

Mass-Market Monk: Thomas Merton in the Paperback Revolution – Part II

By Patricia A. Burton

Dell: King of Comic Books

Another formidable entrant into the paperback market was George T. Delacorte's Dell Books, in 1942. Delacorte was already possessor of a "vast magazine empire" and "a comic book line of staggering proportions,"¹ working with Western Printing & Lithographing of Racine, Wisconsin, which churned out pulp printed matter in enormous quantities. Dell began its book line by specializing in murder mysteries. "Dell achieved more variety than any of its early competitors. It did so, at first, with an instantly identifiable format . . . the design was merchandising genius."² They also became notorious for "abridgements without notice," which generated a complaint from the Federal Trade Commission in 1953 (Lyles, *Map* 11) and caused competing book lines to print statements on their covers such as "not one word has been omitted."

Print runs in the hundreds of thousands of paperbacks poured out of the Poughkeepsie plant (see Lyles, *Map* 13). The venture was an immediate success "selling books through department stores, chain stores, and drug stores. In May 1945, Dell had 25 men in the field handling book and magazine distribution and was rapidly training 100 additional men just to handle the Dell books" (Lyles, *Map* 16). In 1949, 25 million books were sold, "compared with . . . 30 million for New American Library." As with other major lines, "sales were stimulated by special racks, for which Dell had spent half a million dollars by 1950" (Lyles, *Map* 17).

"In late 1951, editorial and artistic control of the Dell books shifted from Racine to New York City . . . where Frank Taylor became executive editor of Dell Books in 1952" (Lyles, *Map* 18). The Dell Book Art Department, "headed by Art Director Walter Brooks . . . [was] developing simpler, bolder, cleaner and more eye-catching covers" (Lyles, *Map* 23). Color design even encompassed the stained edges of the pages (mostly to conceal the fact that the paper was not of good quality). Dell had their own stock numbering system, which encoded the price: no letter prefix indicated 25 cents, "D" indicated 35 cents, "R" 40 cents, and "F" 50 cents (see Lyles, *Map* xxiii). Numbers indicated the sequence in which the titles were printed. Towards the end of that period, "in June 1962 Dell adopted a 4-digit IBM numbering system" (Lyles, *Map* 24).

One of the authors Dell had picked up in quantity was Thomas Merton.³ September 1953 saw the first mass-market paperback of *Seeds of Contemplation* (Dell code 725), with a printing of over 200,000 at 25 cents. It was so popular that by August 1956 there had been five printings, and in January of 1957 Dell had picked up *No Man Is an Island* (D189, later F156). By this time the



Patricia A. Burton

Patricia A. Burton is the compiler of numerous Merton bibliographical resources, including the *Merton Vade Mecum*, *About Merton: Secondary Sources 1945-2000* and *More Than Silence: A Bibliography of Thomas Merton*. The first part of this article appeared in *The Merton Seasonal* 39.3 (Fall 2014) 3-13.

price had gone to 35 cents. In 1959 *The Living Bread* (D256, later F155) and *The Silent Life* (D313, later R119) came along. In October of 1960 something new had been added: there was now a Dell series called “Chapel Books,” selling at 50 cents (Dell code F) and adding a new title, *The Secular Journal* (F116), to kick off the series with the other Merton books. *Seeds* had acquired a new cover, red instead of blue, and on the front appeared the famous boast “over 500,000 copies in print” (F142). The only other Merton addition was *Thoughts in Solitude* in May of 1961 (F132), making a total of six titles. The last of these to appear was *No Man Is an Island* in a fifth printing (Dell IBM code 6444).

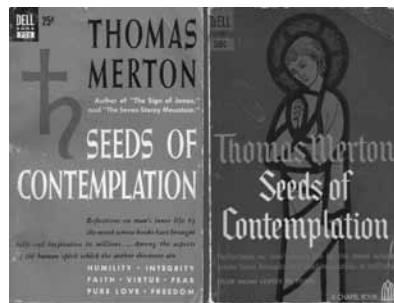


Figure 1: Dell *Seeds* in Two Editions

There were only sixteen other books in the Chapel series, a bit of a hodge-podge of popular classics (Don Camillo and Father Brown) sharing racks with a biography of Pope John XXIII, one or two other Church histories, *The Catholic Family Handbook*, several religious novels and a couple of Bishop Sheens, with Frances Parkinson Keyes to lend tone to the proceedings, and some heart-warming stories of personal courage. Merton was obviously the top of the line (and probably the reason they thought up the series at all) and only Bishop Sheen also had more than one book.⁴ Lyles says, “The Chapel Books were designed to appeal to Catholic readers; many of Thomas Merton’s slim, succinct books were included” (Lyles, *Map* 38).

