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# “A MAN FROM PHRYGIA<sup>1</sup>, ON PENTECOST” (1987) BY MADELEINE L’ENGLÉ

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L’Engle, Madeleine. *The Ordering of Love* (Writers' Palette Book), p. 343. Originally published in her *A Cry Like a Bell* (1987). The Crown Publishing Group. Kindle Edition.

Lord, I did not choose to be **comforted**.  
I am not ready to bear the many things  
you have yet to say: you said it yourself.

**John 16** – <sup>12</sup>“I have much more to tell you, but you cannot bear it now. <sup>13</sup>\* But when he comes, the Spirit of truth, he will guide you to all truth.<sup>h</sup> He will not speak on his own, but he will speak what he hears, and will declare to you the things that are coming.<sup>2</sup>”

But you have sent me (against my will) your **comforter**  
and what is **comfort** but an iron **command**?

**Isaiah 40** –

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<sup>1</sup> The *Oxford Classical Dictionary* – “**Phrygia** (See Asia minor, Classical) was the large and ill-defined geographical region which stretched across much of west central Anatolia. The settlement and culture of Phrygia during the early 1st millennium BCE is known principally through the excavations at Gordium, and the legends associated with its legendary king, Midas. During the Roman period the region extended north to Bithynia, west to the upper valley of the Hermus and to Lydia, south to Pisidia and to Lycaonia, and east as far as the Salt Lake.... Alongside those of Zeus and various mother goddesses, the most widespread cults were for the Anatolian god Mên, **and for deities associated with righteousness, vengeance, and justice**, including the abstract couple ‘Holy and Just’ (see angels). They enjoined a strict moral code of behaviour, and it is no coincidence that Jewish and early Christian communities flourished on Phrygian soil in the 2nd and 3rd cents. CE.”

\* *Declare to you the things that are coming*: not a reference to new predictions about the future, but interpretation of what has already occurred or been said.

<sup>h</sup> 14:17, 26; 15:26; Ps 25:5; 143:10; 1 Jn 2:27; Rev 7:17.

<sup>2</sup> [New American Bible](#), Revised Edition. (Washington, DC: The United States Conference of Catholic Bishops, 2011), Jn 16:12–13.

<sup>1</sup> \*Comfort, give comfort to my people,  
says your God.  
<sup>2</sup> Speak to the heart of Jerusalem, and proclaim to her  
that her service\* has ended,  
that her guilt is expiated,  
That she has received from the hand of the LORD  
double for all her sins. <sup>3</sup>

I don't want to obey. I won't. Yes: I will.  
Why must I interrupt my self-indulgent weakness  
to respond to the austerity of your demand?  
I must set my face sternly towards truth  
as you turned toward Jerusalem, that all  
obedience should be shown us and accomplished.  
Your way to truth is hard, is dark, is pain.  
You have shown me the way, O Lord, but I  
am not prepared to bear your **comfort**.  
And yet, unwilling, unready, recalcitrant,  
I receive the flaming thrust that you have sent,  
and voices speaking as in my own tongue,  
and nothing will ever be the same again.

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## SOME NAMES OF THE HOLY SPIRIT

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Dove  
**Comforter**  
Intercessor  
Paraclete

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\* The "voices" of vv. 3, 6 are members of the heavenly court addressing the prophet; then v. 1 can be understood as the Lord addressing them. It is also possible to translate, with the Vulgate, "Comfort, give comfort, O my people" (i.e., the exiles are called to comfort Jerusalem). The juxtaposition of "my people" and "your God" recalls the covenant formulary.

\* *Service*: servitude (cf. Jb 7:1) and exile.

<sup>3</sup> [\*New American Bible\*](#), Revised Edition. (Washington, DC: The United States Conference of Catholic Bishops, 2011), Is 40:1–2.

Advocate  
Presence of God  
Spirit of Truth

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## SEVEN GIFTS OF THE HOLY SPIRIT

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The seven gifts of the Holy Spirit are wisdom, understanding, counsel, fortitude, knowledge, fear of the Lord, and delight (JOY).

**Isaiah 11** –

<sup>1</sup> But a shoot shall sprout from the stump\* of Jesse,  
and from his roots a bud shall blossom.<sup>a</sup>  
<sup>2</sup>\*The spirit of the LORD shall rest upon him:<sup>b</sup>  
a spirit of **wisdom** and of **understanding**,  
A spirit of **counsel** and of **strength**,  
a spirit of **knowledge** and of **fear of the LORD**,  
<sup>3</sup> and his **delight** shall be the fear of the LORD. <sup>4</sup>

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## ABOUT “COMFORT”

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These comments below are taken from a piece of work that I did when giving a Retreat during Holy Week 2009 on the Spiritual Works of Mercy.

I can imagine that the disciples feel like the woman in labor (see John 16:20-22). Though from

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\* *Shoot ... stump*: the imagery suggests the bankruptcy of the monarchy as embodied in the historical kings, along with the need for a new beginning, to spring from the very origin from which David and his dynasty arose. *Jesse*: David’s father (cf. 1 Sm 16:1–13).

<sup>a</sup> Is 4:2; 53:2; Jer 23:5–6; 33:14–16; Zec 3:8; 6:12; Rev 22:16.

\* The source of the traditional names of the gifts of the Holy Spirit. The Septuagint and the Vulgate read “piety” for “fear of the Lord” in its first occurrence, thus listing seven gifts.

<sup>b</sup> Is 42:1; 1 Sm 16:13; Mt 3:16; Mk 1:10; Jn 1:32.

<sup>4</sup> [New American Bible](#), Revised Edition. (Washington, DC: The United States Conference of Catholic Bishops, 2011), Is 11:1–3.

the outside, one might judge them miserable and in pain. But from within their perspective, one might perceive their love, expectation, and deep willingness *through* the process of struggle to let the grace of Christ happen in them.

What does this say about our comforting of the sorrowful? **It means that we must search for the place within the other where he or she trusts what is happening in him or her, the deeper place within them that remains centered and sure, knowing the way.** In other words, we must not violate what is happening by trying to take it away: non-interference, non-meddling (as Plato was particularly keen to dislike).

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## TO COMFORT – THE VERB

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*com-* is intensive; *fortis, fortis, forte* corresponds to the Greek adjective ἀνδρείος, εἰά, εἶον<sup>5</sup>. The Latin adjective means *strong, powerful* (physically); *strong, vigorous, steadfast, courageous, brave* (mentally, spiritually). In English the word means *to soothe in distress or sorrow; ease the misery or grief of; bring consolation or hope to*.

ἀνδρείως (Aristoph., Pax 498; 1 Macc 9:10 v.l.; 2 Macc 6:27; Philo, Mos. 2, 184; Jos., Ant. 12, 302) **adv. fr.** ἀνδρείος in a **manly i.e. brave way** ἁ. ἀναστρέφεισθαι *conduct oneself bravely* (w.

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<sup>5</sup>William Arndt, Frederick W. Danker and Walter Bauer, *A Greek-English Lexicon of the New Testament and Other Early Christian Literature*, 3rd ed. (Chicago: University of Chicago Press, 2000), 76.

