

THE NEWBERY AWARD

1963

# A Wrinkle in Time

*written by* MADELEINE L'ENGLE

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## BOOK NOTE

MEG MURRY, her small brother Charles Wallace and her friend Calvin O'Keefe search the universe for Mr. Murry, a missing scientist. They are enabled to rescue him from Camazotz and the paralyzing evils of IT through three fantastic beings — Mrs. Whats-it, Mrs. Who and Mrs. Which, and the existence of a tesseract, or a wrinkle in time. The book becomes far more than a science fiction story because of its imaginative writing and its inventive use of science and philosophy.

NEWBERY AWARD ACCEPTANCE

by *Madeleine L'Engle*

## The Expanding Universe

For a writer of fiction to have to sit down and write a speech, especially a speech in which she must try to express her gratitude for one of the greatest honors of her life, is as difficult a task as she can face. She can no longer hide behind the printed page and let her characters speak for her; she must stand up in front of an illustrious group of librarians, editors, publishers, writers, feeling naked, the way one sometimes does in a dream. What, then, does she say? Should she merely tell a series of anecdotes about her life and how she happened to write this book? Or should she try to be profound and write a speech that will go down in the pages of history, comparable only to the Gettysburg Address? Should she stick to platitudes that will offend no one and say nothing? Perhaps she tries all of these several times and then tears them up, knowing that if she doesn't her husband will do it for her, and decides simply to say some of the things she feels deeply about.

I can't tell you anything about children's books that you don't already know. I'm not teaching you; you're teaching me. All I can tell you is how Ruth Gagliardo's telephone call about the Newbery Medal has affected me over the past few months.

One of my greatest treasures is the letter Mr. Melcher wrote me, one of the last letters he wrote, talking about the medal and saying he had just read *A Wrinkle in Time* and had been excited about it. This was one of the qualities that made him what he was: the ability to be excited. Bertha Mahony Miller in her article, "Frederic G. Melcher — A Twentieth Century John Newbery," says that "The bookstore's stock in trade is . . . explosive material, capable of stirring up fresh life endlessly. . . ." I like here to think of another Fred, the eminent British scientist,

Fred Hoyle, and his theory of the universe, in which matter is continuously being created, with the universe expanding but not dissipating. As island galaxies rush away from each other into eternity, new clouds of gas are condensing into new galaxies. As old stars die, new stars are being born. Mr. Melcher lived in this universe of continuous creation and expansion. It would be impossible to overestimate his influence on books, particularly children's books; impossible to overestimate his influence on the people who read books, write them, sell them, get enthusiastic about them. We are all here tonight because of his vision, and we would be less than fair to his memory if we didn't resolve to keep alive his excitement and his ability to grow, to change, to expand.

I am of the first generation to profit by Mr. Melcher's excitement, having been born shortly before he established the Newbery award, and growing up with most of these books on my shelves. I learned about mankind from Hendrik Willem van Loon; I traveled with Dr. Dolittle, created by a man I called Hug Lofting; Will James taught me about the West with Smoky; in boarding school I grabbed *Invincible Louisa* the moment it came into the library because Louisa May Alcott had the same birthday that I have, and the same ambitions. And now to be a very small link in the long chain of these writers, of the men and women who led me into the expanding universe, is both an honor and a responsibility. It is an honor for which I am deeply grateful to Mr. Melcher and to those of you who decided *A Wrinkle in Time* was worthy of it.

The responsibility has caused me to think seriously during these past months on the subject of vocation, the responsibility added to the fact that I'm working now on a movie scenario about a Portuguese nun who lived in the mid-1600's, had no vocation, was seduced and then betrayed by a French soldier of fortune, and, in the end, through suffering, came into a true vocation. I believe that every one of us here tonight has as clear and vital a vocation as anyone in a religious order. We have the vocation of keeping alive Mr. Melcher's excitement in leading young people

into an expanding imagination. Because of the very nature of the world as it is today our children receive in school a heavy load of scientific and analytic subjects, so it is in their reading for fun, for pleasure, that they must be guided into creativity. There are forces working in the world as never before in the history of mankind for standardization, for the regimentation of us all, or what I like to call making muffins of us, muffins all like every other muffin in the muffin tin. This is the limited universe, the dying, dissipating universe, that we can help our children avoid by providing them with "explosive material capable of stirring up fresh life endlessly."

