

# I'll say a mass for Brian Epstein

## The ethics of letter writing in Thomas Merton's *The Road to Joy*<sup>1</sup>

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Thousands of people wrote letters to Thomas Merton. Many of those writing letters were young people in their twenties and thirties, and quite a few were teenagers. Today, unlike the 1960s, modes of communication are vastly different. In contemporary culture, writing letters is the least popular form of communication among 18-30 year olds, and it reflects a massive social and cultural shift in how we communicate with each other in the twenty-first century. It not only means that we have moved from one mode of communication to another. It also suggests that what we physically do with words and language, or how we act in relation to communication technologies, is fundamentally different to 50 years ago. A recent report from Pew Internet and American Life Project identified that young people now communicate more often via text or other forms of social media than face-to-face or by letter. Letter-writing isn't mentioned. 'Girls dominate visually-oriented media platforms,' the report says, and 'Boys are more likely to play video games.'<sup>2</sup>

Whilst findings such as these are neither new nor surprising, they do not paint the full picture. Many young people use new-media technologies such as 'blogs' or web journals in order to mobilise and provoke others into some form of political action.<sup>3</sup> For activists and campaigners, social media helps construct a space in which millions of people can support others. Without the aid of social media, many in Western Europe would be less aware and perhaps less concerned about the plight of those thousands of refugees currently seeking asylum in France, Greece, Germany and the UK. Perhaps it is no surprise that letter-writing is not given any serious mention in the Pew report. The research

noted that more than one-third of young adults send more than one hundred texts per day. For young people, the text message is the principal communication strategy, or what the report refers to as their 'go to' form of interaction.

However, new-media technologies do not solve global problems. Such technologies might well be icons of our own modernity. However, they can become idols, as Axford and Huggins<sup>4</sup> demonstrate, whose seductive powers fail to address the causes of human suffering. Their research suggests that people remain tied to the economic system which constructs technology as 'human need' in the first instance. When the Pew report begins to itemise the ways in which young people communicate, it becomes clear that messages are short, shaped by digital technologies more than content, and often emerge on the basis of games or dominant social-media trends. Twitter, for example, requires the sender to craft a message in less than 140 characters. However, the Pew report says very little about the content of these messages. Form, it seems, takes precedence over content, and the technology shapes the message.

This is in sharp contrast to the letters collected in Thomas Merton's *Road To Joy*. Text and Twitter messages rely on one or two key words or *hashtags* (the headwords in the missive); they are often phatic and are underpinned by an ideology which sanctions messaging for its own sake. However, these modes of communicative grooming and small talk come with a hidden price tag: whilst texting is playful, immediate and apparently inexpensive, nothing is free in the postmodern global village. By comparison, the letters written to Merton seem to signify a wholly other world. These letters take time to write. They are part of a shared dialogue, and they resonate a form of communication which points to community as opposed to separation, where people are not 'isolated from the rest of material creation'.<sup>5</sup> Whilst some of the letters in *The Road to Joy* are very playful in tone, they are also deeply ideational, intentional and purposive. Merton's letters are concerned to articulate messages whose content is as important as the form itself. As such Merton is not confined to or limited by ready-made formulae. Rather, contexts and people give shape to what he writes. His literary logic is in contrast to, and vastly more expansive than, the one proposed by Marshall McLuhan whose *Understanding Media: The Extensions of Man*<sup>6</sup> privileges medium over message, form over content.

Merton is guided by an integrity which valorises people, time and place. The ethics of his letter-writing is powerfully observed in his exchanges with Suzanne Butorovich (born 1950), a high school student from Campbell, California.<sup>7</sup> Hers is one of the longest series of letters Merton had with a young person. On October 3, 1968, whilst visiting California, Merton was able to have dinner with her and her family. More recently, she has commented on how Merton communicated with people. In an interview to mark the 2015 centenary year (recorded by Morgan Atkinson in 2014<sup>8</sup>), she observes that Merton is not constrained when he communicates with people. 'Tom never had any boxes,' says Suzanne, 'He never put himself in any box.' She goes on: 'He never said "I'm just interested in jazz, or I'm just interested in this." [...] He was expanding. He just expanded all the time. There was nothing he wasn't interested in.'<sup>9</sup>