**Aristoph**Aristoph , V–IV B.C.—List 5

**v.l.v.l.** = varia lectio (variant reading)

**Philo**Philo = P. of Alexandria, I B.C.–I A.D.—List 5

**Jos.**Jos. = Josephus. This abbr. used when follow by title; I A.D.—Lists 5

**adv.adv.** = adverb, adverbially

**fr.fr.** = from

**i.e.i.e.** = id est (that is)

**I.-E.** Indo-European

ἰσχυρῶς) Hs 5, 6, 6. ἀ. ἐστηκέναι *stand firm*, of young women Hs 9, 2, 5. (On courage of women s. Plut., Mor. 242e–63c.)<sup>6</sup>

*fortitudo, fortitudinis, f.:* Rarely means physical strength, but rather a firmness of character, a capacity to endure in a difficult task; resolution, bravery.

Thus, if one would attempt to *strengthen* someone, he/she would do well to understand what *true strength* is.

One of the meanings of the verb “to comfort” is “to confirm or to corroborate.” **This gets at the idea that the Comforter is one who confirms something happening in the other, something being born there in pain and sorrow, rather than a Comforter as one who is trying to get the person away from something, to help him or her avoid the pain.** In this regard we may think of Peter in Mark’s gospel, when Jesus has just announced that he will suffer and die, and Peter begins to remonstrate with Jesus, trying to get him to get away from this disaster. Peter does not “confirm or corroborate” what Jesus knows and, finally, wants to happen in or because of him.

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### COMFORT AS “PAYING ATTENTION”

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A clue: my experience at the Fred Hutchinson Cancer Research Center, where I recognized the huge illusion of the outside world as compared to the sheer reality within the Center. The suffering brought people out of illusion and into the most important, and most basic truths of living.

**Suffering is the most powerful means against illusion in this world.** This is proven by the fact that those who seek to avoid it end up projecting it onto others; they create (thus serve) the illusion.

***Comfort* must serve *being real*, for in the real lies the source of strength: God's living presence. He lives only in the *real*, because that is what He is!**

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HsHs = Similitudes

PlutPlut , I–II A.D.—List 5

<sup>6</sup>William Arndt, Frederick W. Danker and Walter Bauer, *A Greek-English Lexicon of the New Testament and Other Early Christian Literature*, 3rd ed. (Chicago: University of Chicago Press, 2000), 76.

Comfort means *paying attention* to the one suffering. Something is being born and, at some place, the suffering person takes strength and trusts. This place is where our presence should be. See John 16: 20-22 here:

<sup>20</sup> Amen, amen, I say to you, you will weep and mourn, while the world rejoices; you will grieve, but your grief will become joy.<sup>j</sup> <sup>21</sup> When a woman is in labor, she is in anguish because her hour has arrived; but when she has given birth to a child, she no longer remembers the pain because of her joy that a child has been born into the world.<sup>k</sup> <sup>22</sup> So you also are now in anguish. But I will see you again, and your hearts will rejoice, and no one will take your joy away from you.<sup>l</sup>

Paying attention means a capacity for *empathy*. One of the most difficult temptations for the comforter is to end up projecting his/her own reactions into the other's suffering. In other words, the comforter ends up processing his/her own suffering. Such "comforters" are the hardest to endure.

To be an *empathic* person, one must: (1) have a learned ability to stay with his/her own suffering, searching through it for clues to the light; (2) have a firm memory of how suffering has been, upon reflection afterwards, a means of blessing for him/her; (3) have a practiced ability to *receive* another's experience and reverence it; (4) have a learned capacity to trust *silence*: we need to shut up and listen!

Note: What about suffering the other brings on him/herself? In other words, suffering that is *deserved* (e.g., Jonah)? Here, the comforter's task is the same: to pay attention!

A good contemporary example of a *comforter* in the sense that I am speaking of it here is the character of Captain Jean-Luc Picard on *Star Trek: The Next Generation*. One of the outstanding qualities of that character is how fully he himself embodies the Prime Directive - *non-interference* - in his dealings with others. He can make that crucial distinction between *giving comfort* (in the negative sense of *taking care* of someone when they hurt) and *standing with* someone. In the latter case, one *feels for* the suffering of another yet does not presume to *fix* it.

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<sup>j</sup> Ps 126:6.

<sup>k</sup> Is 26:17-18; Jer 31:13; Mi 4:9.

<sup>l</sup> 14:19; 15:11; 20:20.

<sup>7</sup> [New American Bible](#), Revised Edition. (Washington, DC: The United States Conference of Catholic Bishops, 2011), Jn 16:20-22.

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# “AFTER<sup>1</sup> ANNUNCIATION” BY MADELEINE L’ENGLÉ

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L’Engle, Madeleine. *The Ordering of Love* (Writers' Palette Book) (p. 343). Originally in her collection *The Weather of the Heart* (1978). The Crown Publishing Group. Kindle Edition.

This<sup>2</sup> is the irrational<sup>3</sup> season  
When love blooms<sup>4</sup> bright<sup>5</sup> and wild.<sup>6</sup>  
Had Mary been filled with reason  
There’d have been no room for the child.

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<sup>1</sup> It is curious that L’Engle uses this preposition, rather than, say, “before”. What it suggests to me is that Mary was set free to be “bright and wild” *after* she had given her consent to the Archangel Gabriel.

<sup>2</sup> “This” – It is unclear which “this” she means.

<sup>3</sup> The *Oxford English Dictionary* at “**irrational**” – “Contrary to or not in accordance with reason; unreasonable, utterly illogical, absurd.” It also means, “A being not endowed with reason; one not guided by reason.”

<sup>4</sup> The *Oxford English Dictionary* at “**to bloom**” – “*figurative and transferred*. To come into full beauty; to be in fresh beauty and vigour; to flourish.” Her use of this verb suggests that the “This” – the first word of the poem” – means **Springtime**, when the Earth “blooms” after a long Winter. The annual feast of the Annunciation is on March 25<sup>th</sup> (nine months before December 25<sup>th</sup>). Further, to associate LOVE with BLOOMING is interesting, because none of us can explain the Mystery of Growth – “the seed growing secretly ... we know not how.” In this regard, LOVE is irrational in the sense that, like growth, we cannot explain how LIFE does this. What we humans do have the power to do: we can destroy life, wreck the ability of something to grow ... like love.

<sup>5</sup> The *Oxford English Dictionary* at “**bright**” – “Of a day or part of a day, the weather, etc.: characterized by plenty of light, esp. sunshine. Of a season, climate, etc.: characterized by fair or sunny weather.” But it also means, “Of a person, place, abstract thing, etc.: full of, radiating, or characterized by goodness, glory, honour, distinction, etc.; excellent, sublime; glorious, splendid; brilliant, illustrious.” But it also means, “Of a person: that displays a cheerful, companionable, or animated personality or demeanour; friendly; vivacious; upbeat.”

<sup>6</sup> “**bright and wild**” – What is interesting to me is that “bright” as an adjective can be contrasted with “dark” or “dull”. But “bright” is an adjective a teacher may apply to *an especially intelligent (rational) student*: “She is bright.”

## THE PROBLEM OF THE WORD “IRRATIONAL”

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Notice how the *Oxford English Dictionary* defines “**irrational**”, in a way distorted by the Enlightenment.

