

Beyond the Shadow and the Disguise:
Thomas Merton's Embrace of *Logos*

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Surely, with Mahabalipuram and Polonnaruwa my Asian pilgrimage has come clear and purified itself. I mean, I know and have seen what I was obscurely looking for. I don't know what else remains but I have now seen and have pierced through the surface and have got beyond the shadow and the disguise.¹

THE SOURCE FOR THIS quotation is just days before Merton's death as he stood in front of the giant carved statues of the Buddha at Polonnaruwa. To explore the actual phrase "beyond the shadow and the disguise" in Merton's writings we need to ask:

- How had Merton gone beyond the shadow and disguise?
- What had he discovered?
- What did he have to share with us?
- And what was his message, from that exploration?

"Going beyond the shadow and the disguise" was, I believe, central to the direction of Merton's life, even prior to his conversion to Catholicism and his entry to monastic life. "Beyond the shadow and the disguise" Merton was drawn to the *logos*, to that word of God uttered at the beginning of creation, that hovered over the water and created, and that is within each and every one of us; that "spark within the soul" as

Meister Eckhart would call it, that sustains us in being and, despite our waywardness, always remains there ready to be kindled into flame.

In 1962 *New Directions* published one of Thomas Merton's shorter books, if not his shortest—*Clement of Alexandria: Selections from the Protreptikos*. This small book of less than thirty pages contained a brief essay by Merton about Clement and four short pieces from the *Protreptikos* selected and translated by Merton.

In describing Clement Merton wrote, in words which are equally applicable to Merton himself:

...a man of unlimited comprehension and compassion who did not fear to seek elements of truth wherever they could be found...its partial and incomplete expression is already something of the great unity we all desire.²

They are appropriate words to describe a Roman Catholic monk deeply committed to his own tradition who could write in his personal journal just a few days before his untimely death, after having visited the giant carved statues of the Buddha at Polonnaruwa, that "I have now seen and have pierced through the surface and have got beyond the shadow and the disguise," seeking, as he writes of Clement "elements of truth wherever they could be found."

Going "beyond the shadow and the disguise" could serve as an excellent description of Thomas Merton's spiritual journey in which he engaged in its fullness the command of the founder of Western Monasticism that the monk, above all, be Seeking God.

Going "beyond the shadow and the disguise" could serve as a leitmotiv, a theme, for Merton. William Shannon has commented that there are certain phrases that occur in Merton's writing which mark out important moments for him—moments of realization, of insight, "ah-ha" moments when suddenly we can see beyond the daily malaise to a substrata that holds everything together or, as Shannon describes them, "a Merton signature for moments of profound experience."³ Of his 1933 trip to Rome Merton wrote in an unpublished novel, *The Labyrinth*, of a church he entered:

I...was suddenly awed and surprised to find that this was something I recognized and understood. Something I had been looking for.⁴

Or again, when Merton got permission to use an abandoned tool-shed at

Gethsemani for brief periods of solitude he could write: "It seems to me that St. Anne's is what I have been waiting and looking for all my life..."⁵, a phrase he would repeat about his hermitage at Gethsemani:

Lit candles in the dusk. *Haec requies mea in saeculum saeculi* [This is my resting place forever]—the sense of a journey ended, of wandering at an end. *The first time in my life* I ever really felt I had come home and that my waiting and looking were ended.⁶

Thomas Merton's experience at the corner of Fourth and Walnut is another classic example of such a moment of insight.

One of the themes, one of those leitmotifs that runs through Merton's life, is his search for God, for the *Logos*, searching like Clement of Alexandria for "its partial and incomplete expression" "wherever they could be found." So let us look at a number of specific incidences of this in Merton's life and writings over the years and eventually come around full circle to Merton's experience at Polonnaruwa.

Pre-monastic searching and conversion

Michael Mott in *The Seven Mountains of Thomas Merton*, in referring to Merton's early contact with the painter Reginald Marsh, suggests that Marsh's search for "life in the damn thing" was what counted. Mott uses this phrase a number of times throughout his biography as a leitmotif for Thomas Merton's quest. Merton himself felt that his views were very much in harmony with those of Marsh, writing in *The Seven Storey Mountain*: "I worshipping life as such, and he [Marsh] worshipping it especially in the loud, wild bedlam of the crowded, crazy city that he loved."⁷ It is interesting to note that, although Merton was to flee New York City for the monastic cloister and was scathing about the city in some of his early poetry,⁸ his description is very different when he had the opportunity to return in 1964 for his meeting with D.T. Suzuki. En route to New York Merton records in his journal:

...when the girl came to ask my destination, and when New York came out as the most obvious and natural thing in the world, I suddenly realized after all that I was a New Yorker—and when people had asked my destination in the past, it was New York.⁹

Merton's exuberance in this description of his visit to New York, is also evident in his descriptions of some of the Asian cities he visited in late

1968.¹⁰ A similar change in Merton's attitude to the city can be seen over the course of his journals in his references to Louisville, gradually becoming much more positive about it until he can call it, like New York, "my city."

