

11. Harford, pp. 226-227.
12. Harford, p. 199.
13. C. K. Williams, in *ABC's of Robert Lax* (Exeter: Stride [Small Print Publication], 1999), p. 183.
14. Cited in Harford, p. 280.
15. Harford, p. 36.
16. Robert Lax web site: <http://edge.net/~dphillip/Lax.html>.
17. Harford, p. 49.
18. Harford, p.72.
19. Harford, pp. 98-99.
20. Cited in Harford, pp. 165-166 [Merton, *The Ascent to Truth* (New York: Harcourt Brace, 1951), p. 3.]
21. Harford, p. 180.
22. Cited in Harford, p. 191 [*The Autobiography of the Dalai Lama* (New York: Harper Perennial, 1991), p. 189.].
23. Lawrence S. Cunningham, *Silent Lamp: The Thomas Merton Story by William H. Shannon*—Book Review. *Commonweal* (February 12, 1993), p. 24.
Paul A. Montello

LIPSEY, Roger. *Angelic Mistakes: The Art of Thomas Merton*. Foreword by Paul M. Pearson (Boston & London: New Seeds, 2006), pp. 197 with Index. ISBN 1-59030-313-X. \$26.95.

This book includes a bibliography of Merton's "Journals" and "Correspondence" (p. 187), documents apparently consulted by the author, along with other sections listing "Books" and "Books and Articles about Merton" (15 citations) as well as a list of "Other Sources" (42), yet this is a somewhat eclectic list. There are also often detailed notes (pp. 175-186). Thus, it seems this is a study researched in earnest. It is unique. It is a valuable study, yet somewhat limited in its focus.

The peculiarity of Lipsey's approaches to "Angelic Mistakes" is that it is a highly reverent genuflection to Merton's idiosyncratic late abstract "art" and print-making, yet is, therefore, by no means a book about "The Art of Thomas Merton," as its subtitle suggests. It is a beautifully printed book and it does provide valuable and suggestive (perhaps not always verifiably true) insights into Merton's "art," while Lipsey's exclusiveness might be a bit dangerous. So little is here finally included. The large numbers of extant photographs and enormous body of drawings, as well as the experiments in calligraphy and image-making are here in no way completely assessed. What is here will stimulate more research.

Further, while it may be controversial to say so, this study seems to attempt to make more of Merton's fun with making images than he himself might have understood. The commentary which he did include in *Raids on the Unspeakable* could here be more carefully digested (see pp. 8, 29, 45, etc. as indexed). That essay is included here at pp. 60-61.

To say as Lipsey does here that Merton's "distance from the symbols and traditions of the church explains why very few authors from within the church itself, and there have been many interested in Merton, have found their way to Merton's later art" (p. 9) is most likely misleading because for many it is dubious if what is often chosen here as "art" is so. A fellow acquaintance, an art historian who studied this book (someone who was in fact a novice of Merton) declined to review this volume and said in explanation: "I just couldn't do this to Merton..." meaning, perhaps, honest criticism of Merton's experiments as "Art" would raise too many valid questions about Merton's aspirations and accomplishments. Merton's relative isolation from art and Zen circles are explained here as if, for example, the 1964 meeting with D.T. Suzuki really allowed "two distinguished and largely separate lives [to] knot just here" (p. 11).

Lipsey finally argues that nothing in Merton's life or interests could be found to lead it seems "...inexorably, nonnegotiable to the serious practice of abstract art" (p. 19). This could be, but in Merton's own words "life moves on inexorably towards crisis and mystery" (*Turning Toward the World*, August 16, 1961) and thus we might argue Merton's enjoyment in making images was merely part of the whole sweep of his career shaped in the knowledge of the art of his parents, by his love of visual art already described in *The Seven Storey Mountain*, and throughout his journals which in this study are not really absorbed very well.

In fact, the language used in this intriguing study sometimes seems to betray Lipsey's assumptions rather than the reality of Merton's craft and "art." Lipsey, for example, mentions that Merton published "extended excerpts from his journal under the title *Conjectures of a Guilty Bystander*" (p. 23), yet if one studies that artistic reworking of the raw journals, it is impossible to call this "excerpts."

