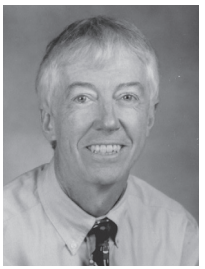
"Sobornost": Thomas Merton's Russian Influences

By **Thomas T. Spencer**

On May 18, 1958, Thomas Merton wrote in his journal, "Above all, this year has marked my discovery of Pasternak."[1] Shortly thereafter Merton initiated a significant correspondence with the Russian author and poet.[2] He later penned two perceptive essays extolling the literary merits and spiritual aspects of Pasternak's writing and the oppression the Nobel Prize winner suffered at the hands of the Soviet government.[3] Pasternak's writings and his difficulties with the Soviet government who refused to allow him to travel to accept the Nobel Prize had a deep emotional impact on Merton. He told Pasternak in his first letter, written August 22, 1958, that "each person is destined to reach with others an understanding and a unity . . . and Russian tradition describes this with a concept we do not fully possess in the West – *sobornost*," a term connoting solidarity with others or a spiritual community (*CT* 88).

Merton's relationship with Pasternak is well known to Merton scholars, and his discovery of Pasternak as an author was in many respects a transformative event in his life. Yet Pasternak is but one part of a larger story. By the time Merton discovered Pasternak he had already developed an interest in writing about Russia and was reading a wide variety of works by Russian mystics, theologians, philosophers, novelists and poets. This interest spurred a desire to learn more about Russian culture and society. The Russian writers captured Merton's interest in different ways – intellectually, spiritually and politically. Merton saw the Russian intellectual experience as special. He noted in his journal on April 9, 1958 that "the only country in which the history and intellectual movements of the late 19th. century really interests me is *Russia*. Only there do I find thought that really seems to me vital and promising, literature that I really want to read" (*SS* 191). His fascination with Russian writers details much about Merton at this point in his life – his eclectic interests, but more significantly his desire to look outward to the world and create in his own way a "sobornost" with others with whom he shared common intellectual and spiritual interests.

Merton's correspondence with Pasternak reflected his growing desire to become more connected with the world. His journal entries in 1958 attest to his increased interest in events and issues beyond the walls of Gethsemani. Like most Americans, Merton was mindful of the Cold War and the ever-present threat of a nuclear confrontation between the United States and the Soviet Union. He was especially motivated to understand Russian society and Communist ideology. He noted on April 11, 1958, "If I am to write on Russia I must first of all understand it and that is one of the hardest things in the world." He added, "I must unite in myself all that is good in both Russia and America, see all that is in vain and false in both" (*SS* 191). Keenly aware of the significance of the Soviet-United States rivalry, he had written



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on January 31 that "to be ignorant of Russia, now, means to be ignorant of all the rest of the world besides." It would be a "most fatal of omissions" not to know "the Communist mentality and all its varieties" (*SS* 162). He believed that one of the more important things a religious person needed to learn about was Communism.

Merton found little to admire in Soviet politics and his journal entries attest to his feelings that Soviet communism was oppressive and its leadership totalitarian. He wrote on May 29, 1957: "One of the most terrible aspects of Stalin's fascism – no, of all fascism – has been the complete confiscation of all that is original and positive and free in the human spirit" (*SS* 95). For Merton communism presented a "mystique" that was "false" and "demonic" (*SS* 139). He was well versed on the life of Soviet Premier Joseph Stalin. He stated it was important for people to know "the lives of men like Hitler and Stalin, and of their rise to power." He added that Stalin was "something else" when compared to others in history – "Certainly a very different kind of lunatic from Hitler" (*SS* 162). He did note, however, that "one of the most interesting things about Marxist-Stalinist authoritarianism is the likeness to our authoritarianism" (*SS* 136). Merton later included much of what he wrote in his journals on Communism and Stalin in the section "Truth and Violence: An Interesting Era," in *Conjectures of a Guilty Bystander*.[4]

