

Merton's personal journals. Merton was a teacher's teacher, and reading the volumes in this series is a real education. We can be especially grateful that the series is edited by Pat O'Connell, an editor's editor. O'Connell's editing of Merton's manuscripts is expert, pristine, professional; his notes on the text and various explanations are extremely helpful to any reader desiring more information. O'Connell senses the reader's questions before they are raised. His own introduction to each work in the series is substantial, eloquent, insightful and especially helpful in placing Merton's work in various contexts for better understanding and appreciation. We can be grateful that O'Connell has more work to do, that there are more teaching notebooks by Merton to appear, a veritable curriculum forthcoming!

My final thought in review of this book is that it convinces me that a fervent desire for the mystical dimension of reality, the mystical core of a life of faith, the heart of Christianity itself, is not misplaced, that mysticism itself should no longer be banished to the margins but should be seen as the foundation it is. Merton's life and writings have done so much to resurrect the meaning of contemplation. May this book further the rescue of the language and meaning of Christian mysticism and contribute to an undaunted, unflinching intellectual-spiritual basis for declaring: "Yes, I am a mystic."

Gray Matthews

BURTON, Patricia A., *More Than Silence: A Bibliography of Thomas Merton*, ATLA Series No. 55 (Lanham, MD; Toronto; Plymouth, UK and American Theological Library Association: The Scarecrow Press, 2008), pp. xxiv + 210. ISBN 0810860953 (cloth) \$66.00.

The year 2008 finally saw the publication of a new major bibliography about the writings of Thomas Merton. Patricia Burton continues her diligent work of documenting the legacy of Merton. She has provided several earlier works (*Index to the Published Letters of Thomas Merton*, *Merton Vade Mecum* (two editions) and *'About Merton': Secondary Sources*) that catalog various important aspects of the Merton canon. The series editor, R. Justin Harkins, clearly characterizes the author when he notes in his Foreword, "Burton's enthusiasm for this subject – coupled with the depth of the bibliography itself – makes this an indispensable resource for scholars interested in Merton."

This form of bibliographic work has been long needed for those who work in the Mertonian world of both academic adventures and individual, personal reading. The very best aspect of this volume for me is the fact that it is in print and widely available at a reasonable price. Given the state of publishing associated with the life and works of Thomas Merton, a real problem exists in having available a resource that is *current* for students of Merton who wish to include the most recent reflections on Merton's work or recently published work that Merton wrote more than forty years ago but are just now being published for the general readers. For example, Merton compiled more than twenty volumes of teaching notes that are just now beginning to be published (the *Initiation into Monastic Wisdom* series by Cistercian Publications). Indeed, the author herself notes "This is not an obituary for a long-mummified literary figure: it is a report from the front. There will always be more to find" (xiv).

So, please remember, the strongest point of reference for this volume is the fact that it is the most current attempt to provide solid, bibliographic content on the writings of Thomas Merton. Ms. Burton also has attempted to provide some visualization clues (strength number two) with many of her citations which definitely indicates actually holding the books in your hands as you describe the characteristics. This was one of the great hallmarks of Frank Dell'Isola's classic bibliography (*Thomas Merton: A Bibliography*: Kent State University Press, 1975) which has been long out of press and also lacks more than thirty years of publications. Dell'Isola handled each book and thoroughly described each book so that distinctions could readily be made. For most readers of Merton, the idea of having complete descriptions is not really very important since they are more interested in the genuine content of Merton's writing and thought processes rather than the fact that the smaller-in-size edition indicates a "first-edition characteristic" while the larger size indicates a later edition with small editing corrections. For the book collector who is genuinely interested in building a collection of true first editions, however, these nuances are very important and can make a very large difference in how much a book costs (indeed, how much is it really worth). Ms. Burton, on page 32, provides a special box to indicate the characteristics of a first edition of *The Seven Storey Mountain*. She notes a very small difference in size of a "pirated edition" as well as the "unnaturally bright paper" of the dust jacket. That pirated edition (which if

genuine could sell for as much as \$2,000) also lacks the \$3.00 price on the dust jacket and has the later caption "Trappists at work in the fields (author on the left)." Folks who use this bibliography will not be cheated out of a lot of money if they would look the book up before spending their money on a fake (many book dealers have been stuck with pirated copies). There are also two other clues that the book is pirated; one version has a white paper cover in place of the original white cloth; another common version has simple, white cotten cloth as the cover in place of the original "linen-like" cloth used for the original run.

The entry for *Seven Storey Mountain* exemplifies another strength (number three) of this volume. Ms. Burton has gathered extensive identification data on all the out-of-print and in-print versions of the book including timelines on publications and versions that have been translated into languages other than English, with special notes on versions that are "abridged" as well as versions that have added elements such as a Czech version that includes seven of Merton's letters written between 1960 and 1963. Ms. Burton also notes that our idea of edition or printing may not have the same meaning in non-English-speaking countries.

