

Return to Sources, Holy Insecurity and Life in a Tiny House: 2005 Bibliographic Essay

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If for some reason it were necessary for you to drink a pint of water taken out of the Mississippi River and you could choose where it was to be drawn out of the river—would you take a pint from the source of the river in Minnesota or from the estuary at New Orleans?¹

It seems to me that one of the most basic experiences of anyone who gets down into any kind of depth is the breakthrough realization that I am....This is the place where God's reality is going to break through. I become aware of my own reality, and then God's reality turns out to be the ground of mine. The door is there. And now they're telling us this is impossible. Do you have difficulty with this?²

Thomas Merton raised questions. The two questions above framed by Merton were formed a decade apart, but are not unrelated. The first question concerns the place where one should draw needed water; the second question concerns difficulties in the realization of being. One refers to Tradition; the other to the present moment. Each question implies hazards regarding the nature of creative response and freedom of choice. Merton's own answers to these two separate questions are short but not so simple: (1) Minnesota, and (2) Yes. If we put these two questions together in creative tension with one another, without force, we see their interconnection: Do you have any difficulties with others telling you it is impossible to realize and tap into the source of your fluid being? Or to put this question in the way it is being asked by many, many people these days: Are you finding it increasingly difficult to experience the depths of God's love and real presence in a hostile, shallow world being gutted daily by pervasive deception, terror and violence? This question is an old one, but is weighing heavily upon the minds of many in these reckless days of a new century. Merton scholars, particularly, are shadowed by this question.

Most of the works I have been asked to review have already been reviewed effectively and in detail elsewhere; thus this essay aims to do something other than rewind reviews: I want to reflect on the moment in which these works were formed and which they address. We are still in that moment, a moment in which a number of questions and writings have been forged together. The year 2005 occurred within that moment, too. The moment is a dark one. Consequently, before I examine individual works, I would like to take some time to explore more generally a set of significant questions prompted by the remarkable thematic harmony of Merton publications in 2005. I ask for the reader's patience as well as assistance in what I hope will be a mutual reflection concerning this significant moment we share.

Contemplation in a Dark Moment

After my initial reading of publications by and about Thomas Merton in 2005, I was moved to reflect on how these diverse works formed a psalmody, as if they were bound together as a deeply concerned book of prayers in which contemplation and daily life struggle together. Indeed, reviewing these works reminded me particularly of those Psalms expressing anguish and distress and cries of "how long, O Lord?" only to realize our only help is in God Alone. In such a context of diverse works, Merton appears to serve as a kind of cantor guiding our collective song about the state of the world and the state of our souls. Why do we return to Merton's writings again and again? Perhaps it is because of how well Merton understood that the contemplative life in our time is

modified by the sins of our age. They bring down upon us a cloud of darkness far more terrible than the innocent night of unknowing. It is the dark night of the soul which has descended on the whole world. Contemplation in the age of Auschwitz and Dachau, Solovky and Karaganda is something darker and more fearsome than contemplation in the age of the Church Fathers.³

The dark night continues late into our hour: September 11, evil, genocide, ethnic cleansing, Rwanda, Darfur, Abu Grahb, torture, terrorism, War on Terror, pre-emptive war, homeland security, weapons of mass destruction, militarization of space, human trafficking, global warming, desertification, natural disasters, and on

and on. Merton's nagging question continues to haunt us today: "Can contemplation still find a place in the world of technology and conflict which is ours? Does it belong only to the past?"⁴ Merton answered with his life, arguing firmly that contemplation must be possible if we are to remain human because "the direct and pure experience of reality in its ultimate root is man's deepest need."⁵ Thomas Merton continues to provoke us: Do we have difficulty with this?

Today, however, our difficulty appears to be less with those who are *telling us* it is impossible to realize our deepest, ultimate need as much as it is with the fact that forces appear to be actively *working* against us. Fortunately, there were many encouraging voices raised in 2005 that wished to speak to those difficulties, whose interests in Merton were prompted by a deeper, holy longing for God's presence and reality in the midst of an accelerated draining of compassion, truth, meaning, health, peace and justice from the world in which we live. Examples of such concern by Merton scholars in 2005 can be gleaned from conference, book or paper titles such as: "Across the Rim of Chaos," "Discerning Peace in Fearful Times," "Dark Before Dawn," "Destined for Evil? The Twentieth Century Responses."

Merton represents for many writers not only someone who wrestled with the real world but someone who won more matches than he lost. Although Merton repeatedly said he had no answers, only questions, many realize he was seemingly able to see his way clear through a dark world, and that a return to Merton's writings could possibly help more of us find a way to see through our own dark times. In essence, writings about Merton in 2005 were steeped in a concern with the question of **what would Merton say now?** Implicitly, they addressed and answered (either directly or indirectly) a second significant question: **Why read Merton today?**

One way to address questions is to turn them around. Anne Lamott took such an approach when she confronted the task of explaining to readers why still another book on genocide should be read.

So why look through another book of Africans barely surviving? Well, why read another poem? Why take another strenuous hike? Why visit a friend, who despite your tender presence, is going to die anyway? Because that's why we're here, to find out about life, to experience our humanity more deeply.

We're here to pay attention, bear witness, and find our way to an authentic relationship with spirit. We're here to grieve and cheer for one another and crack open our hearts, even though that often hurts terribly.⁶

So, why read Merton today? Because we're here to pay attention, bear witness, and find our way to an authentic relationship with spirit, and Merton helps us realize these things.

This essay, I hope, will turn some of these questions around so that we can better address them, or at least stir up some new ones. I must emphasize the fact that these questions and their significance were raised *for* me—not by me—as I began examining Merton scholarship in 2005. I may have missed some works, and I apologize to the authors and readers affected by my unintended neglect or oversight. The bulk of what I did read, however, was thematically bound by a concern for the relevance of Merton's teachings in what is now commonly referred to by some as a post-9/11 world. This new designation for the world, of course, is a uniquely American culture-bound label and subject to legitimate criticism, for it is rife with implications for the reality of all beings sharing the same home we call earth. Many people have difficulties with what is being said about reality these days. Orientations to reality are a "dime a dozen," of course, yet they are apparently esteemed valuable enough to kill and die for. Merton, however, sought to *experience* reality without the use of orientations; thus many people yearn to discover how Merton realized so much without the aid of contemporary orientations.

What *would* Merton say today? This is a significant question to consider for several reasons. For one, the question reflects an urgent need to know, not merely curiosity, and seems to carry an assumption that Merton would be correct in whatever he said. Second, the question reveals both our perception that Merton read his times well, yet that such a reading was not, after all, bound to his culture and time only. Third, in asking that question we are acknowledging our own inability to read our own times for ourselves; we need help, in other words. Fourth, the question suggests, too, that there have been perhaps too few insightful, contemplative voices in the past 40 years of action, action, action. Fifth, it raises more questions *about what* Merton would see and address. Finally, the question is significant to consider because it is a real question.