The “irrational” is a very unfriendly way of speaking about the “intelligence” of the *affects* – Blaise Pascal’s famous insistence: “the heart has its reasons, which reason does not know.”

What seems “irrational” to one person – acting “without reason” – could mean that this person had chosen **to act according to the hidden reason of Another**.

But most importantly, LOVE causes people to act, completely clear and confident about what they are choosing, though not able to explain it ... except to say that “I followed what LOVE directed me to do.” Consider the dramatic instance of a parent choosing, irrationally, to go out in front of an oncoming speeding car to grab his or her child from harm.

“Such [Enlightenment] Christians, however, sometimes fail to reckon with the further and deeper implications of their rejection of God’s continuing presence and power in creation, which touch on essential elements of the Creed. **With the explicit denial of the miraculous comes as well an implicit rejection of convictions for which centuries of believers lived and died—convictions concerning precisely extraordinary manifestations of God’s presence and power (Johnson 2003)....** If it is impossible for God’s Word to be visibly present in the world today, for example, then neither can the Word have been made flesh in the person of Jesus, and any talk about the incarnation becomes nonsense (Hick 1977). If Jesus is not raised from the dead and exalted to God’s right hand, to become the life-giving Spirit that transforms the lives of believers, then, as Paul declares, Christian faith is empty and hope of a future resurrection is foolish (1 Cor. 15:19). Note how directly Paul connects the general conviction concerning God’s capacity to act in the world (the resurrection of the dead) with the specific claim as to how God acted in the world in Christ (his resurrection from the dead).”<sup>7</sup>

**“The forms of Christianity that suppress or deny the miraculous are consequently deracinated,<sup>8</sup> cut off not only from the testimony of Scripture, but also from the Creed and from centuries of living testimony given by the saints.** Small wonder that Christianity so defined sometimes appears to be little more than a place for moral uplift and social improvement, lacking both a firm grasp on the good news of Scripture and a generous vision of

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<sup>7</sup> Luke Timothy Johnson, *Miracles: God’s Presence and Power in Creation*, ed. Samuel E. Balentine, First edition., Interpretation: Resources for the Use of Scripture in the Church (Louisville, KY: Westminster John Knox Press, 2018), 22.

<sup>8</sup> The *Oxford English Dictionary* at “**deracinate**” – “*transitive*. To pluck or tear up by the roots; to uproot, eradicate, exterminate. *literal* and *figurative*.”



God's power in the present. **Having staked its future on a form of rationality that increasingly seems inadequate to life's genuine mysteries, such Christianity drifts, passionless and pointless, sustained mainly by institutional inertia and residual loyalty among its adherents.** Before turning to some of the specific ways in which the miraculous is a problematic category for such Christians, it may be helpful to devote a little more attention to the reasons why the denial of the miraculous has taken such hold among them.”<sup>9</sup>

From an essay I wrote on Augustine's *de Virginitate* while studying at the Patristic Institute in Rome from June 1989 to June 1990:

In Part I (I.1—XXX.30), I will argue that Augustine's main purpose is to talk about the nature of “*personal* relationship.” He will teach a *higher* kind of “kinship” that has nothing to do with normal societal, “blood” kinship, **but everything to do with human freedom under the impulse of love.**

In short, for the Old Testament parents, marriage and its fruitfulness were based not on their human relationship to each other (*corporaliter*) but on their relationship together toward Christ (*spiritaliter*) through obedience. Augustine, precisely in the most obvious and basic of human communities—marriage—*prima itaque naturalis humanae societatis copula vir et uxor est*<sup>10</sup>—is proposing a radical restructuring of meaning.

**What Augustine is driving at is that any relationship that is merely by “blood” (*corporaliter*) is really no relationship worth mentioning; it is pre-human. Thus, in the Scripture text Augustine sees Jesus giving it no notice whatever. Only when a relationship becomes an act of personal freedom by which one chooses to live “for the sake of” another through obedience or love —*perchè chiunque fa la volontà del Padre mio*—does it become a genuine relationship (*spiritaliter*).**

It is exactly along these lines that Augustine goes on to explain just where the excellence of Mary lay. That is, Augustine will argue that Mary, who of any human that ever lived could claim the closest possible human closeness to Jesus—his very mother—was most profoundly related to Jesus **not** through her womb (*corporaliter*) but **through her prior choice** for perpetual virginity “for the sake of” God through love (*spiritaliter*)—*sic et materna propinquitas nihil Mariae profuisset, nisi felicius Christum corde quam carne gestasset.* (III.3) So, Mary was “mother of Christ” (*spiritaliter*) long before she was “mother” (*corporaliter*). In the same way the Old Testament parents' offspring were

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<sup>9</sup> Luke Timothy Johnson, *Miracles: God's Presence and Power in Creation*, ed. Samuel E. Balentine, First edition., Interpretation: Resources for the Use of Scripture in the Church (Louisville, KY: Westminster John Knox Press, 2018), 23.

<sup>10</sup>*De bono coniugali* I.1

“prophetic” (the future Body of Christ, the Church);<sup>11</sup> in the same way holy virgins of Christ can be “mothers.” At no point in his tract is Augustine clearer on this point of relationship *according to the spirit*. More closely, then, what does Augustine say?

**This vow was Mary's extravagant (counter-cultural!<sup>12</sup>) act of personal freedom in love to live only “for the sake of” God:**

virginitatem deo dicavit, cum adhuc quid esset conceptura nesciret, ut in terreno mortalique corpore caelestis vitae imitatio voto fieret, non praecepto, amore eligendi, non necessitate serviendi. (IV.4)

So, instead of choosing to **enable** His birth by a miracle, God instead chooses to **confirm** the “miracle” of Mary's *amore eligendi* by taking it a step further: making her virginity perpetual. In short: what was valuable in **Mary's virginity had nothing to do with biological integrity but everything to do with her love drawing her freedom to choose God whole-heartedly**—*nisi felicius Christum corde quam carne gestasset*. (III.3)<sup>13</sup> In this way, Mary stands as the perfect model of all holy virgins, be it the Church or individual persons in it.

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<sup>11</sup>*De bono viduitatis* VII.10: *cum ipse populus ea... nihil aliud esset quam propheta Christi, ex quo nasceretur etiam caro Christi*.

<sup>12</sup>See Peter Brown, "The Notion of Virginity in the Early Church," in vol. 16 of *World Spirituality: An Encyclopedic History of the Religious Quest*, edited by Bernard McGinn and John Meyendorff (New York: Crossroad, 1987), 427-43. An excellent, valuable perspective.

<sup>13</sup>See also at VIII.8 and *De bono coniugali* XXI.25.

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# “FIRST COMING” (1987)

## BY MADELEINE L’ENGLÉ

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L'Engle, Madeleine. *The Ordering of Love* (Writers' Palette Book) (p. 343). Published in her collection *A Cry Like a Bell* (1987). The Crown Publishing Group. Kindle Edition.

He did not wait till the world was ready,  
till men and nations were at peace.  
He came when the Heavens were unsteady,  
and prisoners cried out for release.

He did not wait for the perfect time.  
He came when the need was deep and great.  
He dined with sinners in all their grime,  
turned water into wine. He did not wait

till hearts were pure. In joy he came  
to a tarnished world of sin and doubt.  
To a world like ours, of anguished shame  
he came, and his Light would not go out.