There were no realistic cover portrayals here, just attractive color combinations and blurbs: “Reflections on man’s inner life by the monk whose books have brought help and inspiration to millions,” says the front cover of the second edition of *Seeds*. The books were all edge-stained, mostly blue, and were $\frac{3}{4}$ of an inch shorter than the usual mass-market paperback, at $6\frac{1}{2}$ by $4\frac{1}{4}$ inches. The paper was terrible. The survival of even a few copies is astonishing, as most pages are “toned, tanned” as the booksellers say, but (realistically) scorched and headed for crumbly brown oblivion.

These cheap paperbacks are the ultimate example of a paradox in the definition of “rare books.” That great scholar among classical bibliographers, Philip Gaskell, wrote:

The rate of survival of copies of early editions is not as a rule a direct indication of their original quality. On the contrary it is precisely such things as school books, which were printed in the largest numbers but were used to death, which have survived least well, while small luxury editions, much prized but little used, may have survived almost complete. Many cheap books and most of the jobbing work of the earlier hand-press period have disappeared completely.⁵

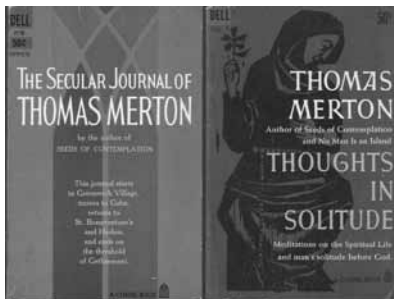
Thus is it likely that the numbered fine-press limited editions Merton made with Victor Hammer are all safe and sound, nurtured in collections. Searched on Advance Book Exchange (ABE), the number of copies of the original hardcover 1949 *Seeds of Contemplation* (most of them the first printing in a burlap cover, except for seven copies in buckram of the seventeenth printing, which is really the revised edition): 56 hardcover books, with a price range of \$6.00 for a poor copy and \$2,500.00 for one of the original signed ones. The number of copies altogether of both Dell paperback editions (taking note that 500,000 copies were printed): nine copies, price range \$10.80 to \$25.00. Yet the

book culture wrapped around these volumes, the blurbs, the imagined first encounter of readers with it, becomes harder to find and understand as the copies disappear.⁶

The production of *Seeds* involves another Merton paradox. Despite the terrible paper, the Dell designers tried to imitate the original New Directions editions by treating the book as if it were a distinctive high-quality publication, even to the addition of a back-page colophon detailing the use of Weiss type, Christian symbols by Rudolf Koch at the ends of chapters, and credit to book designer Stefan Salter. The text used is from the revised edition (the seventeenth printing by New Directions) and the very first page, in the “Preface to the Revised Edition,” starts with “this book was never intended to be popular” and goes on to warn: “reader, be careful.” Merton’s self-deprecating disclaimer was probably one of the book’s great charms for the reader: here is a mysticism which is approachable, written by a man with an obvious sense of humor, who nevertheless tackles some of the toughest interior questions about the spirit and its place in their lives.

The most appealing thing about this little set of Dell books, taking up less than three inches on a bookshelf, is that they are not pretentious or precious. They are expendable: you can stick them in your back pocket, hold them close for a while, until they fall apart; you need not be afraid to turn the pages; you can mark them up without having a teacher or librarian scold you. Traveling thus with you, the author comes to feel like a friend. It is remarkable how often I have heard Donald Grayston’s story⁷ of a reader who can’t bear to throw away an old tattered Merton paperback that brought something amazing into their lives, even though they have bought many more expensive editions since.

By the end of it, when Dell moved on to other things in 1962, they had printed 1,192,844 copies of Merton’s “slim, succinct books” (these numbers are provided by the Lyles *Catalog*, with a couple of conservative estimates by the author where Lyles found no data⁸). Think of the places they went, places where books like this had never been before, places friendly and close at hand. They expanded the scope of Merton’s audience of readers into new territories. Only a few survive to this day on the shelves of second-hand booksellers, but their impact was incalculable.



**Figure 3: Dell *Secular Journal*,
*Thoughts in Solitude***

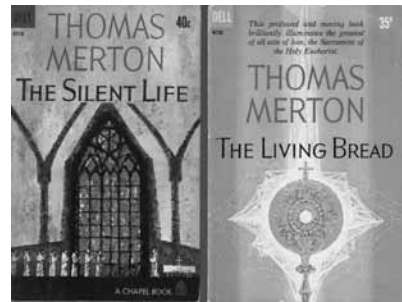


Figure 2: Dell *Silent Life* & *Living Bread*

Mentor-Omega

Two Merton titles had been featured in a different series: *The New Man* (December 1963) and *Disputed Questions* (April 1965) both made their first paperback appearance as Mentor-Omega books from New American Library. The back of the title page on each book had the phrase: “From twenty centuries of literature and scholarship, Mentor-Omega Books present a treasury of Catholic thought for the modern reader.” The printed cover price was 95 cents, at the beginning.⁹ The

series had about forty titles in all, and was pretty much as described in the blurb. One subset within it was “*The Essential . . .*” whose volumes covered selections from Augustine, Erasmus, Eusebius, Newman, Pascal and Thomas More, with different expert editors. Other authors were Etienne Gilson, Josef Pieper, Jean Leclercq and Jacques Maritain. The series began with about ten items in 1962, added seven each in 1963 and 1964, and then began to dwindle.

