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Readings from the Works of Elie Wiesel

The life of writer, teacher, and Nobel Peace Prize laureate Elie Wiesel embodies creativity. His works include fiction and non-fiction; cantatas and plays; essays and children's books; novels and memoirs. The passages we share tonight represent only a fraction of Elie Wiesel's more than sixty works. Yet, through the voices of alumni and a current student in the Department of Theatre, College of Performing Arts at Chapman University, we hope to bring to life themes, particularly the theme of memory, that resonate throughout Professor Wiesel's works.

Many of these passages were part of a 2013 readers' theatre presentation at Chapman University. *The Worlds in the Words of Elie Wiesel*, a symphony of voices, was a tonal work in five movements.

The excerpted passages you will hear tonight come from nine works written over the course of more than five decades. They include:

Against Silence: The Voice and Vision of Elie Wiesel, selected and edited by Irving Abrahamson. 3 volumes. New York: Holocaust Library, 1985.

All Rivers Run to the Sea: Memoirs, 1928-1969. New York: Alfred A. Knopf, 1995.

Ani Maamin: A Song Lost and Found Again. Translated from the French by Marion Wiesel. Music for the Cantata Composed by Darius Milhaud. New York: Random House, 1973.

And the Sea is Never Full: Memoirs, 1969 - . Translated from the French by Marion Wiesel. New York: Schocken Books, 1999.

A Beggar in Jerusalem. Translated from the French by Lily Edelman and the Author. New York: Schocken Books, 1970.

From the Kingdom of Memory: Reminiscences. New York: Schocken Books, 1990.

Night. Translated from the French by Marion Wiesel. Preface to the New Translation by Elie Wiesel. New York: Hill and Wang, 2006.

Open Heart. Translated by Marion Wiesel. New York: Alfred A. Knopf, 2012.

Twilight. Translated from the French by Marion Wiesel. New York: Summit Books, 1988.

We are deeply grateful to Professor and Mrs. Wiesel, the translator of many of his works, for allowing us to share his writings with our community on this very special Evening of Holocaust Remembrance at which they are present.

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Elie Wiesel

Elie Wiesel was born in 1928 in Sighet, Transylvania, now a part of Romania. He was fifteen years old when he and his family were deported by the Nazis to Auschwitz. His mother and younger sister perished, his two older sisters survived. Elie and his father were later transported to Buchenwald, where his father died shortly before the camp was liberated in April 1945.

After the war, Elie Wiesel studied in Paris and later became a journalist. During an interview with the distinguished French writer, François Mauriac, he was persuaded to write about his experiences in the death camps. The result was his internationally acclaimed memoir, *La Nuit* or *Night*, which has since been translated into more than thirty languages.

In 1978, President Jimmy Carter appointed Elie Wiesel as Chairman of the President's Commission on the Holocaust. In 1980 he became the Founding Chairman of the United States Holocaust Memorial Council. He is also the Founding President of the Paris based Universal Academy of Culture. Elie Wiesel is the recipient of more than one hundred honorary degrees from institutions of higher learning.

A devoted supporter of Israel, Elie Wiesel has also defended the cause of Soviet Jews, Nicaragua's Miskito Indians, Argentina's *Desaparecidos*, Cambodian refugees, the Kurds, victims of famine in Africa, victims of apartheid in South Africa, and victims of war in the former Yugoslavia.

Teaching has always been central to Elie Wiesel's work. Since 1976, he has been the Andrew W. Mellon Professor in the Humanities at Boston University, where he also holds the title of University Professor.

Elie Wiesel is the author of more than sixty books of fiction and non-fiction. For his literary and human rights activities, he has received numerous awards including the Presidential Medal of Freedom, the U.S. Congressional Gold Medal and the Medal of Liberty Award, and the rank of Grand Officer in the French Legion of Honor.

In 1986, Elie Wiesel received the Nobel Prize for Peace. A few months later, Marion and Elie Wiesel established The Elie Wiesel Foundation for Humanity. Its mission, rooted in the memory of the Holocaust, is to combat indifference, intolerance and injustice through international dialogue and youth-focused programs that promote acceptance, understanding, and equality.

