

Hermann Hesse & Thomas Merton: Countercultural Affinities

Ron Dart

But the longing to get on the other side of everything already settled, this makes me, and everybody like me, a road sign to the future.

Hermann Hesse — *Wandering: Farmhouse*

There is another side of Kanchengunga and of every mountain — the side that has never been photographed and turned into postcards. That is the only side worth seeing.

Thomas Merton — 19 November 1968

Apart from two articles in which John Collins reflects on Merton's readings of Hesse's *Journey to the East*, *Steppenwolf* and *Siddhartha*, there is nothing of substance and significance that examines the countercultural affinities between Hesse and Merton.¹ It is rather surprising, given the fact that Hermann Hesse and Thomas Merton are two of the pre-eminent countercultural ikons of the latter half of the 20th century. Hesse was a generation older than Merton, being born in 1877 and Merton in 1915. Both men were acutely sensitive to the pressing issues of western culture and many of the dominant dangers that threatened to undermine and negate the deeper longings that make for a more meaningful life journey.

I have, since the 1970s, read most of Merton's books and written a few books and articles on Merton, whilst Hesse has been a fellow pilgrim of sorts for many a decade. I have spent time at Hesse's home on the upper rock knoll in Montagnola in Switzerland, imbibing the landscape,

air, site and scenery that so held Hesse and from which most of his writings were birthed. This essay is my way of repaying both writers for all they have taught me and passed my way.

Theodore Ziolkowski (a fine Hesse scholar) in 'Saint Hesse among the Hippies'², and James Black in '*Hesse and the Hippies: The Sociology of a Literary Phenomenon*'³, made abundantly clear that Hesse was one of the primary portals for many counterculture types in the 1960s-1970s into a vision of faith and life that could not be co-opted either by a scientific, secular or technological notion of the human journey or by the literary gatekeepers of the time. There were many writers and activists that shaped, formed and inspired the counterculture, but Hesse's writings and paintings served as a rite of passage for many into the counterculture. Many of the hippies of the 1960s-1970s seriously misread Hesse and reduced him to a shallow plaything of their notion of a counterculture (which led, subsequently, to his virtual disappearance from view); whilst for those who read Hesse aright, he was a counterculture alternative to the establishment ethos of the 1960s-1970s, even though he died in 1962. One thing Hesse had anticipated, through his soul searching and layered political commentaries such as *If the War Goes On...* was a close relationship between the contemplative and the political.⁴

William Shannon, in his compact and succinct book, *Something of a Rebel: Thomas Merton: His Life and Works: An Introduction*, rightly suggests that Merton has been read in two ways: 'one, ascetic, conservative, traditional and monastic; the other, radical, independent and somewhat akin to beats and hippies and poets.'⁵ It is the Merton that is 'akin to beats and hippies and poets' who has much affinity with Hesse among the hippies. Many of Merton's writings in the 1960s did have many an affinity with the counterculture, as I showed in my recently edited, *Thomas Merton and the Counterculture: A Golden String* (2016) and my earlier *Thomas Merton and the Beats of the North Cascades* (2006). Both Hesse and Merton were at the forefront of the Christian and Interfaith counterculture of the 1960s-1970s; but what were the affinities that I am saying have been ignored? There are five areas I will mention, each of which placed Hesse and Merton in a countercultural position in relation to the prevailing and dominant cultural ethos of their time: 1) pioneering a 20th century contemplative renaissance; 2) west meets east; 3) contemplation and the arts; 4) contemplation and correspondence; and 5) contemplation and prophetic vision.

1 - Pioneers of 20th Century Contemplative Renaissance

The West has been significantly dominated since the 16th century by a reversal of the *vita contemplativa* by the *vita activa*. The Western classical tradition once held high the *vita contemplativa* as a way of knowing and being from which the *vita activa* emerged in a wise and just manner. The rise of the protestant work ethic (and its secularization) has meant the *vita activa* has come to define and shape much of what is understood as identity, soul and society in the west. Even though the language of liberty is pervasive, many people seem to be victims of their drive and ambition, hence not truly free. Hesse and Merton realized, all too clearly, how and why the contemplative way had been marginalized and banished, and saw the consequences of such a cultural and spiritual reality. Both also realized that for a civilization to be truly free, fit and healthy, the contemplative way had to be retrieved and recalled. This would mean, though, digging deep into the divided and conflicted souls of those who had too substantively internalized the *vita activa*.

