



Goethe Journal

2025 Herbst

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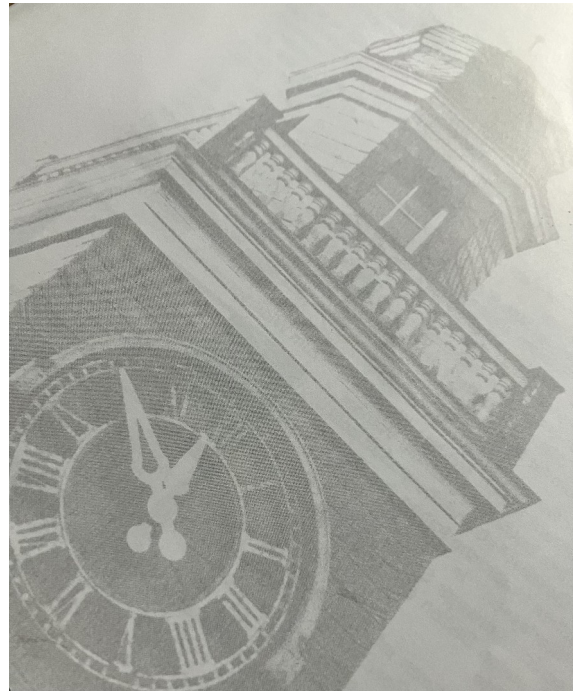
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Das Goethe - Alles auf Anfang

Die Geschichte unserer Schule – vom ersten Stein bis in die Gegenwart und darüber hinaus

Vasco Nicolao Dünnebier

Diese Geschichte beginnt mit einer Szene: Wir befinden uns im Jahr 1900. Ein großer Mann bahnt sich den Weg durch die Menge. Er möchte sehen, was dort vor sich geht. Er ist groß, hat braune Haare und trägt einen schweren Mantel. Als er es endlich geschafft hat, sich durch die stetig wachsende Menschenmenge zu drängen, sieht er einen kleinen Hügel auf einem leeren Grundstück.



Als er genauer hinsieht, erkennt er im Hintergrund zahlreiche Baugeräte. Mitten in diesem Gewusel steht der damalige Bürgermeister, rechts von ihm ein Bauunternehmer mit seiner Mannschaft und links daneben ein Fotograf. Der Fotograf schießt schnell ein Foto – dann noch eins. Im Blitzlichtgewitter ist es schwer, etwas zu erkennen. Der Bürgermeister greift zum Spaten, sticht in den Boden – und die Menge applaudiert.

Das ist der Anfang einer langen Geschichte. Einer Geschichte über den Ersten Weltkrieg, den Aufstieg der Nationalsozialisten, den Zweiten Weltkrieg, über Hungersnöte – und über unsere Schule. Das ist die Geschichte des Goethe – unserer Schule.

Heute wirkt das Goethe-Gymnasium wie jede andere Schule – ruhig, geordnet, ein Ort des Lernens. Doch im Jahr 1918 wird sie umbenannt: Von nun an trägt sie den Namen Ludendorff-Schule. So weit, so unspektakulär. Zu dieser Zeit existierte auch bereits das Auguste-Viktoria-Lyzeum, eine Mädchenschule, in der – noch recht neu – heranwachsende Frauen unterrichtet wurden. Erst seit dem 19. Jahrhundert war Frauen der Zugang zu Bildung überhaupt erlaubt. Davor galt: Frauen „brauchen keine Bildung“, sie sollten Hausfrauen werden.

Zurück zur Ludendorff-Schule: 1922 zogen dort vorübergehend die Jungen der Prinz-Georg-Schule ein – als Untermieter. Denn das Gebäude ihrer eigentlichen Schule wurde nach dem Ersten Weltkrieg für die Verteilung von Lebensmitteln

genutzt. Deutschland hatte nicht nur den Krieg verloren, sondern auch einen großen Teil seines Wohlstands. Es herrschte eine allgemeine Hungersnot.

Damals bekam jeder Bürger eine Lebensmittelkarte pro Tag. Diese Karten enthielten Kästchen mit dem jeweiligen Kalorienbedarf. Beim Kauf von Lebensmitteln wurde nicht nur bezahlt, sondern auch ein Teil der Karte entwertet. Zur Organisation dieser Versorgung wurden Gebäude vom Staat beschlagnahmt – so auch das der Prinz-Georg-Schule. Die Schüler mussten auf andere Schulen, wie z. B. das Auguste-Viktoria-Lyzeum, ausweichen. Um den Unterricht irgendwie aufrechtzuerhalten, wurden sogenannte Sammelschulen eingerichtet. Das war im Jahr 1940.



Zusatz-Brotkarte für Schwerarbeiter, 1917



Bezugskarte für Milch für Kinder, stillende Mütter und Kranke, 1916

Kurz zuvor begann eine gefährliche Entwicklung: Eine bestimmte Partei – die NSDAP unter Adolf Hitler – gewann zunehmend an Macht. 1932 kam sie an die Regierung. 1939 begann der Krieg – der Zweite Weltkrieg. Er sollte Millionen Menschen und unzählige Gebäude zerstören. Auch unsere Schule blieb davon nicht verschont.

Am 3. November 1943 wurde das Gebäude des Reform-Rethel-Gymnasiums durch Bombenangriffe schwer beschädigt. Nach Kriegsende 1945 wurde es mit der Scharnhorstschule zusammengelegt und unter dem Namen Leibniz-Gymnasium weitergeführt. Im selben Jahr wurde auch die Auguste-Viktoria-Schule mit der Gudrun-Schule vereinigt.

Diese zahlreichen Schulzusammenlegungen hatten zwei Gründe: Einerseits waren viele Schulgebäude zerstört, andererseits kehrten viele Schüler – vor allem ältere – nicht aus dem Krieg zurück. Viele jüdische Schüler waren verschwunden. Niemand wusste genau, was mit ihnen geschehen war. Schulen spielten dabei eine zentrale Rolle in der nationalsozialistischen Verfolgung: Vor dem Krieg mussten alle Eltern

angeben, welcher Religion ihre Kinder angehörten. So konnten jüdische Kinder systematisch identifiziert – und später deportiert und ermordet – werden.

Im Jahr 1946 wurde das Reform-Realgymnasium an der Rethelstraße wieder eigenständig, befand sich jedoch weiterhin im Gebäude der Scharnhorstschule. Es erhielt einen neuen Namen. Man stelle sich eine Menge Menschen vor einem Balken vor – darauf eine verhüllte Inschrift. Die Plane fällt, und der neue Name wird sichtbar: Jacobi-Gymnasium.

Ebenfalls 1946 kehrte die Auguste-Viktoria-Schule in einen Teil des Gebäudes an der Lindemannstraße zurück – und wurde in Goethe-Schule umbenannt. In der jungen Bundesrepublik wurde viel gebaut. Alles lag in Trümmern. Diese Zeit wurde später oft in Abituraufsätzen behandelt, zum Beispiel im berühmten Essay „Was kann eine zerstörte Stadt den Menschen noch bedeuten?“ von Klaus Picard aus dem Jahr 1948. Er beschreibt, warum Menschen an zerstörten Gegenständen hängen und sogar ihr Leben riskieren, um sie aus den Trümmern zu bergen.

1950 musste die Goethe-Schule erneut auf Anweisung des Wirtschaftsministeriums geräumt werden. 1951, bei 1.211 Schülern, wurde sie in Goethe-Schule 1 und Goethe-Schule 2 aufgeteilt. Knapp zwei Jahre später erwarb das Jacobi-Gymnasium das Schullandheim Kuhlhude im Sauerland. 1960 wurde der Neubau des Jacobi-Gymnasiums eingeweiht – mit ihm kam ein neuer Name: Rethel-Gymnasium.