### The Medium and the Message

For Merton, the medium does not determine the message. Rather, his written messages are important because people matter first. History is made by people and not by technology, and 'content' (what we have to say and what we do as people in history) need not be determined by form. Throughout his life, Merton questioned structures, and from the late 1950s, his work exposes the ideological, de-personalising control exerted by, amongst other institutions, the mass media.<sup>10</sup> In the exchanges with Suzanne but also in the many other letters, the literary feature which predominates is the grammatical first-person 'I'. But the grammar takes meaning in and around the second-person addressee. Suzanne and Merton address each other as 'you', often by way of question, anecdote, gag or shared cultural references (e.g. The Beatles and their then manager, Brian Epstein). Brian Epstein becomes a key reference point, particularly in the light of Epstein's desire to take Merton's *Elected Silence* (the English edition of *The Seven Story Mountain*) to a mythical desert island.<sup>11</sup> These personal details which Merton recalls are important. He always remembers people, dates, places, locations and mood. Whilst he is alert to political discourse and the structures which govern people's life choices, Merton never speaks anonymously. His correspondents, far from being one-dimensional, have names, addresses, and unique personalities.

The deployment of first-second-person narrative modes in the letters has significance beyond the grammatical and literary domain. Recent

studies have shown how, in the history of letter writing, first-person narratives are always at the same time ethical and political constructions.<sup>12</sup> Anything can be published in the form of a letter: political and satirical commentary, philosophical investigation, accounts of personal suffering, history, and advice on all aspects of social and cultural life. Crucially, letters are also vehicles of protest of the dispossessed; they are extra-literary, popular-cultural forms which expose the consequences of war, conflict, poverty and human prejudice; and they often vocalise the hopes and fears of those excluded from the nation's 'official' history. Letters allow the correspondents to reveal their interior thoughts thereby unveiling an aspect of their unique personality. Thus, in a similar way, Merton's *The Road to Joy* constitutes an *other* history of the 1960s. Merton's letters open up a vast space in which many people possess a renewed sense of hope and a sense that they actually count. In *The Road to Joy* truth and authenticity are always personal and always embodied. Often, as with Suzanne's letters, frivolous, jokey exchanges are the platform for more profound conversation about the role of monks and monasteries in the modern world.

In a letter to Suzanne dated August 31, 1967, Merton reassures his new friend that he's already aware of The Beatles and their manager Brian Epstein, though he'd not heard that Epstein had recently died. Suzanne wrote to Merton on August 28, 1967, telling him of and lamenting the death of the Beatles' discoverer and manager Brian Epstein the day before.<sup>13</sup> In his letters to Suzanne, who thinks the 'Hippie Hermit' (one of her names for Merton), might be out of touch with what's happening in the world outside the hermitage, Merton, ever the joker and ever the self-satirist, can't resist proving he's far from out of touch. His jokey remonstrations, of course, are always tongue-in-cheek. He knows there's a lot happening in the music subcultures of America's West Coast, though he's far from certain what kind of counter-cultural 'underground' (Suzanne's word) is taking shape.<sup>14</sup> Besides, says Merton,

The Underground is where you tell everyone else to go jump in the lake and – if you can – charge them twenty-five dollars for doing it. But honestly, it's better to keep the sweet smell of freedom, don't lose the scent or you're lost. Twenty-five dollars smells bad to me.<sup>15</sup>

Merton is far less a hippie than he is a hermit. More than anything, however, Merton is enchanted by Suzanne's obvious warmth, directness and honesty, and the letters continue until just before he leaves for Asia in 1968. In a series of very amusing letters, not only Suzanne's, Merton endlessly satirises himself. In the 1960s, this 'underground' monk knows he can share his road to joy with others, and it's a road he walks as co-equal pilgrim with others. In a letter from June 22, 1967, Merton responds again to Suzanne concerning an earlier letter of hers asking about Paul McCartney and the Beatles. 'Go on then educate me in pop music,' teases Merton, 'I'm a confirmed jazzman, but I need to know more about pop music also.'<sup>16</sup> Unbeknown to Suzanne, he already has a copy of Beatles' album *Revolver* (famous for tracks such as 'Yellow Submarine' and 'Eleanor Rigby').<sup>17</sup> But he reassures her that he does have some understanding, albeit half-formed and fragmentary, of new sounds in popular music. Merton's ability to shift the field, tenor, and register of his letters reveals something of his desire to provide an account of himself to the people who write to him. He speaks with them in terms they understand, but is never lost in their words. As he wrote in another letter to Suzanne:

My house in the woods, all full of San Francisco sound in the middle of the night. Some former retreatant sent the guestmaster a tape of all kinds rock and he passed it on to me. Sounds very nice. ... Hey here is a group in Austin Texas called the 13th Floor Elevators. I like this a lot. Do you know them??? They are the best thing yet on this tape.<sup>18</sup>

Suzanne is only one of a number of young people to whom Merton's letters are collected in *The Road to Joy*. In the volume's final section, 'To & About Young People', Merton responds to questions ranging from music and popular culture, race and civil rights and American citizenship, to poetry and criticism, LSD, a term paper on ecumenism, changes in the liturgy and a couple who want to visit Gethsemani for their honeymoon. Despite such breadth, his adeptness at responding to genre and style is remarkable - but it's no surprise. By the 1960s, Merton's name as a writer is well established; he is widely read and translated; and we now know, because of the many volumes of published correspondence and journals, he is also a very faithful, attentive letter writer.

### Encountering Strangers

In the letters that comprise *The Road to Joy*, not least the letters to and from young people, we hear and read a monk whose ethic is grounded in his commitment to, and faith in, the other. Merton values highly each exchange, each question, and every reply. These letters are from people he has never met; yet he takes people at their word; and Merton's words mean everything to the young people who receive a reply. It is in and through words that Merton bears witness to the other's suffering and joy. This is no more richly illustrated than in the letter he wrote to Betsi Baeten in response to her request to 'write a few paragraphs, in language that an American teenager could understand, on just why people vent their hatred on the colored man.' Betsi's teacher had told her that 'Merton's writings on the subject of [civil rights] were "the most dynamic she had ever seen in print"'<sup>19</sup>. Of course, Merton does reply.

At the same time as Merton responds to his correspondents, so he is himself captured by and woven into the narratives of their own lives. Each letter not only requires a response; it also propels Merton into giving an account of his own life. Merton knows that he walks the same road as his fellow co-respondents, as co-equal and as friend. For many of his recipients, knowing they are valued matters deeply. A moving illustration of the ethic which underpins so many of the letters comes from John Allen, a twenty-three year old soldier in Vietnam who asks for Merton's prayers for himself and the thousands of others involved in the war. Allen says in his closing: 'You might think it strange to receive a letter such as this, but it is a letter I must write ... It is my confession, the confessions of all mankind ... I am not Catholic, I am though, a man, full of fears, and much anxiety, God forgive me.'<sup>20</sup> It is at this profoundly co-relational level, where strangers encounter each other for the first time in words, that Merton is able to walk alongside his companions on the road.

In general, Merton never meets his letter writers; and yet he manages to speak personally and uniquely to each individual. Sometimes this takes the form of chatty banter: 'I'm thinking about you: are your ears burning?', he asks Suzanne at the start of a letter.<sup>21</sup> In replies to Joseph and Karen Mulloy, he offers friendship, warmth and counsel; and he's especially supportive of Joe Mulloy's stand to seek conscientious objector status with the draft board.<sup>22</sup> And Merton laughs, in a self-deprecating way, with John B Brown on learning that 'so sound a judge as C S Lewis found something to like in my writings!'<sup>23</sup>



These letters assume sacred, sacramental dimensions for many people, as they do for Merton. In a reply to secular Chinese priest Thomas J Liang, Merton writes that he's been taking Liang's letter very seriously. 'I do want to help you if I can, in any work involving Asian students. I do feel this is very important and as a matter of fact the Holy Spirit in the last year or so has been multiplying my Asian contacts in rather striking ways.'<sup>24</sup> Words are shared and meanings are exchanged; and the letter becomes a place of encounter, not unlike the face-to-face encounter which takes place between Jesus and the Samaritan woman, where one's initial strangeness to the other makes way for communion by the well. For Merton, the contemplative's message is one of hope, and that whether we 'understand or not, God loves you, is present in you, lives in you, [abides with] you, calls you, saves you, and offers you an understanding and light which are like nothing ever found in books or heard in sermons.'<sup>25</sup> Merton's letters invite people into the world of the monastery and the hermitage; and his words function as visible signs and symbols of an inter-personal, contemplative communion. People of all faiths and none are connected in an inerasable moment, one which unites people across time and place.