He came to a world which did not mesh,  
to heal its **tangles**,<sup>1</sup> shield its scorn.  
In the mystery of the Word made Flesh  
the Maker of the stars was born.

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<sup>1</sup> The *Oxford English Dictionary* at the 17<sup>th</sup> century noun “**tangle**” – “A tangled condition or *concrete* a tangled mass; a complication of threads, hairs, fibres, branches, boughs, or the like, confusedly intertwined or interlaced, or of a single long thread, line, or rope, involved in coils, loops, and knots; a snarl, ravel, or complicated loose knot. Also *transferred* of streams, paths, etc. similarly intertwined or confused.” However, in the 14<sup>th</sup> century, there was the verb “**to tangle**” – “*transitive*. To involve or engage (a person) in affairs which encumber and hamper or embarrass, and from which it is difficult to get free; = [entangle v. 2](#). Chiefly *reflexive* and in *passive*; also, to embarrass, confuse (the brain, mind, conscience, etc.).”

We cannot wait till the world is sane<sup>2</sup>  
**to raise our songs with joyful voice,**  
**for to share our grief, to touch our pain,**  
**He came with Love: Rejoice! Rejoice!**

## PSALM 137

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The last stanza reminds me of this Psalm 137. In the Psalm, the people who have lost so much, exiled for they know not how long, refuse to sing the songs that are their own, that make them happy, at the request of the Babylonians among whom they are now compelled to live and work and to raise their families. What occurred to me while praying with this Psalm years ago was that they must sing those songs, because it is those songs that bring them joy. It does not matter who requests them to sing; it only matters if singing their own songs make them happy.

<sup>1</sup> By the rivers of Babylon  
there we sat weeping  
when we remembered Zion.<sup>a</sup>  
<sup>2</sup> On the poplars in its midst  
we hung up our harps.<sup>b</sup>  
<sup>3</sup> For there our captors asked us  
for the words of a song;  
Our tormentors, for joy:  
“Sing for us a song of Zion!”  
<sup>4</sup> But how could we sing a song of the LORD  
in a foreign land? <sup>3</sup>

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<sup>2</sup> The *Oxford English Dictionary* at the adjective “sane” – “Sound in mind; in one's senses; not mad. Also, of the mind: Not diseased.”

<sup>a</sup> Ez 3:15; Lam 3:48.

<sup>b</sup> Is 24:8; Lam 5:14.

<sup>3</sup> *New American Bible*, Revised Edition. (Washington, DC: The United States Conference of Catholic Bishops, 2011), Ps 137:1–4.

## MARY, UNDOER OF KNOTS

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I was reminded of this in L'Engle's choice of the word "tangles" in stanza 4 – "to heal its tangles".

*Wikipedia* – "The concept of Mary untying knots is derived from a work by St. Irenaeus of Lyons, *Adversus haereses* (Against Heresies). In Book III, Chapter 22, he presents a parallel between Eve and Mary, describing how 'the knot of Eve's disobedience was loosed by the obedience of Mary. For what the virgin Eve had bound fast through unbelief, this did the virgin Mary set free through faith.'"



*Mary, Untier of Knots* (around 1700 CE), painted by Johann Georg Melchior Schmidtner (1625-1700 CE)

**Irenaeus of Lyons (120-202 CE), *Against the Heresies* III.22.4 – 4.** In accordance with this design, Mary the Virgin is found obedient, saying, “Behold the handmaid of the Lord; be it unto me according to thy word.”<sup>2</sup> But Eve was disobedient; for she did not obey when as yet she was a virgin. And even as she, having indeed a husband, Adam, but being nevertheless as yet a virgin (for in Paradise “they were both naked, and were not ashamed,”<sup>3</sup> inasmuch as they, having been created a short time previously, had no understanding of the procreation of children: for it was necessary that they should first come to adult age,<sup>4</sup> and then multiply from that time onward), having become disobedient, was made the cause of death, both to herself and to the entire human race; so also did Mary, having a man betrothed [to her], and being nevertheless a virgin, by yielding obedience, become the cause of salvation, both to herself and the whole human race. And on this account does the law term a woman betrothed to a man, the wife of him who had betrothed her, although she was as yet a virgin; thus indicating the back-reference from Mary to Eve, because what is joined together could not otherwise be put asunder than by inversion of the process by which these bonds of union had arisen;<sup>5</sup> so that the former ties be cancelled by the latter, that the latter may set the former again at liberty. And it has, in fact, happened that the first compact looses from the second tie, but that the second tie takes the position of the first which has been cancelled.<sup>6</sup> For this reason did the Lord declare that the first should in truth be last, and the last first.<sup>7</sup> And the prophet, too, indicates the same, saying, “Instead of fathers, children have been born unto thee.”<sup>8</sup> For the Lord, having been born “the First-begotten of the dead,”<sup>9</sup> and receiving into His bosom the ancient fathers, has regenerated them into the life of God, He having been made Himself the beginning of those that live, as Adam became the beginning of those who die.<sup>10</sup> Wherefore also Luke, commencing the genealogy with the Lord, carried it back to Adam, indicating that it was He who

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<sup>2</sup> Luke 1:38.

<sup>3</sup> Gen. 2:25.

<sup>4</sup> This seems quite a peculiar opinion of Irenæus, that our first parents, when created, were not of the age of maturity.

<sup>5</sup> Literally, “unless these bonds of union be turned backwards.”

<sup>6</sup> It is very difficult to follow the reasoning of Irenæus in this passage. Massuet has a long note upon it, in which he sets forth the various points of comparison and contrast here indicated between Eve and Mary; but he ends with the remark, “hæc certe et quæ sequuntur, paulo subtiliora.”

<sup>7</sup> Matt. 19:30, 20:16.

<sup>8</sup> Ps. 45:17.

<sup>9</sup> Rev. 1:5.

<sup>10</sup> Comp. 1 Cor. 15:20–22.

regenerated them into the Gospel of life, and not they Him. **And thus, also it was that the knot of Eve's disobedience was loosed by the obedience of Mary. For what the virgin Eve had bound fast through unbelief, this did the virgin Mary set free through faith.**<sup>4</sup>

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<sup>4</sup> Irenaeus of Lyons, "[Irenæus against Heresies](#)," in *The Apostolic Fathers with Justin Martyr and Irenaeus*, ed. Alexander Roberts, James Donaldson, and A. Cleveland Coxe, vol. 1, The Ante-Nicene Fathers (Buffalo, NY: Christian Literature Company, 1885), 455.

# **Acceptance Speech Upon Receiving The Margaret Edwards Award (American Library Association Lifetime Achievement Award For Writing In The Field Of Young Adult Literature)**

June 27, 1998

What an honor it is for me to be here with you today. I am grateful indeed that you have accepted my books, especially the Murry and Austin books for the Margaret Edwards Award. I want to give you the particular thanks of Poly O'Keefe and Vicky Austin.

A few months ago I was at a Master's Tea at Yale University, sitting in a comfortable chair surrounded by a gathering of students, most of whom knew my books and characters as well as if not more than I do. We talked about future plans for some of the characters, and I was able to tell them that Polly O'Keefe is in medical school.