I will certainly not attempt to put words into Merton's mouth, but my hunch is that he would continue to speak as one who was informed by Tradition and unconformed to the ways of a world in flight from God. Fundamentally, perhaps, the issue is not what Merton *said*, but rather what Merton *saw* and *heard*, and whether we can learn from him how to regain our own sense of vision and hearing in a culture of visual and aural noise. I recall Fr. Carlos Rodriguez, a monk at Gethsemani, making a similar point to a group of Merton scholars on retreat there in 2002: "We know what Merton said and did, but we need to better understand *how* he did it so that *we* can learn how to do it, too." Yes, this is what we must *realize*, and realize *for ourselves*, today. And here we come to one more significant question to address (along with Why read Merton today? and What would Merton say?): How can we realize what Merton realized? Or to put this into a more pressing form: Can we realize in the ways Merton realized? To really see the import of this question, I think it is useful to revisit Martin Buber's distinction between a realization and an orientation. From this vantage point, it may be possible as well as helpful to consider Buber's concept of realization in relation to Merton's practice of contemplation.

Orientations and Realizations

A few years before Martin Buber penned his classic work, *I and Thou*, he published a fascinating but too often overlooked work in 1913 entitled *Daniel: Dialogues on Realization*, in which he explored the differences between realization and orientation. This philosophical work is arranged in five fictional one-on-one dialogues in which Daniel converses with five different interlocutors (The Woman, Ulrich, Reinold, Leonhard, and Lukas). The themes or philosophical problems of each dialogue are, in successive order: Direction, reality, meaning, polarity and unity. Each conversation is also held in a different time and location: first, in the Mountains, then above the City, in the Garden, after the Theater, and by the Sea. Daniel provides advice in each dialogue; for example, in closing his conversation with Reinold, Daniel advises him to:

Live upright and attentive, opened and devoted in the peace of your becoming, Reinold, and love danger. You have no security in the world, but you have direction and meaning, and

God, who wants to be realized, the risking God, is near you at all times.⁷

The chief concern in all of Buber's advice offered via the character of Daniel is *to realize*. The alternative to realization is not its opposite, but rather its complement: Orientation. Buber presents these as two modes of being in the world, two different paths we tread to find our way in the world. Orientation offers a sure guide, yet a false security—the security of a sleepwalker. Realization, on the other hand, is a deepening awareness and experience of God's reality through one's very person; to realize is to discover partially the essential knowledge for conquering "separateness" from God in order to celebrate "an ever-new mystery" in realizing: "To live so as to realize God in all things. For God wills to be realized, and reality is God's reality, and there is no reality except through the man who realizes himself and all being."⁸

To realize is to experience a phenomenon without filters or litmus tests, relating one's experience to nothing other than the experience itself. To work from an orientation, however, is to impose a grid or structure onto an experience before, during and after the experience. In other words, for example, when one realizes where one is, one does not need a map for orientation. Daniel explains to Reinold that "orientation installs all happening in formulas, rules, connections which are useful in its province but remain cut off from a freer existence and unfruitful; realization relates each event to nothing other than its own content and just thereby shapes it into a sign of the eternal."⁹ The eminent scholar and translator of Buber's work, Maurice Friedman, explains that "Buber's philosophy of realization does not mean a lofty divorce from the limitations of existence but a real progress in bringing the stubborn stuff of life into the circle of lived and meaningful experience. In our age, however, this task is far more difficult than before, for in our age orientation predominates as at no earlier time."¹⁰

The difficult task of realizing was close to Merton's own vocation as a monk, a task he found formidable in a managerial age of new and improved orientations to everything under the sun. Merton knew something, however, about what Daniel called "holy insecurity." In his memorable conclusion to *The Seven Storey Mountain*, Merton intimates that God's call to solitude is a call to holy insecurity: "I will give you what you desire. I will lead you into soli-

tude. *I will lead you by the way that you cannot possibly understand, because I want it to be the quickest way.*"¹¹ Similarly, Daniel exhorts:

Descend into the abyss! Realize it! Know its nature, the thousand-named, nameless polarity of all being, between piece and piece of the world, between thing and thing, between image and being, between the world and you, in the very heart of yourself, at all places, with its swinging tensions and its streaming reciprocity. Know the sign of the primal being in it. And know that here is your task: To create unity out of you and all duality, to establish unity in the world; not unity of the mixture, such as the secure ones invent, but fulfilled unity out of tension and stream, such as will serve the polar earth—the realized countenance of God illuminated out of tension and stream. But know too that this is the endless task, and that here no "once-for-all" is of value. You must descend ever anew into the transforming abyss, risk your soul ever anew, ever anew vowed to the holy insecurity.¹²

Forever restless with orientations Merton's descended into the abyss and realized it; he craved reality, not its outline. He knew his desire to experience God would never be fully realized this side of heaven, but he was undeterred by *that realization* even to the last day of his physical life. In his final public address shortly before his death, Merton tried to articulate a realization beyond orientation in this way: "What is essential in the monastic life is not embedded in buildings, is not embedded in clothing, is not necessarily embedded even in a rule. It is somewhere along the line of something deeper than a rule. It is concerned with this business of total inner transformation. All other things serve that end."¹³ Earlier in the same address, Merton suggested that everyone "remember this for the future: 'From now on, everybody stands on his own feet,'" explaining that "we can no longer rely on being supported by structures that may be destroyed at any moment by a political power or a political force. You cannot rely on structures. The time for relying on structures has disappeared."¹⁴

Buber's philosophical reflections about orientation versus realization are immensely relevant to this particular annual review of publications about Merton, for the writings under review share a collective desire to learn how Merton practiced genuine contem-

plation—how he came to realize God and life under the sun—and not merely to utilize Merton as some type of orienting device. Orientation is not evil, of course; it just takes a long, long time to get where you are going. Many spiritual teachers have reminded us that one can see in an instant, although it may take a lifetime to open one's eyes. In a world of increasingly dizzying confusion, fragmentation and dispiritedness, it is tempting to close our eyes or desperately grab hold of anything resembling a set of guidelines, instructions, or directions for navigating one's way through the labyrinth. Fortunately, there is an alternative to sleepwalking, and this is what most of us declare we are striving to realize for ourselves, for all of us. Contemplation, therefore, is all about realization, and not orientation. Merton was clear about this: "The only way to get rid of misconceptions about contemplation is to experience it. One who does not actually know, in his own life, the nature of this breakthrough and this awakening to a new level of reality cannot help being misled by most of the things that are said about it."¹⁵ He added: "Contemplation does not arrive at reality after a process of deduction, but by an intuitive awakening in which our free and personal reality becomes fully alive to its own existential depths, which open out into the mystery of God."¹⁶

Return to the Sources

In moving to consider some of the specific Merton publications in 2005, it is clear to me that we must begin with Merton himself, which means we must begin with *Cassian and the Fathers*. Because Merton always beckons us to return to the sources, there has been much excitement among Merton scholars regarding the anticipated publication of Merton's lecture outlines and teaching notes prepared for his conferences with novices. The first volume in the series (more volumes are forthcoming), *Cassian and the Fathers: Initiation into the Monastic Tradition*, was edited by Patrick F. O'Connell.¹⁷ O'Connell's excellent and substantial introduction captures the brilliant value of Merton's notes, which lies "in the light it casts on Merton himself as teacher, novice master and monk. These notes provide a privileged standpoint for observing Merton functioning as an integral and important member of his monastic community. It is quite evident...that Merton took his duties as instructor of the young men in his charge very seriously."¹⁸ Indeed, Merton's "notes" could easily be conceived as rough essays.