Merton's style frequently breaks conventions of grammar and punctuation, and it is not unlike the blurring of musical styles associated with the hippie counter-culture. In the way that much West Coast rock music of the 1960s eclectically sources its own distinct sound using existing musical genres (a bricolage<sup>26</sup> of bluegrass, jazz, soul, and R&B — all familiar to Merton), so the 'sneaky hermit' re-appropriates the language of his correspondents. Similar to his exchanges with Bob Lax, these double-voiced letters valorise meanings which are reciprocated and commonly shared.<sup>27</sup> Combining words and phrases already used by his correspondents, Merton subsequently reassembles them to create unique moments of meaning. Again, the exchange with Suzanne richly illustrates Merton's letter-writing process. He loves the

sound of Jefferson Airplane and Country Joe and the Fish but not so much Moby Grape. Haven't got to Grateful Dead, yet they are coming up about fifty feet down the line. ... Well here's Grateful Dead: Golden Road to unlimited devotion Pretty good. Very appropriate for the religious life. And the beat is good for the hermit life, which is more to the point.<sup>28</sup>

The syntax doesn't collapse so much as it reflects a more important desire in Merton's letter writing. He finds ways of communicating at the semantic level, where grammatical correctness is less important than the meanings conveyed. 'I live alone in the woods and borrowed a record player. I am a real sneaky hermit and oh yes I love the hippies and am an underground hippy monk but I don't need LSD to turn on either. The birds turn me on.'<sup>29</sup> It's no surprise that Merton should like the Beatles' Revolver album, itself a new departure in form and style, and a production which exploits the new musical technologies of the 1960s.

The exchanges between Merton and Suzanne are moving and funny in equal measure, and they provide a richly textured insight into Merton's absolute candidness. Like his new tape recorder, their exchange is always in stereo! But talk of music is never for its own sake, never simply or solely about music. His fondness for Suzanne's letters is partly because she's honest in the way that Merton is or in ways that are transparent and thus appealing. Suzanne is trying to understand the bigger backdrop of her world in the same way that Merton, in his world, aims for truthful living. In a letter he writes to Philip J Cascia, a high-school junior at a seminary in Connecticut, Merton is ostensibly replying to questions about music and the liturgy, but he sees in Cascia's specific questions another way of examining something much wider in scope. Merton writes that 'good folk music at Mass can be a big help, but bad singing and trifling hymns are not much help. But so is bad Gregorian an obstacle rather than a help.'<sup>30</sup> For Merton, commitment and sincerity matter more than innovation or experimentation for their own sake. He goes on: 'What counts is life and fervor in the celebration of the liturgy.' Merton gives us a glimpse of his own 'life and fervor' in another exchange with Suzanne. 'I have got a tape recorder', he tells her, 'but is so super splendid that it is no good as a means of communication with the rest of the world, because it is stereo and does things on two tracks at the same time and maybe fights other tapes it can't chew right. I don't know. You can always try sending a tape if you want to risk it and I'll see what happens.'<sup>31</sup>

### **An Alternative History**

Emerging from all this correspondence is an alternative history of America during the 1960s. These letters constitute the unheard stories of the decade, narratives which recount the concerns and desires that official histories often forget or simply erase. Perhaps the overriding

motif alludes to a mystical, contemplative theology of communion and which finds recent echoes in the work of Orthodox monk and theologian, John Zizioulas.<sup>32</sup> For all Christians, communion is at once human and divine, secular and sacred. Though we are many, for Merton we are, in the liturgy of the mass, one body in communion. In Merton's letters we hear something of the new secular sounds of West Coast rock; we learn that people write poetry, compose songs, edit underground magazines, listen to Gregorian chant, and read of his gratitude to an English schoolteacher from Devon who had helped Merton in his communication with Boris Pasternak.<sup>33</sup> We also read letters that we cannot and must not forget. In the letter to Chris McNair we read of the grave incidents in Birmingham, Alabama,<sup>34</sup> and Michael J Looby's speaks of American citizenship and Vietnam,<sup>35</sup> a theme taken up with some seriousness in the last four letters of Merton's correspondence with Jean Leclercq.<sup>36</sup> On the one hand, the letters uncover a very real sense of the multiple layers of human difference. On the other hand, the letters are marked by the desire for connection and communion, particularly during those desperate moments of alienation and estrangement. It is in these moments of despair that an ethic of compassion underpinning Merton's replies comes across most strongly. He wrote a deeply moving letter to Chris McNair whose photograph of one of the four Negro children killed by a bomb in their Sunday school in Alabama in September 1963 had appeared in *Look* magazine. The photograph meant so much to him that he cut it out and kept it, also responding with 'a somewhat angry poem'.<sup>37</sup>