On April 11, 2005, Elie Wiesel visited Chapman University to dedicate the Sala and Aron Samueli Holocaust Memorial Library. On that day, the 60th anniversary of his liberation from the Buchenwald concentration camp, Chapman University presented Elie Wiesel with an honorary doctorate of humane letters. He returned to campus in April 2010 for the 10th anniversary of the Rodgers Center for Holocaust Education. Shortly thereafter, he accepted a five-year appointment to spend one week at Chapman University each spring as Distinguished Presidential Fellow.

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The Performers

Cantor Chayim Frenkel (*cantor*) has served as Cantor of Kehillat Israel Reconstructionist Congregation in Pacific Palisades for more than 30 years. Over those decades, Cantor Frenkel has built an impressive career marked by a series of exceptional musical accomplishments. Blessed with a rich, warm tenor voice and an ability to nurture others' talents, Chayim has become a driving force in the world of modern Jewish music and cantorial practice, following in the very large footsteps of his late father, Hazzan Uri Frenkel. In 1998, Chayim served as co-chair of the Cantors Assembly's celebration in honor of the State of Israel's 50th anniversary. He has performed at Carnegie Hall and produced a concert in New York's Central Park. He lives in Pacific Palisades with his beloved wife and youngest daughter Molli, and is so proud of his eldest daughter, Mandi, who now makes her home in Israel.

Summer Hassan (*soprano*) is a first year member of LA Opera's Domingo-Colburn-Stein Young Artist Program, where she has appeared as Second Woman in *Dido and Aeneas* and Opera Box Ghost in *The Ghosts of Versailles*. She recently completed her master's degree at the University of Cincinnati's College-Conservatory of Music (CCM). Originally from Raleigh, North Carolina, she received her bachelor's degree from Oberlin Conservatory. Recent engagements include her Carnegie Hall debut as the Second Niece in Britten's *Peter Grimes* with the St. Louis Symphony, Norina in Donizetti's *Don Pasquale* and Anna Murrant in Weill's *Street Scene* with CCM opera. She covered Vendulka in Smetana's *The Kiss* at Opera Theatre of Saint Louis, where she also sang the Second Lady in *The Magic Flute* and covered Adina in *The Elixir of Love*. Other roles have included Mimi in *La Bohème*, the Mother in *Hansel and Gretel*, and Betty in *The Threepenny Opera* with Janiec Opera Company at the Brevard Music Center; and Vitellia in *La Clemenza di Tito* and Dorabella in *Così fan tutte* with Oberlin Opera Theater. She was a 2013 winner of the Metropolitan Opera National Council Auditions-North Carolina District and was a winner at the Corbett Opera Scholarship Competition at CCM. She has been a featured soloist in works such as Orff's *Carmina Burana* (Oberlin) and Britten's *Hymn to St. Cecilia* (UNCSA). (www.SummerHassan.com)

David Kamenir (*accompanist*) is an accomplished pianist, composer and producer. Over his career, he has arranged music for theatre, television, film, and recordings. He is the accompanist at Kehillat Israel in Pacific Palisades and Adat Ari El, the oldest congregation in the San Fernando Valley, and has performed at major events and concerts throughout the Los Angeles area. He performed in the 1984 Olympics as one of the "Rhapsody in Blue" pianists and has appeared in national television commercials and in videos. He has arranged and produced five CDs.