Part I centers on monastic spirituality and the early Fathers, while Part II focuses lecture material on Cassian—over 200 dense pages of “notes” in all.

One becomes a novice in reading *Cassian*, and keenly aware of one’s hunger for solid teachings. Merton’s advisory anthem, *Return to the Sources*, rings throughout: “[T]radition and spirituality are all the more pure and genuine in proportion as they are in contact with the original sources and retain the same content,” adding the reminder that “Monastic spirituality is especially traditional and depends much on return to sources—to Scripture, Liturgy, Fathers of the Church. More than other religious the monk is a man who is nourished at the early sources.”¹⁹ Merton counsels his novices, and his readers, that return involves renewal, but not necessarily a complete revival of old ways by some detailed imitation. Instead, such return “means living in our time and solving the problems of our time in the way and with the spirit in which they lived in a different time and solved different problems.”²⁰ Discernment is key for Merton, for he cautions us to see the aberrations as well as the genuine marks of Tradition in the early sources.

Merton views Cassian to be “*the* great monastic writer—the Master of the spiritual life par excellence for monks—the source for all in the West. He is a “*classic*” and “every monk should know him thoroughly.”²¹ Cassian’s teachings on humility, purity of heart and discretion, and how to deal with the problems of pride, distractions, *acedia* and anger, are never treated by Merton as outdated spiritual practices; more than simply relevant, Merton presents Cassian as an able teacher for those of us living in a post-Christian era. As Bernard McGinn argues in his introduction to a volume of sermons by Isaac of Stella, we can approach classic texts for their relevance to us today, or we can approach them in ways that “allow them to measure us rather than to fit them into the confines of our own horizons, however generous we may judge these to be. We can turn to the past not only to mine it for our purposes, but also to be undermined.”²²

Merton was undermined by Cassian in the 1950s, yet Merton did not leave him there, let alone on a fourth-century island of ideas. Evidence of Cassian’s influence on Merton’s own journey through the political, economic and social matrix of the 1960s can be found in that final public address in Bangkok in which he tries to identify the essence of monastic life in the world today: “I am

just saying, in other words, what Cassian said in the first lecture on *puritas cordis*, purity of heart, that every monastic observance tends toward that."²³ A few lines later, Merton reveals one way he has adapted Cassian: "The monk belongs to the world, but the world belongs to him insofar as he has dedicated himself totally to liberation from it in order to liberate it."²⁴ As he records in these lecture notes on Cassian, "true peace is rooted in renunciation of our own will. This is the peace we must seek and follow with all our heart, not the other," referring to the "false peace" of "remaining undisturbed in our own will."²⁵

Merton urges us to imitate Cassian and the Desert Fathers, but not in all their attitudes or actions; instead of using them as a mere orientation, we must realize their teachings by doing two things: (1) Discriminate and (2) Adapt, "as did St. Benedict himself, who consciously and deliberately, wrote a *Rule* which some of the Desert Fathers would have condemned as soft."²⁶ Merton locates vital teachings in Cassian for us as we continue to navigate through these dark early days of the twenty-first century. I would like to enlarge these two themes from Merton's notes on Cassian—discrimination and adaptation—in dividing my review of 2005 publications about Merton into two categories: (1) Those seeking to find in Merton, Cassian and other models of imitation (e.g. Desert Fathers) a source for training in the spiritual practices of discrimination, discretion and discernment in trying to see and understand the postmodern world from a sapiential perspective; and (2) those seeking to act upon and communicate those teachings through a variety of creative ways in adapting a wise, contemplative response to a world of anxiety and folly. In other words, (1) how does Merton help us see our world, and (2) how does he help us respond authentically.

Discernment and Wisdom

The Thomas Merton Society of Great Britain and Ireland hosted their fifth General Conference in 2004; papers from that conference in Birmingham were published in 2005 in a volume bearing the conference theme as title: *Across the Rim of Chaos*.²⁷ The title comes from a line in Merton's prayer for peace that was read before the U.S. Congress in 1962. The editor of this probing set of papers, Angus Stuart, frames the main concern of this collection as being a question of the response of faith in a world of greed,

lucrative disasters and powerlessness in the midst of worldwide violence. Stuart accurately relays Merton's perspective in acknowledging that the challenges facing humanity today have as much to do with the inner world of the spirit as the outer world. The publication of *Across the Rim of Chaos* followed on the heels of Merton's *Peace in the Post-Christian Era* (2004), proving that Merton's 1960s contemplative criticism is still very much relevant and needed.²⁸

The main addresses at this British conference reflect, in part, what was discussed earlier in this essay regarding Buber's treatment of "holy insecurity" in *Daniel*. For instance, Diana Francis in "War, Peace and Faithfulness" argues, "Sometimes the call to faithfulness can seem very daunting. Despair is a serious temptation. But here the 'faith' in faithfulness can help."²⁹ Tina Beattie follows this with her paper on "Vision in Obscurity: Discerning Peace in Fearful Times." Fernando Beltrán Llavador's paper, "Unbinding Prometheus: Thomas Merton and the 'Patient Architecture of Peace,'" focuses even more on the collective need to understand our dark moment: "The more one sees today's world events the more one agrees with Merton's diagnosis of the sickness of our age, namely, our belief in false gods who, 'in order to exist at all, have to dominate (man), feed on him and ruin him,'" and concludes "We need a joint spiritual and ethical alternative to power politics, a conscious collective effort to ground political action in genuine religious practice, that is, mercy or *charitas*, not *hubris* or pride. In the crystal clear words of *Pacem in Terris*: 'there is nothing human about a society welded together by force.'"³⁰ He suggests, in reference to Merton's introduction to the Vietnamese edition of *No Man Is an Island*, that we insert "Iraq" or "Rwanda" for "Vietnam" and we would see what Merton would say about today's atrocities.

Other articles dealing with related themes are presented with the same sustained focus on Merton's aid to us in reading the world, covering such problems as: the war on terror and crisis of language, faith and courage versus terror and fear, sane language in an insane world, mystery of hospitality, Merton's views on Alfred Delp, Martin Luther King, Jr., poetry as a creative social critique and the role of the artist in a time of crisis. The dogged point running throughout these fine articles is: Never give up. We are exhorted to stay firm in the faith, be prophetic and speak truth to power. Merton serves as an inspiring critic who offered a

positive agenda for action rooted in contemplation of the mystery of truth. Merton is not merely a borrowed voice here, and one never senses that these authors are basically trying to convince themselves or make us feel better. They have learned from Merton well. Not a sentimental snake-charmer in the bunch.

