

Introduction

News of a More Complex Merton Industry

George A. Kilcourse, Jr.

"And while Joyceans are busily revealing Joyce to us, we must soberly take account of the fact that they are also distorting and concealing him."

Thomas Merton, "News of the Joyce Industry"¹

It was the summer of 1968 and Patricia Welsh, reference librarian at Bellarmine College (for whom I worked as a student assistant), alerted me that Thomas Merton was dropping by that afternoon. She wanted to introduce me to him when he arrived to identify some correspondence being archived in the fledgling "Thomas Merton Room" collection. Like many Bellarmine students in those days, I knew that this monk from the Bardstown monastery was a famous writer. In my junior year of high school, Fr. C. J. Wagner had assigned *The Seven Storey Mountain* for our honors English course. (He also had coerced this same class to arrive at school half-an-hour early one semester so that he could read Shakespeare's tragedies to a captive audience—another formidable act of persuasion and a memorable indulgence on the part of a thespian wannabe.) I had already witnessed several "Merton sightings" during my three years at the college: once Merton in full Trappist habit had in tow a tall, elegantly dressed businessman, whom I later learned was his *New Directions* publisher, J. Laughlin; on another occasion Merton sailed through the library offices attired in

1. *The Literary Essays of Thomas Merton*, ed. Patrick Hart (New York: New Directions, 1981) 13.

Roman collar and black suit, and wearing a big yellow panama hat. Word usually spread among students in the Philosophy and English departments that he was on campus or had been observed with the dean, Franciscan Fr. John T. Loftus, or Msgr. Alfred F. Horrigan, the president. That was an era when Bellarmine College unashamedly claimed the Catholic ethos and insisted that it be reflected throughout the curriculum and campus life with an authentic and creative post-Vatican II élan. Merton enjoyed and encouraged that congenial habitat, even to the point of once directing a faculty retreat at the abbey.

Having been advised of the exact hour to hover around the library's audio-visual department adjacent to The Merton Room, I loitered for a few minutes until Ms. Welsh brought Thomas Merton for the introductions. He smiled pleasantly and shook my hand, and then he handed me a scrawled list of books and voiced a request that I retrieve them from the stacks. As I walked to the card catalog I realized that the volumes were all works either of or about James Joyce. Having fortunately found the books on the second-floor shelves, I returned to hand them to Merton just at the moment when another librarian arrived awkwardly with ice cream treats for the staff. Betty Delius, the director of the library, quickly whispered to offer hers to Merton—memory still sees the pool of melted, untouched chocolate sundae on the table after he left!

Two impressions of Merton's presence linger. First, the glimpse of his crystal, light blue eyes. He smiled easily and his eyes were clear and awake. There is a rare color photograph of Merton with his mentor, Dan Walsh, at Walsh's ordination in 1967, a happy day for both, and only that photograph comes close to recapturing for me the hue and spirit of those light blue eyes. The second impression also concerns a physical observation, the fact that Merton was so *ordinary*, not even noticeably tall. He was wearing his monastery denim work clothes, looking like every other Nelson County farmer. One might have expected a towering, seven-story high colossus when you met the "famous" Thomas Merton. Not so.

Anecdotal events about Merton punctuated my work with Ms. Welsh (after her marriage, Mrs. Oliver) during those final two collegiate years. There was the morning when she opened a letter from the Abbey of Gethsemani sent by a conscientious monk who had retrieved from the wastebasket a poem that Merton had typed off-the-cuff and then crumpled and tossed away. Together we read the hilarious mock rendition of Joyce Kilmer's "Trees," which Merton had transformed

into "CHEESE" by "Joyce Killer Diller." Then, in the summer of 1969, just after I had graduated, Ms. Delius asked me to assist with inventorying the avalanche of boxed Merton materials being sent from the monastery in the months after Merton's death. Unfolding the type-scripts and manuscripts tucked into manila envelopes made me aware of both the energy and the hurried, primitive "filing system" that Merton had used. I sorted and catalogued peace writings and monastic essays. Notebooks were identified and recorded. Letters were placed in stacks and chronologically arranged, the then-unfamiliar names unreeling before my eyes: Wu, Allchin, Leclercq, Giroux, Von Balthasar, Van Doren, Levertov, Parra, Ahern, and on and on.