Image: The Category Killer

The final diminution of Mentor-Omega may have been in the face of a competitor who was doing it more, better and longer, making it what we might call a “category killer” today. It was Doubleday’s Image Books:

The series was started in the fall, 1954, and is edited by John J. Delaney, who is assisted by the editorial guidance of Etienne Gilson, director of studies in the Pontifical Institute of Medieval Studies in Toronto, and Anton C. Pegis, president of the same institution. The reason for choosing Catholics as the first group to be reached with a paperback line devoted exclusively to titles of interest to them was based on Doubleday’s recognition that this defined segment of the population has books peculiar to it. . . . The first eight titles consisted of six reprints and two volumes especially edited for the series, such as William Thomas Walsh *Our Lady of Fatima*; Karl Adam *The Spirit of Catholicism*; John Farrow *Damien the Leper*; Philip Hughes *Popular History of the Catholic Church*. These were followed by biographies of famous Catholics, stories of miracles . . . Fulton Sheen’s *Lift Up Your Heart* and other inspirational messages and novels.¹⁰

The series came from a conventional book publisher, well-established and with great resources to bring to bear. Doubleday was a family firm, and “by the end of World War II . . . the largest in the world.”¹¹ Their prestige line, Anchor Books, “a quality trade paperback imprint devoted to literature,” had been founded by Jason Epstein in 1953 (Silverman 118). There had been a bit of a dispute about who had thought of such a thing, Mentor or Anchor. The Mentor idea “originated with Victor Weybright . . . There were those who felt that while Jason Epstein was claiming his Anchor Books to be the first imprint of its kind, it was Mentor Books that had come first” (Silverman 429). The form’s distant ancestor was Penguin Books’ Pelican series.

The Image series content covered the field from Catholic novels to Aquinas, John of the Cross to Chesterton, with every degree in between (even *Damien the Leper* went through numerous printings). Between 1954 and 1978, it had twelve Merton titles (plus an early translation of Chautard by Merton¹²) and nine by Fulton Sheen. It had a series by Frederick Copleston, SJ of *The History of Philosophy*, which ran to about fifteen confusing titles (many were two-volume books), and another series on Church history by Henri Daniel-Rops which was almost as long and complicated. From the beginning, with ten books in 1954 and approximately 23 in 1955, Image went on relentlessly adding new titles year after year like the juggernaut it was. There were, of course, tons of material for it to

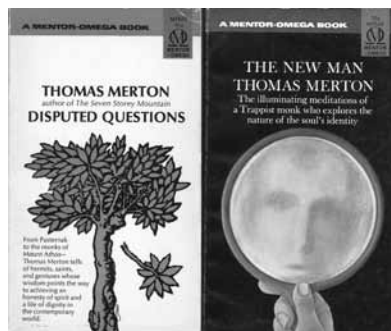


Figure 4: Mentor Omega Editions

handle, considering the long history of the Catholic Church and the expertise of the chosen editors. A search of the used book dealer ABE for the years 1954 to 1978 (when it printed its last title in the series by Merton, *The Monastic Journey*), brought up about 1500 items, boiling down to about 367 individual titles, or approximately fifteen per year. This is surely not exhaustive but it gives a fair sample of the scope of the operation.

The form was mass-market paperback, like the others. The covers were not glazed, but they were “designed,” quite a few of the Merton ones by Enrico Arno. Moreover the paper was of good quality, especially in comparison to the others, so these lasted longer. A common blurb read: “making the world’s finest Catholic literature available to all” beside a cross and orb symbol with the letters D O M (for “*Dominus Orbis Mundi*” – “Lord of the World”) inside the orb. Image brought out the revised version of *A Thomas Merton Reader* in 1974 (originally published by Harcourt, Brace in 1962), and already owned *Conjectures of a Guilty Bystander* (1966; paperback 1968) and *Contemplation in a World of Action* (1971; paperback 1973) as their original hardcover publisher, and seems to have acquired *Contemplative Prayer* (1969) from Herder and Herder on a permanent basis. Doubleday’s successor continues to publish these four in large trade format to this day. Books by Merton in the Image series during his lifetime were *The Sign of Jonas* (1955), *The Waters of Siloe* (1962) and *Life and Holiness* (1964); in addition Image had picked up *No Man Is an Island* (1967), *Thoughts in Solitude* (1968), and *The Secular Journal* (1969) where Dell left off. In 1970 they added *The Seven Storey Mountain* when NAL Signet/Mentor left off. After Merton’s death they published *The Monastic Journey* (1978) in mass-market paperback. Image continues publishing to this day, now inside Random House with a logo containing the words “celebrating 60 years excellence in Catholic publishing.”¹³

