the natural world, the forms of artistic creation, or that hope of the realisation of a just and ordered relationship between men on the social plane which he expressed by the image of the City - do, in fact, in their moments of ecstatic contemplation, behold that object clothed in a glory whose source is in a divine reality which transcends the particular object that aroused their emotion. He further believed that this, which he termed the romantic experience, could be the first stage on a path - the Way of the acceptance of images - by which the individual soul might seek that Goal which has been ordained for it.

But this Way - like every other high quest - has, of course, its dangers. The most obvious of these is that of Idolatry - the adoration of the image itself, to the exclusion of the reality for which it stands. But more insidious, perhaps, is the temptation for the individual to capitalise the spiritual power which he has gained from his very understanding of the romantic experience, in order to exalt his own selfhood and use it as an instrument of domination over others. In a lecture given in Oxford in 1943 I remember hearing Charles Williams define the 'false Romantic' - the individual who thinks that the romantic experience is meant for him, and not he for the romantic experience; and the great example of the false Romantic was, he said, the Satan of Milton's Paradise Lost.

This explains Williams's preoccupation, in his novels, with the theme of magic - a preoccupation which has seemed, to some critics, archaic and suggestive of unreality. Magic is the prime symbol of the abuse of spiritual power. It stands, and perhaps has always stood, in the same relation to religion as do wilful lust and perversion to love, and usurpation and tyranny to the legitimate exercise of power in government. Indeed, in all Charles Williams's work, these three aspects of the same thing are, by

implication, closely linked. During and before the war many people, who might have found difficulty in defining precisely what they meant, nevertheless felt that there was something peculiarly daemonic or Satanic in Fascism, and in the personal ascendancy of Hitler over the German nation. Hitler was indeed, I have no doubt, an embodiment, in the world of fact, of what Charles Williams meant by the false Romantic. Certain figures in his own books, such a Nigel Considine in Shadows of Ecstasy, or the more subtly drawn Clerk Simon of All Hallows' Eve, founders and leaders of esoteric cults, who seek the conquest of the world of death by forcing others to pass alive across its threshold, illustrate most powerfully the Fuhrer type in the world of the imagination. They represent too, a temptation to which the man of genius is particularly open and of which, I feel, Charles Williams, himself a man of commanding intellect and personality, who elicited, to a quite exceptional degree, emotions of admiration, loyalty and affection from those with whom he came in contact, was profoundly conscious.

There are some great poets of our century who have not been protected by his passionate orthodoxy against this temptation. I am thinking especially of Stefan George, of whom, with great insight, Demetrios Capetanakis wrote:

'...the personal ambition to dominate, to become the master over other people, is one of the most destructive human impulses. No fertile human relationship can be based upon it. To use political power for personal ambition is a crime. To use the power of poetry for personal ambition is also a crime - a crime of the spirit.'

and again:

'George needed a new God who would establish him as a master and Leader over a circle of followers and, deliberately, using the power of his poetry, he made the myth and preached the new God that

would serve his plans so well.'

To a lesser degree, I think, something of the same thing can be discerned in the mystagogic tendency of Yeats. In the case of Charles Williams it was, I believe, primarily that of which I have already spoken - his realisation that his romantic experience was a revelation which was shared by ordinary, commonplace humanity - that made his influence and his thought of a very different kind.

With his continual sense of the imminence of the supernatural in common life it is not surprising that Charles Williams, seeking expression of his ideas in fictional guise, should have taken up the supernatural romance - a form which, however, had hitherto appealed mainly only to immature or eccentric minds. It is true that in the course of its evolution, their exploitation of the emotion of terror had led the practitioners of this form, from 'Gothic' novelists like Maturin, to Poe and Sheridan Le Fanu, more than once, into real flashes of insight into the nature of Evil, the possibilities of which, however, had never (unless perhaps in Hogg's Confessions of a Justified Sinner) been at all fully worked out. Charles Williams, however, inherited the form, not from the 'School of Terror', but from such popular romancers as, for instance, Rider Haggard. This will serve to explain certain crudities of construction and style in his novels - crudities which are, however, largely overcome in his later work.