Nickolas Kaynor (*violist*) is a student in the Hall-Musco Conservatory of Music at Chapman University. As a student in the New England Conservatory's Preparatory School and as a member of the Youth Philharmonic Orchestra under Maestro Benjamin Zander, Kaynor received a scholarship to participate in the two-week Central European

“Mahler” tour, the culmination of which was a performance of Mahler’s Ninth Symphony in Vienna’s famed Musikverein. At Chapman University, Mr. Kaynor studies under the tutelage of Mr. Robert Becker and Mr. William Fitzpatrick. He has been the principal violist of the Chapman Chamber Orchestra under Maestro Daniel Alfred Wachs and a member of the Chapman String Quartet and the Chapman Duo for three years. In summer 2013 and 2014, Mr. Kaynor received a scholarship to attend the Aspen Music Festival where he studied under Dr. Catharine Carroll. In 2012, he won 2nd place in the preliminary round of the ASTA’s Orange County competition. He then went on to win Honorable Mention in the Los Angeles Final Round. He is the violist of the Chapman Duo, which won the Frances Walton Competition in June 2014. This November, Nickolas won The Chapman Orchestra’s Annual Instrumental & Vocal Competition and is scheduled to perform the Bartok Viola Concerto with the orchestra in May 2015 at the annual Sholund Scholarship concert.

Iman Khosrowpour (*violinist*) made his concerto debut with the Pacific Symphony Orchestra at the age of sixteen. In 2000 he had the distinct honor of being chosen to perform at a private event for former U.S. President Bill Clinton at the New England Conservatory. He has performed extensively with the Albany Symphony Orchestra and Boston Modern Orchestra Project. In 2006, Mr. Khosrowpour entered Harvard University's competitive Regional Studies in East Asia Master of Arts program, where he studied Japanese language, history, architecture, and music. From 2007 to 2008 he attended the Inter-University Center for Advanced Japanese Studies in Yokohama, Japan. Upon returning to Harvard for his final year of study, Mr. Khosrowpour received the Joseph Fletcher Memorial Award for Outstanding Graduation Thesis, writing on the film music of Japanese composer Toru Takemitsu. He is currently on the faculty of Irvine Valley College and Orange County School for the Arts and in summer 2013 was on the faculty of the Montecito Music Festival. He is chair of the Strings Department for the Musical Arts Competition of Orange County. Mr. Khosrowpour plays on a 1919 Romeo Antoniazzi violin.

Kimberly Levin (*violinist*) is a junior music performance major at Chapman University's Hall-Musco Conservatory of Music where is a recipient of the Temianka Violin Scholarship. She currently studies with William Fitzpatrick and has performed in master classes with Paul Kantor and Cornelia Heard. Ms. Levin is a member of The Chapman Quartet and The Chapman Orchestra. She is an Orange County native.

Daniel Alfred Wachs (*pianist and musical consultant*) is associate professor and director of Orchestral Activities in the Hall-Musco Conservatory in the College of Performing Arts at Chapman University. He emerged on the international scene following his debut with the Mozarteum Orchestra of Salzburg in November 2010, leading a world première by Toshio Hosokawa at the Grosses Festspielhaus. Wachs has guest conducted Orange County’s Pacific Symphony, the Auckland Philharmonia, the National Symphony Orchestra (as part of the National Conducting Institute), the Sarasota Orchestra, the Fort Worth Symphony, Sinfonia Gulf Coast, the Oakland East Bay Symphony, the Monterey Symphony, the Spartanburg Philharmonic, and New York City Ballet at Lincoln Center. Wachs has also served as assistant conductor at the Cincinnati Opera and for the French

première of Bernstein's *Candide* at the Théâtre du Châtelet, a Robert Carsen co-production with La Scala and the English National Opera. He has conducted the West Coast Premiere of Mark-Anthony Turnage's "Frieze" with the Orange County Youth Symphony, a co-commission with the New York Philharmonic and the National Youth Orchestra of Great Britain. In 2015, Wachs makes his debut on the acclaimed new music series Jacaranda: Music at the Edge in Santa Monica conducting works by Weill and Stravinsky.

The Readers

Angelina Formisano is a recent graduate of the BFA Theatre Performance program at Chapman University. While at Chapman, Angelia performed in *The Worlds within the Words of Elie Wiesel* in 2013, in addition to several other productions here at Chapman. An actress and singer, Angelia is currently studying voice with vocal coach Jill Goodsell, improv comedy at The Groundlings School in LA, and will soon begin training in the Acting Intensive Program at South Coast Repertory. She is thrilled to have been invited back to Chapman for Mr. Wiesel's readings.