There are, it must be stressed, many quite stimulating ideas in the work of Lipsey. 1964 was an extraordinary year of flowering for Merton. And clearly, Lipsey's discoveries of the fact of "prints"

rather than “brushwork” (p. 35) is quite important. Yet while some of this work by Merton is truly beautiful, or even arresting, the insistence that it is art is what remains a bit mysterious: “signatures of someone who is not around” (p. 43).

Pages 43-55 which speculate about the “Portfolio Images” are of greatest interest, yet when we view the images (p. 62) we are still in uncharted territory. Why all these words on the verso page? If what Merton himself has said is important—

The only dream a man seriously has when he takes a brush in his hand and drops it into ink is to reveal a new sign that can continue to stand by itself and to exist in its own right, transcending all logical implication

—then we just do not need all these carefully chosen and maybe even irrelevant words. This method seems to me to be a real, confusing, even unnecessary, addition to a book which might best allow Merton’s work to remain a mystery.

Many things are of interest in this rather special volume: the portfolio pages (pp. 62-129), the core of the book, are beautifully produced: a title (from Merton); some wonderful quotes; and on the recto page a very good quality reproduction of the selected image by Merton, yet, of course, quite mysteriously linked back to the chosen words.

Much is of implied value in these juxtapositions. Then “Three Studies,” additional essays, follow, on 1) “Friends,” 2) on “Unlikely Peers,” (“most of the abstract expressionists were Merton’s age peers,” p. 155); and 3) “Exhibitions.” Ultimately, and I suppose that Lipsey might agree, more questions are raised than given.

It should be stressed that the commentary which precedes the “Portfolio” shows Lipsey sometimes making insightful, even daring connections between and among points of intersection, or near misses, in Merton’s life. Sometimes startling, and often grandiose in their assertions, these imaginative comments lay claim to territory which is of interest in our triangulation on Merton’s enjoyment as he played with brush and/or folded paper.

The three additional essays which follow the Portfolio are quite ambitious and highly speculative. On friends and artistic influence; the Zeitgeist; and the actual “Exhibitions” of some of Merton’s often ironic work, Lipsey gets us thinking, or gets us to move toward un-thinking.

All together, all this material will prove to be of value for future interpreters, maybe not so much of Merton's "art" but of his spirit. That too is the conclusion, it seems to me, of the final piece of work included here, the "reconstruction" of Merton's experimental technique, not in print-making but in the making of images which are (of course) not really images (pp. 167-173).

This book is highly speculative, and perhaps one might argue exactly what is needed at this juncture to begin to appreciate the mystery of Merton's ever-developing monastic journey—that journey is clearly reflected in his love of art, abstract drawings, calligraphies and as he put it once "blobs of ink" (p. 14).

Anthony Feuerstein

CARRERE, E. Daniel, *Creating a Human World: A New Psychology and Religious Anthropology in Dialogue with Freud, Heidegger, and Kierkegaard* (Scranton: University of Scranton Press, 2006), pp. x – 273. ISBN: 1-58966-116-8 (hardcover); 1-58966-122-2 (paperback). \$30.00.

Guided by Freud, Heidegger and Kierkegaard, Daniel Carrere delivers a rigorous exploration of the human psyche and its inherent tendency to beset itself against that which is life-giving. Carrere proposes a 'new anthropology' that hopes in the human potential to coexist in an open, molten state, thereby freeing oneself (and humanity) from that which is illusory, defensive and, ultimately, fatal. *Creating a Human World's* interdisciplinary character will likely appeal to a broad audience, both lay and professional. Due to some technical language, however, those at least familiar with Freud (in particular), Heidegger and Kierkegaard will be at an advantage. Carrere's focus on modes of being and living on both individual and collective levels, grounds his study amid theoretical and clinical investigations of Freud's monolithic *Eros* and *Thanatos* drives, Heidegger's *Dasein*, and Kierkegaard's pseudonymous works and journals.

In his Prologue, Carrere states, "This essay addresses the conundrum of how a person or group moves from a closed, defensive existence to a life that is open and sharing, not only tolerating otherness but celebrating others ... it explores the crisis of being human." Carrere proceeds to ask whether one's very presence jeopardizes the presence of another and how nevertheless a shared, human world might be possible. As Freud, Heidegger and