Although Thomas Merton makes little reference to Marsh in his autobiography it is interesting to note two areas where Marsh influenced the young Merton. Firstly, Merton's continued interest in drawing cartoons, many of which included political comment. Even as late as February 1938, just months before his conversion, when Merton completed his "Declaration of Intention" for the U.S. Department of Labor, he described his occupation as a "cartoonist and writer."¹¹ Marsh, along with Thurber and others, certainly influenced Merton's style of cartoons, and Marsh helped Merton in his attempts to place his cartoons with prospective publishers. Secondly, Merton's images of female nudes, a number of which were included by Ed Rice in his biography of Merton—images full of life and energy, at times provocative—are also reminiscent of the "powerful, sexual Sabine women"¹² who crowded Reginald Marsh's sketchbooks.

So, the phrase "life in the damn thing" strikes me as an early and rudimentary attempt at expressing the truth for which Merton was seeking—going "beyond the shadow and disguise"—searching for "life in the damn thing." Frequently Merton could be misguided in his searching in his early days, throwing his bottomless energy at whatever whim came his way—jazz, booze, sex, communism—basically, firing off in different directions without any overall direction or purpose.

Merton's continuing quest as a Cistercian monk: returning to monastic sources

Merton's conversion to Catholicism in November 1938 and his entry to monastic life in 1941 began to give him a structure to funnel these energies.

To assist with Merton's work as a writer and as a teacher he was given permission, as the monastic timetable allowed, for unlimited access to the wonderful library then housed at the Abbey of Gethsemani.¹³ With his ability for languages Merton was able to read many of the original texts of the Church Fathers, the Desert Fathers, the monastic founders and the mystics.

As Merton read these books he had an amazing ability to hone in on the core message of these authors. He could then reinterpret that message in a way that was both understandable and readable through both his teaching and his writing.

In these authors Merton discovered a vision of the Christian life that had, over many centuries, been buried under the dross of institutionalization and all that accompanies it. Certainly this was the case at the time Merton was studying these writers in the nineteen forties and fifties, as only with the Second Vatican Council did the Catholic Church begin encouraging religious orders to return to the insights of their founders. Yet this was what Merton had already been doing for many years.

Search for the *Logos* in other traditions - the Shakers

Rather than consider those traditional sources, let us turn to some of the "partial and incomplete expressions" of this that Merton discovered and explored, and in which he found "elements of truth."

Merton, throughout his monastic life, went beyond the traditional sources, certainly for the period in which he was writing. He was attracted, much like Clement of Alexandria, to other groups and individuals who characterized his search and experience of the *logos* and I want to highlight one group and then one individual who characterized this.

First, "The United Society of Believers in Christ's Second Appearing," better known by their more common name, the Shakers. After visiting Pleasant Hill, the then dilapidated Shaker village close to Gethsemani, Merton commented on the "extraordinary, unforgettable beauty" of their buildings and furniture brought about, like the Cistercians, through their attempts to "build honest buildings and to make honest sturdy pieces of furniture."¹⁴ Merton also refers to this in some of his unpublished notes describing examples of work sensitive to *logoi*, to the true Word spoken by God:

Shaker handicrafts, and furniture. Deeply impregnated by the communal mystique of the Shaker community. The simplicity and austerity demanded by their way of life enabled an unconscious spiritual purity to manifest itself in full clarity. Shaker handicrafts are then a real *epiphany of logoi*.

Characterized by *spiritual* light.

See also their buildings. Barns especially. Highly mystical quality: Capaciousness, dignity, solidity, permanence. *Logos* of a barn? 'But my wheat, gather ye into my barn.'

