

ONE LUCKY DOG PRODUCTIONS

STORY SLUG:DOROTHY DAY: DDAY1
THROUGH DDAY7

PRODUCER:CLAUDIA LARSON

INTERVIEWEES:

SISTER PETER CLAVER, JOHN CORT, FATHER DANIEL BERRIGAN, ROBERT
ELLSBERG, EILEEN EGAN, MARY DURMIN, KARL MEYER, NINA POLCYN MOORE,
ADE BETHUNE, TOM CORNELL, BARBARA BLAINE, ROSALIE RIEGLE, PATRICK
JORDAN

TAPES:(DDAY1 THROUGH DDAY7)

TAPE NUMBER: DDAY1

[DDAY1]01:08:18**SISTER PETER CLAVER**

(SOUNDS LIKE) Would be, nobody every thought that she would, uh, develop and the, the Catholic work itself would develop to what it is today. But, uh, she had all this wonderful, uh, training and inspiration, and that Peter just, Peter must've seen very deeply into the insides of Dorothy and could read the very heart of this person that was so unusual as Dorothy was. And it took her a little time to get to understand Peter and when she did, she felt that Peter was a genius.

[QUESTION]**[DDAY1]01:11:14****SISTER PETER CLAVER**

And she met people. She was with, at home with people. She loved them. The rich and the poor alike. But her preference was, uh, the poor and the abandoned and she, they were hers, she identified herself with them by living volunteer poverty, by forcing her ideas and trying to make people recognize the value of each individual for God has raised thy color, thy creed, she was, she was a woman for all of us. She was remarkable. (LAUGH)

[QUESTION]**[DDAY1]01:12:36****SISTER PETER CLAVER**

Jean (SP?), uh, knew that she had done, uh, very much involved with the seaman's strike in New York and had set up a cabary (SP?) on a temporary, uh, what you might say a little kitchen, where she was serving hot soup and coffee for the seaman to go on strike.

[QUESTION]**[DDAY1]02:01:27****SISTER PETER CLAVER**

One of the, uh, beautiful memories that I have of Dorothy was that, um, she was so (STAMMERS), such fidelity and such loyalty in her friendship.

[QUESTION]**[DDAY1]02:13:41****SISTER PETER CLAVER**

Which, afterwards, Dorothy wrote a beautiful book. She wrote it for the men of the street, the men of the shelter, the men of the bread line and women and children that were homeless. She wrote a book on the little flower.

[QUESTION]**[DDAY1]01:22:11****SISTER PETER CLAVER**

Oh, (LAUGH) and she left, she left with a bag lunch and I took her to the bus and there was kind of a line waiting to get on the bus, and I went ahead of the train with her suitcase and put it up on the rack and she was upset. She said, sister, go get that suitcase. She said, I stand in line just like the rest of them, (LAUGH) and I had to humiliate myself, go back in the bus in, in front of all those people in the long line, take down her suitcase and give it to her. So (LAUGH), and she, she wouldn't go ahead of any of them.

[DDAY1]01:22:59**SISTER PETER CLAVER**

But in my solicitude for her, I thought I was doing something for her, but it was against her principle to put herself ahead of anybody.

[QUESTION]**[DDAY1]02:26:41****SISTER PETER CLAVER**

In November the 8th, 1980, that my niece drove me to New York to see Dorothy and when I arrived at New York, Frank Dunneford (SP?) met me in his office and he said that Dorothy was not receiving visitors. It was her birthday and that she had taken the hook, taken the (STAMMERS), the receiver off of her, the hook, and that she was going, she was listening to opera for the afternoon, and that she would come down for liturgy if she felt like it. Dorothy'd been sick for an, for quite awhile.

[DDAY1]02:27:34**SISTER PETER CLAVER**

But he said, I'll go up and see if she'll see you. He came right back and he said, Dorothy said for you to come up. And I went, Dorothy was sitting up near her bed and I sat down on the bed. She was on it in her chair there. We greeted one another and we took, we held hands and we prayed the our, our father together. And I made the sign of the cross on her forehead, we embraced. And it was the farewell for a long life friendship. With a dear, precious friend.

[DDAY1]02:28:30**SISTER PETER CLAVER**

Because in three weeks I had a call from the Catholic Worker that Dorothy had died on November the 29th, 1980. She just had her 80th birthday. May her soul rest in peace.

[QUESTION]**[DDAY1]02:23:15****SISTER PETER CLAVER**

And she had a great facility to write, to put her ideas in words, which is a great gift and a great grace and a great heritage, to, to the world today. What she has written is what we people who are striving for peace and justice, justice first and peace will follow. If we could just absolve them and to just symbol for writings and her teachings, which of course the Catholic Worker Movement is an expression of these things.

[QUESTION]**[DDAY1]07:26:29****SISTER PETER CLAVER**

Uh, it often happens that, uh, a great work, uh, will be based on a great sacrifice. And Dorothy's work, uh, arose in, in some measure from the fact, uh, that she sacrificed the love of her life Forester Bataham (SP?) . Uh, he, I knew Forester and, uh, he was a very courtly, fine gentleman and, uh, a real agnostic. He just didn't have any belief at all. And, uh, he told her that, um, he wasn't going to marry her.

[DDAY1]07:27:11**SISTER PETER CLAVER**

They had a lovely life together and Tamaya (SP?) was born of, of that union, but that, uh, if she embraced, uh, the Catholic faith that then, uh, she'd have nothing, he'd have nothing more to do with her. And she points out how, uh, (CAR NOISE) uh, leaving him and leaving that love, uh, was, uh, the hardest thing that she ever did.

[QUESTION]**[DDAY1]02:09:24****SISTER PETER CLAVER**

She wore everything that came in for the poor, she would go through them and find something that fit her. She was very tall and this was, uh, for, and she had on a hat, real beautiful hat, straw hat, Dorothy I never saw you so dressed up, just coming in for dinner with Agnes? Oh, she said, uh, she said, Forester's sick and he's at the hospital, Agnes lives right around the corner from St. Vincent's Hospital.

[DDAY1]02:09:56**SISTER PETER CLAVER (CONTINUED)**

And he's hospitalized over in St. Vincent's and after dinner I'm going over to visit him. So that was the, uh, outward expression of the inward love that she really cherished for, for Forester all of her life, she never, never failed to respect him and have this deep, deep abiding love.

[QUESTION]**[DDAY1]02:10:26** **SISTER PETER CLAVER (CONTINUED)**

And I always go back to the (STAMMERS), to her book on Long Loneliness when she refused an entrance at her home on Staten Island. How it crushed her, how she suffered, how she endured the pain of separating from the man she loved and the stamina and the fortitude she had to stand up for her own interior principles that she'd had made a choice and she wanted Tamaya never to go through the type of life that she had led and she had her baptized immediately against the desires of, uh, of, uh, Forester.

[DDAY1]02:11:19 **SISTER PETER CLAVER (CONTINUED)**

And that began the very conflict that she writes so remarkably about in her book, Long Loneliness, of what she suffered and endured with her separation of, of, uh, of her love for (STAMMERS), for Forester. Because it was abiding and it, it never grew cold, it was a pulsating desire and love that she carried with her all of her life.

[QUESTION]**[DDAY1]02:13:22** **SISTER PETER CLAVER (CONTINUED)**

She was so afraid she couldn't give birth to a child. And the woman next to her, in the Bellevue Hospital was an Italian, she gave her a little medal of St. Theresa.

[QUESTION]**[DDAY1]02:14:20** **SISTER PETER CLAVER (CONTINUED)**

And she named Tamaya, uh, Tamaya Theresa.

[QUESTION]**[DDAY1]02:12:49** **SISTER PETER CLAVER (CONTINUED)**

And there was Tamaya, she was a little frail, timid child and at 16 she wanted to marry, wanted a man of the Boyca (SP?) . And Dorothy really, she prevented it until she was 18. But Tamaya, when she was born, she wrote such beautiful things about her.

[QUESTION]**[DDAY1]01:18:27** **SISTER PETER CLAVER (CONTINUED)**

But from there she came to Gadston (SP?) and she had Tamaya with her. I think she let Tamaya visit someone before she was a colonier and she picked her up and go to, this was at the Holy Name Of Jesus Hospital that out sisters had. And, um, it was Tamaya's 12th birthday and the sisters all celebrated her birthday. I'll never, one of the sisters went out and bought a little dress for Tamaya and we had a cake for her and all and we celebrated Tamaya's (STAMMERS) 12th birthday while she was there.

[QUESTION]**[DDAY1]02:14:36** **SISTER PETER CLAVER (CONTINUED)**

And she said to me, but she never really wrote it, but she talked to me, she said, I've often wondered if I really did make the right choice to give up a home and not to devoid myself completely to raising my daughter, that I separated. She says, I have suffered from that.

[QUESTION]**[DDAY1]02:15:16** **SISTER PETER CLAVER (CONTINUED)**

But it's, she really had a call for the vocation that she followed and it was a preference of love for God that she really overcame the desire to be the normal, devoted mother to Tamaya. And I think Tamaya and her (CAR NOISE) old, as she grows older she understands her mother and she gave Dorothy many, many grandchildren. And her love for Tamaya was beautiful. The last time I saw Dorothy was on her 80th

birthday. And when I went in the room she said to me, you see that little cover, that beautiful little blanket on my bed?

[DDAY1]02:16:11 **SISTER PETER CLAVER (CONTINUED)**

It was a beautiful woven yellow blanket. She said, Tamaya did that weaving. She spoke to me. This was the last time I saw Dorothy, she was always thinking of Tamaya. She had, of course, this devoted, beautiful mother love for her child.

[QUESTION]

[DDAY1]19:02:50 **JOHN CORT**

I think part of the, uh, tremendous joy that she felt about the birth of Tamaya, which in turn led her into the church and into a religious conversion was in contrast, I was just reading this morning in The Confessions Of St. Augustan (sp?), as a matter of fact, how joy, uh, the greatest joy comes after pain, pain and suffering, longing, loneliness, if you like.

[QUESTION]

[DDAY1]02:11:56 **SISTER PETER CLAVER**

Of course, love is the preference, it, it's a preference. You have to, she preferred to live the life that she led greater than the life that she lived with Forester. So her preference was the life that she chose, she stood at the crossroads and went up the untrodden road just volunteer poverty, chastity, and all that she endured as a woman, the champion, nonviolence, pacifism, the love of your neighbor, her love for God. It was, it was heroic.

[QUESTION]

[DDAY1]01:10:03 **SISTER PETER CLAVER**

She saw Christ in people, which was something very new back in the '30s, to, and she'd stress that we were one body, a whole, and it was that the universe is, was a, was a, was a wholeness, which was talking so much about today, the wholeness of, of mankind, and that we relate to people in that respect. There's a dignity, there's a, in every human being. And she would always say, we try, sister, to see Christ in people.

[DDAY1]01:10:42 **SISTER PETER CLAVER (CONTINUED)**

And, you know, that was so strange to the ears of the people back in the '30s, but, uh, we're talking about it today as if it was a common knowledge, but I think she was a pioneer in teaching this.

[QUESTION]

[DDAY1]02:20:57 **SISTER PETER CLAVER (CONTINUED)**

And she said to me, I have at last found what I was looking for but I left my socialist friends and became a Catholic. She said, I have found radical Christianity, radical gospel teaching and that's just what happened to Dorothy. She live what father had taught her, he became her spiritual director and the retreat was radical Christianity.

[QUESTION]

[DDAY1]02:17:25 **SISTER PETER CLAVER (CONTINUED)**

I think we all understand when (BACKGROUND NOISE) we are trying to devote ourselves to, to any type of work we need a certain guidelines, certain goals that are clear and not, um, uh, hazy or indefinite. And I think that the retreat that Dorothy made over and over again with Father Hugo, was just that, that it gave her a structure of solid foundation of what was interiorly, within her, but this was something objectively, that she could follow.

[QUESTION]

[DDAY1]02:22:11 **SISTER PETER CLAVER (CONTINUED)**

I always said that Dorothy was a mystic in action and she ...

[QUESTION]

[DDAY1]02:22:11 **SISTER PETER CLAVER (CONTINUED)**

I always said that Dorothy was a (SOUNDS LIKE) mystic in action and she (STAMMERS), she said, what is a mystic? A mystic is one who loves without measure, and I think that sums up just Dorothy. She loved without, without measure. She loved people. (LAUGH)

[QUESTION]

[DDAY1]02:24:01 **SISTER PETER CLAVER (CONTINUED)**

That use them as Dorothy gave them to us in her writings and in her example of her life, to bring about justice and peace, nonviolence, pacifism, abolishment of death penalty, all these big things that are facing the world today, we should be champions of and order to bring the reign of God into the world.

[QUESTION]

[DDAY1]06:12:46 **FATHER DANIEL BERRIGAN**

Well, I was approached about Dorothy's, uh, as they say, process toward canonization, uh, I would say within a year or so after her death. It started in a magazine that came out of Chicago called US Catholic and, and, and there was all this kind of rumble, and then there was, uh, an approach made to me to, I guess, to endorse something, you know? About, mm, starting this whole thing, and to say that, you know, I approved or whatever.

[DDAY1]06:13:14 **FATHER DANIEL BERRIGAN (CONTINUED)**

And, uh, you know, it just had a very bad feeling, uh, to me from the start, that this would be so contrary to her whole, uh, like what, it, her whole self understanding maybe.

[QUESTION]

[DDAY1]06:13:37 **FATHER DANIEL BERRIGAN (CONTINUED)**

And that it's written with money and it's now, under this pulpits, written with ideology and, um, it, it, it requires a lot of, I don't know what to call it, technical research and all that, in other words it, it, it moves further and further away from the life of a given person, that you would like to honor. And it gets into the gears of a process that, um, turns the, I think, the life into an abstraction, you know? And distances this person and makes this, uh, person twice dead, because he or she is now safe.

[DDAY1]06:14:17 **FATHER DANIEL BERRIGAN (CONTINUED)**

Well, the, mph, this goes against my grain, because I thought it went against Dorothy's grain (BACKGROUND NOISE) . And I said, you know, quietly, but I said clearly I hope, that I didn't want to have anything to do with this.

[QUESTION]

[DDAY1]06:15:10 **FATHER DANIEL BERRIGAN (CONTINUED)**

We didn't need Rome (BACKGROUND NOISE), we, we had, we still had Dorothy, and that was enough. and, uh, and that, you know, some of us had absolutely no embarrassment in, in, in saying a prayer to Dorothy or for help or for healing or for (CAT'S MEOW) whatever. That was just fine.

[QUESTION]

[DDAY1]06:16:26 **FATHER DANIEL BERRIGAN (CONTINUED)**

And I remember her saying, in her usual salty direct fashion, uh, don't call me a saint, that's too easy. I think her feeling was that that, because, you know, that sort of thinking about her exempted people from, you know, stepping out themselves.

[QUESTION]

[DDAY1]19:04:10 **FATHER DANIEL BERRIGAN**

Uh, her, her love for the poor and the hungry and the homeless, uh, which was so evident, and which I think is a great part of, of the claim, that she should be declared a saint with heroic virtue there, heroic love.

[QUESTION]

[DDAY1]04:03:24 **ROBERT ELLSBERG**

From a, a line that always, uh, struck me, uh, from a number of articles where she quoted this, uh, never quite sure what the source of it was but, but this, uh, line, it is by little and by little that we are saved. Um, and that's I, again, one of the, the, uh, deep lesson that I, that I picked up from, from Dorothy's life and spirituality, was that, was that our, our salvation, uh, uh, is, is our vocation, whatever you want to talk about is, it doesn't necessarily come about in big, dramatic moments, uh, but is made up of, of little small steps, footsteps, loaves and fishes, uh, small gestures, uh, repeated faithfully and, and, uh, repeatedly, uh, 'til they become, uh, as, uh, Flannery O'Connor (SP?) would say, the habit of our being.

[QUESTION]

[DDAY1]04:18:01 **ROBERT ELLSBERG**

That, uh, she really had this sense of the, um, sanctity of, of, of everyday things, that everything was, uh, touched by grace and, and you could, you could rearrange, uh, you know, uh, the most squalid, uh, you know, uh, circumstances in such a way as to, to, you know, to (STAMMERS), to spell the name of God, to see the face of God.

[QUESTION]

[DDAY1]11:03:13 **ROBERT ELLSBERG**

I think she really liked, uh, to, to have some wine. So we would have that with supper. On the other hand, she always felt that to give up something like that, uh, that maybe caused somebody else a problem and there were so many, uh, people with alcoholic problem around The Bowery that, that she would give that up and she would say that God asks us sometimes not to give up things that are bad for us, but even to give up things that are good for us.

[QUESTION]

[DDAY1]07:13:44 **EILEEN EGAN**

When Dorothy Day, uh, entered the Catholic church, she had come from a leftist background. I don't think she actually belonged, uh, to any party, she might've belonged to the, um, socialist party, uh, but she was used to working to change the world, to make a difference. And when she entered the church, she missed that because that attitude of changing the world, of making things different, of planning things, that was the daily bread of her friends in the left.

[QUESTION]

[DDAY1]07:15:11 **EILEEN EGAN**

Dorothy then, uh, felt that she wanted to carry on with this wonderful feeling of helping to change the world and, uh, she went with a group of people to Washington and it was a, uh, Communist march for housing and jobs, uh, and she stood on the sidelines and watched these people go by with their banners and their spirit. And she just was brokenhearted that she couldn't be with them.

[DDAY1]07:15:42**EILEEN EGAN (CONTINUED)**

But she couldn't anymore, she had made another choice, so, uh, she went, uh, to, uh, the shrine of the Immaculate Conception, and prayed with tears that she'd find a way to get into a movement that would change the church, that would be more involved with people, that would be more involved with expressing compassion for them. and, uh, she came back and, uh, there was someone waiting for her.

[QUESTION]**[DDAY1]04:05:49****MARY DURMIN**

Well, uh, I also think of Dorothy as, um, a sower, sower of seeds, gospel seeds.

[QUESTION]**[DDAY1]23:25:34****KARL MEYER**

But, uh, there isn't any doubt in my mind that Dorothy is the most outstanding leader and teacher, uh, in, in all the history of Catholicism, within the United States and that's why it's such an irony that the bishops and the Pope and so on reject the idea of a formal leadership and teaching by, by women within the church, because there's none of them that can hold a candle, none of, no one in the American (STAMMERS) Catholic tradition who can hold a candle to Dorothy and in terms of, uh, the vision to see what the important religious and ethical issue of our time was. The issue of the development of this immense capacity to exterminate other people and kill them.

[QUESTION]**[DDAY1]02:17:21****NINA POLCYN MOORE**

And I've, I observed that she was up before I and, uh, she was, by then, a frail woman in her 70's and now that I'm in my 80's I see how frail 70's are frail, and she would be sitting up in bed and she would be (STAMMERS) reciting the Psalms to herself, she would be praying, she would be doing the little office of the blessed virgin, she would be reading scripture and she was very, very faithful to her devotions.

[QUESTION]**[DDAY1]02:17:56****NINA POLCYN MOORE**

She, she really had, uh, a program of her own, her own meditative life and I feel very strongly that she was very close to the Lord, and that she probably was a mystic.

[QUESTION]**[DDAY1]07:05:52****EILEEN EGAN**

But nonviolence makes the world safe for conflict. You can have conflict, but you don't go to the point of, of killing. And that was what, uh, Dorothy taught. And in that she was really, um, disagreeing with, uh, the whole church almost. But, uh, she had this power of standing alone sometimes.

[QUESTION]**[DDAY1]02:08:21****SISTER PETER CLAVER**

Dorothy was never a cardcarrying Communist and she was labeled as a Communist, but she considered herself a radical social socialist, an anarchist as she's trying to say, we have a, a, an, uh, Christian anarchist, we want to change the order and make the world a place where it's easy for people to be good.

[QUESTION]**[DDAY1]02:22:58****SISTER PETER CLAVER (CONTINUED)**

Where she saw the difficulty she would get on a bus and go and support people, where there was strikes or where there was trouble, she involved herself in this.

[QUESTION]**[DDAY1]02:05:57** **SISTER PETER CLAVER (CONTINUED)**

But she, she was very much in sympathy with the worst that these people were doing because it was kind of gathering the poor together and they were chanting, the poor people, and they're down, the unemployment that, that the poor people were suffering from. And these were the ones that Dorothy identified herself with, and she felt the dignity of these people and the, and she always said they had temples of the holy spirit and they have a dignity about them, they have a worth, they have a value. And these are words that came into my own vocabulary in dealing with people, the things that, that I learned from Dorothy.

[QUESTION]**[DDAY1]02:22:58** **SISTER PETER CLAVER (CONTINUED)**

Where she saw the difficulty she would get on a bus and go and support people, where there was strikes, or where there was trouble. She involved herself in this.

[QUESTION]**[DDAY1]01:19:07** **SISTER PETER CLAVER (CONTINUED)**

At that visit, Dorothy was interested in the steel plant and that was before the organization of unions. And she said, let's go out to the big steel mill. Well the reason this plant grew up is because, uh, around Gadston there were coal mines and they'd use that for fuel, for the, the steel plant and they also used the, uh, availability of the water, which was the Poosa River (SP?) and, uh, it made it cheap labor too.

[DDAY1]01:19:47 **SISTER PETER CLAVER (CONTINUED)**

And when we went out to the steel mill there were armed guards to keep the union organizer out with big pistols on their hips. But when (LAUGH) we asked, we went in they were very gracious and very cordial to Dorothy and me. I just think she knew these people or they passed the word through (LAUGH) . I used to say when I was with her and the Choctaw Indians (SP?), said the country's stoop down and get the news and spread it among the Indians.

[DDAY1]01:20:22 **SISTER PETER CLAVER (CONTINUED)**

Well, somehow or another (LAUGH), it happens that these different places all seem to know Dorothy.

[QUESTION]**[DDAY1]01:16:43** **SISTER PETER CLAVER (CONTINUED)**

She visited me once in Gadston because she had been to Corner Kneel (SP?), which was our, a place outside Americus, Georgia (SP?), an integrated, uh, place that a Baptist minister, Clarence Jordan (SP?), had started where he had Black and White and during World War II our conscientious objectives could, uh, give time to Corner Kneel instead of, uh, being put in prison for Conscientious Objection.

[DDAY1]01:17:22 **SISTER PETER CLAVER (CONTINUED)**

And she, it, they made candy, the Black people, they made fruitcakes, they sold these wares, and it was a common, our community of (BACKGROUND NOISE) Black and, and White and the Ku Klux were very active around America's and they had bombed the refrigerators, and Dorothy had read about this in New York and she decided to, uh, give witness to against the violence of these men, so she came to Corner Kneel.

[DDAY1]01:18:00 **SISTER PETER CLAVER (CONTINUED)**

And, uh, I think somewhere she has related in her writings that she was ducked a shot when the Ku Klux came. She was taking her vigil herself, uh, watching for the Ku Klux and warning the people at Koinonia.

[QUESTION]

[DDAY1]03:17:31

ROBERT ELLSBERG

And she also like, uh, uh, the association with my father, whom she had, uh, met and through the antiwar move, my father Daniel Ellsberg (sp?) had visited her in, in jail, in California, when she was arrested with the farm workers.

[QUESTION]

[DDAY1]06:00:10

FATHER DANIEL BERRIGAN

In May of '68 nine of us, all strangely enough Catholics, and it was strange in those days, I tell you, to break the law, well, we entered a draft board, uh, very briefly in, uh, Catenshaw, Maryland (sp?) and, uh, that was May of '68, and we took these A1 files out into a parking lot so nobody would be hurt or we didn't want a fire in the building, and we ignited them with, um, homemade napalm, which we had discovered in a Special Forces handbook. Evidently no American warrior should ever be without his napalm.

[DDAY1]06:08:56

FATHER DANIEL BERRIGAN (CONTINUED)

So there was this very simple formula that they could really make this stuff anywhere in the jungle and throw it on children, which they often did. It was just kerosene and, uh, soap chips. Well, we used those on the files instead of on children, and that was our crime. Well, uh, uh, we were tried, Dorothy came to our trial in October of '68 and she gave a very beautiful, powerful endorsement of us in a, uh, uh, evening session that we held in a Jesuit Church (BACKGROUND NOISE) down there in Baltimore.

[DDAY1]06:09:31

FATHER DANIEL BERRIGAN (CONTINUED)

And, uh, she, you know, she made a careful distinction, as she would, she said in effect, that, that this would not be the way of the Catholic worker, but that she blessed our way. Because it was onviolent and because we stood by and took the consequences and she felt we were in the classical realm and, and, and, uh, path of Ghandi and of Dr. King, and that, uh, it was a good, it was a good way.

[QUESTION]

[DDAY1]07:04:02

EILEEN EGAN

Now she had a way of, uh, disagreeing, and disagreeing with the church. She was a very loyal member of the Catholic church because she was a convert. And the church, most of its leaders, were teaching that there can be a just war.

[QUESTION]

[DDAY1]07:05:02

EILEEN EGAN (CONTINUED)

Dorothy felt in her very heart that the message of Jesus was not to kill another child of God. And so, uh, she called herself a pacifist or she called herself an adherent of gospel nonviolence.

[QUESTION]

[DDAY1]07:06:42

EILEEN EGAN (CONTINUED)

And at that time Joe Zarella (sp?) was a member of the Catholic Worker, that was before I became associated with it, so she said to, uh, uh, Joe, I've just heard that they are having hearings in Washington about a law of obligatory, military service. Let's go. They went to Washington, and she was called upon to testify. And she testified in favor of Conscientious Objection.

[QUESTION]

[DDAY1]07:07:41

EILEEN EGAN (CONTINUED)

So when she was through, a cleric, who had been there to testify for a military exemption for priests and ministers and, and, um, brothers and seminarians and so on, came to Dorothy and said, um, what right

have you to testify on behalf of the church? And she said, well, you know, in her own gentle way, but firm, well, I'm speaking for lay people and it's the lay people who fight the wars.

[QUESTION]

[DDAY1]08:01:51

EILEEN EGAN (CONTINUED)

We had this, um, feeling about the anarchism of Kropotkin (SP?), which was everything has to be voluntary. And then all these voluntary societies would get together and they would sort of choose, uh, who would be the top voluntary society and so on. That's what she meant by, uh, anarchism. And most people have never heard of Kropotkin.

[QUESTION]

[DDAY1]03:19:01

ROBERT ELLSBERG

And, uh, we, I remember the, I think the first thing I, I thought well, I, I've got, you know, who knows when I'll have another chance to talk with her, I should have some question to put to her, uh, that she could, you know, uh, explain for me, the, you know, the, mm, meaning of the universe, all that I could think of was to ask her, how do you reconcile, uh, being a Catholic with being an anarchist, which is such a trite, uh, question that, that probably asked her a million times.