Sam Forrest is a recent graduate of the Chapman University College of Performing Arts. Since graduating with a BFA in Theatre Performance in May 2014 Sam has decided to pursue another passion of his: Producing. He is currently working on the production team of a new Disney Channel television series. Sam is grateful and honored to be a part of three years of programs organized around the visit of Elie Wiesel, Nobel Peace Prize laureate and Distinguished Presidential Fellow at Chapman University. While at Chapman Sam performed numerous roles, most notably Moritz in *Spring Awakening* and Tom in *The Wibbly, Wobbly, Wiggly Dance That Cleopatterer Did*.

Cindy Nguyen graduated with high honors from Chapman University in 2014 with a BFA in Theatre Performance. Since then she has worked with Tamiko Washington's Actors Circle Ensemble in "A Night of Noh Theatre: Kinuta" for the Hollywood Fringe Festival and has worked on various shorts, including a web-series called "Match Made In" with her Chapman alumni friends. She is currently working on the *Son of Semele Ensemble's* Spring production show of the West Coast premiere of *If You Can Get to Buffalo* written by Trish Harnetiaux. Cindy is currently continuing to pursue artistic creation and finely-tuned story telling skills through stage, screen, and class opportunities in LA.

Donothan Walters is a senior BFA Screen Acting Major, originally from St. Louis, Missouri. He has been seen in several Chapman productions, including *Anna in the Tropics* and *If All the Sky Were Paper*. He also participated in Word Theatre, reading a

short story by David Means. Special thanks to Dr. Nina LeNoir and all that are involved for the opportunity to be a part of something great.

Chapman University Singers

Soprano

Sarah Brown
Jesse Denny
Claudia Doucette
Julia Dwyer

Kyla McCarrel
Kylena Parks
Tanja Radic
Katie Rock

Alto

Natasha Bratkovski
Shaina Hammer
Angelique Hernandez
Samira Kasraie
Tarina Lee

Allison Marquez
Alexandra Rupp
Erin Theodorakis
Savannah Wade

Tenor

Dongwhi Baek
Spencer Lawrence Boyd
Brett David Gray
Michael Hamilton

Tyler Johnson
Yeonjun Duke Kim
Jesse Newby
Marcus Paige

Bass

Andrei Bratkovski
Daniel Emmet
Ben Finer
Matthew Grifka
William Meinert

Benno Ressa
Andrew Schmitt
Kristinn Thor Schram Reed
Elliott Wulff

About the Creative and Production Team

Dr. Stephen Coker (*director, University Singers*) is Director of Choral Activities and Associate Professor of Music at Chapman University. Prior to this appointment, Dr. Coker served on the faculties of the University of Cincinnati College-Conservatory of Music (CCM), Oklahoma City University (OCU), and Portland State University. At both CCM and OCU, Coker was given the "Outstanding Teacher Award," and in 1995, he received the "Director of Distinction Award" from the Oklahoma Choral Directors Association. In frequent demand as a clinician and guest conductor, Dr. Coker has conducted professional, collegiate, and youth choirs and orchestras in workshops and festivals in Portugal, South Korea, Israel, Sweden, China, and Taiwan as well as in roughly half of the fifty states.

Dr. Marilyn Harran (*text selection and program producer*) is professor of history and religious studies, holder of the Stern Chair in Holocaust Education, and the founding director of the Rodgers Center for Holocaust Education and the Sala and Aron Samuelli Holocaust Memorial Library. Dr. Harran holds a Ph.D. from Stanford University. She has written several books on sixteenth century history and was a contributing writer to *The Holocaust Chronicle*. She received the Spirit of Anne Frank Award in 2008 and is a member of the governing board of the Association of Holocaust Organizations. She collaborated with Elisabeth Leyson on the memoir authored by the late Leon Leyson, *The Boy on the Wooden Box*, published in 2013 which received the Christopher Award and was a *New York Times* #1 Bestseller.

