

The Geography of Lograire: **Thomas Merton's** **Final Prophetic Vision**

PAUL M. PEARSON

IN HIS INTRODUCTION TO *A Thomas Merton Reader*, Merton commented on some of the choices he had made in his life suggesting that, although he chose to be a monk he did not choose to be a writer, "I was born one and will most probably die as one," he wrote. Writing was in his genes.¹ He himself wrote of his first literary attempts in his autobiography, and documents discovered by Robert Daggy and myself in 1993 testify to the truth of his description.² Central to Merton's vocation as a writer was his use of the poetic genre. Before his entry to Gethsemani in 1941, he was sending copies of his poems to various magazines and, on entering Gethsemani, his abbot encouraged him to continue writing. In 1944 his first published book was a collection of poems — *Thirty Poems*, published by New Directions.

Surprisingly little has been written about Merton's poetry and even less has been published. A groundbreaking book was George Woodcock's biography, *Thomas Merton: Monk and Poet*³ where he suggested that Merton's poetry could be divided into two major categories — "poetry of the choir" and "poetry of the desert."⁴ This division has not really been challenged, though other categories have been added most notably "poetry of the forest" and "poetry of paradise consciousness" — both added by George Kilcourse.⁵ Between them, these four categories cover most of Merton's poetic output, the major exception being some of Merton's later poetry written as "anti-poetry."⁶ Merton wrote two complete books of poetry in this style, *Cables to the Ace* and *The Geography of Lograire*, as well

as other poems included in *Emblems of a Season of Fury* and in his *Collected Poems*.

George Woodcock virtually ignored Merton's anti-poetry, suggesting it was a kind of aberration and that the final book of poetry he was working on, *Sensation Time at the Home*, was a return to his more acceptable poetic style with "the old quiet Merton of the poems of the desert...asserting his survival."⁷ Woodcock's view is understandable as some of Merton's later poetry is difficult to understand, but it is not the view Merton himself took of that poetry. This paper will concentrate mainly on Merton's final poetic work *The Geography of Lograire*, and will attempt three things: to place it within the context of Merton's poetic output; to tease out some of its meaning; and finally, to make an assessment of its importance.

Writing for a new *Geography* — the development of Merton's poetry

In the mid-sixties, as Merton was overseeing the setting up of his Legacy Trust and the Merton Room at Bellarmine College, the preservation of his work was very much on his mind. He had already begun sketching out passages for *The Geography of Lograire* and he was "taking greater care than ever that tapes and drafts of the new poem should be preserved in case he died before the work was complete."⁸ Merton wrote to his friend 'Ping' Ferry telling him that "a publishable text, even though imperfect" of *Lograire* could be made from the tapes⁹ "if I drop dead or something" before completing it.¹⁰ Before leaving Gethsemani in the late summer of 1968, Merton had sent a copy of *Lograire* to James Laughlin of New Directions describing it as "a purely tentative first draft of a longer work in progress...a beginning of patterns, the first opening up of a dream,"¹¹ a "first section" which "could stand by itself."¹²

In Merton's journal for October 2nd, 1967, after some comments on the Merton Room at Bellarmine College, he went on to speak of *Lograire* in a quote which shows the importance of it to him and to his autobiographical work. He wrote:

Writing this is most fun for me now, because in it I think I have finally got away from self-consciousness and introversion. It may be my final liberation from all diaries. Maybe that is my one remaining task.¹³

But even as Merton wrote this he continued to write in his private journal, as he would do right up until his death, and to write more conventional poetry as seen in "Sensation Time at the Home" and his

"Uncollected Poems."¹⁴ Like *Cables* which preceded it, *Lograire*, described by Merton at one point as "an apocalypse of our age,"¹⁵ is an anti-poem based on Merton's diverse reading as well as some of his own personal experiences. Its vision, though, is far broader. *Lograire*, like *Cables*, is a mosaic of "poems and dreams" which Merton says is a mixture of "my own experience with what is almost everybody else's." ¹⁶