He did not list all the sources he used to familiarize himself with Soviet history, but he did reference in his essay on Pasternak (see *DQ* 9; see also *SS* 161 [1/28/1958]) Isaac Deutscher's biography of Stalin.[5] One author he did cite and quote at length in his journal was Arthur Koestler (see *SS* 84, 130, 136, 139-41, 157). Koestler was born in Hungary, educated in Austria and in 1931 joined the Communist party. Disillusioned by Stalinism he left the party and in 1940 authored a classic work, *Darkness at Noon*.[6] The novel was a condemnation of Stalinist Russia and the many "show" trials (purges) during the late 1930s that resulted in imprisonment or death for hundreds of Russians. Merton's journal contains long passages from *Darkness at Noon*, as well as from the second volume of Koestler's autobiography, *Invisible Writing*. He found much to admire in Koestler's insights about Soviet Communism, but he also found relevant Koestler's observation that monasteries and political and religious sects, like concentration camps, tuberculosis sanitoria, artist colonies, penitentiaries and ethnic minorities, "all develop into little ghettos with a hot house atmosphere, a particular jargon, a private walled-in universe." He commented: "That's it. Fresh air" (*SS* 130). Merton identified with Koestler as a writer, as well, noting that "Koestler . . . gives an impression of great frailty, writes two pages a day or perhaps four." He candidly noted his own frailty and contemplated that I "ought to be content to work a little harder and a lot more patiently when I write" (*SS* 136).

Merton's study of Soviet politics and life was in part background reading for a projected book. In April 1958, he noted that it was "more or less definite" that he was to work on a book about Soviet Russia "from the religious viewpoint" (*SS* 191). His journals do not affirm exactly what type of book he had in mind, but he was reading many works by Russian theologians, mystics and philosophers. He was particularly impressed by Russian Orthodox thinkers. He noted to the Zen scholar Daisetz Suzuki that Suzuki's phrase "God wanted to know Himself, hence the creation," was an interesting theological idea developed by many Russian Orthodox thinkers. He stated, "The Russian view pushes very far the idea of God 'emptying Himself' (kenosis) to go over into His creation, while creation passes over into a divine world – precisely a new paradise."[7]

The writings of Vladimir Soloviev, Sergei Bulgakov and Nicolas Berdyaev had a special impact on Merton. As Christopher Pramuk has astutely noted, Merton admired their "theological creativity."[8] They provided, in the words of Lawrence Cunningham, "a critical moment in Merton's intellectual and spiritual maturity."[9] Vladimir Soloviev, a friend and admirer of Fyodor Dostoevsky, was a philosopher, theologian and writer whom Pope John Paul referred to in 2001 as a "Russian figure of extraordinary depth."[10] He was a major influence on other Russian religious philosophers as well as Russia's "symbolist" poets who were developing new aesthetic and literary techniques. Soloviev was a proponent of the unification of the Orthodox and Roman Catholic Churches and Merton was particularly interested in his work *Godmanhood*[11] (see *SS* 62, 63, 191). One quotation from the book in his journal reads: "*It is madness not to believe in God; it is the greater madness to believe in Him only in part*" (*SS* 63).

Merton found Nikolai Berdyaev and Sergei Bulgakov to be "writers of great, great attention" (*SS* 85). Berdyaev, a prolific writer, philosopher and Soviet exile, authored numerous works including *The Russian Idea* (1946)[12] and *The Destiny of Man* (1937).[13] Merton made numerous references to him (see *SS* 85-88, 195, 286, 288, 354) and noted he was "charmed and fascinated" by everything in *The Russian Idea*, although he took exception to Berdyaev's claim that Proust was France's "only writer of genius" (*SS* 195 [4/22/1958]). He also wrote that Berdyaev's discussion of the "ethics of law and ethics of creativeness is a very good one for me now." Reflecting on some of his personal issues, he noted "the ethics of law says stay at Gethsemani and the ethics of creativeness says go out and do something that has not been done" (*SS* 288 [6/8/1959]). He also was taken with Berdyaev's *Solitude and Society*,[14] which he noted was "almost perfect in its kind" (*CT* 61 [May 21, 1959 letter to Czeslaw Milosz]).