Dr. Nina LeNoir (*director and text selection*) has directed over 50 theatre productions, working professionally in New York, Ohio, Minnesota and Texas, and in educational venues in Texas, Illinois, Minnesota, and California. At Chapman, she has worked with Marilyn Harran for the past three years to develop and direct projects tied to the annual visit of Chapman's Presidential Fellow Elie Wiesel, including a staged reading of his play, *The Trial of God*, and the original production of *Worlds Within Words*, and last year's *An Evening of Stories and Story Telling*. For the Department of Theatre she has directed *Picasso at the Lapin Agile*, *Stage Door* and *Hot Mikado*. She has received three Certificates of Merit for Directing from the Kennedy Center American College Theatre Festival (KCACTF) for *The Kentucky Cycle, Parts I and II*, *The Importance of Being Earnest* and *Man of La Mancha*. She has directed several new plays and numerous new play readings. She received her MFA in directing and PhD in theatre history/criticism from The University of Texas at Austin. She has BA in chemistry from Hollins College and an AOS degree and Advanced Certificate in acting from The American Academy of Dramatic Arts, NY. Before returning to graduate school and beginning her career in higher education, Dr. LeNoir was a professional actress in New York City and Columbus, Ohio, working in stage, film, television and commercials. She is a member of SAG-AFTRA. Dr. LeNoir serves as chair of the Department of Theatre.

Adam Breunig (*stage manager*)

Sophie Friedman (*assistant to the director*)

Jessica MyLymuk (*assistant director, Rodgers Center for Holocaust Education*)

Ashley Bloomfield (*senior program assistant, Rodgers Center for Holocaust Education*)

Speakers

Dr. Gail Stearns is The Irvin C. and Edy Chapman Dean of the Wallace All Faiths Chapel and Associate Professor of Religious Studies at Chapman University. She is the author of *Writing Pauline: Wisdom From a Long Life* (Hamilton Books, 2005) and *Open Your Eyes: Toward Living More Deeply in the Present* (Wipf & Stock, 2011). An ordained minister of the Presbyterian Church (USA), Gail also holds an interdisciplinary Ph.D. from Washington State University, and a Certification in Mindfulness Facilitation

from UCLA. Dr. Stearns works with students, faculty and staff at Chapman University. Through Chapman's beautiful Wallace All Faiths Chapel, she brings together persons and organizations from many faiths throughout Orange County.

Dr. Daniele Struppa joined Chapman University as Chancellor (Chief Academic Officer) in July 2006. As Chancellor, he is responsible for the core operations of the university, including all academic matters. Prior to coming to Chapman University, Dr. Struppa had a distinguished career as a Professor of Mathematics and was dean at George Mason University. He is the author of more than 100 refereed publications. Recently, the Board of Trustees of Chapman University named him "Presidential Designate" to succeed President James Doti at his retirement.

Tonight we remember the millions who perished in the Holocaust, including 1.5 million Jewish children. In their memory, we light six candles of remembrance.

This evening we recognize the courage of the survivors and witnesses of the Holocaust who share their memories in the hope that a new generation will learn from the past and will dedicate themselves to furthering justice and human rights so that the words *never again* may become a reality.

We remember the heroism of those who were rescuers and resisters and liberators. We also remember those who have died in the decades since the Holocaust, targeted for persecution and death because of their faith, ethnic identity, or citizenship.

Most especially, we are grateful to Elie Wiesel, Nobel Peace Prize Laureate and Distinguished Presidential Fellow at Chapman University during the week of April 12 - 19, 2015, for his presence and words this evening, and for sharing with our Chapman University students his wisdom, knowledge, and humanity.

"What would man be without his capacity to remember?
Memory is a passion no less powerful or pervasive than love.
What does it mean to remember? It is to live in more than one world,
to prevent the past from fading and to call upon the future to illuminate it.
It is to revive fragments of existence, to rescue lost beings. . .
to drive back the sands that cover the surface of things,
to combat oblivion and to reject death."