1963 zog die Goethe-Schule 2 in das Gebäude des Clara-Schumann-Gymnasiums. 1974 wurden erstmals Mädchen in die fünften Klassen des Rethel-Gymnasiums aufgenommen. Im selben Jahr wurde die reformierte Oberstufe eingeführt – sowohl am Rethel-Gymnasium als auch an den Goethe-Schulen. Eine neue Unterrichtsform hielt Einzug. Rund vier Jahre später begannen die Goethe-Schulen damit, Türkisch-Unterricht für türkischstämmige Schüler anzubieten.

1981 wurde im Gebäude des Rethel-Gymnasiums die Heinrich-Heine-Gesamtschule gegründet. Das Rethel-Gymnasium musste ausziehen. Die Lösung war naheliegend: 1983 wurde das Rethel-Gymnasium mit der Goethe-Schule vereinigt. Das neue Goethe-Gymnasium zählte nun 1.372 Schüler.

1990 wurde der bilinguale Deutsch-Englisch-Zweig eingeführt.

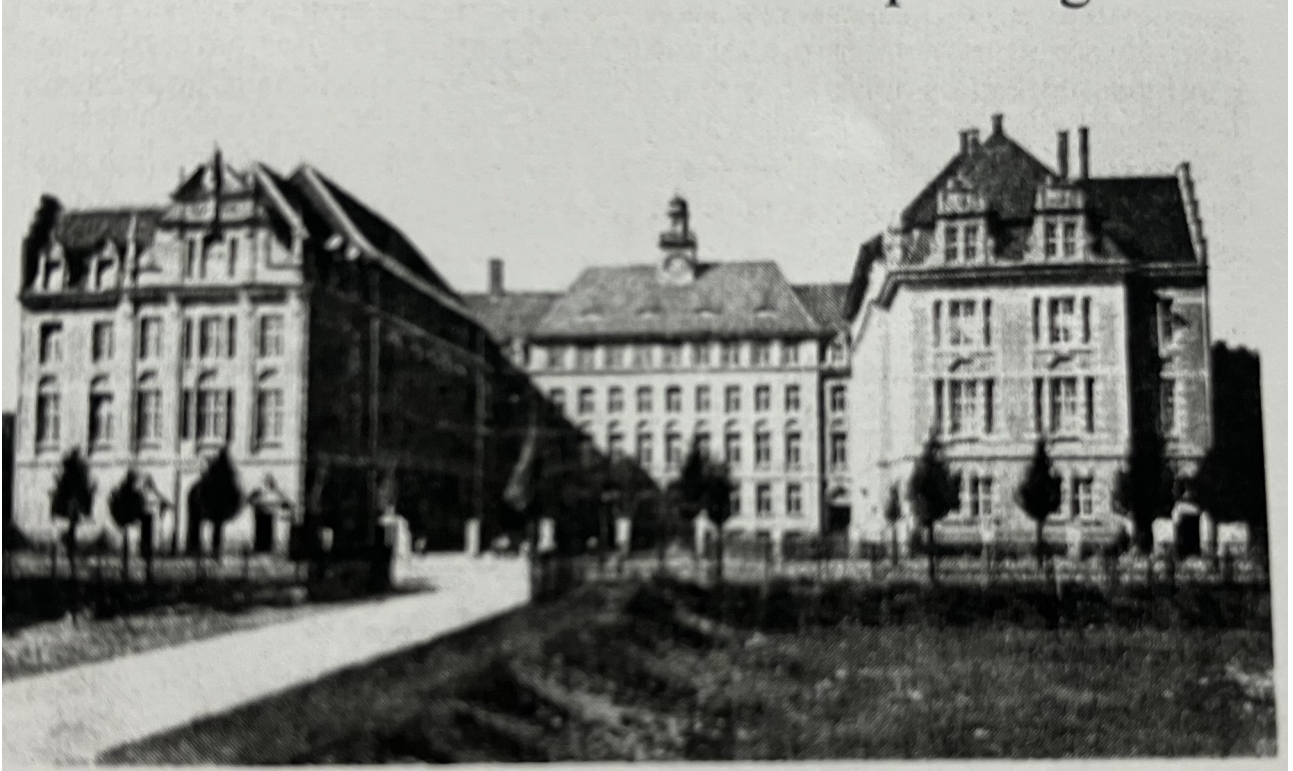
Wie man sieht, hat das Goethe-Gymnasium eine bewegte Vergangenheit – doch was bringt die Zukunft?

Ich kann die Zukunft natürlich nicht voraussagen. Aber ich weiß: Um die Zukunft zu verstehen, muss man die Vergangenheit kennen. Manchmal frage ich mich:

Werden wir überhaupt noch Lehrer brauchen – oder wird irgendwann die Technik alles übernehmen? Doch diesen Gedanken verwerfe ich meist schnell. Oder – um es mit den Worten von Herrn Schreiber zu sagen:

„Künstliche Intelligenz vermittelt zwar Wissen – aber keine Gefühle.“

Ein passender Schlusssatz für eine Geschichte, die es verdient, erzählt zu werden.



Quellen: Archiv des Goethe Gymnasiums. Die Verfasserin schweift ab; Geschichtsbuch Schule; Interview Herr Klein; Interview Herr Schreiber

Is war an expression of human nature—or a result of its disorder?

Sevin Bingöl

War is a violent means of resolving political, economic, or social conflicts. It plays a central role in human history, so war doesn't seem to be all that far removed from human nature. Many viewpoints exist about war; some see war as essential to our society, while others assert their pacifist stance by questioning the morality behind war. Due to the historical relevance of war, people today still draw on the views of philosophers who lived centuries ago. One thing is certain, however: wars will most likely remain a part of our society in the future.

The philosopher Thomas Hobbes (1588-1679), who also explored the origins of language, attributes selfish, fearful, and competitive characteristics to humans in his work *Leviathan*¹. In his view, war is the natural state of humanity, as people express their impulses through war. According to Hobbes, this state would lead to the Latin *bellum omnium contra omnes*, or war of all against all, and could only be controlled by state order and laws. Hobbes also adopted the quote "Man is a wolf to man" (Latin: *Homo homini lupus*), which equates humans with an animal such as the wolf, to which the qualities of greed, violence, and power are attributed in fables, to describe the relationship between humans in the natural state.

In contrast to Hobbes, Jean-Jacques Rousseau (1712-1778) takes a more optimistic view of human nature. He sees humans as peaceful by nature, but explains that the development of property, social structures, and inequalities lead to conflict and war. In his work *Du contrat social* (French for On the Social Contract), Rousseau describes how humans can create peace and be free at the same time through cooperation and common rules.² In his opinion, war is not the result of human nature, but the result of human error.

Evidence of the deep roots of the philosophy of war in human history is the ancient philosopher Plato. He believed that humans possess three soul components: *logistikos* (reason), *thymos* (courage), and *epithymetikon* (desire). When these three soul components are not in balance, war arises, especially when reason is inferior to the other two. This disorder, in Plato's opinion, is the origin of conflict and war. Thus, from Plato's perspective, war is the expression of moral failure.³

Another important thinker who addressed the topic of war is the Chinese philosopher Sun Tzu, who lived around the 5th century BCE. In his work *The Art of War*, Sun Tzu explains that war is a means to be used wisely to avoid suffering. Although Sun Tzu does not fundamentally reject war, he sees it as a last resort. He, too, places human reason above violence. He places responsibility in the hands of human beings and, unlike Hobbes, does not see war as a result of human nature.⁴

Immanuel Kant (1724-1804) views war from an ethical perspective. In his work *Perpetual Peace*, he explains that war is not the natural state of humanity but arises from a lack of or faulty legal systems and irrationality. Kant sees humans as rational and capable of morality. He therefore advocates the view that humans, as a society, should use their reason so that a just and peaceful order can be created. Thus, from Kant's perspective, war is the result of disturbances and irrationality, not an expression of human nature itself.⁵

The various philosophical views show that there is no clear answer to the question of whether war is an expression of human nature or the result of its disturbance. Ultimately, the answer lies within human beings themselves: in their decisions, their use of power, reason, and inner impulses.