Generic success like this can be a double-edged sword, suggesting a form of ghettoization of the material. Merton, of course, had ways around such a trap. James Laughlin’s New Directions acquired a succession of widely appealing books that went a long way beyond a purely Catholic religious focus. An early letter to Laughlin is prophetic, with Merton saying in April of 1947 “you see I naturally think in terms of a whole graded series of different publishers.”¹⁴ Even before *Seven Storey Mountain* arrived in the book shops, he had that kind of confidence. Laughlin also believed in great things, because he contracted for *Seeds of Contemplation* just before the successful run of *Seven Storey Mountain* began (*SL* 41 [8/10/1948]). Considering the fact that the book was unlike anything he had published before, Laughlin was truly prescient. After the Dell *Seeds*, Laughlin kept the paperback rights to new books within New Directions and printed them himself, in classic editions with artwork that looked stylish and fresh for decades afterwards.



Figure 5: Arno’s Distinctive Lettering

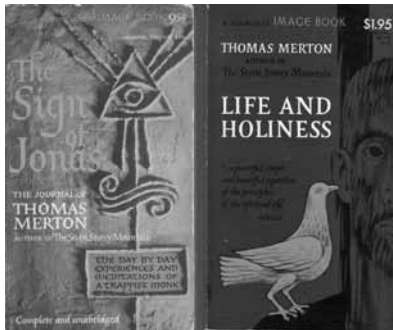


Figure 6: Arno Jonas and Life and Holiness – Varying Styles

The Arno Covers

This study began with a lush illustration by James Avati,¹⁵ but there is another artist of an entirely different style who illustrated book jackets and paperback covers for many Merton books: Enrico Arno. Although he is not always credited, he is master of such an odd and striking style that his work is highly recognizable.

It is not in his make-up to do anything shoddy, no matter for what common purpose it may be used. He has done many different things, from a postage stamp to a mural, with the same sound craftsmanship, sure taste, and fine sense of design. He represents a type of artist quite rare in this country, who can perform on almost every level of his craft without compromise in quality. There are few artists capable, by training and talent, of integrating lettering into their designs without losing out in some other aspect of their work, notably the pictorial.¹⁶

While Merton was settling in at Gethsemani and Avati was training as a radio operator on the western front, Arno was trying to escape the Nazis: although he had been born in Mannheim, he had been “deemed ‘a mongrel in the first degree’ due to his maternal Jewish lineage.”¹⁷ He had studied for five years at the Combined State Schools for Free and Applied Arts in Berlin in many disciplines, not only drawing, painting and sculpture but also lettering, bookbinding, printmaking, typesetting, book and poster design. He moved to London in 1939 but was sent back, then made his way to various places in Italy, living on his wits and staying ahead of the Nazis, winding up at a British rest camp in Ischia, where he “eked out a happy, if precarious, living as an itinerant portrait artist, sketching British sailors for fifty cents a sitting” (Eichenberg 35). After a spell of working in advertising in post-war Rome, he joined his mother in New York where he was able to exercise his many talents, especially those involving books, in which he believed that “lettering . . . has to be a part of every design, not only as far as position and weight are concerned . . . This means adaptation and therefore, hand lettering in most cases” (Eichenberg 37).

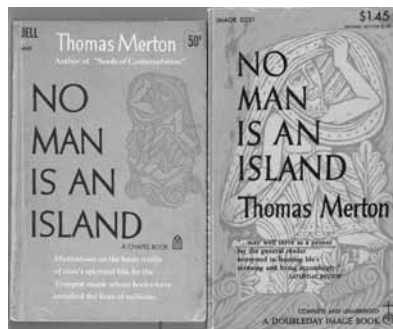


Figure 7: Arno Covers for Dell and Image

In the Merton titles he decorated, first in hardcover (usually uncredited) and later in paperback, his use of lettering integrated into designs is masterful, and carries over from book to book, as in the Harcourt copies of *Waters of Siloe*, *Ascent to Truth* and *Sign of Jonas*. He even saw *No Man Is an Island* through from original hardcover dust jacket (Harcourt, Brace, 1955) to paperback covers for two different successive paperback publishers (Dell, 1957 and Image, 1967). The dust-jacket images for Harcourt hardcover (1955) and the Image Book cover (1967) are identical, and feature what appears to be a medieval sketch of a man enclosed in a stylized hood which circles his head and part of his body.¹⁸ The jacket for the Dell book has a similar man, facing in the opposite direction yet drawn in the same style, which had originated as a line drawing on the title page of the Harcourt book. The artist is only credited on the Image book, but the design is unmistakable, and there is a sense of connection and also of play in this sequence over time.