The nature of spiritual power is the theme running through all these books and the choice of salvation or damnation in the characters depends on whether they strive to master it for their own ends or, in humility, make themselves a vehicle for it. In War in Heaven the Holy Grail is the symbol of this power, while in Many Dimensions it is the stone from the crown of Solomon - that primal Matter which is the basis of Universal Law.

In both these books the character of Sir Giles Tumulty represents the morally irresponsible intellect, to whom these things are no more than the objects of insatiable and restless curiosity, while others among the characters seek to exploit them for various worldly or selfish ends. In The Place of the Lion, one of the most imaginative of his books, the great archetypes of ideal existence are unloosed upon our world, revealing a destructive potency to which the irresponsible release of power which we have witnessed in the splitting of the atom might be compared.

In all these books a positive part is assigned to the power of deliberate Evil, but Charles Williams is not a dualist. Exactly what was his conception of the nature of Evil is not easy, in a few words, to define. It attained, I think, to a greater subtlety, as his thought matured. In War in Heaven, his first novel, speaking of those abandoned spirits who, in a state of trance, participate in the Witches' Sabbath, he refers to 'That beyond them (which some have held to be but the precipitation and tendency of their own natures, and others for the equal and perpetual co-inheritor of power and immortality with Good) ...' In one of the latest of his works, the pageant-play Judgement at Chelmsford, the Accuser (who, it is made clear, 'is not to be taken to be the devil, but rather the instrument of the Judgement') says, speaking of the convicted witches:

'Little time is left them now,
before the gallows is built and the pyre; in their fire
they shall have this single help; they shall see me.
God made me to be the image of each man's desire -
a king or a poet or a devil - and rarely Christ.
Most men when at last they see their desire,
fall to repentance - all have that chance.'

It is important to emphasise this; otherwise the intensity of his preoccupation with damnation as spiritual death, in his two last and best novels, Descent into Hell and All Hallows' Eve, may seem almost morbidly overpowering. The central theme of Descent into Hell is that of a man who, baulked of his desire in the world of normality, prefers instead the satisfactions of private fantasy. When the woman who he loves chooses, innocently, another man, his life is reduced to retirement in a curtained room, in the company of an actual succubus in her image, which his diseased imagination has called forth into the world of reality. Though this may be stated, in part, in terms derived from conventional demonology, the temptations and the sin are real enough and belong to the world of our common experience.

The same themes - the capitalisation of spiritual power and the deliberate choice of a fantasy-world as against reality - find expression in 'The Meditation of Mordred', one of the poems in The Region of the Summer Stars. Here the traitor-knight, left as regent in Britain during the tragic war which Arthur (in defiance of Pope and Emperor) has made against his friend Lancelot in defence of his own honour, schemes to seize the power of the kingdom for himself. For him, the Holy Grail is no more than a 'fairy mechanism' which, if it exists at all, he can easily send his knights to capture. But the thought of magic turns his mind to the sensual satisfaction brought by Aladdin's lamp, and he dreams:

> '... of another Empire, beyond the bamboos,
> Where a small Emperor sits, whom his women fan
>
> in the green palace among his yellow seas.
> He watches his tiny-footed, slant-eyed wives
> creep in and out; he deigns
> a rare caress to any he cares to praise.

CHARLES WILLIAMS SOCIETY - Membership Renewal

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CHARLES WILLIAMS SOCIETY

Members are reminded that subscriptions are due from 1 March for the financial year 1994-1995. It is particularly helpful if these are paid promptly and even better if they can be paid by Banker's Order. Such an Order can be rescinded at any time.

The rates are as follows:

United Kingdom members:	individual:	£10
	joint membership	£15 (two members at one address sharing Newsletters)
Concessions (for any senior citizens, students or unwaged who cannot afford the full rate)	individual:	£6
	joint membership:	£9 (as above)
Overseas members paying in sterling:	individual:	£12
	joint membership	£17 (as above)
US dollar payments:	individual:	$22
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Once or twice in each seven years
he relieves himself by softly breathing a name;
if with the music, they bear her to his silken bed;
if against, they carry her in a coffer of bamboo bars

to lie on the edge of a swamp till thirst or the flood
or the crocodiles end her, but the coolies slink away
from her caged there, and crawl with prostrations
back under the curved caves of the palace of jade.