Each particular letter reflects its own concerns; but each letter represent — speaks in the name of — *another* nation, one whose voices are often unheard, a nation sometimes ill at ease with itself, and owning up to its fragility. Elsewhere Merton was to observe that:

whatever I may have written, I think all can be reduced in the end to this one root truth: that God calls human persons to union with Himself and one another in Christ . . . It is certainly true that I have written about more than the contemplative life. I have articulately resisted attempts to have myself classified as an inspirational writer. But if I have written about interracial justice, or thermonuclear weapons, it is because these issues are terribly relevant to one great truth: that [the human person] is called to live as a [child] of

God. Persons must respond to this call to live in peace with all their brothers [and sisters] in the One Christ.<sup>38</sup>

Merton, unlike dominant accounts of the period, does not discount the words that deliver a specific message to us today. If, in Chris McNair's letter we see and perhaps touch the faces that the official media did not want us to see, in Suzanne's letters we hear how the counter-culture was trying to write new songs in an effort to imagine a road that leads from gloom to joy. Merton's replies show how America's official dream of confederation and nationhood, imagined in the ideal of a common life under God, is far from being a universal experience. The desire for consensus in the decade's political rhetoric is experienced by some as dissensus and conflict. And we now know that late-modernity in America and beyond encourages us to worship new idols. Merton sees below the surface, however, and helps us to understand how illusions work though, as he tells Suzanne, it's not always easy to see what is real and what is not: 'Everybody who comes back from Cal. says the hippies make them cry. That's bad. I guess they mean not the real hippies who are sitting in their rooms having visions, but the kids wandering around in the streets barefoot or something at the mercy of every drool with a polaroid camera.'<sup>39</sup> This little anecdote of Merton's comes from the same letter in which he speaks of Brian Epstein who had died on August 27, 1967: 'Did I ever tell you that once on a radio program [Epstein] was asked to name his favorite book and named ... *Elected Silence*? I always felt closer to him after that — glad of course that he brought out the Beatles. Glad they are working on their meditation.' And in the same letter he tells this young student that 'I'll say mass for him Sept. 5<sup>th</sup>.' Thus, as is the case with so many of Merton's letters, communication becomes communion.

## Notes

1. Thomas Merton, *The Road to Joy: Letters to New and Old Friends*, ed. Robert Daggy (London: Collins Flame, 1990). In a letter to Suzanne Butorovich, August 31, 1967. Merton writes: 'I am terribly sorry to hear about Brian Epstein. I'll say mass for him Sept. 5<sup>th</sup>.' p. 311.
2. <http://www.pewinternet.org/2015/04/09/teens-social-media-technology-2015> (April 9, 2015)
3. See as an example, the impact blogs have had in mobilising debate and action in relation to Egyptian politics. <http://new-middle-east.blogspot.co.uk/2011/04/social-media-force-for-political-change.html> (April 13, 2011)