Anthony Padovano has described *The Geography of Lograire* as "simply astonishing, the language stunning, the imagery innovative and probing" adding, it contains "all of Thomas Merton."¹⁷ He also sums up very succinctly the theme of this enormously complex poem describing it as "the history of a human family tragically torn asunder but pathetically persistent in its dream for harmony."¹⁸ This is a good description as, in *Lograire*, Merton, through the use of the geographical points of the compass, encompasses the whole world – North, South, East and West. Conflict is found throughout the poem. In the North and South cantos it is racial conflict, whereas in the East and West cantos it is cultural conflict. The poem reflects the extent of Merton's reading and the broadness of his vision as he encompasses various cultures, races, ages, religions, in fact the whole world, in a great vision of compassion. His growing compassion and the broadness of his vision are reflected in a journal entry for 10th July, 1964 in which Merton wrote:

Some conclusions: literature, contemplation, solitude, Latin America — Asia, Zen, Islam, etc. All these things combine in my life. It would be madness to make a 'monasticism' by simply excluding them. I would be less a monk. Others have their own way, I have mine."¹⁹

In *Cables to the Ace* Merton had been concerned about the alienation of the individual and the breakdown of communication between the individual and God, and between the individual and others, leading ultimately to a breakdown in community and communion. Merton broadens this theme in *Lograire* pointing towards the oneness of all humankind. Merton's geography in this poem points to the underlying unity of all people which from the very beginning of history has failed. In *Lograire* the voice of God is to be heard in the voice of the stranger whose wounds "turn out to be my own,"²⁰ a

theme Merton had stressed at the end of his essay "From Pilgrimage to Crusade"²¹ included in his 1967 collection *Mystics and Zen Masters*.

Exploring and Surveying Lograire

At this point in this paper I think it will be worthwhile to sketch, all too briefly, the basic structure and movement of the poem.²²

The poem is made up of a short prologue, "The Endless Inscription," and four cantos entitled South, North, East and West respectively. Throughout the poem, journey is an important theme. As Merton covers the four corners of the globe he is constantly travelling and travelling in a great variety of ways — by river, sea, foot, car, train and aeroplane. In the prologue, beginning in a boat, Merton recalls some of the influences which have been acting upon him including his ancestors from Wales. The prologue touches on his own search for roots, both his Celtic roots in Wales, his dead parents and his own youth. It then moves on to cover many of the themes of the whole poem — the American South, the slave trade, Cain and Abel, Abraham, racial violence, Africa, the Spanish conquests and points to the Saviour who, ultimately, "Buys Mars his last war,"²³ thus eventually restoring unity.

The South canto is set in three areas: the American South, Africa and Mexico. The theme is of brotherhood which has been violated by a culture riddled with racism. In part three of this canto entitled "Hymns of Lograire," Merton uses quotes from hymns and biblical texts as examples of the way Christianity in the past used such texts to justify slavery. In part four "Miami you are about to be surprised," Merton points to the decay underneath the surface of this glittering city. George Kilcourse has suggested that this section of the poem expresses Merton's "express design for Lograire"²⁴ as Merton challenges his reader to confront their false self. In this challenge, the author

... will try to help you decode
Your own scrambled message
Teach you your own way,²⁵

and Merton warns his reader, using capitalised text to stress the warning, that:

IF YOU HAVE HEART FAILURE WHILE READING THIS THE POET IS
NOT RESPONSIBLE²⁶

adding that his warning, in anti-poetry, will be like being warned "by a gourmet with a mouthful of seaweed."²⁷

In parts five to seven of the South canto which deal with Africa, Merton begins with a "Thonga Lament" which is a plea for unity:

Let us eat together in peace
 Let us not disagree
 That I and my children
 May live long here outside.²⁸

These cantos also look at the way missionaries have treated native peoples and their religions, showing Merton's compassion for those native religions. This is a theme that features in the remainder of the South canto (parts eight to eleven) as Merton looks at the flower festivals and feasts of the Mayan Indians and their destruction by Christian missionaries:

With brimming tears
 We mourn our lost writings
 The burned books
 The burned men
 The flaming harvests
 Holy maize destroyed
 Teachings of heaven and earth
 Destroyed.²⁹

The destruction of the South canto is reflected in Merton's final entry when he refers to "a banshee howl"³⁰ which in "Celtic lore...is said to be heard when death visits the house."³¹ For Merton the howl of the banshee is "the death cry heard throughout"³² Lograire and it is the sound he asks his readers to hear and to recognise in themselves.

