

Elie Wiesel: "...But You, God, Where Are You?" Life and Faith Stories of a Survivor

Introductory thoughts on the presented teaching draft

"Imagine how I came to Auschwitz," Elie Wiesel prompts us, "Each of us was allowed to take only one suitcase from home." I often challenge my students to think about what we would pack in a suitcase if we were forced to leave our homes for an uncertain future. Perhaps a wristwatch? Sentimental objects from around our rooms and apartments? Old letters? Clothes? While the thought might seem dramatic for the modern day, it gained new relevance as we read reports of refugees from Kosovo in the spring of 1999. "What I took with me?" Wiesel continues, "My tallit, my tefillin, that is, prayer shawl and prayer belt, some religious books, various ritual objects – nothing else. That's how I got to Auschwitz."

Before reaching the age of sixteen, Elie Wiesel, who came from the Hasidic tradition of Eastern European Jewry, was deported from his home to the concentration and death camps. Moments after stepping off the cattle train, at the infamous ramp of Auschwitz-Birkenau, he saw his mother and little sister Tsiporah for the last time. In the following moments, his suitcase was also snatched away from him. As they walked into the camp, Elie clung to his father, who would later die in the Buchenwald concentration camp from illness and weakness brought on by hunger, hard labor and frequent beatings. Elie barely survived to see the liberation of Buchenwald in April 1945.

His traumatic experiences in the camp evoked despair in Wiesel – a despair that he often describes as a matter of man and God. Yet, an irrepressible hope for a future free of prejudice, hatred, and discrimination permeates Wiesel's life and work. Rather than drown in horrors of the past, we should use our memories to shape a kinder future of peace and human dignity. As Wiesel once wrote, "Memory is hope - and hope is memory." The tremendous tension between hope and despair in Wiesel's work makes him one of the most important contemporary witnesses for humanity, while the fight between trusting devotion and painful condemnation of God makes his work one of the most distinguished testimonies of the faith of the 20th century.

Will Elie Wiesel's life and work still remain significant for the coming century? Are there any remaining connections between the world Wiesel and the reality of most young people today? If so, what bridges the ever-growing generational gaps?

Preliminary remarks on didactics of religion

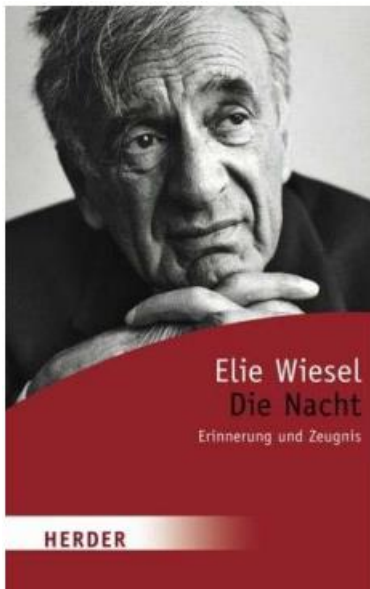
- For many students, the topic of "Auschwitz" is not a "tear-jerker". They may present indirect or direct resistance against the subject because they "can't hear about it anymore". Teachers reference the Holocaust in many subjects (e.g., Literature, History, Social Studies, etc.), so students often feel they hear about it too much. Some students have even come to a point of questioning "why Germany is always *in the dock*." They ask, "Why are Germans always on trial

for crimes committed so long ago?" Alternatively, some students leave their studies saying, "Elie Wiesel's book is the most important book I have ever read." Others even believe Elie Wiesel's work should be compulsory material in public curricula, so all students in Germany will be required to read it. – How do such different opinions come about from the same material?