Hesse was, of course, much more the novelist than Merton, and in most of his novels he examines and explores the complex nature of the human soul, desires gone askew, temperaments off balance and the longing for recovery, unity and inner equilibrium. Novels such as *Demian*, *Narcissus and Goldmund* and *Steppenwolf* illuminate, in graphic depth and detail, the tensions and clashes that emerge when the inner quest is not properly ordered. The resolution emerges in an initial way in *Siddharta*, and in a more mature manner in *Journey to the East* and *The Glass Bead Game*, Hesse's final and most mature novel. In these novels Hesse highlights and clarifies the meaning of the contemplative, *The Glass Bead Game* being Hesse's summa on the issue and one of the reasons he won the Nobel Prize for Literature in 1946.

It would be impossible to read Merton without becoming aware of his passion to delve ever deeper into the contemplative journey. From the Epilogue of *The Seven Storey Mountain* which touches on 'Active and Contemplative Orders', through *Seeds of Contemplation* (then the more mature revision *New Seeds of Contemplation*) to most of his writings in the 1950s, Merton dealt with the deepening contemplative journey. He saw all too clearly that the West had become addicted to the *vita activa*, and such an addiction had become an oppressive bondage. It is significant that of the eight themes that Shannon sees as defining Merton's journey, the contemplative is a core one: 'Prayer: The Journey Toward Interiority: Contemplative Spirituality'.⁶

Hesse and Merton, like the perennial canaries in the mine shaft, felt the toxins of the modern *vita activa* and, in their different ways, questioned such a way of knowing and being. Hesse was not a monk like Merton, but his life at Montagnola in southern Switzerland certainly embodied a contemplative dimension. Merton the monk was frequently frustrated by the way the monastic life (which was, in principle, meant to be contemplative) had become excessively busy and active.

2 - West Meets East

There has been an unhealthy but understandable tendency by many raised in the West to assume that the West is about science, industry, secularism and a hyper-activism, but lacking in wisdom and the contemplative. This has meant that many of the more astute and sensitive westerners have pitted the knowledge-driven activist West against a more wisdom-oriented and contemplative East. Such a simplistic dualism distorts both the Occident and Orient. The West and East, in such a scenario, are either seen as complementary or, worse, one is demonized and the other idealized. How did Hesse and Merton each approach the realities of Western and Eastern civilizations?

Hesse grew up in a prominent German pietistic family with many connections, via missionary and educational work, to India. He came in time to question substantive aspects of the Swabian pietism of his family, but he also had a deep respect for such a heritage. This is clearly spelled out in his essay 'The Fourth Life' which did not make it into *The Glass Bead Game*. The first and longer version of 'The Fourth Life' walks the reader along the nuanced pathway of Hesse's early years, and his realization that his German pietistic upbringing tended to distort the sheer breadth and depth of Christianity. Hence his ongoing attraction to the contemplative depths of the Roman Catholic tradition evident in *The Glass Bead Game*, with Father Jacobus and the Benedictines being tutors and teachers to Joseph Knecht (Magister Ludi). The 'Father Confessor' in *The Glass Bead Game* walks the attentive reader into the wisdom and contemplative dimensions of patristic and desert spirituality that so attracted Merton.⁷ Hesse judiciously weighed, again and again, the riches offered by the West, but he also realized that the East had much to offer that had been lost by the West. In the earlier novel, *Siddharta*, (translated into English in 1951 and published by New Directions who also published Merton), the protagonist is not the enlightened Buddha but rather a man

in search of meaning in a world that often demeans, distorts or offers multiple distractions and diversions from meaning. Indian thought, Hinduism and Buddhism loom large in this primer of the 1920s; but it was in *The Journey to the East* and *The Glass Bead Game* that Hesse probes more deeply into the Orient-Occident relationship.

Hesse's earliest book, *Peter Camenzind* (1904) is a type of running commentary on east-west spirituality and the wisdom offered by the best of both traditions; just as his earlier short story, *Friends* (1907-1908), highlights the literary fact that genuine friends will be guided in their quest for deeper contemplative insight by mining the wisdom of both west and east. Much of Hesse's mid- and later life writings return again and again to the need to draw from the best of the wisdom traditions of the world while also critically reflecting on their questionable elements.

