

Letters

1.
The following letter first appeared in *The Sunday Telegraph* December 21st 1986.

The opening sentence refers to an article printed in a previous edition. The incident referred to occurred circa 1983/84.

Tarka the fascist Edwin Shaw's article about the politicisation of libraries in Labour-controlled boroughs reminds me of the occasion when I tried to obtain a copy of Henry Williamson's "Tarka the Otter" from a North London public library.

Unable to find a copy on the shelves I asked the girl at the counter if the library had one. She rather brusquely replied that it did not. When I asked her if it possessed any of Williamson's animal books, she haughtily informed me that it did not stock books written by fascists!

I suggested to the young lady that by banning books by so great an author as Williamson, librarians were guilty of the same sort of intolerance of which they accused fascists. I further suggested that she would perhaps gain some understanding of Williamson by reading his *The Patriot's Progress*. For my troubles I was subjected to a string of four letter expletives.

Ronald G.W. Rickoord,
Blakelands,
Milton Keynes.

2.

I wonder how many members who on seeing the recent T.V. series "The Monocled Mutineer", like me went and re-read Henry's chapter "Mutiny" in *Love and the Loveless*. The detail that Henry gives is remarkable when one considers that there was little in the public domain concerning the "Etapes" incident when he wrote in 1957.

When one considers what has emerged since then, and how well it

accords with Henry's portrayal of events, I am left with the thought that it seems that Henry was there at the time and was involved. Can anyone confirm whether this is so?

Terry Russell,
25 Stanier Road,
Preston
Weymouth.

3.

Congratulations on yet another absorbing edition of the H.W.W. Soc. Journal, full of variety and interest! (i.e. No.14, Sept. 1986).

May I give my solution please to Richard's mystery quotation (as you say, this is an easy one, especially for those of us addicted to the 'Chronicle' novels!)

Having read *The Dark Lantern* at least five times the extract 'rang bells' straightaway.

The quotation is taken from *The Dark Lantern Part One Camberwell Beauty Chapter One A June Evening* (The first line of page one:)

"Over the Hill at night shone the stars of heaven; but they were seldom observed by those walking there, for northward lay the City of London, with its street lights seen on a clear evening winking away into the haze by the river.."

What a wonderful book this is, evoking with such perception and clarity vivid images of a bygone age from whence period of time stem most of the problems of our present day. For me, this book together with *The Lone Swallows* represents Henry at his most lyrical and creative. The book is thronged with countless characters drawn from life, they share the same hopes and weaknesses as ourselves. Many of them we meet here for the first time but they are to be our joyful companions as we follow their pilgrims progress throughout the remaining fourteen great novels of Henry's epic sequence.

It is difficult to define what it is, in particular, that draws me back to the pages of this remarkable novel. There is so much to savour and enjoy. A

powerful family drama, strong emotions and intrigue. Set against the background of the countryside of Kent under threat from the expanding sprawl of Edwardian London. We step back in time and walk, with ragged bare-foot waifs through the soiled streets of Lewisham's slums, or listen to the call of owls as dusk falls across the green slopes of the Hill. The imaginative slope and majestic splendour of this powerful novel has yet to receive universal recognition as a major literary achievement, ranking with the greatest works of the 20th Century. But for us who know and love this book so well, there has never been any doubt as to it's unique quality!

I hope that you get a good response from the membership for Richard's 'Mystery Quotation'.

*Brian Fullager,
50 Malthouse Road,
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West Sussex.
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Copyright remains in force for fifty years after death. Failure to comply with these conventions can lead to prosecution.

There have been several instances of the breaking of these conventions in connection with the work of Henry Williamson since he died in 1977.

Particularly may we remind you that Henry's 'Owl' colophon should not be used by anyone other than the Copyright holder, i.e. The Henry Williamson Literary Estate, and the Henry Williamson Society, who have special permission to use it under licence.

*Richard and Anne Williamson,
Managers of the Henry Williamson
Literary Estate,
Keepers,
West Dean Woods,
Chichester,
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4.

May we take up a small area of Journal space to remind members of some of the conventions of Copyright.

It is permissible to quote a certain number of words from previously published work as long as the source is acknowledged. However, if the number of words used is more than a total of 800 (or 300 if a single quotation), actual written permission must be sought from the Copyright holder.

Permission must be sought for *all* unpublished material.

The Copyright of letters remains with the person who wrote same. They are a special category of unpublished material. Letters can be bought and sold, that is the actual physical paper, but the words remain the Copyright of the writer. Thus they cannot be used in any form of publication without written permission.

Similarly, photographs remain the copyright of the person who took them, and should not be used without the permission of the photographer.