- To change these views and engage students, contrast these comments with feedback from students who have already studied Elie Wiesel in class. For example, comments like the following may be helpful: "For the first time, we approached this topic from a completely new perspective — not just through numbers and statistics."
- Recent studies, such as the Bodo von Borries study on the historical consciousness of young Germans, have shown that young people are overloaded by the topic of Germany's Nazi past. They're constantly fed reactions and reminders of the topic by the media, their families, and schools — all of which attach extreme importance to the topic, whether positive or negative. For example, students are acutely aware of the agitation in their teachers, principals, caretakers, and the police when Nazi imagery, such as swastikas, appear in public spaces. In addition, many young Germans report disparaging feelings and experiences when traveling abroad (often related to public opinions of Germany), however subtly.
- To relate the content to more pressing questions for teenagers and adolescents, start by engaging with their fundamental concerns: "Where do I stand in the world?", "Where do I belong?". Then explore these thoughts from a historical perspective with personal questions: "Where do I come from?", "What is my (family and social) history?"
- The religious question of the Holocaust also concerns young people. While it's often not explicit at first, students given time and space with the content may express concerns about the question of God in the face of such evil: "How can God allow ethnic cleansing, murder, and expulsions in Kosovo and elsewhere?", "Why does God let little children starve to death?", "Why didn't God intervene in the Holocaust?"
- Encouraging young students to ask difficult questions and taking them seriously is the first task of a religious educator. Creating an open, safe space where challenging questions can be asked enables teachers to break down reactions from the class and build more impactful lessons.
- It is crucial that the students can react openly to responses to Elie Wiesel, the horrors of Auschwitz, and the question of God and the Holocaust. To prevent demoralizing students or burdening them with an emotional overload, the teacher must help them cognitively and affectively deal with course content. It is not pure didactics of mediation that lead the conversation further but correlative approaches that integrate, dialogical-creative didactic appropriations.
- Particularly for the question of God in the context of Auschwitz, it is essential to lead students to an active discussion that extends beyond the classroom. Elie Wiesel's works are particularly suitable for this purpose, as they lead readers directly to both questions of doubt and moments of faith in God's justice.

The established teaching modules U1, U2, U3, etc., and materials M1, M2, and M3 can be used in *Hauptschule*, *Realschule*, and *Gymnasium*, especially in grades 9 and 10. They can be used together to form an academic arc or serve as individual curriculum topics such as the church under National Socialism, faith in God today, Judaism, or human rights. A more precise classification of each course is deliberately omitted to require instructors to deal with them individually and creatively.

Literature basis for teaching modules



Elie Wiesel: *Night*, New York: Hill and Wang, 2006. 120 pp.

Night is Wiesel's autobiographical report of the last weeks in his homeland, the deportation, and his struggle for survival in the Auschwitz and Buchenwald camps. *Night* is suitable as a full-length narrative for religious education classes, as it raises core universal questions from the then fifteen-year-old Wiesel's perspective: How can humanity stand by while people are burned? Where is God in all this horror? In the face of destruction, Wiesel does not abandon the question of God but instead addresses it with grounded vigor. Thus, *Night* may be read as both a story of life and faith.

The book is suitable for reading as a whole text in the classroom. Students can partly identify with the young Elie. If *Night* is placed in the context of Elie Wiesel's life story, especially his commitment to human rights and against war, young readers are not left with despair, but with hope for a more humane world.

Lesson modules

Module 1: The Report of a Survivor

- It is better to "enter" this lesson with narratives, rather than facts. This can be done with a short story (**M 1**) or by reading the entire book *Night* by Elie Wiesel. The following introduction to this module has a proven record of success: The teacher reads a large selection from the course material directly to the students while quiet Yiddish music (e.g., One of Giora Feldmann's clarinet pieces) plays in the background.
- When reading all of *Night* in the module, the book can be divided into 4 parts:
 - Part 1: pp. 4-34 (Read aloud to students)
 - Part 2: pp. 35-59 (Students read alone at home)
 - Part 3: pp. 60-90 (Read aloud to students)
 - Part 4: p.91-closure (Students read alone at home)

Note: The page numbers are based on the new translation of *Night*, 2006.