The autumn of 1969 brought me to New York City and graduate studies in theology at Fordham University. On occasion, someone who knew I was from Kentucky would remark about Merton's monastery being near Louisville, and I would be reminded of my brief encounter with "Father Louis." Since I was disciplining myself with the fervor and methodic work habits of a new graduate student, I spent much of my time in the Duane Library at Fordham. The holdings of the periodical room afforded me interludes to indulge in reading something besides Old Testament studies and historical reconstructions of the Modernist crisis. One October afternoon I distinctly remember paging through *The Sewanee Review* and being bolted by an article in the summer issue that had been on the shelves only a few weeks: "News of the Joyce Industry" by Thomas Merton. Yes, the books I had retrieved for Merton from Bellarmine's shelves had provided the raw materials for one of his final essays before the journey to Asia.

Months later in December 1969 I attended one of the country's first conferences on Merton after his death, this one at Fordham's Lincoln Center campus. I recall it was jointly sponsored by *Renascence*, the Catholic literary journal. Dom Damasus Winzen of Our Savior Monastery spoke with wisdom about Merton as a transcultural monk. And I listened spellbound as an erudite and witty Jesuit from Fordham's English faculty, Fr. John D. Boyd, delivered a seminal paper on Christian patterns in Merton's poetry. It began to dawn upon me that I was about to find in Father Boyd a genial mentor and the compass for my own doctoral dissertation on Thomas Merton.

The essay "News of the Joyce Industry" has repeatedly re-oriented my own study of Merton for obvious personal reasons, but also for more important interpretive reasons. It is timely to recall the latter because of the particular essays in this volume of *The Merton*

Annual and because of the recent and ongoing publication of Merton's own journals. Let me offer an integrative reflection upon: (1) the new complexity in Merton scholarship; (2) insights from Merton's essay on Joyce; and (3) an introductory note to the excellent essays comprising this ninth volume of *The Merton Annual*.

I

Twenty-seven years after Merton's death, Abbot Timothy Kelly, O.C.S.O., of Gethsemani, once a novice under Merton, was finally invited to participate in an interview about his former novice master and confrere. It was only during the course of our conversation published here as "The Great Honesty: Remembering Thomas Merton" that the fuller importance of Merton's genius in providing for the publication of his journals became apparent to me. It is easy to appreciate Merton's sensitivity in restricting the journals for twenty-five years after his death because of the candor and frankness with which he frequently makes mention of relationships with persons, many of whom would still have been living during this intervening quarter of a century. Abbot Timothy, however, puts it well in the interview: "I wonder if his voluminous writing isn't part of his own effort to keep from becoming a myth." The abbot rightly recommends that "every jot and tittle" and "the whole work" of Merton be published to give us access to "his very human, in the best sense of the word, person."

Let me offer but two small examples of the importance of ongoing research with and publication of the Merton sources. In his Joyce essay, Merton reminds readers that in the wake of distorting and concealing interpretations of the Irish author, "One can come back to [the works of Joyce] freely again."² Advice to be vigilantly heeded in the Merton industry.

In 1973 my research at Columbia University's Butler Library gave me access to Thomas Merton's letters to Mark Van Doren. They spanned some thirty years of correspondence beginning in 1939. A one-page 1939 handwritten letter headed with a typescript of the short poem "Song for Our Lady of Cobre" was sent from the mountains near Santiago while Merton was traveling in Cuba.³ It is a fascinating dis-

2. *Ibid.*, 21.

