

**Thomas Merton and T.S. Eliot**  
**Poets in Search of Soul**  
**Robert Waldron**

In this essay I compare and contrast Eliot's and Merton's biographical, intellectual, and spiritual affinities. The essay concludes with a brief Jungian analysis of Merton's Elias - Variations on a Theme (in particular, the fourth variation), illustrating also Eliot's influence on Merton and Merton's autobiographical impulse.

### **Part One**

Thomas Stearns Eliot and Thomas Merton were both born into Protestant families. Eliot was born in 1888 to a Brahmin St. Louis family which espoused Unitarian belief. Merton was born in 1915 in Prades, France, to artists; his mother, brought up as an Episcopalian, had Quaker leanings; his father was Church of England. Neither parent was religious. As young men both Eliot and Merton were agnostic.

Growing up as a Unitarian, Eliot was taught what was done and not done. His religion was one concerned with Puritan uprightness, social conscience, and self-restraint. Thus, Eliot's fervent nature was not nourished by such a religion, or rather by such a philosophy. Because of the Unitarian's denial of the Incarnation, Eliot himself says that he was brought up "outside the Christian Fold."

Merton as a child had little religious training although his paternal grandmother taught him the Our Father. At his English prep school, Oakham, Merton was exposed to a religion similar to that of Eliot. Referring to a teacher's approach to religion, Merton wrote, "his religious teaching consisted mostly in more or less vague ethical remarks, an obscure mixture of ideals of English gentlemanliness and his favourite notions of personal hygiene."<sup>1</sup> He, like Eliot, craved a deeper spirituality; eventually both men were drawn to Catholicism albeit Eliot to Anglo-Catholicism.

Eliot attended Milton Academy in Massachusetts, then he went on to study at Harvard College where he majored in philosophy. For further study, Harvard awarded Eliot a scholarship to continue his work at Oxford University, specifically Merton College.<sup>2</sup> He remained in England where in 1927 he became a British citizen. He returned to America several times to visit relatives and friends and to lecture.

Merton attended Oakham Prep School in England for three and a half years. A gifted student, like Eliot with a flair for languages, he won a scholarship to Cambridge University (where Eliot gave his Clark lectures in 1926), specifically

Clare College. Merton after one year of study (1933-34) traveled to America to live with his grandparents; in 1935 he enrolled at Columbia University, a major in English. He never returned to England, a country he had grown to dislike.

Both Eliot and Merton as young men were haunted by a sense of guilt, primarily sexual guilt, and plagued by resultant self-disgust; both were sensitive to the power of evil in the world, overwhelmed by the futility, emptiness, and sterility of the twentieth century, especially the years: *l'entre deux guerres*; thus, both were imbued with a spiritual malaise that can only be described as *contemptus mundi*. Lyndall Gordon, author of a two volume biography of Eliot, says,

Eliot's intuition was based on solitude. In his early poetry he repeatedly gives assent to an impulse to withdraw from the world.<sup>3</sup>

Easily the same could be said about Merton. Both were alien to the twentieth century; both were attracted to the Desert Fathers who fled the corrupt world in order not to be corrupted further themselves; both were attracted to the "desert" of asceticism. It is not surprising, therefore, to read Gordon's comparison of Eliot's sensibility to that of Merton. Gordon writes,

The monk, Thomas Merton, tried to explain their point of view (Desert Fathers). Solitaries, he said, regard the world as a wreck and are helpless to do good so long as they flounder among the wreckage. Their obligation is to find a solid foothold and then to pull others to safety after them.<sup>4</sup>

Where to find a "solid foothold"? Eliot converted to the Church of England; he was baptised as an Anglican on 29th June 1927 in a small village church in Finstock, England. Merton converted to the Catholic Church; he was baptised on 16th November 1938 at Corpus Christi Church, New York City. Both remained faithful to their churches to their deaths.

Eliot began his lifelong study of mysticism when he was an undergraduate at Harvard. His notes (housed at Harvard) from his college years (1908-1914) reveal an extensive reading list of the mystics; records at Harvard's Houghton Library show that Eliot borrowed thirty books on mysticism, including ones by such authorities as Dean Inge, William James, and Evelyn Underhill.<sup>5</sup> Eliot did not rule out Eastern mysticism; he studied both the Bhagavad-Gita and the Upanishads.<sup>6</sup> Allusions to both Eastern and Western mysticism appear throughout Eliot's poetry beginning with The Waste Land and continuing through to the Four Quartets; similar allusions are evident in several of his plays, most notably, Murder in the Cathedral and The Cocktail Party.