Note: It is never a question of a 'barn' in the abstract and in no definite place: the Shaker farm building always fits right into its location, manifests the *logos* of the place where it is built, grasps and expresses the hidden *logos* of the valley, or hillside, etc. which forms its site. *Logos of the site*. Important in Cistercian monasteries of 12th century.¹⁵

Merton picks up this same theme in relation to Shaker furniture in his introduction to Edward Deming Andrews' book *Religion in Wood*, writing that "neither the Shakers nor Blake would be disturbed at the thought that a work-a-day bench, cupboard, or table might also and at the same time be furniture in and for heaven."¹⁶ This description can be applied equally well to Shaker and Cistercian architecture. Shaker architecture creates, in the words of Andrews, "an atmosphere of settledness and repose" which pervaded the Shaker villages "as though they were part of the land itself"¹⁷—this reflection is equally applicable to the homes of many monastic communities, as Merton had said, "*Logos of the site*. Important in Cistercian monasteries of the 12th century."

As early as 1949 Merton had written about this in his history of the Cistercian order in the United States, *The Waters of Siloe*—originally published in England as *The Waters of Silence*. In *The Waters of Siloe* Merton described how:

Cistercian architecture is famous for its energy and simplicity and purity, for its originality and technical brilliance. It was the Cistercians who effected the transition from the massive, ponderous Norman style to the thirteenth-century Gothic, with its genius for poising masses of stone in mid-air, and making masonry fly and hover over the low earth with the self-assurance of an angel.¹⁸

and again:

The typical Cistercian church, with its low elevation, its plain, bare walls, lighted by few windows and without stained glass, achieved its effect by the balance of masses and austere, powerful, round or pointed arches and mighty vaulting. These buildings filled anyone who entered them with peace and restfulness and disposed the soul

for contemplation in an atmosphere of simplicity and poverty.¹⁹

Once again descriptions equally applicable to certain aspects of Shaker architecture.

Merton discovered a similar spirit in the Hindu tradition of art, where "all artistic work is a form of *Yoga*", writing:

all art is *Yoga*, and even the act of making a table or a bed, or building a house, proceeds from the craftsman's *Yoga* and from his spiritual discipline of meditation.²⁰

and influenced by his reading of A. K. Coomaraswamy, he goes on to add:

in the East it is believed that the mind that has entered into meditative recollection and attained 'one pointedness' has liberated itself from domination by the accidental, the trivial and the jejune, in order to enter into the heart of being, and thus to be able to identify itself, by contemplative penetration, with any being and to know it by empathy from within.²¹

These words are reminiscent of some comments Merton made in conferences on Rainer Maria Rilke and so I want to turn now to look at Rilke as an example of Merton's attraction to an individual, this time a writer, who exhibited this spirit.

The *Logos* in other writers – Rilke.

Merton's attraction to the simplicity of the Shakers, to their search for what he saw as the core spirit, the *logos* of a thing, mirrors a trend in Merton's own thought and writing, a pursuit of what George Kilcourse has called "paradise consciousness."²² This sense of paradise consciousness comes across strongly in some of Merton's later poetry, in his journals, especially as his celebration of the world of nature around him develops; in his photographs where ordinary objects could portray an extraordinary, unexpected beauty; and in many of the subjects in which he expresses an interest. It is central, for example, to many of the poets and writers Merton was reading—William Blake, Gerard Manley Hopkins, Rainer Maria Rilke, Boris Pasternak, Louis Zukofsky and Edwin Muir, to name but a few.

Merton spoke to the monastic community at Gethsemani a number of times in 1965 and 1966 about Rilke's poetry and in one talk spoke of

Rilke's poetic view of reality—inseeing—in terms reminiscent of some of his comments on the Shakers and Coomaraswamy. Merton described Rilke's inseeing as a deep encounter between the poet and his subject, getting right into the centre of the subject, right into the heart. In one conference Merton describes the way Rilke gets into the very centre of the thing he is describing. Taking a dog as an example this inseeing involves getting into:

the dog's very centre, the point from where it begins to be a dog, the place in which, in it, where God, as it were, would have sat down for a moment when the dog was finished in order to watch it under the influence of its first embarrassments and inspirations and to know that it was good, that nothing was lacking, that it could not have been made better.²³

It was this same spirit that Merton was attracted to in the Shakers. Their architecture and their furniture were made, so they believed, as God would have made it—it could not have been made better.