3. One vexing fact is the failure to publish this early version of "Song for Our Lady of Cobre" in the Merton letters to Mark Van Doren. See *The Road to Joy*,

covery because this original version of the thirteen-line poem uses two verbs that are later changed in the published poem. I surmise that Van Doren, who was awarded the Pulitzer Prize for poetry in 1940, suggested the changes and his former student agreed to revise accordingly.

In the same trove of Merton letters in the Van Doren files at Columbia, I discovered a 1964 letter to Bob Lax. The 1978 published version in *A Catch of Anti-Letters* failed to include the second page of the letter that adds three short paragraphs.⁴ Even though Merton only playfully mocks the upcoming presidential election and goads Lax about Barry Goldwater's prospects, this oversight in the published edition of Merton-Lax letters gives a scholar pause. What other "jot and tittle" may have been missed?

What strikes me about these two examples is the matter of the "text" itself and what scholars refer to as a *critical edition* of an author's canon. Patrick O'Connell's discovery of additional Merton notebooks at St. Bonaventure's (reported in Patrick Hart's essay in this volume, where he reflects on the project of editing the Merton journals) dramatically makes this point. While this new material has been included in the paperback edition of *Run to the Mountain*,⁵ it raises the kinds of questions that William H. Shannon poses in his contribution to *The*

selected and edited by Robert E. Daggy (New York: Farrar, Straus & Giroux, 1989) 7. The two variations from the published version go unremarked and are therefore lost to the reader. This points to a recurrent flaw in the five volumes of selected Merton letters: the principle of exclusion is neither clear nor apparent. Daggy touches momentarily on the matter when he states in the introduction to volume 2: "Some portions of letters have been omitted where material was of slight interest or repetitious" (xiii). Of "slight interest" to whom? I discovered a gem of a paragraph on Duns Scotus excised from a Mark Van Doren letter; see my *Ace of Freedoms: Thomas Merton's Christ* (Notre Dame, Ind.: University of Notre Dame Press, 1993) 242-3, n. 26. The omnipresent marks of ellipsis throughout the letters create an enormous research problem for Merton scholars. This is compounded by the fact that other letters are omitted entirely. Another example is the arbitrary omission from the October 31, 1964, letter from Merton to Robert Lax (discussed in the next paragraph of this introduction).

4. *A Catch of Anti-Letters* (Kansas City, Mo.: Sheed Andrews and McMeel, 1978). The new, 1994 edition of this volume does correct this oversight.

5. *Run to the Mountain*, ed. Patrick Hart (San Francisco: HarperCollins, 1996), appendix, 473-83. Another example of rewriting is Merton's notebook transformed into *Woods, Shore, and Desert*; see Michael Mott, *The Seven Mountains of Thomas Merton* (Boston: Houghton Mifflin, 1984) 521-2.

Merton Annual Symposium Review assessing the first of the Merton journals: "Were the journals, as we now have them, completely spontaneous, that is to say, just as he wrote them on the spur of the moment, without any emendation?" Shannon's conjecture that Merton indeed changed, corrected, added to, or even rewrote and polished material transferred from a smaller notebook into the larger ledger-type books he used for journals points to the complexity of establishing the original first-draft texts.

Biographer Michael Mott has built a compelling case throughout his superbly researched biography that Merton could be his own harshest critic. In *The Seven Mountains of Thomas Merton* his most persuasive example of the monk's elaborate reworking of material focuses upon the famous vision at Fourth and Walnut Streets in Louisville. Mott's careful textual analysis of both the original journals and the later, refined passage in *Conjectures of a Guilty Bystander* led him to conclude that "'The Vision in Louisville' has not worn well as writing." He goes on to identify "part of the problem" with Merton's seeing the crowds in Louisville "through his reading of the Third of Thomas Traherne's *Centuries*: 'There is no way of telling people that they are all walking around shining like the sun.'" Mott reminds us that it would be five years after the 1958 vision before Merton received a copy of Traherne's work. He quotes Merton's own complaint on September 20, 1965, about the tedious task of editing the journals for publication as *Conjectures*: "A lot of rewriting. For instance rewrote an experience of March 18, 1958 (entry of March 19) in light of a very good meditation on Saturday afternoon. Developed and changed. A lot of telescoping etc. In a word, transforming a Journal into 'meditations' or 'Pensées.'"6