Philosopher and theologian Sergei Bulgakov's book *The Wisdom of God* (1937)[15] Merton described as "tremendous, particularly his last chapter on the Church." He found Bulgakov's teaching that "the Church is the Revelation of God's Wisdom" had a strong basis in Ephesians (*SS* 226 [10/26/1958]). These three late philosophers all inspired Merton's interest in sophiology, the study of "Holy Wisdom" (*Hagia Sophia* in Greek) (see Pramuk 131-74). Merton's immersion in learning more about "Holy Wisdom" and the writings and teachings of these Orthodox philosophers were instrumental in the creation of one of his better-known prose poems, *Hagia Sophia*.[16] Victor Hammer's painting of the boy Christ being crowned by a woman was also an inspiration.[17] The poem is structured in four parts around the canonical hours of prayer – dawn, early morning, high noon and sunset. Merton notes in one part of the poem: "The feminine principle in the world is the inexhaustible source of creative realizations of the Father's glory. . . . Sophia is the mercy of God in us" (*CP* 369).

Merton possessed a lifelong love of literature, and not surprisingly, Russian novelists and poets were of special interest to him. In many respects they represented a community with which he could have an understanding, a "sobornost." He related to these fellow writers in a special way. Merton was especially concerned with Soviet censorship and what Communism did to stifle the human spirit and its capacity for creation. Literature could serve as a means of liberation. As he noted in one journal entry, "If at least they can read Dostoevsky" they "can fill their lungs with fresh air" (*SS* 95 [5/29/1957]).

He was particularly fond of Dostoevsky as a writer, confiding to Dorothy Day in an August

17, 1960 letter: "Yes, I too love Dostoevsky, very much." He referenced to Day how he loved "the little Jew in *The House of the Dead* (the one with the prayers, the weeping, the joy)." He also noted that Staretz Zosima, a character from *The Brothers Karamazov*, "can always make me weep and a lot of the beat people in the books also" (*HGL* 138). *The Brothers Karamazov* (1879), Dostoevsky's last novel, was especially influential for Merton. The plot focuses on parricide, but underlying the narrative are complex issues regarding collective guilt, free will, faith and God. Some have described it as a "spiritual drama." Staretz Zosima is a major character in the novel and Merton identified with him, not simply because Zosima is a Russian monk, an elder in a monastery, but because of what he represented spiritually within the context of the novel. Zosima conveys wisdom, forgiveness and understanding. Responding to Czeslaw Milosz and reflecting on what Milosz had discussed about moral crisis, the "*helplessness* of man" and the inability of mankind to love fully, Merton stated, "Who is to blame? Everyone." He added the only answer he knew is that of Zosima in *The Brothers Karamazov*, "to be responsible to everybody, to take upon oneself *all* the guilt." Merton believed this was true but confessed he was not sure "what it means" (*CT* 63-64 [September 12, 1959]).

One portion of the novel, "The Grand Inquisitor,"[18] was especially meaningful to Merton. It is a prose-poem within the narrative that deals with the hypothetical story of Christ's return at the time of the Inquisition. Christ is no longer needed by the Church and his works and teachings are viewed as adversarial to the Church's mission. He is jailed and questioned by the Inquisitor. At the end, a silent Christ kisses the Inquisitor on the lips before he is told to leave and not come back. The chapter presents the conflicting themes of the complete freedom offered to man by Christ, contrasted with man's happiness and security provided by and controlled by the Church.