In a journal entry written at this time Merton is drawn to reflect on the frequent sightings of deer near his hermitage. He saw their "*muntu* or the 'spirit'" in the "running deer" and is led to reflect on the "'deerness' that sums up everything and is sacred and marvelous"—a reference reflecting both Merton's intuition of Zen and his reading of Rilke. Merton goes on to describe this "deerness" saying:

The deer reveals to me something essential, not only in itself, but also in myself. Something beyond the trivialities of my everyday being, my individual existence. Something profound. The face of that which is both in the deer and in myself.²⁴

Merton goes on to add that in this encounter with reality "our own existence" is revealed to us along with "the meaning of our own life"²⁵—no longer was nature shrouded "beyond the shadow and the disguise." This insight had also become increasingly true for Merton's view of the world.

The Divine Spark Shining Through

Merton's moment of epiphany at the corner of Fourth and Walnut was another expression of the journey Merton had taken "beyond the shadow and the disguise." That epiphany, like his experience at Polonnaruwa, has been explored by numerous writers, so I don't want to

go into detail about it here except to suggest that I don't think Merton's experience at Fourth and Walnut was a "Damascus Road" experience, but a moment of insight into a change that had been taking place over a number of years. In fact, a reawakening of a view of life that was already present in Merton prior to his religious conversion and that was buried in his early religious and early monastic fervor. As Merton delved into the Church Fathers, mystics and others he found that openness to the world was not only possible, but absolutely necessary. But now he could embrace that openness from a religious standpoint, a standpoint that he lacked in his youth when he searched for "life in the damn thing."

Merton's move to this new stand point becomes clear by comparing the Fire Watch at the end of *The Sign of Jonas* with another time he is on the Fire Watch, almost a decade later, recorded in *Conjectures of a Guilty Bystander*.

In *The Sign of Jonas* Merton's reflections as he patrolled the monastery are introspective and related to the events of his own monastic life and to his spiritual development. The Fire Watch included at the end of "The Night Spirit and the Dawn Air" section of *Conjectures of a Guilty Bystander* is vastly different. As Merton passes through the novitiate it "no longer speaks to" him of his "own past" but "more of the present generation of novices." He found their:

love and their goodness had transformed the room and filled it with a presence curiously real, comforting, perfect: one might say, with Christ. Indeed, it seemed to me momentarily that He was as truly present here, in a certain way, as upstairs in the Chapel.²⁶

Merton's experience at the Corner of Fourth and Walnut is included in this same section of *Conjectures* although that experience took place three years earlier than the Fire Watch incident Merton writes of here. If we turn for a moment to the entry in Merton's personal journal we can read Merton's account as he wrote it on November 27th 1961:

...on the night watch, hurrying by, I pushed open the door of the novices' scriptorium, and flashed the light over all the empty desks. It was as if the empty room were wholly full of their hearts and their love, as if their goodness had made the place wholly good and rich with love. The loveliness of humanity which God has taken to Himself in love, and the wonder of each individual person among them...

From this kind of love necessarily springs hope, even hope for political action, for here paradoxically hope is most necessary. Hope against hope that man can gradually disarm and cease preparing for destruction and learn at last that he *must* live at peace [with his brother]. Never have we been less disposed to do this. It must be learned, it must be done and everything else is secondary to this supremely urgent need of man.²⁷

This entry contains much more of Merton's urgent interests, at this period in time—his concern for issues such as war, peace, and nuclear disarmament. This passage was written in the period of Merton's greatest output on those topics, not long before he was silenced in the spring of 1962. His reference to the presence of God in the novitiate is present in this passage but it lacks the later emphasis he would add to this passage as he prepared it a few years later for publication in *Conjectures*. With a few more years of hindsight Merton could refine his perception of God's presence in the novitiate and write, "Christ was as truly present here as upstairs in the Chapel."

In August 1965 as Merton retired as master of novices to take up full-time residence in his Gethsemani hermitage he gave a final talk to his novices in which he set out his hopes for his life as a hermit and his *raison d'être* for embracing that life. The talk was the culmination of a series of lectures Merton had been giving to the novices earlier in 1965 on Philoxenus. Once more he was struggling with the monk's relationship with the world, now from the perspective of becoming a hermit, even more removed, on the surface, from the world. This is a theme that comes over strongly in Merton's conferences on Philoxenos.²⁸ Philoxenos, you may recall, was to feature in Merton's essay "Rain and the Rhinoceros" where Merton suggests that "today the insights of a Philoxenos are to be sought less in the tracts of theologians than in the meditations of the existentialists and in the Theater of the Absurd"²⁹—once more seeking expressions of truth outside the box, in the same way as Clement who, in his day, quoted Homer, Plato, Sophocles and others. Over the course of those dozen or so conferences as Merton is struggling with his own relationship with the world, he gradually comes to the conclusion that the solitary life is a life of total dependence on God and on God's mercy. As he tells the novices in his final talk as novice master in August 1965, it is a life, "free from care,"³⁰ because all care is

completely cast onto God.