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Divide Et Impera

Lucia Cortijo Bien

“Divide et impera” is the motto.

In 1532, Niccolò Machiavelli published his “The Prince”. Today, in 2025, 432 years later, it sits among my favourite books, nestled in my bookshelf. I would dedicate this entire article to the brilliance of Niccolò Machiavelli, but I had something else in mind. Without skipping over his marvel, let me quickly devote a paragraph to his genius. Society condemns him, attributes traits, such as sociopathy, narcissism and evil to him, they truly hate the man. But let me ask you: was he wrong? Did he not flawlessly lay out power dynamics? Is it not what we’re seeing in the news every day? Is it not the tactic politicians are using? The same politicians you’re gushing over? There is a phenomenon I will refer to as politician-mania. This does not exist, but I have a penchant for creating things. Let it be known here that I coined the term politician-mania. What is politician-mania? Politician should be self-explanatory, simply dealing with the men and women that govern over our destiny. Mania is a term commonly used to refer to a manic state of devotion or



delusion regarding a person, group, thing, you name it. We see examples of politician-mania every day. Your classmate that blocked you because you didn’t share their political views, your neighbour that started ignoring you on the sidewalk because you didn’t share your hatred or affection for a political candidate, that one person you were just getting to

know, but then revealed your political stance too early, and got discarded and left in the trash like you had lost all your positive attributes. Are we reliving the witch trials? It is dystopian and medieval alike to think that relationships are ending, families are falling apart, lives are descending into utter madness because of one's convictions. How can anyone stand behind such blind prejudice-fuelled disdain? This is politician-mania. It is the effect politics have on us, our relationships, and ultimately, our life. It is the driving force of modern society, and I'm afraid we are just getting to know the beginning of it.



To tie it into Machiavelli, let me illustrate one of his core ideas that stuck with me. Politicians know how to control the masses. They know which devices work and how to effectively keep us blind. They know that creating two polar opposites in politics creates two polar opposites in society. In case you haven't noticed because you were so busy insulting and bashing your political opponents, buying into this is only fuelling politicians' power over society. Let me explain.

There is an ancient saying, *divide et impera*, Latin for divide and rule. To have dominion over the masses, you must first weaken them. Because together and united, they have power. This is highly unprofitable for politicians who want to keep the masses dependant on them.

The word democracy comes from the Greek *dēmokratia*, made up of the words *demos* - the people and *kratia* – rule, power, power of the people. Today, it's more like power over the people. How can people have the power if they can't even look beyond someone's political convictions? Ergo, democracy is dead. But that's a topic for another day. My morbid proof of tyranny can be delved into in another article. What matters right now is the divide and conquer motto. To illustrate it even better, let me give you an example:

Imagine this. Up on the podium there are two politicians, blue and red. Left and right. Liberal and conservative. Society is torn. Which is right, which is wrong? They must make a choice. And they do. The same society that stood together and rebelled throughout the ages is now torn apart. We have the blue people, who think their moral conscience is flawless and they are going to save the world, and we have the red people, who think their moral conscience is even better and they are going to save the world from the blue people's evil hands. Which is right? We don't know. They surely know, but I wouldn't listen to them. Afterall, their judgement is tainted. The story goes on. Prometheus gifted them fire, so they arm themselves with it. Fire fights fire, man fights man, it is bloody and disastrous. What happened to a once united world? Whatever happened? The end.



Let me tell you what happened. Society, in this made up, completely imaginary story was blinded by politics. Instead of joining their forces, they let the podium divide and rule over them. It was no longer about how well they would stick together; it was only about how well they could prove their moral high ground to one another, which is impossible and chimeric. If you haven't noticed, this was not hypothetical, but very real. Unfortunately, I cannot say more.

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Homage to Dante Alighieri

A canto written in honour of Dante Alighieri's epic poem 'Inferno'

Lucia Cortijo Bien

Whereupon we rode
The winged beast Geryon¹
We descended upon a land
Red and muddy

I my master² asked: "Wherefore is the ground
So muddy and murky?"
Whereas the poet: "These are the fields of men,
Sinners, condemned forever being swallowed up by the Earth's core"
My countenance petrified and dismal, I once more inquired
"What sin, O Vergilius, doth drag
Such men to the fiery core?"
He to me "For those that used their might to hale others
To death and despair, the red mud hales them, core bound they are."³

We went forth and beheld men, screeching and fleeing
Drowning in the red sea of mud
Their forms fading to black
Muffled voices still reverberating from below the surface

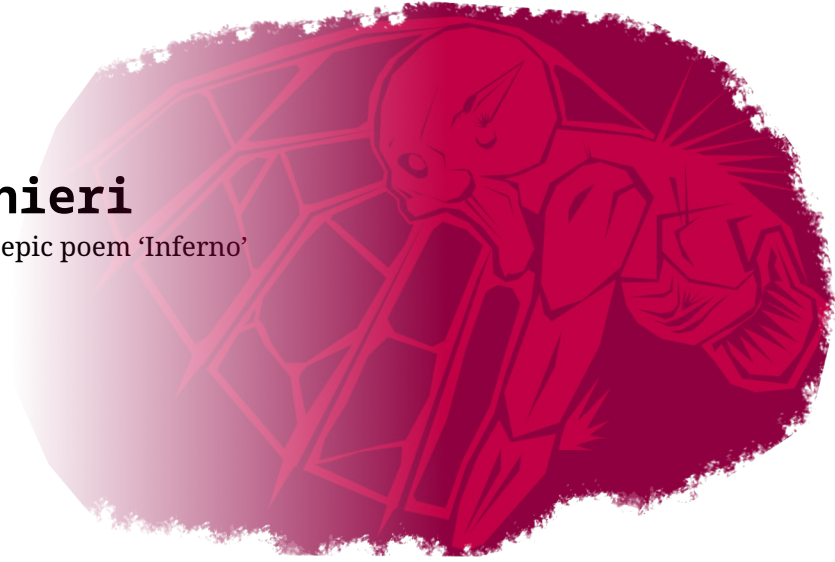
One man turned to us, he "Wherefore art thou, virtuous poet,
man of Earth, in the kingdom of the damned? Wherefore art thou,
Blood running through thy
Veins⁴, among sinners and traitors?"
My master to him, "Nothing do we owe thee tell.
Reveal thy name to us, gratified we shall cease to bother thee."
The man, bloodied and covered in mud, eyes white and hollow
I beheld, and I recognised his countenance

1 Geryon: A monster with a man's face, serpent's body, and scorpion's tail that flies Dante and Virgil from the sixth circle of violence to the seventh circle of fraud

2 Master: Virgil

3 "For those...core bound they are.": Contrapasso, the idea that a punishment either reflects or contrasts the sin

4 "Virtuous poet...veins": Dante



He exclaimed “Ahriman⁵ arrived at my doorstep, a red man,
Whom I owe my destiny to. He vowed to deliver
renown, excess, and riches.

His request of me was blasphemous, still I complied.