[DDAY1]03:19:27

ROBERT ELLSBERG (CONTINUED)

And, uh, all she, she didn't really answer right away and I, I thought well, she, she didn't even hear what I said, or whatever. And, uh, finally she said and well, uh, it's never been a problem for me. And, uh, you know, I, I was left thinking, uh, well, what, what did that mean, you know? Is that, you know, is that, you know, a sort of Zen meaning to that or something like that? Well, it was just I, I came to appreciate that Dorothy was not a, was not an intellectual kind of person, uh, you know, very, very, uh, uh, very smart, obviously, and, and, uh, but not a person of the head.

[DDAY1]03:19:59

ROBERT ELLSBERG (CONTINUED)

And, um, and she didn't, was not, not interested in those kind of abstractions and not interested in discussing philosophical positions. What interested her always about whether it was anarchism or pacifism or anything was, was about the stories of people who, who were living out and embodying these, uh, these ideals. And I think that's what I picked up most from Dorothy, was the difference between, um, living out of ideas, you know, and living out of the head.

[DDAY1]03:20:24

ROBERT ELLSBERG (CONTINUED)

And, uh, living out of, you know, the heart and, and, and, uh, and of your whole self, um, engaged with, uh, with, with history and engaged with, uh, the needs of, of, concrete needs of those around you. And there's something so concrete about her. Ideas had to be lived out. And so that's what, she was always collecting stories of, of, you know, uh, the, um, you know, uh, communes somewhere or the other, The United Farm Workers or, or, uh, the, the, um, uh, Kibbutz, uh, Movement (SP?) in, in, in Israel or, or various land reform movements somewhere or other in Africa or India.

[DDAY1]03:21:01

ROBERT ELLSBERG (CONTINUED)

Uh, she liked the, uh, ideas in action, love in action, uh, rather than, uh, she used to quote Dostoevsky, love in dreams. Uh ...

[QUESTION]

[DDAY1]08:02:26

EILEEN EGAN

Tom Cornell (SP?), uh, who lived at the (LAUGH) Worker for quite some time said, yes, uh, Dorothy really believed in, uh, anarchism and believed in carrying it out as long as she could be the anarchist. (LAUGH)

[QUESTION]

[DDAY1]08:02:53

EILEEN EGAN (CONTINUED)

And the idea of community is, is so different from what we have now, of competitiveness, of, uh, the last word being profit or, you know, uh, and the idea of working for others, of joining so that all could benefit, uh, that's the, that's the idea that Jesus left with us too.

[QUESTION]

[DDAY1]08:03:59

EILEEN EGAN (CONTINUED)

Um, poverty means not having the means of life, not that, but voluntary poverty means having the means of life, but not much more, 'cause what you have extra then, doesn't belong to you, actually, it belongs to the one who is in need. And she was carrying out, uh, (STAMMERS), uh, Ghandi's, uh, principle. There's enough for everyone's need, but not for everyone's greed.

[END OF TAPE: [DDAY1]08:04:34]

TAPE NUMBER: DDAY2

[DDAY2]08:07:12

EILEEN EGAN

Dorothy helped us to start a group called PAX, which was an English peace group. And every year, they used to invite us over to talk at their annual meeting.

[QUESTION]

[DDAY2]08:11:25

EILEEN EGAN

And (STAMMERS) Dorothy met (STAMMERS) some people who had started The Catholic Worker in Australia, shortly after it was started here. It was started by young seminarians. And for many, many years, they had a Catholic Worker newspaper. So they gave us a file, uh, on their newspaper. And you could see how even across the world, Dorothy had changed lives. And she had moved them to gospel peace making.

[QUESTION]

[DDAY2]08:09:41

EILEEN EGAN

In 1970, the war in Vietnam was at its height, almost. And in Australia, as well as the United States, drafted soldiers were being sent to Vietnam. So, Dorothy and I were invited to come to Australia and address some big, it was a big moratorium against the war, actually. And they gave us around the world trips.

[QUESTION]

[DDAY2]08:12:12

EILEEN EGAN

On the way back from Australia, we stopped at Hong Kong. And, uh, she saw the, uh, refugee situation there. And on, in, uh, 1970, it was very bad. Since that time, things have looked up quite a bit. And then we stopped at Calcutta. So we went out to, um, see Mother Theresa in the mother house. And Mother Theresa asked her to speak to all the sisters, so she brought in all the novices and all the sisters. And, (STAMMERS) Dorothy was talking about, uh, what they did, the community and so on. And how, uh, in, um, resisting the war, uh, she had refused to take shelter when there were these civil defense drills.

[DDAY2]08:13:02

EILEEN EGAN (CONTINUED)

And, uh, she was arrested and she was sent to prison. And that shocked them a bit. That a Catholic would decide that prison was the right thing to do. (STAMMERS) Lots of the Hindu women had done it. And that's why India was free. I mean, even the, uh, the woman who had been the governor of Bengal, um, was, was, uh, a person who had gone to prison with Ghandi. But anyway, they hadn't heard of many Catholics who had gone to prison.

[QUESTION]

[DDAY2]08:17:01

EILEEN EGAN (CONTINUED)

Mother Theresa emphasized the personal. To do the works of mercy. And Dorothy emphasized that plus changing society and changing the church.

[QUESTION]

[DDAY2]08:17:22

EILEEN EGAN (CONTINUED)

And Dorothy did change the church. Because, uh, when the bishops of the United States, uh, prepared a pastoral letter, on peace, the challenge of peace, uh, they mentioned Dorothy Day along with Francis of Assisi, as apostles of nonviolence. And of people that we could use as models. Now, that's a tremendous thing, to have a woman, you know, who took a minority view, mentioned now as a model.

[QUESTION]

[DDAY2]08:20:04

EILEEN EGAN (CONTINUED)

From the beginning of the United Farmworkers movement, The Catholic Worker supported Cesar Chavez.

[QUESTION]

[DDAY2]08:20:37

EILEEN EGAN (CONTINUED)

Cesar asked Dorothy if she'd come out. And support what they were doing. And, she knew, uh, that it would probably mean a jail sentence.

[QUESTION]

[DDAY2]08:22:39

EILEEN EGAN (CONTINUED)

So she went with Cesar and they picketed in this certain spot, and they were arrested.

[QUESTION]

[DDAY2]08:23:16

EILEEN EGAN (CONTINUED)

And Dorothy, uh, (STAMMERS) wore the prison uniform. It was a green sort of, uh, apron or no. A green, sort of open, um, dress. And, before she left the jail, the farm worker women signed all their names. And she brought it back to New York. It was, and they, and she asked permission, she wasn't going to (LAUGH) steal it from the jail. But they said, since this is special, and since it's been written on, so artistically, take it with you. So, that was one of the proudest possessions that she had, was the, um, remembrance of her 12 days in jail.

[QUESTION]

[DDAY2]08:20:58

EILEEN EGAN (CONTINUED)

And one of the first people we saw was, uh, Joan Baez. And, Joan asked us over (STAMMERS) to, uh, her place. And, uh, she said, uh, I can't be with you tonight, but I'm, I'm giving a concert. And I think the concert was for the farmworkers anyway. And, uh, so we said oh, well, too bad we can't hear you. And she said, but I need to practice. So she sat down with us and she practiced almost all the songs she would be (LAUGH) singing that night.

[QUESTION]

[DDAY2]08:22:51

EILEEN EGAN (CONTINUED)

It was a nice jail, actually. Uh, and all the women were on one side, all the men were on the other. And Joan (STAMMERS) Baez showed up again. And she'd go to the jail, and, uh, they were rather nice to the, uh, farm worker prisoners. Um, and they'd let them congregate and Joan would give them a concert. And then (LAUGH) they'd go back to their cells.

[QUESTION]

[DDAY2]09:00:47

EILEEN EGAN (CONTINUED)

Between 1963 and '65, all the bishops of the world met in Rome. And, the instigator of it all was Pope John the 23rd. Who had written a beautiful letter to all humanity, not just to (CLEARS THROAT) Christians and Catholics. But all humanity, entitled Peace On Earth. And, we knew that the bishops of the world would have to address themselves to peace. 'Cause the world was tearing itself apart.

[QUESTION]

[DDAY2]09:17:00 **EILEEN EGAN (CONTINUED)**

I think every war is the progenitor of the next war. World War One gave rise to World War Two. I have a cartoon of, um, the men who were leaving Versailles after the peace treaty that ended World War One. And, one of the men who wanted to treat Germany with great harshness, and did, and made Germany, uh, a ruined area, was (WORD?) (SOUNDS LIKE) Carre. And you see (WORD?) Carre and he's coming out of, uh, of Versailles, and he's turning his head. And on, on a, a pillar nearby, is a baby, who is crying.

[DDAY2]09:18:00 **EILEEN EGAN (CONTINUED)**

And the baby has his back to the, you just see his back. And his head is up against the pillar. And, uh, he's crying. And (WORD?) Carre is saying, to the other framers of Versailles, Wilson, and LloydGeorge, and Orlando, I think I hear a child weeping. And then, above. So you see about the child (CLEARS THROAT), class of 1939. They have made World War Two.

[QUESTION]

[DDAY2]09:01:29 **EILEEN EGAN (CONTINUED)**

And, uh, Dorothy decided that she would go and join a group that was fasting in Rome.

[QUESTION]

[DDAY2]09:01:52 **EILEEN EGAN (CONTINUED)**

So, she joined, uh, about 19 women from 12 countries, who were going on a water fast. And, uh, it was very hard for her. The day that she began the fast, we went out and we had coffee. And she (OVERLAPPING) knew that she wouldn't have coffee again for a long time. Um ...

[QUESTION]

[DDAY2]09:02:18 **EILEEN EGAN (CONTINUED)**

So she started the fast. And she said that she had never felt such pain, the pain was in her bones. And she remembered about all the people who weren't on a voluntary fast but who were fasting because there was no food. And she knew how they were feeling.

[QUESTION]

[DDAY2]09:02:38 **EILEEN EGAN (CONTINUED)**

So, she joined with PAX, this group, uh, this peace group that she had helped to start. Uh, in asking for certain things from the bishops of the world. That, that council was called The Vatican Council, 'cause it was held in Rome. We wanted the bishops to say that it was acceptable and right for Catholics to be conscientious objectors to war and military service.

[QUESTION]

[DDAY2]09:03:37 **EILEEN EGAN (CONTINUED)**

They came out and said one, that conscientious objection was a position for the Catholic. Not only conscientious objection to war, but conscientious objection to types of warfare, like nuclear warfare. And to certain, uh, wars that were unjust. Also, uh, that gospel nonviolence was a valid witness. All of these things, Dorothy had been teaching not alone, but with very few cohorts.

[QUESTION]

[DDAY2]09:09:12 **EILEEN EGAN (CONTINUED)**

In 1976, the United States joined in the, um, bicentennial, um, (STAMMERS) celebration of the existence of the United States. So, uh, there was this tremendous meeting in Philadelphia, with bishops from other parts of the world and, and so on. And, um, there was one day when they had a meeting for women. And Dorothy was one of the speakers. And, uh, (CLEARS THROAT) Rosemary Goldie, and other people. And then I was to say a few words, at the end.

[DDAY2]09:09:53

EILEEN EGAN (CONTINUED)

But, in another part of Philadelphia, they were having a mass to honor the military. The date was August sixth. The date when the (LAUGH) military were the, the agent of cremating alive innocent people in, in Hiroshima. And, so this struck Dorothy as being at the least, insensitive. At the most, a wrong thing to do.

[QUESTION]

[DDAY2]09:10:42

EILEEN EGAN (CONTINUED)

And so, she got up and she said how sad it was that, uh, on August sixth, a day in which innocent people had died, maybe we had, um, that their, their ashes were fused with the air and maybe we had been breathing them in on this part of the world and all. That they should have a day to honor the military. And she said that she didn't want to, but she just felt she had to bring this to the attention of those who organized the, uh, celebration. And she regretted it. Very, very much.

[QUESTION]

[DDAY2]09:11:22

EILEEN EGAN (CONTINUED)

So, here she was, it was her last public speech. And, she looked different. Somehow, as she got older, (STAMMERS) her flesh seemed to fade away, she was very thin and her dress hung loosely. And her hair was, as usual, (STAMMERS), um, it was a crown of gray hair around her head. And it seemed as though she was a prophet, speaking from that podium. And her words were heard, because when she was finished, the 8000 women there gave her an ovation.

[QUESTION]

[DDAY2]09:13:44

EILEEN EGAN (CONTINUED)

And of course that last talk at the congress in Philadelphia, was one of the hardest that she ever made, because she was taking on the people who had organized the conference, and she was criticizing them. But she did it with such gentleness.

[QUESTION]

[DDAY2]11:17:58

ROBERT ELLSBERG

During the, uh, Nixon administration, it must (STAMMERS) must have been, uh, about 1972, and the Vietnam war was still going on. Even though he had, uh, promised to end the war. Uh, four years earlier. The, uh, Catholic Worker was informed that it (STAMMERS) since it had not paid taxes over the last five years or whatever, that it was being assessed and fined, I suppose with the interest at well, as well. Almost 300,000 dollars in penalty. And, um, it, it seemed that, because of The Catholic Worker's, uh, stand against the Vietnam war, that, uh, somebody was looking to, to, uh, um, to, to really get The Catholic Worker.

[DDAY2]11:18:42

ROBERT ELLSBERG (CONTINUED)

On this. And, uh, my understanding is that it went into very, that the, eventually there were very, discussions in very high places. Uh, in Washington about what happened. And, uh, so, faced with this, well first of all, faced (STAMMERS) with having to, um, top explain to people why The Catholic Worker didn't pay taxes. And, that was really, uh, fairly easy, and that was because, uh, the money was given, that, to charity. And the money (STAMMERS) was spent on charity. It really was, it was no, like, there's no, like, big bureaucracy where the money was going.

[DDAY2]11:19:21

ROBERT ELLSBERG (CONTINUED)

If money came in, it helped to, to, uh, um, (STAMMERS) really, uh, pay the rent, um, buy the food, uh, and also publish The Catholic Worker newspaper. Which I could see that, uh, uh, you know, since The Catholic Worker was talking against the war and that sort of thing, that may have rubbed people the wrong way. But, in terms of actually why it didn't pay, uh, the taxes or pay the social security or

whatever, for the people who worked there, people didn't receive any salary there. You know, so there was never any exchange of, of money.

[QUESTION]

[DDAY2]11:20:56 **ROBERT ELLSBERG (CONTINUED)**

The government, it, it looked really serious, and it looked as if, since there wasn't 300,000 dollars, and there would certainly not be the will to pay the government, uh, this money, the government that was conducting, a, a, a, a, a war, a bloody war. Um, and also would be a, a tremendous waste even to pay lawyers to, to fight such a thing or, or whatever. It looked as if the whole place might close down. And I remember, but Dorothy first of all what she did is she went around and she talked to various people in the community.

[DDAY2]11:21:28 **ROBERT ELLSBERG (CONTINUED)**

And got their ideas of how to respond to this. And then after hearing what various people's responses were, she sort of formulated her own take on it. And she based this on the, this is what the, uh, Benedictine Abbot would do. Go and listen, but then, uh, speak (STAMMERS) for the community. And, uh, her sense was that, uh, in, in no way, uh, could The Catholic Worker, um, admit to what the government was saying here.

[DDAY2]11:22:00 **ROBERT ELLSBERG (CONTINUED)**

Because the, the money was given to do the works of mercy. And it was a principle of The Catholic Worker that you don't need government approval to do what the gospel tells you to do. And, uh, if, indeed, the government couldn't understand that, they could just close down the whole thing.

[QUESTION]

[DDAY2]11:23:51 **ROBERT ELLSBERG (CONTINUED)**

And, uh, and Assistant, um, um, Attorney General had come up from Washington. And it was obvious, uh, after the talk went on for some time and Dorothy explained, she wore a very lovely pake, uh, green suit to this meeting. She looked just beautiful. Well somebody had given it to her. And, uh, she wore that. And, um, uh, as I, uh, (STAMMERS), um, it was very clear that they were listening to what she was talking about. And she pointed out that, the point, the principle was that the government does not have to approve doing these acts of, of, of mercy.

[DDAY2]11:24:32 **ROBERT ELLSBERG (CONTINUED)**

And, uh, then there was a, basically a break and I've forgotten exactly how it worked out. But, very soon after that, the government, uh, dropped the case.

[QUESTION]

[DDAY2]11:25:31 **JOHN CORT**

Well Dorothy, Dorothy had, um, you know, marched with the Suffragettes for, for women's suffrage, uh, in, in the early years. And her first arrest had been associated with that. And yet she said she'd never voted herself.

[QUESTION]

[DDAY2]11:25:54 **JOHN CORT (CONTINUED)**

The great love for her country. Uh, but, uh, (STAMMERS) she was not into politics of, of that sort. Uh, and really had, uh, a more, she was more interested in a in a decentralized and smaller groups, uh, in ...

[QUESTION]

[DDAY2]11:26:12

JOHN CORT (CONTINUED)

Uh, and so she, she didn't, uh, want to pay, uh, um, war taxes, especially. Um, local taxes, that was something she didn't have a problem with, because that took care of the local people's needs, and the local services that obviously people were, um, uh, benefiting by. You know?

[QUESTION]

[DDAY2]11:26:53

JOHN CORT (CONTINUED)

But, uh, and she never had social security, because she was working and all before social security started. But, uh, so she, she never had that. And, uh, so she never, uh, she was not tied into the system in the way that almost everybody is, is now. Rich or poor, in the way, you know.

[QUESTION]

[DDAY2]16:05:06

ADE BETHUNE

(STAMMERS) Communism may have started as a very good idea. But then it gradually developed into a very rigid system in which nobody had ownership. And nobody had responsibility.

[QUESTION]

[DDAY2]16:05:33

ADE BETHUNE (CONTINUED)

The ideas of, uh, Emmanuel Mounier that I mentioned earlier, about personalism, puts the responsibility on the person. And the person is, has the sense of autonomy and freedom and responsibility.

[QUESTION]

[DDAY2]16:06:01

ADE BETHUNE (CONTINUED)

We talk about rights a lot, you know. I have a right to this, I have a right to that. My rights. But what about my responsibilities, also? It has to go with it. And that is the, (STAMMERS) the essence, I think of Dorothy and Peter's teaching. And their example.

[QUESTION]

[DDAY2]17:28:28

JOHN CORT

And she went out to, to Michigan. And went to Flint, uh, to sit down, with the sit down strike, and climbed through thy window to talk directly to the, she was very good at that and very, it's the best kind of reporting, you know, hands on, right, right at the scene. Of action.

[QUESTION]

[DDAY2]17:22:38

JOHN CORT (CONTINUED)

It so happens that Dorothy wasn't a total really (STAMMERS) consistent pacifist herself. Because, (STAMMERS) in the 50's, she justified Castro's, uh, revolution in Cuba. Uh, and she also, in the 30's, way back in my time, while I was there, when the General Motors, uh, strikers took over the (STAMMERS) General, the plant, the autoworkers, uh, took over the General Motors plant in Flint Michigan, and sat down, famous sit down strikes, she justified that.

[DDAY2]17:23:09

JOHN CORT (CONTINUED)

Although they had armed themselves with all kinds of weapons, uh, wrenches and crowbars and what not that they could find in the plant. To, uh, resist any (STAMMERS) National Guardsmen who might, uh, try to invade the plant. And, uh, and oust them.

[QUESTION]

[DDAY2]18:11:41

JOHN CORT (CONTINUED)

The question of Dorothy's and The Catholic Worker's attitudes towards communism is a somewhat complicated one. Dorothy had strong, uh, communist sympathies at one point in her life. Uh, she started out as a socialist, and wrote for the old socialist Call. She wrote for The Masses. Uh, which was a communist magazine. She almost married, uh, Mike Gold who was, a, a communist journalist, columnist for The Daily Worker.

[QUESTION]

[DDAY2]18:12:20

JOHN CORT (CONTINUED)

She, when she broke with them, was partly a result of her conversion to Catholicism. One line that she frequently repeated, very often, was this. Lenin said that Atheism is an essential part of Marxism. And therefore, she turned against Leninism. And to a considerable extent, against Marxism as well. Uh, because Marx, as you know, dismissed religion as the opiate of the people. And he was a materialist. And an Atheist.

[QUESTION]

[DDAY2]18:13:00

JOHN CORT (CONTINUED)

Her day to day practical strategy was to accept communists when they were doing good things. And, uh, and work with them. But not to, make it clear that she was not accepting, uh, communist theory. Materialism or Atheism and, uh, of course, total state ownership of the means of production, since she was an agrarian. And believed in, uh, going back to the land, private property. Even if it might be communal property. Or cooperative property.

[QUESTION]

[DDAY2]18:15:03

JOHN CORT (CONTINUED)

Well yes, there was a very strong and very, um, immediate reaction against the Nazis. And the antiSemitic, uh, movement, uh, that, that, Hitler and the Nazis represented. And, shortly before I joined in 1936, they (STAMMERS) they had picketed the SS Bremen, a big, uh, um, German liner, uh, in protest of, uh, Nazi antiSemitism.

[QUESTION]

[DDAY2]19:06:27

JOHN CORT (CONTINUED)

Uh, one of my differences with Dorothy, was that her, this aspect of her anarchism. Which seemed really, really inconsistent with her personal history. Long before she became a Catholic, uh, back in 1917, when she was still in the socialist, uh, movement and, and the (STAMMERS) with the (STAMMERS) with the communists. Uh, she picketed the White House, with the Women's Suffragette Movement. To get the vote for women. Women didn't get the vote in this country 'til 1920.

[DDAY2]19:07:03

JOHN CORT (CONTINUED)

And she picketed the White House and was imprisoned, one of the more, uh, vivid and interesting experiences that is, uh, contained in her autobiography, is this experience in jail as the result of that. And yet, in spite of that, she never voted. Never voted. And she, she almost discouraged people from voting. And that was a serious, to me, I think a serious inconsistency. That, in other words, there was such a tremendous emphasis on personal responsibility, (WORD?) responsibility, personally, to help the poor. That she overlooked the necessity in my opinion, of the government picking up where private charity or personal charity fails.

[QUESTION]

[DDAY2]13:03:09

TOM CORNELL

But as far as the antiSemitism goes, that was so deeply ingrained in the American elite, um, if you stood out, as one of the first people who recognized the danger of antiSemitism in Germany, was one of the

very first to picket the German consulate in New York. Go down to the water front, and I think it was the Bremen, that she picketed with other Catholics. Helped organize the first grouping of Catholics that would fight anti-Semitism. And, always had a particular love for the Jewish people. I think it may have been partly because of her radical experiences. The, the experiences in the radical movement, I should say.

[QUESTION]

[DDAY2]13:04:08 **TOM CORNELL (CONTINUED)**

... used to ask her every now and then about her days in Greenwich Village, as an early, uh, literary person, activist. And she would say I spent far more time on the east side with the Jewish radicals than I spent in Greenwich village with all those artists and playwrights and stuff. Well I don't know whether she was being entirely candid.

[QUESTION]

[DDAY2]13:04:36 **TOM CORNELL (CONTINUED)**

But she spend a good bit of time with the people that she met having worked, uh, on the, The Masses. Her first job, The Call. The Liberator, in Chicago. And these were largely Jewish Marxists. Communists and socialists. Some anarchists. She liked the anarchists better, she always said. But, um, she felt the social passion of these people. And that was a key to understanding her. Dorothy did not approach radicalism from a philosophical point of view.

[QUESTION]

[DDAY2]13:05:31 **TOM CORNELL (CONTINUED)**

Essential categories in Marxist thought she didn't know from nothing. She didn't care from nothing. It didn't make any difference to her. she experienced things as a person with other people. And if Mike Gold and his brother and the other communists or socialists were fighting a good fight, she wanted to be with them. And so she was with them. And so she ate with them. She drank with them. And she went on the picket lines with them. She helped organize meetings. All the rest of it. And that's her radicalism. It didn't come from here.

[DDAY2]13:06:08 **TOM CORNELL (CONTINUED)**

Now that's not to say that she wasn't an intelligent woman. Far from that, she was a very intelligent woman. And she was very well read. But her entry was not a philosophical one. It was the experiences of real people. What does this do to people, is the question that she would want to ask.

[QUESTION]

[DDAY2]13:06:46 **TOM CORNELL (CONTINUED)**

Oh, Dorothy was invited to go down to Koinonia in Georgia, which was, still is, a community of people on the land. Christian, evangelical protestant Christians. Who were pacifists, refused to cooperate with war. Were integrationists on principle. And had integrated some Black families of the area into their operation. For which reason, they were being boycotted by local merchants. In fact, (LAUGH) they had to drive very far away from home base to buy anything. Probably too far to make it economically viable.

[DDAY2]13:07:31 **TOM CORNELL (CONTINUED)**

On top of that, their facilities were being bombed. Literally bombed. Refrigerators, storage units, and so, they decided they would put a nonviolent guard outside their property. Dorothy sat there with a flashlight and a breviary (SP?) saying the Holy Office, when I think it was three slugs went through that car. Any one of them could have killed her of course. But that's, uh, that was par for the course.

[DDAY2]13:12:52 **TOM CORNELL (CONTINUED)**

What she objected to was psychological preparation for war. And that's what she saw the civil defense people doing. So when civil (STAMMERS) defense participation became mandatory by law in New York

State in an annual program she said no. It was (SOUNDS LIKE) Aman Hennessy's idea originally. She went with Aman and some people that Aman gathered from The War Resister's League and they sat at City Hall Park with signs saying there is no defense, things like that.

[DDAY2]13:13:24

TOM CORNELL (CONTINUED)

This is a war game, this is preparation for war. And they refused when the police came to take shelter. They explained to them very peacefully that they were willing to be arrested but that they were not going to take shelter when in fact there is no shelter. That would be a lie. It would be participation in a war game. And they're not gonna do it.

[QUESTION]

[DDAY2]14:10:31

TOM CORNELL (CONTINUED)

And, uh, she could be pretty damn tough. She was tough on herself. She was tough on the government. She was marvelously tough on Harry Truman. Remember that wonderful article at the bombing of Hiroshima? True man, True man she said. (LAUGH) Oh. Dorothy could, uh, could turn you to stone with a glance.

[QUESTION]

[DDAY2]23:08:40

KARL MEYER

1957, spring of '57 I was working in the basement of Barnes And Noble and I read in The Catholic Worker that Aman and Dorothy for the third year in succession were going to openly refuse to take shelter.

[QUESTION]

[DDAY2]23:09:24

KARL MEYER (CONTINUED)

Well, you know that an atomic bomb fell on New York City on Manhattan and you were in the basement in Manhattan as I was working in the basement the Hudson River and the East River would be in on top of you very quickly. Uh, and you would drown. But this was this idiocy of, of pretending that by getting under a table or crawling over by the desk this is what they were training children and everything to supposedly drill and take shelter from nuclear air raid drills. And Dorothy and Aman wanted to expose this as a way of propoganda, of propogandizing people to accept the possibility of nuclear war.