In this talk Merton once again expresses his understanding of the “spark of God” in each and every one of us. He says that the hermit life makes it possible, and I quote:

to see that things become transparent. They are no longer opaque and they no longer hide God. This is true. The thing that we have to face is that life is as simple as this. We are living in a world that is absolutely transparent, and God is shining through it all the time.

Clement of Alexandria, like a number of the Fathers, speaks of human nature being divinized through the incarnation. Realizing that humanity, as Merton writes, “has entered, with the risen Christ, into ‘participation in the divine nature’ and has truly become a child of God.”³¹ This “true Christian optimism” leads to a positive attitude of love and compassion towards the world—seeing the world as absolutely transparent with God shining through it all the time.

In his August 1965 talk Merton, in a way reminiscent of his reflections on Rilke and the deer, takes rabbits as an example to illustrate his point. Merton reflects on the core or essence of rabbitness.

You have to leave the rabbits what they are, rabbits; and if you just see that they are rabbits you suddenly see that they are transparent, and that the rabbitness of God is shining through in all these darn rabbits.³²

Here, any created reality, could be substituted for “rabbit” and the same truth would apply. As with the state of Zen enlightenment, this is an utter awakensness to the “isness” of reality.

His quest for truth in other faiths

This brings me back now to Polonnaruwa. As described in *The Asian Journal of Thomas Merton* Merton’s visit to Polonnaruwa on December 2nd, 1968 reads like a moment of illumination for Merton, an awesome aesthetic experience bordering on the mystical. Only a couple of days later did Merton feel he could write about his experience at Polonnaruwa in which he found “all problems are resolved and everything is clear, simply because what matters is clear. The rock, all matter, all life, is charged with dharmakaya...everything is emptiness and everything is compassion.”³³ God, as Merton told his novices, is

shining through the world all the time if we would only take notice. In front of the giant carved statues of the Buddha Merton could see God shining through, he could see the "isness" of the statues, and the photographs he took that day reveal this.

In Merton's approach to other faiths we are once again brought back to my earlier quotation where Merton described Clement of Alexandria in these terms:

... a man of unlimited comprehension and compassion who did not fear to seek elements of truth wherever they could be found ... its partial and incomplete expression is already something of the great unity we all desire.³⁴

As the Hindu scholar Amiya Chakravaty wrote to him: "the absolute rootedness of your faith makes you free to understand other faiths"³⁵ or a similar comment from the Chinese scholar John Wu: "You are so deeply Christian that you cannot help touching the vital springs of other religions."³⁶ Thomas Merton, as he himself said in Calcutta, had traveled to Asia not just as a research scholar or as an author, but "as a pilgrim ... to drink from ancient sources of monastic vision and experience."³⁷

Conclusion

So, what is the message that Merton's continual exploration "beyond the shadow and the disguise," his continual search for the divine *logos* gives us?

Merton calls us, like him, to be continually going beyond the shadow and the disguise in all areas of our lives:

- To go "beyond the shadow and the disguise" in our journey toward God and in search of God.
- To go "beyond the shadow and the disguise" in our relations with the world around us.
- To go "beyond the shadow and the disguise" in our relationships with other faiths.
- To go "beyond the shadow and the disguise" with unlimited compassion in our daily living and to find the *logos* shining through all creation.

Merton's call to us is to seek the truth, to seek the *logos*, in the same way that Clement of Alexandria appealed to the intellectuals of his day

and presented to them a true Christian Humanism. In Clement Merton found an intellectual, like himself I would suggest, who was prepared to go “beyond the shadow and the disguise” in search for truth. Both Merton and Clement were filled with a “true Christian optimism, a love of unbounded and eternal life”³⁸ and an unwavering belief that through Christ’s resurrection we are called to participate in the divine nature. Abbot John Eudes Bamberger recalls that Merton, one day in class as the scholastics were studying the theology of St. Paul and his teaching on the resurrection of the body, exclaimed: “If it were not for the resurrection of Christ, I would leave this monastery before Vespers.”³⁹

