

Thomas Merton and Ulfert Wilke: The Friendship of Artists

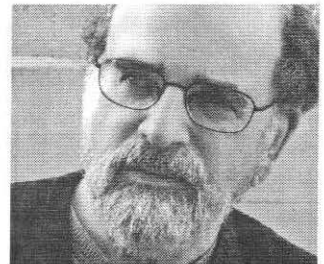
By Roger Lipsey
with the Merton-Wilke Correspondence

Close readers and admirers of Thomas Merton have a lively sense of who and what he was in the 1960s, years of maturity and fulfillment. There are so many zones of light in that decade: his anti-war activism and publications; ever-increasing access to his new hermitage home; his participation as an author in monastic renewal and the creative flux of Vatican II; the continuation of his journal – richer, freer, and wiser than ever; a worldwide correspondence that was both burden and joy; his writings on Zen and the Desert Fathers; translations of a revered Taoist patriarch, Chuang Tzu; the visit to New York City in 1964 to meet his mentor in Zen, D. T. Suzuki; his encounter with love; and at last the pilgrimage to Asia, where he began to think his way, experience his way, toward a new synthesis. What more could find a place in a life so rich in creativity and engagement?

There was something more, and it has been largely overlooked: Merton became in these years a keenly able, searching, and sophisticated visual artist. From his first mention of tentative activity as a visual artist in the fall of 1960 (“Tried some abstract-looking art this week”¹) to a photograph in the fall of 1968 on the eve of departure for Asia, which shows a stack of drawings on the hermitage work table,² Merton developed and practiced an abstract art of brush-drawn or printed “emblems” or “signatures,” as he called them. He had been making drawings since college days, but the abstract drawings of the 1960s were a wholly new departure. At the time of his death, literally hundreds of those drawings remained in the safekeeping of the Abbey, while others had been sold from an exhibition he had kept in circulation for some years, and still others were in the hands of friends and associates to whom he had offered them as gifts or barter.

Merton’s activity as an artist in these years has remained nearly unknown and critical discussion of this body of work has been all but absent.³ He himself published a series of drawings, some of them outstanding, in *Raids on the Unspeakable* (1966), where he also published his only formal essay on the drawings.⁴ He went to some length to publish suites of drawings in “little magazines” through much of the 1960s – the literary journals he had disdained in earlier years but now regarded as pockets of distinctiveness and innocence in a compliant mass society. After his death, from time to time

Roger Lipsey, Ph.D., has just completed the first book-length study of Thomas Merton’s abstract art of the 1960s, for release by Shambhala Publications in spring 2006. His previous books include *The Spiritual in Twentieth-Century Art* (1988; reissued as a Dover paperback in 2004), and a trilogy of works by and about Ananda K. Coomaraswamy, the art historian and religious philosopher (1877-1947) who meant so much to Merton. A member of the ITMS, he gave a paper on Merton’s drawings at the Bellarmine University conference of December 2004 dedicated to Merton’s photography and calligraphic drawings. He lives in Garrison, New York, in the Hudson Valley.



Roger Lipsey

friends published Merton drawings in their personal possession or from the large collection preserved at the Thomas Merton Center. Yet a kind of silence settled over the whole affair. Merton's readership and reputation as a writer and man of the spirit went from strength to strength, while the visual art became invisible, or very nearly.

Why was this so? Among many reasons, there was this one: he had ventured into a terrain midway between Abstract Expressionism – the art of his own time and place – and Zen Buddhist calligraphy, which he knew primarily through the publications of D. T. Suzuki. That was not terrain onto which many could comfortably follow him. Certain artist friends knew perfectly well what he was exploring, and understood. Other friends simply trusted him and valued his drawings because they were Merton's – because they came from that formidable mind and heart, and from those hands. But aside from the handful of artists who knew and a larger but still small number of friends who trusted and valued, there were few others. And to this day there have been few others.