Merton himself undertakes the personal exploration he has asked his reader to undertake in the North canto. In this canto, the most personal of the four, Merton speaks of his own inner life and journey and takes a journey back in memory:

Alone
 Around the formerly known
 Places.³³

Much of the early part of this canto is set in New York in areas Merton knew during his youth and later in his years at Columbia. Funnels and tunnels feature throughout this canto as Merton explores down into his own depths. Merton refers to his Mother's cremation:

Woolforth budding up in the light. Look up to it from tunnels. Top the five and ten funnel smoking a little lightly up.
 Brooklyn river sing my orange song: rickety bridge to the funeral parlor.

Life and death are even.

My Lady Mum is all alive in Homer. May might be in love poems or others. Quick into another tunnel.³⁴

This canto also contains references to his father, Owen Merton, and to his brother, John-Paul, whose death is recorded as "Icarus falls."³⁵ Another theme that emerges is that of the feminine and Merton makes reference to Margie describing how "I go run for the vanished nurse in the subway tunnels of every night."³⁶ As the first part of the North canto comes to an end Merton can say, reflecting from his own experience, that: "Geography is in trouble all over Lograire."³⁷

In the third part of the North canto, Merton moves on to the theme of religious persecution as he writes about a sect called the Ranters, a fanatical sect found in seventeenth century England. The Ranters, who were antinomian, spiritualistic and pantheistic, represent for Merton all the sects and dissenters who have been persecuted down through the ages:

They teach that there is neither heaven nor hell
But what is in man.

They do not apprehend any wrath
To be in God.

I saw a letter that one of them writ to a friend of his
And at the bottom of the letter he writ thus:
'From Heaven and Hell or from Deptford
In the first year of my reconciliation to my Selfe.'

Then God does not hate? Not even sin?
So heaven and hell are in Deptford, Woolwich, Battersea and Lambeth?

Burn him through the tongue!³⁸

The final part of the North canto, called "Kane Relief Expedition"³⁹ contains an ominous silence which reflects its setting in the Arctic. In the austere beauty of the Arctic white men are defeated by their own lust and greed in a region which they cannot tame. They still manage to bring death to the region before they are defeated as seen in stanza eight:

Pond's Bay

Rookery of loons

'Greatest sight of bird doings'
 Cliffs terraced notched every projection
 Covered

Thousands
 Wheeling over us in moon-
 Light so tame
 You could knock them down with an oar

Deafening.

'We entered a cave at the foot of the cliff and found it
 filled with young loons and gulls.'

So we shot 500 weighing 1172 lbs.⁴⁰

After having been the hunter, the white man now becomes the victim as, in the next stanza, their ship is destroyed by an iceberg in a midnight gale. Kane, for Merton, "typifies Western man fleeing from himself, from self-knowledge, subduing the earth before he subdues himself."⁴¹

In the East canto Merton moves on to look at cultural conflict, the way in which people are violent with one another because of different traditions and values. The first part of this canto, "East with Ibn Battuta," is based on an account of a Muslim from Morocco travelling in Asia and Africa in the fourteenth century. In this section Merton sees some of the problems of the East and his attitude is of a more refined critical approach to the East than is found in some of his prose of the sixties. The second part of this canto "East with Malinowski" is based on a journal about the South Sea Islands in which Malinowski violates a culture by his own vulgar behaviour and then presumes to criticise that culture for its vulgarity.

