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Then Apolek completed the Last Supper and the stoning of Mary of Magdala. One Sunday, he unveiled the frescoed walls. Prominent citizens, whom the priest had invited, recognized Janek, the limping convert, in Paul the Apostle, and the young Jewish woman Elka, the daughter of unknown parents and the mother of many homeless children, in Mary Magdalene. The prominent citizens ordered that the blasphemous images be covered. The priest showered the desecrator of divinity with threats. But Apolek did not cover the frescoed walls.

—Isaac Babel

When I showed her pictures of paintings, she went directly to the figures as people, commenting on their physical characteristics and probable personalities. She saw rabbis in Greco, waiters in Grosz, greaseballs and gangsters and fairies in the groups of the Italian Renaissance.

—Edmund Wilson