Elie Wiesel, *All Rivers Run to the Sea*, p. 150

Evening of Holocaust Remembrance

Elie Wiesel Texts

Reading # 1 (3:50)

What would man be without his capacity to remember? Memory is a passion no less powerful or pervasive than love. What does it mean to remember? It is to live in more than one world, to prevent the past from fading and to call upon the future to illuminate it. It is to revive fragments of existence, to rescue lost beings. . . . to drive back the sands that cover the surface of things, to combat oblivion and to reject death. (ARRS 150)

. . . For memory is a blessing: it creates bonds rather than destroys them. Bonds between present and past, between individuals and groups. It is because I remember our common beginning that I move closer to my fellow human beings. It is because I refuse to forget that their future is as important as my own. What would the future of man be if it were devoid of memory? (KM 10)

[Pause]

The beauty of the landscape around Birkenau is like a slap in the face: the low clouds, the dense forest, the calm solemnity of the scenery. The silence is peaceful, soothing. Dante understood nothing. Hell is a setting where serene splendor takes the breath away. (KM 105)

... Why does the sun shine so brightly? Here, at Birkenau, the sun shines in the middle of the night. Is that why I returned? To make this discovery? No. Survivors do not come back to Birkenau. They have never left. (KM 107)

I heard the wind rushing through the trees, but it was not really the wind. I heard the murmur rising from the earth, but it was not the earth that spoke. It was night. It was death. (KM 116)

The beginning, the end: all the world's roads, all the outcries of mankind, lead to this accursed place. Here is the kingdom of night, where God's face is hidden and a flaming sky becomes a graveyard for a vanquished people. (KM 105)

Auschwitz, Majdanek, Treblinka, Belsen, Ponar, Sobibor, Buchenwald, Mauthausen, Chelmno: nocturnal capitals in a strange kingdom, a bewitched, immense and timeless kingdom. A biblical kingdom, where death as sovereign appropriated God's face as well as his attributes in heaven and on earth and in the very heart of man.

Moses and Aaron, David and Saul, Ephraim and Menashe, Sarah and Rebecca, Eliezer and Tzipora, Rachel and Jacob: A biblical kingdom, for every name of every character in every Jewish history book ends up there, extinguished, a forest turned to ashes. [AM 33 and 35]

And there is nothing left to say. Another Kaddish? And another one? How many prayers can one say for an entire world? **How many candles must one light for mankind?** (KM 121)

Whatever we do, we Jewish storytellers always take the fire with us. When the Temple was destroyed and we left Jerusalem, we left the Temple there, but we took the fire with us. When we left Spain and the Inquisition, we took the fire. We always take the fire, even the fire of the Holocaust. And we try to do something with it—something worthwhile. (Against Silence, vol. II, 21)

Reading #2 (2:12)

I remember: it happened yesterday or eternities ago. A young Jewish boy discovered the Kingdom of Night. I remember his bewilderment, I remember his anguish. It all happened so fast. The ghetto. The deportation. The sealed cattle car. The fiery altar upon which the history of our people and the future of mankind were meant to be sacrificed.

I remember he asked his father, 'Can this be true? This is the twentieth century, not the Middle Ages. Who would allow such crimes to be committed? How could the world remain silent?' (KM 232-3)

[Pause]

. . . . [T]he language of the concentration camp. . . . negated all other language and took its place. Rather than link people, it became a wall between them. Could the wall be scaled? Could the reader be brought to the other side? I knew the answer to be No, and yet I also knew that No had to become Yes. This was the wish, the last will of the dead. (KM 13-15)

Not to transmit an experience is to betray it; this is what Jewish tradition teaches. But how to do this? The walk through fiery nights, the silence before and after the selection. . . .the Kaddish of the dying. . . .I thought that I would never be able to speak of them. All words seemed inadequate, worn. . . . lifeless, whereas I wanted them to sear.