In one of his letters to Pasternak Merton asked him if he was right in his assumption that the ideas in *Dr. Zhivago* run closely parallel to those in Soloviev's *Meaning of Love*.[19] He said both works remind us that "all our work remains yet to be done, the work of transformation which is the work of love, and love alone." He added, referencing the deep implications for salvation and mankind contained within the "Grand Inquisitor, "I also am one who has tried to learn deeply from Dostoevsky's Grand Inquisitor, and I am passionately convinced that this is the most important of all lessons for our time" (*CT* 90).

Surprisingly, Merton commented very little about Dostoevsky's legendary contemporary Leo Tolstoy, although he did refer to him as one of "the greatest Russian minds of the past century," along with Dostoevsky and Soloviev (*DQ* 49). He compared Pasternak to Tolstoy and called them both spiritual writers. He saw Pasternak's Nobel Prize as recognition "for a Russian genius worthy to inherit the preeminence of the great Tolstoy" (*CT* 94 [October 29, 1958 letter to Aleksei Surkov]).

Merton's interest in Russian literature extended to the Soviet writers of the twentieth century. He enjoyed particularly the short-story collection *Russia Laughs* by satirist Mikhail Zoschenko, which he called a "phenomenally good book," adding, "I knew the Reds would eventually declare Zoschenko the 'scum of Literature.'" Zoschenko would be expelled from the Soviet Writers Union for his satirical works criticizing problems within the Soviet Union. Merton was also familiar with Ivan Kataev, remarking, "I do not even have to try to find out what may have happened to Kataev. He probably went, with the others, in the Great Purge" (*SS* 95 [5/29/1957]).

He did not reference which works he read, but Kataev's works such as the novella *Milk* (1930) and others eventually led to his arrest by the Soviets. He was branded an enemy of the people and executed in 1937 at the age of 35.

In his first letter to Pasternak Merton referred to several poets he was familiar with. He told Pasternak he liked Vladimir Mayakovsky and was interested in Velimir Khlebnikov, asking Pasternak, "What do you think of him?" Both poets were part of the "Russian Futurist" movement that called for a rejection of the past and a celebration of modernity and cultural rejuvenation. The symbolist poet Aleksandr Blok Merton described as "very interesting" (*CT* 88 [August 22, 1958 letter to Pasternak]). Merton was also fond of the Soviet poet Yevgeny Yevtushenko after reading his autobiography, *A Precocious Autobiography* (1963).[20] He found the autobiography "Unquestionably good, lively, powerful," and "encouraging in its sincerity."[21] One of Yevtushenko's more famous poems, "Babi Yar," dealt with the German murder of Jews near Kiev in 1941. He wrote the poem in part as a protest against the Soviet refusal to acknowledge "Babi Yar" ("grandmothers' ravine" where they were buried) as a holocaust site. Merton admired these poets, not just for their writing, but for their courage to stand up to Soviet opposition and censorship.

Merton expressed frustration at the difficulty in finding suitable translations for many of the authors he wished to read. He remarked to Pasternak that it was his "intention to begin learning Russian in order to try to get into Russian literature in the original" (*CT* 88). He told his editor James Laughlin that he was "busy with a lot of . . . things including learning Russian," and noted that "Someday perhaps I will be able to translate some Russian verse for you." He asked Laughlin to send him "any simple Russian reading" and said he hoped to be in a position "to read simple prose in a week or two."[22]

It was Merton's deep interest in Soviet literature that eventually led him to Boris Pasternak. He notes on May 18, 1958 that he first read about him in *Encounter*, a literary magazine that had just published a review of Merton's poetry volume *The Strange Islands*.[23] He does not state what article, but it was most likely Max Hayward's "Pasternak's *Dr. Zhivago*," which was published in May 1958. Hayward knew Pasternak and was a translator for *Dr. Zhivago*. Merton also references an article in the *Partisan Review*, which he had to acquire "clandestinely." He was particularly impressed by Pasternak's "The Childhood of Lovers," that he called a "marvelous story" (*SS* 203), and *Safe Conduct*,[24] that he lauded as a "magnificent book, one of the great ones" (*SS* 204). He labeled Pasternak "a man who is spiritual in everything he thinks and says" (*SS* 203). Pasternak's publishers Kurt and Helen Wolff sent him a copy of *Dr. Zhivago*[25] in September and he was "deeply moved by it" (*SS* 216 [9/9/58]; see Scott 24-25; Ryan 6).