A few days later I received a letter from one of the students saying that she was a first year medical student at Yale, and that she and her friends would love to have Polly O'Keefe in their class.

I wrote back that Polly would be delighted to be part of their class.

The next letter I received told me that they had gone to the office and registered Polly, so now she is an official member of the student body at Yale Medical School.

Yes, it's as real as that, and the characters are as real as that, at least to me and some of my readers. Thus we expand our worlds, no matter how big and busy they are. I was thrilled one day to walk by a group of women at a conference and to hear them speculating about some of the characters as they might talk about some of their friends.

"Would you have let your daughter go off to the Antarctic like that?"

"Well, they trusted Cook to take care of her."

"Still pretty risky for a sixteen year old."

Yes, they are real.

Sometimes they know more than I do, and sometimes they know before I do.

I think of Adam Eddington, the protagonist of *THE ARM OF THE STARFISH*. Adam flies to Lisbon, in Portugal, to work with an American marine biologist, who happens to be Dr. O'Keefe, though I don't mention that his first name is Calvin. If you want to recognize that he's Calvin O'Keefe, that's okay; and if you don't know, that's okay, too.



Anyhow, Adam is swept into a web of International intrigue, and goes three nights without sleep. He is exhausted, and finally he is allowed to go to bed in the Ritz Hotel in Lisbon, and falls into a deep, long sleep. When he wakes up, there, sitting on a small chair and looking at him, is a young man called Joshua. Adam is very surprised to see Joshua. There was no Joshua in my plot. I could either say, "Go away, Joshua, you're not in my plot," or I could go back to page one and let him in--which is what I did. I can't imagine the book without Joshua, but I have no idea how he got into the Ritz. My husband and I spent one night at the Ritz in Lisbon--I can't write about a place I haven't been to, and I can highly recommend the Ritz, which is elegant indeed. Adam did not have to pay for his room, or he wouldn't have been there. I did guess that the name Joshua, which is an alter name for Jesus, might mean that something was going to happen to Joshua, and it did.

When I finished the final draft I read it out loud to my mother and my then ten year old son. When I got to the scene where Joshua is shot and killed, my son said, "Change it."

"I can't change it," I said. "That's what happened."

He said, "You're the writer. You can change it."

"I can't change it. That's what happened."

I didn't want Joshua to die, either. But that's what happened. If I tried to change it, I'd be deviating from the truth of the story.

"What is truth?" asked jesting Pilate.

Truth is what is true, and it's not necessarily factual. Truth and fact are not the same thing. Truth does not contradict or deny facts, but it goes through and beyond facts. This is something that it is very difficult for some people to understand. Truth can be dangerous. If you go beyond the facts, things can happen, like Joshua's being shot. But wonderful things can happen, too.

In Kenneth Grahame's beautiful book, *THE WIND IN THE WILLOWS*, Mole and Rat go to the holy island of the great god, Pan. It is a superb piece of religious writing, but because it has gone beyond fact, it is deeply upsetting and untruthful to some people. If a story is not specified as being Christian, it is not Christian. But that is not so.

I think that this scene is upsetting because it calls us beyond fact into the vast world of imagination, and imagination is a word of many dimensions.

A while ago there was an article in the New York Times about some women in Tennessee who wanted the middle grade text books removed from the school curriculum, not because they were inadequate educationally, but because these women were afraid that they might stimulate the childrens' imaginations.

What!?!

It was a good while later that I realized that the word, imagination, is always a bad word in the King James translation of the Bible. I checked it out in my concordance, and it is always bad.

Put them down in the imagination of their hearts.

Their imagination is only to do evil.

Language changes. What meant one thing three hundred years ago means something quite different now. So the people who are afraid of the word imagination are thinking about it as it was defined three centuries ago, and not as it is understood today, a wonderful word denoting creativity and wideness of vision.

Another example of our changing language is the word, prevent. Take it apart into its Latin origin, and it is prevenire. Go before. So in the language of the King James translation if we read, "May God prevent us," we should understand the meaning to be, "God go before us," or "God lead us."

And the verb, to let, used to mean, stop. Do not let me, meant do not stop me. And now it is completely reversed into a positive, permissive word.

Language is often changed by writers. We speak English today because Chaucer chose to write in the language of the common people, rather than the Latin or French used by those who were educated. James Joyce had an almost equally profound effect on language when he wrote about the inner self, rather than the outer self.

I don't want to dump on TV, but there's no doubt that our language has been changed by television, especially by the media, which tries to manipulate us into being consumers. Most of the time nowadays we human beings are referred to as consumers. What does the consumer think? What does the consumer want? How ugly. Forest fires consume. Cancer consumes. I want us to be nourishers. To be a librarian, particularly a librarian for young adults, is to be a nourisher, to share stories, offer books full of new ideas. We live in a world which has changed radically in the last half century, and story helps us to understand and live creatively with change.

The changes are not going to stop. They are going to continue and accelerate. Like it or not. The electronic world of the microchip is here, and how did it get here? It's arrival was unexpected and rapid, taking us almost by surprise.

One theory I read about last summer at the time of the fiftieth anniversary of Roswell, the place where an alien space ship allegedly crashed. We were reminded that at least two humanoid aliens were on that ship, but had not survived. And I remembered very clearly that at the 25th anniversary of Roswell the TV had shown pictures of the disabled space craft, and also of one of the aliens in a hospital, where doctors were trying to save his life, but failed. He looked human, but not quite, and there was something both so terrible and fascinating about this that I have never forgotten it. The theory, both then and now, was that these aliens were far ahead of us electronically, and we learned enough from them and the remains of the ship and its equipment to make the amazing electronic leaps of the fifties. If that space ship had not crashed we probably wouldn't have CT scans or MRIs, and we probably wouldn't have our personal computers and we might not even have colored TV.

Does all this sound like science fiction? Maybe it is, but many theories first postulated in science fiction stories have come to be. Most of Jules Verne's stories talked of things which didn't then exist, but which are commonplace now. If we can think of something, we can usually make it, though it may take many centuries. Didn't Leonardo da Vinci make a crude flying machine?

Whether or not Roswell taught us many new things about the outside world, it had little or nothing to do with the changes in the inner world. Things that were taboo at the time of Roswell are commonplace as we rush towards a new millennium. One day back in the fifties my father and I were watching a program on our black and white TV which included an interview with an elderly man who answered one question by remarking, "Just because there's snow on the roof doesn't mean the fire's gone out in the furnace."

The screen went black as the program went off the air, and we heard the announcer say, "There will be a brief interlude of organ music."

Certainly that mild quip of the elderly man wouldn't shock anybody today. We might laugh appreciatively at his wit, but that would be the extent of our reaction. The change in point of view has been equally radical in the world of books. Somehow or other I've never gotten around to reading *LADY CHATTERLY'S LOVER*, but I doubt if it would shock me.

I've always believed that there is no subject that is taboo for the writer. It is how it is written that makes a book acceptable, as a work of art, or unacceptable and pornographic. There are many books circulating today, for the teen-ager as well as the grown up, which would not have been printed in the fifties. It is still amazing to me that *A WRINKLE IN TIME* was considered too difficult for children. My children were seven, ten, and twelve while I was writing it, and they understood it. The problem is not that it's too difficult for children, but that it's too difficult for grown ups. Much of the world view of Einstein's thinking wasn't being taught when the grown ups were in school, but the children were comfortably familiar with it.