Whilst *The Seven Storey Mountain* lacked any substantive sense of Merton engaging with the East-West issue, it does feature the young Merton meeting the guru Brahmachari, who suggested that Merton delve into his own tradition before he wandered afield into the Orient. Most of Merton's journey in the 1940s-1950s followed the advice of the Hindu sage. But, by the late 1950s Merton was very much on the same page as Hesse had been decades earlier. Zen Buddhism was in vogue at the time, and Merton's dialogues with D.T. Suzuki are well known and noted.⁸ Merton explored others aspects of Buddhism with the Dalai Lama, Thich Nhat Hanh and Buddhist monks so well recorded in *The Asian Journal* (which also contains Merton's Preface to the Indian classic *The Bhagavad Gita*).⁹ The influence of other Eastern traditions such as the Chinese Taoist heritage are evident in such books as *Mystics and Zen Masters*¹⁰ and *The Way of Chuang Tzu*.¹¹ A good overview of Merton's commitment to understanding the Occident on its terms while being deeply grounded in the contemplative vision of Christianity is offered by George Woodcock in his *Thomas Merton: Thoughts on the East*.¹²

Merton and Hesse, in their commitment to the contemplative way, turned to the Orient and Occident for guidance and wisdom. In neither was there any idealizing of the East or denigrating of the West in their more mature reflections. Both men, for different reasons, can be seen as committed Christians with a high view of common grace or natural theology. This deeper catholic notion has often led to their being misunderstood by those with a more dogmatic and rational approach to the contemplative way and interfaith dialogue.

3 - Contemplation and the Arts

A certain form of empiricism and science has come to dominate philosophical methodology. Reason is then seen as a faculty or organ that brings objective knowledge to the fore via inductive, deductive or sense driven empirical research. Philosophy, rather than a longing for or love of wisdom, is reduced to defining terms, language games and logic. This approach to philosophy has tended to undermine a classical understanding of philosophy as a contemplative journey into insight, wisdom and transformation.

Where philosophy has been, to some degree, co-opted by positivism, those committed to the deeper and older meaning of philosophy have often turned to the arts as a means of knowing and being. Both Hesse and Merton expressed their contemplative journey much more through artistic means than a narrow philosophic process, which is one of the reasons their appeal has been so far-reaching in the twentieth century and beyond.

Jacob Burckhardt was, in the latter half of the nineteenth century, a creative cultural historian who articulated, in a way few were doing at the time, alternate ways to interpret the Italian Renaissance and classical Greek thought. Burckhardt lived for most of his most fruitful years in Basel, where Hesse, as a young artist, spent time. Jacob Burckhardt had an unusual impact on the life and writings of both Nietzsche and Hesse. Burckhardt, for good or ill, tended to be suspicious of those who took an uncritical attitude towards the state and church, and of their uneasy union. Burckhardt held culture, at its purist and best, as a countervailing and necessary antidote to the failings and pretensions of state and church, politics and religion. There is a sense in which Nietzsche (on whom Hesse wrote an article) and Hesse were indebted to Burckhardt's high view of culture as more substantive than religion and politics; although Hesse, unlike Nietzsche, did recognize that there are worrisome tendencies when the more aesthetic aspects of culture become ends in themselves. Hesse certainly held a higher commitment to the faith journey than did Burckhardt or Nietzsche, and he lived the tension between religion and culture whilst sharing the suspicion of Burckhardt and Nietzsche about politics and holding too high a view of state authority. Needless to say, Hesse saw the outworking of such an uncritical notion of the state in Germany throughout much of the first half of the twentieth century.

In his late teens Hesse to some extent turned away from the German

pietism of his family and immersed himself in a broader German and European cultural ethos, much to the chagrin of some of his family. Hesse's earliest publications, *Romantic Songs* (1896), *One Hour After Midnight* (1898) and *Posthumous Writings and Poems of Herman Lauscher* (1901) reflect a turn to the romantic way of seeing and the surreal and dreamlike aestheticism of some literary culture, as a rebuke of sorts to an unfeeling and crass world of politics, religion and the captains of industry.

The further that Hesse journeyed on his pilgrimage, the more that poetry and prose are balanced by the classical works of music (which work themselves, again and again, into Hesse's writings) and painting. In fact, painting comes to play a substantive role in Hesse's life, and there is a definite contemplative quality in his hundreds of paintings. In *The Glass Bead Game*, music is the genre by which harmony and unity is brought forth from fragmentation and discrete academic disciplines amongst the Castilians. Most commentators on Hesse have tended to focus on his writings, and miss the central role that art played in Hesse's life after the First World War.