[QUESTION]

[DDAY2]23:10:06

KARL MEYER (CONTINUED)

They would refuse to take shelter. They would come out of The Catholic Worker, go out into the park in front of The Catholic Worker. It was on Houston Street I think. And sit in the park during this drill and do it publicly. And they had been arrested two years running for that with other people in the peace, a handful of people at the time.

[QUESTION]

[DDAY2]23:12:33

KARL MEYER (CONTINUED)

And so I went with them. And so I sat and listened to them and within, uh, 20 minutes or so, um, we went out and sat on the park bench in the sunlight in front of The Catholic Worker and the police and the (STAMMERS) photographers from the press were there and the siren rang and we were all arrested. So that was my first experience with Dorothy Day and Aman Hennessy, uh, sitting in the, uh, paddy wagon, getting in the paddy wagon then going to the (STAMMERS) lock up, sitting and talking with them and they're talking to me.

[DDAY2]23:13:09

KARL MEYER (CONTINUED)

And Ammon Hennacy and Dorothy were both wonderful fascinating conversationalists and they, they talked and talked and told stories and they laughed and they were very good humored.

[QUESTION]

[DDAY2]23:13:31

KARL MEYER (CONTINUED)

And, but that night that we were arrested I stayed in The Tombs, the New York City Jail with Ammon Hennacy I think sleeping on the floor in the cell. And Ammon talked to me non stop about all his experience with radicalism and draft resistance and going way back before World War I. And about tax resistance. And also about his experiences in prison.

[QUESTION]

[DDAY2]23:14:06

KARL MEYER (CONTINUED)

It was my first arrest, my first act of civil disobedience and we were sentenced to 30 days in jail. But I was the only juvenile. There were 12 of us. And I was the, uh, another one of the people that were there were (STAMMERS) Julian Beck and Judith Malina (SP?) the (STAMMERS) the famous anarchist founders of The Living Theater.

[QUESTION]

[DDAY2]23:15:20

KARL MEYER (CONTINUED)

But from that point on I was in solid with Dorothy and Aman because (STAMMERS) Ammon always talked about people who chickened out. Well, I didn't chicken out.

[QUESTION]

[DDAY2]23:17:15

KARL MEYER (CONTINUED)

It's important to understand though that in those years Dorothy Day was very little known in America. Dorothy Day was no celebrity. And there's a reason. There's a reason why The Establishment press loves Mother Theresa and never mentioned Dorothy or hardly ever mentioned Dorothy Day during her lifetime.

[QUESTION]

[DDAY2]23:18:05

KARL MEYER (CONTINUED)

But Dorothy Day had a radical analysis of the economics of society and what ought to be done about it. And she criticized and analyzed the fundamental structures of society. And that's why J. Edgar Hoover called her Moscow Mary. And the other thing was that Dorothy Day was a pacifist.

[QUESTION]

[DDAY2]23:18:54

KARL MEYER (CONTINUED)

Because then in the late '40s and early, and '50s during the height of The Cold War and the development of nuclear weapons Dorothy had this strong pacifist stand. She had taken a stand against World War II. She had taken a stand against the, uh, against fascism in the war in Spain and so on. And she was opposed to military conscription. She believed in non cooperation with military conscription and she believed in non payment of Federal income taxes because 50, at least, about two thirds of Federal income tax dollars then and now were spent for military purposes.

[QUESTION]

[DDAY2]23:18:33

KARL MEYER (CONTINUED)

And now that Dorothy Day is being considered for canonization and Dorothy Day is being talked about in Catholic high schools, she's still not too well known. But she's a lot better known than she was in her own lifetime and she's a lot more accepted within the Establishment church and with Catholic educational institutions than she was then.

[QUESTION]

[DDAY2]23:19:44

KARL MEYER (CONTINUED)

Pacifism was a tiny minority within the Catholic Church at that time. And, and the bishops were very, and Catholics were very wary of taking a stand against, uh, and they were very anti Communist. And so, uh, Dorothy was very little spoken of in Catholic schools and institutions and so on at that time.

[QUESTION]

[DDAY2]23:21:47

KARL MEYER (CONTINUED)

But Dorothy was so unique and unusual in taking a stand against war. And this was the, the crucial issue of our century. Dorothy saw this and Peter saw this because we were devoting the resources that were needed for the development of, of the world and economic resources that were needed for the poor were being devoted to militarism and to the development of the atomic bomb.

[QUESTION]

[DDAY2]23:22:21

KARL MEYER (CONTINUED)

And Dorothy's stand against war was clear and unequivocal. And I think that isn't emphasized enough in the, in understanding Dorothy today.

[QUESTION]

[DDAY2]23:22:37

KARL MEYER (CONTINUED)

It wasn't until the time of the Vietnam War that many other Catholics, priests and bishops and Catholic lay people began to come out, uh, to take a stand in conscientious objection. People like Daniel and Philip Berrigan.

[QUESTION]

[DDAY2]23:24:02

KARL MEYER (CONTINUED)

But if you talk to any pacifist, Catholic pacifist in America today you'll almost always find someone who was either directly influenced by Dorothy Day or was influenced by someone like myself who was profoundly influenced by Dorothy Day in those years and Aman Hennessy.

[QUESTION]

[DDAY2]23:24:27

KARL MEYER (CONTINUED)

I met Dorothy when I was 20, she was about the age that I am now. I'm 58, she was about that age when I met her. And those of us who were young men like Jim Forest (SP?), Tom Carnell (SP?), myself, who played active roles in resistance to the Vietnam War, resistance to the draft, resistance to more taxes during the Vietnam War, uh, were so many of them people who, who met Dorothy and were influenced by Dorothy and Aman.

[QUESTION]

[DDAY2]00:05:00

KARL MEYER (CONTINUED)

Uh, another issue that we were very involved in was opposition to capital punishment. Dorothy was a strong opponent of capital punishment and Aman Hennessy was even more stronger and more active. He picketed whenever there was an execution.

[QUESTION]

[DDAY2]01:03:13

KARL MEYER (CONTINUED)

This is while, though, I'm no longer a Catholic, myself, I still feel deeply my identity with the Catholic worker community because it is in the Catholic worker community that one finds this wonderful generosity of, and this acceptance of other, of other people as they are. And a community of people in which a tremendous diversity of, of people of all kinds live together in community and share, uh, what I

call a community of need. Everyone who comes there comes through some kind of, uh, need that they have.

[QUESTION]

[DDAY2]00:12:05

KARL MEYER (CONTINUED)

Dorothy was really a strong believer in decentralism and personal responsibility. She never tried to dominate the movement. Each one, we were all autonomous, we all raised our own money and what's more, Dorothy gave us money.

[QUESTION]

[DDAY2]00:12:46

KARL MEYER (CONTINUED)

And, that's how Luellen Scott (sp?), a black man who was a janitor at the Pentagon started his Catholic Worker House, Blessed Martin House in Washington, D.C. Uh, he was, uh, talking to Dorothy after a meeting one day and said, we really need a house like that in Washington, D.C. and I'd like to start one. (STAMMERS) didn't really plan to, or anything like that, but Dorothy immediately reached into her purse and, and took out all the money she had and gave it to him and said, well, here's your first donation. And, and Luellen Scott went on to start the Blessed Martin House and that was the way she was. Dorothy was a very generous with young people trying to start Catholic worker houses around the country.

[QUESTION]

[DDAY2]00:13:57

KARL MEYER (CONTINUED)

We were all influenced by the strength of her ideas and the tremendous clarity and strength of her, of her character. Uh, (STAMMERS) she never tried to form an institution in which she could control things by way of, of power and appointments and the control of money and so on and so forth.

[QUESTION]

[DDAY2]00:14:17

KARL MEYER (CONTINUED)

Uh, and Ammon Hennacy was an anarchist and he didn't believe in controlling either. He just, they just, they just talked and spread their ideas by talking and that was the model for never trying to control people or have power over (STAMMERS) other people, but trying to influence other people by living the ideas. (STAMMERS) Illustrating the ideas in action and, uh, having clarity of conviction and consistency of ideas. And that's how we were influenced and ...

[QUESTION]

[DDAY2]00:14:59

KARL MEYER (CONTINUED)

As a movement, is, is stronger and more numerous today (STAMMERS) than it was in those years or when, when I knew Dorothy Day or during the Cold War and so on. It was after the Vietnam War that the Catholic Worker Movement really began to take off in terms of many, many young people with a Catholic background. Uh, being interested in following the ideas of personalism and hospitality and passivism and nonviolence.

[QUESTION]

[DDAY2]00:17:44

KARL MEYER (CONTINUED)

But, there's so little administration and, and so little structure or bureaucracy in the Catholic Worker Movement that people just see the authenticity of what the Catholic Worker Houses Of Hospitality are doing, so we're usually doing things out of our pocket and out of donations that are voluntarily just given by people who see what we're doing. Very, almost no energy is spent on fund raising. Once a year, maybe, you send out an appeal letter to the whole list but that's about it. There are no organized fund raisers. No energy put into that and all of the money goes to help people who are poor or to organize direct action against war.

[QUESTION]

[DDAY2]00:22:40

KARL MEYER (CONTINUED)

We would walk directly east on Oak Street and we would come to this rusty old (SOUNDS LIKE) coast area and then behind the supermarkets, (SOUNDS LIKE) Jewel's and Safeway, we would go into the dumpsters and get all the produce that was thrown away. And, of course, (STAMMERS) the, the wealthier, the fancier the neighborhood you are in, the quicker they throw out all the produce because if it's just a little bit rotten or a little bit wilted, they can't sell it in those neighborhoods. So, out into the dumpster it goes.

[QUESTION]

[DDAY2]00:23:48

KARL MEYER (CONTINUED)

Had a fellow in my House Of Hospitality, Richard Troll (SP?), who was a tremendous dumpster diver. I didn't even know what avocados were, I was raised in Vermont. We didn't buy avocados. And artichokes. Those were Richard's specialty. I didn't even know what he was eating at the time, to tell you the truth. It looked kind of odd to me.

[QUESTION]

[DDAY2]00:25:00

KARL MEYER (CONTINUED)

And, I had an income of about \$2,000 a year in the early '60s, to late '50s when I started the House Of Hospitality and, and I paid the rent and guys from the street would go out and bring in a lot of the food by dumpster diving and going to (STAMMERS) bakeries and getting the day old bread and so on.

[QUESTION]

[DDAY2]00:25:22

KARL MEYER (CONTINUED)

At the Safeway on, on the gold coast, a few blocks from where we lived, they would throw out just hundreds of loaves. It wasn't very good bread, (STAMMERS), you know, this was before whole wheat bread and everything. It was just Wonder bread and (LAUGH), it, when it got old, dated, particularly, all the chemicals in it would give it this actual, almost chemical taste of white bread in those days.

[QUESTION]

[DDAY2]00:19:04

KARL MEYER (CONTINUED)

And a typical Catholic Worker House, like (STAMMERS) Francis Of Assisi House in Chicago today, a nice old house in the uptown neighbor, a beautiful old house, it's the loveliest house in the neighborhood, actually. With a garden around it and so on and, uh, green shutters and white and so on. A nice old mansion has about 20 to 30 people living in it. Uh, two or three people who are young staff people and the rest, people from off the street and people who are mentally ill and mentally disturbed and people who are elderly. People of all kinds who are in need of shelter and a, and a community to live in.

[DDAY2]00:19:42

KARL MEYER (CONTINUED)

And I imagine it probably has a budget of (STAMMERS) about \$15,000 to \$20,000 a year. The house is owned outright. It was bought very cheap for about \$16,000 because it was in a very poor slum neighborhood. People didn't want to invest (STAMMERS). It was a beautiful old house but people don't to take the risk of investing in a neighborhood like that. And the house is owned outright. There is no rent.

[QUESTION]

[DDAY2]00:26:34

KARL MEYER (CONTINUED)

And Richard Troll, the guy I said that used to get artichokes and the, and the avocados, he would also go through the trash on the streets and he didn't have a, (STAMMERS) wouldn't throw out underwear or, or underwear, you know, you don't get very much out of the dumpsters or anything like that. But, eh would bring home shoes, you know, shoe was a little worn down at the heels or whatever else. Under his bed

there would be 20 or 30 shoes, pairs of shoes, but (STAMMERS) he'd bring home the white shirts and he'd mop the floor (MAKES NOISE) .

[DDAY2]00:27:14

KARL MEYER (CONTINUED)

Banging around at night when he'd come in at night. But for underwear he wore these white cotton shirts (LAUGH), wrapped around his waist (STAMMERS) and with the arm, with the (STAMMERS) long sleeves tied around his waist and that's what he wore for (STAMMERS) underwear (LAUGH) .

[QUESTION]

[DDAY2]00:27:35

KARL MEYER (CONTINUED)

Catholic worker people are tremendous dumpster divers.

[QUESTION]

[DDAY2]00:28:51

KARL MEYER (CONTINUED)

Catholic worker people walk through the alleys and you, you get anything you want and anything that you need, clothing, furniture.

[QUESTION]

[DDAY2]00:29:16

KARL MEYER (CONTINUED)

Uh, just you get whatever furniture you need in the alleys. And clothing, well, if you lived at the Catholic Worker House (STAMMERS) Dorothy never bought clothing. (STAMMERS) Just went to the clothing, and this is the other thing in America, so many clothes.

[QUESTION]

[DDAY2]00:29:37

KARL MEYER (CONTINUED)

But, so, the idea of living simply in voluntary poverty and not having all these belongings is central to the Catholic Worker Movement, too.

[DDAY2]00:20:43

KARL MEYER (CONTINUED)

Almost all the food, uh, from health food stores. Uh, this trendy kind of, yuppie kind of stuff (STAMMERS) from health food stores, soy milk and all kinds of stuff like that, uh, because once the merchandise is dated, shelf life, they have to, they have to dispose of it, they can't sell it anymore. And, and they give it to, to the House and if you go to the Francis Of Assisi House, Jack will always be asking you to carry away food 'cause they have more than they can, than they use and more than they can eat. But, we used to go around to the dumpster.

[END OF TAPE:]

TAPE NUMBER: DDAY3

[DDAY3]14:01:10

TOM CORNELL

I think it was the late '50s that the Ford Foundation offered Dorothy \$65,000, a grant, Ford Foundation. Well, now, \$65,000 was the entire operating budget at that time. That meant the soup kitchen, the taxes, the heating, the, uh, printing, postage, everything, \$65,000, free money, and Dorothy turns it down. Well, a lot of us were astounded, and I was one.

[QUESTION]

[DDAY3]14:02:25

TOM CORNELL (CONTINUED)

Then I asked her directly, Dorothy, why did you turn down that money? And she said, I had a good friend once who was on the assembly line at Ford, and they had him walking on a concrete and it's very, very hard on your feet, standing on your feet 40 hours a week, on concrete, they wouldn't do anything about the floor, and he got arthritis. (LAUGH) Here it was. She was experiencing things from the experience of other people, especially poor people, working people, working poor.

[DDAY3]14:03:02

TOM CORNELL (CONTINUED)

It wasn't any highfaluting, this is blood money, because it's extracted from this, that or, which of course, is true. She could have given you some of the anticapitalist arguments, and they probably were, you know, there. But there was also something that was just plain, downhome human experience, another person who suffered because of these people and no, I'm not (LAUGH) gonna take their money. They can shove it. (LAUGH)

[QUESTION]

[DDAY3]14:01:46

TOM CORNELL (CONTINUED)

Figured (STAMMERS) she's really very canny. She knows that if she had \$65,000, she'd have to tell people. And if our readers found out that there was \$65,000 coming from one source and it's in the bank, they wouldn't send their five or \$10 a year. And what you really need is lots and lots of people sending five and \$10. Not one person coming out with 65 (STAMMERS) one group with \$65,000, whenever they might. So I said, she's really canny.

[QUESTION]

[DDAY3]14:03:54

TOM CORNELL (CONTINUED)

You never know what's gonna come in, but if you hang around long enough at the Catholic Worker, you'll meet everybody you ever wanted to meet and God knows what's gonna come, come in, in the donations baskets. Well, one day, woman came in with a diamond ring and put it in Dorothy's hand and walked off. Dorothy kept it for, I don't think she kept it more than a day, but she gave it to an old lady who came in often to eat.

[DDAY3]14:04:22

TOM CORNELL (CONTINUED)

And she just gave it to her and that was that. Afterwards, we're sitting around, and someone asked Dorothy, why did you do that? We could have taken that diamond ring down to the diamond exchange. It's just a few blocks away and we could have sold it. And you could have given that woman the money from the diamond ring, and it would have paid most of her year's rent on her apartment.

[DDAY3]14:04:53

TOM CORNELL (CONTINUED)

Dorothy says, uh, if she wants to take it to the diamond exchange, and sell it, and pay her rent with it, it's up to her. If she wants to go to Bermuda with it, that's up to her. If she wants to keep it, that's up to her. After all, did God make diamonds just for rich people?

[QUESTION]

[DDAY3]13:10:10

TOM CORNELL (CONTINUED)

It was very substantial, a really gorgeous building. But the city decided that they would take it by right of eminent domain because the city wanted to build a subway underneath it which would undermine its foundation, make it unsafe, et cetera. So they took the building and knocked it down and failed to make a compensation for the building for several years. I think it was in the early '60s that they finally came across with a check, and that check was very considerable. It amounted to probably a third of the operating budget for a year, and Dorothy turned it down, saying this money is not ours.

[QUESTION]

[DDAY3]13:11:13

TOM CORNELL (CONTINUED)

See, Dorothy would take the value of the property, yes. But the interest on top of it, which amounted to quite a sum, she would not take because the Catholic Worker, Dorothy, Peter, the rest of us do not buy the theory that interest is okay. Dorothy and Peter taught along with the prophets of Israel, the psalmists, Jesus (LAUGH), the fathers of the church, that we should not take interest on loans, that this amounts to living on the sweat of other people's brows and we choose not to do that.

[QUESTION]

[DDAY3]13:15:07

TOM CORNELL (CONTINUED)

When I first visited the Bowery in 1953, coming down to meet Dorothy and go to a Friday night meeting, it was unreal almost.

[QUESTION]

[DDAY3]13:15:25

TOM CORNELL (CONTINUED)

The Third Avenue L was still running down Third Avenue to Canal Street, Third Avenue becomes the Bowery, and every time the train roared by, cinders would come down, you know, and it was, was dark because the tracks and the trains, everything shut out the sun. But street, what light there was, the people, uh, it was just, just hundreds and thousands of people milling around, many of them obviously very ill, many of them mentally ill.

[DDAY3]13:16:00

TOM CORNELL (CONTINUED)

There was the smell of disease, tuberculosis, there were people sitting on the sidewalk, backs against the walls, people sprawled on the sidewalks, people lying in their own body wastes, and just the smell of it terrified me. My father had died of tuberculosis, and I knew that smell.

[QUESTION]

[DDAY3]13:16:34

TOM CORNELL (CONTINUED)

There was a Friday night meeting going on. I don't remember who was speaking. I don't remember the topic. I do remember that it was very crowded. Dorothy was sitting in a corner, that corner, you know, on, on her, on floor, crosslegged. I knew it must be she. High cheekbones, the, the braids on the head and she was knitting. And when she didn't like what she heard, the knitting needles really clacked. And then when she calmed down, knitting needles made a nice, quiet rhythm.

[QUESTION]

[DDAY3]13:17:16

TOM CORNELL (CONTINUED)

Somebody got up and said that we all have a natural right to security, to our, as to our basic needs, and nobody was gonna argue with that. Dorothy got up and she said, security, security, I don't wanna hear any more about security. We hear too much about security. Young people shouldn't be hearing about security. There are great things that have to be done, and who will do them but the young people?

[DDAY3]13:17:45

TOM CORNELL (CONTINUED)

And how will they do them if all they're thinking about is strong security, laying out treasure for tomorrow? Let tomorrow take care of itself. Unless the seed fall into the ground and die, it does not bear fruit. (STAMMERS) She had me.

[QUESTION]

[DDAY3]13:18:37

TOM CORNELL (CONTINUED)

Well The Worker has had a farm since the very early days, 1935 or so. There was first a small rented garden in Staten Island then a considerable piece of land in Eastern Pennsylvania, then a goodsized place up here in Newburgh, New York, then Staten Island again, but this time with a 20acre plot and a nice big farmhouse. Then, um, I think about 90 acres with an awful lot of, of housing up at Tivoli, New York. Then in 1979, we moved to Marlborough where we are now.

[QUESTION]

[DDAY3]13:19:24

TOM CORNELL (CONTINUED)

And have the farms been a success? Well, that's, that's not a good question. (STAMMERS) They've been something other than what (SOUNDS LIKE) Peter Warren had envisioned, but they've been very worthwhile.

[QUESTION]

[DDAY3]13:20:07

TOM CORNELL (CONTINUED)

We're able to support ourselves on less than what the state would spend to keep one of us in an institution. It's literally true. We grow much of our own food, with our own labor. We study. We study natural and organic gardening. We use absolutely nothing that is not natural.

[QUESTION]

[DDAY3]13:22:20

TOM CORNELL (CONTINUED)

Now we can also in our gardening create little experiments on, on maybe even just so, so, so big a plot, just one little experiment and then we can write about it in our paper. Other people might be able to find something that, that they can do with this experiment. And if they do, even if it's growing some parsley, what it means is they now have a real connection with what we call the problem of the land, so that the next time they're listening to radio, watching TV, they're scanning the newspaper and something hits them that has to do with the problem of the land, they're more likely to respond.

[DDAY3]13:23:05

TOM CORNELL (CONTINUED)

They're more likely to read that article. They're more likely to get involved. And this, I think is really essential to making Peter Warren's idea real today so many years, decades after his death. We know that it is harder and harder to farm because of agribusiness, the industrialization of our culture.

[DDAY3]13:23:34

TOM CORNELL (CONTINUED)

This not only has a deleterious effect upon small business, it also has a deleterious effect upon the quality of the land itself, the quality of the produce of the land, eventually the health of the people who depend upon all of this.

[QUESTION]

[DDAY3]13:24:07

TOM CORNELL (CONTINUED)

Well, of course, Peter Maurin was a Frenchman and a peasant. His own family lived on the same piece of land for 1500 years, so he was very deeply rooted in agricultural traditions. And his idea of our farm should be that the farm is an agronomic university, a place where workers could become scholars, where scholars could become workers, where, uh, wage labor would be displaced, substituted for by voluntary gift of work, where people, there was no unemployment in the land, he would say.

[QUESTION]

[DDAY3]13:24:43

TOM CORNELL (CONTINUED)

Well, have we approximated Peter Maurin idea of an agronomic university that would be, say, the building block of a new society? No. On the other hand, has it been a failure? I don't think so at all. The farms over the years have provided a place where people can connect with the land.

[QUESTION]

[DDAY3]18:16:19

JOHN CORT

That point, they had a farm in Easton, Pennsylvania, high on a hill, it was all rocky. (LAUGH) All rocks. There wasn't any water, (LAUGH) supply or well or anything. Uh, but it had a gorgeous view. (LAUGH) And, uh, she took to that of course.

[QUESTION]

[DDAY3]18:16:43

JOHN CORT (CONTINUED)

And, uh, Peter called these farming communes, uh, (STAMMERS) that was one term for the farming communes, but he preferred to call them agronomic (LAUGH) universities. (LAUGH) And, the thing to do on a farming commune was to turn workers into scholars and scholars into workers. But the first part was more important, the workers had to be turned into scholars. They had to get the line.

[QUESTION]

[DDAY3]18:17:21

JOHN CORT (CONTINUED)

Oh, uh, the first day I was there, it was very hot, very hot day in July. Uh, we had this round table discussion, although the table was actually oval rather than round. And it was more of a, who (LAUGH) one, uh, man monologue, that a discussion. (LAUGH) 'Cause Peter would declaim in, these easy essays that he had, these marvelous, marvelous easy essays. Uh, that were sort of freeverse poetry, but it was catchy.

[DDAY3]18:17:48

JOHN CORT (CONTINUED)

You know, he was, he was very good at that, very good at that. And a very heavy French accent. But very dogmatic, and you couldn't get a word in edgewise, because (LAUGH) as I said somewhere, he'd been trained on the, the beating fields of Columbus Circle and Union Square and places like that.

[QUESTION]

[DDAY3]18:18:05

JOHN CORT (CONTINUED)

Uh, he had learned never to breathe between sentences, see. And if perchance you tried to break in, he would hold up a finger (LAUGH) and fix you with a (STAMMERS) (SOUNDS LIKE) glittery eye. (LAUGH) Uh, uh, and, uh, you know, it was sort of a look that would turn like Medusa would turn you into stone if you, if you'd if you didn't shut up and (LAUGH) not allow him to continue. Well, I was, I was just out of college and, a years, a smartass reporter.

[DDAY3]18:18:34

JOHN CORT (CONTINUED)

Uh, and I, I just didn't wanna take all this, you know, without throwing a few smartass questions (LAUGH) or disagreements, uh, which I had. Uh, uh, (STAMMERS) in there. So (LAUGH) there was, it was generation gap. It was ideagap, it was all kinds of gaps, but when you got to know him, he was really a sweet guy.

[QUESTION]

[DDAY3]18:18:54

JOHN CORT (CONTINUED)

Uh, (STAMMERS) and he'd give you his last pair of pants if, uh, (STAMMERS) if, uh, you needed them. And that he believe that, that was part of the ideology, which I, to this day, very strongly uphold. He would quote St. Basil, the coat that hangs in the closet belongs to the poor, and that is a very profound thought. Because it's not just the works of mercy, what you give out of the goodness and sweetness of your heart,

out of compassion, but it's justice. If you have more than you need, what you have in excess belongs to those who don't have enough.

[QUESTION]

[DDAY3]18:30:13

JOHN CORT (CONTINUED)

John Cogley (SP?) once told a wonderful story about how abstract he was, and that was one occasion where he was living in a cheap hotel. And a prostitute knocked on his door. And he opened the door and she said, uh, wanna have a good time, honey? And, uh, (STAMMERS) he said, come in, come in. He said, sit down, and let's discuss it. What do you mean, exactly by (LAUGH) a good time? (LAUGH)

[QUESTION]

[DDAY3]18:00:36

JOHN CORT (CONTINUED)

Uh, another incident in this upsurge of the working class was the seaman's strike of 1936 and followed by a, another one in '37. And, uh, a number of seamen were living at The Catholic Worker from time to time and when the strike broke, more of them came over and also, we set up a waterfront soup kitchen for the striking seamen, 'cause they had no money. They were, they were breaking away from the old, corrupt old AFL Seaman's Union which was run by a character named Emperor Grange, who used to open the union meetings by (STAMMERS), laying a .45 revolver (LAUGH) on the speaker's table. (LAUGH) And daring anybody to disagree with him. (LAUGH)

[QUESTION]

[DDAY3]18:02:25

JOHN CORT (CONTINUED)

Things were getting very rough on the waterfront. Uh, there were, there were killings. I mean, they, people played very rough, particularly the oldline gangster types and the long shore, uh, union which was led by a corrupt, uh, Irish Catholic, uh, who went to mass (LAUGH) every Sunday.