The remaining sections of the East canto are concerned with Cargo Cults. These cults were a means for the natives of handling cultural change brought by white men. Having seen the way supplies arrived by sea and air for the white man, the natives tried to enchant their deities so they would also receive cargo and the power that went with it for the white man. Merton had developed a great interest in Cargo Cults and wrote about them in an essay in his book *Love and Living*⁴² which was published after his death. The stories he included in this canto show how deeply the natives psyche had been

influenced by the white man, so much so that non-violent people resorted to violence in a last desperate effort to become white, or at least to learn the white man's secrets about cargo:

Ghost wind come O Brother
 Sell me the shivering
 For a little piece of paper
 Sell me the shivering
 For a little piece of Whiteman Times
 To roll my cigarette
 To blow my Whiteman smoke
 In Ghostwind good feeling
 O sell me the shivering brother
 Give me a ticket to the happy dark
 Trade me a houseful of rifles
 For a new white skin
 In Dark Ghost Wind
 Sell me the shivering, Brother,
 For Whiteman good times!⁴³

The final canto, West, begins at O'Hare airport, Chicago, an airport Merton had passed through early in 1968 on his way to California. It is concerned with illusion and with the failure of humans to communicate. Entitled "Day Six O'Hare Telephane" the first section looks at the artificiality of human communication which is implied in its title with the word "Telephane"—a mixture of telephone and cellophane. The reference to Day Six also points to the failure in communication going right back to the creation. In one stanza Merton makes reference to the way humanity is united by the food that we eat—the wheat of the prairies used to make a host, "Christ-wheat," could as easily be "squares of Buddha-Rice" or "Shiva-cakes"—and he concludes the stanza by pointing out that humanity is also united in the bringing of destruction:

"I am one same burned Indian
 Purple of my rivers is the same shed blood
 All is flooded
 All is my Vietnam charred
 Charred by my co-stars
 The flying generals."⁴⁴

The second part of the West canto then goes on to look at some of the symbols of the American myth-dream.

Finally, the last two sections are concerned with the Ghost Dances of the American native peoples. These dances were messianic and

apocalyptic rituals which anticipated a time when the Indian's dead would return and the white man would disappear. Gradually, through the influence of the white man and his fears, these dances lost their true significance:

Annie Peterson said Coquille Charlie carried the dance around only to make money. He did not say the dead would return or tell what would happen to the whites. Nobody had any visions at Charlie's dance.

After a while the dreaming stopped and the Dream Dance turned into a Feather Dance. It was just a fun dance. It was mostly a white man's show.⁴⁵

The testimony of Lograire

The scope of *The Geography of Lograire* is vast. It reflects the diversity of Merton's reading and interests as he incorporates mythic materials from various cultures, historical accounts, anthropological records of expeditions alongside his own autobiographical experience. All the interests of Merton's later years are here and all his own history, thus justifying Padovano's remark that "all of Thomas Merton"⁴⁶ is in *Lograire*. In the "Queens Tunnel" section of the North canto Merton writes, once again, his autobiography, only this time he writes it in poetry.⁴⁷ *Lograire* also reveals Merton's concerns and the issues he was dealing with at this stage of his life. In his author's note he describes "Queens Tunnel" as the "most personally subjective part" of *Lograire* calling this section a "meditation on Eros and Thanatos,"⁴⁸ on love and death. Merton then goes on to say that the South, East and West cantos "play out in more universal and primitive myth-dream terms the same struggle of love and death," enacting "the common participation of the living and the dead in the work of constructing a world and a viable culture."⁴⁹ This is the core of the poem.

These themes of love and death run through each section of *Lograire* and were occupying Merton's attention in the final three years of his life. As he came to terms with his own capacity to love and to be loved so he also came to face up to death, especially with his declining health, to live with the fact of death and the questions it raised, and, ultimately, "to go beyond death even in this life, to go beyond the dichotomy of life and death and to be, therefore, a witness to life."⁵⁰ In *Lograire* Merton witnesses to life by his stress on the oneness of all existence and the possibilities for that oneness to

be restored, pointing to the place where that restoration can take place. Unlike other writers of epic poetry, "Merton does not look to the past for a solution,"⁵¹ nor does he look to another place, for instance the East. *Lograire* ends not in the East but in the West.⁵² In looking for a solution, Merton does not turn to God either, he "rejects any solution to the problem of values that is not grounded in the existential confrontation and suffering of social reality,"⁵³ but points instead to "the impinging realities of the actual world as the place in which men and women must work out (or fail to work out) their social as well as their personal salvation."⁵⁴