The topic of Merton's visual art is too large to encompass here. It needs a book. With grace and good fortune, such a book will be published in spring 2006, and with further grace and good fortune a discerning literature will develop. But meanwhile some early explorations into the terrain are possible. One such concerns the artist Ulfert Wilke.

Born in Germany in 1907, a refugee from Nazi Germany and a U. S. citizen since 1943, Ulfert Wilke was an artist of skill and elegance at the time he first met Thomas Merton in September, 1963. As a young man Wilke had received the best art education that Europe offered, both in his native Germany and in Paris, and his circle of friends after the Second World War (he served in the U. S. Army) included artists in the United States and overseas who created some of the most influential works of twentieth-century art: Lyonel Feininger, Julius Bissier, Mark Rothko, Mark Tobey, Ad Reinhardt, and still others. A Guggenheim Fellowship allowed Wilke to live and work in Japan in 1958, where he pursued an intense interest in brush-drawn calligraphy and the entire texture of Zen and Japanese culture. Ad Reinhardt, on tour himself, later boasted to Merton of meeting Wilke in Kyoto and extracting him from the dour constraints of temple-bound zazen practice (silent sitting meditation) and disciplined calligraphy to air him out by visiting the sights.⁵

Returning to the United States, Wilke found steady employment at the University of Louisville while maintaining his contacts in the New York art world and spending much time there as well as in Europe. A collector by nature, he amassed on a shoestring – but he seemed to have shoestring after shoestring – an exquisitely thoughtful private collection of world art of many periods.⁶ In 1964, he accepted the position of gallery director at the University of Iowa, where he flourished for many years. A somewhat overlooked member of the Abstract Expressionist school of American art, Wilke deserves reappraisal today; his art was strong. The man who came to meet Merton in September 1963 was a familiar, accepted participant in the most sophisticated art circles of the United States and Europe. Merton encountered in Wilke a mature contemporary view and practice of art, enriched by study in Japan.

Ad Reinhardt, friend to both Merton and Wilke, was a



Ulfert Wilke

Columbia contemporary with whom Merton had remained warmly and fruitfully in touch over the years. Known in New York art circles as “the Black Monk,” Reinhardt was the creator of Black Paintings of astonishing beauty and sobriety, which only at the moment of his untimely death in 1967 had begun to gain the widespread respect and appreciation they now enjoy. A sardonic man, endowed with a sharp and original sense of humor, he was embittered by much that he saw around him yet pursued his way in art with great purity. Reinhardt had much to do with the development of Thomas Merton as a visual artist.

Reinhardt sent Wilke to Merton. Reinhardt knew that Merton had begun to create brush-drawn calligraphic images, and knew as well that Wilke’s work, rooted in Zen tradition but sensitive to other calligraphic traditions ranging from Islamic scripts to fine European pen work, might speak to Merton. Like Merton a journal keeper, Wilke recorded their first meeting in an entry dated September 6, 1963:

I visited Gethsemani and Thomas Merton, who is a friend of Ad Reinhardt’s. Ad had suggested my seeing him. I brought him my book *One, Two and More . . .* He looked a bit pale but not emaciated as one assumes somebody given to *Askese* might look. He was natural, frank and candid and we spoke very freely. He mentioned when I asked him about his travels as a child, the constant travels, that he wished he had even traveled more, and he mentioned Greece which he wished to have seen. He can go to Louisville but under the present Abbot he will not get permission to even visit New York. He doesn’t put up with the “nonsense” of the church and says he is clear of that. And he refers to dogma and hairsplitting evaluations of being right, which he abhors. He guided me through the basement of the church and whenever he met some of the novices who are his students there was a ray of love meeting their eyes. “Well wishing can’t breed but the same,” I thought. I was talkative and he very generous. He showed me some of his own calligraphies and I could help him with [them] by indicating continuity by not refilling [his brush]. He spoke of having written about “sacred art” and that Ad had not liked what he wrote. Later he showed some Russian Icons to illustrate his thoughts....⁷