*MEET THE AUSTINS* (the book which preceded *WRINKLE*) took two years to find a publisher. Largely because it begins with a family's reaction to the death of a beloved uncle, and children were not supposed to know about death, largely, I suspect, because it upset their parents.

But again I was writing out of my own experience, and how my family accepted grief and loss and death. I think it made my children stronger than if we had gone placidly along with no traumas to work through.

In the fifties we didn't talk much about YA [Young Adult] novels because what we would consider a YA novel today was then being published as a straight trade novel. The YA genre was just being born. And basically YA novels are novels which have a young protagonist through whose eyes we see the story. Novels of science fiction were still being published by the sci fi presses, and it never occurred to me to send any of my manuscripts to anybody but a trade publisher. That may have been naive, but I think it was a good choice.

So *WRINKLE*, when it was finally published in 1962, after two years of rejections, broke several current taboos. The protagonist was female, and one of the unwritten rules of science fiction was that the protagonist should be male. I'm a female. Why would I give all the best ideas to a male?

Another assumption was that science and fantasy don't mix. Why not? We live in a fantastic universe, and subatomic particles and quantum mechanics are even more fantastic than the macrocosm. Often the only way to look clearly at this extraordinary universe is through fantasy, fairy tale, myth. During the fifties Erich Fromm published a book called THE FORGOTTEN LANGUAGE, in which he said that the only universal language which breaks across barriers of race, culture, time, is the language of fairy tale, fantasy, myth, parable, and that is why the same stories have been around in one form or another for hundreds of years.

Someone said, "It's all been done before."

Yes, I agreed, but we all have to say it in our own voice.

There are many distinct voices in the world of YA literature today, and the chief thing they have in common is their honoring of the human spirit. Their protagonists are always subjects, and never objects. One definition of pornography I was given is treating people as objects. In most YA novels we are able to enter into the subject, to feel empathy, to be willing to be part of the story.

I love being part of the story as I write and as I read. And I am grateful to you indeed for being part of the story, too. Thank you for affirming me because that is what makes it possible for me to write as I do.

You are very special lights in a frequently dark world, and we need you. Thank you, thank you.

# Madeleine L'Engle, Writer of Children's Classics, Is Dead at 88

Sept. 8, 2007

Madeleine L'Engle, an author whose childhood fables, religious meditations and fanciful science fiction transcended both genre and generation, most memorably in her children's classic "A Wrinkle in Time," died on Thursday in Litchfield, Conn. She was 88.

Her death was announced yesterday by her publisher, Farrar, Straus & Giroux. A spokeswoman said Ms. L'Engle (pronounced LENG-el) had died of natural causes at a nursing home, which she entered three years ago. Before then the author had maintained homes in Manhattan and Goshen, Conn.

"A Wrinkle in Time" was rejected by 26 publishers before editors at Farrar, Straus & Giroux read it and enthusiastically accepted it. It proved to be her masterpiece, winning the John Newbery Medal as the best children's book of 1963 and selling, so far, eight million copies. It is now in its 69th printing.

In the Dictionary of Literary Biography, Marygail G. Parker

notes "a peculiar splendor" in Ms. L'Engle's oeuvre, and some of that splendor is owed to sheer literary range. Her works included poetry, plays, autobiography and books on prayer, and almost all were deeply, quixotically personal.

But it was in her vivid children's characters that readers most clearly glimpsed her passionate search for answers to the questions that mattered most. She sometimes spoke of her writing as if she were taking dictation from her subconscious.

"Of course I'm Meg," Ms. L'Engle said about the beloved protagonist of "A Wrinkle in Time."

The St. James Guide to Children's Writers called Ms. L'Engle "one of the truly important writers of juvenile fiction in recent decades." Such accolades did not come from pulling punches. "Wrinkle" has been one of the most banned books in the United States, accused by religious conservatives of offering an inaccurate portrayal of God and nurturing in the young an unholy belief in myth and fantasy.

Ms. L'Engle, who often wrote about her Christian faith, was taken aback by the attacks. "It seems people are willing to damn the book without reading it," Ms. L'Engle said in an interview with The New York Times in 2001. "Nonsense about witchcraft and fantasy. First I felt horror, then anger, and finally I said, 'Ah, the hell with it.' It's great publicity,

really."

The book begins, "It was a dark and stormy night," repeating the line of a 19th-century novelist, Edward George Bulwer-Lytton. "Wrinkle" then takes off. Meg Murry, with help from her psychic baby brother, uses time travel and extrasensory perception to rescue her father, a gifted scientist, from a planet controlled by the Dark Thing. She does so through the power of love.

The book uses concepts that Ms. L'Engle said she had plucked from Einstein's theory of relativity and Planck's quantum theory, almost flaunting her frequent assertion that children's literature is literature too difficult for adults to understand.

"Wrinkle" is part of Ms. L'Engle's Time series of children's books, which includes "A Wind in the Door," "A Swiftly Tilting Planet," "Many Waters" and "An Acceptable Time." The series combines elements of science fiction with insights into love and moral purpose.

Ms. L'Engle's other famous series of books concerned another family. The first installment, "Meet the Austins," which appeared in 1960, depicted an affectionate family whose members displayed enough warts to make them interesting. (Perhaps not enough for The Times Literary Supplement in London, though; it called the Austins "too

good to be real.")

By the fourth of the five Austin books, "A Ring of Endless Light," any hint of Pollyanna was gone. It told of a 16-year-old girl's first experience with death. Telepathic communication with dolphins eventually helps the girl, Vicky, acquire a new understanding of things.

"The cosmic battle between light and darkness, good and evil, love and indifference, personified in the mythic fantasies of the 'Wrinkle in Time' series, here is waged compellingly in its rightful place: within ourselves," Carol Van Strum wrote in The Washington Post in 1980.

Madeleine L'Engle Camp was born in Manhattan on the snowy night of Nov. 29, 1918. The only child of Madeleine Hall Barnett and Charles Wadsworth Camp, she was named for her great-grandmother, who was also named Madeleine L'Engle.





Madeleine L'Engle at home in New York in 2001. George M. Gutierrez

Her mother came from Jacksonville, Fla., society and was a fine pianist; her father was a World War I veteran who worked as a foreign correspondent and later as drama and music critic for The New York Sun. He also knocked out potboiler novels.

The family lived on the Upper East Side of Manhattan. Her parents had artistic friends, and Madeleine an English nanny. She felt unpopular at school. She said that an elementary school teacher — Miss Pepper or Miss Salt, she couldn't remember which — regarded her as stupid.

Madeleine had written her first story at 5 and retreated into

writing. When she won a poetry contest in the fifth grade, her teacher accused her of plagiarizing. Her mother intervened to prove her innocence, lugging a stack of her stories from home.

When she was 12, Madeleine was sent to a boarding school in Switzerland, Chatelard, and at 15 to Ashley Hall, a boarding school in Charleston, S.C. Later she graduated from Smith College with honors in English. (She did not take science classes, which was often a surprise to readers impressed with her science fiction.)