Mott has quoted from an entry in Merton's journal for October 2, 1967, a passage that has significant bearing on this issue. Merton recorded a visit to The Merton Room at Bellarmine, that "bloody cuckoo's nest" as he called it; Mott juxtaposes this space with "the hermitage, the 'casa'" and lets Merton speak for himself:

Merton Room again—ambiguity of an open door that is closed. Of a cell where I don't really live. Where my papers live. Where my papers are more than I am. I myself am opened and closed. Where I reveal most I hide most. There is still something I have not said: but what it is I don't know, and maybe I have to say it by not saying it. Wordplay won't do it, or *will* do it—Geography of Lograire.

6. Mott, *The Seven Mountains of Thomas Merton*, 312.

Writing this is most fun for me now, because in it I think I have finally got away from self-consciousness and introversion. It may be my final liberation from all diaries. Maybe that is my one remaining task.⁷

One colleague commented to me after his reading of *Run to the Mountain*, "Merton comes off as a real 'whiner' in this first journal." Perhaps that is the flip side of seeing his spiritual "struggle," the word so many reviewers and commentators have used to epitomize these journals. Nonetheless, Merton's desire for "my final liberation from all diaries" gives us pause as we receive this series of newly published journals.

A final note about the "texts" themselves. Patrick Hart points out that the publisher, HarperSanFrancisco, dictated that the "trade edition" would have a minimum of footnotes. I share with him and others a disappointment that readers are handicapped by this decision. There is, after all, some reasonable *midpoint* between such a trade edition and what the publisher is quoted as calling "a German doctoral dissertation with more footnotes than text." One would expect that the prestigious publishing event of the Merton journals would have equipped the editors with a stronger negotiating stance on this score, as well as on others.

II

The ongoing Merton industry needs to remind itself that an "examination of conscience" exercise resides in Merton's Joyce essay, "News of the Joyce Industry." It is a non-debatable fact of life that there is a "Merton Industry." So what caveats and resolutions can we garner and apply from his own critique of Joyce studies? Let me offer a handful, punctuated with excerpts from Merton himself.

(1) "Others may be deterred from reading Joyce, convinced . . . that he is the exclusive property of humorless gnostics and mandarins."⁸

A significant part of Merton's canon will remain the legitimate object of academic specialists and monastic scholars. But this in no way limits the popular appeal or interest in his work. It points to a different kind of interest and concern with Merton's writings and their

7. *Ibid.*, 500.

8. "News of the Joyce Industry," *The Literary Essays of Thomas Merton*, 12.

place in American culture and spirituality. The key word in the quotation, above, is "exclusive." To that end, the editors of the Merton journals have assisted readers in gaining fuller access to his canon. However, we do need to brace ourselves for the inevitable new mountain of commentary and interpretations of the journals; some of it will inevitably be of poor quality and of little use in assisting readers as a Baedeker, or guidebook. One hopes for Merton studies to produce equivalents to Anthony Burgess' study of Joyce, described by Merton as "a readable book that makes Joyce more accessible to nonspecialists."⁹ What may prove difficult for Merton enthusiasts is the sheer quantity of material in the seven projected volumes of journals. While they multiply the evidence of Merton's gifts as a writer, they also increase the amount of hitherto unpublished turgid prose he was capable of producing. To say nothing of disenchanting some readers with earlier, less polished versions of events such as the Fourth and Walnut vision.