A more difficult book to read, however, because of its intense focus, is *Destined for Evil? The Twentieth-Century Responses*.³¹ The book is a collection of previously published as well as new essays by such thinkers as Carl Jung, Hermann Hesse, Hannah Arendt, Camus, Tolstoy and Solzhenitsyn, Rabbi Michael Lerner, Daniel Berrigan, Gil Bailie, Nicholas Wolterstorf, including three Merton scholars—John Collins, Thomas Del Prete and Jonathan Montaldo—who present Merton's views on the ancient struggle with evil in ourselves and society.

The traditional Augustinian view of evil sees it as the absence of being (nothingness), whereas this book suggests it may be less a deprivation of being and more of a case of obstacles or obstructions to certain goods (e.g. obstacles to health, love, happiness). In his introduction to this work, editor Predrag Cicovacki elaborates, saying "such obstacles can be external or internal, natural or unnatural, intentional or non-intentional, individual or institutional. Whatever their origin and scope, they make it difficult, sometimes impossible, to continue with our lives in the way we intend, either by preserving the status quo, or by advancing our current role."³² Cicovacki's statement seems to support Merton's question presented at the beginning of this review essay: *Do you have difficulty with this?* Clearly, the question and problem of evil transcends time and culture. The Merton scholars addressing this question effectively convey Merton's approach.

John P. Collins's article, "We are Prodigals in a Distant Land: An Essay on Thomas Merton," builds largely from Merton's perspective in *New Seeds of Contemplation*.³³ Collins focuses on Merton's distinction between the true and false self, noting that it is out of the false self that we project division into the world. Hatred is a symptom of division, as is scapegoating and war. Humility is needed to return to our true selves. Collins discusses why the misunderstanding and distortion of God's creation leads to "despair" and "sadness" and evil.

Thomas Del Prete's article is titled "Rediscovering Paradise: Thomas Merton on the Self and the Problem of Evil."³⁴ Del Prete emphasizes freedom in following up on Collins' presentation of

the true self. "We are free from evil in proportion as we are free from our dependence on something outside ourselves, or some assertion of ourselves, or some visible sign of our power as a way of affirming or convincing ourselves of the value of our existence," writes Del Prete; thus to be a person "is to be free from the cares of the illusory self."³⁵ Del Prete, in adopting a personalist perspective, treats paradise as another way of referring to our whole self.

The third Merton scholar included in this studied response to evil in the world is Jonathan Montaldo, whose entry is titled "Exposing the Deceitful Heart: A Monk's Public 'Inner Work.'"³⁶ Montaldo argues that "since God is at core hidden and transcendent, desiring God's presence is in the same genre of never to be completed human tasks as is ridding one's experience of evil. Whoever takes up either of these projects without being grounded in humility will have begun in delusion to reach an end in dismay" (p. 213). Both Del Prete and Montaldo object to the label "spiritual master" applied to Merton as if he were not completely human. Montaldo reasons in this way: "Anyone who takes up serious inner work in order to discover the truth about herself and her predicament, anyone who struggles to accept that she shares these same painful predicaments with all her neighbors, anyone who strives for a modicum of human integrity, will always find her experience as having an edge of being in exile from any supposedly settled questions (traditionally defended by corporate entities for whom settled questions preserve their own power), especially when she learns through experience that these settled questions systemically continue to reproduce evil effects."³⁷

Montaldo's essay reminds me of Merton's "distrust of all obligatory answers," a viewpoint shared and promoted by practically all of the published works on Merton in 2005.³⁸ The Merton scholars addressing the question of evil, in particular, effectively illumined the sense of holy insecurity that Merton felt was essential if we are to detach ourselves from our destructive powers: "The great problem of our time," Merton said, "is not to formulate clear answers to neat theoretical questions but to tackle the self-destructive alienation of man in a society dedicated in theory to human values and in practice to the pursuit of power for its own sake."³⁹

There were other noted Merton scholars writing independently of conferences and invited essays who attempted to identify Merton's value and place as a contemplative critic in our postmodern world. The most common single adjective used ap-

peared to be that of "prophet," seeing Merton as a prophetic voice that still resounds with truthfulness in our times. Two of these are former abbots, John Eudes Bamberger and Basil Pennington, who knew Merton personally, a fact that richly enhances their insightfulness. Three other writers presented significant portraits of Merton as more than merely relevant to our times: Robert Inchausti, Philip Sheldrake and A.M. Allchin.

Bamberger's *Thomas Merton: Prophet of Renewal* deserves a fuller appraisal and interpretation than I can supply here.⁴⁰ In the context of this review, though, his work underscores the major themes and questions considered in this essay. Montaldo writes the Foreword and paints a picture of Merton as a monk who lived questions through the questions of his life and times:

He was a monk who consciously sought to live out of and through his always deeper questions as to how to be a monk of his times and [to] summon all the personal integrity he could muster to seek God just as he truly was, paying a conscious price of demolishing any holy legend he was creating by his books. He truly sought God by going into monastic exile from easy answers.⁴¹

Bamberger's central thesis is that Merton was enabled to contribute to the renewal of society because he returned to the sources of his own monastic tradition and helped nurture renewal in his own order and the Church at large. "One of the functions of the Cistercian life," that Merton came to understand exceedingly well, was to keep "interior reality alive and to be a sign of its presence in our time and in our Western society."⁴² Bamberger explains, "Merton understood that there is a great deal of will-to-power in the Western concept of outward, versus inner, work. The love of action and domination that have so long characterized the West all too frequently represent a substitute of this spiritual transformation in view of arriving at perfect love, in total illumination of the spirit."⁴³

Basil Pennington's book, *I Have Seen What I Was Looking For*, was published in the same year of his death, 2005. This work is mainly a compilation of lengthy passages from Merton's writings, working as an introductory reader. Pennington's choices of long quotations are not necessarily expected or conventional. Some of Merton's major works are not featured strongly (such as *New Seeds of Contemplation*), but Pennington does relay a shrewd collection

of letters and poetry that are often neglected in other overviews of Merton's work. Pennington supplies short introductions to each of his thematic sections and offers a short but intriguing introductory "Welcome" essay. In that opening piece, Pennington makes an eloquent case for Merton as a prophet who "listened with an exquisitely fine and developed listening and heard the voice of a new world, a voice that spoke of promise and inspired hope. And he had a fine and developed ability to give that voice a new voice in the written word. That is why we want to listen to Thomas Merton."⁴⁴

In a slightly different vein, author Robert Inchausti places Merton in the company of "outlaws, revolutionaries and other Christians in disguise" in his new book entitled *Subversive Orthodoxy*.⁴⁵ Inchausti paints a picture of Merton as prophet-critic and praises his work in the nineteen-sixties in particular for bringing "social criticism out of its ideological cold war dichotomies by shifting terms away from the rhetorical battle between progressives and conservatives into the quest for a single unified expression of what it might mean to live life in accord with conscience."⁴⁶

Philip Sheldrake's essay, "Thomas Merton's Contribution to 20th Century Spirituality: An Appraisal," makes a strong case for considering Merton as one who achieved paradigmatic status as a "spiritual classic"—classic as a person, a guide, and not merely a text. Sheldrake argues "For me, as for the great monastic scholar Dom Jean Leclercq, Merton's importance and continued popularity is linked to the fact that he both symbolized *and* addressed a time of critical transition in the West."⁴⁷ Sheldrake is doing something here that has long been needed: Rescuing Merton from being confined to the 1940s, 1950s and 1960s. For Sheldrake, as well as for this reviewer, Merton "is far from isolated in the long tradition of Western mysticism."⁴⁸ In this respect, Sheldrake considers Evelyn Underhill and John Ruusbroec as mystics whose life and works transcended their own respective cultural moments in time.