His strong feelings for Pasternak and the problems he was experiencing in the Soviet Union led to his decision to write him a letter. He initially found the idea absurd, but admitted having thought about it for some time. The first of three letters to Pasternak was written in August 1958 and reflected a very candid and deep admiration for the Russian author. He told him: "I feel much more kinship with you . . . than I do with most of the great modern writers of the West," and added: "With other writers I can share ideas, but you seem to communicate something deeper" (*CT* 87). In his subsequent letters he again noted how the two seemed to share a kindred spirit. He praised *Dr. Zhivago* and mentioned especially a scene in which Lara has a religious conversation

with another woman. The character Lara inspired him to confide to Pasternak a dream about a young Jewish girl (see *SS* 176 [February 28, 1958], 176-77 [March 4, 1958]), admitting that Pasternak was one of only four people he told about the dream (*CT* 89, 90). In his last letter to Pasternak in December 1958, he encouraged him: "Do not let yourself be disturbed too much by either friends or enemies" (*CT* 92). He sent Pasternak *Prometheus*,[26] *The Sign of Jonas*,[27] as well as some poems and a privately printed Christmas book, *Nativity Kerygma*.[28]

Pasternak's three letters to Merton, spanning from September 1958 to February 1960, indicate he was moved by Merton's candor and sincerity. He told Merton his "congenial" letter seemed "wonderfully filled with kindred thoughts as having been written half by myself" (see *CT* 89). He noted his appreciation for *Prometheus.* His last letter to Merton referred to his "sad state of mind," but stated "But I shall rise, you will see it." He noted his determination to recover Merton's "wonderful confidence" (*DQ* 292). Merton was especially concerned with Pasternak's plight. One month after receiving Pasternak's first letter he wrote Aleksei Surkov, head of the Soviet Writers Union, protesting Pasternak's expulsion from the union. He noted in his letter his "sincere admiration for the Russian literary heritage, in all its extreme richness" (*CT* 94). He added "In condemning Pasternak you are condemning yourselves and are condemning Russia" (*CT* 95).

Besides his own correspondence Merton kept abreast of Pasternak through John Harris, a mutual friend in England (see *HGL* 384-401), and Helen Wolff, editor with Pantheon Books who published *Dr. Zhivago* in the United States (see *CT* 96-109). In April 1958 Wolff asked Merton to write an essay for inclusion in a book on *Dr. Zhivago*. Three months later Wolff told Merton Pasternak did not want such a volume of literary essays written on the book. He had been disillusioned with an essay in *The Nation* by Edmund Wilson that engaged in what he called "Joycean symbol hunting" in *Dr. Zhivago* (see *CT* 87, 98; see also *DQ* 26).

Merton had already completed the essay he entitled "Boris Pasternak and the People with Watch Chains" (*DQ* 7-24) along with "The Pasternak Affair in Perspective" (*DQ* 25-67). The essays reflect the depth of Merton's understanding of Russian literature and Pasternak's place among the great writers in the Russian literary tradition. He also provided an insightful analysis of Pasternak's critique of Communism which lies at the heart of *Dr. Zhivago*. He noted: "Communism, like all characteristically modern political movements, far from opening the door to the future is only a regression into the past, the ancient past, a time of slavery before Christ" (*DQ* 66). At the time he was preparing the essay for inclusion in *Disputed Questions*, he received word from Helen Wolff that Pasternak had died, and added an introductory section, "In Memoriam" (*DQ* 3-7). Responding to Wolff, Merton expressed his deep admiration for Pasternak, writing: "What stands out more and more, and what will continue to grow on us, is his sense of life: infinite life, eternal life." (*CT* 101 [6/8/1960]).