(2) *"The mature critic recognizes that, in a work of such richness and complexity as Joyce's, one must not try to pin everything down, categorize, label, define, explain, classify, and prescribe. The art of Joyce is always rich in suggestion and in open possibilities, in delicate tensions, contrasts, unresolved problems that are meant to be left in the air, questions and polarities that are not meant to be reduced to definitive certainties. The stasis of the Joycean aesthetic is not a full stop in inertia, an end of living contradictions, but a delicate balance between them."*¹⁰

An axiom of Merton studies states that virtually everything he wrote holds an autobiographical dimension. If so, then few if any passages in Merton's writing could rival the hermeneutical key he offers here for interpreting his own work by way of analogy to Joyce's. There is an echo of Merton's new voice heard in the preface to *Conjectures of a Guilty Bystander*: "I do not have clear answers to current questions. I do have questions, and, as a matter of fact, I think a man is known better by his questions than by his answers."¹¹ Perhaps here we find an intersection with the first quotation because Merton recommends the comic characters in Joyce as comic "precisely because they insist on judging and solving, on giving absolute and definitive answers to

questions that must remain more or less open if our lives are to preserve a living and human measure."¹² The abundant ironies in Merton's writing, particularly in his later poetry, are strongly influenced by this admiration of Joyce's work and Merton readers do well to regard his cue.

(3) *"Now the main problem of the Joyce industry is that it tends to reward scholars for ignoring and destroying this delicate balance. . . . The job to be done is not one of qualitative judgment but of quantitative accumulation. You pile up a mountain of evidence and set your chosen theme on top of it in splendid isolation. You select a small part of Joyce, remove it from its context, sterilize it, sedulously cleanse it from every trace of living and dynamic relationship with other organic parts of the whole."*¹³

The question of a complex identity comes into play in every domain of Merton studies. His multifaceted personality (monk, poet, social critic, ecumenist, mystic, sapiential theologian) demands an appreciation of each of these interrelated parts. John Howard Griffin first alerted us to the phrase "a hidden wholeness," from the poem "Hagia Sophia," as the metaphor for Merton's own complexity. For this very reason, an interdisciplinary approach proves the natural method for interpreting Merton's work. The importance of context plays an important role because whether a Merton quotation belongs in 1941, 1959, or 1967 can make all the difference; as can the fact of whether he utters a statement in his journals, a letter, an essay, a poem, or a book review. The key words in this excerpt from the Joyce essay are "dynamic" and "organic." Lacking those dimensions, interpretations of Merton risk what he lamented as fabricated, "artificial relationships" in Joyce studies, which "stand Joyce on his head." With sarcasm and scolding, Merton concluded, "Evidently the academic eye finds him more intriguing in that position."¹⁴

(4) *"Certainly Joyce was full of conflicts. He never fully recovered from the traumatic wounds of his childhood and adolescence. . . . The conscience of James Joyce . . . was the conscience of a European of the post-Victorian era, of a man in a sophisticated, complex, self-contradictory culture about to fall apart in World War I."*¹⁵

9. *Ibid.*, 14.

10. *Ibid.*, 14-15.

11. *Conjectures of a Guilty Bystander* (Garden City, N.Y.: Doubleday, 1966) 5.

12. "News of the Joyce Industry," 15.

13. *Ibid.*

14. *Ibid.*

15. *Ibid.*, 18

The careful research and interpretations of David D. Cooper's *Thomas Merton's Art of Denial* and Robert E. Daggy's pair of essays on Merton's childhood traumas¹⁶ following his mother's death and his father, Owen's, extramarital affairs are ample evidence that Joyce and Gethsemani Abbey's famous monk held more in common than literary talents. But the latter half of this quotation reminds us of the complexity of the era in which Merton himself lived. He personified the Western world's spiritual quester in the wake of World War II horrors. And he lived to see the Neo-Orthodox systems of modernity (including the deliberations of the Second Vatican Council) begin to shift into a moment tentatively dubbed "post-modern." But Merton's roots were European, formed in the lycées and boarding schools of France and England. He eventually claimed American citizenship but embraced a wider citizenship in solidarity with the voices and sufferings of the Third World and of America's own racist-spawned ghettos. As a cultural critic, Thomas Merton confronted us with the sins and emptiness of our North American pseudo-culture that gave us "mass man" and technology. Like Joyce, Merton was indeed "sophisticated and complex," attempting to serve as midwife to a future of creative, spiritual wakefulness.