I made potions and trapped demons in glass.

Scrying mirrors⁶ and fluids⁷ to bring pain to men.

We made the masses surrender to our might

And injected liquids into their bodies,

Potions that took their lives.

And with the scrying mirrors we possessed the masses,

We made them an addicted folk, ceasing to inquire,

Only obeying the sound of our trumpet⁸.

It is I, born of American descent in 1955⁹,

That ended the lives of a myriad,

Fragmented the souls of many,

And left none untouched.”

A winged beast¹⁰ arose behind,

Picked him up, clawing his ribs,

And dropped him in the mud

His screams audible below the surface, quieting down

I to my master “Where doth the path take us?”

He, walking along the brick path, pointing at a steep valley,

Dark and abandoned

“Next awaiteth the valley of dread and Beelzebub’s servants¹¹.”

5 Ahriman: In Zoroastrianism, Ahriman is the destructive spirit and personification of evil. Here, he represents Satan.

6 Scrying mirrors: phones

7 Fluids: pharmaceuticals, vaccines

8 “The sound of our trumpet”: social media, news, politics, TV

9 “Born of American descent in 1955”: Bill Gates

10 Winged beast: demon

11 Beelzebub’s servants”: demons

Humanities And Stem in Comparison

Shala Duran

A crucial yet often underestimated component of the establishment of several branches considering disciplines, originate from philosophy. Philosophy not only inaugurated a period of speculative systems, but academically constructed causalities and correlations among those disciplines, thus not only further developing society's perspective and range of knowledge (e.g. epistemology, methodology), but lying a foundation of an incredible depth and width of various exceptional academic fields. However, these disciplines nowadays predominantly consist of the social prejudicial construct, the precise and sharp division between two of the most significant domains: humanities (literature, philosophy, arts and history) and stem (science, technology, engineering and mathematics).

From the 15th to the 17th century, the so-called period of transition, symbolised the periodical liberation and dissolvment of the medieval belief- and life-system as well as the grand constructive systems. It enabled individual domains such as culture, religion, poetry and sciences, morality, rights, politics and economics to spread their wings with potent independence. It enabled such richer inner worlds and especially whole new creations in each of these spheres which contributed them to be fiercely separated from one and another.

However, this newer blooming philosophy with discovering itself the highest and most general expression of the modern cultural consciousness, became an opposition to scholastic thinking¹² and churchly theology. Nevertheless, it's important to note that this opposition did not redeem the religious ethos¹³, but rather expands through the reformation the christian-religious beliefs to continuously become a progressive transformation. Still despite the semi-acceptance, tense internal and external conflicts with the church follow.

This search for a greater intellectual independency, meaning to reach another level of independent thinking that was usual for the thinkers of that era stated this distinctive separation of the Middle Ages. The beginning of a long process is what rewards a newly obtained comprehension of the antique culture. Spiritual impacts such as the renaissance, humanism and reformation comprise as the most admirable movements, which highlight the variety of motives and thoughts many of

12 Method in the Middle Ages that relied on analytical, logical reasoning and answering complexities systematically

13 worldview

mankind possess as one, despite the battle of social abrupt contrasts and discrepancies among the populations. A pattern which can be recognized in the presence of even this society.

The renaissance for example had begun with the renewal of philosophical schools, whereas the true renewal of philosophy relied through the antique culture on the neohumanism of classic-german literature and philosophy reaching its climax in the 18th and 19th century.

The naturephilosophy gained an importance throughout the process too. Yet are the new ideas of nature, the imagined political idealisms and the profound aspirations of natural sciences not reached. Sciences of nature, the possibly most revolutionary acknowledgment, led to the possession and power of humankind controlling their life- and thought-processes whilst maintaining a balance of spiritual movement. The moment humankind dedicated itself to the secrecies of nature with revealing greater purposes and approaching with a desireful intensity of curiosity to the complex labyrinth of life- and world-secrecies, they looked out for an eternal growth, the beauty of simply wanting to know.

The largeness and beauty of the world was regained and cherished. Passion and longing, a human reaching an inherent modern relation to nature and ideal self-improvement, increase in self-confidence and original thinking, even though some of it was still influenced by uncritical categorizations and empiricism¹⁴, the opponent of rationalism¹⁵.

Afterwards, the renaissance was the image of a fusion between natural scientific and mystical-religious elements. Astrology, alchemy and magic were counted as the start of scientific thinking, further enhanced by neoplatonic traditions¹⁶, kabbala¹⁷ etc. Even the most impactful scientific discovery of Copernicus, the theory of heliocentrism, growing the root of astronomy and physics were deified to nature.

In contrary, since the renaissance lasted from the 14th to 16th century, before the enlightenment in the 17th to 18th century, to which I referred earlier, they are both distinctive periods with correlating influences.

Whilst the renaissance focused on the greek-romanic traditions, including literature, art, antique culture and naturephilosophy as well as theophilosophy, the

14 Knowledge exclusively gained through sensory experiences, observations

15 Knowledge exclusively gained through logical decency and reasoning

16 Greek philosopher Plotinus: reinterpretation of Platonism

17 Jewish mystical tradition exploring god and humanity

enlightenment focused on reasoning, scientific analysis and observation. You could compare these two periods to empiricism vs rationalism. As long as phantasy and a feeling are present in the passionate longing for a new ideal world image, a halfness and unfulfillment in the speculations, questions and opinions of the antique teaching are present as well and would not take the hollowness in knowledge a step further.

Therefore, the desire for a new system, the system of reasoning including naturephilosophy and historical-spiritual continue to advance. Though, with each discovery and solution, scientific science starts to dissolve itself from the religious-spiritual concepts securing a constant independent development. This science implanted the age of autonomy and reason. The structure and regularities of reality shut the door for speculation of earlier times. Throughout the path of measured observations, arbitrary invasion into nature, inventions and calculations, an universal mindset has been strictly set based on scientific evidence.

Here comes rational epistemology into light, Plato systemizing theory of knowledge, nature of knowledge, opinions etc. It obsoleted everything based on subjective phantasy and did no longer justify a verification through experience. It even emerged in a collective work of all nations determined to be the only aspect of general valid insights and contributing to a model of a new universal science.

In a proximity to a conclusion, philosophy has been the milestone of a long process of advancing all these terms, theories, speculations, ways of thinking and the several simultaneous shifts, inventions, conflicts, neglections, but discoveries to society until it no longer possessed a value as significant and powerful as back then. Perhaps the definition of value varies by individual, as it is relative and subjective.

After having introduced the subject and analysed it to a certain extent, I would prefer to add a subjective point of view as a 16-year-old woman. Tending to an empiricist perspective, strongly holding subjective experiences as well as observations, I have only ever felt philosophy to be redeemed in today's society. Without falling into a stereotypical discrimination hole, I merely am emphasizing on those in the society that do undermine humanities. Not only philosophy, but all the human sciences are surrounded by disadvantages. Disadvantages such as a lack of proper social acknowledgement, especially from opposite poles and especially of those that do gain social acknowledgment in the system we are inhabiting. It's a fact that stem majors gain this predominant social acknowledgement, but the reason for this acknowledgement is due to the reward of higher forces.

Wilhelm Dilthey, a German philosopher dealt with the explicit distinction between humanities and natural sciences. He expressed the pervasive influence natural sciences have. He tried to establish the humanities as interpretive sciences, which include the criteria: relations between personal experience, its realization in creative expression and the reflective understanding of this experience.