Figure 8:
Hardcover Angel

In the case of the Harcourt hardcover for *Sign of Jonas* (1953), the dust jacket is simply repeated as the cover of the corresponding Image book (1956), signed “Arno” in small letters. The cover decoration is an unusual carving in clay, with a raised design depicting a symbol with an eye enclosed in a triangle with rays expanding from it and a swirl beneath. Arno’s fondness for symbols and icons shows up in several of his designs. The *Waters of Siloe* decoration (1949) on the Harcourt dust jacket shows a tall, slender, stylized angel with upraised wings, reaching from top to bottom of the cover, holding a horn of plenty with swirls of “water” pouring from it. The Image Book cover (1962) is at a glance the same, with the angel and horn, but on closer inspection the angel’s head and face and some details of the clothing are different. This time Arno is credited on the back of the title page of the Image version.

In the case of Harcourt’s *The Ascent to Truth* (1951), the dust jacket is replicated on the cover of the paperback, this time a full-sized trade paperback from Compass Books, an imprint of The Viking Press,¹⁹ which replicates the typeset of the hardcover edition. Again Arno is not credited by Harcourt, but his name appears on the paperback jacket, vertically just below the Compass Books seal in the upper left, and he is also credited on the back of the paperback.

Arno also designed jackets for two more hardcover Merton books from Farrar, Straus & Cudahy: *The Living Bread* (1956) and *Thoughts in Solitude* (1958). There is no artist credit on *Bread*, although *Thoughts* does credit Arno. *Bread* may be attributable to him because of a “device” (mentioned several times by Dell’Isola) stamped (usually in gold) on the front of the cloth hardcover: it features a chi-rho symbol, circled by three rings, supported by a cross whose crossbars are held up by two stylized birds, probably doves. The books stamped with the device are all good-quality cloth bindings which resemble each other physically, and it may be that

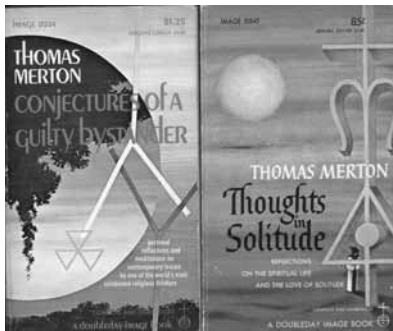


Figure 10: Arno’s *Conjectures* and *Thoughts*: Abstract Symbolism

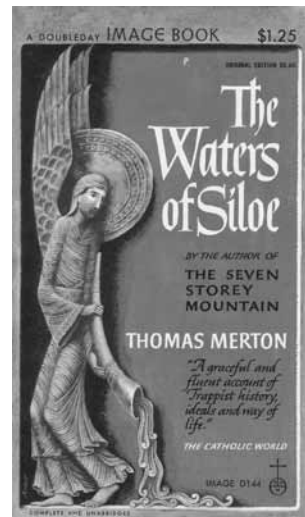


Figure 9: Image Book – Slightly Different Angel

the symbol was part of the original book design by Arno for Harcourt which Farrar kept for the sake of continuity.

In any case, for the Image Books *Thoughts in Solitude* (1968) he did a completely different cover, featuring another set of religious symbols put together, stacked up from top to bottom on the right side of the cover, with a small cowled monk pictured behind them, attributed as “cover painting by Enrico Arno.”

Four other unique covers for Image Books were designed by Arno, each unusual and striking: *Life and Holiness* (1963), *The Secular Journal* (1969), *Conjectures of a Guilty Bystander* (1968) and *The Seven Storey Mountain* (1970). Each of these

uses integration of image and lettering, and in the case of *SSM* lettering and color only, without an image, represent the mountain. *Conjectures* is done in a particularly modern style, with abstract forms and sans-serif lettering completely different from any others he did on Merton books.

What Happened Next

Merton's early accidental death in 1968 put everyone into a state of shock for a time. He had finalized a legal agreement about his writings not long before he left for Asia, the Merton Legacy Trust. Nobody, however, had any idea at the time of how soon it would have to go into effect. Books that had been in the late planning stages at his death went ahead: *Contemplative Prayer*²⁰ (also known as *The Climate of Monastic Prayer*,²¹ with a somewhat longer foreword), *My Argument with the Gestapo*²² and *The Geography of Lograire*²³ all came out in 1969. Dell's imprint Delta Books published the first paperback of *Mystics and Zen Masters* (March 1969) and heralded the beginning of a new era in publication of Merton's books: this one was a trade paperback, of a larger size than the mass-market edition and containing the original typeset of the first edition by Farrar, Straus and Giroux (the next wave of publication would come in this form). For a while, readers and publishers held their breath, and then it began to be obvious: Merton had legs. Just find a way to place his books in the hands of readers and he could take care of himself from there.