(5) "The year 1968 has seen the somewhat elaborate publication in book form of a Joyce notebook . . . under the title Giacomo Joyce. . . . It is a collection of prose epiphanies, mere essentials and jotted 'quiddities' of experience that are nowhere elaborated, nowhere developed. As such they have a kind of freshness and contemporaneity which make the publication more than timely."¹⁷

The further complexity of the Merton industry resides in his own "working notebooks." Mention is occasionally made of their eventual publication. However, if questions have been raised about the satisfactory nature of a "trade edition" of the journals, even more serious reservations remain for the project of publishing the cryptic, abbreviated, and erudite glosses in Merton's notebooks. In many in-

16. David D. Cooper, *Thomas Merton's Art of Denial* (Athens: University of Georgia Press, 1989); Robert E. Daggy, "Birthday Theology: A Reflection on Thomas Merton and the Bermuda Menage," *The Kentucky Review* 7 (1987) 62-89; and "Question and Revelation: Thomas Merton's Recovery of the Ground of Birth," *Your Heart Is My Hermitage*, papers presented at The Southampton Conference of the Thomas Merton Society at LSU College, May 1996 (London: The Thomas Merton Society of Great Britain and Ireland, 1996) 60-76.

17. "News of the Joyce Industry," 21.

stances he uses the right-hand page to note excerpts and the left-hand page to record his own reflections or queries; on occasion there are even original drafts of poems or journal entries. It will be fascinating to juxtapose these notebooks with both Merton's letters and his journals. So we will undoubtedly reach another new plateau of Merton studies when they are published, hopefully in a university press edition as they would warrant, replete with the requisite footnotes. Again, turning to Joyce, we find a hint of the same "treasure hunt"¹⁸ Merton attributes to the author of *Ulysses* and *Finnegan's Wake*: "I submit that [the notebook's] importance is not to be measured simply by its few pages or by the fact that Joyce threw it aside. . . . It is an essential item in the Joyce canon and something that every interested reader of Joyce will surely enjoy."¹⁹ *Continuabitur*.

III

Essays in this year's *The Merton Annual* exemplify how scholarly research can make Merton more accessible to a wider readership. Not only do the authors return to the sources and carefully analyze Merton's development, but they also situate their study in the contexts that contribute a more intelligent appreciation of Merton's *spiritual* journey. Thomas Merton's *He Is Risen*, originally published in 1975 by Argus Communications (and now out of print), provides readers with original Merton material. Margaret O'Brien Steinfelds assesses the impact of *Gaudium et spes* some thirty years after Vatican Council II; Merton's own enthusiasm for this text was dramatically evident in his multifaceted initiatives in dialogue with the modern world. Lawrence S. Cunningham's "Harvesting New Fruits: Merton's 'Message to Poets,'" the springboard address to the 1995 meeting of the International Thomas Merton Society, appeals to this same instinct. He directs us to advance from Merton's own text in order "to engage some broader issues . . . at the heart of Merton's larger, more significant pertinence for us now thirty years distant from his original writing."

Christopher Burnham unravels the process of revisions in two Merton texts, the "Prisoner's Base" first sub-chapter of *The Seven Storey Mountain* and "Rain and the Rhinoceros." The result is a clarification of Merton's rhetorical purpose. It also reveals Merton's practice of the

18. *Ibid.*, 12.