There is a second entry in Wilke’s journal for the day immediately following:

A full day. Thomas Merton and Jim Wygal were sitting outside the library and we went for lunch to Cunningham’s. Father Louis as he is called ate a hearty meal. Sardines fish lunch, a “planter’s punch” for his entertainment. He is without the masochistic urge to chastise himself and enjoys the full meal. When Jim asked me whether I wished a drink, I said I would better wait with a drink til the evening. Father Louis pointed to his “planter’s punch,” said he would not have a chance for a drink in the evening so he took one now. We continued speaking about the conservative elements ruling the church and sticklers about dogma. He mentioned having read in a book a scribble made by someone saying that “no Protestant could ever go to heaven.” . . . I mentioned [an] unimaginative image of the Virgin, just the Virgin surrounded by flowers. “That’s only a sign to tell you that you are at the right place; that’s just like a hamburger telling you there is a place to eat!”⁸

Some 10 months passed until their next meeting. Wilke wrote in July 1964 that he was working

nearby for the summer and would welcome another meeting. His offer fell providentially well for Merton, who would soon be preparing the first exhibition of his calligraphic drawings and prints, to be held at a Catholic institution in Louisville, Catherine Spalding College, in November-December of that year. Sister Mary Charlotte, responsible for the Spalding art department, had caught wind of Merton's creative activity and wrote in late August to ask whether he would care to exhibit his work.⁹ While there is no direct evidence that Wilke dropped a hint to Sr. Mary Charlotte, unlike the cloistered Merton he moved freely in Louisville art circles and may well have made the connection. If this is so, Wilke was Merton's second godfather in art; Reinhardt the first.

Merton's reply to Sr. Mary Charlotte points to Wilke's influence on Merton at this critical stage of his development as a visual artist. Merton wrote to accept her offer and noted that Father Abbot, Dom James Fox, had approved the venture: "The drawings are extremely abstract," he wrote, "and have something of the nature of the abstract 'calligraphies' which Ulfert Wilke, an artist well known in Louisville, was doing for a while. Perhaps I might have to write a short explanation of what my purpose was in making these drawings and this could be included with any listing. It might be well to make a list. A lot of them are untitled. I could perhaps get titles. We shall see. Thanks again for your kindness. I hope the drawings will not be considered too far out, but they probably will by many. This I expect. It is understandable."¹⁰

It is difficult to sort out paternities here. Merton willingly acknowledges that the calligraphic drawings he plans to exhibit resemble Wilke's art at a somewhat earlier stage – in fact, at the stage Merton could revisit whenever he wished in the portfolio-style publication, *One, Two and More*,¹¹ which Wilke had given him at their first meeting. A very beautiful Merton drawing of 1964, "Emblem" (fig. 1), recalls a similar work in Wilke's portfolio (fig. 2). On the other hand, Merton had not waited for Wilke to reach a level of substantial skill and sophistication as a visual artist. He had been meditating on



Emblem

Figure 1
Merton calligraphy



+Merton 1964

Figure 2
Ulfert Wilke:
One, Two and More: plate 1

the art of the Zen priest, Sengai, for some years; he had come to appreciate Abstract Expressionism and enjoyed the counsel and friendship of Ad Reinhardt; and he had been working new terrain in art since late 1960. But there is no reason to sort out influences too carefully. Both Wilke and Reinhardt offered much to the birth of Thomas Merton as a visual artist.