An article by Ray Walters in the October 21, 1979 issue of *The New York Review of Books*, entitled "Ecumenalist: Thomas Merton,"²⁴ brought the news that Harcourt, Brace was bringing out four major titles, in "handsome new paperback editions": *The Seven Storey Mountain*, *The Waters of Siloe*, *No Man Is an Island* and *The Sign of Jonas*. "What explains the resurgence of interest in Merton? Robert Giroux . . . hazarded a guess: Merton was not narrowly Catholic or Christian in his religious vision; he sought to combine the best of Eastern faiths with those of the West: he was firmly opposed to violence in any form. In other words, he was a man for these times" (Walters 140). He was indeed a man for many different times. This story has been about American publications during Merton's lifetime, but similar things happened in other countries. Merton rode that first surge of inexpensive paperbacks, but afterward his books took on whatever form the publishers devised, staying up to date with publishing trends.

And so he has been going on, moving effortlessly into the world of trade paperbacks whose publishers refreshed their cover designs every decade or so during the rise of the mega-bookstore chains, then being swept up in the tide of amalgamation of publishers as a part of treasured backlists, and from there launched into the world of ebooks where dozens of titles by him await (the current version of the twirling paperback display racks of old), whence you can conjure him up wirelessly, leaving behind blurbs and cover images and "see inside" and reviews, and invite him directly into your heart.



Figure 11: Hardcover emblem

1. Kenneth C. Davis, *Two-Bit Culture: The Paperbacking of America* (Boston: Houghton Mifflin, 1984) 94.
2. William H. Lyles, *Putting Dell on the Map: A History of Dell Paperbacks* (Westport, CT: Greenwood Press, 1983) 38; subsequent references will be cited as "Lyles, *Map*" parenthetically in the text.

3. William H. Lyles, *Dell Paperbacks, 1942 to Mid-1962: A Catalog-Index* (Westport, CT: Greenwood Press, 1983) 109-10. Subsequent references will be cited as “Lyles, *Catalog*” parenthetically in the text. Initially, *Seeds of Contemplation* had the Dell code 725. Lyles chose the dates for his catalog because “they represent one of the most identifiable, collectible runs of books ever published. In June, 1962, an IBM-numbering system was introduced, replacing the series numbers with 4-digit numbers . . . the date of mid-1962 . . . serves as a convenient breaking point . . . before that date, the books were grouped into specific series and retain an identifiable look; after 1962 the paperbacks became less identifiable as series, gradually becoming indistinguishable from paperbacks produced by other companies” (Lyles, *Catalog* 4). Dell’s Merton acquisitions and the development of the Chapel Books series fall between the dates 1953 and 1962. Merton titles are listed by series number in the Lyles *Catalog* (388). The title details under each series give information about print run numbers, cover designer, reprintings and reissues. Summary of Lyles Listings: title: date [Dell code], price (Lyles, *Catalog* page number), printing, reissue and “notes” where available, with my own “estimated printing” in square brackets in two cases: *Seeds of Contemplation*: September 1953 [725], 25 cents (109-10), 202,000; reissue: August 1954, 50,500; reissue: January 1955, 25,000; reissue: January 1956, 24,500 (note some confusion over how printings described on back of title page); reissue: August 1956, 24,500 (“Fifth Dell Printing”); back-cover quotation misattributed to Chapter Twelve – should be Chapter Twenty-Two; reprint: October 1957 [D208], 35 cents (148), 24,200; reissue: September 1958, 26,250; reissue: November 1959, 23,500 (“Eighth Dell Printing”); reprint: December 1960 [F142], 50 cents (187), (“New Dell edition”), updated cover [estimated printing 100,000]. *No Man Is an Island*: January 1957 [D189], 35 cents (146), 200,500; reissue: February 1959, 26,400; reissue: February 1960, 25,000; reprint: March 1961 [F156], 50 cents (188), 26,637; reprint [date?], #6444 [IBM code], 50 cents (188) [estimated printing 25,000]. *The Living Bread*: December 1958 [D256], 35 cents (153), 127,500; reprint: March 1961 [F155], 50 cents (188), 26,457. *The Silent Life*: September 1959 [D313], 35 cents (159), 102,000; reprint: October 1961 [R119], 40 cents (194), 26,550; note: Dell series called “Chapel Books” (Lyles, *Catalog* 468 gives book numbers), 50 cents (F). *The Secular Journal*: October 1960 [F116], 50 cents (183), 88,850. *Thoughts in Solitude*: May 1961 [F132], 50 cents (186), 131,500. Note also that some of the listings indicate that part of a printing would be sent to Canada for distribution, as in the listing: “*Seeds of Contemplation* . . . 202,000 (20,000-Can.)” (Lyles, *Catalog* 109).
4. This appraisal of the series is a result initially of a search for Chapel Books on Advanced Book Exchange (ABE) conducted in July 2014. I analyzed the contents of the search and constructed a list of titles which I was then able to verify against listings by Lyles (Lyles, *Catalog* 468). I found that taking a “sample” search from ABE was quite successful in bringing up titles to indicate the size and scope of the series. This gave me some confidence about the method, used also for Mentor/Omega and Image Books.
5. Philip Gaskell, *A New Introduction to Bibliography* (Newcastle, DE: Oak Knoll Press, 1995) 163.
6. The figures were found in searches by the author in ABE in July 2014, as in note 4 above.
7. See Patricia A. Burton, “Mass-Market Monk: Thomas Merton in the Paperback Revolution – Part I: New American Library,” *The Merton Seasonal* 39.3 (Fall 2014) 3.
8. To get the total, the author added up the printing figures for each book as given by the Lyles entries: generally they started a book with 100,000 or 200,000 copies and then topped it up in subsequent printings of 25,000 copies (as cited in note 3); for the second edition of *Seeds* no figure was given, but it was estimated at 100,000 since the printings of *Seeds* to that date totaled approximately 400,000 and the publisher claimed “500,000 copies in print”; similarly the last reprint of *No Man* was estimated by the author at 25,000: see note 3.
9. The procedure for gathering this information is as in note 4 above.
10. Frank L. Schick, *The Paperbound Book in America: The History of Paperbacks and Their European Background* (New York: R. R. Bowker, 1958) 238.
11. Al Silverman, *The Time of Their Lives: The Golden Age of Great American Book Publishers, Their Editors and Authors* (New York: St. Martin’s Press, 2008) 191; subsequent references will be cited as “Silverman” parenthetically in the text.
12. *The Soul of the Apostolate* by Jean-Baptiste Chautard, trans. Thomas Merton (Garden City, NY: Doubleday Image, 1961; originally: Trappist, KY: Abbey of Gethsemani, 1946 – the Image Book edition had a new introduction by Merton.
13. Description found at <http://www.imagecatholicbooks.com>.
14. Thomas Merton and James Laughlin, *Selected Letters*, ed. David D. Cooper (New York: W. W. Norton, 1997) 13; subsequent references will be cited as “SL” parenthetically in the text.
15. See the cover of *The Merton Seasonal* 39.3.
16. Fritz Eichenberg, “Enrico Arno, Graphic Artist,” *American Artist* 20.5 (May 1956) 34 ff.; subsequent references will be cited as “Eichenberg” parenthetically in the text. There is very little material about Arno available but his work, especially on book jackets and covers, survives and thrives.