[QUESTION]

[DDAY3]18:21:45

JOHN CORT (CONTINUED)

See, (SOUNDS LIKE) Ammond Hennacy, he was eventually was converted to Catholicism, although he wasn't at first when he first joined the Catholic Worker. He was a real anarchist, philosophical anarchist.

[QUESTION]

[DDAY3]18:22:10

JOHN CORT (CONTINUED)

Once, we were driving along in our car, my car, I, he, he was a passenger. And I swerved out of the way to avoid a box, uh, uh, uh, just a big cardboard box in the road and he rebuked me. He said, you know, a good anarchist would have stopped and picked that box up and put it aside, on the side of the road. And that always impressed me, and now when I swerve out of the way for a box, (LAUGH) I always say to myself, well, Armand Anderson would have rebuked me. (LAUGH) And so, on some occasions, I've even stopped (LAUGH) to, to, to move that box.

[QUESTION]

[DDAY3]18:25:43

JOHN CORT (CONTINUED)

You got all sorts of strange characters, and, and this was one who, uh, was introduced to a, a lady. We had, you know, very proper ladies would come and visit who were moved and attracted by the works of mercy, and this lady was introduced to him and the lady said to him, haven't I, uh, met you somewhere before? And he said, ah, yes. I remember you as a nude on a mantelpiece. (LAUGH)

[QUESTION]

[DDAY3]18:26:16

JOHN CORT (CONTINUED)

Then there was (STAMMERS) Crazy Carny, as we called him who had been a circus acrobat and apparently fell on his head once too often. And, uh, uh, I remember I was sleeping in this tent on the side of the hill at the farm, uh, with Peter, and, uh, on a moonlit night, you would sometimes hear Carny come running down the hill (STAMMERS) (LAUGH) charging through the bushes, making all sorts of clattering noise. (LAUGH) That was Crazy Carny.

[QUESTION]

[DDAY3]18:26:50

JOHN CORT (CONTINUED)

Then there was the, uh, very, uh, handsome well behaved young man who used the farm as a hide out, uh, from, uh, escaping from the police and the various heists that he had, that he had, uh, uh, done and, to, to steal money to, uh, to, uh, fund his, uh, heroin habit. And I remember taking him up to Bellevue Hospital in a taxi as a matter of fact one, one point when he was shaking like a leaf. (LAUGH) And I learned something about the dangers of drug addiction on that occasion.

[QUESTION]

[DDAY3]17:07:55

JOHN CORT (CONTINUED)

There were, there were two things about the works of mercy and, and, uh, that general aspect of her life in, uh, New York in those years. Uh, she loved the quotation of Dostoevsky, The Brothers Karamazov that love, uh, love and dreams, uh, something about the contrast between love and dreams, romantic love and love in, in action which is a harsh and dreadful thing. And that, uh, that was something that struck you and that has remained with me, uh, all my life, that, that contrast between romantic love and, and really doing it, you know, love in action. And life at The Catholic Worker was at many times a harsh and dreadful thing.

[QUESTION]

[DDAY3]17:09:41

JOHN CORT (CONTINUED)

The bread line that we, that we ran there at Mott Street, uh, we had, there was as many as a thousand or more going down to Canal Street. We were a block above Canal Street on The Lower East Side of Manhattan in, uh, Little Italy.

[QUESTION]

[DDAY3]17:10:03

JOHN CORT (CONTINUED)

And I, I can recall talking to some of those people. Uh, in fact you had the feeling that as more, as much or more than they needed a, a piece of bread smeared with, uh, peanut butter or apple butter and a cup of coffee they needed somebody to relate to them and, you know, to maybe even smile at them, exchange a few words.

[QUESTION]

[DDAY3]17:10:27

JOHN CORT (CONTINUED)

Pleasant. Many of them, you know, were guys who, who were not, uh hobos, bums or tramps, uh, but, uh, people who were recently unemployed and, uh, very employable. And one rather neat looking guy, uh, told me that he had spent time in jail, uh, for murdering the ice man, uh, who was making a pass, a play for his wife. He, uh, he took, he, he grabbed the ice man's hatchet, uh, and cleaved him through the brain. Oh, it was a shattering thought. And we had a pleasant conversation. (LAUGH) But, uh, uh, you could meet people like that on that bread line.

[QUESTION]

[DDAY3]17:11:54

JOHN CORT (CONTINUED)

It was a, it was a rather seedy, uh, building and a half that we occupied but donated to us by a pious Catholic lady. But the houses were not in very good shape. I can remember sleeping in one room and the cheerful sound of rats running back and forth in the tin ceiling above me had an almost festive sound. But the bed bugs were not so festive and I just could not get them out of my cot which was a, a metal cot.

[DDAY3]17:12:23

JOHN CORT (CONTINUED)

And I finally had to take the cot up to the roof and, uh, go at it with a blow torch. And the acrid smell of bed bugs (STAMMERS) roasted bed bugs is, uh, is something that has stayed in my nostrils all these years.

[QUESTION]

[DDAY3]17:15:14

JOHN CORT (CONTINUED)

Uh, we, we were sort of operating under what was called personalism or personal responsibility which, uh, uh, uh, Peter Warren our French hobo philosopher and guru of the movement had, uh, uh, picked up from Emanuel Munet (SP?) a French intellectual editor of Esprit, a French magazine and, uh, according to, to this as translated by Peter from, uh, Munet, uh, personal responsibility and personalism meant that you never told anybody to do something in a community like that. You know, or, or even ask them necessarily. You did, you did it yourself and your good example you see would, would just, uh, uh, convert them to do the same or not to do whatever you didn't want to do.

[DDAY3]17:16:03

JOHN CORT (CONTINUED)

You did it or you didn't do it and there, your personal example would, would just inevitably flow over into the other person's conduct. The unfortunate part was that it didn't. (LAUGH) In, in practical life, uh, the, these guys off The Bowery, uh, did, just didn't take to it too very much.

[QUESTION]

[DDAY3]17:16:39

JOHN CORT (CONTINUED)

So anyway, things got pretty sloppy and cruddy and dirty up there on the fifth floor of the front building at 115 Mott and eventually with my middle class hang ups, uh I, I put up a, a, a notice. Now being sort of a staff person, seemingly having a little authority although in that, uh, in that atmosphere you didn't have much. At any rate, I put up this, this, uh, notice and it said three rules, one, everybody out of bed by 9:00. That seemed like a reasonable time. Number two, uh, everybody make their own beds.

[DDAY3]17:17:22

JOHN CORT (CONTINUED)

Uh, three, everybody take turns sweeping up. It seemed like sort of minimum, you know, (LAUGH) minimum livable rules, uh, to keep the place from getting totally messy. Well, my roommate John Griffin who was a wino off The Bowery but a more intelligent wino than some of the others and had actually absorbed some of the intellectual theories that were going around such as personalism, uh, a delightful guy, a lovely guy. I caught TB from him as a matter of fact. (LAUGH) And spent 12 years, uh, curing it. But at any rate, uh, John objected to the, these rules.

[DDAY3]17:18:10

JOHN CORT (CONTINUED)

This seemed to be a total, to him a total violation of the principles of personalism and personal responsibility. And he complained to Dorothy. And Dorothy sided with him and ordered me to take the rules down.

[QUESTION]

[DDAY3]17:14:13

JOHN CORT (CONTINUED)

In fact, uh, Dwight McDonald used it in a profile he did for The New Yorker back about 1952.

[QUESTION]

[DDAY3]17:18:50

JOHN CORT (CONTINUED)

She, uh, she just did it kind of out of the seat of her pants if one can use that for a lady. Uh, and what I concluded really after, after some years perhaps of thinking about it was that her concept of how to run the place was sort of as an anarchist dictatorship. Because I, I didn't even question, uh, her decision at all. Didn't question it.

[QUESTION]

[DDAY3]17:19:24

JOHN CORT (CONTINUED)

This I brought up to her later in the '70s when I was writing about it and about her.

[QUESTION]

[DDAY3]17:19:54

JOHN CORT (CONTINUED)

Oh, I said why didn't we ever have a staff meeting? We never met. Never met. She said no, Peter said you gotta run it like an abbey. The abbot makes the decisions and if he's wrong well then he changes his mind. (LAUGH) But rules and, and voting and stuff like that, they said just creates cliques and factions. Well, I pointed out to her that in an abbey you have council meetings. You have participation, you have elections. No, well, no. Peter said (LAUGH) run it like an abbey. So I concluded anarchist dictatorship. (LAUGH) And that's in a way what it was.

[QUESTION]

[DDAY3]17:21:06

JOHN CORT (CONTINUED)

Peter was the boss. (LAUGH) No question about it. (LAUGH)

[QUESTION]

[DDAY3]17:21:17

JOHN CORT (CONTINUED)

I think, I think they have since gone a little more towards staff meetings and, uh, more community decision making than, uh, looking to one particular boss like, uh, such as Dorothy was then.

[QUESTION]

[DDAY3]17:24:34

JOHN CORT (CONTINUED)

And, uh, he had this very attractive vision of everybody going back to the land. He was anti industrialism. Uh, the machine. You know, try to get rid of machines. Do it all by hand. (LAUGH) And meanwhile of course we're using all kinds of products of industrialism like telephones and trucks and autos and, and so on.

[QUESTION]

[DDAY3]17:25:28

JOHN CORT (CONTINUED)

Dorothy bounced a lot of, uh, bounced around a lot ideologically in the course of her life. She had been a socialist. She'd been a Communist sympathizer. She, uh, uh, almost married Mike Gold who was a columnist for the, uh, Daily Worker. And, uh, she could never go with Peter on the full implications of his agrarianism.

[QUESTION]

[DDAY3]17:26:25

JOHN CORT (CONTINUED)

Oh, he was anti union. Extraordinary thing. This radical guy, you know, really radical, you know, the hell with the whole system and go back to the land. Uh, and handicrafts. And, and he was anti union. So Dorothy could never really buy that. She, she wrote rather eloquent, uh, inspiring pieces about the, the union being, uh, being really an instrument of the Holy Spirit. Uh, she put it in theological and, and, and religious terms.

[QUESTION]

[DDAY3]17:25:47

JOHN CORT (CONTINUED)

She could never go with Peter on the full implications of his agrarianism. For example, he used to say really silly things like strikes don't strike me in his easy essays. Or when the organizers, uh, try to organize the unorganizers, the organizers don't organize themselves. This was part of another easy essay. Which was a total non sequitur and illogical. (LAUGH) There's no reason. You could say the best organizers are those who first organize themselves. That would be a good, a smart logical way to put it.

[QUESTION]

[DDAY3]07:16:08

EILEEN EGAN

And, uh, she came back and, uh, there was someone waiting for her and, uh, he was waiting for her at the home of her sisterinlaw on the Lower East Side. And, uh, he was a man who didn't look like anybody else. I knew him. Uh, he'd have these, uh, old wrinkled suits and if he had a hat it would be an old hat pulled down over one side of his face and rough shoes. And anyone else would have, uh, perhaps written him off. And he had a thick French accent.

[DDAY3]07:16:46

EILEEN EGAN (CONTINUED)

But not Dorothy. She listened to him. And this was Peter Maurin her mentor and it shows her humility that she was willing to sit down and listen to this man and learn from him. And she remarked he would talk you deaf, dumb and blind. And he would. (LAUGH)

[QUESTION]

[DDAY3]07:17:09

EILEEN EGAN (CONTINUED)

He used to, um, emphasize his points with his finger. Always, you know, this way, right under your nose. So if you wanted to turn aside you couldn't. There was the point he wanted to make.

[QUESTION]

[DDAY3]07:17:28

EILEEN EGAN (CONTINUED)

He had been a Christian brother for a while but he was an autodidact and he had read widely in the fathers of The Church and in scriptures and, uh, so on. And he introduced Dorothy to all of that. And suddenly here was this new world opened to her. More than, uh, was opened to many people of her time who had gone through college, Catholic colleges.

[QUESTION]

[DDAY3]07:17:59

EILEEN EGAN (CONTINUED)

So they used to meet on East 15th Street in the home of her, um, sisterinlaw and brother and, uh, gradually people would come around, uh, Peter and sit around the table and he would talk. And, uh, he got quite a following.

[QUESTION]

[DDAY3]07:18:18

EILEEN EGAN (CONTINUED)

Uh, there was never enough food but so they'd throw everything into the, uh, pot and make a stew and so there was enough to feed everybody. And somebody told me once Dorothy didn't care what she threw into the stew. Once she threw some chocolate powder. And so it was nice heavy chocolate beef stew. (LAUGH)

[QUESTION]

[DDAY3]07:18:41

EILEEN EGAN (CONTINUED)

And, um, sometimes there was room for people to stay over and sometimes not. But one night, uh, two women came and they were, well, they used to come rather regularly to eat but they asked if they could stay over 'cause they really were homeless. And in the depths of The Depression many were really homeless. So they asked Dorothy and Dorothy said well, you can see there isn't a bit of space here at all. So, uh, they left. And then a few days later one of the women came back and Dorothy said ... (TECHNICAL)

[DDAY3]07:19:29

EILEEN EGAN (CONTINUED)

So Dorothy said where is your companion? (TECHNICAL)

[DDAY3]07:20:00

EILEEN EGAN (CONTINUED)

And they ate regularly and, uh, one night they said we have no place to stay, can we stay? And I said no, there's no room. It's, we're, this apartment is completely filled. Actually people were sleeping in the kitchen and so on. And so a few days later one of the women came back and, uh, her (STAMMERS) Dorothy said now where is your companion? And the woman said well, when we left here we had nowhere to go and, uh, she went over to the subway station and threw herself under a train.

[DDAY3]07:20:36

EILEEN EGAN (CONTINUED)

So that galvanized Dorothy. She looked and saw that she had \$5 and she walked down the street and in those days there were a lot of empty apartments, not like now. And, uh, just a few, uh, houses down the street there was an empty apartment and she put down the \$5 as a, um, a reservation to hold onto it and they kept it for her and that was a house for women. And it was the first House Of Hospitality of The Catholic Worker.

[QUESTION]

[DDAY3]07:21:14

EILEEN EGAN (CONTINUED)

And just like other great things that have happened it isn't something that you plan, it's something that the Lord gives you the opportunity to do and you grasp the opportunity. That's what happened to Mother Theresa. She went out after the day of the great killing and saw that on the streets of Calcutta people were (STAMMERS) knifing each other with great lathes (SP?) and, uh, killing each other, burning your, their homes and so on. She realized something had to be done on those streets. And then after a couple of years she was able to go out and, and serve those streets. And that was the first House Of Hospitality.

[QUESTION]

[DDAY3]07:21:54

EILEEN EGAN (CONTINUED)

And that then was the beginning of carrying out Peter's ideas of cult, meaning the worship of the Creator, culture, which is the culture of the ages, what have they taught us about life and about our relationship with one another and cultivation. And Cultivation referred to the right use of the land. Because the right use of the land, uh, is the basis of a healthy society.

[QUESTION]

[DDAY3]07:22:26

EILEEN EGAN (CONTINUED)

And so he wanted to have as one of the, uh, programs of The Catholic Worker, uh, the Houses Of Hospitality. One he thought in every parish. Well, that was Peter's dream. And, uh, then the next was, uh, (STAMMERS) agronomic universities. He didn't mean degree giving universities but, uh, groups of people studying the land around them, studying the right crops and overall organic, uh, gardening and, uh, agriculture.

[QUESTION]

[DDAY3]07:23:46

EILEEN EGAN (CONTINUED)

He had this personal idea of talking to you personally and then you had the responsibility of taking it further.

[QUESTION]

[DDAY3]07:24:33

EILEEN EGAN (CONTINUED)

And from then on The Catholic Workers always tried to have a foot in the land but the agronomic universities never materialized. We never had people who would, uh, give themselves over to just that. Or who had enough knowledge to do that.

[QUESTION]

[DDAY3]06:20:47

FATHER DANIEL BERRIGAN

See, I never as far as I can remember never even met him. But he was, it was like an electric current that went between those two and then hit me, you know. And, uh, I, I believe very deeply that these few people in one's life are absolutely providential and that without this or that person you would never have turned a corner. I think it was true of Dorothy with regard to him and it was true of me with regard to Dorothy. And Merton (sp?) . And then, you know, other people as well including my own family.

[QUESTION]

[DDAY3]06:20:05

JOHN CORT

Oh, of course Peter was, Peter was voluble, kind of a wandering soul and a kind of born teacher and all that and, and, and determined, determined to teach Dorothy, you know, what was up. And, um, she looked upon him with great, great devotion and almost veneration as being the one who had gotten her going. And I think that that's probably true, you know. And those beautiful easy essays of his still have their original flavor. It's like Ben & Jerry, you know, to read them.

[QUESTION]

[DDAY3]03:21:11

ROBERT ELLSBERG

But as a young person I, I found so inspiring and engaging, uh, about her was the opportunity to, to, uh, you know, to leave classrooms behind, books behind and suddenly be kind of on the stage of, of, of history where great things were happening, where you were changing the world, where you were making your stand against war or injustice. Uh, where you were, um, uh, uh, you know, taking this, uh, prophetic, uh, witness against, uh, against the state.

[QUESTION]

[DDAY3]03:22:00

ROBERT ELLSBERG

Then the other thing was that it was not just a, you know, protest and, and taking to the streets and picketing or, and, uh, uh, uh, you know, demonstrations and marching on the streets but that, uh, that's not what she meant by love in action. What she meant was, uh, that it had to, all that had to be related always in a very concrete way to, to, to the needs of, of, you know, the person in front of you and living in such a way that you were, uh, even aware of the needs of someone in front of you because she, uh, you know, most of us are able to insulate ourselves, uh, pretty well from images of, of need or the sights or smells of need.

[QUESTION]

[DDAY3]03:22:41

ROBERT ELLSBERG

The, the decision that she had made to live there on The Lower East Side, on The Bowery where it was unmistakable, where it was unavoidable, where it was right in front of you. Uh, the, uh, you know, the, the wounds of, of, of the poor, uh, so, uh, so visible that you could reach out and touch them.

[QUESTION]

[DDAY3]03:23:21

ROBERT ELLSBERG

Uh, when I think back on my, my time, uh, at The Catholic Worker I, what I, what I most miss in a way is that kind of, of, uh, of freedom to be, to be opened to whatever the challenge or the needs of the moment might be. Uh, because I didn't have to get anywhere. I didn't have any particular deadline or appointment I had to meet. Uh, it was a kind of feeling that, that at whatever moment you were in, uh, where was, uh, God speaking to you in that moment?

[QUESTION]

[DDAY3]03:23:56

ROBERT ELLSBERG

Uh, if somebody who, um, might be boring you sitting next to you with their relentless story of their, of their life and their troubles, maybe just listening to that person at that moment, paying attention to them, uh, that was, uh, that's, that's, that's where God was for you in that moment. And so there was no separation between, between, uh, you know, life prayer or being with God and, and, and the ordinary activities of, of everyday life whether that was, uh, making the soup or that was washing the floor or, or scrubbing a pot or cleaning up the vomit on the floor or going to the market.

[DDAY3]03:24:38

ROBERT ELLSBERG

Um, and so there was a, there was a spiritual contemplative dimension to all those things as much as there was to, to picketing at The White House or sitting in jail or any of those kind of things.

[QUESTION]

[DDAY3]03:26:01

ROBERT ELLSBERG

I began editing the newspaper then in 19, uh, 77 after I'd been there for a year. And, uh, that was a time when (CLEARS THROAT) Dorothy had pretty much retired from day to day, uh, uh, work on the, on the paper and she was very happy to entrust, uh, jobs like that to a new generation of, of young people and it, and it, uh, I think she, she took a lot of satisfaction from the fact that there were, there were so many young people there. It gave her confidence and hope that the ideals of the movement, uh, would continue.

[DDAY3]03:26:36

ROBERT ELLSBERG

And especially that there were people, um, like myself who, who took a kind of interesting in the, in the history and the roots and philosophy of, of, of The Worker. Because she had, she had, uh, passed through some anxious times during the '60s when, when, uh, many people were attracted to the kind of counter cultural, uh, dimensions of, of, of The Worker and liked the, the protest and liked, uh, uh, standing up to the state and that sort of thing. Uh, but she felt, uh, didn't have such a feeling for the, the, uh, the, uh, you know, spirituality of, of, of, of the movement and, and all that it, that it represented.

[QUESTION]

[DDAY3]04:20:55

ROBERT ELLSBERG

That's why her, uh, but she still needed to always, you know, get away from the city from time to time. Although she was a city person she couldn't, she was never happy just living on a farm. Uh, unlike Peter Maurin who, uh, so idealized farm life and agrarian universities. Dorothy intellectually liked the idea. You know, uh, understood that it was a good thing to live on a farm.

[DDAY3]04:21:14

ROBERT ELLSBERG

Uh, but she'd get restless there and want to, want to, uh, you know, get back to the sights and sounds of the city and, and the Lower East Side there and the noise and the chaos and the people and that sort of thing 'cause she was really, uh, uh, you know, oriented to people. She would not ...

[QUESTION]

[DDAY3]04:01:06

ROBERT ELLSBERG

Uh, of course I knew intellectually and I, and I, and I understand now that, that Dorothy never intended that everybody should remain at The Catholic Worker or that was necessarily, uh, the, uh, vocation, uh,

for, for everyone or, or ought to be. Uh, she, she often said that The Catholic Worker was a kind of school and, uh, people, you know, came for, for sometimes only a few days. Uh, sometimes for a few hours. Uh, the important thing was what they learned there and what they did with it.

[QUESTION]

[DDAY3]04:08:59

ROBERT ELLSBERG

I got the, the idea that we should, uh, get a hold of the (STAMMERS) the, the FBI file of The Catholic Worker I thought would be a, a, a fun thing to do. Uh, it took me a long time to persuade Dorothy that this was worthwhile. She couldn't really see the point of it. Um, I'm not sure she really wanted to know what was in her FBI file. Um, then there was, uh, I had to be very discreet about this. There, there was a, there was a photocopying, uh, charge for getting your, your file. It was I don't know, 50 cents a page or something like that and if she'd known that you had to pay any money to the FBI at all I'm sure she would never have allowed me to do at all.

[DDAY3]04:09:33

ROBERT ELLSBERG

But I had to get a letter off, you know, saying that, that I was authorized to request her file and this sort of thing. And this was a time when after The Freedom Of Information Act had been introduced and, and, and it was, you know, sort of a fashionable thing. A lot of people were writing in to find out what their (STAMMERS) what their files were and some people were disappointed that there wasn't much of a file and, uh, Dorothy's file was about, uh, 500 pages long.

[QUESTION]

[DDAY3]04:10:13

ROBERT ELLSBERG

Somebody, uh, said to her, uh, kind of teasing and said oh, Dorothy, we've been reading your FBI file and immediately she like hid it or something, uh, because she, she didn't know what, you know, it implied that there was some, some great secrets or revelations in there. She was a private, uh, you know, person in, in many respects.

[QUESTION]

[DDAY3]04:10:32

ROBERT ELLSBERG

Wrote a couple of stories for the, for The Catholic Worker which, which ultimately she saw the humor in the whole thing. And basically what it told, uh, the story that it told was about the, uh, uh, the kind of Keystone Kops kind of story of the, of the FBI's interest in, in The Catholic Worker over, over many years. But also a side of American history that, that, that people don't know very well. Uh, that, uh, the business of, of the FBI through, through, you know, the Cold War and, and, and earlier, uh, involved, you know, cataloguing American citizens on the basis of their, uh, subversive, uh, potential or their, their, the degree of their threat to, to national security.

[QUESTION]

[DDAY3]04:11:35

ROBERT ELLSBERG

The, the FBI, uh, had all kinds of informants and what not, uh, trying to check out and figure out what kind of subversion was being practiced by, by The Catholic Worker 'cause it was pretty hard to get a, a handle on it, especially if you, you know, a lot of these, of these, these were Irish Catholic, uh, FBI men knew a little bit of something about, about, about Catholicism but still the (STAMMERS) the radicalism of The Catholic Worker was couched in this, in this funny Catholic, uh, lingo and you had to kind of, uh, have a catechism to, to, to understand what it was all about.

[DDAY3]04:12:03

ROBERT ELLSBERG

So that when Dorothy would say that somebody had in, in refusing to register for the draft and heeded the council of perfection, um, you know, Hoover is asking himself well, what is this council of perfection? Is that kind of some kind of subversive, you know, Communist, uh, front organization or whatever?

[QUESTION]

[DDAY3]04:12:35

ROBERT ELLSBERG

But of the things that concerned the FBI were the, of course the pacifism of, of, of The Worker, especially during World War II. Um, uh, the fact that Dorothy was, uh, had friendly things to say in friendship with, with Communists and would write them letters and protest, uh, their imprisonment and that sort of thing. The fact that The Worker opposed, uh, registration for the draft. The, and, uh, and counseled tax resistance and things like this.

[DDAY3]04:12:59

ROBERT ELLSBERG

And so on several times, uh, J. Edgar Hoover, uh, recommended that, that, uh, to the Attorney General apparently that, that The Catholic Worker be, uh, prosecuted or investigated, uh, as, uh, for, for sedition or for their violations of, of the law. And it never came to that for one reason or another.

[QUESTION]

[DDAY3]04:13:16

ROBERT ELLSBERG

And after a long exhaustive investigation of The Catholic Worker during World War II and, uh, in the 1940s finally, uh, the FBI seemed satisfied that, that these were, uh, rightly or wrongly they were, they were, you know, well intentioned idealistic, uh, Catholics and didn't seem to be connected with any Communist organization or whatever. And, uh, wrote finally it, it would seem like it might have been the definitive, uh, you know, summation, uh, on, on, on Dorothy's profile that, you know, that, that, that many people think she's a saint and all this kind of thing and whatever.

[DDAY3]04:13:50

ROBERT ELLSBERG

She has some, you know, far out ideas about one thing or another but, you know, she lives out her life with the poor. And, you know, it all turned around when Dorothy, uh, in one of her columns, uh, made some sarcastic remarks about an FBI agent who had, who had come looking for a draft, uh, dodger or draft resister or something. This is the 1950s. And she made a, a humorous sort of remark where she had noted in her column that the, the FBI agent had said of himself in contrast to this draft dodger, uh, I believe in defending myself and had pulled aside his jacket to reveal his shoulder pistol or whatever.

[DDAY3]04:14:27

ROBERT ELLSBERG

And Dorothy remarked, um, I thought to myself I couldn't help but thinking how brave a man, uh, to be willing to defend himself against us women and children hereabouts and whatever. Well, this (STAMMERS) was, this was just the worst kind of subversion possible from the point of view of J. Edgar Hoover was to, to make fun of the FBI. And at this point he, he concocted a whole new, uh, profile.