Returning to New York, Ms. L'Engle began to get small acting parts. Several plays she had written were produced. She published her first novel, "The Small Rain," in 1945. And she met the actor Hugh Franklin while they were touring in a production of Chekhov's "Cherry Orchard." They married in 1946, and their daughter Josephine was born the next year.

In 1951, when Ms. L'Engle became pregnant again, the family moved to the small town of Goshen, where they lived in a 200-year-old country house called Crosswicks, and bought and ran a general store. Their son, Bion, was born in 1952. In 1956, they adopted another daughter, Maria.

Mr. Franklin died in 1986 and Bion in 1999. Ms. L'Engle is survived by her daughters, Josephine F. Jones and Maria Rooney, five grandchildren and five great-grandchildren.

Ms. L'Engle's writing career was going so badly in her 30s that she claimed she almost quit writing at 40. But then "Meet the Austins" was published in 1960, and she was already deeply into "Wrinkle." The inspiration came to her during a 10-week family camping trip.

That was just the start. She once described herself as a French peasant cook who drops a carrot in one pot, a piece of potato in another and an onion and a piece of meat in another.

"At dinnertime, you look and see which pot smells best and pull it forward," she was quoted as saying in a 2001 book, "Madeleine L'Engle (Herself): Reflections on a Writing Life," compiled by Carole F. Chase.

"The same is true with writing," she continued. "There are several pots on my backburners."

Her deeper thoughts on writing were deliciously mysterious. She believed that experience and knowledge were subservient to the subconscious and perhaps larger, spiritual influences.

"I think that fantasy must possess the author and simply use him," she said in an interview with Horn Book magazine in 1983. "I know that is true of 'A Wrinkle in Time.' I cannot possibly tell you how I came to write it. It was simply a book I

had to write. I had no choice.

"It was only after it was written that I realized what some of it meant."

The family moved back to New York, where Hugh Franklin won fame as Dr. Charles Tyler on the popular soap opera "All My Children." For more than three decades, starting in 1966, Ms. L'Engle served as librarian and writer in residence at the Cathedral Church of St. John the Divine. One or two of her dogs often accompanied her to the cathedral library.

Much of her later work was autobiographical, although sometimes a bit idealized. Some books, like "A Stone for a Pillow: Journeys With Jacob" (1986) and "The Genesis Trilogy" (2001), combined autobiography and biblical themes. But she often said that her real truths were in her fiction.

"Why does anybody tell a story?" she once asked, even though she knew the answer.

"It does indeed have something to do with faith," she said, "faith that the universe has meaning, that our little human lives are not irrelevant, that what we choose or say or do matters, matters cosmically."

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# “SARAH: BEFORE MOUNT MORIAH”

## BY MADELEINE L’ENGLÉ

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L'Engle, Madeleine. *The Ordering of Love* (Writers' Palette Book) (p. 343). Originally published in her collection *A Cry Like a Bell* (1987). The Crown Publishing Group. Kindle Edition.

Like a small mouse  
I am being played with.  
Pushed around, sent from home,  
passed off as a sister,  
free to be the sport of others  
(nobody asked me).  
Nobody asked if I wanted  
to leave home and all my friends  
(the cat never asks the mouse).  
Would my womb have filled  
if we had stayed where we were  
instead of following strange promises?  
My maid, giving my husband a child for me,  
then made mock of me.  
So, when the angel came  
announcing—promising—  
a child in my womb long dry  
what could I do but laugh?  
And then warmth came again, and fullness,  
and my child was born,  
my laughter, my joy.

But do not play with me any more!  
What kind of logic lurks in your promise  
that the sky full of stars  
is like the number of our descendants  
and then demand the son's life who makes  
that promise possible?  
Can I trust a breaker of promises?  
What kind of game is this?



Are you laughing at my pain  
as I watch the child and his father  
climb the mountain?  
Am I no more than a mouse  
to be played with?

I am a woman.  
You—father-God—  
have yet to learn  
what it is to be a mother,

and so, perhaps, have I.  
And if you give me back my laughter again,  
then, together we can learn  
and I will say — oh, I will sing! —  
that you have regarded the lowliness  
of your handmaiden.



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# THE NIGHT SCHOOL (TNS) 8, 3 – GANZ NOTES ON MADELEINE L'ENGLE (1918-2007)

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**Version:** 2, 3, 14, 16, 18, 19 May 2021

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## BETWEEN THE ASCENSION AND PENTECOST

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Today is the anniversary of the day in 1980 when Mount St. Helens exploded.

A 5.1 earthquake on May 18 rattled the mountain, causing the bulge to burst and landslide down the mountain. Once the bulge was gone, the volcano's magma system was depressurized and blew off the top of the mountain, according to the USGS.

Ash, rock and hot gasses spewed into the air. Ash blanketed the Pacific Northwest and stretched to 11 states and Canada.

The blast reduced the mountain's height by 1,314 feet.

Autopsies showed that most of the people killed in the eruption likely died from asphyxiation after inhaling hot ash, according to the USGS.

In addition to human lives lost, an estimated 7,000 big game animals – such as deer, elk and bears – were also killed. Birds and small mammals also died.

The eruption damaged roughly 230 square miles of land around the volcano, according to the USDA Forest Service. It destroyed 158 miles of highway, 200 homes and 15 miles of railways, the USGS reported.

Washington State worked to remove about 900,000 tons of ash from highways and roads, according to the USGS. The International Trade Commission determined the



total cost of damage and rebuilding efforts from the eruption came to an estimated \$1.1 billion.<sup>1</sup>

The Gospel today, from **John 17:1-11**, are an account of the private prayer of Jesus spoken (out loud?) to the Father. Verses 1-5 are these:

<sup>1</sup> When Jesus had said this, he raised his eyes to heaven and said, “Father, the hour has come. Give glory to your son, so that your son may glorify you, <sup>2</sup> just as you gave him authority over all people, so that he may give eternal life to all you gave him. <sup>3</sup> Now this is eternal life, that they should know you, the only true God, and the one whom you sent, Jesus Christ. <sup>4</sup> I glorified you on earth by accomplishing the work that you gave me to do. <sup>5</sup> Now glorify me, Father, with you, with the glory that I had with you before the world began. <sup>2</sup>

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## OPENING PRAYER

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“Come, Holy Ghost, Creator blest....”

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## WHO IS L’ENGLE ... TO YOU?

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A Wrinkle in Time has been vastly influential in American childhoods ever since it was published, and it is this novel which is the dominant means by which people exclaim, “I love Madeleine L’Engle!”

How is it that *you* remember her?

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<sup>1</sup> King 5 News Seattle - <https://www.king5.com/article/tech/science/environment/mount-st-helens/1980-mount-st-helens-eruption/281-57df606c-2333-4ac9-9d0f-c52d1c4ee32f>.

<sup>2</sup> [Catholic Daily Readings](#) (Bellingham, WA: Faithlife, 2009).

## BIOGRAPHICAL

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C.S. Lewis - born **November 29<sup>th</sup>**, 1898, Belfast, United Kingdom; Madeleine L'Engle Camp – born **November 29<sup>th</sup>**, 1918. Exactly twenty years separate the ages of these two authors.