17. From a short biography at the web site of the University of Minnesota, which has an Arno collection of production material for twenty-seven titles published between 1955 and 1980, with emphasis on children's books: <http://special.lib.umn.edu/findaid/xml/CLRC-1164.xml>.
18. The Eichenberg article includes the *No Man Is an Island* image, described as a "Drybrush drawing . . . inspired by archaic sculpture, [where] the original was printed by offset in three colors, with black over-printed title" (38).
19. Not dated: Frank Dell'Isola, *Thomas Merton: A Bibliography*, rev. ed. (Kent, OH: Kent State University Press, 1975) 9 (A15b) gives August 21, 1959.
20. Thomas Merton, *Contemplative Prayer* (New York: Herder & Herder, 1969).
21. Thomas Merton, *The Climate of Monastic Prayer* (Washington, DC: Cistercian Publications, 1969).
22. Thomas Merton, *My Argument with the Gestapo: A Macaronic Journal* (Garden City, NY: Doubleday, 1969).
23. Thomas Merton, *The Geography of Lograire* (New York: New Directions, 1969).
24. See Ray Walters, *Paperback Talk* (Chicago: Academy Chicago Publishers, 1985) 140, in which he quotes from his own earlier article; subsequent references will be cited as "Walters" parenthetically in the text.

Appendix: Merton's Mass-Market Paperbacks

New American Library: Signet

The Seven Storey Mountain

- 1st Printing: "Signet Double" [D929] 1952 (cover painting by James Avati); 50 cents. 512 p.
 2nd–3rd printing: "Signet Triple" until 8th [T929] (Avati painting); 75 cents. 512 p.
 4th–7th printing: second cover design, blue and gold [T929]; 75 cents. 512 p.
 8th printing: third cover design; 95 cents. 512 p.
 9th–11th printing: third cover design, type reset (no abridgements) [T929]; 412 p.
 12th printing: third cover design [Q2857]; 95 cents. 412 p.
 13th–15th printing: fourth cover design, standard Signet green [Q2857]; 95 cents. 412 p.
 16th printing: [Y5169]; \$1.25. 412 p.

New American Library: Mentor

The Seven Storey Mountain, 17th–18th printing (same cover design with added blue Mentor band at top edge; "A Mentor Book") [451-MJ1393]; \$1.95.