[DDAY3]04:15:03

ROBERT ELLSBERG

She has engaged in activities which strongly suggest that she is consciously or unconsciously being used by Communist groups. From past experience with her it is obvious that she maintains a very hostile and belligerent attitude towards The Bureau and makes every effort to castigate The Bureau whenever she feels so inclined. You know, and I read this to, to, uh, Dorothy and she just was, you know, beside herself laughing and said how, how wonderful. Uh, what a wonderful description.

[END OF TAPE: [DDAY3]04:15:28]

TAPE NUMBER: DDAY4

[DDAY4]02:10:09

NINA POLCYN MOORE

The wonderful thing about The Catholic Worker as I look back over the 60 years, is that as Donald Gallagher (sp?), the late Donald Gallagher of, uh, Marquette University said, The Catholic Worker is an incubator. It gives people an idea. It gives people some sort of a sense of their own rich identity. It gives them an idea of, of the Catholic revolution as a permanent, neverending, ongoing event that must be, it gives them a sense of, of their own purpose in lives. And yet people come and, and they go. And sometimes it seems heartbreaking to see people come and go.

[DDAY4]02:11:05

NINA POLCYN MOORE

But actually it is a tremendous experience in birth and resurrection, because people come to The Catholic Worker and they discover that what, what they're interested is one phase of life and they proceed, whether it be some kind of housing, whether it be battered women, whether it be child abuse, whether it be something academic. And so there is a, a constant flow and a constant ebb. And this to me is part of, of the river of life that, that comes and goes.

[QUESTION]

[DDAY4]02:02:30

NINA POLCYN MOORE

Oh, some people's idea of Dorothy Day is this and everybody has, some other people's idea of Dorothy Day is a radical pacifist. Some people feel she emphasizes the spiritual. Some people feel that she's only interested in the works of mercy. And some people get the real idea that The Catholic Worker is a permanent revolution.

[QUESTION]

[DDAY4]04:07:08

MARY DURNIN

I'm learning again, it's a new journey. It's a place where I don't, where I perhaps can wash feet. But I have learned that I, I need to have my feet washed also. And we're, it's, I believe it's church, our going out like Jesus did on highways and byways, meeting people, loving them and listening to them.

[QUESTION]

[DDAY4]04:07:42

MARY DURNIN

One time we were on the South Side where a young Hispanic girl had been shot to death. And, uh, as we were praying for her about 20 sobbing teenagers came. And one had a, a candle, another a wreath, and one read a poem that she had composed for the, for that situation. And, uh, we prayed on and, um, we learned later that this girl did not have a church funeral service. And we discovered we were her church service. And, uh, so today we, we have two vigils, tomorrow we have two vigils, Monday we'll have two vigils.

[QUESTION]

[DDAY4]04:10:39

MARY DURNIN)

And he, he had this vision all the while of The Catholic Worker and he waited to find someone who would put the show on the road as it were. And people directed him to Dorothy. And she in the meantime had been in Washington with the hunger marches and she had prayed that she would find a way to help the poor. And, um, when she got back to New York there was Peter waiting for her with his houses of hospitality, voluntary poverty, clarification of thought, and, um, works of mercy. And so they just being right there and then. Didn't wait for Federal dollars or to make bylaws and set up committees and so forth. They just lived it. And that is the message for us.

[END OF TAPE: [DDAY4]11:10:57]

[QUESTION]

[DDAY4]04:15:03

MARY DURNIN

We used to sell the paper on the streets a lot. Times Square and Macy's and by the library. And we, on Sundays we'd go to the Paulist Church and sell it. And someone, on 14th Street and there'd be someone on the next corner selling The Daily Worker and, uh, we would read, we would say read The Catholic Worker daily. (LAUGH)

[QUESTION]

[DDAY4]04:15:32

MARY DURNIN

I'm noticing one of the old, the first Catholic Worker you had here is so timely. It could almost have been printed today because the, the, uh, problems are still with us.

[QUESTION]

[DDAY4]04:05:21

MARY DURNIN

I, I'm really concerned about Peter, Peter and Dorothy. Dorothy and Peter, man and woman, uh, we, we (STAMMERS) we impress upon ourselves and others, uh, the vision of Dorothy starting The Catholic Worker. I was bawled out once by Dorothy for introducing her as the founder of The Catholic Worker. She said Peter was, so I never did that again.

[QUESTION]

[DDAY4]04:10:11

MARY DURNIN

Peter lived a hidden life. Perhaps that's why we don't hear so much of him these days as we do of Dorothy.

[QUESTION]

[DDAY4]04:13:04

MARY DURNIN

There, there was tension between them sometimes as I understood it. Uh, I think Peter wanted to call the paper The Catholic Radical, Dorothy held out for The Worker. And Peter said, woman, man proposes and woman disposes. But despite that, uh, Dorothy called Peter her teacher.

[QUESTION]

[DDAY4]04:17:19

MARY DURNIN

And, um, sometimes he would, uh, ask some visiting Jesuits, who are very welltailored, to, uh, have dinner on, with him at the, at Roy's in The Bowery. So we delighted to go to show these (STAMMERS) Jesuits that it isn't all milk and honey, that people are poor.

[QUESTION]

[DDAY4]04:19:13

MARY DURNIN

He (STAMMERS), he was, um, a worker and a scholar. He was a, as much as (STAMMERS), he was at home digging ditches as he was conducting a class.

[QUESTION]

[DDAY4]04:19:46

MARY DURNIN

He would, sometimes he would sit with us and when the, he would say nothing at all when the conversation was of not much account. But as soon as someone said something that was, um, social, about social life, then Peter would expound on his easy essays. And, but, he seemed to be one of those silent men who are, know when to be articulate and when to be silent. I like that. I'd like to be like that.

[END OF TAPE: [DDAY4]11:10:57]

[QUESTION]

[DDAY4]03:05:52

BARBARA BLAINE

We put up with foibles, you know, the, the things that people don't leave things right in the bathroom when you come in or, you know, like, you go to look for the Scotch tape and it's never where you think it's gonna be. And, you know, those little things of life are just kind of, um, you, you have to just love everybody because, you know, like, we have a chance to see the, the things that they contribute.

[DDAY4]03:06:10

BARBARA BLAINE

And in many people's eyes, you know, um, these people are not people who have anything to contribute because they're looked upon in our society as people who have nothing. And yet, um, for me it was just a great privilege to get to spend time with people.

[QUESTION]

[DDAY4]03:08:50

BARBARA BLAINE

And somehow I guess The Catholic Worker, you know, like, (STAMMERS) is a space where you can be you and you can do what's, um, what's good. And in a sense I think The Worker calls for every, for the best of everyone. And in a sense because of the fact that, you know, in our everyday lives, no matter, I mean, everybody has their moments or their, their, their difficulties.

[DDAY4]03:09:13

BARBARA BLAINE

We all have little pains in life. And somehow though, at the Worker house, when you're, when, when I experience my pains or my frustrations, um, somehow they just never quite compared to the, the, the crisis of people who were coming in the door.

[QUESTION]

[DDAY4]20:07:40

ROSALIE RIEGLE

Jay Dolan (SP?) from Notre Dame has said trying to define The Catholic Worker is like trying to bottle morning fog.

[QUESTION]

[DDAY4]20:08:01

ROSALIE RIEGLE

This morning fog analogy I, I think really fits because every time I think I know what The Catholic Worker is, um, we have another conversation, I have another conversation with somebody or read something else and I find, find that the definition is, is slippery. Um, and I guess I think, I guess I think that's why it's good.

[QUESTION]

[DDAY4]20:09:10

ROSALIE RIEGLE

You know, I think we all need help. I, I, one of the things that I've realized when I think about myself is that there's not two kinds of people in the world, people that give and people that get. Um, we all get. And we all come to a Worker House because we're hungry for something.

[QUESTION]

[DDAY4]20:17:17

ROSALIE RIEGLE

I don't want anyone to think of The Catholic Worker as the answer. I think it's an answer for me and for a lot of people that I've talked to. Sometimes it's just an answer for a couple years.

[QUESTION]

[END OF TAPE: [DDAY4]11:10:57]

[DDAY4]20:17:32

ROSALIE RIEGLE

Some young people come to The Worker as a sort of postgrad year. And I think that's fine. Dorothy used to talk about The Catholic Worker being a school. And then they'll go out and, and, and do other things. But, um, and I'm thinking of people like Robert Ellsberg, who (WORD?) press, um, that what they learned being at The Worker touches their lives in, in such deep ways.

[DDAY4]20:17:57

ROSALIE RIEGLE

Um, and Dorothy was a bit, Dorothy very much admired that, I think. She admired people who, like Robert Coles (SP?), who were close to her but who were writing. In fact it's amazing how many Catholic Workers have been, have been writers, have gone on to, to take, um, positions I think in, in particularly some of the Catholic periodicals. So it's, it's been really exciting.

[QUESTION]

[DDAY4]20:19:08

ROSALIE RIEGLE

One of the things that appeals to me about The Catholic Worker is this effort to live (STAMMERS) simply. I see it as, as really tremendously radical in a, in a world where we're just inundated by consumerism. And I was very much caught up in that kind of, kind of life, um, where I was spending and buying and traveling. And those things can be very good but they take so much time out of your life. You find you're just, like, a stuff owner. You just spend all your time taking care of stuff because you've got so much stuff.

[QUESTION]

[DDAY4]20:21:30

ROSALIE RIEGLE

But I think people who have been through extreme vicissitude, people who have been on the streets, who have been homeless, who have been battered, who have been through frankly a lot of suffering that I have never had to do, um, they don't have as many masks on and they're more direct so they're more honest with you. And it's, like, there's just a, a reality there that's different when you're enmeshed in, in institutional kinds of, of things such as the university or the established church or some sort of, um, business organization where you have to be a certain way because of the corporate image. It's exciting to me. It's fun.

[QUESTION]

[DDAY4]20:24:08

ROSALIE RIEGLE

For so many of the people who come to the Catholic Worker, they for one reason or another, the, either they burn their bridges or their bridges were burned. And we really do, we, we serve that family need. So here at the Mustard Seed we're going to try to have that atmosphere and it won't be in, and we're real sure, we don't want people to think we're a shelter. We don't talk about shelter women. Um, they're our guests.

[QUESTION]

[DDAY4]21:01:58

ROSALIE RIEGLE

And I, I gave a whole chapter to a, a fellow from Chicago named David Stein who's Jewish and comes from this real Brooklyn Jewish traditional, um, working class Jewish background. I'm gonna quote what David said because this, um, makes a lot of sense to me. He says, I don't see the Catholic Worker as having the remotest thing to do with being Catholic.

[DDAY4]21:02:23

ROSALIE RIEGLE

I justify it on logical and rational terms. On (STAMMERS) terms having to do with the distribution of wealth, having to do with environmentalism, having to do with the elevation of human dignity. The Catholic Worker makes so much sense to on all these levels that I don't see a religious justification is necessary.

[QUESTION]

[END OF TAPE: [DDAY4]11:10:57]

[DDAY4]21:01:19

ROSALIE RIEGLE

Some people think that the only bad thing about the Catholic Worker is the name because people who've grown up in the Roman Catholic Church and people who haven't sometimes tend to equate Catholic Worker completely with the Catholic Church. They think it's part of the Catholic Church, they think it's part of the diocese and of course many people in Worker houses are Catholic.

[DDAY4]21:01:45

ROSALIE RIEGLE

I was what you call a, cradle Catholic. A surprising number are converts. But there are a lot of people who aren't Catholic. There are some who wouldn't even call themselves Christian.

[QUESTION]

[DDAY4]21:03:28

ROSALIE RIEGLE

One of the big controversies in the Worker of course is how strong were Dorothy Day's ties to the Church because she would say, uh, Michael Harrington would quote her like crazy, she was a loyal and obedient daughter of the Church. And if they told her to close, she'd close the house. But as many people who knew her would say, she'd close it and she'd open it up in another place.

[QUESTION]

[DDAY4]21:04:04

ROSALIE RIEGLE

Dorothy wouldn't have given up, but if the, if Cardinal Spellman had told her to close, she probably would've because she was obedient.

[QUESTION]

[DDAY4]21:04:56

ROSALIE RIEGLE

Some bishops over the years haven't been as, um, as supportive, some have been very supportive. Um, some bishops now have a lot of trouble with Catholic Workers. I think particularly on their, um, stands on economics.

[QUESTION]

[DDAY4]21:05:21

ROSALIE RIEGLE

You know, when you think about it, uh, if you're an institution, I think about this when I think about universities, you want people to make a lot of money so they can give a lot of money to you. And the Catholic Worker doesn't call for that. They want people to live simply so that they can help other people. It's a different kind of way of, of looking at charity.

[DDAY4]21:05:47

ROSALIE RIEGLE

So, um, some bishops I think aren't too crazy about hearing the Catholic Worker message, Peter Maurin, if you've got two coats, give somebody one.

[QUESTION]

[DDAY4]21:05:58

ROSALIE RIEGLE

But I think most bishops, um, who have trouble with Catholic Workers would object to their stand on pacifism because they themselves feel that somehow pacifism is, is unpatriotic.

[QUESTION]

[DDAY4]21:06:46

ROSALIE RIEGLE

Um, I think too sometimes, um, the public and the institutional church objects to Catholic Workers who, uh, participate in nonviolent resistance, who go to jail, um, for calling our attention to the (SOUNDS LIKE) missile Silos that was buried in, in Iowa. Lots of Midwest Catholic Workers are very involved. Um, and they've gone to jail for beating (STAMMERS), beating swords into plow shears, um, on missile Silos.

[END OF TAPE: [DDAY4]11:10:57]

[QUESTION]

[DDAY4]21:07:30

ROSALIE RIEGLE

Um, and I think sometimes the, the public at large thinks that Catholic Workers should just serve soup. And we want to somehow get the message out that we have to serve soup because of the way we spend our money in the United States?

[QUESTION]

[DDAY4]21:08:24

ROSALIE RIEGLE

We're also controversial, controversies in the Catholic Worker that are (SOUNDS LIKE) rife in the Catholic Church itself. Controversies involving feminism, specifically abortion and, um, ordination, (SOUNDS LIKE) a rental ordination. Controversies involving, um, gay and lesbians. I think America is torn on these issues and the Catholic Worker is part of America. So you'll see people across the board on these issues in the Catholic Worker.

[QUESTION]

[DDAY4]21:09:26

ROSALIE RIEGLE

Chris Monisano (sp?) though, tells a wonderful story about Dorothy's attitude towards homosexuality that I think really, um, deserves to be repeated. Chris was a young man from California who was living and working at the New York Catholic Worker, the mother house, as we, uh, call it. And the first Catholic Worker who, Workers who came out openly as, uh, gay were predictably in San Francisco.

[DDAY4]21:10:02

ROSALIE RIEGLE

Chris is in New York and he's ranting and raving about, um, this, uh, good soup coop in San Francisco who had tried to get the issue of, uh, homosexuality. He says, I came into the (STAMMERS) office and was raving about it. I said, these gay men are taking advantage of the moment. Blah, blah, blah, blah. Dorothy looked at me very coldly and said in a very stern voice.

[DDAY4]21:10:36

ROSALIE RIEGLE

Someone has to minister to gay people. This is Chris speaking, at that point I left the room. Now I realized that every other man in that room was gay and Dorothy knew it. She chided me because she realized I had hurt these men deeply.

[QUESTION]

[DDAY4]21:11:09

ROSALIE RIEGLE

Gay men make some of the very best Catholic Workers because they realize the discrimination that so many of the homeless people have gone through and they're not quite so tied up into the macho images, many of them anyway, of society. So they're more able to do kind of the, the woman things that need to be done in a Catholic Worker house.

[DDAY4]21:11:30

ROSALIE RIEGLE

And so much of Catholic Worker work is, is, you know, washing clothes and doing dishes and cleaning out messes for sick people and things like that. And gay men can be really very, very open for this.

[QUESTION]

[DDAY4]21:11:45

ROSALIE RIEGLE

We have quite a few Catholic Worker houses, probably four or five now who've concentrates specifically on HIV and AIDS, um, victims. And then of course almost any house in a major city will be dealing with homeless people who have AIDS or who are in danger of getting AIDS just because of the abysmal conditions that they live in.

[QUESTION]

[END OF TAPE: [DDAY4]11:10:57]

[DDAY4]21:12:28

ROSALIE RIEGLE

Almost everybody thinks of the Catholic Worker as being a specifically United States phenomena. Um, people find instances where it fits very well with liberation theology and with some of the movements on base communities in Central and South America. But increasingly we're find people coming from, um, Europe and Australia and they'll, they'll come and they'll live at a Catholic Worker house for a couple years, then they'll go back and start one.

[DDAY4]21:12:55

ROSALIE RIEGLE

We have a long time Catholic Worker in Australia and, um, there's one in, couple in Germany, one in Netherlands, two in England. Um, it's exciting to, to see that even though the conditions are very different over there, that the Catholic Worker can, is so adaptable, so flexible and that it can respond, for instance, to a more socialist oriented country, uh, such as (STAMMERS) the Netherlands.

[DDAY4]21:13:20

ROSALIE RIEGLE

Um, and that it can respond particularly in Europe. I think both in Europe and Australia to an increasing racism as, um, their immigration patterns begin to resemble ours.

[QUESTION]

[DDAY4]21:13:43

ROSALIE RIEGLE

One of the words that Catholic Worker use a lot that I still have, I'm still learning what it means, is the word, personalism. Um, it doesn't mean that you're just personal with people, but yet in a way it does. I mean that's part of it. It means treating people as humans and trying to bring that institutional. It means accepting people, accepting what they say at face value and not always trying to, you know, second guess and psychologize and analyze them and say you know what they need.

[DDAY4]21:14:23

ROSALIE RIEGLE

And to try as much as we can, although we're going to be helping people get access to the kinds of help they need, not to be that kinds of help. I mean most Catholic Worker don't see themselves as social workers. They see themselves maybe as empowering people to make changes, but not mandating changes.

[QUESTION]

[DDAY4]21:15:00

ROSALIE RIEGLE

This personalism that's taking people at their, at their face value has problems too. Um, because people sometimes take advantage of you. Um, I don't know whether Jesus ever said anything about only, um, giving soup to the worthy poor. But an awful lot of people and an awful lot of our supporters say, um, we only want to give to good people?

[DDAY4]21:15:23

ROSALIE RIEGLE

We don't want to give anything to people that aren't good or people that are drunks or, um, people who have problems with drugs or people who are promiscuous, and, um, we only want to give to good people.

[QUESTION]

[DDAY4]21:17:21

ROSALIE RIEGLE

So personalism, trying to operate with a minimum of rules, made you go through a lot of anxiety because you, you don't have these guidelines to, to fall back on. And I think the tendency, the tendency in any institution is to get more and more guidelines so that you don't have to make these personal decisions, you don't have to make these individual decisions.

[QUESTION]

[END OF TAPE: [DDAY4]11:10:57]

[DDAY4]21:18:34

ROSALIE RIEGLE

She wrote this in '46 right after, shortly after, um, the devastation of the first atomic bomb, which has really rocked, um, the Catholic Worker. And I put it in our first letter for the Mustard Seed, our new house. This is from Dorothy. What we would like to do is change the world, make it a little simpler for people to feed, clothe, and shelter themselves as God intended them to do. And to a certain extent, by fighting for better conditions, by crying out increase ...

[QUESTION]

[DDAY4]21:20:06

ROSALIE RIEGLE

What we would like to do is change the world, make it a little simpler for people to feed, clothe, and shelter themselves as God intended them to do. And to a certain extent, by fighting for better conditions, by crying unceasingly for the rights of the workers, the rights of the poor, of the destitute, the rights of the worthy and the unworthy poor.

[DDAY4]21:20:30

ROSALIE RIEGLE

In other words, we can to a certain extent change the world. We can work for the oasis, the little cell of joy and peace in a harried world. We can throw our pebble in the pond and be confident that its ever widening circle will reach around the world. We can give away an onion.

[QUESTION]

[DDAY4]21:21:00

ROSALIE RIEGLE

We want to work for change, we need to work for change. We have this longing to make a world where it's easier to be good. But we know in the long run, what we can do is just give away an onion.

[QUESTION]

[DDAY4]21:21:32

ROSALIE RIEGLE

I think another way that, that personalism works itself out is that, that while there are probably about 130 Catholic Worker houses throughout the United States, somehow you always know when you walk into one. But they're all really different.

[QUESTION]

[DDAY4]21:21:56

ROSALIE RIEGLE

Frankly we're, we live here as do all Catholic Workers. Most Catholic Workers live in the houses with the people they serve. They don't, you know, go home to apartments, um, but some do. Um, we live here and we have to have a certain level of comfort so that we don't burn out. Um, someone told me once, we can't have the pot too dry, too empty or it'll burn. So we're gonna always try to have a little soup in our pot so that we don't burn up so that we can stay doing the work forever.

[QUESTION]

[DDAY4]21:23:14

ROSALIE RIEGLE

There's tremendous amount of waste in the United States and the fact that you could live out of dumpsters in our major cities is, I think, a real potent (STAMMERS) sign of that.

[QUESTION]

[DDAY4]21:23:42

ROSALIE RIEGLE

The Catholic Worker (STAMMERS) folks in Chicago try not to, um, ride in cars, they ride bikes, which is, you know, really, you know, opting out from this polluting society.

[QUESTION]

[END OF TAPE: [DDAY4]11:10:57]

[DDAY4]21:23:54

ROSALIE RIEGLE

Some Catholic Worker live on farms and don't see their primary goal as hospitality, but see their primary lifestyle as resisting in other ways. Resisting by trying to show that you can live in other ways than our consumer or urban consumer society.

[QUESTION]

[DDAY4]21:25:11

ROSALIE RIEGLE

But in some big cities, in Los Angeles where there are just so many thousands and thousands of homeless people, they're just running crazy trying to get food to people and they have a big operation. And so they don't have very much time for sitting on the front porch of their house.

[QUESTION]

[DDAY4]21:25:40

ROSALIE RIEGLE

Many houses now who, who work with women because women seem to be not so well served by the larger shelter institutions and of course children a great growing need.

[QUESTION]

[DDAY4]21:28:13

ROSALIE RIEGLE

I think anarchy as a Catholic Worker lives, lives it out, or Christian Anarchy, as Dorothy would always say, means something probably closer to personalism. In other words it means having a society with minimal government interference because it's government interference that encourages the, the sort of paternalism and the hierarchical passing the buck up, you know.

[DDAY4]21:28:34

ROSALIE RIEGLE

Um, well, I had to do this because the government said I had to do it. That encourages the kinds of things like, um, Hiroshimas and, um, Holocausts where you're always obeying orders instead of taking personal responsibility. And so Catholic Worker are kind of determinantly anti hierarchical.

[QUESTION]

[DDAY4]21:29:20

ROSALIE RIEGLE

We're going to be trying to, to share the leadership, you know, according to our talents. And I think some houses do real well in that and some houses don't. Because when you don't have a system, uh, you depend on the good will of the people and sometimes it works and sometimes it doesn't.

[QUESTION]

[DDAY4]21:29:39

ROSALIE RIEGLE

But The Catholic Worker traditionally has had just real, um, (BACKGROUND NOISE) a real fear of, of being too tied to either The Roman Church as an institution or the government. And I think this is very hard for people to understand because we're, we live in this era of getting grants and block funds and all of this and it's, it's a, it's a very hard concept for people.

[QUESTION]

[DDAY4]21:30:10

ROSALIE RIEGLE

Not all but most Catholic Workers don't have tax exempt status. And people don't understand that.

[QUESTION]

[DDAY4]22:02:30

ROSALIE RIEGLE

Seeing something that needs to be done and doing it.

[END OF TAPE: [DDAY4]11:10:57]

[QUESTION]

[DDAY4]22:00:42

ROSALIE RIEGLE

Dorothy and Peter talked about anarchism as the (STAMMERS) willingness to take personal responsibility. And I think sometimes people think of anarchism as not taking responsibility, as being able to be sloppy. And that's not the kind of anarchism that works in The Catholic Worker.

[QUESTION]

[DDAY4]22:04:09

ROSALIE RIEGLE

Many Catholic Workers are in fact tax resisters mostly by living under the tax level. I mean if you don't give, if you don't make, if you live under the poverty level as far as income you don't have to pay taxes to the government so you don't have to worry about your money going for nuclear war. And I think that's a real legitimate response to our government.

[QUESTION]

[DDAY4]22:11:29

ROSALIE RIEGLE

Some people come to the Worker and stay, some people come to the Worker and bring the Worker out. And I think that's, that's a really good testimony to Dorothy Day and Peter Maurin.

[QUESTION]

[DDAY4]15:12:46

ADE BETHUNE

I think he was a character, absolutely a character. He loved nothing better than to stand up on a soapbox and, uh, recite his (SOUNDS LIKE) easy essays. But it took me awhile to, to realize that he was such a gem.

[QUESTION]

[DDAY4]15:13:06

ADE BETHUNE

He would recite them a very, chant them really with a very strong accent. Uh, the world would be better off if everybody was better instead of being better off. For when everybody is better everybody is better off. But when everybody is better off the world is not better. (LAUGH) You know, things (LAUGH) and he was, the easy essays were really wonderful.

[QUESTION]

[DDAY4]15:13:43

ADE BETHUNE

Peter had no small talk. You couldn't chit chat with him. He was always, uh, making a point. And the point is this, that or the other.

[QUESTION]

[DDAY4]15:14:51

ADE BETHUNE

Peter had a dream of having a school where workers would be scholars would be workers. And there would be round the table discussions where people would be able to give their ideas and share (STAMMERS) thoughts.

[QUESTION]

[DDAY4]15:15:59

ADE BETHUNE

And the Friday nights talks still go on after all these years. It's, you know, since 1934.

[END OF TAPE: [DDAY4]11:10:57]

[QUESTION]

[DDAY4]15:16:42

ADE BETHUNE

Not everybody was a scholar or part of the intelligencia (SP?) . So these, the big shot Jacques Maritain the philosopher came, came to New York and want to go and visit the Catholic Worker because he'd heard of it. And they arranged to have him come and be one of the Friday night speakers.

[QUESTION]

[DDAY4]16:13:31

ADE BETHUNE

And on (SOUNDS LIKE) Mott Street in New York it's just all concrete. You can't eat the concrete of the sidewalk. Whereas you can eat the potatoes in the field if you have a field or a garden. So they, uh, the idea of self sufficiency was, uh, back to the land and in self sufficiency and, and make a new society as Peter used to say, within the shell of the old but with a new philosophy. Well, the philosophy's so old that it looks like new. (LAUGH)

[QUESTION]

[DDAY4]15:21:44

ADE BETHUNE

And as I read back the back issues there were only a few months before that, that started in May '33, I realized that the, in the beginning those two little (SOUNDS LIKE) cuts that must have come from the printer showed workers that they both White. And an astute reader had discovered that and, uh, pointed it out to Dorothy that for a newspaper that wanted to be interracial it was setting a very bad graphic example. And so Dorothy, uh, immediately took care of it and got another cut, and that was a Black man. And so you had the Black and White.