- Divide the class into groups of 4 to 5 students and guide them through a “writing discussion” based on the central text on p. 34 (**M 2**). In this project, the **M 2** text is pasted in the middle of a poster, and students are instructed to silently write their thoughts around the central block of text. Students in each group must follow one important rule: Conversations are only allowed in writing on the poster.
- Each group then presents a brief report of their ideas and “conversations” to the class. As part of their presentation, each group writes their most important thoughts on a new poster board with the phrase “Never shall I forget this night” highlighted in the center.
- The teacher takes the posters with them, evaluates each statement, and uses refers back to the written conversations as they delve further into the content in the coming lessons. In particular, the religion teacher will use these conversations to return to the question of God in **M 2**, addressing how students’ reactions and thoughts on Elie Wiesel’s beliefs have evolved since their introduction. The classroom discourse will likely grow as the students discover new commentary on God by Elie Wiesel.

Module 2: The story of Elie Wiesel’s life

- Elie Wiesel transformed his horrific memories of inhumanity in the camps into a message of humanity and faith in God. As an activist, Wiesel is an unstoppable force in the fight against human rights violations around the world (**M 3**).
- Assign partners to each student so they can work together on the questions in **M 3**.

Module 3: Where is God?

- The question of God runs like a thread through Elie Wiesel's literary work. As a child, he grew up in the tradition of “Hasidism” (Hasidim literally: “the pious”), a particularly vibrant group of Eastern European Judaism that has existed since the late 18th century. Hasidism was born as a popularization of Jewish mysticism, Kabbalah, which maintains a similar theological to Christian mysticism: God is in all things, and every human is directly connected with God.
 - First step: Meditative writing. Print out green worksheets with the following questions for students to answer on the first day.
 - Where do you think God can be found today?
 - Where do you see God in your life?
 - Where do you see God in the world?

To build an impactful class discussion, it is vital to take all statements seriously, even responses such as “God is nowhere” or “I can't see God”. Have students stick their responses on a classroom board under the heading “Where is God?” Instruct the students to stand in silence while they review their peers’ responses.

- Second step: Read **M 4**. Have students read **M 4** and pose the following questions for students to discuss in small groups:
 - How does Elie Wiesel think about the question on the board?
 - Compare the two stories from Wiesel's childhood, keeping in mind experience in the camps.
 - What do you think of the statement about Hasidism?
 - How do you feel about the scene from the camp?

Each group writes their thoughts on M 4 red slips of paper and presents them to the class. They then paste their responses on the board to provide a visual divide between Elie Wiesel's (Red) and our (Green) answers to the question, "Where is God?".

Module 4: Arguing with God in Religion classes.

- Years ago, the exegete Meinrad Limbeck wrote that the Lamentation in Christianity represents a disappeared genre of prayer. However, biblical psalms of lament, like Job, survived in the Jewish tradition and even made their way into liturgical performances. For many students, outcry as a form of prayer can more easily facilitate a relationship with God than more standard forms of prayer. If teachers can engage their class in the subject of God through lamentation, they can help their students build connection with God - even if it is based on a dispute!
- Elie Wiesel takes up the tradition of connecting to God through lamentation because of his experience in the death camps. This thought parallels the idea underlying a composition by Jontef, which sets Jewish songs to new music (**M 5**).
- In class, the teacher should engage their students with the song and lyrics from **M 5**. Then, students should begin a "Wailing Wall" project, wherein they build a wall out of their complaints to God. For this project, students silently formulate complaints to God (e.g., "God, why do you allow...", or "God, I accuse you of ...") and write them on shoe boxes or strips of paper. When everyone finishes, each student brings their complaint to the front of the class and reads it aloud. If the statements are written on shoe boxes, the complaints are then stacked into a tower. If the statements are written on paper, the complaints are taped to the board to form a tower or wall. By the end of this project, the class will have formed a wall from their lamentations against God.
- Immediately after the wall is complete, teachers should initiate a conversation of how lamentation and trust play a role in the life of devout believers (**M 6**). This conversation can expose new dimensions of the God conversation and evoke an understanding of man's connection to God-man as a partnership/dialogical relationship.