When they met again in the summer of 1964, Wilke proved to be generously helpful. He sent a note to a prominent museum director, James J. Sweeney, to interest him in Merton's drawings. He advised Merton on framing the drawings for the Spalding exhibition, but beyond that seems to have made himself available when and as needed. "Ulfert Wilke was out the other day," Merton recorded in his journal, "and discussed some of the abstract drawings I have been doing; we talked about ways of mounting and framing them. I want to see his new paintings."¹² And soon he did see them. A journal entry for August 29 records his visit to Wilke's studio: "This afternoon – worked on abstract calligraphies – perhaps too many. Some seemed good. I took a batch to the Frame House on Thursday with Ulfert Wilke, who was a big help in showing how they should be framed. Afterward we had lunch and went out to his studio in Pee Wee Valley, in a Garage next to a gambling club. Some fascinatingly calm, large abstractions which I cannot describe. A calligraphic economy of points and small white figures on large black or maroon backgrounds (some lively red and yellow ones but the somber were more serious and profound)" (*DWL* 139).

Wilke shared with Merton some fine paper he had on hand in the studio and gave Merton hints about pulling prints cleanly with the use of that paper. For some time, Merton had been exploring a technique that delighted him: creating a brushwork "negative," as he called it, applying paper to it, and peeling off the resulting print, which often had unexpected features. Perhaps the most important kindness offered by Wilke was simply the encouragement, advice, and companionship of a serious artist at a time when Merton was still finding his way with native confidence and some uncertainty. When Merton brought the framed drawings to the exhibition space in the fall, his journal entry about that visit reflects Wilke's generosity in this respect: "I went to Catherine Spalding College with the twenty-six abstract drawings of mine that are to be exhibited there in November. They are well framed, thanks to Ulfert Wilke's advice. They look pretty good, at least to me. I gave them names and prices not without guilt feelings. (Am I perpetuating a hoax?) But the drawings themselves, I think, are very good with or without names and prices. Wilke says, 'They are real.'"¹³

These words, obviously much appreciated, live in a different world than the neo-Thomist philosophy of art from which Merton had tried in the 1950s to construct an approach to contemporary art. *Id quod visum placet*, as St. Thomas Aquinas had authoritatively written (beauty is "that which pleases when seen") is worlds distant from Wilke's simple and gratifying acknowledgment: "They are real." Merton had found a new understanding of art, based on his practice as a working artist, acceptance of the art of his time, and Zen Buddhist thought on art and artist. In the little he later wrote about his art, his language would be light, paradoxical, and richly evocative. And this too owed something to Wilke, who had written as follows in his introduction to the portfolio of prints on Merton's shelf: "The drawings in [this] portfolio are unknown symbols. Painted with Far Eastern brushes and inks, they were printed in Japan, by Japanese hands and on their paper, but should one of the symbols have a known meaning, its reading must change and result at best in a 'grace,' an unintended gift. . . . [The drawings] are your melodies – not mine" (Wilke, *One, Two and More*). Merton might have written much of this.

When the exhibition at Spalding closed and moved on to Catholic colleges in other cities, Merton

sent a note to Sr. Mary Charlotte: "I would like, by the way, to send one of the unsold drawings to Ulfert Wilke."¹⁴ Wilke must have taken the drawing with him, as he soon departed for the University of Iowa. There is just one further recorded communication between Merton and Wilke, in early 1965, when Wilke wrote from New York that he was about to take a workshop with a master Japanese calligrapher and hoped to be able to share with Merton any insights gained. That does not appear to have taken place, and the two lost touch with one another. Wilke went on to a distinguished career as director of the University of Iowa Museum of Art, where the exhibitions and catalogues he sponsored were models of what a regional museum can accomplish. His work is represented in major collections, including the Guggenheim and Whitney. He died in 1987.