Like Hesse, literature was Merton's way of doing philosophy, and the broader artistic ethos shaped him. Merton had, as a mentor and model of sorts, his father and mother, who were both artists. Owen and Ruth Merton stood within the French impressionistic school, and both studied with the much-respected Canadian artist, Percyval Tudor-Hart. The relationship between Tudor-Hart and Owen Merton was so close that in the biography of Tudor-Hart by Alasdair Alpin MacGregor a full chapter (IV) is dedicated to Owen Merton.¹³ Thomas Merton, unlike Hesse, grew up in an artistic and bohemian context before the untimely deaths of his mother and father.

Although Merton was certainly not the gifted novelist that Hesse was, both men were fine and probing poets. Merton's earliest published books of poetry when in the monastery, *Thirty Poems* (1944)¹⁴, *Man in the Divided Sea* (1946)¹⁵, *Figures for an Apocalypse* (1948)¹⁶ and *Tears of the Blind Lions* (1949)¹⁷ are, in many ways, more informative and insightful pathways into Merton's spiritual and literary journey than are his initial autobiography, *The Seven Storey Mountain*, his biography-hagiography of Mother M. Berchmans (which he thought one of his worst books alongside *What are these Wounds?*¹⁸) or his first version of *Seeds of Contemplation*.¹⁹ But, it is in the essay included as an appendix to *Figures for an Apocalypse* that we get a fuller sense of Merton's thoughts on the

relationship between poetry and contemplation. 'Poetry and the Contemplative Life: An Essay' makes the needful yet obvious case that the arts, and poetry to be specific, are a finer and fitter way to live into and from a contemplative vision than a narrow way of doing philosophy that reduces the mind to logic and language chess games of the calculating mind.

There was much more to Merton's artistic journey. He took to Zen sketches, photography, pop, jazz, folk music and various types of icons as guides and inspiration on the contemplative pathway. Merton the monk was, more than Hesse, grounded and rooted in a disciplined religious life, but both were keenly alert to the role of culture and the arts as a suggestive way to the contemplative core and centre of our all too human journey. For Hesse, though no monk, the contemplative monastic way features in his many novels, novellas and short stories. There was, in short, something deeply catholic about Hesse, which brings him close to Merton in terms both of culture and religious life.

For both Hesse and Merton as romantics, Culture and Nature had much in common. Hesse was acutely aware that Nature, when understood aright, had much to teach the soul and society, as development accelerated and cities became more dehumanizing. In this, Merton was no different than Hesse. Both were ecological pioneers. Monasteries, by their nature, are experiments in sustainable living, usually located far from cities. Monica Weis, for example, has astutely seen how Merton and the monastic life embody a view of ecological consciousness. *Thomas Merton's Gethsemani: Landscapes of Paradise* is a visual and textual delight that places Merton's understanding of the monastic way within a historic environmental vision.²⁰ Both Hesse and Merton had unique ways, as high romantics, of threading together Culture and Nature in their writings and life, and both can still inspire and challenge those alert to the pertinent issues of our ethos and age.

4 - Contemplation and Correspondence

Hesse and Merton, for different reasons, through their confessional style of writing, won the hearts and minds of many in the twentieth century. The sheer honesty and vulnerability in their poetry, novels and life attracted many readers, who sensed a rare gift and ability to speak to each person on their pilgrimage through time. The fact that both men needed solitude and silence to go deeper into places of insight and revelation was missed by those who, without invitation, arrived at their

homes expecting a generous welcome. Many were the moments when both Hesse and Merton responded with legitimate frustration when religious tourists trespassed on the silence of their sacred seasons of contemplative silence. This did not mean that Hesse and Merton had no sense of responsibility to those who contacted them.

The deeper Hesse and Merton plumbed the depths, the more they recognized and realized their unity with others and the vast chasm between human longings and the lived reality of fragmentation and alienation.

Many were the letters that arrived at Gethsemani and Hesse's home in Montagnola. Extremely generous were the often-gracious letters sent in reply. The volumes of letters now collected in multiple tomes speak much about the ways that Hesse and Merton linked together their contemplative journeys and the implication of such pilgrimages in responding to the needs and questions of others.