A.M. Allchin, writing in the same issue of *The Merton Journal* as Sheldrake, reflects on what Merton might be like today at age ninety (Merton was born in 1915). Representing, perhaps, the collective sentiment of all Merton scholars in 2005, Allchin's short reflection is a powerful one that envisions:

Here again is Merton for the 21st century, the Merton who has already got beyond September 11th, 2001, and here it is mov-

ing to observe that, on September 11th in 1960, Merton was meditating deeply on the life of prayer of the Staretz Silouan (St. Silouan of Athos) on the words spoken to him by the Lord: 'keep your mind in hell and do not despair.' I, for a long time thought that was the word of the Lord for the 20th century. I now have the feeling that is the word of the Lord for our own troubled time in which Merton's voice needs to be heard more clearly than ever.⁴⁹

Before concluding this selection of works regarding Merton as a seer, prophet and contemplative critic, mention should be made of his inclusion in a British volume about Christian and Muslim dialogue: *Listening to Islam: With Thomas Merton, Sayyid Qutb, Kenneth Cragg and Ziauddin Sardar: Praise, Reason and Reflection*, by John Watson.⁵⁰ Watson uses September 11th as a springboard to consider the necessity to listen to Muslims. He describes four ecumenical voices in promoting such listening, beginning with Merton whom he considers a "courageous thinker" and one who was committed to the possibility of mutual understanding, but one who likely had not captured the essentials of Islam. Yet, even with this qualification, Merton is mentioned first as one who continues to inspire needed dialogue in a post- 9/11 world.

In sum, I have grouped the above articles and commentaries according to a central dynamic: The writers' interest in Merton's assistance regarding our need for contemplative voice and insight in our times. These works present Merton as a model, but not in the diluted sense of celebrity role models; rather, Merton as presented is one we should learn from in order to practice spiritual discernment in our dark times. The concern with what Merton would say today reflects more, perhaps, a collective need to discover our own voices. Merton did not discover his voice because he was a product of his era—he discovered it because he returned to the sources of not only his vocation as a monk, or the sources of his faith tradition, but rather because he returned to the Source of his very being. He went all the way down, again and again, to obtain the vital realizations of what it means to be alive in a deadening culture that cannot help but block our vision of the mystery and union of life.

Adaptation and Creativity

Although Rowan Williams does not refer to Merton in his *Grace and Necessity: Reflections on Art and Love*, which was also published in 2005, he does make some points that I think are helpful in further framing this section of my review-essay.⁵¹ In this work, Williams discusses an “aesthetic of transcendence” with which he encourages Christians to engage culture. He argues “the artist’s work is inescapably a claim about reality,” yet one’s perception must always be incomplete because “telling the truth about what is before us is not a matter of exhaustively defining the effects of certain phenomena on the receptors of brain and sense.”⁵² Holy insecurity, it would seem, applies as much to artistic expression as it does to the prophetic life.

I will now move to review selected works from 2005 that consider Merton as an artist able to communicate prophetically and creatively in a culture of noise. Merton’s studies of Cassian led him to determine that if our first cautious step in returning to the sources is discretion, the second step—adaptation—is certainly more creative and tricky. There was much attention paid to Merton as an artist in 2005, understandably given his creative adaptation to the times in which he lived and our burning need to do the same.

Two of Merton’s own essays on art appeared in the 2005 *Merton Annual* and set the stage for the rest of this review. Both are short articles, previously published in the 1950s, but their reappearance here, in these days of concern with a creative response to a fearful world, help reconnect hope and creative expression. In the first essay, “The Monk and Sacred Art,” Merton finds the term “prophet” to be more concrete than “contemplative” and describes the monk as one who sees “what others do not see. They see the inner meaning of things. They see God in the darkness of faith.”⁵³ Merton blends prophet and contemplative but also distinguishes them by describing the contemplative as one who sees essences while the prophet is one who sees persons and things. The relationship between the two is important to Merton, for the monk is both a *seer* and a *maker*, which means that “as a *seer* and a *maker* the monk is attuned to what is.”⁵⁴

In the second essay, “Art and Worship,” Merton elaborates further on these relationships between seer and maker, promoting the realization of sacred art representing “the hidden things of

God" in all beings.⁵⁵ To see such sacred art, one must see both essence and person or thing. This is necessary for inner and outer harmony, as Merton argues:

... man cannot be complete if he is only a scientist and a technician: he must also be an artist and a contemplative. Unless these elements in his life reach a proper balance, his society and culture will be out of harmony with the spiritual needs of his inner life. Hence art has a vitally important place to play not only in keeping man civilized but also in helping him to "save his soul," that is to say, to live as a Child of God.

Here, Merton promotes the idea of "eikons" not as reproductions but in terms of "creating something new, an *eikon*, an image which embodies the inner truth of things as they exist in the mystery of God."⁵⁶

Poems are very much like icons, and Lynn Szabo has provided a tremendous service to Merton readers by recasting a substantial amount of Merton's poetry into a more focused spotlight: *In the Dark Before Dawn: New Selected Poems of Thomas Merton*.⁵⁷ Kathleen Norris supplies a wonderful preface to this important work and explains why Merton's poems need to be rediscovered today: "What may be most valuable for the contemporary reader is the way Merton's poems offer evidence that ecstasy, and specifically religious ecstasy, is still possible in this world, and still meaningful."⁵⁸ Szabo provides a splendid service to readers of Merton's poetry by her positioning the evidence of ecstasy and the reader into closer proximity. She accomplishes this with two masterful strokes: First, with her introduction, and second by grouping the poetry according to well-chosen thematic schemes.