The mature Eliot was drawn to the mystics of the late Middle Ages, especially to the *via negativa* of St. John of the Cross, incorporating the Catholic mystic's own words as epigraph to Sweeney Agonistes, "Hence the soul cannot be possessed by

divine union, until it has divested itself of the love of created beings." He claimed St. John of the Cross more extensively in the Four Quartets, advocating the saint's spiritual regime as a means of liberation from the ego. Later, Eliot moved away from an attraction toward the ascetic Spanish mystic to a love of the compassionate English fourteenth century mystic Lady Julian of Norwich. Eliot was so spiritually uplifted by her Revelations of Divine Love that he included verbatim her famous promise, "All manner of thing shall be well" in the last movement of the fourth quartet "Little Gidding." Her message of love and hope he desperately needed during the dark night of World War II.

Eliot's literary influence included Arthur Symon's The Symbolist Movement in Literature which introduced him to the French poet Jules Laforgue upon whom Eliot based his early poetic voice and persona; he writes, "Jules Laforgue ... was the first to teach me ... the poetic possibilities of my own idiom of speech." Lancelot Andrewes, seventeenth century Anglican divine, also influenced Eliot's writing and his spiritual movement toward conversion. When reading Andrewes' sermons, Eliot wrote, one was "finally alone with the Alone."<sup>7</sup>

Writers who assisted Merton on his spiritual journey are William Blake, Gerard Manley Hopkins, Aldous Huxley, Etienne Gilson and Jacques Maritain. Aldous Huxley's book of essays Ends and Means introduced Merton to St. Teresa of Avila and St. John of the Cross.<sup>8</sup> When Merton lived on Perry Street, in New York, he bought his first volume of St. John of the Cross.<sup>9</sup> Later, on vacation to Cuba, Merton read in Spanish St. Teresa's Autobiography.<sup>10</sup> At the same time Merton nurtured his spirit on Thomas a Kempis' Imitation of Christ, St. Augustine's Confessions, and St. Ignatius Spiritual Exercises and other Christian mystics.

Huxley also introduced Merton to Buddhism; Merton's enthusiasm for Buddhism would bloom in the late fifties and early sixties in books such as Mystics and Zen Masters (1967) and Zen and the Birds of Appetite (1968). He would also develop an interest in Chinese philosophy, culminating in his "renderings" of The Way of Chuang Tzu.

Merton, too, craved an asceticism that would purge him of past sin. After entering the Trappist monastery of Our Lady of Gethsemani in Kentucky on 10th December 1941, Merton the monk steeped himself in the mysticism of St. John of the Cross. Merton's attraction to St. John's via negativa would lead him to write a full-length commentary on St. John's Mystical theology, The Ascent to Truth. But like Eliot, Merton grew away from the severe Spanish mystic, preferring the optimism of the mystical Lady Julian of Norwich. Merton writes,

Julian is without doubt one of the most wonderful of all Christian voices. She gets greater and greater in my eyes as I grow older, whereas in the old days I used to be crazy about St. John of the Cross, I would not exchange Julian for him now if you gave me the world and the Indies and all of the

Spanish mystics rolled up in one bundle. I think Julian of Norwich is within Newman the greatest theologian.

Merton, too, incorporated Lady Julian into his poetry, in Pluto King of Hell and in the hauntingly beautiful prose poem Hagia Sophia. He also offered substantial commentary on her in Mystics and Zen Masters and Conjectures of a Guilty Bystander. At one point Merton was reading both Lancelot Andrewes and Lady Julian. In a letter to Father Aelred S.S.F., he wrote, "I have been renewing my contact with Lancelot Andrewes ... and I find I am quite drawn to his spirit." Yet in the same letter he qualified his remark, adding "Lady Julian is a more profound spirit."<sup>11</sup>

Eliot and Merton were both fluent in French. Both had lived in France; both wrote poems in French. Both were inspired by Blaise Pascal. In 1931 Eliot wrote an appreciatory essay Pascal. Eliot also admired the French poet St. John Perse (a favourite of Merton's), translating in 1937 his poem Anabase. Eliot paid homage to French Thomist Jacques Maritain when he quoted him in his Norton lectures at Harvard in 1933 concerning the function of poetry and religion in modern life.