Module 5: A source of hope

- Elie Wiesel's path of faith is complicated. Yet, his core message is simple to understand: Trust in God and faith in humanity go hand-in-hand. In class, students should come to understand that Wiesel's faith in God inseparably from the humanitarian ideals he developed as an Auschwitz survivor: faith in God and humanity. To help students reflect on everything they learned in the lesson modules, have them write a fictitious letter to Wiesel.
- Students are most likely to come up with thoughtful "messages " by learning by engaging with the recipient directly or indirectly. Students can lean on the collection of quotations (**M 7**) to inspire their fictitious letters to Wiesel.

M 1: The Report of a survivor

Excerpt

They called him Moishe the Beadle, as if his entire life he had never had a surname. He was the jack-of-all-trades in a Hasidic house of prayer, a *shtibl*. The Jews of Sighet – the little town in Transylvania where I spent my childhood – were fond of him. He was poor and lived in utter penury. As a rule, our townspeople, while they did help the needy, did not particularly like them. Moishe the Beadle was the exception. He stayed out of people's way. His presence bothered no one. He had mastered the art of rendering himself insignificant, invisible.

Physically, he was as awkward as a clown. His waiflike shyness made people smile. As for me, I liked his wide, dreamy eyes, gazing off into the distance. He spoke little. He sang, or rather he chanted, and the few snatches I caught here and there spoke of divine suffering and the redemption.

There were four of us children. Hilda, the eldest; then Bea; I was the third and the only son; Tzipora was the youngest. My parents ran a store. And Moishe the Beadle, the poorest of the poor. of Sighet, spoke to me for hours on end about the Kabbalah's revelations and its mysteries. Thus began my initiation. Together we would read, over and over again, the same page of the Zohar. Not to learn it by heart but to discover within the very essence of divinity.

And then, one day all foreign Jews were expelled from Sighet. And Moishe the Beadle was a foreigner. Crammed into cattle cars by the Hungarian police, they cried silently. Days went by. Then weeks and months. Life was normal again. One day, as I was about to enter the synagogue, I saw Moishe the Beadle sitting on a bench near the entrance. He told me what had happened to him and his companions.

The train with the deportees had crossed the Hungarian border and, once in Polish territory, had been taken over by the Gestapo. The train had stopped. The Jews were ordered to get off and onto waiting trucks. The trucks headed toward a forest. There everybody was ordered to get out. They were forced to dig huge trenches. When they had finished their work, the men from the Gestapo began theirs. Without passion or haste, they shot their prisoners, who were forced to approach the trench one by one and offer their necks. Infants were tossed into the air and used as targets for the machine guns. This took place in the Galician Forest, near Kolomay. How had he, Moishe the Beadle, been able to escape? By a miracle. He was wounded in the leg and left for dead ...

Moishe was not the same. The joy in his eyes was gone. But people not only refused to believe his tales, they refused to listen.

Elie Wiesel: *Night*, New York 2006, p. 3-7 (shortened).

Questions

- Why was the escapee not believed?
- Do people believe the reports of concentration camp survivors today?
- Why should their experiences still be told today?
- Are there parallels from the present?

M 2: “Never shall I forget ...”

Excerpt

Never shall I forget that night, the first night in camp, that turned my life into one long night seven times sealed.

Never shall I forget that smoke.

Never shall I forget the small faces of the children whose bodies I saw transformed into smoke under a silent sky.

Never shall I forget those flames that consumed my faith forever.

Never shall I forget the nocturnal silence that deprived me for all eternity of the desire to live.

Never shall I forget those moments that murdered my God and my soul and turned my dreams to ashes.

Never shall I forget those things, even were I condemned to live as long as God Himself.

Never.

Elie Wiesel: Night, New York 2006, p. 34.

Task

- In small groups, conduct a "writing conversation" on a poster about this text.
- Basic rule: No talking, only writing.
- Use arrows to indicate which of your classmates' comments you are responding to you are answering.