[QUESTION]

[DDAY4]15:22:49

ADE BETHUNE

You know, like fools rushing where angels fear to tread in a sense. (LAUGH) For 19, from May 1935 we had a new masthead. And, uh, I had done it lettering and all. And I had taken the two workers from the corners, a Black and White one and brought them together under the arms of Christ, so that they were united. And that remained the, the masthead for many years, 50 years until 1985. By that time people were thinking that there was something wrong (STAMMERS) by women being left out.

[QUESTION]

[DDAY4]15:24:16

ADE BETHUNE

Thought about it and finally I came up with a woman who is a mother and an agricultural worker. And she has a baby with her and she's gathering food. So, uh, I thought that would be acceptable to Dorothy. (LAUGH) And for (LAUGH) for the 50th anniversary of the first masthead, we had the second masthead. So now its got to last another 50 years. (LAUGH)

[QUESTION]

[DDAY4]15:27:28

ADE BETHUNE

And then I got the various other people to, who were artists that I knew to make pictures for the Worker so I wouldn't be the only one making pictures. And to this day it has (STAMMERS) it is one of the best illustrated, uh, Catholic papers there is.

[QUESTION]

[DDAY4]16:03:35

ADE BETHUNE

But if you rent you're at the mercy of the landlord who's not always going to be responsible. So, uh, then she bought a piece of property. But then she had all the problems of, uh, paying taxes, you know, being, uh, meeting code and all these things. But, uh, she went back and forth between the idea of ownership

[END OF TAPE: [DDAY4]11:10:57]

which gives more, uh, respect and responsibility. You can't blame the landlord if you're the owner yourself. You have to do it. (LAUGH)

[QUESTION]

[DDAY4]16:17:49

ADE BETHUNE

The Catholic Worker is not a corporation (LAUGH) the Catholic Worker is not an entity of, of, uh, and is not a legal entity. So, I don't know exactly how, how she was able to do that. Uh, but nevertheless I always considered that the Catholic Worker was really Dorothy's own home. And she had her guests no matter how many. (LAUGH) And she earned a living for them.

[DDAY4]16:18:19

ADE BETHUNE

She earned a living by writing. She wrote for the publications. By lecturing. She became, uh, a great, uh, greatly in demand as a lecturer. And, uh, and by begging.

[QUESTION]

[DDAY4]15:11:16

ADE BETHUNE

When Dorothy died everybody was wondering if the Catholic Worker movement could survive because it was so much herself. And lo and behold it's still going on.

[QUESTION]

[DDAY4]16:19:01

ADE BETHUNE

Uh, the poor represent God. And so you treat them, they come to you and you treat them as if you were receiving God. They're the ambassador of God. So that's the whole idea of mercy (LAUGH) of generosity and, uh, it's, it's what, uh, the Jews called a mitzvah, an act of kindness. And those things make ripples. You know, (UNINTELLIGIBLE) those, those good deeds don't die.

[QUESTION]

[DDAY4]15:06:46

ADE BETHUNE

And a work of mercy is something not extraordinary, it's very ordinary. It's the same things that you do anyway. But you're doing it for a different motivation without any hope of return. You don't expect to be paid, you don't expect a thank you. (LAUGH) You just do it as a gift. And that's the whole idea of the work for mercy. And Dorothy just, that fit entirely into her point of view so she, the whole developing of the idea of the works of mercy was that because they reflect the, they're as close as we can get to God's mercy.

[QUESTION]

[DDAY4]11:13:24

PATRICK JORDAN

The Catholic worker house on, uh, First Street was very small and Dorothy kept seeing the number of women who came to the door looking for a place and trying to find a, a spot, uh, became harder and harder, um, when you turn somebody away. And as so often happened in the Worker she, um, it was by talking about things, by talking about the need for something and then maybe writing about it that something happened.

[QUESTION]

[DDAY4]11:15:07

PATRICK JORDAN

And very soon afterward, uh, uh, somebody from, uh, an abbot from a monastery got a hold of Dorothy and said that the monastery would be willing to help give the money to help get this place. And so what was just, uh, talked about then all of a sudden, uh, became a (STAMMERS) a possibility. And right away Dorothy, uh, uh, uh, got out and started looking around the neighborhood for such a place. And

[END OF TAPE: [DDAY4]11:10:57]

eventually two blocks away they found what had been an old (SOUNDS LIKE) settlement house and, uh, and the music school of a settlement house.

[QUESTION]

[DDAY4]11:16:38

PATRICK JORDAN

And then it took, uh, some years for, uh, uh, the Catholic Worker to get the approval of the City of New York even though there was such a need to have shelter for, for women. It's still because of the, the bureaucracy and all, it took years. And I remember, um, uh, Mother Teresa stopped by when, when Mary House was being, uh, refurbished and she could not believe that, that, that people were not allowed to live there. You know, they had to stay on the streets while this met every specific, uh, requirement.

[QUESTION]

[DDAY4]11:17:10

PATRICK JORDAN

And Dorothy had a little room up there on the second floor and, uh, that's eventually where she died. She died on the, uh, eve of the first Sunday of Advent in, in 1980. And, um, she welcomed many people there. And then she would come downstairs and there was a little chapel and she'd, when she was up to it then she'd come down and, and have supper, uh, with, with everybody.

[QUESTION]

[DDAY4]11:04:12

PATRICK JORDAN

She used to enjoy a, uh, like a glass of wine at supper. And she would often, um, recall how this, uh, Russian doctor, uh, Dr. Unovski (SP?) used to come down to the Catholic Worker on Russian Easter and outside the, the soup line he would pass out little cups of wine. And that was the one time of year when she didn't mind if somebody offered somebody a drink around the Catholic Worker.

[QUESTION]

[DDAY4]11:09:58

PATRICK JORDAN

Uh, the, the money that came in it was, it was directly used, you know, and, uh, somebody once tried to do a study of it and, and said that they couldn't get over at how efficient the Catholic Worker was. (LAUGH) Which struck people at the Catholic Worker as rather funny since the Catholic Worker didn't seem (STAMMERS) an efficiency. In fact, um, Dorothy would say, um, yeah you have to be careful that you're not too efficient around the poor because then you, you, you, you, uh, you marginalize them, you know.

[DDAY4]11:20:28

PATRICK JORDAN

And, and when people feel too efficient people are around, and in fact that's why she even put up with some of the dirt around the place and all because she didn't, uh, she didn't want people to feel that they were going in, into an institution, you know.

[QUESTION]

[DDAY4]11:28:06

PATRICK JORDAN

The Catholic Worker never sought, uh, tax exemption. (STAMMERS) and once again this was a matter of principal because, uh, it certainly could have been granted that, uh, uh, it was entitled to that I believe under the law, or the way the law is constructed.

[QUESTION]

[DDAY4]11:10:34

PATRICK JORDAN

And she also had a way of always poking fun at the follies of the Catholic Worker and the failures of the Catholic Worker. Which was a great gift because, uh, she, uh, there could be I think like, a temptation to, uh, to say oh we're doing the work, we're doing the right work, you know, and you people wherever you are, are not really doing the heroic thing that we're doing, you know.

[END OF TAPE: [DDAY4]11:10:57]

TAPE NUMBER: DDAY5

[DDAY5]12:02:03

PATRICK JORDAN

But the number of people reading the paper was over 100,000 people. So, this went out and all over the country.

[QUESTION]

[DDAY5]12:02:11

PATRICK JORDAN

The, uh, the Catholic Worker, uh, basically, uh, felt that whatever was given to it, it had to use and give away. It, it never, uh, (STAMMERS) kept the money or, at least not for long, you know. And so there was always a need for, uh, and, and there was times when, uh, the Worker was way behind on its rent or on its bread bill or whatever. And, uh, usually people were, were, uh, uh, uh, trusting and, like, the printer where's, (STAMMERS) where's the, uh, but eventually the money would come.

[QUESTION]

[DDAY5]12:02:47

PATRICK JORDAN

People would bring things, uh, down to the worker like clothing or people would bring food or, or whatever it was. And, uh, the, the things that were brought were, were shared. And one time, um, Macy Ward brought some of her clothing down and it happened to be, uh, a fur coat, which just went right over to the, to the clothing room and whoever wanted that and, and needed that it just went right to that person. It wasn't kept away in somebody's closet for, uh, for, for so and so.

[QUESTION]

[DDAY5]12:03:17

PATRICK JORDAN

I remember when, uh, Hannah Arrand's (SP?) husband died. Uh, there was a young man who had come to the worker and he was one Hannah Arrand's students and, um, he arranged, uh, uh, Hannah Arrand wanted to know where, how, how these things could be given away, and he arranged and brought the things down to the Catholic Worker. And, uh, Kathleen, my wife, went, uh, with him up to Hannah Arrand's apartment and came down with a suitcase.

[DDAY5]12:03:47

PATRICK JORDAN

Uh, which, uh, later we, we took back to, uh, Hannah Arn and, uh, included in this, uh, in, in these things (STAMMERS) was, uh, her husband's hearing aid. And I remember we joking about wish we could have heard what that hearing aid (LAUGH) had heard.

[QUESTION]

[DDAY5]12:04:12

PATRICK JORDAN

Um, but the Worker never sought tax exemption and, uh, and still holds that principal that, uh, we do these things freely and, uh, we don't do them for any (STAMMERS) ulterior, uh, motive, you know.

[QUESTION]

[DDAY5]12:04:37

PATRICK JORDAN

And Dorothy was declared a slum landlord. Which was once again was one of these bureaucratic things because she was a person, she was, she was (STAMMERS) she was not a landlord in that sense at all. And the fact that, that somebody, uh, had a fire in a building that the Catholic Worker owned, uh, then that's just one of those terrible accidents. But anyway she was, she was fined.

[DDAY5]12:05:00

PATRICK JORDAN

And, uh, she, uh, the, the fine was substantial and, uh, uh, when she was on the way to, to the trial, uh, um, WH Auden came up to her just out of, out of a crowd of people standing there and put a check in her hand. Which she really didn't, I don't think she even opened it right away, you know. But maybe on the way. And there that paid the whole fine, you know. (BACKGROUND NOISE)

[QUESTION]

[DDAY5]12:05:36

PATRICK JORDAN

Like, at, at times things really did get close to the bone and, uh, she came down one time and, uh, there was no money and the house was just about, uh, there, there was nothing to heat it with and she brought a piece of coal and put it in front of the statue of St. Joseph who was the patron of the house and said, you got to do something. And later that day literally a coal truck came up and delivered (LAUGH) a load of coal.

[QUESTION]

[DDAY5]12:07:04

PATRICK JORDAN

Well, (STAMMERS) Dorothy used to, she traveled a great deal and she used to love to travel by the bus. She, she did not care to travel by plane and of course, a plane flight only came about, a commercial plane flight later in, in her career. But, uh, she took the, the bus all over the country and ...

[QUESTION]

[DDAY5]12:07:27

PATRICK JORDAN

To talk, she always said if somebody invites you to talk go. She said never refuse an invitation. So if somebody called up and said I want somebody to come from the Catholic Worker she'd say well you got to go, you know, or, or whatever. If somebody asked you to write something well you got to do it, you know. (LAUGH) And she did that basically herself as best she could, you know, within, she could do so many things.

[QUESTION]

[DDAY5]12:07:49

PATRICK JORDAN

But she would travel from one town to another or a college or, or, or, or a monastery or wherever it was where somebody had invited her to talk. And then she'd get on the bus and often she'd just be exhausted. But she had a way of, uh, of sort of, uh, a rule of thumb about how long a trip it was going to be.

[QUESTION]

[DDAY5]12:08:49

PATRICK JORDAN

I went with her and she said, before we left, she said, uh, make, uh, a peanut butter sandwich for each of us. This is only a one peanut butter sandwich trip.

[QUESTION]

[DDAY5]12:20:31

PATRICK JORDAN

Around the house of hospitality where there could be, sometimes they're called house of hostility, uh, there were a tremendous pressures sometimes, you know.

[QUESTION]

[DDAY5]12:21:24

PATRICK JORDAN

I remember, uh, there was a couple who came and they were really, uh, they came for shelter, and they were really bizarre. Uh, (LAUGH) (STAMMERS) one ended up nude on the, uh, on the, um, the fire escape outside and things weren't going right, you know. Uh, and eventually the whole community was just upset by, by it. And, and these people were, were basically told that they couldn't stay there anymore.

[DDAY5]12:21:54

PATRICK JORDAN

But I remember that, uh, that they came back at Easter time they came back to, to have a part of the meal and everybody, uh, welcomed them and allowed them to be there. And I thought this is that teaching of, of, uh, forgiving 70 times seven.

[QUESTION]

[DDAY5]07:01:15

EILEEN EGAN

I'm, uh, one of those people whose lives were mightily, uh, changed by her. Dorothy had a way of turning you completely around. And, uh, she did that to me.

[QUESTION]

[DDAY5]07:03:49

EILEEN EGAN

And, uh, Dorothy strengthened every good instinct that you had.

[QUESTION]

[DDAY5]07:08:15

EILEEN EGAN

She knew how to disagree. I'll use a marvelous Quaker phrase. She was in loving disagreement with the church and with other people. And as long as we can learn that we can disagree without bitterness, without harshness, without impugning the honesty of the other person.

[QUESTION]

[DDAY5]07:08:48

EILEEN EGAN

Above all I think her greatest, one of her greatest qualities was compassion. Compassion for the human condition. Compassion for those who, who suffer. Compassion for the dispossessed. Compassion for the humiliated. And not just the human compassion. Not I feel for you because you're hungry, no. I feel for you because you're a child of God, and this shouldn't be happening to you.

[QUESTION]

[DDAY5]07:09:22

EILEEN EGAN

You shouldn't be homeless. You shouldn't be humiliated. You shouldn't be despised. And that's the way she treated everyone. You know, at the Worker when men come in and, uh, sometimes they're raggedy and, and really, uh, they look as though they're what the world calls bums, you know. We always called them sir. Now it's a very small thing, but if you say how are you, sir? It's good to see you.

[DDAY5]07:09:55

EILEEN EGAN

What, what would you like today, sir? They're on a level with you, maybe above you. And we all got that. We imbibed it from Dorothy. She never say do that, but, uh, but we learned it.

[QUESTION]

[DDAY5]07:10:09

EILEEN EGAN

And she had, uh, a way of, um, talking with the rich, uh, which reminded them that they're, they were only stewards of what they had, you know. And she wouldn't say anything, but she'd quote the Bible, you know, beware ye rich.

[QUESTION]

[DDAY5]07:10:55

EILEEN EGAN

Dorothy comforted the afflicted and afflicted the comfortable. But she, uh, afflicted them not out of anger, but out of compassion. Because when she afflicted them she was expressing the compassion that they needed to have if they were going to be saved, uh, for those who were in affliction. And that

(STAMMERS) and that phrase now is used a lot. I, I always thought it was a, it came out of that, um, presentation of (UNINTELLIGIBLE) medal, because that was surely true of Dorothy.

[QUESTION]

[DDAY5]08:00:32

EILEEN EGAN

Dorothy called one of her books, The Long Loneliness. Because she said we've all known the long loneliness. And the only solution is love and love comes with community. And she was so strong on the reality of community. Of doing things together, of sharing, of being patient with one another. Of course, there's a deeper sense in that true that the long loneliness is never satisfied on this earth until we are united with God. So she meant in, in, she meant it both, uh, senses, you know.

[QUESTION]

[DDAY5]08:07:00

EILEEN EGAN

She loved traveling and when she was traveling for peace, well that was most of what she traveled for anyway, uh, that was the dearest delight of all.

[QUESTION]

[DDAY5]08:07:30

EILEEN EGAN

We used to go, uh, spode house and, uh, she would talk and then we'd come back to London, and we'd have some time off. And one time she decided that it would be nice to go down to Greenwich. And, uh, you go down to the Thames and you'd take a boat and you'd go all the way down the Thames to Greenwich, and it was an October day, and it was misty, and it was cold. And Dorothy just had a raincoat, and I had the same too. Uh, not a real, uh, overcoat.

[DDAY5]08:08:03

EILEEN EGAN

So while we're sitting in this blustery, uh, deck she suddenly took out the Sunday Times and put it inside her coat like a wad, a big wad and wrapped the coat, and she said this is what they do on the bowery. That's what the men do to keep warm. And, you know, we can learn from everybody. And that's what I learned from them. (LAUGH) So I did the same thing. And we got down to Greenwich in fine shape.

[QUESTION]

[DDAY5]08:13:47

EILEEN EGAN

Well, Mother Teresa said now, Dorothy before you leave I want to do to you what I do to the sisters. I'm going to pin on you the little black cross that we give to every sister who enters and is professed in the order. And Dorothy said well I'm, uh, I'll be very honored. And, uh, that was the only person outside of the actual Missionaries Of Charity who ever got that cross pinned on them.

[QUESTION]

[DDAY5]08:15:35

EILEEN EGAN

Mother Teresa used to visit New York fairly frequently because she had teams of sisters here working in the South Bronx and in Harlem and so on. And she considered Dorothy a friend and she never came to New York without coming down to Mary House to visit Dorothy.

[QUESTION]

[DDAY5]08:16:11

EILEEN EGAN

Mother Teresa always came and spent time with her. And they were kindred souls. There was a lot they didn't need to say. Because both of them found their strength and their model in Jesus and in St. Francis Of Assisi. Both of them are like St. Francis Of Assisi. Because, uh, he believed in simplicity and he did not believe in violence.

[DDAY5]08:16:40

EILEEN EGAN

In the Crusades, instead of joining the Crusades and going to kill the Infidel demons, and so on, he went to talk peacefully, um, to the, uh, leader of the, of the Phariseans (SP?) . And so they, they really were bonded very closely.

[QUESTION]

[DDAY5]08:16:54

EILEEN EGAN

Her heart condition had worsened, and she didn't go out a lot. As a matter of fact, uh, she was told not to climb stairs, but her room was one flight up and she used to walk up slowly.

[QUESTION]

[DDAY5]09:12:28

EILEEN EGAN

Dorothy Day was invited all over the country to talk on the Works Of Mercy, on peace, on community and she felt it incumbent on her to go. She didn't enjoy speaking. It was a great effort for her. And sometimes you could even tell that it wasn't an effort. But, uh, she did it out of a sense of duty to spread the word.

[QUESTION]

[DDAY5]09:13:04

EILEEN EGAN

I don't think there were many people who were talking about the need for voluntary poverty and for simplicity of life. I don't think there were many people, uh, who were talking about community and gospel and non violence. And so she was so often a lone voice in a community.

[QUESTION]

[DDAY5]09:13:23

EILEEN EGAN

Very often she was invited to seminaries and that she enjoyed. Because, uh, she felt at home. These were young people who were, you know, thinking that they would help save the world. And, uh, they welcomed here with great joy.

[QUESTION]

[DDAY5]09:15:16

EILEEN EGAN

And I think that this was one of her great gifts, that she empowered you. And she empowered you to do as she did, which was to stand alone at times. And there were times when I had to stand alone and I would think, Dorothy did it. All right I can do it, you know.

[QUESTION]

[DDAY5]09:14:48

EILEEN EGAN

One of her favorite expressions was go ahead, go ahead. Now very often those schemes came to nothing, but at least they had tried it.

[QUESTION]

[DDAY5]17:04:22

JOHN CORT

I said what moved was something else. I remember sitting in that dingy hall and saying to myself this woman is getting a lot of fun out of life and I would like to get some of that for myself. So maybe I'd better try the same kind of life. As much of anything it was a quality of humor and laughter, but with a deeper base than you might expect from a good comedian. It was a humor and laughter that seemed to reach down to the secret hidden places of the soul promising at any moment to explain the mysteries of life and human striving.

[DDAY5]17:04:58

JOHN CORT

Now I wrote that probably about, um, 1975 or so when I was of an impetuous youth of 62. And now 20 years later having been a little more mature I, I have to, I have to say that I think that's a, a (LAUGH) a terrible bit of overwriting and over reaching.

[QUESTION]

[DDAY5]17:06:13

JOHN CORT

I think there ought to be more about Jesus laughing. I mean, we have Jesus wept, you know. But we don't have Jesus laughed. And I'm sure that he must have laughed quite a lot. Because laughter is naturally a great, uh, natural sign of the joy of the Holy Spirit. And that's what I, I think I saw in Dorothy at that time. And what I kind of envied and, uh, was attracted and, uh, drawn by.

[QUESTION]

[DDAY5]18:29:42

JOHN CORT

And she felt I think the need of somebody who was maybe more at home with abstract thought. And therefore she was attracted to Peter also perhaps. Some femininity in her, well she had a lot of femininity, uh, that, uh, felt a need of a man. Although there was no romance between them of any sort.

[QUESTION]

[DDAY5]19:01:01

JOHN CORT

Uh, people have been, uh, you know, interested in whether or not Dorothy had some, you might say of the usual customary feelings of a woman or (STAMMERS) whether men were attracted to her, or she to men. And certainly the answer to both is a very strong, uh, definite yes.

[QUESTION]

[DDAY5]19:01:40

JOHN CORT

The, the novel that she wrote, which earned her \$2500 and made it possible for her to buy that little cottage out in Staten Island, and was (STAMMERS) well the \$2500 I think came from the movie rights, from them buying the movie rights. It was never made into a movie. It was called The Eleventh Virgin. And it was actually a very autobiographical novel.

[QUESTION]

[DDAY5]19:02:06

JOHN CORT

And in that novel, or you get from that novel some of the more passionate and, uh, difficult years of her life before she became a Catholic. And in particular a relationship with a real (SOUNDS LIKE) bouncer of a womanizer, uh, with whom she was involved and (STAMMERS) and over whom she, she (STAMMERS) became heartbroken and was reduced almost to despair, and I think an attempted suicide. Also an abortion.

[QUESTION]

[DDAY5]19:03:39

JOHN CORT

She, she herself was an attractive woman. I didn't know her until she was 39, which at that point she seemed hell like an old lady to me as it were. But (LAUGH) she was a handsome woman. Uh, somewhat stooped. Tall but a beautiful face, striking face. And, uh, just a very strong passionate nature.

[QUESTION]

[DDAY5]19:05:34

JOHN CORT

That she went to jail for picketing the White House in 1917, and then, for Women's Suffrage, for the vote, for women, uh, which they didn't get 'til 1920, of course, but then, she never voted. (LAUGH) And, she

always took the position that, a kind of, anarchist, Libertarian position that government was the problem more than the solution.

[DDAY5]19:05:58

JOHN CORT

Uh, there was so much emphasis on personal responsibility and our personal responsibility to help the poor, that, uh, and everybody was, you know, just, sort of, passing the buck to the government.

[QUESTION]

[DDAY5]13:00:59

TOM CORNELL

Dorothy's original appeal to me, I think, was largely because of her connection with the literary people of Greenwich Village, in that period of the immediate postWorld War I time, the '20s.

[QUESTION]

[DDAY5]13:02:02

TOM CORNELL

Dorothy never gave the slightest whiff of any kind of xenophobia, antiSemitism, antiNegro, any kind of racial or ethnic prejudice. It simply wasn't there, which is very unusual in people of her generation, even very, very find people of her generation. I could often detect it from my own ethnic background. There's a sensitivity.

[QUESTION]

[DDAY5]13:02:28

TOM CORNELL

Dorothy loved the Jewish people. She loved the Italian people when she experienced them in the Lower East Side of New York, the Jewish people. She immediately fell into the life. It wasn't as if it were something exotic that she was looking at from the outside. It was just something that she naturally was able to see a commonality. There's always the commonalities. She had lived in Italy. Maybe that made her ready to enjoy the life of the Italian people on Mott (SP?) Street later on.

[QUESTION]

[DDAY5]14:08:30

TOM CORNELL

No, (STAMMERS) I think, how would we survive if we didn't have some kind of escape, some kind of private space, private time. We all need that. And if Dorothy fantasized about having a nice, little sunlit Greenwich Village apartment and cooking a nice meal all for herself and a nice glass of wine, we, we do have such things. Dorothy had her own room. She was able to go to her daughter's or to her sister's, visit other people, get away.

[QUESTION]

[DDAY5]14:09:26

TOM CORNELL

Yeah, I also said she was, uh, an anarchist as long as she could be the anarch. Oh, she was very tough.

[QUESTION]

[DDAY5]14:09:46

TOM CORNELL

But I started working with Dorothy when she was younger than I am now. And she was very strong. Her personality was very strong. Uh, she had an iron will. (LAUGH) She, uh, felt a great responsibility, which she could run away from. And that was to make decisions. Sometimes those decisions were difficult. She held herself to a very strict standard of personal behavior, and she expected a high standard from the people around her, who associated themselves with the name, Catholic Worker. And, uh, she could be pretty damn tough.

[QUESTION]

[DDAY5]14:11:07

TOM CORNELL

She did not put up with sham. She saw through a phony around the corner. And, uh, it wasn't that she was cruel. It wasn't she was cutting. It wasn't, she was never sarcastic. But there was a, a judgment that she felt she had to make. And, in the situations, I'm talking about, she did have to make them. And they were based on her perception of integrity. She was a woman, and I think that's what really got me. Her own integrity, and the integrity of the Catholic Worker Movement.

[QUESTION]

[DDAY5]14:13:07

TOM CORNELL

Uh, we used to fight. Um, and she always made up. I mean, we fought like mother and son, and, uh, if we had a brawl, the next day she'd take me to a very modest Italian restaurant or something. Or, or send me off to a movie.

[QUESTION]

[DDAY5]14:13:30

TOM CORNELL

Sometimes, you know, there was a, a strong romantic streak in Dorothy. Sometimes she would see Saint Francis when, I'm not quite sure Saint Francis was there. Um, (LAUGH) a fellow who used to fill a box with scraps, I mean, really raw garbage from Soup Kitchen. And just bring it out to Second Avenue and throw it on the street. The pigeons would come swooping down, these fowl birds, and, uh, they would feast on this garbage.

[DDAY5]14:14:05

TOM CORNELL

And I think most of us (STAMMERS) saw it as, uh, something other than, than (SOUNDS LIKE) idol, Saint Francis feeding the birds in the hills of, of, uh, (SOUNDS LIKE) Umbria. No. Is, wasn't Umbria on Second Avenue as far as I could see. (LAUGH)

[QUESTION]

[DDAY5]14:15:56

TOM CORNELL

I don't know if she, she was able to get on so many people's wavelengths, and they really responded to her. People of all different kinds, and people experienced her so differently. So many people have said, oh, Dorothy was this. I know because that's what I did with her. She was, Dorothy was the Retreat Movement. Or Dorothy was the Peace Movement, or Dorothy was the Justice Movement. Or Dorothy was direct services to the poor.