Additionally, the interdependence of self-knowledge and of others and the logical development from these to the understanding of social groups and historical processes. He also kept his philosophical studies very close to his historical ones. He believed that historical consciousness is the most challenging fact in the intellectual life of modernity. This means a human's idea or belief is shaped through their historical and cultural context and the experiences they have been through, not through absolute truths. Once it is understood that ideas and beliefs are historically relative, it is difficult to believe one belief, system or political order is the absolute ideal for all times and everyone. Special to this theory is that Dilthey sees a liberating side. If there is no absolute truth, then humans have the freedom to explore, understand and value. It rather opens up many possibilities, instead of just one worldview.

This quote captures the difference of humanities and natural sciences in the 19th century he had an opinion on:

"For the natural sciences, it follows that in them a connection of nature is given only through supplementary conclusions, by means of a combination of hypotheses. For the humanities, on the other hand, it follows that in them the connection of mental life is given as an original one and is everywhere underlying. We explain nature, we understand mental life." -Wilhelm Dilthey

He explains that natural sciences do not give us direct access as it really is. They construct models, theories, and explanations using hypotheses. Scientists observe data, then build abstract frameworks to explain how things work e.g. atoms are not really seen, but inferred.

Humanities begin with immediate lived experiences. We come to earth and learn by experience. We already live with thoughts and emotions. The connection of human life is directly available to us through self-awareness and empathy.

Now going back to STEM and with the theory of Dilthey in the back of my mind, I realize this is exactly how my mind functions. Generally, if we zoom out, STEM gains a better financial stability than most of the studied humanities degrees. They also explore a wider range of possibilities to work in the future, while humanities are

often defined by becoming a teacher or working individually. This is due to the fact that stem degrees feed the economy, especially in the age of digitalization. For example, biotech, engineering or medicine contribute to huge profits in the development of services, products etc. Basically, productivity, power and perceives necessity is what is valued more.

That's why, the humanities degrees are also considered to be the risky degrees and I, myself, have experienced and still experience a profound difficulty with choosing a specific field or simply choosing one of the two. My decision is for these reasons also highly influenced by external and internal pressures already determining my path. It is a paradox of outer powers.

Another interesting theory I have had in my mind are the academic stereotypes based on gender roles. While I think it does not even make sense, a general stereotype associated with women and men is that women belong to the humanities and men to stem. Perhaps in a world, it is even true that humanities have subconsciously developed a disadvantage since it is associated with women. However, what I do not seem to comprehend here is that all of these fields had been dominated by male authority figures, so why correlate domains to genders? Plato, Aristoteles, Hobbes, Descartes in philosophy for example.

A fact to it, in contrast, is that women being specialists in several fields have existed and still exist but were wiped off history due to apparent permanent sexism and intimidation. Aspasia, one of my favourite philosophers, was the teacher of Socrates, long before he became the teacher of Plato and was highly influential and I might just guess, that this information is not spread at all, since I have found out about it just recently.

To directly clarify, I am not in any way undermining stem degrees, but rather expressing frustration and injustice, as well as admiration since there is no visible balance between academic fields anymore and those who are born with a higher intensity of passion and curiosity for arts, poetry, philosophy, music, literature and so on are forced into a system to which they must find an adaptation or simply will fall behind or in a fortunate scenario will become lucky. It is similar to evolution. Those who fortunately dominate beneficial characteristics in an arbitrary environment will survive and expand in number and those who do not have this privilege will extinct. What we do have as an alternative unlike evolution, is either adapting to this system, thus neglecting our internal passion and true longing or opposing the system and dealing with capitalistic and social difficulties.

Furthermore, I think it is tragic that people whom I admire in stem fields do not return the same respect when these fields would not be existing without language or philosophy. So truly I think it is ironic to even be unwarily trapped in a mindset that neglects and undermines any academic field whatsoever, when all of them require a special own comprehension and playground area. It is also ironic to witness those people enjoy these festivities such as art and music e.g. concerts, museums, literature and culture- traveling to various countries, experiencing different culture and I specifically do not care of anyone satirically insulting a discipline in any given circumstance. It is a transparent masked hypocrisy in society and only those who are in position or awareness will suffer in this silence unless fellows are made conscious. Some might listen, some might not understand it, some might try to understand it, some might not care. In the end, one must choose themselves. It's diversity and individualism that is required and does exist, but is pushed into obsolescence and that signifies a society as its whole.

Of False Godhood and Unkept Vows

I ought to be thy Adam, but I am rather the fallen angel.

Lucia Cortijo Bien

I am an avid devourer of classic literature. Reading classics is infinitely rewarding, allowing you to immerse yourself in philosophical truths and dilemmas that have shaped society since antiquity and continue to do so to this day.

Mary Shelley's 1818 novel *Frankenstein* is one of the most well-known works of literature. Following Victor Frankenstein's narration, the reader witnesses a most horrid creation of life, the creation of what we know as Frankenstein's monster, or the creature. In later parts of the book, Shelley submerges the reader in the creature's perspective, illuminating an entirely different interpretation of the story, one that directly contrasts that of Frankenstein. Which is more reliable, and most importantly, which of the two characters ends up causing the mess that ensues throughout the novel? More audaciously, scholars have been asking the question: Who is the monster? Frankenstein, or his creature? I would like to reassert that Frankenstein isn't the creature, as many believe, but the main protagonist, the Genevese scientist. Frankenstein's creature has multiple aliases, notable ones being the creature, devil, demon, but the one I will be focusing on in this article, Adam.



While reading *Frankenstein*, I was especially intrigued by some of the biblical and psychological themes. Thus, I plan to uncover the symbolic depths of this novel and what they tell the reader about Frankenstein, his creature, and Mary Shelley herself.

A disclaimer: All quotations of *Frankenstein* are taken from the 2009 Popular Penguins edition published by Penguin Books Australia.

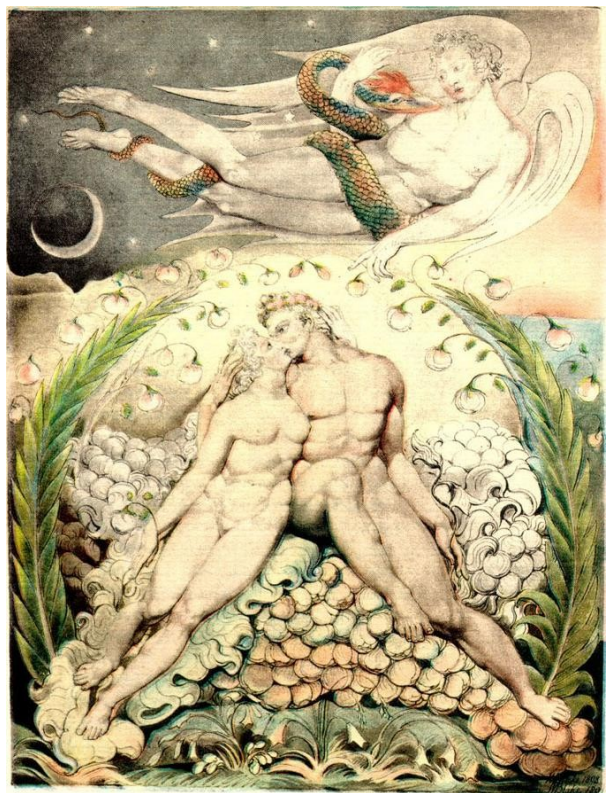
In the Old Testament, Genesis 2:7, God created Adam “(...) from the dust of the ground and [God] breathed into [Adam’s] nostrils the breath of life, and the man became a living being”. Genesis 2:19 elaborates on the character of Adam as follows:

“[God] brought [all anima-ls] unto Adam to see what he would call them: and whatsoever Adam called every living creature, that was the name thereof.” From these two verses we may characterise Adam as having both earthly essence and a divine spark within him, as he was created from the dust of the ground, so, the mundane, but also received his life from the source of all and the divine creator, God. Alongside that, Genesis 2:19 points out



Adam’s inherent intellect and ability to

think. He was created by God and instantly possessed knowledge and an understanding of life around him. In other words, Adam is portrayed as conscious and intelligent, not merely an extension of God, but a sentient and independent being. Another key verse for characterising the biblical figure of Adam is Genesis 1:27, in which the Bible states that “(...) God created mankind in his own image, in the image of God he created them”. Lastly, Genesis 2:18, “(...) God said, It is not good that the man should be alone; I will make him an help meet for him”, in which God decides to create Eve, the companion of Adam, so he need not live solitarily. To briefly characterise Adam, he is the first creation of God, as



well as an embodiment of divinity and the earthly essence of life. Naming the animals of the Earth, his character reflects great intellect, while needing a companion by his side, Eve, reflects the truth that lies at the heart of humanity: the principle of the other half and need for community, proof that man is a social creature. Thus, we know that Adam is unlike God, highlighted by the differences between their independence. While God is omnipotent, omniscient, and omnipresent, Adam is human. He needs a companion because he is finite, as opposed to God’s omnipresence. He cannot create this companion himself, because

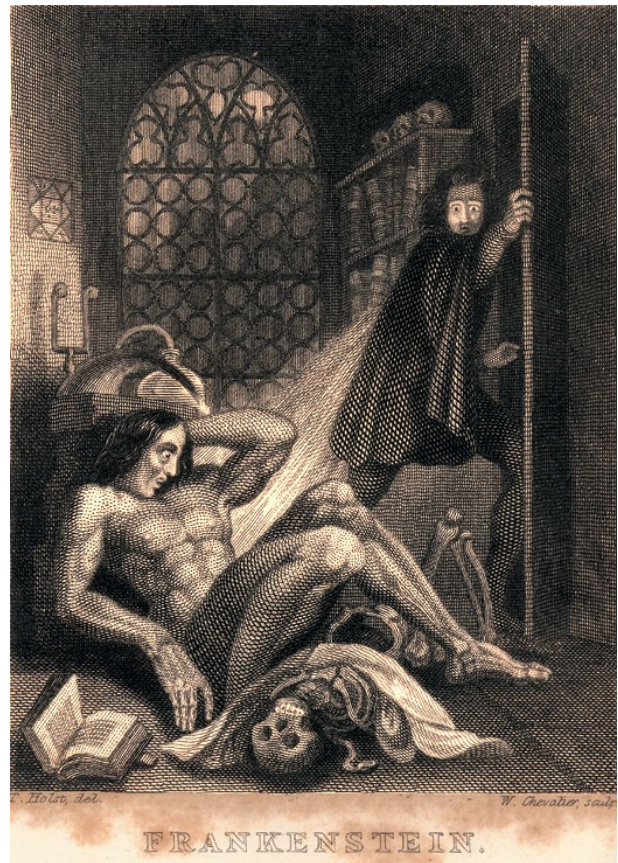
unlike God, he isn't omnipotent, only God is responsible for the genesis of life. While these points seem to separate Adam from his divine creator, Genesis 1:27 reminds us that Adam is a reflection of God, being created from the image of divinity. Therefore, one cannot separate the two. As the heavenly father, God may be compared to a human father. There are similarities between father and child, but they aren't alike. Without the father, the child in question wouldn't exist, and only through the father can said child come into existence. The child reflects the father, and the father reflects the child. The child is the image of the father, as they share characteristics. In the same way, Adam was created by the heavenly father, God, and therefore resembles him. The concept of *Imago Dei* will arise later again.



In Volume Two, chapter two of *Frankenstein*, during the confrontation of Victor Frankenstein and the creature in the Alps, the creature says, “Remember that I am thy creature; I ought to be thy Adam, but I am rather the fallen angel (...)” (p. 118). This is the one of the few times Adam is referenced, highlighting the relationship between Frankenstein and his creature. What the creature conveys is the sense of alienation he feels from Frankenstein, who is his creator, the one to protect and love him unconditionally. The reason he mentions Adam is because the relationship between Frankenstein and his creature is akin to that of God and Adam. Frankenstein created

his creature from various body parts, assembling them into a humanoid figure. Shelley never reveals the process of creation, leaving it up to the reader's imagination. The mysterious nature of the creature's origins and creation draws parallels to the creation of Adam, in which God, the divine creator, has all the tools at his disposal, without us knowing where his power comes from. Because the creation of Frankenstein's creature is equally ominous, it can be compared to the magical origins of Adam. When the creature refers to himself as Adam, he critically

evaluates the relationship between himself and Frankenstein. Out of nothingness, he came into existence. His creator, Frankenstein, loathed and abandoned him. While the creature sought a connection to his father, he was left on his own, forsaken by the only being he knew. When he says he “ought to be [Frankenstein’s] Adam”, he refers to the bond that should exist between them. As God created Adam, so Frankenstein created his creature. Naturally, Frankenstein ought to take on the role of the creator, the father of his creation. As previously stated, he did no such thing, abandoning his creation. When the creature says this, he points out the flaws in Frankenstein’s actions. Frankenstein



took on the role of a heavenly creator, but upon bringing his creation to life, he rejected his responsibility. What ensued is, as the creature phrases it: “(...), but I am rather the fallen angel (...)”. The fallen angel is a reference to the story of Lucifer. To summarise it, Lucifer is cast out of heaven for attempting to overthrow God, as an effort of placing himself above heavenly order. He falls from grace and is henceforth known as Satan. By saying this, the creature portrays himself as banished and stripped of the love he needed from Frankenstein. However, the fallen angel is an allusion to John Milton’s epic poem *Paradise Lost*. Prior to the encounter in the Alps, the creature is reading it and finds himself resonating with the character of Satan. Reflecting on the poem, he says: “Many times I considered Satan as a fitter emblem of my condition; for often, like him, when I viewed the bliss of my protectors, the bitter gall of envy rose within me.” (p. 157). When he calls himself the fallen angel, although he ought to be Frankenstein’s Adam, he refers to the biblical story of Lucifer, resonating with his tragic fall. This conveys an inherently biblical link between Frankenstein and his creature, akin to the one of Adam and God. Reflecting on the poem, the creature also says that “Like Adam, I was apparently united by no link to any other being in existence (...)” (p. 157). This statement proves that the creature was created an innocent being, with no sense of orientation or understanding of the world, naïve, like a newborn. The only being he knew was

Frankenstein. All other beings were strangers, he only knew his creator. When Adam was created, he only had God. This, however, changed in Genesis 2:18, when God created Eve, seeing as Adam needed a companion. From that point on, Adam was no longer just united to God, but a being of his own species, a woman. In the novel, the creature demands “(...)



a creature of another sex, but as hideous as [himself]” (p. 177). He also needs a creature of his own species, a being he may resonate with. Life on Earth has been painful and lonesome, full of torture and alienation from the rest of society. Frankenstein, as his creator, has the capacity to create a relatable companion for the creature. This scene illustrates the power that is placed in Frankenstein’s hands and how his role in the creature’s life is the same as the role of God in Adam’s life. It also showcases the inherent difference between Frankenstein as his creature. The mere presence of Frankenstein doesn’t suffice. The creature needs someone to relate to, to understand him, to be his other half. Not only is he brutally abandoned by his creator, but is later denied the companion he desires.