19. *Ibid.*, 22.

editing process as the way he "writes his way back to experience" and self-discovery. Burnham's reconstruction of drafts of "Rain and the Rhinoceros" brilliantly interprets the shifts in Merton's own spiritual self. The reader will discover in this essay new insights about the seemingly insignificant Coleman stove and lantern at the hermitage, as well as Merton's emergence as social critic. Paul Pearson's study of Merton's autobiographical early novels complements Burnham's method of textual criticism. Pearson presents a persuasive case for the centrality of autobiography in these works, quite in contrast to the more intentionally autobiographical *The Seven Storey Mountain*. He discovers Merton "telling the story of his life" in these surviving texts of novels and elevates them to autobiographical status parallel to the journals and poetry.

Another context is provided by Ross Labrie's fine assessment of Merton's romanticism, and the influence and resonance with Emerson, Whitman, Thoreau, and Hart Crane. He analyzes how Merton's early inclination to romanticism is "crimped" by his desire to center himself in the Church, but reasserts itself in the final decade, replete with a social consciousness gravitating toward "political anarchy" and his overtures to Asian religion, resistant to rational approaches. Labrie's essay proves the importance of carefully contextualizing Merton.

Adding to these essays that evidence the writer's struggle as an exercise in self-discovery is Thomas Del Prete's investigation of Merton as a teacher of collegians at Columbia University and St. Bonaventure's. Del Prete has pioneered research on Merton's person-centered philosophy as the foundation for his pedagogy. The themes of autobiography and the truth illuminated by experience radiate from his careful reconstruction of Merton-the-teacher, coaxing his writing students to "trust their own personal experience." He rounds out this essay with excerpts from Merton's lectures to novices at Gethsemani, where the emphasis was not on information but education as an introduction to the artistic way of "seeing and responding to beauty in life."

A pair of essays completes this year's volume by directing attention to Merton's engagement with broader issues. Dennis Patrick O'Hara widens a horizon by speculating how Merton's awareness of the dawning ecological consciousness in his own time signals sources in his spirituality that we might well employ today. By paralleling the reflections of Thomas Berry with Merton's own emphasis upon creation (rooted in patristic and Franciscan sources) and christology, this essay draws readers to consider the contribution of contemplatives to

the new spiritual arena of Eco-Theology. Under collective authorship, a trio of ethicists under the leadership of Glen Stassen pursues one of Merton's most ardent interests in their Abbey Center for the Study of Ethics conference report on "Just Peacemaking Theory." The initiatives they propose and the new perspective they introduce to discourse about peacemaking will be a novel, constructive approach to many readers. Duane K. Friesen's essay is appended to this report as a significant contribution to the same conference. In the fall of 1996 a follow-up conference convened at the Carter Center in Atlanta for further study of just peacemaking theory.

Two essays address Merton's writings on Asian spirituality. Robert Faricy provides a new hermeneutic for reading *Zen and the Birds of Appetite*. John Wu, Jr. offers an illuminating, careful interpretation of Merton's attention to Confucian rites.

Not to forget the monastic voices, two monks (who were also friends of Merton) contribute to our *Annual* with a note on the publication of the journals and an interview. Patrick Hart describes and reflects upon the project of publishing Merton's journals from his vantage as general editor of the series and editor of the first volume, *Run to the Mountain*. He also reconstructs his journey to Patmos to consult with Bob Lax about transcriptions of the St. Bonaventure's journals, and discusses the discovery of "The Fitzgerald File" at St. Bonaventure's, which contained additional entries that have now been appended to the paperback edition of *Run to the Mountain*. We reproduce the missing texts along with Hart's article. Abbot Timothy Kelly of Gethsemani responded affirmatively to my invitation for an interview and Kimberly Baker (who edited the interview) and I enjoyed a delightful afternoon in his office at the abbey. He both reminisced and looked forward while reflecting about his former novice master and brother monk. Now in his third decade as abbot at the Kentucky monastery, Abbot Timothy offers a unique perspective to readers about the person he remembers and reveres for "the great honesty" he humbly gave us.

Rounding out these pages is the annual bibliographical review-essay for 1995, written this year by Michael Downey. In addition to the regular book review section of the *Annual* there is also a Review Symposium on *Run to the Mountain*, both ably coordinated by Victor A. Kramer.

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