In her introduction, Szabo captures the thrust of Merton's creative struggle in adapting to a world in which language has been gutted of its soulful roots: "His anxiety about the existential dilemma created by the debasement of language in modern American culture led him through and away from conventional paradigms for poetry and ultimately towards an antipoetry that sought to engage and rout the powerful tensions which erupt when the limitations of language distort and disrupt its possibility for meaning."⁵⁹ She describes silence and solitude as the conditions for the "beautiful terror" in Merton's creativity, "that is the paradoxical force at the center of Merton's poetics. From them emanate the

hiddenness, complexity, and mystery that are the categories for many of his poems" as he "remained all his life a marginal man observing and reconfiguring for his readers what it means to be authentic" in our world today.⁶⁰

Szabo's choice and use of themes to arrange Merton's poems is especially to be commended for the way in which the themes themselves assist us with recognizing the seasons of Merton's creative relation to changing times, both in his life and in the world around him. These themes not only help situate his poetry in time, but illuminate the nature of Merton's growing concern and responsiveness to the times. Thus, with this arrangement, the reader is enabled to consider the necessary relationship between the interior life and the exterior life. Such links were essential to Merton and his work, and Szabo is surely correct in arguing "Thomas Merton's single most important gift to his readers was his prophetic vocation to perceive and distinguish in his art the fundamental unity in the cosmos."⁶¹

The title of the collection is taken from a line in Merton's poem, "Elegy for a Trappist," which Szabo interprets as reflecting Merton's love of predawn hours. In the context of more brooding thought about our times as dark times, the title might suggest a strong ray of Merton's hope, as well. Merton's anti-poetry and social criticism was rooted in hope that we may come to see through the opaqueness of a false world. I am confident it is the hope of Szabo that this new selection of Merton's poetry will lead many new readers to that predawn light.

Joshua Harrod's Master's thesis, "Thomas Merton's Antipoetry of Resistance," is a short but trenchant examination of Merton's antipoetry in light of his writings on the social and political issues of his day.⁶² Poetry, as art in general, is argued to be necessary for survival and not merely enjoyed as a luxury. Harrod writes with concern about the loss of communication and the power of the prophetic voice, and exhorts readers to become active participants in the unveiling of abusive language as evil obstacles to life itself. In short, Harrod is declaring "we are overdue for another strong dose of antipoetry."⁶³

Many other writers in 2005 expressed concern about the role of art and language today in the midst of so much frantic expression and destructive communication. In fact, Volume 18 of *The Merton Annual* is filled with reflections on the creative and spiritual life today. Editor Victor A. Kramer notes "While this volume

was not planned as a tribute to Merton as artist, the many pieces gathered here conjoin to reflect both his formation as artist and his monastic development which parallel movements within Catholic artistic circles during the years Merton lived the Cistercian life (1941-1968)."⁶⁴ All of the articles in this gathering are superb, which makes it impossible to even replay the highlights here. I do think it is significant to point out that the same concerns in the papers collected in *Across the Rim of Chaos*, papers dealing with the problems of language and dialogue in today's time, mirror the concerns of the articles in this volume of *The Merton Annual*. Taken together, one senses an underground river of deep contemplative communication values coursing in our world today, preparing to transcend the deserted surface of social life today. A mammoth yet inspired task of creative spiritual expression. Anyone interested in this spiritual flowing current should wade into the 2005 *Merton Annual* for further inspiration.

Ron Dart published an interesting study on *Thomas Merton and the Beats of the North Cascades* in 2005, favorably connecting Merton with beat poets (namely Rexroth, Snyder, Kerouac and Whalen) as poets of resistance in their promotion of a cultural revolt against the modern urban rat race.⁶⁵ This brief book combines a study of the poets with Dart's own desire to participate in a spiritual counterculture that seeks "something saner, deeper, more human and humane in a world dominated by rationalism, empiricism, technology and a frantic work ethic."⁶⁶ Dart uses the metaphor of "lookout," drawn in part from Kenneth Rexroth's living in actual lookout stations in the North Cascade mountains for a time, as a creative observer and critic on the margins of society, seeking "to reverse a stubborn and obstinate way of knowing and being" in the world.⁶⁷ Dart adds that Merton and the beats sought an older way instead, one that "could purify and clean, renovate and rebuild the home of the soul."⁶⁸ Dart is following Merton here in desiring to create something new—through the art of living—that is connected to a Tradition of Life where seer and maker are in creative harmony and peace.

Place matters—from where one views the world as well as where one influences that world, matters deeply. In what might be seen as a departure from critical works under current review, I think a clear case can be made for considering the collaboration of Harry Hinkle, Monica Weis and Jonathan Montaldo on the beautiful work, *Thomas Merton's Gethsemani: Landscapes of Paradise*, as

exploration and celebration of sacred art.⁶⁹ Br. Patrick Hart's preface elucidates the unique contributions of the book's three creative voices: Weis's "engaging essay essentially relies on Merton's best writings on nature, drawn mainly from his journals"; Hinkle's "splendid photographs, so reminiscent of Merton's own photography, complement the text"; and Montaldo's insightful introduction "sets the tone for an authentic experience of walking in the steps of Father Louis."⁷⁰

This book, much like what Szabo did for Merton's poetry, can help the reader connect the interior and exterior of Merton's life as well as reflect upon one's own personal interconnections. One cannot separate the two, interior and exterior, nor separate the links between Gethsemani and the rest of the world. I think this book will be enjoyed even more thoroughly, perhaps, if one has been fortunate enough to have visited Gethsemani, walked in the woods for themselves, sat on the porch of Merton's hermitage. Like Blake's grain of sand, Merton was able to find the whole world in a place called Gethsemani. Merton was not born there—he was reborn there. In a wilderness, in an ordinary landscape where paradise is so often unseen, Merton learned to employ the arts of transforming a house into a home.

Of course, some of Merton's most significant lessons in the arts of homemaking occurred many years before. As Paul Pearson reminds us, "Thomas Merton's artistic worldview was no doubt inherited from his parents, Owen and Ruth Merton."⁷¹ Thus it is fitting to end this bibliographic review with an assessment of the publication of *Tom's Book* by Ruth Merton.⁷² The book is dedicated "to Granny with Tom's best love, 1916." I had not anticipated this brief book becoming the anchor for my wandering review, but reading it had quite a meditative effect on my synthetic interpretation of everything else I read from 2005. The book simply describes a two-year-old Thomas Merton from a Mom's point of view. Attention to Tom's vocabulary and level of awareness is highlighted. On an unnumbered page titled "November 1, 1916," Ruth writes: "When we go out he seems conscious of everything. Sometimes he puts up his arms and cries out 'Oh Sun! Oh joli!'"⁷³

What was most striking, indeed inspiring, was discovering a short poem written by Ruth Merton. The poem was not included in Ruth's version, but is, thankfully, shared with us by the editor, Sheila Milton. Milton states that "Ruth was deeply concerned about the many ways art affects a person's life," and in addition to

painting, Ruth was very much interested in interior design. One of her "theories" was presented in an article entitled "The Tiny House," which was published in the *American Cookery* the same month and year that she died, October 1921. Ruth drew the illustrations and concluded the article with a short poem entitled "To Make a Tiny House," which I represent here in full:

To Make a Tiny House

Oh, Little House, if thou a home would'st be
Teach me thy lore, be all in all to me.
Show me the way to find the charm
That lies in every humble rite and daily task within thy walls.
Then not alone for thee, but for the universe itself,
Shall I have lived and gloried my home.

This poem expresses everything Merton scholars and readers have been looking to him for, and here it is his mother—perhaps as it should be—who has passed down the wisdom we need to transform our lives on earth, to turn a house into a home.