Poetry has been described as the "barometer of the soul," implying that frequently it will reflect changes which are not otherwise apparent as the writer is free of the restrictions placed by other literary genres. Merton's poetry changed dramatically from his early "poetry of the choir" through his "poetry of the desert" to his final anti-poetry. These changes reflected both his own development as a monk and writer as well as developments in the world. Anti-poetry provided Merton with a method of writing for a post-Christian world. Through the use of irony and parody, he could communicate with the reader in a very different way than would have been possible with the more conventional forms of poetry he had used previously. The pages of *Lograire* cannot be read literally, they need to be read in a similar way to scriptural parables. By writing in this way Merton speaks his message to a new generation and the message he speaks is as relevant to our day as when he wrote it, if not more so.

Let me illustrate this briefly by highlighting Merton's writing in the final canto of *Lograire* about the artificiality of communication. Since Merton wrote it, communication has developed dramatically through advances in computer technology and space exploration barely dreamed of in his lifetime – satellite communication, e-mail, the internet – but where have our advances in communication taken us? In a journal entry from 1965 Merton reflected thus on the advances of his own day:

"Wives of astronauts talk by radio with their husbands in outer space; a priest of St. Meinrad's in Peru can call Jim Wygal and talk to him on the phone he has in his car, while he is driving around Louisville. And what do they have to say? 'Hi! It's a nice day! Hope you are feeling

good, I am feeling good, the kids are feeling good, the dog is feeling good, etc., etc.”⁵⁵

In *Lograire* Merton presents his own view of the world and of the route humanity needs to follow to find salvation. In looking at the myth-dreams of various groups and cultures, his own personal myth-dream and the North American myth-dream, Merton paints a picture of the white man from the point of view of different cultures and of the way the individual's myth-dream or the Western myth-dream “denies the myth-dream of other cultures.”⁵⁶ By breaking through the alienation caused by such cultures human unity can once again be restored in overcoming these myth-dreams.

As with *Cables*, Merton's choice of title for this book is important as it assists in conveying his meaning. At a picnic held at Gethsemani in November 1967, Sister Thérèse Lentfoehr, who had always taken a keen interest in Merton's poetry, asked Merton the significance of the name “Lograire” in the title of this work. Merton replied that “Lograire” came from the real name of the French poet François Villon which was François des Loges and “from this surname (really the name of a place)... he had “created” his own country of “Lograire.”⁵⁷ “Loges” itself designated “huts or cabins used by woodcutters and foresters”⁵⁸ and Lentfoehr connects this reference with the role Merton had at Gethsemani for a while of forester as well as a reference “perhaps more importantly to his own hermitage on a wooded rise”⁵⁹ at Gethsemani. In Merton's “working notebook which contains the greater part”⁶⁰ of *Lograire* Lentfoehr has pointed out that the title of the poem does not appear until page thirty-five after a French quotation from François René Chateaubriand which she translates as:

Each man carries within him a world made up of all that he has seen and loved, and to which he continually returns, even though he travels and appears to live in a foreign world.⁶¹

This is an apposite quotation for Merton to use as an introduction or epigram for *Lograire* and clearly brings together the geography of the outer and inner worlds which is *The Geography of Lograire*.⁶²

The meaning of Merton's title for *Lograire* seems to be that it is his view, the geography he sees from his hermitage, a geography which had grown and expanded through his writings from being “enclosed in the four walls of my new freedom”⁶³ at the end of *The*

Seven Storey Mountain to a geography in *Lograire* which now covered all four corners of the globe and which also transcended all time. In *The Geography of Lograire* Merton went out to the whole world attempting to overcome the breakdown in communication which he saw as having destroyed real relationships and true community. Having discovered a deep sense of his own stability Merton had discovered a new geography, a geography he had expressed clearly in his introduction to an Argentinian edition of his complete works written in the late fifties:

In the silence of the countryside and the forest, in the cloistered solitude of my monastery, I have discovered the whole Western Hemisphere. Here I have been able, through the grace of God, to explore the New World, without travelling from city to city, without flying over the Andes or the Amazon, stopping one day here, two there, and then continuing on. Perhaps if I had travelled in this manner, I should have seen nothing.⁶⁴

By the late sixties Merton's new geography had extended far beyond the Western Hemisphere to cover North, South, East and West in *The Geography of Lograire*.