I would like to conclude by reading a few paragraphs from Merton’s final chapter of *New Seeds of Contemplation*. Here I would suggest Merton brings together all these elements—East and West, truth, spirituality and he calls us, in words expressive of the inscape of Gerard Manley Hopkins from “The Wreck of the Deutschland,” to “Let him Easter in us, be a dayspring to the dimness of us, be a crimson-cressed east.” Listen now to Merton’s call to us, calling us to let the *logos* “Easter in us,” to experience the “isness” of reality:

What is serious to men is often very trivial in the sight of God. What in God appears to us as “play” is perhaps what He Himself takes most seriously. At any rate the Lord plays and diverts Himself in the garden of His creation, and if we could let go of our own obsession with what we think is the meaning of it all, we might be able to hear His call and follow Him in His mysterious, cosmic dance. We do not have to go very far to catch echoes of that game, and of that dancing. When we are alone on a startlit night; when by chance we see the migrating birds in autumn descending on a grove of junipers to rest and eat; when we see children in a moment when they are really children; when we know love in our hearts; or when, like the Japanese poet Basho we hear an old frog land in a quiet pond with a solitary splash—at such times the awakening, the turning inside out of all values, the “newness,” the emptiness and the purity of vision that make themselves evident, provide a glimpse of the cosmic dance.

For the world and time are the dance of the Lord in emptiness. The silence of the spheres is the music of a wedding feast. The more we persist in misunderstanding the phenomena of life, the more we analyze them out into strange finalities and complex purposes of our own, the more we involve ourselves in sadness, absurdity and

despair. But it does not matter much because no despair of ours can alter the reality of things, or stain the joy of the cosmic dance which is always there. Indeed, we are in the midst of it, and it is in the midst of us, for it beats in our very blood, whether we want it to or not.

Yet the fact remains that we are invited to forget ourselves on purpose, cast our awful solemnity to the winds and join in the general dance.⁴⁰

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4. *Ibid.*, p. 69. Quoting page 181 of *The Labyrinth*.
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6. Thomas Merton, *Turning Toward the World: The Pivotal Years*, ed Victor A. Kramer, San Francisco: Harper Collins, 1996, pp. 79-80.
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- 153.1. "Philoxenus on chastity." 8/8/1965. [Credence Cassettes, 2904:2: Surrender to God.]
- 153.4. "Philoxenus: the monk, church and the world." 8/15/1965.
29. Merton, *Raids on the Unspeakable*, New York: New Directions, 1964, p. 19. In Merton's essay "Day of a Stranger" he also included Philoxenos as one of his reassuring companions along with "many silent Tzu's and Fu's; Kung Tzu, Lao Tzu, Meng Tzu, Tu Fu. And Hui Neng. And Chao-Chu. And the drawings of Sengai. And a big graceful scroll from Suzuki."
30. Merton, Thomas. 154.3. "Solitary life – life without care. (Departing address)." 8/20/1965. [Credence Cassettes, 2099:1 Solitude: Breaking the Heart.] "The life of the world, in the bad sense of the word, is a life of care. It is a life of useless care. And it is a life of self-defeating care, because it is a life which cannot face the inevitable fact of death...A life that has nothing but a straight line towards the grave and a lot of little circular lines to forget the grave as you travel towards the grave is a life of care, and it is a life of ever-increasing care and it is a life of frustration and it is a life of futility. And this is what is meant by the 'world' in the bad sense of the word. Ideally speaking, the hermit life is supposed to be the life in which all care is completely put aside."
31. Merton, *Clement of Alexandria*, p. 1.
32. Thomas Merton, *Solitude: Breaking the Heart*. Credence Cassettes, AA2099:1. 1988.
33. Merton, *Asian Journal*, p. 235. "Dharmakaya: the Sanskrit term for 'the cosmical body of the Buddha, the essence of all beings.'"
34. Merton, *Clement of Alexandria*, p. 3.
35. Chakravarty to Merton, March 29, 1967. Unpublished letter from the archives of the Thomas Merton Center at Bellarmine University.
36. Wu to Merton, November 28, 1961. Unpublished letter from the archives of the Thomas Merton Center at Bellarmine University.
37. Merton, *Asian Journal*, pp. 312-3.
38. Merton, *Clement*, p. 1.
39. John Eudes Bamberger, *Thomas Merton: Prophet of Renewal*, p. 70.
40. Thomas Merton, *New Seeds of Contemplation*. New York: New Directions, 1961, pp. 296-297.