Ulfert Wilke entered into and departed from Thomas Merton's life as a messenger from worlds physically remote from Gethsemani but spiritually within reach: the world of Zen and the worlds of American and European art in that great era when Reinhardt, Rothko, Tobey, and others of enduring accomplishment were still working. Merton paid due homage to those worlds – and secretly spoke of his own strivings – in ideas that he noted down to share with the monastery's novices in the summer of 1964: "Modern [non-representational] art . . . has gone its own way and has established itself as one of the most important expressions of man's intellectual and spiritual life in the world today. . . . It has . . . become a universal language of experience, a common idiom of the Spirit, in which artists all over the world share in the development of new attitudes and new views of the world."¹⁵

"Your monochromes are very contemplative indeed": Correspondence between Thomas Merton and Ulfert Wilke¹⁶

Ulfert Wilke to Thomas Merton

7.22.1964

Dear Father Louis:

This summer 'til the 1st of September I am in Kentucky. I have rented a garage near Pee Wee Valley and am painting.

I remember my visit with you at Gethsemane [*sic*] and also with Jim Wygal at Cunninghams.

I would like to visit you again in Trappist and of course would like to see you in Louisville, should your way lead you there.

I wonder how you progressed with your calligraphy? My painting presently is quite singular. Repetitions of circular shapes which result in impersonal images. In a way they become things outside myself. Should you be interested in seeing them I am of course happy to show them to you.

Ad Reinhardt I see often in New York and we always speak about you.

Kindest regards

Ulfert Wilke

P.S. I have a car and time is my own. So I can come to Trappist easily.

Thomas Merton to Ulfert Wilke

July 22, 1964¹⁷

Dear Ulfert:

It was good to get your note and to know you are here in this part of the country again. Not very pleasant climate, as things are today. But I look forward to a visit with you one of these afternoons.

How about next week, either the 29th or the 30th? You could come out and have lunch at the monastery in the Guest House if you like, that is at 12.30, and I would be over after lunch, around 1.30. I look forward to seeing some of your new work, and will bring some of the calligraphies that I have left. A few turned out well, but I have been so busy writing, and I don't want to get too many irons in the fire. I enclose a sample of some that were in a magazine, and the article (which is in no way related to them) might interest you as a sort of existentialist meditation on some of the horrors of religion. But it ends on a note of liberation. I think.

It is good to hear you have seen Ad. I have not heard from him for a long time.

Best wishes always. Please drop me a note to let me know which day you will be here.

Cordially

Ulfert Wilke to Thomas Merton

9.23.1964

Dear Tom:

I wrote to James J. Sweeney, the director of the Museum of Fine Arts in Houston, Texas of your interest in calligraphy, of your work and that you were permitted to show them and interested in showing them – Maybe you will hear from him directly.

I still like the idea of doing a larger painting of the circular shaped paintings for the monastery – the happiest would be if I could do it in the monastery but then you know it would have either to wait 'til next summer or one of the earlier vacations.

If you can tell me the dimensions of the wall I might possibly do it on canvas here in my studio?!

If I could find a donor for the painting (I like to do it also if I don't find one) it would be helpful. But strangely enough donors can mostly be found for educational projects and places which are *tax supported* and the monastery I am sure doesn't fall in these categories?

I have sent your "flying signatures" to Mr. Sweeney. A friend of mine Mrs. Thomas D. Masters, 1616 Willemoore, Springfield, Ill. also expressed interest in getting a copy. If you can spare one maybe she can get one.

Have you tried the paper I gave you? For "off print" once or twice removed it might be ideal.

I keep painting my "monochromes." That's about the only peace I get in this city.

Whenever you have something for me to read I am always appreciative.

Yours

Ulfert

Thomas Merton to Ulfert Wilke

Oct. 19, 1964

Dear Ulfert:

I have sent a copy of the "signatures" to Mrs. Masters, but have not heard anything from Mr. Sweeney. The exhibition is progressing, or rather plans for it are. The drawings are finally getting framed. The exhibit is supposed to be from November 15th to Dec 15th.

The paper you gave me is good but I have not yet quite hit off the right thing to do with it. A "second printing" results only in a few patches. In fact the problem seems to be patchiness all along, and blots. I will come up with something, but for the last few weeks I have not been able to work at it as we have had meetings and what not and I have been very rushed.