A fourth strength that is regularly found throughout the volume is the listing of forewords, prefaces, introductions and tables of contents. This allows the researcher to locate topical content much more easily instead of locating a book only to discover that anticipated content is in another volume. She has also clearly identified authors of introductions, forewords and prefaces written by friends. While only a few of the books published by Merton before his death have such essays, those are important since they indicate something of Merton's relation to that author. Merton's writings published after his death have many more such essays and the writers were chosen for their appreciation of Thomas Merton.

Personally, I think another strength (number five) is Ms. Burton's use of little notes (in distinct font) in many citations that indicate some special context for the given book. Sometimes she links one book to another, such as the note for *The Behavior of Titans* (3) which explains Merton's thinking that led to that book's content being used as a building block for a future paperback – *Raid on the Unspeakable*.

The series editor, ATLA's R. Justin Harkins, cites a special feature, "Title Finder" as potentially another strength (number six). It allows the searcher to locate shorter materials that have not been

widely published to be found.

Ms. Burton provides a serious Introduction (strength seven) that explicates the rationale for the volume as well as the nuances that set this work apart from other bibliographies. It presents her model for formatting the volume and cites some of the limitations which form the boundaries of the work.

Indeed, Ms. Burton notes one of the common weaknesses of any bibliography when she states in the Introduction (xv) that this volume includes "all the information that could be found." She notes that more information is being revealed every day. Indeed, "pockets" of Merton letters continue to be made available to the reader/researcher as they come into research collections. One example is the privately published collection of letters exchanged between Mimi Gaither and Thomas Merton (1956-1968). Mimi's son, John Gaither, photo-copied the letters and bound them as a gift to his mother on her eightieth birthday. The originals now are part of the Merton Collection at Bellarmine but were "lost" for almost forty years.

Since there is not one "complete" Merton collection, Ms. Burton could not be expected to have "found" every existing significant volume or every version of known works. One example is her listing for the early work – *Thirty Poems* (49). Only the hardcover edition is cited. There is also a paperback first edition and this volume was sold individually and was also specially packaged with other 1944 "Poets of the Year" volumes in a slip-case edition and singly in a special "mailer" version. Similarly, her citation for *The Tears of the Blind Lions* does not note that it was also issued as a paperback at the same time as the hardback version (cited on page 49). Another example is the citation for *Ishi Means Man: Essays on Native Americans* (61). This citation, while noting the two paperback editions, does not tell the researcher that there are at least four different covers for the paperback editions. This is reasonable since maybe only one or two collections have all four versions.

One other example where material has only recently been added to the canon of known works is in reference to the little booklet – *Cistercian Life* (86). Since 2004, Albert Romkema has discovered two more variations published by otherwise unknown monasteries. This brings to 15, not 13, the known versions of Merton's little publication.

Thus, most bibliographies suffer from this problem, that of only being able to review what is available to the bibliographer.

For the casual reader, the use of special typographical devices to indicate special treatment of information is probably more a distraction than an assistance. Ms. Burton carefully explains the use of such devices in her Introduction but that may well be lost on the non-academic reader.

In some citations, *Bread in the Wilderness* for example (3), Ms. Burton notes that there are "errata" in certain versions but only refers the reader to another bibliography rather than simply adding an explanation of what the "errata" says that is later corrected. Indeed, in the case of this book, the "errata" is one characteristic of a first edition. The identification of significant errata, mostly typos, is mostly an academic concern and the "reader" of Merton would only be interested if the error changed the meaning of the writing.

Omissions, then, are not uncommon to any bibliography. One that occurs in the section "Contributions to other Books" is the Prologue to *Morastery* by Fr. Basil Pennington. Pennington has taken part of a Merton letter and "constructed" a prologue. Since it was not intended as a prologue, Ms. Burton may have excluded it as "unauthentic" for this section. In fact she notes that Merton introductory essays on occasion are called "preface" in one version and "foreword" or "introduction" in another: cf. the citation for *To Live is to Love* (79).

One conclusion asserted by Ms. Burton is that the Daggy/Breit Bibliography is "the rarest of rare Merton books" (xiv). At least one other book(let) might well have that title: *Devotions in Honor of Saint John of the Cross* has only one copy (at the University of Texas Library) in a known collection. Besides this, there are several volumes that were released in very limited editions, some with less than fifty copies. While the Daggy/Breit volume is very hard to obtain for a personal collection, it is readily found through major libraries.

All in all, Ms. Burton certainly has done a great service to the field of Merton studies. For a relatively small sum, the average reader can have a wonderful reference volume in their personal collection. We all can hope that timely revisions that update the Merton canon are forthcoming. The ability to keep up with new volumes as well as new finds of old material is essential to the field remaining credible to the critical analysis of the works of Thomas Merton.

John King