Time and space do not permit lengthy commentary, but I would like to use this poem as a means to summarize this bibliographic essay. Ruth's poem can help identify the main themes of this essay, which began with the theme of Merton *answering the questions of life with his life*. His basic approach was to *return to the sources*, a second theme, from which he sought to use *discretion* in *adapting* their wisdom to the times and needs of his own day (third and fourth themes). Merton's approach requires that one be both a *seer and a maker*, a contemplative artist in dialogue with reality (fifth theme). These themes were used for reflecting on Merton publications in 2005, and Ruth's poem serves to illuminate each with lemon-scented freshness!

The opening line of Ruth's poem reflects her desire to make a home out of a house. The house, itself, is tiny, which reflects the values of simplicity and humility. Humility is also necessary to be able to learn the "lore" needed if she is to do such creative work. The Little House itself is her teacher; the capitalization of Little House symbolizes, perhaps, that more than a small structure is being considered. For us, especially given overpopulation and globalism, has not the earth become our Little House? Note that Ruth asks the house to be "all in all to me" and then moves to a pair of extraordinary lines one would expect to find in Hopkins or

Blake: "Show me the way to find the charm / That lies in every humble rite and daily task within thy walls." Ruth is open to the mystery that is in all things, an understanding that her son would later come to express as the "invisible fecundity" in all things, "a dimmed light, a meek namelessness, a hidden wholeness."⁷⁴ Is this not what we are all looking for? Is it not our inability to learn this wisdom that breeds destruction in / of our Little House? Ultimately, is not our ability to actually see these things, our capacity to learn the "lore" and "find the charm" that gives us hope and reason to shine as witnesses of God's love in this dark moment of human history? At the end of her poem, Ruth turns to reflect on the meaning of a glorious life. She says it is not for the house alone, but that one must live in this way for the sake of the whole universe. The interconnectedness of all beings with the cosmos *can be honored* if we are humble, open, and able to realize the sacred art of being alive in the most magnificent sense possible. In short, Ruth is talking about the sacred art of love. There is no higher art. Ah, this is my new favorite poem!

In closing this brief survey of 2005 publications concerning our creative response to the world, I would like to borrow one more writer's words to re-present the import of this vital theme and its reflection in Ruth's poem. Poet Kathleen Raine argues "to recreate a common language for the communication of knowledge of spiritual realities, and of the invisible order of the psyche, is the problem now for any serious artist or poet, as it should be for educators."⁷⁵ She adds, "this rediscovery, re-learning, is a long hard task—a lifelong task for those who undertake it; yet the most rewarding of all tasks, since it is a work of self-discovery which is at the same time a universal knowledge." If this is our lifelong task, how could we dare mistake the dark for the end? As Australian poet Francis Webb writes, "The tiny not the immense / Will teach our gazing eyes."⁷⁶

Conclusion

In conclusion, while I am still thinking of Ruth Merton's poem, "To Make a Tiny House," I think of the difficulties involved in such work today. I think of the evil that threatens to destroy anything and everything that is creative and constructive. But I realize, too, that there is a mystical charm in holy insecurity, in which true wisdom is communicated in such concrete and real ways that

this world panics in its desire for it, for it has not learned to see what it cannot express, nor learned how to express what it cannot see in the dark. Ruth Merton understood the lore needed to make a tiny house. John of the Cross understood how to enter the dark night “unseen, my house being now all stilled.”⁷⁷ And Thomas Merton realized how to live without orientations by returning to the Source of holy insecurity in this tiny house of a world, where

No blade of grass is not counted,
 No blade of grass forgotten on this hill.
 Twelve flowers make a token garden.
 There is no path to the summit—
 No path drawn
 To Grace’s house.⁷⁸

In the end, perhaps the lesson of 2005, to paraphrase Meister Eckhart, is this: If you’re looking for ways to Grace’s house, that’s just what you’ll find—ways—and not Grace’s house.⁷⁹

Notes

1. Thomas Merton, *Cassian and the Fathers: Initiation into the Monastic Tradition*, ed. Patrick F. O’Connell, (Kalamazoo, MI: Cistercian, 2005), p. 5.

2. Thomas, Merton, “Presence, Silence, Communication,” *The Springs of Contemplation* (Notre Dame, IN: Ave Maria, 1992), p. 25.

3. Thomas Merton, *The Inner Experience: Notes on Contemplation*, ed. William H. Shannon (San Francisco: HarperSanFrancisco, 2003), p. 121.

4. Thomas Merton, “The Contemplative Life in the Modern World,” *Faith and Violence* (Notre Dame, IN: Notre Dame University Press, 1968), p. 215.

5. Merton, *Faith and Violence*, p. 215.

6. Anne Lamott, “A Note on the Photographs,” *War and Faith in Sudan*, ed. Gabriel Meyer; Photographs by James Nicholls (Grand Rapids, MI: Eerdmans, 2005), pp. xxi-xxii.

7. Martin Buber, *Daniel: Dialogues on Realization*, trans. Maurice Friedman (New York: McGraw Hill, 1964), p. 98.

8. Buber, *Daniel*, p. 95.

9. Buber, *Daniel*, p. 94.

10. Maurice Friedman, Translator’s Introduction, *Daniel*, p. 22.

11. Thomas Merton, *The Seven Storey Mountain*, (New York: Harcourt Brace, 1948), p. 422.

12. Buber, *Daniel*, pp. 98-99.
13. Thomas Merton, *Asian Journal* (New York: New Directions, 1973), p. 340.
14. Merton, *Asian Journal*, p. 338.
15. Thomas Merton, *New Seeds of Contemplation* (New York: New Directions, 1961), p. 6.
16. Thomas Merton, *New Seeds of Contemplation*, p. 9.
17. Thomas Merton, *Cassian and the Fathers* (see note 1).
18. O'Connell, Introduction, *Cassian and the Fathers*, p. xxiii.
19. Merton, *Cassian*, pp. 5-6.
20. Merton, *Cassian*, p. 6.
21. Merton, *Cassian*, p. 99.
22. Isaac of Stella, *Sermons on the Christian Year, Vol. I*, ed. Bernard McGinn (Kalamazoo, MI: Cistercian Publications, 1979), p. x. I recently asked Prof. McGinn, after a lecture he delivered on the relationship between monasticism and mysticism (a relationship he framed with ample quotes from Merton), on this particular line about mining versus his seeming preference for being undermined. He instantly replied with a broad smile: "That's my credo!"
23. Merton, *Asian Journal*, p. 340.
24. Merton, *Asian Journal*, p. 341.
25. Merton, *Cassian*, pp. 209-10.
26. Merton, *Cassian*, p. 101.
27. Angus Stuart, ed., *Across the Rim of Chaos: Thomas Merton's Prophetic Vision* (Stratton-on-the-Fosse, Radstock: Thomas Merton Society of Great Britain and Ireland, 2005).
28. Jim Forest, in his "Foreword" to Merton's *Peace in the Post-Christian Era*, ed. Patricia A. Burton (Maryknoll, NY: Orbis, 2004), wondered also about what Merton would say today; Forest assumed Merton would probably update some portions of the work; "But many paragraphs, even chapters, would remain unaltered. He would remind us once again that Christ waves no flags and that Christianity belongs to no political power bloc" (p. xxii).
29. Diana Francis, "War, Peace, Faithfulness," *Across the Rim of Chaos*, p. 11.
30. Fernando Beltrán Llavador, *Across the Rim of Chaos*, pp. 33, 41.
31. Predrag Cicovacki, ed., *Destined for Evil? The Twentieth-Century Responses* (Rochester, NY: Univ. of Rochester Press, 2005).
32. Cicovacki, *Destined for Evil?*, pp. 8-9.
33. John P. Collins's, "We are Prodigals in a Distant Land: An Essay on Thomas Merton," *Destined for Evil? The Twentieth-Century Responses*, pp. 197-203.