Notes and References

1. Thomas P. McDonnell, Ed. *A Thomas Merton Reader* (New York: Image Books 1974)
2. Robert F. Daggy, "Discoveries & Rediscoveries Twenty-Five Years After Thomas Merton's Death," *The Merton Seasonal* 19 (Winter 1994): pp. 2-3
3. George Woodcock, *Thomas Merton, Monk and Poet: A Critical Study*, (Edinburgh: Canongate 1978)
4. The poems that Woodcock calls the poems of the choir are largely contained in the first four volumes of Merton's poetry — *Thirty Poems*, *A Man in the Divided Sea*, *Figures for an Apocalypse* and *The Tears of the Blind Lions*. These poems belong to the "cenobitic side of Merton's monastic life" (p.51) and seem to be ruled by "the ecstatic expansiveness of the Psalms" (p.61) similar to canticles at times. The majority of the poems of the choir were written in the forties with very few of this kind being written in the fifties and none appearing in the "sharply different books of verse" that began with the anti-poem "Original Child Bomb" in 1962. The poems of the desert are "a relatively small group of quite distinctive works which are characterised by spareness, control, short quiet lines, a laconic manner that bows towards silence." (p.75) The poems of the desert are poems of inner silence and reflect Merton's growing desire for solitude and the desert and are mostly found in *The Strange Islands* and *Emblems of a Season of Fury*.

5. George Kilcourse, *Ace of Freedoms: Thomas Merton's Christ*, (Notre Dame, Indiana: University of Notre Dame Press, 1993)
6. The chief influence on Merton in this style of writing was the Latin American poet Nicanor Parra. Merton first used this style in some of his poems in *Emblems Of a Season of Fury* where he quoted large sections from newspapers and other books. With the major developments in media and communication in this century and with the growing problem of language and its meaning, Merton felt it was no longer necessary to use poetic language to get his message across, instead he felt it was sufficient to feed back "garbled newscast as antipoetry" which could "confront and shock readers." (Kilcourse, p.157)
7. Woodcock, p.182
8. Michael Mott, *The Seven Mountains of Thomas Merton* (London: Sheldon Press, 1986) p.500
9. The tapes of Merton reading sections of *Lograire* aloud are currently stored at the Merton Studies Center of Bellarmine College, Louisville.
10. Thomas Merton, *The Hidden Ground of Love*, Ed. William H. Shannon (New York: Farrar, Straus, Giroux, 1985) p.235. (Abbreviated to HGL.)
11. Merton, Thomas. *The Geography of Lograire* (New York: New Directions, 1969) p.1. (Abbreviated to GL) In references made to this poem in the text it will be referred to as *Lograire*.
12. Ibid., p.139
13. Ibid.
14. Both of these collections of poetry are included in *The Complete Poems*, though Merton had sent "Sensation Time" to his publisher as a complete manuscript obviously intending for it to be published as a book in its own right.
15. Thomas Merton, *The Courage for Truth*, Ed. Christine M. Bochen (New York: Farrar, Straus, Giroux, 1993) p.108. (Abbreviated to CT.)
16. GL, p.1
17. Anthony Padovano, *The Human Journey, Thomas Merton: Symbol of a Century* (Garden City, New York: Image Books, 1984) p.136, (Abbreviated to Padovano.)
18. Ibid., p.165
19. Thomas Merton, *Dancing in the Water of Life: Seeking Peace in the Hermitage*, Ed. Robert E. Daggy. (San Francisco: HarperSanFrancisco, 1997) p.125. (Abbreviated to *Dancing*.)
20. HGL. p.155
21. Thomas Merton, *Mystics and Zen Masters*. (New York: The Noonday Press, 1988): pp. 91-112. In this essay Merton spoke of finding "ourselves in the aborigine who most differs from ourselves" and said: "our pilgrimage to the Holy Sepulchre is our pilgrimage to the stranger who is Christ our fellow-pilgrim and our brother." p.112
22. *Lograire* is a highly complex poem and it is not possible in this present work to deal adequately with all its themes, but the themes I have chosen to examine are from those highlighted by the small group of scholars who have so far undertaken any detailed work on this poem. They are, I believe, major themes and themes related to this current work, but, it is not to be denied, there are many other themes in *Lograire* as well.
23. GL., p.6
24. Kilcourse, p.186