M 3: The Story of Elie Wiesel's Life

Biography



1928

Born in Sighet (Transylvania, today Romania)

1934-44

Attendance of Jewish Schools

1944

Deportation of the family

Wiesel's mother and younger sister, Tsiporah, are murdered in Auschwitz. His father dies shortly before the end of the war in Buchenwald, where he and Elie are deported in early 1945.



1945

Liberation; Elie Wiesel goes to France.

From 1948

Wiesel studies Literature and Philosophy, while working as a journalist.

1955

Publication of his first book *Night*

1956

Living in New York as American citizen he writes short stories, novels, articles; first literary awards and works at universities.

1969

Marriage with Marion Wiesel, a fellow Shoah survivor; Fight for human rights and against war all over the world

1972

Birth of their son Elischa; Professor's chair at a University in New York; books on biblical figures and Jewish masters.



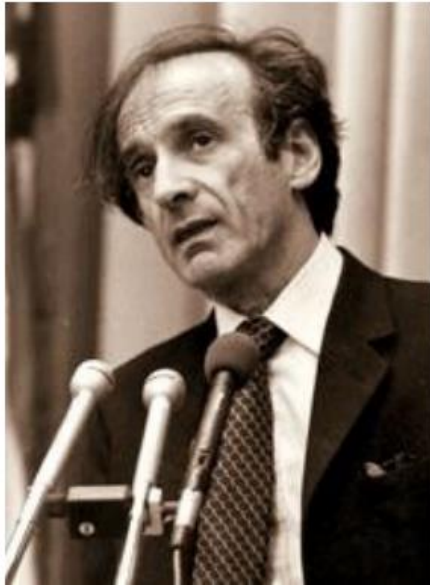


1976

Professor's chair at Boston University. further novels, religious and ethical writings; the question of God in the face of suffering preoccupies Wiesel more and more.

1986

Awarded the Nobel Peace Prize. The committee justifies the award by saying, "Elie Wiesel is one of the most important leaders and guides of our time. His words proclaim the message of peace, reconciliation, and human dignity." " Elie Wiesel states in his speech on the awarding of the prize: "Yes, I have faith. Faith in God and even in His creation."



1992

Wiesel speaks to 1500 young people at the Katholikentag in Karlsruhe; central message: "I trust in you, the young German generation. You will build a human society here in Germany."



1995

Elie Wiesel Conference in Stuttgart, 50 years after the end of World War II; Wiesel says to young participants: "You are not to blame for what happened back then. But you are responsible for what you do today from the memory."



2000

Elie Wiesel presents a speech to the Bundestag commemorating the victims of the Holocaust on January 27, 2000, the day of the liberation of Auschwitz.

2009

Wiesel visits the Buchenwald Memorial with the Chancellor of Germany, Angela Merkel, and President of the United States, Barack Obama.

Task

- Together with your table partner, write a possible "other" life story: How
- could Elie Wiesel have reacted after his liberation? How might the life of Elie Wiesel have been different?
- Think in particular about his behavior toward other people, toward Germans, and about his faith in God (see M 2 again).
- Compare your Elie Wiesel life story with the actual stations of his life.

M 4: Where is God?

God is everywhere

Hasidism was then the most revolutionary movement in Judaism. It excited the young, stimulated the dreamers, the poor, the desperate, the defeated ... Hasidism was offering hope to the hopeless and a sense of belonging to those who needed it. The uprooted, isolated, impoverished, and uneducated villagers who, due to conditions not of their making, lived on the edge of history, and even outside its boundaries, suddenly felt linked to the people and the destiny of Israel. The force of the movement lay not in ideology but in life.

God is everywhere, said the Besht, the founder of the Hasidic movement. In pain too? Yes, in pain too – especially in pain. God *is*, and that means that He dwells in every human being. In the unlearned too? Yes, in the unlearned too. In the sinner too. In the humble, in the humble most of all, He can be found. And He can be perceived by everyone.

Hasidism thrives on stories that are told over and over again. One such story is about Rabbi Naphtali: Even as a child, he baffled adults with his quick replies. A visitor, a friend of his father, turned to him one day: "Naphtali ... if you tell me where God can be found, I'll give you a golden coin." – Answered the child: "And I'll give you two if you tell me where He can *not* be found."