"Sports without Blood: A Letter to Dylan Thomas," *New World Writing: First Mentor Selection* (April 1952) 74; 50 cents.

New American Library: Mentor-Omega

The New Man, December 1963 [MP548]; 75 cents. 141 p.
Disputed Questions, April 1965 [MT622]; 95 cents. 222 p.

Dell Books

Seeds of Contemplation, August 1953 [725; reprinted as D708 and F142 "A Chapel Book"]; cover design and typography Stefan Salter; 25 cents. 192 p.
No Man Is an Island, January 1957 [D189, reprinted as #F156 and #6444, reprints as "A Chapel Book"]; cover design Enrico Arno; 35 cents. 256 p.; 50 cents. 254 p.
The Living Bread, December 1958 [D256, reprint F155 as "A Chapel Book"]; cover design Richard Powers; 35 cents; 50 cents. 159 p.
The Silent Life, September 1959 [D313, reprint R119 as "A Chapel Book"]; cover painting Richard Powers; 35 cents, 40 cents. 159 p.
The Secular Journal of Thomas Merton, June 1960 [F116 "A Chapel Book"]; cover design by Jeanette Cissman; 50 cents. 223 p.
Thoughts in Solitude, April 1961 [F132 "A Chapel Book"] cover design by Jeanette Cissman; 50 cents. 160 p.
 "A Life of Prayer" by Thomas Merton, in *A Catholic Prayer Book*, ed. Dale Francis, 9-12 (selection from "A Balanced Life of Prayer") February 1958 [LC112]; Dell Laurel Edition; 50 cents.

Image Books

The Sign of Jonas, February 1956 [D31]; cover design by Enrico Arno; 50 cents. 352 p.

The Waters of Siloe, September 1962 [D144]; cover design by Enrico Arno; \$1.25. 399 p.

Life and Holiness, September 1964 [D183]; cover design not attributed, but signed “Arno” lower left edge of front cover; \$1.25. 119 p.

No Man Is an Island, September 1967 [D231]; cover design by Enrico Arno; \$1.45. 197 p.

Conjectures of a Guilty Bystander, February 1968 [D234]; \$1.25. 360 p.

Thoughts in Solitude, September 1968 [D247]; cover painting by Enrico Arno; 85 cents. 120 p.

The Secular Journal of Thomas Merton, September 1969 [D269]; cover design by Enrico Arno; \$1.25. 240 p.

The Seven Storey Mountain, September 1970 [D281]; cover design by Enrico Arno; \$1.95. 518 p.

Contemplative Prayer, February 1971 [D285]; cover photo by John Howard Griffin; \$1.45. 116 p.

Contemplation in a World of Action, February 1973 [D321]; cover design by Walter Harper; \$1.95. 396 p.

A Thomas Merton Reader, Revised Edition, edited by Thomas P. McDonnell. September 1974 [no code]; \$2.95. 516 p. Note: Original edition published in hardcover by Harcourt, Brace and World, 1962. The revised edition was published in mass-market paperback only, by Image Books which kept the rights into the later era of trade paperbacks.

The Monastic Journey, edited by Brother Patrick Hart. September 1978 [no code]; cover photograph by Edward Rice; \$2.95. 235 p.

“Dom Chautard: A Biographical Note” as Introduction in *The Soul of the Apostolate* by Dom Jean-Baptiste Chautard OCSO, translation by Thomas Merton [D124]; 85 cents. 270 p.

Mass Market Paperbacks from Other Publishers

Seeds of Destruction New York: The Macmillan Company: “First Macmillan Edition 1967” [no code]; \$1.45. 224 p.

Love and Living, edited by Naomi Burton Stone and Brother Patrick Hart New York: Bantam Books: “Bantam Edition December 1980”; cover photograph by John Howard Griffin, book designed by Cathy Marinaccio [no code]; \$2.95. 209 p.

The New Man. New York: Bantam Books: “Bantam Edition September 1981” [no code]; cover photograph by John Howard Griffin; \$1.95. 145 p.

Two that went directly to trade paperback and had no mass market phase

The Ascent to Truth. New York: The Viking Press [no date, but Dell’Isola A15b has September 20, 1951]; “Compass Books C56”; “Cover design by Arno”; 342 p., with the typeset of the original hardcover.

Mystics and Zen Masters. New York, Dell Publishing Co.: “A Delta Book” [no date, but Dell’Isola 49b has March 1969.]; 303 p., with typeset of the original hardcover.

Bibliographical References

Thomas Merton: A Bibliography by Frank Dell’Isola, rev. ed. Kent, OH: Kent State University Press, 1975.

More Than Silence: A Bibliography of Thomas Merton by Patricia A. Burton with Albert Romkema. Lanham, MD: Scarecrow Press, 2008.