25. GL., p.18
26. Ibid., p.17
27. Ibid., p.18
28. Ibid., p.19
29. Ibid., p.36
30. Ibid., p.38
31. Virginia F. Randall, "Contrapuntal Irony and Theme in Thomas Merton's *The Geography of Lograire*." *Renascence*, Vol.28, (Summer, 1976) No.4, p.196. (Abbreviated to Randall.)
32. Ibid.
33. GL., p.41
34. Ibid., p.43. When Merton returned to New York in 1964 to meet with D.T. Suzuki, he made reference in his journal to Elmhurst, the place associated with the cremations of his mother and his grandparents. On 20th June 1964 he wrote in his journal: "So much recognition, everywhere, right down to the two big gas tanks in Elmhurst, landmarks of all the family funerals from mother to Aunt Elizabeth, to Pop's and Bonnemaman's!" *Dancing*, pp.115-6
35. GL., p.56
36. Ibid., p.52
37. Ibid., p.60
38. Ibid., p.68
39. This section is based on Dr. James Law's journals and as Randall has pointed out is a clever play on words by Merton. Firstly, there is the extraordinary similarity of the name Kane with Cain from the Hebrew Scriptures. Then, secondly, the play on words continues as "Laws extends the irony - the righteous are always trying to save Cain, one way or another." Randall, p.198
40. GL., pp.76/7
41. James York Glimm, "Thomas Merton's Last Poem: *The Geography of Lograire*." *Renascence*, Vol.26. (Winter, 1974), p.99
42. Thomas Merton, *Love and Living*. Edited by Naomi Burton Stone and Brother Patrick Hart (London: Sheldon Press, 1979) pp.80-94
43. GL., p.116
44. Ibid., p.123
45. Ibid., p.137
46. Padovano., p.136
47. In a letter to the poet Alfonso Cortes, Merton had described the writing of an autobiography using poetry as "a very beautiful" form of writing. CT., p.178
48. GL., p.1
49. Ibid., p.2
50. Thomas Merton, *The Asian Journal of Thomas Merton*, Edited by Naomi Burton and others, (London: Sheldon Press, 1974) p.306
51. Walter Sutton, "Thomas Merton and the American Epic Tradition: The Last Poems," *Contemporary Literature* 14 (Winter 1973) p.56, (Abbreviated to Sutton.)
52. The final two entries are chronologically in the wrong order, but spatially their order points to the West with entry three taking place East of the Rockies and entry four West of the Rockies.
53. Sutton., p.56
54. Ibid., p.57

55. Dancing, p.254
56. Kramer, p.137
57. GL., p.141
58. Ibid.
59. Ibid.
60. Lentfoehr, p.116
61. Ibid., p.152, Footnote 7
62. Mott has suggested that the "geography" of Merton's title originated in Merton's reading of *The Voyage of St. Brendan* in the summer of 1964. After reading *The Voyage* Merton toyed with its meaning in his journal asking: "Is the geography of the journey a liturgical mandala? I have to check back on the significance of directions. North is liturgical hell here too and the promised land is West, except that in reference to the paradise of the birds, it is East, which is more liturgical." Thomas Merton, *A Vow of Conversation* (Basingstoke, Hants: Lamp Press. 1988) p.66
63. Thomas Merton, *The Seven Storey Mountain*, (London: Sheldon Press, 1975) p. 372
64. Thomas Merton, *Reflections on My Work*, Ed. Robert E. Daggy (London: Fount Paperbacks, 1989) p.48