So how do we do it? We can't just sit down at our typewriters and turn out explosive material. I took a course in college on Chaucer, one of the most explosive, imaginative, and far-reaching in influence of all writers. And I'll never forget going to the final exam and being asked why Chaucer used certain verbal devices, certain adjectives, why he had certain characters behave in certain ways. And I wrote in a white heat of fury, "I don't think Chaucer had any idea why he did any of these things. That isn't the way people write."

I believe this as strongly now as I did then. Most of what is best in writing isn't done deliberately.

Do I mean, then, that an author should sit around like a phony Zen Buddhist in his pad, drinking endless cups of espresso coffee and waiting for inspiration to descend upon him? That isn't the way the writer works, either. I heard a famous author say once that the hardest part of writing a book was making yourself sit down at the typewriter. I know what he meant. Unless a writer works constantly to improve and refine the tools of his trade, they will be useless instruments if and when the moment of inspiration, of revelation, does come. This is the moment when a writer is spoken through, the moment that a writer must accept with gratitude and humility, and then attempt, as best he can, to communicate to others.

A writer of fantasy, fairy tale, or myth must inevitably discover that he is not writing out of his own knowledge or experi-

ence, but out of something both deeper and wider. I think that fantasy must possess the author and simply use him. I know that this is true of *A Wrinkle in Time*. I can't possibly tell you how I came to write it. It was simply a book I had to write. I had no choice. And it was only *after* it was written that I realized what some of it meant.

Very few children have any problem with the world of the imagination; it's their own world, the world of their daily life, and it's our loss that so many of us grow out of it. Probably this group here tonight is the least grown-out-of-it group that could be gathered together in one place, simply by the nature of our work. We, too, can understand how Alice could walk through the mirror into the country on the other side; how often have our children almost done this themselves? And we all understand princesses, of course. Haven't we all been badly bruised by peas? And what about the princess who spat forth toads and snakes whenever she opened her mouth to speak, and the other whose lips issued forth pieces of pure gold? We all have had days when everything we've said has seemed to turn to toads. The days of gold, alas, don't come nearly as often.

What a child doesn't realize until he is grown is that in responding to fantasy, fairy tale, and myth he is responding to what Erich Fromm calls the one universal language, the one and only language in the world that cuts across all barriers of time, place, race, and culture. Many Newbery books are from this realm, beginning with *Dr. Dolittle*; books on Hindu myth, Chinese folklore, the life of Buddha, tales of American Indians, books that lead our children beyond all boundaries and into the one language of all mankind.

*In the beginning God created the heaven and the earth. . . .* The extraordinary, the marvelous thing about Genesis is not how unscientific it is, but how amazingly accurate it is. How could the ancient Israelites have known the exact order of an evolution that wasn't to be formulated for thousands of years? Here is a truth that cuts across barriers of time and space.

But almost all of the best children's books do this, not only

an *Alice in Wonderland*, a *Wind in the Willows*, a *Princess and the Goblin*. Even the most straightforward tales say far more than they seem to mean on the surface. *Little Women*, *The Secret Garden*, *Huckleberry Finn* — how much more there is in them than we realize at a first reading. They partake of the universal language, and this is why we turn to them again and again when we are children, and still again when we have grown up.

Up on the summit of Mohawk Mountain in northwest Connecticut is a large flat rock that holds the heat of the sun long after the last of the late sunset has left the sky. We take our picnics up there and then lie on the rock and watch the stars, one pulsing slowly into the deepening blue, and then another and another and another, until the sky is full of them.

A book, too, can be a star, "explosive material, capable of stirring up fresh life endlessly," a living fire to lighten the darkness, leading out into the expanding universe.