Elie Wiesel: *Four Hasidic Masters and Their Struggle against Melancholy*, London 1978, p. 12-15 and 108.

God on the gallows

One day, as we returned from work, we saw three gallows, three black ravens, erected on the Appelplatz. Roll call. The SS surrounding us, machine guns aimed at us: the usual ritual. Three prisoners in chains-and, among them, the little pipel, the sad-eyed angel.

The SS seemed more preoccupied, more worried, than usual. To hang a child in front of thousands of onlookers was not a small matter. The head of the camp read the verdict. All eyes were on the child. He was pale, almost cairn, but he was biting his lips as he stood in the shadow of the gallows. This time, the Lagerkapo refused to act as executioner. Three SS took his place. The three condemned prisoners together stepped onto the chairs. In unison, the nooses were placed around their necks.

"Long live liberty!" shouted the two men. But the boy was silent.

"Where is merciful God, where is He?" someone behind me was asking.

At the signal, the three chairs were tipped over.

Total silence in the camp. On the horizon, the sun was setting.

"Caps off!" screamed the Lagerälteste. His voice quivered. As for the rest of us, we were weeping.

"Cover your heads!"

Then came the march past the victims. The two men were no longer alive. Their tongues were hanging out, swollen and bluish. But the third rope was still moving: the child, too light, was still breathing ...

And so he remained for more than half an hour, lingering between life and death, writhing before our eyes. And we were forced to look at him at close range. He was still alive when I passed him. His tongue was still red, his eyes not yet extinguished.

Behind me, I heard the same man asking:

"For God's sake, where is God?"

And from within me, I heard a voice answer:

"Where He is? This is where – hanging here from this gallows ... "

That night, the soup tasted of corpses.

Elie Wiesel: Night, New York 2006, p. 64f.

Questions

- How does Elie Wiesel think about the above question?
- Compare the two stories from childhood and in view of the camp. What do you think about the statement of Hasidism?
- What do you think about the scene from the camp?

M 5: Arguing with God

Broiges (wrath)

The following song tells how Rabbi Levi Yitzchak of Berdichev - wrapped in his prayer shawl - stands on the prayer desk, but instead of praying he is silent. Before his eyes he sees the images of the ghetto, and he cannot comprehend his old God: Broiges (Wrath)

Rebbe Levi-Jizchak, in a Tallit un a Teffilin,
rührt sich nicht vor Gott.
Er steht vernummen, der Sidur is offen,
nur, er red´ nischt arois kein Wort. Er sieht in sein Dimien die Bilder vom Ghetto,
die Gsise, den Zar, den Spott. Er schweigt ...
Der Alte is broiges,
broiges mit sein alte Gott.

Gruppe Jontef: As der Rebbe singt, Musikkassette, Neckarsound Studio, Tübingen 1990.

A pious Rabbi challenges God

After silence and solitude, after the sting of disappointment, Levi-Yitzhak attained new heights an a power whose roots were in his quarrels with God. His daring, his frankness were drawn from his very despair. So was his revolt. Others before him had carried on dialogues with God. But none had ever dared take a stand against God. If other mystics maintained I-and-Thou relations with God, he, Levi-Yitzhak, threatened Him with breaking off these same relations. In this way, he wished to demonstrate that one may be Jewish with God, in God and even against God, but not without God. He was not content merely to ask God questions, like Abraham and Hob before him. He demanded answers, and in their absence, drew his conclusions.

Once he remained standing at his pulpit from morning till night without moving his lips. Earlier he had issued a warning to God: "If You refuse to answer our prayers, I shall refuse to go on saying them."

The Jewish tradition, we want to point out explicitly, allows man to tell God everything, provided it is good for man. But the questions of the Berditchever Rebbe, and his challenges too, flung at the face of a sky in flames, have survived him. They follow us and give us strength and courage to claim them and retell them as if they were our own.

Elie Wiesel: *Souls on Fire. Portraits and Legends of Hasidic Masters*, London 1972, p. 107-112.