Remember, said the father to his son. . . . gather the names, the faces, the tears. If, by a miracle, you come out of it alive, try to reveal everything, omitting nothing, forgetting nothing. Such was the oath we had all taken: 'If, by some miracle, I survive, I will devote my life to testifying on behalf of all those whose shadows will be bound to mine forever.' (KM 13-15) (2:12)

Reading #3 (3:28)

I remember, I shall always remember, the day I was liberated: April 11, 1945. Buchenwald. The terrifying silence broken by abrupt yelling. The first American soldiers. Their ashen faces. Their eyes--I shall never forget their eyes, your eyes. You looked and looked, you could not move your gaze away from us; it was as though you sought to alter reality with your eyes. They reflected astonishment, bewilderment, endless pain, and anger--yes, anger above all. Rarely have I seen such anger, such rage--contained, mute, yet ready to burst with frustration, humiliation, and utter helplessness. Then you broke down. You wept. You wept and wept uncontrollably, unashamedly; you were our children then, for we, the twelve-year-old, the sixteen-year old boys in Buchenwald and Theresienstadt and Mauthausen, knew so much more than you about life and death. You wept, we could not. We had no more tears left. . . (N, 216)

[Pause]

Sky slides over roof, stone over stone, living over dead. Thought slides over dream, dream over memory, prayer over the tears of the dying. (T 15)

[Pause]

. . . I tell my mother what I have done with her tears and her prayers. I tell her what I have done with my years and my silences and my life. . . If I have never written you, it is because I have never left you. You were the one who went away, and ever since, I see you going away. I see nothing else. For years now, you have been leaving me, vanishing into the distance, swallowed by the black and silent tide, but the sky that drowned the fire cannot drown you. You are the fire, you are the sky. And this hand which is writing, it is stretched toward you. And this vision which haunts me, it is my offering to you. And the silence, it is on your lips I find it and give it back. . .

[I]t is always your voice I seek to free inside me. And each time I address myself to strangers, I am speaking to you.' . . .

Here, in this place, [add: Jerusalem] a sage of Israel once remarked, the stones are souls; it is they who each day rebuild an invisible temple. Still, it is not here that I will find my mother's soul. The soul of my mother found shelter in fire and not in stone. (BIJ 196-7)

Reading #4 (4:00)

After the liberation, illusions shaped our hopes. We were convinced that a new world would be built upon the ruins of Europe. A new civilization would dawn. No more wars, no more hate, no more intolerance, no fanaticism anywhere. And all this because the witnesses would speak, and speak they did. Was it to no avail? . . . (KM 18-21)

There were times after the liberation when I saw myself as a messenger carrying only one message: to say no to forgetting, to forgetting the life and death of the communities swallowed by night and spit back into the sky in flames. My only goal and obsession was to save them from a second death. . . I saw myself crisscrossing the Earth, going from town to town, from country to country, like the madman in Rebbe Nahman's tales, reminding humans of the good and evil they are capable of, making them see the armies of ghosts hovering around and within us. (ASNF 407-8)

(Pause)

How does one mourn a city, a city, which lost not its body, but its soul . . . ? Should one envelop oneself in deep silence like Job, or, like the Prophet Jeremiah, shout until the heavens divide? . . .

So for now, I lock the mourning inside me and lock myself inside it. Instead of going to memorial meetings, I go to the river and watch the waves dig graves for each other, one beneath the other. There is sadness and restlessness in their soft stirring. I listen intently, and from far and near there comes to me not the sound of *Kaddish*, but the silence of that night when the Angel of Death sat on the throne of Almighty Creation. (Against Silence, vol. 1, 129)

(Pause)

There it is: I still believe in man in spite of man. I believe in language even though it has been wounded, deformed, and perverted by the enemies of mankind. And I continue to cling to words because it is up to us to transform them into instruments of comprehension rather than contempt. It is up to us to choose whether we wish to use them to curse or to heal, to wound or to console. (OH 73)

The tradition I claim for myself places the sanctuary not in space but inside man. Every human being is a sanctuary, for God resides there. And nobody has the right to violate it. (SNF 94)