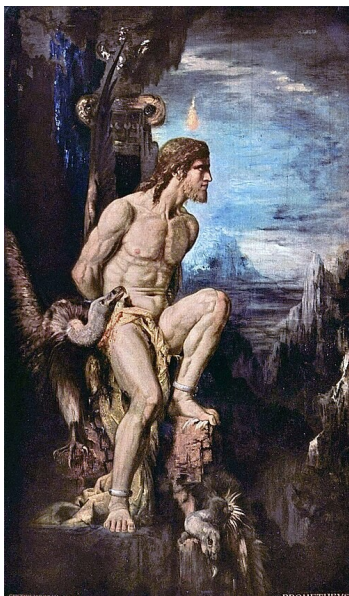
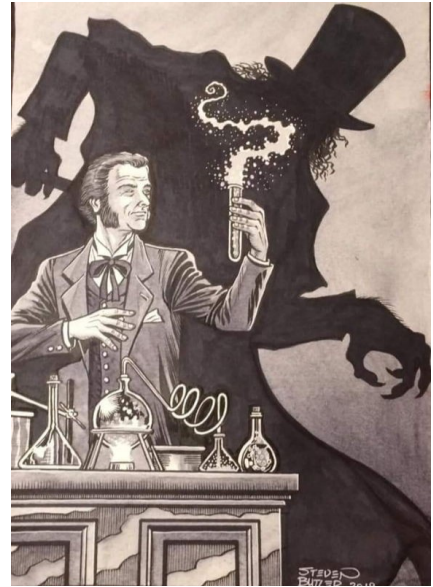
The last parallel between Adam and the creature I will mention is their intellect. In the book of Genesis, Adam is given the responsibility of naming all animals. This portrays him as capable of rational thought, thinking for himself. In the novel, Frankenstein’s creature observes the lives of humans and teaches himself language, which enables



him to read *Paradise Lost*, Plutarch’s *Lives*, and *The Sorrows of Young Werther*. This reflects his ability to critically evaluate the world around him, understanding the intricacies of life. If you were to give a child *Paradise Lost*, unless they were homeschooled by an appreciator of literature, I guarantee you, that child wouldn’t

understand a thing. The creature, barely existing, seems to not only understand the contents, but also demonstrates the ability to analyse the contents and relate to one of the most complex characters in literature, Satan himself. The intellect that accompanies the creature throughout the story is more than most people demonstrate, which highlights his Adamic characteristic of possessing great intelligence.

Although the parallels are plenty, and the creature closely mirrors Adam, the story continuously reveals the dismal consequences of Frankenstein's creation of the creature. This highlights the repercussions of man's playing God. Throughout literature, works like *Strange Case of Dr Jekyll and Mr Hyde* and *Oedipus Rex* illustrate the fatal consequences of trying to outrun fate, change natural order, or, in other words, playing God. In *Strange Case of Dr Jekyll and Mr Hyde*, Dr Jekyll's attempt to separate the good and evil sides of his nature by creating Mr Hyde ultimately leads to his suicide, as he realises that he cannot disrupt human nature without suffering the inevitable repercussions. In *Oedipus Rex*, Oedipus attempts to outrun his fate, but by doing so, he ends up exactly as prophesised. Both stories showcase that the way life is constructed, whether by nature or divine law, is not to be disrupted. Certain elements, like life and death, are beyond the understanding of man, and trying to grasp, or even bend them to one's will, is certain to end catastrophically.



Upon deciding to create his creature, Frankenstein places himself above natural order. Utilising physics and the body parts of corpses, he surpasses what is humanly possible and assumes the position of God, the divine creator that is capable of resurrecting the dead. The decision to play God will turn out to be his hubris and ultimately lead to his demise. After bringing his creature to life, Victor is unable to take responsibility for his creation. He is terrified and disgusted, fleeing from the creature and abandoning it. By playing God, attempting to step beyond human limitations, he quickly regrets his choice, unable to face reality. In theory, we tend to be

overly confident in our potential, but the execution often proves that trying to transcend our limitations ends tragically. What Frankenstein fails to acknowledge are the responsibilities that come with creating life.

We often see scientists overstepping boundaries and attempting to manipulate the natural order. Presently, scientists funded by none other than Bill Gates are planning on blocking sunlight. The sun is a vital aspect of life on earth, life within the cosmos – this choice will end fatally.

Frankenstein proves that the domain of life and death is reserved for nature or God, and should man attempt to manipulate either, he will suffer greatly. Throughout the story, the creature kills all of Frankenstein's loved ones, leaving him all alone, with no one to turn to. In doing so, Frankenstein is made to feel just like the creature: alone, hopeless, and as if God has turned on him. The creature isn't a monster, he is simply a reflection of Victor – the apple doesn't fall far from the tree.

Consequently, similarities between Frankenstein and his creature become increasingly apparent throughout the novel. The Imago Dei is a concept that may be used to explain this. As previously stated, the Imago Dei, Latin for image of God, ties into the biblical creation of man, stating that God created him in his image. Victor Frankenstein assumes the role of God, and by doing so, creates his creature, whom he creates from his image.



The creature is created from assembled body parts, all previously having belonged to bodies, human corpses. All elements that were used for the creation of the creature were human in nature, making the creature physically human.

Throughout the novel, the creature is shown committing different deeds: murdering Frankenstein's loved ones, spying on a family, and also saving a little girl from drowning. What do all these have in common? They are inherently human. As inhumane and terrifying one may find the creature, all his deeds



have their roots in mankind. Man has proven himself to be a puppet, a pauper, a pirate, a poet, a pawn and a king, having the ability to be a benevolent, as well as a malevolent force. That's life. That's Frankenstein's creature. At first, the creature attempts to learn language and understand social dynamics, which shows his desire to be a part of society, a desire that is inherent in man. His first, enduring need is to feel included and protected. Saving the little girl from drowning demonstrates that he is motivated by a sense of kindness and desperately trying to get those around him to recognise the humanity within him. Nonetheless, the creature demonstrates the capability of wreaking havoc in the lives of those around him, committing murder and other wicked deeds. None of this, however, should be a surprise. And neither should we call him a monster for doing such things. Frankenstein created his creature out of human body parts. What ensued? Human deeds. That is why the literal creation of the creature is also symbolic of his development. The creature is a reflection of mankind, a conglomeration of all that we deem human. Thinkers, like Machiavelli and Aristotle, have continuously elevated mankind to a philosophical level, connecting it to the world around, while tyrants, like Commodus, existed at the same time. Mankind is like a coin, with two sides, one representing philosophy, discoveries, and the arts, and the other representing, war, decay, and tyranny. Although the creature is portrayed as inhumane and a demonic being, he is the most human of all the characters in Frankenstein. Humans understand the world around them, are part of society, and have basic rights, but still feel the need to inflict mental and physical pain on others and are motivated by immoral agendas. The creature is neither recognised as human, nor is he accepted by society, but his actions reflect a greater understanding of life than most members of society seem to demonstrate. Everything we deem cruel or devilish in the creature is a reflection of the shadow we, as a society, strive to suppress.

Lastly, I would like to share additional information on the era of Romanticism and my opinion on Mary Shelley's Frankenstein. As this article demonstrates, I thoroughly enjoyed reading the novel. Beyond that, it encompasses the key ideas of the era it was written.

After the Age of Enlightenment, people were disillusioned with the



emphasis on reason. After Immanuel Kant's cold rationalism, the new catchwords were "feeling", "imagination", and "yearning". Romantics believed that intuition, nature, emotion, and individuality were just as important, if not more important than reason. They realised that existence and the mysteries in life could not be explained by logic alone, but required a more individual and spiritual approach. This era lasted approximately from 1770 to 1848 and left an immense impact on the art and literature of the time. Frankenstein, published in 1818, is a perfect example for the era it was written in. Victor attempts to create a humanoid being using logic. He bases his decision off pure intellect and cold rationalism, unaware of the emotions that will possess him, as soon as his creature comes to life. He seeks answers through science and logic, disregarding morality or emotionality.

