

ROBERT ELLSBERG

She was a very moved by the way a book could open your eyes to social reality and maybe evoke some kind of response. You might live in a different way because of being exposed to a world of suffering or struggle or injustice.

CORNEL WEST

There's no doubt that I think Dostoevsky, like so many of us, blew Dorothy's mind. The candor of his wrestling with his own dark side. The wrestling with the problems of evil, of the absurdities of life...

PAUL ELIE

Dostoevsky and Tolstoy for her were what you could call two halves of the Slavic soul. Dostoevsky knew firsthand what it was to be down and out, to be a person who had to live by his wits. Tolstoy, a landed figure, a success in his own time, chose poverty and suffering late in life. He abandoned the life of the wealthy novelist to live among the poor under the state. So he represented for her, in a sense, a model of voluntary poverty that was combined with the life of a writer.

KATE HENNESSY

I think one of the things about Eugene O'Neill was he was probably the very first Catholic that she came to know quite well.... And he did recite to her Francis Thompson's poem, "The Hound of Heaven." And she never forgot that.

PAUL ELIE

"The Hound Of Heaven" is a late Victorian poem, and the idea which became crucial to Dorothy Day's subsequent sense of how God works was that you could run away from God, but God would be on your heels like a hound coming after you.

ROBERT ELLSBERG

She describes even in her wandering and restless years when she was hanging out with Eugene O'Neill that she would sometimes leave this all-night saloon or something and then duck into early morning mass at St. Joseph's Church in the Village, where working people would go to mass on their way to work in the early morning. She said, there was the atmosphere of prayer and a kind of silence and quiet, but there was something there that these people, who had difficult and struggling lives, yet had access to some kind of foundation or moral center that gave some kind of deeper transcendent meaning to their existence. And I think that she felt a longing for that.

PAUL ELIE

Dorothy Day had a really strong sense of beauty and of the power of beauty and imagery to move people. Some people in her circumstances thought the glittering churches in relatively poor neighborhoods took money out of the pockets of the poor. She thought, 'Nope, the poor deserve beauty no less than anybody else, and where they have access to it is in churches, so make those churches really lovely'.

ANNA MISLEH

I think we can get very focused on just the ‘church on Sunday’ aspect of being Catholic. She was able to really make these beautiful connections to literature, to opera, to the beauty that she saw in the world, in nature. And that was all what it meant to her to be a Catholic.

KATE HENNESSY

My grandmother always loved art. Art, music, literature. And she was very clear from the beginning with the *Catholic Worker* paper that she wanted art within that paper. And people would show up at the door. Ade Bethune was still in high school when she showed up at the door at the *Catholic Worker*. And my grandmother said, “Please make art, I want pictures of the saints at work.” And that started Ade on her path of liturgical art for the rest of her life....And then, Fritz Eichenberg...came I think she met Fritz at a Quaker conference center. And immediately just took him in. She just had a genius for that. She would see people, she’d say “We need you, please come do this work” and they would do it.