In 1967 Wolff invited Merton to write an essay to accompany the publication of a collection of Pasternak's letters. Merton wrote "Pasternak's Letters to Georgian Friends,"[29] although it was not published until 1978 in the *New Lazarus Review.* The essay again reflected Merton's wide grasp of Russian history and the importance and influence of the Georgia region on the author's writings. He notes: "Pasternak kept his sanity under Stalin by virtue of his quiet and dedicated work" (*LE* 89). He added that it was "instructive to study the scattered allusions in

these letters which, added together, provide us with a strikingly coherent formula, a kind of ascesis for survival under totalism" (*LE* 89). Merton labeled it an "ascesis of honesty, of work, of loyalty to one's friends, to one's task, and to oneself" (*LE* 88). In the conclusion Merton italicized Pasternak's "inspiring" phrase, "*Everywhere in the world one has to pay for the right to live on one's own naked spiritual reserves*" (*LE* 91).

Merton's essays on Pasternak were the culmination of his long-standing interest and study of Russian writers and literature. The essays attest to the impact Russian writers and intellectuals had on Merton and how they shaped his understanding of Russian literature and culture. Merton had many influences in his life. His Russian influences were particularly significant and meaningful. The writers he embraced represented a "sobornost" from which he derived much inspiration.

1. Thomas Merton, *A Search for Solitude: Pursuing the Monk's True Life. Journals, vol. 3: 1952-1960*, ed. Lawrence S. Cunningham (San Francisco: HarperCollins, 1996) 203; subsequent references will be cited as "*SS*" parenthetically in the text. Merton's relationship with Pasternak has been the subject of scholarly interest. See David Scott, "'Known to One Another in God': Merton and Pasternak," *The Merton Journal* 8.2 (Advent 2001) 24-33; subsequent references will be cited as "Scott" parenthetically in the text; see also Gregory Ryan, "'Kindred Spirits': Boris Pasternak and Thomas Merton," *The Merton Seasonal* 22.2 (Summer 1997) 5-12; subsequent references will be cited as "Ryan" parenthetically in the text.
2. See Thomas Merton, *The Courage for Truth: Letters to Writers*, ed. Christine M. Bochen (New York: Farrar, Straus, Giroux, 1993) 87-93; subsequent references will be cited as "*CT*" parenthetically in the text. Both sides of the correspondence were published in a limited edition as Thomas Merton and Boris Pasternak, *Six Letters*, Foreword by Naomi Burton Stone, Introduction by Lydia Pasternak Slater (Lexington, KY: King Library Press, 1973).
3. Thomas Merton, "Boris Pasternak and the People with Watch Chains," *Jubilee* 7 (July 1959) 17-31; Thomas Merton," The Pasternak Affair in Perspective," *Thought* 34 (Winter 1959-1960) 485-517; combined, with a new introduction, as "The Pasternak Affair," in Thomas Merton, *Disputed Questions* (New York: Farrar, Straus and Cudahy, 1960) 3-67; see also Appendix A: "Postscript to 'The Pasternak Affair'" (291-94) (subsequent references will be cited as "*DQ*" parenthetically in the text).
4. Thomas Merton, *Conjectures of a Guilty Bystander* (Garden City, NY: Doubleday, 1966) 51-113.
5. Isaac Deutscher, *Stalin: A Political Biography* (New York: Oxford University Press, 1949).
6. Arthur Koestler, *Darkness at Noon* (New York: Macmillan, 1941); for biographical background, see "About the Author" (271).
7. Thomas Merton, *The Hidden Ground of Love: Letters on Religious Experience and Social Concerns*, ed. William H. Shannon (New York: Farrar, Straus, Giroux, 1985) 563; subsequent references will be cited as "*HGL*" parenthetically in the text.
8. Christopher Pramuk, *Sophia: The Hidden Christ of Thomas Merton* (Collegeville, MN: Liturgical Press, 2009) 12; subsequent references will be cited as "Pramuk" parenthetically in the text.
9. Lawrence S. Cunningham, *Thomas Merton & the Monastic Vision* (Grand Rapids, MI: Eerdmans, 1999) 55; quoted in Pramuk 13.
10. Pope John Paul II's assessment can be found in Joseph Pronechen, "Vladimir Soloviev, the Mystic Admired by Popes"; available at: www.ncregister.com/blog/joseph-pronechen/Soloviev-the-mystic-admired-by-popes.
11. Vladimir Solovyov, *Lectures on Godmanhood* (Poughkeepsie, NY: Harmon Printing House, 1944). Background on Soloviev can be found in John Paxton, *Encyclopedia of Russian History: From the Christianization of Kiev to the Break-up of the U.S.S.R.* (Santa Barbara, CA: ABC-CLIO, 1993) 376, 389.
12. Nicolas Berdyaev, *The Russian Idea*, trans. R. M. French (New York: Macmillan, 1947).
13. Nicolas Berdyaev, *The Destiny of Man*, trans. Natalie Duddington (London: Centenary Press, 1937).
14. Nicolas Berdyaev, *Solitude and Society*, trans. George Reavey (London: Centenary Press, 1938).
15. Sergei Bulgakov, *The Wisdom of God: A Brief Summary of Sophiology*, trans. Patrick Thompson, O. Fielding Clarke and Xenia Braikevitc (New York: Paisley Press, 1937).