34. Thomas Del Prete, "Rediscovering Paradise: Thomas Merton on the Self and the Problem of Evil," *Destined for Evil? The Twentieth-Century Responses*, pp. 205-212.

35. Del Prete, *Destined for Evil?* pp. 206, 208.

36. Jonathan Montaldo, "Exposing the Deceitful Heart: A Monk's Public 'Inner Work,'" *Destined for Evil? The Twentieth-Century Response*, pp. 213-230.

37. Montaldo, *Destined for Evil?*, p. 218.

38. Thomas Merton, *Contemplation in A World of Action* (Notre Dame, IN: University of Notre Dame, 1998), p. 150.

39. Thomas Merton, *Contemplation in A World of Action*, p. 150.

40. John Eudes Bamberger, *Prophet of Renewal* (Kalamazoo, MI: Cistercian, 2005).

41. Jonathan Montaldo, Foreword, *Thomas Merton: Prophet of Renewal*. p. ix.

42. Bamberger, *Thomas Merton: Prophet of Renewal*, p. 121.

43. Bamberger, *Thomas Merton: Prophet of Renewal*, p. 121.

44. Pennington, *I Have Seen What I Was Looking For*, p. 16.

45. Robert Inchausti, *Subversive Orthodoxy: Outlaws, Revolutionaries and Other Christians in Disguise* (Grand Rapids, MI: Brazos, 2005).

46. Inchausti, *Subversive Orthodoxy*, p. 96.

47. Philip Sheldrake, "Thomas Merton's Contribution to 20th Century Spirituality: An appraisal," *The Merton Journal*, 12.1 (Eastertide, 2005), p. 32.

48. Sheldrake, *The Merton Journal*, p. 38.

49. A. M. Allchin, "Merton at Ninety," *The Merton Journal*, 12.1 (Eastertide, 2005), p. 4.

50. John Watson, *Listening to Islam: With Thomas Merton, Sayyid Qutb, Kenneth Cragg and Ziauddin Sardar: Praise, Reason and Reflection* (Brightland, Portland, UK: Sussex Academic Press, 2005).

51. Rowan Williams, *Grace and Necessity; Reflections on Art and Love* (Harrisburg, PA: Morehouse, 2005). Williams did, however, refer to Merton in another 2005 publication; see his article "The Courage not to Abstain from Speaking: Monasticism, Culture and the Modern World in the Public Interventions of a Disturbing Monk," *The Merton Journal*, 12.1 (Eastertide, 2005), pp. 8-18.

52. Williams, *Grace and Necessity*, pp. 16, 135.

53. Thomas Merton, "The Monk and Sacred Art," *The Merton Annual*, Vol. 18 (Louisville, KY: Fons Vitae, 2005), p. 16.

54. Merton, *The Merton Annual*, p. 17.

55. Thomas Merton, "Art and Worship," *The Merton Annual*, Vol. 18, p. 21.

56. Merton, *The Merton Annual*, pp. 19, 20.
57. Thomas Merton, *In the Dark Before Dawn: New Selected Poems of Thomas Merton*, ed. Lynn R. Szabo (New York: New Directions, 2005).
58. Kathleen Norris, Preface, *In The Dark Before Dawn*, p. xvii.
59. Szabo, *In the Dark Before Dawn*, p. xxvii.
60. Szabo, *In the Dark Before Dawn*, pp. xxx, xxxi.
61. Szabo, *In the Dark Before Dawn*, p. xxiii.
62. Joshua M. Harrod, *Thomas Merton's Antipoetry of Resistance* [Master's Thesis] (Radford University, 2005).
63. Harrod, *Thomas Merton's Antipoetry of Resistance*, p. 3.
64. Victor A. Kramer, "Monastic Awareness, Liturgy and Art: The Benedictine Tradition in Relation to Merton's Growing Artistic Interests," *The Merton Annual*, Vol. 18, p. 7.
65. Ron Dart, *Thomas Merton and the Beats of the North Cascades* (North Vancouver, BC: Prospect Press, 2005).
66. Dart, *Thomas Merton and the Beats of the North Cascades*, p. 41.
67. Dart, *Thomas Merton and the Beats of the North Cascades*, p. v.
68. Dart, *Thomas Merton and the Beats of the North Cascades*, p. v.
69. Monica Weis, *Thomas Merton's Gethsemani: Landscapes of Paradise*, Photographs by Harry L. Hinkle (Lexington, KY: University Press of Kentucky, 2005).
70. Patrick Hart, Preface, *Thomas Merton's Gethsemani: Landscapes of Paradise*, p. vii.
71. Paul Pearson, "A Monk with the Spiritual Equipment of an Artist: The Art of Thomas Merton," *The Merton Annual*, Vol. 18, p. 237.
72. Ruth Merton, *Tom's Book*, ed. Sheila Milton (Monterey, KY: Larkspur Press, 2005).
73. Ruth Merton, *Tom's Book*, (*joli* is French for "pretty").
74. Thomas Merton, "Hagia Sophia," *In the Dark Before Dawn*, p. 65.
75. Kathleen Raine, *The Inner Journey of the Poet* (New York: George Braziller, 1982), p. 13.
76. Francis Webb, from his poem "Five Days Old" quoted by Michael Griffith in "Thomas Merton on William Blake: 'To Look Through Matter into Eternity,'" *The Merton Annual*, Vol. 18, p. 122.
77. John of the Cross, "The Dark Night," *The Collected Works of St. John of the Cross*, trans. Kieran Kavanaugh and Otilio Rodriguez (Washington, DC: ICS Publications, 1991), p. 50.
78. Thomas Merton, "Grace's House," *In the Dark Before Dawn*, p. 93.
79. The exact quote from Meister Eckhart reads: "Whoever is seeking God by ways is finding ways and losing God, who in ways is hidden. But whoever seeks for God without ways will find him as he is in himself, and that man will live with the Son, and he is life itself." From

Sermon 5b in *Meister Eckhart: The Essential Sermons, Commentaries, Treatises, and Defense*, trans. Edmund Colledge and Bernard McGinn (New York: Paulist, 1981), pp. 183-184.