M 6: A trial against God - a prayer to God

Let me give you an example: During the war, in the camp, I once worked in a commando with a man who, before the war, was the head of a Jewish school, a Yeshiva. One evening he said to me: come tonight to my bunk. I went there. Today I know why he acted like this: because I was the youngest, he must have thought that because I was younger, I would have a greater chance of surviving and telling the story. And what he did then was to convene a rabbinical tribunal and accuse God. He had two other learned rabbis, and they decided to indict God, in proper form, as a proper rabbinical tribunal is supposed to do, with witnesses and arguments and so forth. What they did was completely in accordance with Jewish law and with Jewish tradition. I know that it is difficult for Christians to understand this, and even more difficult to that we humans can accuse God. Jews can do it, Jews have always done it: Abraham did it, Moses and Job did it, the Talmud is full of rabbis who protested against God. And in Hasidic literature, Rabbi Levi Yishak of Bedichev has constantly accused God. We are allowed to say no to God. Provided that it is done for other People, for the sake of man. We are allowed to say no to God. This is for me a great innovation, bold, revolutionary, in the Jewish tradition. And so, the three rabbis in that camp decided to have a trial. The Tribunal hearings dragged on for a long time. And finally, my teacher, who had been who had been the chairman of the tribunal, announced the verdict: Guilty. And then silence reigned - a silence that reminded me of the silence at Sinai, an endless, eternal silence.

But finally, my teacher, the rabbi, said: and now, my friends, let us go and pray. And we prayed to God, who just a few minutes before had been declared guilty by his children.

Elie Wiesel, in: Olaf Schwenke (Ed.): *Erinnerung als Gegenwart*. Elie Wiesel in Loccum, Evangelische Akademie Loccum, 1987, S. 117-119 (shortened).¹

Questions

- Why do you think men pray to God even though they had condemned him?
- What situations in everyday life do you know in which you argue with someone even though you basically trust him?
- Read Psalm 22 (in its entirety) and Mark 14:32-36 as well as Mark 15:33-34 and look for similarities with the text above. What does this mean for our relationship with God?

¹ Translated from German by Emma Hauf: Elie Wiesel, in: Olaf Schwenke (Ed.): *Erinnerung als Gegenwart*. Elie Wiesel in Loccum, Evangelische Akademie Loccum, 1987, S. 117-119 (shortened).

M 7: Finding a source of Hope: quotes from Elie Wiesel

"I came to Germany completely free of feelings of hatred. I do not know any hatred. With all my strength I reject hate. I come to you with the feeling of friendship. The past must not be remembered to give rise to evil thoughts. On the contrary. We must remember in order to create a better future for all people, for your people and for other peoples." (in Stuttgart 1995)

"Only by remembering the past we have the power to shape the future."

"What are You, my God? I thought angrily. Why, but why would I bless Him? Every fiber in me rebelled. Because He caused thousands of children to burn in His mass graves? Because He kept six crematoria working day and night, including Sabbath and the Holy Days? But now, I no longer pleaded for anything. I was no longer able to lament. On the contrary, I felt very strong. I was the accuser, God the accused." (Excerpt of the book *Night*, p. 66-68).

"The opposite of love is not hatred, it's indifference."

"Man's secret is called God, and God's secret has no other name than the one invented by man for it: Love. He who loves, loves God."

"A lighthouse is prayer for the errant and the dreamer in search of dreams, it's opening for the soul in search of silence or innermost union with God; prayer is something man needs most to realize himself or to go beyond himself."

"We have explored the dark side of the moon, but not the dark side of our hearts."

"While we're here on Earth - it's a short trip - we should be helping each other and being human to each other instead of fighting each other."

Task

- Let the statements of Elie Wiesel on this page have an effect on you and think about them.
- Also consider Wiesel's curriculum vitae (M 3) and everything else you have heard and read about Elie Wiesel. especially about his faith in God.
- Write him a fictional letter: What do you want to say to Auschwitz survivor Elie Wiesel?