[DDAY5]14:16:31

TOM CORNELL

Or Dorothy was the one who kept Peter Maurin's idea of the economic university alive. And they would speak about Dorothy as if she were only this person, but she was all of them and more.

[QUESTION]

[DDAY5]14:16:47

TOM CORNELL

She really did have a genius. She wasn't philosophical. She wasn't an intellectual, not really. She had an enormous heart. She had an enormous ability to enter other people's lives, to experience what they experienced, to see what they saw. And to come out of it with, with a great longing that life shouldn't be so hard for so many people.

[DDAY5]14:17:27

TOM CORNELL

Life is going to be hard, but we have made it a lot harder than it needs to be, and we have to find another way of living so that it will be easier for people to be good.

[QUESTION]

[DDAY5]06:23:14

FATHER DANIEL BERRIGAN

Well, she had an abortion, you know. And I think that haunted her. Uh, the only way she could ever deal with it publicly (STAMMERS) really was that, that she brought a novel that included a woman who had an abortion. I forget the name of it all. In that, she was so much like Merton. See, Merton had a child, who was (STAMMERS) probably killed in the air raid and all.

[DDAY5]06:23:35

FATHER DANIEL BERRIGAN

I mean, their background was very, very similar, and they're explosive conversion, and the, you know, the subsequent life was, had its, it has differences, but it has deep likenesses, you know?

[QUESTION]

[DDAY5]06:24:35

FATHER DANIEL BERRIGAN

One thing that strikes me as, you know, around the country today, and all, how frequently her name comes up, especially, women want to know more about Dorothy. And, and it's women of very different styles. (STAMMERS) Women of very different background. And, and in very different professions, and in different family situations, and so on and so forth. There seems to be a lot of Dorothy to go around. (LAUGH) And, and that is so beautiful.

[QUESTION]

[DDAY5]06:26:14

FATHER DANIEL BERRIGAN

I meet, well, women and men who are, I think they have a nice sense of themselves in, in this way. That they're not ashamed of their talents, or, or their, um, or their education, but they want to put them to service. They don't want to end up in a dead end, you know? And, and Dorothy helps them because she had a terrific background, and she was very talented and knew it, and very beautiful and knew it.

[DDAY5]06:26:43

FATHER DANIEL BERRIGAN

And, and, and I never got the sense that she was ashamed of any of her gifts. But, but she had a passion, uh, not to, you know, to do something better than make money off them. Anyway.

[QUESTION]

[DDAY5]06:27:54

FATHER DANIEL BERRIGAN

And I invited Dorothy up to spend a couple of days and meet these students who were very unusual, and attend the mass in our little chapel. And, and just, kind of, have a good time, you know? So, up she came by bus, and she was delighted with any of the projects like this, you know. It was right up her alley. And so, we had this beautiful mass and vestments. Everything was (SOUNDS LIKE) the last word.

[DDAY5]06:28:23

FATHER DANIEL BERRIGAN

And, um, and then we had a beautiful kind of brunch. And, uh, all this food was going around and so on and so forth. And it came time, kind of, for Dorothy's bus. Get her to the bus station, back to New York. And the, the, the, the first thing I know, uh, Dorothy is taking a platter of cold eggs and cold toast, and she's making herself a cold sandwich. And I, you know, this is not my idea of, uh, I don't know what, of 4-star gourmet cooking.

[DDAY5]06:28:57

FATHER DANIEL BERRIGAN

And she wrapped these in a napkin and put them in this big sack that she had and all that. That was to be her next meal on the bus back. And (STAMMERS), I don't, that was a very little thing, but it was just so wonderful and so typical of her.

[QUESTION]

[DDAY5]06:29:32

FATHER DANIEL BERRIGAN

Well, she also, you know, she was addicted to coffee. And that was terrific because she used to, kind of, half humorously reproach herself. (STAMMERS) She couldn't be without her coffee. And she took instant, you know, that powder stuff with her wherever she went. I think she probably just dipped into it when she couldn't get hot water and just took some of it. (LAUGH)

[QUESTION]

[DDAY5]06:02:20

FATHER DANIEL BERRIGAN

(SOUNDS LIKE) Well, see, one of the things I think Dorothy taught me was this, this whole business of concentrating on good work and letting, letting it go. And, um, that was much more in, deeply in her life than any kind of theory. She had worked that way, because everything did get worse. And toward the end of her life there was much more misery on the Lower East Side of Manhattan than when she arrived.

[DDAY5]06:02:46

FATHER DANIEL BERRIGAN

You know? So, if she was, kind of, obsessed with making it, or proving it, or succeeding, or in some stupid way or other, uh, she would have given up.

[QUESTION]

[DDAY5]06:03:38

FATHER DANIEL BERRIGAN

I mean, the supposition around my studies and seminary was something like, well, you know, this is inevitable. Or this is God's will, even. Or something like that, you know. And, um, and the misquoting of Christ about the poor always being with you. I mean, that text has really been, you know, fooled around with. But Dorothy was saying on every occasion when she could talk, uh, publicly, or even to friends, um, this should not be.

[DDAY5]06:04:09

FATHER DANIEL BERRIGAN

The God of our faith does not want people on the streets with no, nothing. And, uh, and, and this is due to our malice, and our greed, and our own violence. And, and, and I will, I will keep yelling about the connection as long as I live. And, and (STAMMERS) this, wow, this was very important to me because I needed conversion of heart.

[QUESTION]

[DDAY5]06:04:56

FATHER DANIEL BERRIGAN

And, in fact, you know, as I got closer to Dorothy, I was, I was, sort of, some of the older Jesuits were kind of sniffing up their nose and saying, in effect, you know, in fact, one of them did say to me, well, she's very great, you know, as long as she's on her turf. And her turf was the Lower East Side. She was disposable there. But she was off her turf, both as a woman and a nonspecialist when she was saying, you know, no more war.

[DDAY5]06:05:25

FATHER DANIEL BERRIGAN

And, in fact, it got very close to some of these birds, because some of these Jesuits, (STAMMERS) they looked on these so-called complicated questions as their turf. Do you see what I mean? And, and she was, kind of, pushing. And, and they would look skyward past my left shoulder and say, well, it's a very complicated question. And to Dorothy it was a very simple question. You know, you don't kill one another. Period.

[QUESTION]

[DDAY5]06:18:53

FATHER DANIEL BERRIGAN

The Federal government in its extraordinary largess, you know, I felt like I was the subject of the Pentagon budget or something. When I (STAMMERS) when I left prison they gave me \$40 to rehabilitate

myself (LAUGH) . And, uh, I guess it (SOUNDS LIKE) would have been a price of a bus ticket to New York and then, you know, so long baby. (LAUGH) You're on your won. So I still have this 40 bucks.

[DDAY5]06:19:17

FATHER DANIEL BERRIGAN

Because I really felt this is blood money. I don't want to touch it but maybe Dorothy can use it, you know, rightly or something. I, I wanted to give it to her. So after the Eucharist, I pulled out these bills and all that and I said, you know, this is what they gave me and maybe you want it, uh, use it. Well she said that's just fine. And she turned to a young person and she said go up to my bedroom and there's a bottle of holy water right by the bed. Bring it down. (LAUGH)

[DDAY5]06:19:44

FATHER DANIEL BERRIGAN

So he brought it down and all that. And she took the bills that were rolled up and she dunked them into the holy water and she held them up dripping and she said now we can use this money. (LAUGH) I never forgot it.

[DDAY5]03:13:44

BARBARA BLAINE

And so she in a sense I think what Dorothy did was she was a part of building this bridge between, like, the way it's supposed to be and the way it is. And she wanted to kind of create the world to become more of what God intended when God created the world. And so, you know, that's what she spent her life doing.

[DDAY5]15:20:26

ADE BETHUNE

My mother knitted a sweater for Dorothy and of course Dorothy didn't hang onto it for very long. She gave it to somebody else. So my mother wanted Dorothy to be warm. (LAUGH) So the next time around mother took an old sweater of hers and she said Dorothy, I'm lending this one to you. It's not yours. I'm not giving it you. I'm lending it to you. And Dorothy laughed and maybe she kept it a little longer. (LAUGH) But my mother had no illusions about Dorothy giving everything away.

[DDAY5]16:08:42

ADE BETHUNE

You know, her father was a, uh, a journalist and her brothers and they wrote up the horse races. So Dorothy always said you bet. (LAUGH)

[DDAY5]16:09:09

ADE BETHUNE

Dorothy Day had another saying which was that the head would go to the side. She, uh, I don't know. (LAUGH) I don't know what she'd let herself in for with all this mess. But she took it. (LAUGH) Was great, great lady.

[DDAY5]16:06:40

ADE BETHUNE

There were a bunch of guys sitting around a table drinking coffee and smoking. And, uh, and Dorothy thought maybe somebody could take a broom and sweep the place. But, but she, that was only a thought in her mind. So as she walked by there, she said what are you doing? And, uh, they said oh we're discussing. See they were having a round table discussion or something. What, what are you talking about? Ideas. And I will never forget Dorothy, uh, uh, marching out of the room (LAUGH) . Saying hm. Ideas. People are ideas. And I thought my goodness. That's going a little bit too far.

[DDAY5]16:07:33

ADE BETHUNE

Dorothy loves people but people are ideas? You know, the more I thought about it with the years, the more I realize she's absolutely right. An idea is not something that stands by itself. An idea is something that one person communicates to another. And then it gets a life from being communicated.

[QUESTION]

[DDAY5]16:24:18

ADE BETHUNE

And as I went there I saw lots of people and there were push carts. There was a man who was selling the smallest little tangerines that I'd ever seen in my life for a bargain. And this was a very busy, uh, and I got to sort of an illumination about people. How wonderful individual people were. And, uh, and that has stayed with me. And I, really I owe that to Dorothy.

[QUESTION]

[DDAY5]04:21:01

MARY DURNIN

(WORD?) I must say I'm grateful to God for being part of the Catholic worker movement. And meeting all the people since who've carried on the torch. And, um, Dorothy is (STAMMERS) and Peter are my favorite saints.

[END OF TAPE: [DDAY5]04:21:20]

TAPE NUMBER: DDAY6

[QUESTION]

[DDAY6]20:03:48

ROSALIE RIEGLE

I actually met Dorothy Day, my one time, and met The Catholic Worker when I became very involved in the peace movement. I think, I think a lot of people came to the work, to the peace movement. I think it was, I think Dorothy kept me sane during those years. Because we were so angry, and it was so crazy, and we felt so helpless. And she kept us from, from going with those who were advocating violence, and she kept us on a Christian framework. And, um, when she came to town, I just thought this makes Catholicism make sense to me. That the, the things that she was saying and the things that she wrote.

[QUESTION]

[DDAY6]01:05:30

SISTER PETER CLAVER

Well I came over to Mott Street and met Dorothy. Uh, she had moved up from 15th Street at that time. And, uh, we made friends. We sealed a friendship that lasted until her death, you know. That occurred in, uh, November 8th, 1980. And she claimed that that was the first dollar that she had received to start The Catholic Worker paper. And I feel very unworthy of the prestige and the renown that that first dollar made, because I didn't know what I was doing.

[QUESTION]

[DDAY6]03:16:28

ROBERT ELLSBERG

Dorothy had a way of always wanting to find some way of connecting with, with, with people. Uh, and she could always do that, whether it was through somebody you knew in common or, uh, or she'd been everywhere in the country so she always had some association of somebody, whether it was from Cincinnati or from St. Louis. She would say, oh, maybe you know my old friends. You know, so and so. And, uh, in my case, uh, there was a, I guess a, kind of a venerable tradition of the number of, of, uh, Catholic workers who'd come from Harvard.

[DDAY6]03:16:59

ROBERT ELLSBERG

Uh, John Cort in the early days. And, and some others, I think. And, and she kind of liked the, uh, uh, liked the idea of that. And the, uh, the fact that I was so interested in Gandhi. My first, uh, articles from The Catholic Worker, uh, what she asked me to do were, were a series of articles about Gandhi. And she got very excited about that.

[QUESTION]

[DDAY6]03:18:36

ROBERT ELLSBERG

I wouldn't from her point of view, over, uh, state my, my, uh, nature of our relationship. But obviously for me it was, it was, uh, extremely important. Just as a 19 year old to be, to be recognized and listened to and be able to talk to, to, um, you know, someone like this. This, you know, living saint. Uh, was, um, um, was just so inspiring.

[QUESTION]

[DDAY6]04:18:37

ROBERT ELLSBERG

And, um, Dorothy had, oh, had very strong visual sense. But you'd think that, you know, surrounded by, uh, uh, discord and squalor and dirt and noise and filth and violence. Um, she had the ability to be, in all of that she could, she could see the one beautiful thing. Uh, it might be, uh, just the way the light was on the, on a building. Uh, uh, the flowers, uh, you know, growing on a, on a, on a vine. A, a, a tree in, in bloom. And, uh, and everybody else would be just, would be noticing, uh, all the, the, the chaos and the confusion, the noise.

[DDAY6]04:19:12

ROBERT ELLSBERG

And she would just, you know, walk into a room and immediately say how beautiful. And you wouldn't even know what she was talking about. That, that tree, look at that.

[QUESTION]

[DDAY6]04:19:19

ROBERT ELLSBERG

And she could retreat into that kind of sense even with, uh, you know, postcards or pictures that she would clip out of, people would send her, uh, uh, you know, pictures of, of, of the North Pole or something, and it would make her shiver just to look at that and think about what it was like, uh, you know, in a Siberian winter or something like that. Or Chekhov when he was on, you know, Sakhalin Island or something, or Tolstoy, or whatever. She would retreat into her, her, her memory of, of, of images from all the books she'd read and the places, uh, she'd gone, a strong imagination, visual sense like that.

[QUESTION]

[DDAY6]04:19:52

ROBERT ELLSBERG

But she also felt that there was a kind of moral aspect, uh, do that, that, that it was, that it was, uh, that it was morally, uh, the right thing to do to, to, uh, to find and take delight in, in, in what was beautiful. And not only to notice what was, what was, what was ugly. Uh, and, uh, not being, you know, Pollyannaish about about, but, um, there was a line in one of her, um, articles that, that really touched me where she said, we would be contributing to the misery of the world if we fail to rejoice in the sun, the moon and the stars, and the rivers which surround this island on which we live, in the cool breezes of the bay.

[DDAY6]04:20:34

ROBERT ELLSBERG

Uh, it reminded me also of, of St. Francis and his canticle to, to, you know, brother, son, sister, moon. Um, that kind of, uh, communion that she, uh, you know, uh, uh, communion with God that she, she lived out in, in the midst of, of other people, or nature or whatever.

[QUESTION]

[DDAY6]04:20:54

ROBERT ELLSBERG

Uh, but that's why here, uh, but she still needed to always, you know, get away from the city from time to time. Uh, although she was a city person, she couldn't, she was never happy just living on a farm. Uh, unlike Peter Moran (SP?) who, uh, so idealized farm life and agrarian universities. Dorothy, intellectually, liked the idea, you know, (STAMMERS) understood that it was a good thing to live on a farm. Uh, but she'd get restless there and want, want to, uh, you know, get back to the sights and sounds of the city and, and the Lower East Side there, and the noise, the chaos and the people and that sort of thing.

[DDAY6]04:21:24

ROBERT ELLSBERG

'Cause she was really a, um, oriented to people. She would not, one time Dorothy tried to take a, a year off as, in a retreat, uh, back in the 1940s. Uh, and it didn't really, it was not very effective, not very successful. She was, she couldn't really stay away from it. Uh, she tried to be, uh, sort of contemplative, uh, often, in a, in a cottage or something. But she couldn't, she couldn't stay away from things, you know, that long.

[QUESTION]

[DDAY6]04:21:47

ROBERT ELLSBERG

But, uh, for her the importance of going to Staten Island, uh, always, uh, where, there had been a place, uh, of special importance to her, is the site of her, her conversion. The place where her daughter was born. Uh, and had had a lot of, you know, personal, uh, meaning for her in her life. And she had a little cottage there, uh, where she would, uh, she would go for a few days and just enjoy the sound of the ocean. Uh, enjoy walking along the beach and picking up funny looking rocks and sticks and that sort of thing.

Uh, little wood stove there. Uh, just to, to be on her own. Just to, to, to read The Psalms and to, to, to write, work on her column or, or whatever.

[QUESTION]

[DDAY6]04:22:30

ROBERT ELLSBERG

And, um, you know, some of us, sometimes, we'd go out there and, and, and spend an evening with her, as I did a couple of times. And those were very precious, uh, memories, uh, for me because it was, it was a place that was so, uh, was so, so personal for, for her. And, uh, and, and that's where she was ultimately buried.

[QUESTION]

[DDAY6]04:03:41

ROBERT ELLSBERG

The, uh, deep lessons that I, that I picked up from, from Dorothy's life and spirituality was that, was that our, our salvation, uh, uh, is, our vocation, whatever you want to talk about is, doesn't necessarily come about in big, dramatic moments. Uh, but is made up of, of little small steps, footsteps, loaves and fishes. Um, small gestures. Uh, repeated faithfully and, and, uh, repeatedly, uh, until they become, uh, as Flannery O'Connor would say, the habit of our being.

[QUESTION]

[DDAY6]04:04:34

ROBERT ELLSBERG

I remember Dorothy's respect for writers and editors and publishers. And, and really, uh, people in every, uh, profession who used their lives as, uh, as some way of, of, uh, of witnessing to peace or to, to justice in, in some way. 'Cause she felt that, that every vocation, uh, ultimately, uh, included a, a vocation for, for peace making. Um, and that there's, uh, there's, there's, there's nothing we can do, whether in our family life, in our, as neighbors or as citizens or whatever that, that, that doesn't afford us, um, opportunities, uh, really for heroic, uh, virtue or charity.

[QUESTION]

[DDAY6]04:05:20

ROBERT ELLSBERG

Dorothy took a lot of, of satisfaction in the, um, in the activities of the young people at a time when she was relatively confined, uh, by her health, her frailty. Um, in spirit she would be with us out there witnessing or protesting or demonstrating or fasting. Um, and, uh, I think she, there was a sort of grandmotherly, um, pride in, in, in, uh, in her activities.

[QUESTION]

[DDAY6]11:02:41

PATRICK JORDAN

I think she really did love to eat. And I, I, I think she had a, um, in fact she used to talk about one of her besetting sins being gluttony. Which is sort of hard to imagine. Uh, but you could tell that she, um, everything she did she did with a certain purpose. And, uh, uh, she, even that, to be aware that she might over eat or whatever.

[QUESTION]

[DDAY6]11:06:14

PATRICK JORDAN

Um, driving out to Staten Island sometimes from the city, uh, if we were going along the, um, the, uh, the south shore of the island, she might see, um, wild clover growing. And she would say stop the car, and, uh, get out and pick, um, bundles of, of the, of the clover, which she'd then bring down to the beach cottage and put in the pillow cases so that it would be like a sachet. Which she recalled that her mother used to do with, with that.

[QUESTION]

[DDAY6]11:05:21

PATRICK JORDAN

She, she loved, uh, Staten Island, she loved the beauty of it. And, uh, at the Spanish Camp she would go down to the beach when she could. Um, naturally the older she got the harder it was for her to get down there, but she would, uh, go down and sit on a log, or she would bring down a chair or something like that. And she used to, to write to friends from there.

[QUESTION]

[DDAY6]11:06:54

PATRICK JORDAN

The, she, she, she loved things. She loved beautiful things. But she also didn't want to be attached to things. So often you would come into, into her room and then she would give you something that was, that somebody had given to her. She, she quoted Saint Augustine as saying that, uh, love is a, an exchange of gifts.

[QUESTION]

[DDAY6]11:07:26

PATRICK JORDAN

And sometimes, uh, sometimes people from the street, you know, would, would come in and give her the funniest looking thing. But, um, she'd put it on or, or, or whatever, you know.

[QUESTION]

[DDAY6]11:07:37

PATRICK JORDAN

There's a wonderful story in Dr. Coles's (sp?) book about, uh, he was a young physician in New York at that time. And he happened to walk into The Catholic Worker, down on Christi Street. And, um, he saw these two women sitting at a table talking. And he realized that one was Dorothy and the other was, uh, a woman who had come in, uh, from the area. And who, who evidently he could see needed some sort of assistance. But, uh, the, the women just kept talking. And, uh, finally, uh, Dorothy turned to him and said, um, is, is there one of us that you'd like to speak with. And, uh, it, it just gives you a sense of her care for every human being, you know. And, uh ...

[QUESTION]

[DDAY6]11:08:36

PATRICK JORDAN

She had a presence about her that you could tell when she was in a room. And, uh, uh, sometimes conversation literally would stop in the whole soup kitchen when she happened to come in the front door. Uh ...

[QUESTION]

[DDAY6]11:08:53

PATRICK JORDAN

She was a, a very modest and shy person. Uh, and, uh, for example found it very difficult to talk to groups. Uh, uh, and yet she was called upon often to talk to groups. And depending on the group, it might, it might really, especially when we knew her in her later years, it might be so taxing on her that, uh, she'd just about collapse afterwards. And yet people found her speaking, uh, very moving and, and memorable.

[QUESTION]

[DDAY6]11:09:35

PATRICK JORDAN

Monsignor George Higgins delivered, like a memorial eulogy for, uh, Dorothy at St. Patrick's Cathedral some time after she died. And, uh, he gave, he, he recalled hearing her talk when he was a seminarian, you know. And, and the affect that she had, not only on him, but on his teachers. Some of whom disagreed very much with what Dorothy had to say.

[QUESTION]

[DDAY6]11:10:07

PATRICK JORDAN

She also had a, a great wit, and, um, I remember, uh, at, uh, at First Street, and St. Joseph House, uh, uh, somebody coming, uh, from New Jersey where she'd been asked to give a talk. And picking her up in the morning and then, uh, seeing this person when, when he brought her back after the, the day in New Jersey. And he said to me, he said, she had them rolling in the aisles all day. So she had a, a wonderful storytelling ability.

[QUESTION]

[DDAY6]11:10:35

PATRICK JORDAN

And she also had a way of always poking fun at the follies of The Catholic Worker, and the failures of The Catholic Worker. Which was a great gift because, uh, she, um, there could be, I think, like a temptation to, uh, to say, oh we're doing the work. We're doing the right work, you know, and you people, wherever you are, are not really doing the heroic thing that we're doing, you know. But it wasn't that. She always, uh, it was more, uh, the effort that goes into something. Well what, what's the spirit that you do it with? And, and the main thing was that you do everything with a spirit of love and, and, uh, and devotion.

[QUESTION]

[DDAY6]12:06:21

PATRICK JORDAN

Just by you making the act of faith, your faith was increased. And you could see this in her over a lifetime experience of this. I don't mean anything blasé, because I said, like, when she wrote The Appeals, she sweated bullets for that. But she had, uh, great trust in, in God's providence, you know. And, uh, and, uh, you know, she would say, uh, our Heavenly Father is a millionaire.

[QUESTION]

[DDAY6]12:09:24

PATRICK JORDAN

I, I think she had a tremendous, um, she had (STAMMERS) tremendous power of concentration. Uh, and I think like if you look at some of the pictures of her you can see that in her face, you know. Uh, tremendous attention to what was being said to her. If you said something to her, she might not answer right away. But maybe half an hour later she would come around and, and, and respond to what you had asked, you know. And, uh, uh, it might not be quite direct, but you knew, when you left, that yes, she had addressed, you know. And she probably had been thinking about it all of that time, and how to express it to you.

[QUESTION]

[DDAY6]12:13:24

PATRICK JORDAN

But I remember, uh, like on a Saturday afternoon, going up to her room and the, uh, opera would be on. And seeing her, at times literally, um, um, oh, transported somehow, you know. I mean, so, um, just, uh, I mean, I had a real sense when I saw her that way, uh, and I saw her that way sometimes at prayer, too. There's this tremendous concentration, and being present to what was so beautiful, you know.

[QUESTION]

[DDAY6]12:14:11

PATRICK JORDAN

I don't know how this discussion came up, but I remember her saying to me, and at my funeral I don't want guitars. I want an opera singer. (LAUGH) And that's really what she deserved.

[QUESTION]

[DDAY6]12:14:39

PATRICK JORDAN

Well, she didn't get the opera singer, but she got a, a, a wonderful, uh, uh, flutist, you know, at her, at her funeral.

[QUESTION]

[DDAY6]12:14:48

PATRICK JORDAN

I think I was more impressed with the wake than the funeral. The wake was at Mary House. And, uh, Dorothy, um, was in a, a, a pine box, and she was in the chapel there. And people just kept coming from everywhere. And, and every walk of, of life, you know. And, uh, you could tell, uh, she really, she really meant something to, to those people individually.

[QUESTION]

[DDAY6]12:18:26

PATRICK JORDAN

One of the first times I put out the paper, uh, the following month we were looking in the over matter, and we discovered a column, we didn't know where it was from. Turns out it was the end of an article that was supposed to have been in the last issue. (LAUGH) So the next issue we just put in there, this is a continuation from the last issue. That's how green we were when we were, a couple of us, getting out the paper, you know. But she didn't panic over something like that.

[QUESTION]

[DDAY6]23:00:52

KARL MEYER

Dorothy was a tremendous rambler. She'd just ramble all over. Any, anything she said would, uh, (STAMMERS) or an idea would go on in her head, and then she'd be off on something else. If you asked Dorothy a question, a question was just a hook that she, uh, hung a monologue on. At least that was my experience with her. You'd ask her a question, uh, it would touch off a stream of association in her mind, and she'd go rambling off, and generally not answer the question. (LAUGH)

[QUESTION]

[DDAY6]01:03:53

KARL MEYER

And, uh, the, the idea of sharing, the idea of simplicity. Particularly for Americans. These are the most essential characteristics of what a nonviolent way of life, uh, would be. Uh, living, and these were central to Dorothy Day's vision. The voluntary poverty, the voluntary simplicity, sharing with others, nonviolence, conciliation, and tolerance, the acceptance of other people. Their ideas and their way of life.

[QUESTION]

[DDAY6]01:04:37

KARL MEYER

You know the, the final page, the last page of Dorothy Day's autobiography, The Long Loneliness, some people say that the heart of a Catholic Worker is community. Some people say that it's voluntary poverty. But it's always the essential thing is, uh, you know, living in a community, and the essential thing is love.

[QUESTION]

[DDAY6]02:13:03

NINA POLCYN MOORE

Dorothy Day always wanted to go to Russia. Of course, you know, she, she had such empathy for the Russian people, and she also understood the, the deep religious fervor which probably was not so obvious in the time of Communism, but obviously was still hidden.

[QUESTION]

[DDAY6]02:15:55

NINA POLCYN MOORE

Dorothy strove to be a bridge. And this is something that she always had in mind, to, to build bridges between people of not only different nationalities, but of different variations in, in political, in the political spectrum.

[QUESTION]

[DDAY6]02:18:30

NINA POLCYN MOORE

Nobody left her unconsolated. I, I marvel at her ability to maintain that endless correspondence. I marvel at her ability to be so sensitive to everybody, to be poor with the poor.