Merton also read Pascal. Merton gave credit to Pascal's Pensees as the inspiration for his Seeds of Contemplation. Merton admired the French existentialist novelist Albert Camus, writing seven essays on the man, his work, his philosophy. When Merton was a young man, he read Jacques Maritain's Art and Scholasticism, a book which influenced his conversion. Later in his life he became friends with Maritain and his wife, the mystic Raissa Maritain. Jacques Maritain visited Merton at Gethsemani.

It was, however, the Italian poet Dante, more than any other mystic or poet or philosopher, who exerted the greatest influence on these two modern men in search of soul. Before I address Dante's effect upon Eliot and Merton, two anecdotes offer a glimpse into the spiritual journey of these two seekers. In 1926, along with his brother and sister-in-law, Eliot visited Rome. When he came before Michaelangelo's Pieta, he fell down on his knees, a most unusual gesture for this staid, conservative, painfully self-conscious man who as a twenty-year old poet hid behind the persona of J. Alfred Prufrock who dared not eat a peach in public. Needless to say, his companions were quite disconcerted. This incident occurred before his conversion.

Merton visited Rome in 1933; he was powerfully drawn to the Byzantine mosaics that adorn many of the Roman churches. He was especially drawn to the shrine of St. Peter in Chains which contains Michaelangelo's Moses. In Rome Merton bought a Vulgate in order to appreciate more fully Christian iconography. Merton credited Rome with his real encounter with Christ, "But it was in Rome that my conception of Christ was formed."<sup>12</sup>

## Eliot and Merton and Dante

As an undergraduate at Harvard, Eliot steeped himself in Dante's poetry. One might think that Harvard, founded by a Puritan in 1636, would be the last place of Dantean study. But Dante lingered in the air of Cambridge probably because Henry Wadsworth Longfellow, professor of languages at Harvard for eighteen years (1836-1854), translated The Divine Comedy, initiating an enthusiasm for Dante's poetry to be later pursued by such intellectual giants as Santayana and Eliot.

In discovering the world of Dante, Eliot learned that "genuine poetry can communicate before it is understood." He read Dante by himself with the help of a dual translation book. He would memorise favourite passages, reciting them privately in bed or on a railway journey. "Heaven know what it would have sounded like, had I recited it aloud; but it was by this means that I steeped myself in Dante's poetry."<sup>13</sup>

During Eliot's adult life Dante continued to influence him, one of the pivotal influences leading him to conversion and commitment to orthodox Christianity. Eliot would write three essays on Dante (1920, 1929, 1950).

The following quotations indicate the scope of Dante's importance in Eliot's development:

The majority of poems one outgrows or outlives; Dante is one of those which one can only hope to grow up to at the end of life. (Essay *Dante*)

The last canto of the *Paradiso* ... is to my thinking the highest point that poetry has ever reached. (Essay, *Dante*).

Dante, and then Dante, and then Dante. No one has had a greater influence on me than Dante. There is always something to discover in *The Divine Comedy*. As a young man I had other poetic loves, but I betrayed these with the passing years. I have always returned to Dante, to his poetry. (Interview, 1949)

Reviewing his career in 1961, Eliot said about Dante, "There is one poet ... who impressed me profoundly when I was twenty-two ... one poet who remains the comfort and amazement of my age." (*T.S. Eliot and Dante*, Dominic Manganeillo, 1)

Finally, Eliot's poetic opus corresponds to Dante's paradigm of The Divine Comedy: His early poetry, middle transitional poetry, and his late poetry can be compared to Dante's *Inferno*, *Purgatorio* and *Paradiso*. His first volume of poetry, *Prufrock* and Other Observations (1917), began with two epigraphs from *Purgatorio XXI* and the *Inferno XXVII*. The last verse of his Quartets

ends with Dantean symbols, "And the fire and the rose are one." Thus, a knowledge of Dante is the sine qua non of understanding T.S. Eliot.

Merton began his study of Dante when he was a student at Cambridge University; he was eighteen years old. He says it was "the greatest grace in the positive order that I got out of Cambridge."<sup>14</sup> The very title of his autobiography The Seven Storey Mountain is an allusion to Dante's *Purgatorio*. He writes,

I think the one great benefit I got out of Cambridge was this acquaintance with the lucid and powerful genius of the greatest Catholic poet ... Because of his genius, I was ready to accept all that he said about such things as Purgatory and Hell, at least provisionally ...<sup>15</sup>

Professor Bullough taught him Dante. In the winter term they had begun with the *Inferno*; each day taking slowly a Canto. Together they followed Dante and Virgil through the icy heart of hell where the three-headed devil chewed the great traitors. They made their way to the peaceful sea at the foot of the seven-circled mountain of Purgatory.<sup>16</sup> But it was the *Paradiso* with its white rose of mystical perfection and harmony Merton loved best.