16. Thomas Merton, *Hagia Sophia* (Lexington, KY: Stamperia del Santuccio, 1962); Thomas Merton, *The Collected Poems of Thomas Merton* (New York: New Directions, 1977) 363-71 (subsequent references will be cited as "*CP*" parenthetically in the text). For an overview see Patrick F. O'Connell, "*Hagia Sophia*," in William H. Shannon, Christine M. Bochen and Patrick F. O'Connell, *The Thomas Merton Encyclopedia* (Maryknoll, NY: Orbis, 2002) 191-93; for an extensive analysis see Pramuk 177-212.
17. See Thomas Merton and Victor and Carolyn Hammer, *The Letters of Thomas Merton and Victor and Carolyn Hammer: Ad Majorem Dei Gloriam*, ed. F. Douglas Scutchfield and Paul Evans Holbrook Jr. (Lexington: University Press of Kentucky, 2014) 64-68.
18. See Fyodor Dostoevsky, *The Brothers Karamazov*, trans. Constance Garnett (New York: Dover, 2005) 223-40.
19. Vladimir Solovyov, *The Meaning of Love*, trans. Jane Marshall (London: Centenary Press, 1945).
20. Yevgeny Yevtushenko, *A Precocious Autobiography*, trans. Andrew R. MacAndrew (New York: Dutton, 1963).
21. 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) 18.
22. Thomas Merton and James Laughlin, *Selected Letters*, ed. David D. Cooper (New York: W. W. Norton, 1997) 138 [January 17, 1959 letter to Laughlin].
23. Thomas Merton, *The Strange Islands* (New York: New Directions, 1957).
24. Boris Pasternak, *Safe Conduct, An Autobiography and Other Writings*, trans. C. M. Bowra and Babette Deutsch (New York: New Directions, 1958).
25. Boris Pasternak, *Doctor Zhivago*, trans. Max Hayward, Hülya Arslan and Manya Harari (New York: Pantheon, 1958).
26. Thomas Merton, *Prometheus: A Meditation* (Lexington, KY: King Library Press, 1958).
27. Thomas Merton, *The Sign of Jonas* (New York: Harcourt, Brace, 1953).
28. Thomas Merton, *Nativity Kerygma* (Trappist, KY: Abbey of Gethsemani, 1958).
29. Thomas Merton, *The Literary Essays of Thomas Merton*, ed. Patrick Hart, OCSO (New York: New Directions, 1981) 84-91; subsequent references will be cited as "*LE*" parenthetically in the text.