[QUESTION]

[DDAY6]02:21:33

NINA POLCYN MOORE

But Dorothy's fidelity to her beliefs, her, her sensitivity of, of, of the great love of The Lord, and her feeling of providence was always somewhat that, for me, will ever remain at, at a high peak.

[QUESTION]

[DDAY6]02:02:53

NINA POLCYN MOORE

I was one of those lucky people that met Dorothy Day when she was young and when I was young. I was 19, and she was probably 37. She was long and lean and lanky. And she had, um, a, a lovely manner about her. She was quite formal when I first met her.

[QUESTION]

[DDAY6]12:10:08

PATRICK JORDAN

Uh, she felt, um, she felt her calling was really a journalist. And I think that's, in a sense, what gave her, like, even with that, that matter of the, uh, if the whole thing was to shut down and had to start all over again, if the Federal government closed it down, that she knew that (STAMMERS) her trade was a journalist, you know. And, and that's what she would do. And, and she had surety of, of that, she had talent.

[QUESTION]

[DDAY6]12:10:38

PATRICK JORDAN

And the sort of things that she wrote, uh, were not things that you just dashed off. Because so often what she wrote was really a meditation on the times in which we were living. But, but she always wove it together with individuals that were either living in the house, that she'd met, or people she'd met on her journeys. And she, of course, her journeys allowed her to bring in all sorts of information of small, um, um, efforts at improving the common good. Whether it was in Mississippi, or, or if it was in Wisconsin, or whatever it was. And so she would tie all these things together.

[QUESTION]

[DDAY6]12:11:32

PATRICK JORDAN

She's making a point almost always, with whatever she is saying. And you could see that with her at the typewriter, too. You know, this tremendous concentration to sort of try to come up with the correct sentence. And then bang, it just came out, you know.

[QUESTION]

[DDAY6]12:11:51

PATRICK JORDAN

And I remember going to the printer, actually to put out the, the paper. Uh, and she, she wouldn't be there, this was in her, in her later years. But, uh, and as soon as we got there, the printers would come and say, is Dorothy coming? You know, and you could tell what, uh, respect, even though they probably didn't agree with the content of The Catholic Worker, say if it was speaking against the Vietnam War. These guys probably didn't agree with that, you know. Uh, and, and maybe on a variety of other, uh, uh, arguments. But in terms of a sense of her, and, and how they respected her.

[DDAY6]12:12:30

PATRICK JORDAN

And I remember one saying to me once, what a great writer, you know. Uh, and I thought, to me that was the ultimate compliment, because these printers had read everything. This place was publishing Variety, and I don't know what, what all else. I mean, they were printing it, they weren't publishing it. Uh, and so

they'd seen an awful lot. You know, and to hear a printer who stops to read what's going out through his shop is, (LAUGH) was quite a compliment.

[QUESTION]

[DDAY6]02:23:14 SISTER PETER CLAVER

And she had a great facility to write, to put her ideas in words. Which is a great gift and a great grace, and a great heritage to, to the world today.

[QUESTION]

[DDAY6]02:23:30 SISTER PETER CLAVER

What she has written is what we people who are striving for peace and justice, just first and peace will follow. If we could just absolve them and to just, some of her writings and her teachings. Which of course The Catholic Worker movement is an expression.

[QUESTION]

[DDAY6]02:13:43 SISTER PETER CLAVER

Dorothy wrote a beautiful book. She wrote it for the men of the street, the men of the shelter, the men of the bread line. And women and children that were homeless, she wrote a book on the Little Flower.

[QUESTION]

[DDAY6]17:28:00 JOHN CORT

So Dorothy was very aroused and stimulated by this, and went around the country actually, uh, in Pennsylvania and out in the Midwest and Michigan. Uh, to, to write about these things. It was, (STAMMERS) she's a great writer.

[QUESTION]

[DDAY6]17:28:14 JOHN CORT

My opinion, one of the greatest Catholic (STAMMERS) spiritual writer, but she was also a down to earth, practical, you might say labor, uh, (STAMMERS) historian and labor, uh, reporter.

[QUESTION]

[DDAY6]17:28:23 JOHN CORT

I was once challenged to name the most influential Catholic writer in America. And I went over a lot of names, some theologians like John Courtney Murray, or John Ryan. Uh, Johnny Ryan. Or, uh, (STAMMERS) Flannery O'Connor, or J.F. Powers, or various other people. Uh, Gary Welles who was a, an important Catholic writer, I think, although his Catholicism is somewhat strange. But, um, I eventually decided Dorothy was the most important, and ...

[QUESTION]

[DDAY6]18:29:09 JOHN CORT

That she was probably the, one of the best in this country or anywhere of spiritual writers. And spiritual writing is very difficult, very difficult writing. And she was great at that, great.

[QUESTION]

[DDAY6]18:29:31 JOHN CORT

Her writing was of a different character. It was spiritual, but not very philosophical or theological, really.

[QUESTION]

[DDAY6]16:09:47

ADE BETHUNE

Her father and brothers were journalists, but they did not want her to be a journalist because she was a girl. And of course she said why should that make any difference? She wanted to be a journalist. And, uh, it was really in her bones.

[DDAY6]16:10:21

ADE BETHUNE

She was really a literary figure, her writing is outstanding.

[DDAY6]16:10:27

ADE BETHUNE

She wrote with either great care or she just wrote well herself (STAMMERS), you know, she had worked all these ideas inside herself. And when they came out they had an elegance of form which is, uh, (STAMMERS) makes her writing into great works of art.

[DDAY6]16:10:52

ADE BETHUNE

I think that she's perhaps one of the great literary figures of the 20th century, which will be recognized only later.

[DDAY6]07:29:09

EILEEN EGAN

And all that love that she had, and all those ideas, they were poured into the work and into the paper.

[DDAY6]07:27:37

EILEEN EGAN

And I said to her one time, Dorothy, supposing Foster had said yes, let's get married? And then you'd have a big family 'cause you always wanted a family. Uh, how would have, how would you have lived your life without the Catholic Worker? And she said, well, uh, I would have done a lot more writing, 'cause that's what I wanted to do, all kinds of writing.

[DDAY6]16:19:00

ADE BETHUNE

The, the poor represent God, and so you treat them, they come to you, and you treat them as if you were receiving God. They are the ambassador of God. So that's the whole idea of mercy (LAUGH), of generosity and, uh, it's, it's what, uh, the Jews call a mitzvah, an act of kindness. And those things make ripples. (SOUNDS LIKE) You believe that those, those good deeds don't die. They build up.

[DDAY6]16:15:27

ADE BETHUNE

The days of the, uh, the nuclear deterrence were bad years, but she lived through them. (BACKGROUND NOISE) And she went to jail (LAUGH) for refusing to (LAUGH) so silly when you think of it, people had to go into shelters. She refused to go into the shelter, so had to go to (LAUGH) jail, crazy, but that's life too (LAUGH). She took it.

[DDAY6]17:24:15

JOHN CORT

I disagreed on pacifism. I disagreed on agrarianism. Uh, the village in the (LAUGH) valley, back to the land, back to handicrafts, which, which Peter (STAMMERS) (SOUNDS LIKE) that's all, he'd come out of a, of a very, uh, uh, almost peasant agrarian medieval kind of community in Southern France. And, uh, he had this (STAMMERS) very attractive vision of everybody going back to the land. He was antiindustrialism, the, the machine, you know, try to get rid of machines, do it all by (LAUGH) hand.

[DDAY6]17:24:49

JOHN CORT

(BACKGROUND NOISE) (LAUGH) And meanwhile of course we're using all kinds of products of industrialism, like telephones, and trucks, and autos, and, and so on. Although it's true our farm in Easton (SP?), uh, was, uh, kind of primitive also.

[DDAY6]17:11:24

JOHN CORT

And it was in the middle of the Depression, but I wasn't, you know, I just didn't relate to economics and economic problems until I got to the Catholic Worker and began to see the, the personal effects of, uh, economics, of capitalism, of, uh, economic oppression, of, uh, the mal-distribution of wealth and all those, uh, economic, uh, uh, abstract terms.

[DDAY6]17:03:17

JOHN CORT

And, uh, she came to Boston. Boston had a little Catholic Worker group, and a, (STAMMERS) and an office headquarters in a slummier part of the south end. And she came to Boston in May of 1936, and gave a talk there. And I remember, I came in late to the, to the talk, and I'd only been there about 15 minutes when I decided to give up my 15 dollars a week job and join the Catholic Worker down in New York.

[DDAY6]17:02:16

JOHN CORT

I first met, uh, Dorothy in May of 1936. I was just a year out of, uh, Harvard, where I had been converted to Catholicism. I once told, uh, Marian Schlesinger, Schlesinger's first wife, that I had been converted while an undergraduate. And her response was how positively bizarre.

[DDAY6]18:09:23

JOHN CORT

Lot of Catholics particularly in the US thought of it as church Christianity versus the godless atheistic communists who were killing priests and, uh, burning churches. So we lost, uh, the (STAMMERS) before that in 1936 when that occurred, the circulation had gone up to about 160,000. And it went way down, uh, uh, maybe to 100,000, but we lost a lot of subscriptions, and (LAUGH), you know, 'cause a subscription only cost 25 cents. (LAUGH) (SOUNDS LIKE) So, so you can see, there was a, a, a lot of, uh, unpopularity to the stand.

[DDAY6]18:09:59

JOHN CORT

Now, the stand was one of neutrality, a plague on both your houses, in effect. And it was one pretty much that we absorbed from the writings of (SOUNDS LIKE) Jacques Maritain, and, uh, uh, uh, (SOUNDS LIKE) Bernanos, George Bernanos, the author of the Diary Of A Country Priest.

[DDAY6]18:03:24

JOHN CORT

Just a little before, a, a rock had been thrown in through the (LAUGH) window of the soup kitchen where we, we spent 4,000 bucks in (STAMMERS) we were, we were (STAMMERS) putting out a lot of peanut butter, and apple butter, and coffee, and bread, uh, to the seamen. With some of them it (LAUGH) was about the only food they were getting.

[DDAY6]14:21:13

TOM CORNELL

The, and how do you get to know these people? Do I walk up to this guy who's selling drugs on the street or pimping some girl and say you know, even though I look like a, a White man, I want to get to know you. Can I take you out to, uh, to the Chinese restaurant and we can talk, and I can go to your home and meet your mother? You don't (LAUGH) do it like that. How do you do it? The only way you can do it is to move in, to be there, to offer some kind of service that gets you involved with their lives. And then it's natural. But until you can do that, whatever you spin out of here isn't gonna be real because there's nothing here.

[DDAY6]14:20:31

TOM CORNELL

So we have to live with the people who are thrown out, marginalized isn't the word. They're not even on the margin. They're thrown off. I mean, the welfare mothers. I mean the kids who are brought up without, without a chance, kids who have lousy schools to go to, kids who have been (STAMMERS) abandoned. And that's what's really happening in our country. We're abandoning a very significant portion of our population.

[DDAY6]14:19:56

TOM CORNELL

We can't be hedged in by our ethnicity, or our class backgrounds. We have to break out. We have to, we have to know what Black people experience.

[DDAY6]14:18:43

TOM CORNELL

We have made it this hard. We don't have to make it this hard. We can realistically work for a society in which it is easier for people to be good, easier to be the people that they want to be, that they ought to be, that God made them to be. This is the social revolution. This is the bottom of it.

[DDAY6]14:06:02

UNKNOWN

I really feel that that's my primary vocation, and that that came to me when I was 19.

[DDAY6]06:17:30

ROBERT ELLSBERG

Any attempt to kind of make that unique, or make that (MAKES NOISE) just for that, (STAMMERS) I mean, really, genuine people don't want that kind of talk around them, you know. They don't want it to get in them.

[DDAY6]03:02:06

BARBARA BLAINE

And, um, many of my friends were going to the Catholic Worker. And I felt that I wasn't, that I was too poor to go to the Catholic Worker, if that makes any sense. But I just felt that I couldn't afford to spend my summer at the Catholic Worker house because I had to go get a job to pay for tuition for the next year, to go to, to finish college. So, um, I never dreamed that I would ever be able to be a Catholic Worker.

[DDAY6]03:02:51

BARBARA BLAINE

So I started going over to the house once a week after work on Wednesday evenings. And little by little, you know, those Catholic Workers do this to you, they just kind of rope you in and they did that to me, and they were wanting to, like, borrow my car, and could I come and do this, and could I do that, and pretty soon I was going over there everyday. And finally I just decided this is where I really needed to be. And so I eventually quit my job and just worked at, got involved with the Worker, and stayed for nine years. So I guess it was good.

[DDAY6]03:11:51

BARBARA BLAINE

So many injustices just seemed so wrong around me, and I feel, felt like that, uh, with my talents that somehow that I wanted to go to law school, become an attorney, and kind of fight within the legal system, and that's what I'm doing.

[DDAY6]03:10:24

BARBARA BLAINE

I guess it was time for me to leave. And, um, don't know that I'll never go back, um, to live in the house. But (STAMMERS) in a sense it's, like, the Catholic Worker's a part of me, and there's no way I cannot be (STAMMERS), um, like, live my life with what I, with what I've learned. There's no way to unlearn the things that I've learned and experienced.

[DDAY6]03:03:31

BARBARA BLAINE

Um, and one of the things that, that, that happened for me in the Catholic Worker was being confronted with so much pain and suffering by so many people, so many injustices. So many of the people that came to our house who were hurting, um, and not physically hurting, although that we had our moments of that too, but it was, you know, like, people who were lonely, and people who had nothing, and people who had had so many things taken away from them. And, um, what that did was it forced me in a sense to have to recognize pain within myself.

[DDAY6]03:04:02

BARBARA BLAINE

And, and, and face, um, issues from my childhood where I had been abused as a child by a priest, and that was very painful. And, um, to, to confront and face, but, um, but at the same time, it also made me realize the wealth that I had in my life because of the people that loved me, and the, uh, the experience of community, I guess, that I had in the Worker.

[DDAY6]15:11:56

ADE BETHUNE

And we have to realize that we cannot change the world. We can only change one person at a time. (LAUGH) And, but if we continue doing that, that's great. That's great.

[DDAY6]15:14:19

ADE BETHUNE

But (SOUNDS LIKE) Peter said we'll make you a public speaker. I don't want to be made a public speaker. And just, I'll be a public designer, but I'll (STAMMERS) don't want to speak. (LAUGH) So he (STAMMERS), Peter said, but we'll make you a public speaker. I said no. Guess who won in the long run, Peter did. (LAUGH) I'll have to speak, whether I wanted to or not. I got involved, and that's the way it goes.

[DDAY6]04:09:16

MARY DURNIN

Uh, my people were peasants here in Wisconsin. They were unlettered. They never heard of Shakespeare, but their faith was very strong. And, um, their theology was Catholic Worker theology that,

we had poor people stopping over. And so, uh, that's why when I was a student here at (SOUNDS LIKE) Marquette, and I heard of Catholic Worker at Fifth and State Streets, I had to run down.

[DDAY6]20:09:32

ROSALIE REIGLE

I thought by writing a book, by interviewing over 200 Workers, that I, that I'd be full, that I'd know enough. I thought it was an intellectual hunger. And I realized that, um, that it's a spiritual hunger. It's a hunger to do, um, and that I need that to be, to be me, to be most fulfilled in my life.

[DDAY6]20:18:19

ROSALIE REIGLE

The Catholic Worker's an answer for me, I think, for life, because I didn't come at it as a young person. I think you hear things when you're ready to hear them, or you act on things when you're ready to act. Um, I heard about the Catholic Worker, um, in the late '60s, and I'm coming to it in the mid '90s as a life. But it's been there in my craw, as my (LAUGH) dad would say, um, a hunger for me ever since then.

[DDAY6]20:18:51

ROSALIE REIGLE

It may not be for everybody. I, and I, I want to be really careful that, that, that I don't (STAMMERS) that this isn't the life that everybody can lead, and it's not, like, a better life for some people, and, and I don't want to set any sort of elitism thing.

[DDAY6]21:08:05

ROSALIE REIGLE

The amount of homeless children now is just staggering. And, um, we need, we all need to do things about this, but one of the big things we need to do is change the spending priorities of the US government and of ourselves.

[END OF TAPE: [DDAY6]21:08:19]

TAPE NUMBER: DDAY7

[DDAY7]03:14:27

ROBERT ELLSBERG

I first went to the Catholic worker 20 years ago, uh, this time of year, uh, 1975. I was 19, and I was a, I had just finished my sophomore year at Harvard. And I think, uh, I was, I had been reader of the Catholic Worker for some years, and I was not a Catholic. I was raised as an Episcopalian. But I had been, uh, over-inspired by the, uh, Gandhian nonviolent, uh, pacifist, uh, peace movement during the Vietnam War.

[DDAY7]03:14:59

ROBERT ELLSBERG

And I think that I began to feel some frustration at, at, in college, uh, with, uh, uh, with, learning about life kind of second hand. And, uh, and, uh, practicing my beliefs or my, living out my ideals in a, in a, in the abstract and felt, uh, kind of, uh, desire for authenticity. And that's what I, what I recognized from the Catholic worker.

[QUESTION]

[DDAY7]04:05:49

ROBERT ELLSBERG

After I stopped editing the, the, the paper, I went, flew out almost directly to, uh, to Colorado to take part in a demonstration at, at a, uh, at a nuclear facility called Rocky Flats where they produce all of the, uh, triggers for thermonuclear weapons. And there was a protest there, uh, on the, uh, ongoing on the, uh, railroad tracks leading into this, uh, to this plant. And a couple of us from the Catholic Worker flew out there and took, took part in this, sitting on these railroad tracks out in the snow, uh, with these trains, you know, carrying, carrying all this, you know, radioactive material and what not, uh, coming along.

[QUESTION]

[DDAY7]04:06:41

ROBERT ELLSBERG

The idea here was this, there was a factory that produces portable Auschwitzes in, in the, in the form of these, uh, you know, thermonuclear weapons, each one capable of obliterating millions of people. Uh, so, uh, we went out there and I was arrested and ended up spending 16 days in, in jail, uh, in the county jail, most of it in solitary confinement, uh, fasting the whole time.

[QUESTION]

[DDAY7]04:07:06

ROBERT ELLSBERG

Uh, you know, it was, uh, uh, bleak, uh, uh, uh, situation there, uh, not, not like, uh, being in, uh, you know, like your average prisoner in a county jail, I was sustained by the, you know, feeling that I was serving the cause and that I had a community back home that supporting me and praying for me. But, uh, it was very nice still to get, uh, a card from, uh, from Dorothy while I was there fasting in jail with that picture of, of Cape Cod.

[QUESTION]

[DDAY7]04:08:08

ROBERT ELLSBERG

Uh, I hope this card refreshes you. It does not tantalize you. We all love you and hold you in our prayers. Uh, Dan Mauk, I think, was the editor of the paper, uh, will feature you first page in CW. Love in Christ, Dorothy Day. Uh, so that was, I taped that up on the wall of my, uh, jail cell and felt connected to, uh, Dorothy, refreshed, uh, not, not tantalized.

[QUESTION]

[DDAY7]18:30:05

JOHN CORT

He (Peter Maurin) didn't like Dostoevsky or Dickens or Wagner or, or music really. Very abstract.

[QUESTION]

[DDAY7]23:04:16

KARL MEYER

That, uh, peace, resistance to war, would involve not paying taxes for war. These were ideas already in my mind when I was 16, when I went off to college.

[QUESTION]

[DDAY7]23:06:43

KARL MEYER

And so one day I decided I would go down to the Catholic Worker and try to meet (SOUNDS LIKE) Ammon Hennacy and Dorothy Day. Amin had already had a tremendous impact on me because I had been intending to be a conscientious objector, and I read his autobiography, A Catholic Anarchist. He was two years in Atlanta Penitentiary during, uh, World War One for refusing to register for the draft in World War One.

[QUESTION]

[DDAY7]23:05:51

KARL MEYER

So I was 17, living in a seven dollar furnished room in, uh, New York City making about 45 dollars a week, the minimum wage, a \$1.25 hour working as a warehouse clerk and living on about 15 dollars a week because I was trying to live on 600 dollars which was the minimum amount that wasn't taxable at that time. So I would collect, I was living on about 15, making about 45. I would collect this money in my pocket.

[DDAY7]23:06:21

KARL MEYER

I would meet, people on the street would ask me for money. I would reach in and give them five dollars. They would be astounded, you know for that was a lot of money at that time. And I would, the money would pile up in my pocket. I would put the cash money in an envelope and send, send it to the Catholic Worker.

[QUESTION]

[DDAY7]23:17:44

KARL MEYER

Because Mother Teresa and Dorothy did a lot of the same thing with helping the poor and living with the poor, and living in voluntary poverty and sharing and personalism and so on and so forth. And, uh, Dorothy Day and Mother Teresa were friends. Dorothy Day got started a lot earlier, I think, than Mother Teresa. I'm not sure.

[QUESTION]

[DDAY7]23:21:03

KARL MEYER

The many saints and many people in the Catholic Church who did the hospitality. A long tradition of St. Francis of Assisi (SP?) and St. Francis De Sales (SP?) and Mother Cabrini (SP?) and, and, and the miracle also of devoted people who, who ministered to the poor. Dorothy's great contribution was this voluntary poverty and simplicity, the refusal to make, to institutionalize this.

[QUESTION]

[DDAY7]23:10:41

KARL MEYER

That day, the day of the, I decided I'm going to go down and join them in this. And so I, I was a very orderly, proper kind of an employee. So when the bell rang at noon for lunch, I quickly punched out and I hurried out. And my boss said to me as I'm going up, be careful now, don't get caught in the air raid drill. I said, okay, Al. Uh, they knew nothing about my ideas. And so I raced onto Fifth Avenue, looked up and down the street, grabbed, grabbed a taxi. I never took a taxi. I had always walked. And step on it, buddy. Down to the Catholic Worker.

[QUESTION]

[DDAY7]23:23:25

KARL MEYER

I was a liberal conscientious objector the night I went to jail with Amin Hennessey in 1958. When I came out, I was a radical pacifist, uh, radical, non-cooperator and resistor. And, uh, that was the impact that Dorothy and Amin had on me.

[QUESTION]

[DDAY7]23:11:41

KARL MEYER

And I walked in and I said I would like to join you. I was 20 years old. I had never met them before. And Dorothy said, okay. She said, now you know, uh, when we get arrested, we plead guilty and we don't take bail.

[QUESTION]

[DDAY7]00:27:40

KARL MEYER

As America gets more and more prosperous, and as America gets more and more obsessed with, with its true religion which, of course, is not Christianity or Judaism or anything JudeoChristian or Buddhist or anything else. The true religion of America, the religion of shopping, the need to buy and buy and buy more.

[QUESTION]

[DDAY7]00:03:53

KARL MEYER

But this was the Kruschev years, and, uh, we did have a meeting with Nina Kruschev, uh, Kruschev's wife, and with Yuri Gagarin's (sp?) mother, the first Soviet astronaut in space. And we did succeed in walking to Moscow.

[QUESTION]

[DDAY7]00:04:26

KARL MEYER

At Red Square was a stack of leaflets as many as I could carry on my arms in six languages advocating pacifism and nonviolence. Non-cooperation with conscription, non-cooperation with military taxes, and I stood in front of that department store and handed them out.

[QUESTION]

[DDAY7]00:04:54

KARL MEYER

People crowded around me in a huge mob, grabbing for these leaflets, and I had to hold on to the stack and try to give out one to each person because they wanted a handful of them. And that was an important step in the thawing of the cold war.

[QUESTION]

[DDAY7]00:05:09

KARL MEYER

Just before we entered the Soviet Union, the, the Soviet Union had set off, uh, a 50 megaton atmospheric nuclear explosion in Siberia, and the United States was testing nuclear weapons in the atmosphere, atmospheric nuclear testing at that time too, and there was fallout going all over the world and Dr. Spock was concerned and there was, uh, Strontium 90 in our milk and nuclear fallout and 1963 was the day, uh, the year of the Atmospheric Nuclear Test Ban treaty between the United States and the Soviet Union. So we played a part in that through, and Dorothy was very interested in having that reported in the Catholic Worker.

[QUESTION]

[DDAY7]01:02:29

KARL MEYER

Uh, in the last five years, I built the Peace House which is a, five years I built it in the garage of the Catholic Worker in Chicago Francis of Assisi house. And it's a, it's a little truck house, and it's a traveling center for education about non violence. And I've traveled around the country, and in the course of those travels for the last five, uh, winters, I've visited about 40 Catholic Worker communities around the country, all over the country from Florida to California and from Minnesota to, to, uh, Louisiana to Baton Rouge.

[QUESTION]

[DDAY7]01:02:12

KARL MEYER

After my first, uh, very embarrassing failure in trying to start out a house of hospitality and trying to save someone else, and then coming to realize that you can't save other people, that they have to live their own lives.

[QUESTION]

[DDAY7]01:01:55

KARL MEYER

You can't stop all wars, and you can't feed all, everybody who is hungry. You have to know your personal and emotional limits.

[QUESTION]

[DDAY7]02:03:18

NINA POLCYN MOORE

I read the Catholic Worker paper when I was a junior in college, and it just spoke to me. It was absolutely luminous. I felt that, I felt that it was written in Heaven, that I had to go to the Catholic Worker in New York.

[QUESTION]

[DDAY7]10:01:35

PATRICK JORDAN

Dorothy used to love to come down here and sit on a log or else she would come down here and, uh, bring a chair and, uh, write to friends. And often, uh, it, there were visitors here. They would come down and sit with her.

[QUESTION]

[DDAY7]10:03:39

PATRICK JORDAN

And this be first, uh, very special to Dorothy. During the, uh, 20's, her cottage was, uh, not too far from here. This particular part of Staten Island is, uh, part of the Spanish Camp, and, uh, she and the Catholic Workers had a place here from the late 60's on.

[QUESTION]

[DDAY7]10:04:01

PATRICK JORDAN

We used to, uh, at one point, she had read something about in the, uh, Book Of The Apocalypse that the just would have small white pebbles, and so she would ask us on occasion to come down here and pick up small white pebbles which then she would give to, to friends or to other people.

[QUESTION]

[DDAY7]10:05:14

PATRICK JORDAN

It's also on this beach that, uh, that she had met Sister Aloysius, and it, it, it was that Sister who helped to instruct her in the Catholic faith. And, uh, and she also had these, these memories, of course, of her life with Forrester here. And, uh, it, uh, it, it, it was, uh, uh, the, probably, I think in her autobiography, it

talks about it being a time of natural happiness. And it was, it, it, those memories were still very much alive with, in her. And she used to come back to, to Staten Island as often as, as she could.

[QUESTION]

[DDAY7]10:06:07

PATRICK JORDAN

She came here to, uh, to refresh her spirit.

[B-ROLL]

[END OF TAPE: [DDAY7]04:25:54]