In his journal, Merton recorded his debt to all those who "sang" him into the Church, "Blake, Tauler, Eckhart, Ruysbroeck (Maritain gets in here, too, with Raissa doing most of the singing) ... They sang me into the church. And Dante's voice."<sup>17</sup> Dante alone and above the rest.

Eliot and Merton, two twentieth century men, spiritually nourished by the thirteenth century's greatest poet, Dante Alighieri (1265-1321).

Two men who captured the despair of modern man: Eliot in the startling verse of The Waste Land; Merton in the prose of one of the world's great autobiographies, The Seven Storey Mountain. Two modern men who found their souls.

## **Part Two - Eliot's Quartets and Merton's Variations**

The title of Merton's poem Elias - Variations on a Theme invites comparison with Eliot's Four Quartets. Eliot himself wrote his four movements in homage to Beethoven's last quartets; he says, "I have long aimed, in writing poetry, to write poetry ... so transparent that we should not see the poetry, but that which we are meant to see through the poetry ... To get *beyond poetry*, as Beethoven, in his later works strove to get *beyond music*."<sup>18</sup> As a composer develops a melodic line, Eliot takes several themes, introduces them (Exposition) in the first movement; varies them (Development) in the second movement; expands them (Amplification) in the third movement; and offers a denouement (Recapitulation) in the last movement. Each quartet is also divided into five sections within which themes are in contrapuntal relation to each other, one rising as the other declines.



Why the quartet, rather than some other musical form? If we accept Carl Jung's definition of quaternality as being symbolic of wholeness or completion, then we can appreciate that Eliot's Four Quartets serves as his poetic and spiritual summation, achieved when Eliot was in his full maturity, at the height of his poetic powers.

May the same be said about Merton's Elias - Variations on a Theme? Merton sent a first draft of Elias to a friend on 12th July, 1955, saying that the poem "best expressed himself at that time."<sup>19</sup> The autobiographical implication of his remark cannot be ignored; in fact, Merton encourages his friend to interpret Elias as his persona, or more accurately Elias is Merton. Thus, Elias - Variations on a Theme can be read as a psychological portrait of the poet, one that was up-to-date "at that time" - 1955.

Merton had read Eliot's Four Quartets prior to composing Elias. In his journal, The Sign of Jonas, Merton's entry for 14th March 1948 indicates that he read "East Coker" and "The Dry Salvages." He actually had read "East Coker" eight years before in manuscript. At first he disliked it, probably because he was baffled by it. He also admits to being puzzled as to how St. John of the Cross "fits in". Yet he found certain passages quite beautiful, "as beautiful as anything that has been written for fifty years or more." Further on in this entry, Merton says he hoped some day to write as fine as Eliot's, "as a poet, I have got to be sharp and precise like Eliot - or else quit."<sup>20</sup>

A poignant story is related in Michael Mott's biography, The Seven Mountains of Thomas Merton, concerning Eliot's opinion on Merton's poetry. James Laughlin, Merton's publisher, sent Merton's verse to Eliot in March 1948. One year later on 22nd March 1949 he received a response from the great poet: he said Merton wrote too much, revised too little and Merton as a poet was "hit or miss."<sup>21</sup> Naturally when this was conveyed to Merton, he was devastated. He thought of abandoning poetry. Fortunately he did not for with Elias Merton moves into his best form. Critic George Woodcock writes that the final lines of Elias are "among the best poetry - and the most moving - that Merton ever wrote."<sup>22</sup>

With Elias Merton achieves a poetry sparse, austere, and exact; it is lean as a "desert poem" (Woodcock's term) should be. Although it is verse bare and stripped to the bone, it is verse highly suggestive and symbolic.

A monk would naturally be drawn to the desert as symbol. To the desert fled the early Christians from the corrupt world. They went there to purge themselves of their sins and to find God. In the desert John the Baptist prepared himself for the Anointed One. In the desert Christ prayed, fasted, and was tempted.