The publication of *Soul of the Age: Selected Letters of Hermann Hesse: 1891-1962* (1991) made clear that a significant element of Hesse's literary life was correspondence. It has been estimated that there are more than 30,000 letters in the Hesse archives and Hesse kept more than 40,000 letters that had been sent his way. Some have suggested that almost one third of Hesse's working hours were devoted to responding by letter. There were, of course, Hesse's letters with the literati of his time such as Thomas Mann²¹, but for an overview of Hesse's vast correspondence, the essay 'Hermann Hesse: Writer, guru, searcher' by Gabriele Ochsenbein fills in many details.²² Those who linger too long only on Hesse the writer, painter and musician miss, at an equally important level, Hesse the correspondent. Hesse was seen by many as reclusive, and yet his many letters make it clear he was nevertheless giving of his time and energy.

There are those who have compared Merton's *Seven Storey Mountain* with John Henry Newman's *Apologia Pro Vita Sua*; and it was Newman who, in a letter to his sister Jemima, wrote: 'A man's life is in his letters.' William Shannon has suggested that

letters are a way of building and sustaining friendships. In the Merton letters you get to meet his many friends throughout the world. Letters give an insight into a person's humanness and concerns in ways that may not appear in books written for a general public. And, above all, Thomas Merton was a superb letter writer.²³

There are five published packed volumes of letters written by Merton to diverse correspondents, based around the themes of religious experience and social concerns²⁴, letters to new and old friends²⁵, religious renewal and spiritual direction²⁶, letters to writers²⁷, and letters in times of crises²⁸, each of which reveals a Merton who took careful time and attention to address a wide range of timely and timeless topics. Through the letters we meet a man who was totally committed to his vocation yet who knew how to laugh at himself when he took ideas and issues far too seriously. Hesse and Merton realized the essential role that correspondence played in their engagement with the world. They have much to teach us about the role of correspondence in accompanying the human journey.

5 - Contemplation and Prophetic Vision

There has been an unhealthy and unhelpful tendency to use meditative, contemplative and mystical ways to ignore or hold at a distance the threatening and complex demands of such issues as war and peace, crime and punishment, poverty and wealth, ecology and economics, or technology and craftsmanship as a way of knowing and being. Some think that Merton slipped into such a way of thinking in his early monastic phase, then grew out of it by the mid to late 1950s. The fact that Hesse lived in Europe throughout some of the most turbulent decades of European history meant that he had to think seriously and substantively about the relationship between thought and action, contemplation and politics, literature and life and the challenging tension of ultimate and penultimate issues.

Hesse began *A Pictorial Biography* this way: 'I was born toward the end of the modern times, shortly before the return of the Middle Ages, with the sign of the Archer on the ascendant and Jupiter in favourable aspect.'²⁹ Merton began *The Seven Storey Mountain* in a similar way: 'On the last day of January 1915, under the sign of the Water Bearer, in a year of great war, and down in the shadow of some French mountains on the borders of Spain, I came into the World.'³⁰ Hesse certainly witnessed what the Archer and Jupiter could and did do. Merton was born when the Archer and Jupiter dominated. Neither could retreat from the stubborn reality of war, and the clash between war and peace was ever before them.

Hesse, when younger, co-edited the liberal weekly, *Marz*, which was founded in 1907 to critique the aggressive tendencies of Kaiser Wilhelm

II. It was also at this period of time that Hesse met Theodore Heuss (1884-1963) who was at the forefront in literary and political life in Germany. Heuss became President of the Federal Republic of Germany from 1949 to 1959, and was a warm supporter of Hesse throughout the turbulent years of Hesse's political opposition to German political life. Conrad Haussmann (1857-1922), a regular contributor to *Marz*, and a member of the Reichstag, was friends with Hesse from 1908 until his death in 1922.

Hesse's friendship with political leaders such as Heuss and Haussmann and his involvement with a variety of literary and political journals and publications meant that Hesse was keenly alert and alive to the issues of his time and how he might respond to them. The publication of many of Hesse's political writings in *If the War goes on...* covers, in thoughtful essay form, almost thirty articles from 1914-1948 that deal with the hawkish nature of the German political ethos, and more peaceful ways Germany might have gone.³¹ The essays include such classics as 'Zarathustra's Return', 'War and Peace', 'Thou Shalt Not Kill', 'A Letter to Germany', 'Message to the Nobel Prize Banquet', and 'On Romain Rolland' with whom Hesse had a long friendship. Hesse had a tendency to examine the inner life at a spiritual and psychological level in a way that few did, but this did not deflect him from addressing the larger political issues of the time in a poignant and prophetic manner. The fact that he was given the Nobel Prize for Literature in 1946 speaks much about the quality of his life and writings and their impact on European literary, cultural and political life.