Here, as he in the antipodean seas,
I will have my choice, and be adored for the having;
when my father King Arthur has fallen in the wood of his elms,
I will sit here alone in a kingdom of Paradise.'

In that last line there is a profound and appalling irony, in which not only the nature but the essential futility of evil is summed up."

* *

In 1920 the Oxford University Press published the third volume of Charles Williams's verse: Divorce. In her Introduction to Charles Williams Alice Mary Hadfield remarks that neither this collection of poems nor Windows of Night, which appeared a few years later, were popular with his friends. They move away from the style and mood of The Silver Stair and Poems of Conformity and 'convey a more sombre impression'. Divorce begins with a long title poem dedicated to the poet's father. In it he contemplates not only the blindness of his father but also the pain and the joy of human

relationships. Themes of separation and loss, fear and anxiety surface in poems that celebrate the happiness of love and marriage: the city is already beginning to become a dominant image of the poet's imagination. In 1945, he looked back at his early poetry in a latter to Phyllis Potter: '... a lot of verse in Conformity and Divorce is not very good, or it doesn't seem so now, but at least it is a proof that I developed my own view of romantic love by myself, and not through reading Dante.' (Quoted by Alice Mary Hadfield in her second book on Charles Williams, p. 34).

Here are three poems, very different in theme, mood and construction, drawn from Divorce:

EXPERIMENTS

II. Anarchy

How dull it is
Always to do just the same thing with words,
Always to fashion them into ordered sentences,
After thought
Of their sounds, associations, purposes, et cetera,
Because they mean something,
And these meanings must explode together into others,
Spreading meaning, always meaning,
Over the unfortunate earth.

(Not only poets,
But all of us do it every day, miserable talkers!)

If one only could pile words up in a heap,
Or make carpets of them,
Or dig holes in the longer ones,
Or put them in a farmyard to grub about with the pigs!

But no, they must mean something,
And alas,
How little worth while it is to mean anything,
And how useless to try!

Also (O how desirable!)
If one could only destroy some words altogether,
Them
And their substantival, adjectival, adverbial, and compound derivatives
To infinity;
Living happily ever afterwards
In a world free from such words as whisky or snigger.

OFFICE HYMN

for the Feast of St Thomas Didymus, Apostle and Sceptic

Lord God, the mystics gather
To thy familiar tones,
The sons who know their father
Assume their judgement thrones.
With terrible assessors
Thy seat is thronged about;
We too are thy confessors,
Lord, hear us too who doubt!

How can our mind surrender
Which learns not, nor our heart,
To find thee fierce or tender,
Or see thee what thou art?
If thou thy face art hiding
With darkness for a screen,
Or if thy hand be guiding,
We know not nor have seen.

What worth should be in trusting?
  We dare not rest therein,
Whose faith may be but lusting,
  Whose self-denial sin:
Yet no wise dare we falter
  In one word, - hear us so!
We stand before thine altar,
  Denying that we know.

If thou shalt come in thunder,
  And with all evil men
Whelm us thine anger under,
  While we confess thee then
Confess thou, ere thou sever
  Us from thy household true,
Lord God, confess we never,
  Knowing not, swore we knew.

IN A MOTOR-BUS

Narrow and long the motor-bus
  Lumbers round bend on bend;
My limbs are stiff with standing up,
  Leaning against the end
For a long hour; on either side
  From the roof three lamps depend.

There is no car wherein I ride,
  These are not men I see;
Narrow and long my coffin is,
  And driven lumberingly,
As I go onward through the dark
  And Death goes on with me.

These are the churchyard images
  My misty eye beholds;
This is no raincoat but a shroud
  My chilly body folds;
Whose limbs no mortal heaviness
  But rigor mortis holds.

London and God are left behind,
  Far, far behind; we go
Down through the dark night and the sleet
  To a cold country woe.
And if my soul shall yet be saved
  Nor Death not I can know ...

O as my heart beats forward now,
  And hardly does suspire,
Shall I remember, when indeed
  Death does my soul require,
How once from Golder's Green we went
  Down into Hertfordshire?

(This introduction written by Rev Dr Brian Horne, copyright of Charles Williams' poems held by Michael Williams.)

OFFICERS OF THE CHARLES WILLIAMS SOCIETY

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