For Merton the desert was many things. He fled to his "desert," the Abbey of Our Lady of Gethsemani, to pray, to fast, to purge himself, to find himself, to find God. For Merton, the desert was also the actual poem he was in the act of composing, his "geography" where he finds and defines himself as a poet, and also as a man of spirit. Thus, his poem represents the landscape of his psyche or soul, with verse like a "pathway" to the real journey, one that transcends "geography" of verse and stanza: the inner journey.

A successful journey through the desert of the psyche requires a discarding of all that is extraneous. The least essential thing is the ego; the striped language of the poem corresponds to the stripping of the personality of ego so that the true center of the psyche may be revealed: the Self, which for Western man, Jung says, is Christ. Elias, then, is a poem concerning Thomas Merton's individuation.

Under the blunt pine  
I who am not sent  
Remain. The pathway dies,  
The journey has begun.

Merton is alone under a pine tree (cf. Eliot's tree, Ash Wednesday), alone because the inner journey is a solitary one. Merton has already stripped himself of one persona (false self), "I who am not sent": he is not a prophet like Elias, just an ordinary man. The "pathway dies" (cf. Eliot's "deep lane," "East Coker") because every person's journey is singular; there is no path that others have tried to follow. It is best to stop and sit still ("remain") because there really is nowhere externally to go; the real journey is within (cf. Eliot's "I said to my soul, be still and wait," "East Coker"). The "blunt pine" is highly suggestive: it is Christ's cross to which all Christians are called, the tree of knowledge in the Garden of Eden, and the Bodhi tree under which the Buddha attained enlightenment. The appearances of trees as images, says Jung, often are symbols in the general archetype of transformation; they suggest rootedness, repose, and growth; they also suggest union of sky and earth.<sup>23</sup>

Here the bird abides  
And sings on top of the forgotten  
storm. The ground is warm.  
He sings no particular message.  
His hymn has one pattern, no more planned,  
No less perfectly planned  
And no more arbitrary  
Than the pattern in the seed, the salt,  
The snow, the cell, the drop of rain.

The humble man (Merton) is sitting on the "warm ground" of being. Humble derives from *humus*, Latin for ground. To embark on the inner journey, Merton

suggests through imagery, one must be humble, small like the seed, the grain of salt, the evanescent snow, the invisible cell, the fragile drop of rain. One must know one's own nothingness. Eliot too knew this essential truth, he says in "East Coker," "The only wisdom we can hope to acquire/Is the wisdom of humility: humility is endless."

The self follows, like nature's diminutives, a unique pattern (pattern is the most frequent used image in *Quartets*), a personal archetypal destiny, a path to individuation, offering "no particular message." The individual listens to the bird, symbolising the "still, small voice" of the Self.

The free man is not alone as busy men are  
But as birds are. The free man sings  
Alone as universes do. Built  
Upon his own inscrutable pattern  
Clear, unmistakable, not invented by himself alone  
Or for himself, but for the universe also.

A "free man" is not as "busy men" getting and spending. He sings "Alone as universes do." He is one with the universe; he is an integrated person. We think of the harmony of the spheres, music created by planets because they followed their individual pattern. Harmony is "Built," implying that it is the result of conscious consent and will. The freedom and harmony of wholeness is "clear, unmistakable" when it is achieved. And this wholeness reaches out to others, to the universe; it is selfless.

The free man does not float  
On the tides of his own expedition  
Nor is he sent on ventures as busy men are,  
Bound to an inexorable result:  
But like the birds or lilies  
He seeks first the Kingdom, without care.  
Nor need the free man remember  
Any street or city, or keep campaigns  
In his head, or countries for that matter  
Or any other economy.

In these lines Merton reinforces the symbolic significance of desert: the desert is not geography; it is beyond place; it is within the individual. Merton again describes the "free man": "He seeks first the Kingdom, without care" (cf. Eliot's "Teach us not to care," *Ash Wednesday*). This calls to mind Christ's saying "The Kingdom of heaven is with you" and his injunction "To find yourself you must lose yourself." The whole thrust of individuation is to embark on the inner journey, to enter the "desert" of the unconscious, to find the true center, the Self.