Merton, on the other hand, came into the world 'in a year of great war', and war shadowed him for much of his life. He entered the monastery about the same time that Pearl Harbour was bombed. He understood the impact of war, his brother being a direct victim of it. When entering the monastery, for a few short years Merton did retreat from the public and political fray, but he remained aware of and responsive to the larger world issues beyond its the enclosure. Needless to say, he was often opposed when he dared to raise the larger and troubling issues of his time such as civil rights, nuclear war, Vietnam, war and peace, ecological concerns, aboriginal rights and reform within the church. Like Hesse, he faced opposition.³² There is a historical consistency in Hesse's writings on the larger issues of war and peace that is lacking in Merton, but there is an intensity in Merton lacking in Hesse. Both men took seriously the need to integrate the spiritual and psychological dimensions of the journey with the larger political and

public aspects of life. Both men, in the way they approached the inner and outer realities and sought to integrate them, were decidedly countercultural.

Hesse and Merton: Countercultural Affinities

There are other historical connections between Hesse and Merton. Hesse went to school for a time at the former Cistercian monastery in Maulbronn. It was Henry Miller who, in the 1950s when living in Big Sur, encouraged the translation and publication by New Directions of Hesse's *Siddharta*, which Merton read and found most valuable in the final leg of his journey in Asia. There is a fine correspondence between Miller and Merton (initiated by Miller) which I track and discuss in 'Thomas Merton and Henry Miller: Our Faces'.³³ Hesse was just emerging as significant in North America in the late 1950s, as Merton was coming to the peak of his journey. Hesse was more decidedly European in his life and writings, but Merton spanned the Euro-American ethos in a way Hesse never did. The fact that Hesse died in 1962 (and was waning before that) meant that he never addressed many of the pressing issues of the 1960s in the way Merton could and did. Hesse died on 9th August 1962 with a copy of Augustine's *Confessions* on his chest. Merton died on 10th December 1968 after giving a controversial lecture on Marxism and Monasticism.

Conclusion

Hesse and Merton both turned to the contemplative as a corrective to an over indulgent *vita activa*. Their subtle dialogue between West and East, their vision of the relationship between contemplation and arts and culture, their notion of Culture and Nature as companions, their generous and gracious commitment to letter writing, and their sense of their role and responsibility to the larger public and political issues of their age and ethos are strong countercultural affinities. Hopefully, in time, others will recognize this, and more will come to be written on the affinities between Hesse and Merton.

Notes

1. John Collins, "'Where Are We Really Going? Always Home': Thomas Merton and Hermann Hesse" in *Religion and the Arts, Volume 16, Issues 1-2* (2012), pp.78-99.
2. Theodore Ziolkowski, 'Saint Hesse Among the Hippies', *American-German Review* (V. 35, no. 2, 1969) pp.19-23. There has been a tendency to view Hesse as a period writer who waxed in the 1950s and waned by the late