About your idea of a painting for the monastery: before you decide, it will have to be discussed by the building committee and I really think the idea is premature as the Church is to be remodeled and that is a long way off. I think the best thing would be to wait until you are in Kentucky again, look at some of the places that have been remodeled and are ready for a painting, and then we can plan more intelligently. At the moment there is no suitable place that I can think of in the whole monastery. There may be decent space but it is in places where a painting would not make sense. Do let's put this off until next summer.

Your monochromes are very contemplative indeed and it would be fine to have one there to look at. It would do much for the novitiate. But there is no space in the novitiate at all. I think some solution will present itself however. But you have to remember that there is a certain dead weight of unimaginative and uninterested monastic stolidity that will have to be moved in due course, and that is not a task I enjoy. I have been at it too long, and in most matters have practically given up.

Have you seen Ad Reinhardt? Give him my regards. I got a lot of books from Suzuki recently, but have not heard much from him. I will send you some of the mimeographs I have done recently. I don't remember what you have and what you don't. The one on Flannery O'Connor might interest you, if you have read any of her books.

Here the weather is dry, windy, bright, and there are lots of lively colors, more this year than usual.
Best wishes always and God bless you,

Thomas Merton to Ulfert Wilke

Dec. 27, 1964

Dear Ulfert:

How are you? It is a long time since I heard from you. The exhibit in Louisville went off all right and now it will go to New Orleans and St Louis and perhaps to other places, all Catholic Colleges. I have been working along sporadically with the paper you gave me, and there is nothing wrong with the paper, it is fine. Just that I myself have not yet quite found the way to connect with it, but I will. Though I do not have much time to give it.

One thing, in the hermitage, when the bright lamp burns on the table in the front room, I get patterns on the wall of the back room exactly like your latest pictures, with the light coming through the lattice work. Thus by miracle I have your pictures from time to time, on and off. Very pleasant. But the discussions of the building committee are so far so inconclusive and so distant from any objective that I don't know what can possibly come out of the idea of something of yours in the Church. That

certainly will not be attacked for another five years anyway. Next summer we can think more of it, perhaps some other part of the house.

I will look through the drawings on the new paper and see if I can send you a couple. I am writing this down in the monastery and the drawings are up at the hermitage. Meanwhile, I don't think I sent you these notes. You might like them. Please say hello to Ad from me. Best wishes for the New Year and God bless you.

Ulfert Wilke to Thomas Merton

1.2.1964 [sic]¹⁶

Dear Tom:

These days I have been thinking of you often.

Naunkoku Hidai, a Japanese abstract calligrapher came and he will begin to give lessons in my studio beginning January 20th. He brought from Japan paper, brushes, inks and other materials and he hopes to convey to some people interested in calligraphy enough or most of what seems essential to him – in 11 lessons (the Japanese don't like even numbers like 2 and 4).

I will take part in these lessons and later on convey to you what I learned.

I am glad your exhibitions materialized and I liked very much what you said in the "notes by the artist." This is very clear and at the same time permits the spectator to feel his way into your thinking.

I liked what you said about my pictures visiting you when the light in the hermitage is at a certain place. This really means that any image, simple as it is, is memorable.

An exhibition of these paintings will open at Howard Wise Gallery January 12th. I am a little worried because of technical imperfections to carry or convey my image more clearly.

I might come to Kentucky for a week in late January and will write if I do.