4. Barrie Axford & Richard Huggins, Eds., *New Media and Politics* (London: Sage, 2001), especially pp. 1-29.
5. Thomas Merton, 'The Angel and the Machine', in *Season* vol. 5 (Summer 1967) pp. 5-11 and reprinted in *The Merton Seasonal Volume* 22, No. 1 (Spring 1997), pp. 3-6; p. 4
6. Marshall McLuhan, *Understanding Media: The Extensions of Man* (Boston, Mass., MIT, 1964).
7. See summaries of these exchanges at the Thomas Merton Center: <http://merton.org/Research/Correspondence/y1.aspx?id=256>
8. Morgan Atkinson, *The Many Storeys and Last Days of Thomas Merton*, 2014 (film).
9. See clip of interview: <https://www.youtube.com/watch?v=S00f3-9v2yk>
10. Thomas Merton, *Faith and Violence* (Notre Dame: University of Notre Dame Press, 1968).
11. On the BBC radio programme Desert Island Discs. See Stephen Dunhill, 'Merton on a Desert Island' in *The Merton Journal* Vol 22:1 (Eastertide 2015), pp. 20-22.
12. See: Kheven LaGrone, *Alice Walker's The Color Purple* (New York: Rodopi, 2009). Satish K Gupta (Ed.), *American Fiction in Perspective: Contemporary Essays* (New Delhi: Atlantic Publishers, 199). See also a fascinating radio discussion with Melvyn Bragg: 'Epistolary Literature', BBC Radio 4: *In Our Time*, broadcast 15.03.2007, <http://www.bbc.co.uk/programmes/b00775dh/>.
13. *The Road to Joy*, p. 311.
14. For a useful theoretical discussion of counter-cultural and sub-cultural politics, see T J Jackson Lears, 'The concept and possibilities of cultural hegemony', *The American Historical Review*, 90:3, 1985, pp. 567-93, 590-93ff. For a Merton-specific account, see Angus Stewart, 'Merton and the Beats', in *Thomas Merton: Monk on the Edge*, ed. Ross Labrie and Angus Stewart (North Vancouver, B: Thomas Merton Society of Canada, 2012), pp. 79-100; Dick Hebdige, *Subcultures: The meaning of style* (London: Methuen, 1990).
15. *The Road to Joy*, Letter to Suzanne Butorovich, July 18, 1967, p. 310.
16. *The Road to Joy*, Letter to Suzanne Butorovich, June 22, 1967, p. 309.
17. In the following paragraph to the above, Merton writes: 'On the Beatles record I like "Taxman" and all the rest too.' 'Taxman' is one of the tracks on their album *Revolver*.
18. *The Road to Joy*, Letter to Suzanne Butorovich, October 7, 1967, p. 312.
19. *The Road to Joy*, p.358.
20. *The Road to Joy*, p.355.
21. *The Road to Joy*, Letter to Suzanne Butorovich, October 7, 1967, p. 312.
22. *The Road to Joy*, Letter to Joseph and Karen Mulloy, April 14, 1968, p. 367
23. *The Road to Joy*, Letter to John B. Brown, August 7, 1968, p. 369
24. *The Road to Joy*, Letter to Thomas J. Liang, March, 1962, p. 321.
25. Thomas Merton, *The Hidden Ground of Love: The Letters of Thomas Merton on*

- Religious Experience and Social Concerns* (London: Collins Flame, 1990), letter to Dom Francis Decroix, August 21, 1967, p. 1568. This letter was Merton's response to the request from Paul VI for a 'message of contemplatives to the world'.
26. Bricolage: patterns used in eclectic ways for the construction of meaning in mass culture. See essays by Stuart Hall et al, *Culture, Media, Language* (London: Routledge, 1980).
27. Thomas Merton and Robert Lax, *A Catch of Anti-letters*, fwd. brother Patrick Hart (Kansas City: Sheed & Ward, 1978, 1994).
28. *The Road to Joy*, Letter to Suzanne Butorovich, October 7, 1967, p. 312. Grateful Dead formed in 1965 in Palo Alto, California. The first song on their album *The Grateful Dead* from 1967 was called 'The Golden Road (to Unlimited devotion)'. It's more than likely that Suzanne was aware that fans of Grateful Dead were known as 'Deadheads'. They were also very closely aligned with the hippie movement.
29. *The Road to Joy*, Letter to Suzanne Butorovich, June 22, 1967, p. 309.
30. *The Road to Joy*, Letter to Philip J. Cascia, April 10, 1968, p. 366.
31. *The Road to Joy*, Letter to Suzanne Butorovich, July 18, 1967, p. 309-10.
32. For more recent echoes of this theology, see John Zizioulas, *Communion and Otherness* (London: T & T Clark, 2006); and *The Eucharistic Communion and the World* (London: T & T Clark, 2011).
33. The teacher was John Harris who Pasternak had asked if he could put him in touch with Merton. For further details see *The Hidden Ground of Love*, p. 384.
34. *The Road to Joy*, Letter to Chris McNair, October 12, 1964, pp. 332-3.
35. *The Road to Joy*, Letter to Michael J. Looby, November 24, 1967, P. 360.
36. Thomas Merton & Jean Leclercq, *Survival or Prophecy: The Letters of Thomas Merton & Jean Leclercq*, ed. Patrick Hart, fwd. Rembert G Weakland, OSB (New York: Farrar, Straus and Giroux, 2002).
37. *The Road to Joy*, Letter to Chris McNair, October 12, 1964, pp. 332-3. The poem, 'Picture of a Black Child with a White Doll', was included in *Sensation Time at the Home* (1968).
38. Thomas Merton, *A Statement Concerning the Collection in the Bellarmine College Library*, pp. 14-15, in *The Thomas Merton Studies Center*, Bellarmine University, Louisville, KY, USA.
39. *The Road to Joy*, Letter to Suzanne Butorovich, August 31, 1967, p. 311.

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