Under the blunt pine  
Elias becomes his own geography  
(Supposing geography to be necessary at all),  
Elias becomes his own wild bird, with God in the  
center, His own wide field which nobody owns,  
His own pattern surrounding the Spirit  
By which he is himself surrounded:

This last stanza is a symbolic description of the individuated man who sits "under the blunt pine." Blunt implies honesty; an individuated person must be honest; an integrated person achieves psychic integration by following "His own pattern." The only way to become whole is to win "His own wide field," suggestive of increased consciousness and to align himself with his true center, the Self: "with God in the center." Thus, the "wide field" (cf. "Across the open field, leaving the deep lane" "East Coker") corresponds to an enlightened psyche, one that is centered in God. Then the wide field becomes surrounded by the spirit: a mandala is formed, a square with a circle. (cf. "And the fire and the rose are one" "Little Gidding")

Jung says that mandala is a Sanskrit word meaning magic circle, and that the basic design includes a circle, having a center:

This design has turned up in every cultural region, more or less, and we find to today not only in Christian churches, but in Tibetan monasteries as well ... It is a symbol that stands for a psychic happening; it covers an experience of the inner world.<sup>24</sup>

We might ask why the metaphor "geography"? Is Merton gently chiding Eliot for his preoccupation, if not obsession, with place? Each of Eliot's quartets corresponds to a landscape that resonates with personal implications: Burnt Norton where Eliot experienced with a friend a "timeless moment"; East Coker in England where Eliot's ancestors lived; The Dry Salvages, the rocks off the Maine coast where the Eliots summered; Little Gidding, the Anglican monastic community founded by Nicholas Ferrar. Is Merton perhaps questioning Eliot's need for place?

In *Elias* Merton reiterates his belief that the free man needs not "street" or "city" or "countries." He needs only to enter himself where he will find the Alpha and the Omega.

Notice the last verse of *Elias*, separated from the last stanza for emphasis:

For the free man's road has neither beginning nor end.

Is Merton responding to Eliot's "In my beginning is my end ... In my end is my beginning?" If so, what is Merton saying to Eliot? Is he implying that Eliot's repetition of "my" indicates too much egotism? Is he urging Eliot to be a free man, to lose himself, to transcend "my", to seek nothing: Nothing is the great paradoxical secret of the desert?

Eliot could teach Merton a thing or two about verse making. Merton could teach Eliot a thing about soul-making.

And what had Merton himself become as of 1955? If we take him at his word, he was a person intent upon the inner journey, devoted to the search for meaning, for the center, for God. He was a man who had taken to heart the admonition of St. John of the Cross, "Man is created for God; and is called to strip off all selfhood and unlikeness to Him."

He was also a person who had achieved verse sharp and precise, verse of fire with an intensity not of excoriation but of exhortation as he urges all people to find within themselves the Self. He had perhaps achieved verse that Eliot would admire. Merton, like William Carlos Williams asserting in his *Desert Music* (1954), could rightfully say "I am a poet."

#### Notes

1. Thomas Merton, The Seven Storey Mountain, (Harcourt, Brace, Jovanovich, 1948) 73.
2. Lyndall Gordon, Eliot's Early Years, (Oxford: Oxford University Press, 1977) 65.
3. Early Years, 120.
4. Early Years, 122.
5. Early Years, 141.
6. Lyndall Gordon, Eliot's New Life (New York: Farrar, Straus, Giroux, 1988) 95.
7. New Life, 27.
8. Mountain, 186.
9. Mountain, 238.
10. Mountain, 278.
11. Thomas Merton, The School of Charity, Letters, (New York: Farrar, Straus, Giroux, 1990) 254.
12. Mountain, 109.
13. T.S. Matthews, Great Tom: Notes Toward the Definition of T.S. Eliot, (New York: Harper and Row, 1973) 29.
14. Mountain, 123.
15. Mountain, 122.
16. Mountain, 122.

17. Thomas Merton, The Conjectures of a Guilty Bystander, (New York: Doubleday and Co., 1966) 170.
18. New Life, 123.
19. Sister Therese, Words and Silence: On the Poetry of Thomas Merton, (New York: New Directions, 1979) 29.
20. Thomas Merton, The Sign of Jonas, (New York: Harcourt and Brace, 1953) 93-4.
21. Michael Mott, The Seven Mountains of Thomas Merton (Boston: Houghton, Mifflin, 1984) 242.
22. George Woodcock, Thomas Merton, Monk and Poet (New York: Farrar, Straus, Giroux, 1978) 76.
23. Elizabeth Drew, T.S. Eliot: The Design of His Poetry, (New York: Scribners and Sons, 1949) 112.
24. Design, 142.