- 1970s. The superb article by Jefford Vahlbusch, 'Toward the Legend of Hermann Hesse in the USA', articulates the issue in a more nuanced way and manner — see *Hermann Hesse Today* (edited by Ingo Cornils and Osman Durrani (Amsterdam: Rodopi, 2005), pp.133-146.
3. James Black, 'Hesse and the Hippies: The Sociology of a Literary Phenomenon' (Unpublished Honors Theses: 1990, Paper 232). Southern Illinois University Carbondale, University Honors Program.
 4. Hermann Hesse, *If the War Goes On....* (New York: Farrar, Strauss and Giroux, 1970).
 5. William Shannon, *Something of a Rebel: Thomas Merton: His Life and Works: An Introduction* (Cincinnati, Ohio: St. Anthony Press, 1997), p.127.
 6. William Shannon, *Something of a Rebel: Thomas Merton: His Life and Works: An Introduction* (Cincinnati, Ohio: St. Anthony Press, 1997), pp.72-81.
 7. See in particular: Thomas Merton, *The Wisdom of the Desert: Sayings from the Desert Fathers of the Fourth Century* (New York: New Directions, 1960).
 8. Thomas Merton, *Zen and the Birds of Appetite* (New York: A New Directions Book, 1968), pp.59-66.
 9. Thomas Merton, *The Asian Journal of Thomas Merton* (New York: A New Directions Book, 1973), pp.348-353.
 10. Thomas Merton, *Mystics and Zen Masters* (New York: A Delta Book, 1961).
 11. Thomas Merton, *The Way of Chuang Tzu* (New York: New Directions, 1965).
 12. George Woodcock (Introduction), *Thomas Merton: Thoughts on the East* (New York: New Directions Books, 1995).
 13. Alasdair Alpin MacGregor, *Percyval Tudor-Hart: 1873-1954: Portrait of an Artist* (London: P.R. MacMillan Limited, 1961), pp.100-104.
 14. Thomas Merton, *Thirty Poems* (New York: New Directions, 1944).
 15. Thomas Merton, *A Man in the Divided Sea* (New York: New Directions, New York, 1946).
 16. Thomas Merton, *Figures for an Apocalypse* (New York: New Directions, 1948).
 17. Thomas Merton, *The Tears of the Blind Lions* (New York: New Directions, 1949).
 18. Thomas Merton, *What are these Wounds? The Life of a Cistercian Mystic - Saint Lutgarde of Aywières* (Milwaukee: Bruce Publishing Company, 1950). The same company also published Merton's *Exile Ends in Glory: The life of a Trappistine, Mother M. Berchemans OCSO* in 1948.
 19. Thomas Merton, *Seeds of Contemplation* (New York: New Directions, 1949).
 20. Monica Weis, *Thomas Merton's Gethsemani: Landscapes of Paradise* (Lexington: University of Kentucky Press, 2005).
 21. Anni Carlsson & Volker Michels (edited), *The Hesse/Mann Letters: The Correspondence of Hermann Hesse and Thomas Mann 1910-1955* (New York: Harper & Row, Publishers, 1975).
 22. Gabriele Ochsenbein, 'Hermann Hesse: Writer, guru, searcher', Swiss

Archives, swissinfo.ch: (9 August 2012).

23. William Shannon, *Something of a Rebel: Thomas Merton: His Life and Works: An Introduction* (Cincinnati, Ohio: St. Anthony Press, 1997), p.169.
24. Thomas Merton (selected and edited by William Shannon), *The Hidden Ground of Love: The Letters of Thomas Merton on Religious Experience and Social Concerns* (New York: Farrar, Straus and Giroux, 1985).
25. Thomas Merton (edited by Robert E. Daggy), *The Road to Joy: Letters to New and Old Friends* (New York: Farrar, Straus and Giroux, 1989).
26. Thomas Merton (edited by Brother Patrick Hart), *The School of Charity: The Letters on Religious Renewal and Spiritual Direction* (New York: Farrar, Straus and Giroux, 1990).
27. Thomas Merton (edited by Christine M. Bochen), *The Courage for Truth: The Letters of Thomas Merton to Writers* (New York: Farrar, Straus and Giroux, 1993).
28. Thomas Merton (edited by William Shannon), *Witness to Freedom: Letters of Thomas Merton in Crises* (New York: Farrar, Straus and Giroux, 1994).
29. Hermann Hesse (edited by Volker Michels), *Hermann Hesse: A Pictorial Biography* (New York: Farrar, Straus and Giroux, 1971), p.7.
30. Thomas Merton, *The Seven Storey Mountain* (New York: Harcourt, Inc. 1990), p.3.
31. Hermann Hesse, *If the War Goes On...* (New York: Farrar, Straus and Giroux, 1970). Some of Hesse's reflections on war and peace can also be found in significant number of his Fairy Tales such as 'A Dream about the Gods' (1914), 'Strange News from Another Planet' (1915), 'If the War Continues' (1917), 'The European' (1918) and 'The Empire' (1918) — see *The Fairy Tales of Hermann Hesse*: Translated and with an Introduction by Jack Zipes, (New York: Bantam Books, 1995).
32. For an outline of Merton's position see: Ron Dart, 'Peacemaker', *Thomas Merton: Monk on the Edge*: edited by Ross Labrie and Angus Stuart, (Abbotsford, British Columbia: Fresh Wind Press, 2012), pp.101-115.
33. Ron Dart, 'Thomas Merton and Henry Miller: Our Faces', *Thomas Merton and the Counterculture: A Golden String*: edited by Ron Dart (Abbotsford, British Columbia: St. Macrina Press, 2016), pp.117-123.

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