I thank you for your blessings and am with warmest regards

Yours

Ulfert

- 1 Thomas Merton, *Turning toward the World: The Pivotal Years. Journals, vol. 4: 1960-1963*, ed. Victor A. Kramer (San Francisco: HarperCollins, 1996), 60 [October 28, 1960].
- 2 Barry Magid, ed., *Father Louie: Photographs of Thomas Merton by Ralph Eugene Meatyard* (New York: Timken, 1991): unpaginated photograph of Thomas Merton playing bongo drums.
- 3 Prof. Dorothy Keller (St. Joseph College) has explored Merton's methods and materials, and other topics, at Merton conferences, and Prof. Margaret Betz (Savannah College of Art and Design) published a study of work that predates the abstract drawings of the 1960s: "Merton's Images of Elias, Wisdom, and the Inclusive God," *The Merton Annual* 13 (2000) 190-207. See also the articles on "Calligraphies" by Christine M. Bochen, and "Drawings, Representational" by Patrick F. O'Connell, in William H. Shannon, Christine M. Bochen and Patrick F. O'Connell, *The Thomas Merton Encyclopedia* (Maryknoll, NY: Orbis, 2002) 38-40, 119-20. The most recent publication emerged from the 2002 Merton Conference at Lublin, Poland: Katarzyna Bruzda, "Thomas Merton – An Artist," *Studia Mertoniana* 2 (Krakow: Wydawnictwo Homini, 2003) 177-96.
- 4 Thomas Merton, *Raids on the Unspeakable* (New York: New Directions, 1966) 179-82.
- 5 The text of Reinhardt's letter to Merton appears in Joseph Masheck, "Five Unpublished Letters from Ad Reinhardt to Thomas Merton and Two in Return," *Artforum* 17 (December 1978) 23-27.

- 6 See Ulfert Wilke, *An Artist Collects: Selections from Five Continents* (Ames, IA: The University of Iowa Museum of Art, 1975).
- 7 Diaries of Ulfert Wilke, entry for September 6, 1963, preserved on microfilm in the Archives of American Art, reprinted by kind permission of Nicholas Wilke and the Archives of American Art. Wilke's journal reflects his English-language usage, eloquent and free but sometimes straying from idiomatic English or back into his native German – as, for example, his use of German *Askese* for English asceticism.
- 8 Wilke, Diaries, September 7, 1963.
- 9 Sr. Mary Charlotte, letter to Thomas Merton [August 28, 1964], in the collection of the Thomas Merton Center, Bellarmine University, Louisville, KY; subsequent references will be cited as “TMC” parenthetically in the text.
- 10 Thomas Merton, letter to Sr. Mary Charlotte [September 7, 1964] (TMC).
- 11 Ulfert Wilke, *One, Two and More* (Kyoto: 1960): large-scale, boxed portfolio of separate prints; subsequent references will be cited as “Wilke, *One, Two and More*” parenthetically in the text..
- 12 Thomas Merton, *Dancing in the Water of Life: Seeking Peace in the Hermitage. Journals, vol. 5: 1963-1965*, ed. Robert E. Daggy (San Francisco: HarperCollins, 1997) 132 [August 2, 1964]; subsequent references will be cited as “DWL” parenthetically in the text.
- 13 Thomas Merton, *A Vow of Conversation: Journals 1964-1965*, ed. Naomi Burton Stone (New York: Farrar, Straus, Giroux, 1988) 89 [October 25, 1964]; for an earlier version of this entry, see *DWL* 157.
- 14 Thomas Merton, letter to Sr. Mary Charlotte [December 13, 1964] (TMC).
- 15 Thomas Merton, “Notes on Art – Novitiate Conferences, Summer 1964,” 1-2 (TMC).
- 16 The complete correspondence, preserved at the Thomas Merton Center, was generously transcribed by its staff. It is published here by kind permission of the Merton Legacy Trust and by kind permission of Nicholas Wilke. The two illustrations are published with the kind permission of the Merton Legacy Trust and of Nicholas Wilke. The author wishes to thank Dr. Paul Pearson, Director and Archivist of the Thomas Merton Center, Mark Meade, Assistant Curator at the Center, and Nicholas Wilke for their generous contributions to the research underlying this article.
- 17 This date is identical to that of Wilke's letter to Merton; presumably one or the other is off by a day or two.
- 18 It is clear from references to Merton's letter of December 27, 1964, that this letter was written in January 1965, not 1964.