*Britannica Online* – “Madeleine L'Engle, original name in full Madeleine L'Engle Camp, married name Madeleine Franklin, (born November 29, 1918, New York, New York, U.S.—died September 6, 2007, Litchfield, Connecticut), American author of imaginative juvenile literature that is often concerned with such themes as the conflict of good and evil, the nature of God, individual responsibility, and family life.... In the [Newbery Medal](#)-winning [A Wrinkle in Time](#) (1962; film 2018), L'Engle introduced a group of young children who engage in a cosmic battle against a great evil that [abhors individuality](#). Their story continues in *A Wind in the Door* (1973), *A Swiftly Tilting Planet* (1978), and *Many Waters* (1986). In addition to her fiction for juveniles, L'Engle also wrote several books of fiction and [poetry](#) for adults. She discussed her life and writing career in *A Circle of Quiet* (1972), *The Summer of the Great-Grandmother* (1974), *The Irrational Season* (1977), *Walking on Water* (1980), and *Two Part Invention* (1988).”

*Britannica Online* – “**Newbery Medal**, annual award given to the author of the most distinguished American children's book of the previous year. It was established by Frederic G. Melcher of the R.R. Bowker Publishing Company and named for John Newbery, the 18th-century English publisher who was among the first to publish books exclusively for children. The first award was given in 1922. It is presented at the annual conference of the American Library Association along with the **Caldecott Medal**, an award to an artist for the best illustrations for a children's book.”

**1963 Medal Winner: *A Wrinkle in Time* by Madeleine L'Engle (Farrar)**

**Honor Books:**

- *Thistle and Thyme: Tales and Legends from Scotland* by Sorche Nic Leodhas, pseud. (Leclair Alger) (Holt)
- *Men of Athens* by Olivia Coolidge (Houghton)

**Wikipedia - Hugh Hale Franklin (August 24, 1916 – September 26, 1986)** was an American theatre and soap opera actor. He was born in Muskogee, Oklahoma. Franklin was best known for his role as Dr. Charles Tyler on *All My Children*, a role he played from the show's first episode in 1970 until 1983. He was forced to retire as his hearing loss, which had previously been gradual, started to affect his ability to receive cues. He also had roles on the soap operas *As the World Turns*, *Dark Shadows*, and *Love of Life*. Prior to *All My Children*, Franklin appeared in such Broadway productions as *The Joyous Season*, *I Know My Love* and *Medea*. Other theatre

credits include *Harriet*, *The Cherry Orchard*, *One Man Show* and *Alice in Wonderland*. He was married for 40 years to Newbery Medal-winning author Madeleine L'Engle. She wrote a book about their marriage, called *Two-Part Invention: The Story of a Marriage* (1988), and frequently mentioned him in her other non-fiction titles. Franklin died of cancer on September 26, 1986. He and L'Engle had three children: Josephine, Maria, and Bion Franklin.

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## QUOTES

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“[George] MacDonald’s popularity has faded with time, though he retains a small, loyal following, and his *The Fairy and the Goblin* (1872) and *The Fairy and Curdie* (1883) are still read by children. But in his day, he inspired not a few of the 20th century’s favorite writers, like G.K. Chesterton, J.R.R. Tolkien, Madeleine L’Engle, and C.S. Lewis, to name four. ‘I have never concealed the fact that I regarded him as my master,’ wrote Lewis; “indeed I fancy I have never written a book in which I did not quote from him.”<sup>3</sup>

From the *New York Times* article announcing her death on 8 September 2007 – “*A Wrinkle in Time* was rejected by 26 publishers before editors at Farrar, Straus & Giroux read it and enthusiastically accepted it. It proved to be her masterpiece, winning the John Newbery Medal as the best children’s book of 1963, and selling, so far, eight million copies. It is now in its 69th printing.... The book uses concepts that Ms. L’Engle said she had plucked from Einstein’s theory of relativity and Planck’s quantum theory, almost flaunting her frequent assertion that children’s literature is literature too difficult for adults to understand.... ‘I think that fantasy must possess the author and simply use him,’ she said in an interview with *Horn Book* magazine in 1983. ‘I know that is true of *A Wrinkle in Time*. I cannot possibly tell you how I came to write it. It was simply a book I had to write. I had no choice. It was only after it was written that I realized what some of it meant.’”

“But I’m back, and grateful to be back, because, through God’s loving grace, I did meet enough people who showed me that light of love which the darkness cannot extinguish. **One of the things I learned on the road back is that I do not have to *be* right. I have to try to *do* what is right, but when it turns out, as happens with all of us, to be wrong, then I am free to accept that it was wrong, to say, “I’m sorry,” and to try, if possible, to make reparation.** But I have to accept the fact that I am often unwise; that I am not always loving; that I make mistakes; that I am, in fact, human. **And as Christians we are meant to be not less human than other people but more human, just as Jesus of Nazareth was more human.** [L'Engle, Madeleine. *Walking*

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<sup>3</sup> Mark Galli and Ted Olsen, [“Introduction,”](#) *131 Christians Everyone Should Know* (Nashville, TN: Broadman & Holman Publishers, 2000), 125.

on Water (p. 51) in Chapter 3: “Healed, Whole, and Holy”. The Crown Publishing Group. Kindle Edition]

## A BETTER STORY

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“Philosopher Alasdair MacIntyre, in *After Virtue*, wrote, “I can only answer the question ‘What am I to do?’ if I can answer the prior question ‘Of what story or stories do I find myself a part?’” [Arthur, Sarah. *A Light So Lovely* (p. 83). Zondervan. Kindle Edition.]

Alasdair MacIntyre, *After Virtue: A Study in Moral Theory*  
Publisher: University of Notre Dame Press; 3rd edition (March 6, 2007)  
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“For believers who pray the same prayers week after week, who come to the Communion table expecting to be changed, we must claim that **it is possible for lives to be rescripted. We must assert that it’s possible for habits and language to be reshaped by a different, more powerful story.** The seeds for critiquing our behavior—indeed, for critiquing the tradition itself—are there inside the narrative we claim. **The radical call of faith is not to insist upon a set of universal principles about right and wrong, but to offer an alternative story by which lives can be shaped into new instincts, new practices, new ways of speaking and being in the world.** We want our teens to make a decision consistent with the better story of which they are a part, a decision that doesn’t even feel like a decision but a script they know by heart.

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I once heard a pastor contrast Ulysses’ actions with those of Orpheus. Son of the muse Calliope and the god Apollo, Orpheus was the greatest poet and musician of Greek legend. Like Ulysses, he too sailed with a ship’s crew past the Island of Sirens. But did he simply distribute the earplugs and hope for the best? No. The poet knew he could sing a more compelling song. He had a better story, a gift that would make the Sirens sound like the monsters they were. So as the ship passed the island, he played his lyre and told his tale. And the crew was so enchanted that not a man among them flung himself overboard.

Madeleine told a better story. This was her quest, to point others to the very same “light so lovely” that she herself had caught glimpses of through great literature as a child. Her stories were **icons** pointing to a source of truth beyond themselves and thus had formative potential for her readers.” [Arthur, Sarah. *A Light So Lovely* (pp. 90-91). Zondervan. Kindle Edition.]

## THE POEMS

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See my Ganz Notes on the individual poems.