Furthermore, the creature reflects the mindset of the Romantics. Writers, like Lord Byron, George Sand, or Johann Wolfgang von Goethe, all key in the Romantic era, dealt with the deeply emotional nature of man, reflecting the natural tendency to yearn, imagine, and feel, rather than coldly evaluate and rationally weigh things out. The creature reflects the existential nature of man, seeking for a purpose, unsure where to find it, but remaining hopeful, nonetheless.

Furthermore, a lot of the story takes place in nature, whether in the Alps, forests, or blizzards. Nature was key in the era of Romanticism and Frankenstein utilised it to convey the story in a profoundly poetic manner.

To conclude, I deem Frankenstein one of the most poetic works of literature I have read thus far. It is embellished with biblical references, profound psychological truths, and philosophical dilemmas that will haunt me for the rest of my life, quite delightfully so.

In the end, one must acknowledge the fact that the creature was never the monster, it was Victor Frankenstein, the false God that abandoned his creation.

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The Law of Polarity

the recurring phenomenon of opposites

Von Lucia Cortijo Bien



It is as ancient as time that everything in the world has its opposite. Man and woman, day and night, sun and moon, good and evil, life and death, etc. There is an ocean full of pairs that can be used to explain the law of polarity, proof that everything has its opposite, everything has two poles. This is not just visible in the outer world, but especially in our own psyche. As it stands, man has always had two opposites battling for attention in his life. This is commonly referred to as the devil and angel on one's shoulders. Although the saying is meant to be used as a comedic tool in fiction, it portrays a universal truth:

we carry both the potential to create evil and good in our lives and have both negative and positive entities in our minds. Another example of this personification of the polarity in the human psyche is the common theme of the heroes and villains, the good side and bad side in fiction.

The popular sci-fi and fantasy franchise “Star Wars” has its characters on the light and dark side of the force, the Jedi and Sith, symbolising the good and evil parts of man as they struggle for power over the galaxies, the galaxies thus symbolising consciousness. To obtain power over the galaxies is to possess everything in existence.



Thus, possessing power over one's own consciousness and being in accordance with one's unconscious mind can open all kinds of doors for maintaining control over life and all that surrounds one's own experience of it. The galaxies that are sought after in "Star Wars" are a symbol for enlightenment.

The existence of good and evil, as presented in the Bible, is the existence of an almighty and benevolent God and its counterpart, the malevolent devil. Even in the Holy Scripture it is proven that for good to exist, evil must follow. Good must be challenged by evil, and evil must be defeated by good to maintain equilibrium.



Similarly, we can only be truly content with ourselves if we accept the positive and negative aspects of ourselves, if we reach the stage of self-actualisation and looking beyond our flaws. Only through reflection can we maintain equilibrium in the psyche.

The Swiss psychologist Carl Gustav Jung has been of special interest to me lately and I am thoroughly enjoying his work titled "Archetypes and the Collective Unconscious" *Die Archetypen und das Kollektive Unbewusste*. In it, he discusses the concept of the collective unconscious, a part of the human psyche where universally recognised and ancient imagery is stored.

This is where the archetypes reside. He wrote something very interesting regarding polarity in context to its existence in the psyche.

How else could it have occurred to man to divide the cosmos, on the analogy of day and night, summer and winter, into a bright day-world and a dark night-world peopled with fabulous monsters, unless he had the prototype of such a division in himself, in the polarity between the conscious and the invisible and unknowable unconscious?¹⁸

This quote beautifully illustrates the truth that we consist of both good and evil, light and dark, that we are an alchemical result of the conscious and unconscious parts of our psyche. The outer world reflects the inner world. This also draws ties to the maxim "As above, so below", an ancient axiom originating from the teachings of the philosophy of Hermeticism, gathered from the teachings of Hermes Trismegistus. This idea is not just Hermetic though, it is also commonly found in Christianity and other belief systems in the world, even in occult practices. It

18 Jung, C.G. (1959) *The Archetypes and the Collective Unconscious*, Routledge, 2014, p. 101

implies that the happenings on earth must represent the happenings in heaven, and vice versa. It is not meant to be taken literally, however. On the contrary, this axiom is another way to explain the law of polarity that is within us and inherently builds the psyche. We can use it to explain that everything we do consciously directly reflects our unconscious mind and thus represents the connection between the two poles of the psyche.



Knowing this, we understand the importance of good and bad, light and day, male and female, life and death, sun and moon – all the pairs demonstrating polarity. It is not just the checkered board that chess is played on, or the hero and villain trope in literature, it is a direct representation of our psyche. It is proof that we, as mankind, have always tried to explain the inner workings of our psyche by projecting it onto the world around us. By realising we are made of a conscious and unconscious, whatever that meant, we created figures like gods and demons, ascribed meaning to various opposites in nature, like the feminine moon and masculine sun, all to eternalise the existence of opposites in the psyche.

Everything around us, whether it's nature or the sheer existence of man and woman as opposites can be ascribed to our conscious and unconscious self, our psychic poles. Thinking in terms of poles reveals the possibility for a deeper understanding of our psyche, the world around us, and the universe.

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- (3) Christ Blessing – Andrea Solario
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The Music Industry's High Priestess - Madonna

Lucia Cortijo Bien

Throughout the millennia, civilisations have been in communication with nature, the beings around them, and do with this information what you will, the unseen realms beyond. This communication occurred in myriad ways, the most obvious being speech. Language is the foundation of every civilisation, with phonetics and distinct words uniting people and creating a shared cultural identity. Therefore, speech was key in communication. However,



and this remains true, communication is not limited to words and verbal expression. This is where the occult comes in. The word occult comes from the Latin *occultus*, meaning "hidden." But what is hidden?

In ancient civilisations, various myths and deities conveyed universal truths. A light-bringer, for instance, appears throughout numerous religions, under different names. When certain figures recur frequently across different traditions and spiritual practices, they become symbols deeply embedded in mankind. We call these archetypes.



Swiss psychologist Carl G. Jung coined the term archetype to describe universally recurring patterns and figures in the collective unconscious, which he viewed as a deep, shared layer of the unconscious mind that unites all people and societies.

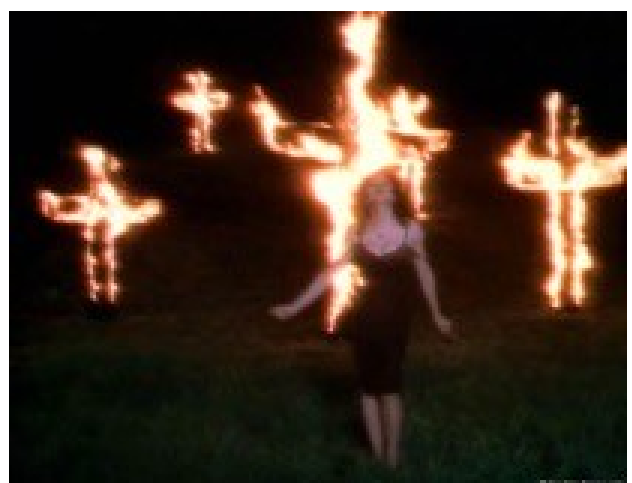
The most important takeaway from this part of the article is that there is an array of symbols we understand. Whether you recognise them in the present moment is

trivial, as it is the unconscious mind that is receptive to this kind of information. Therefore, if someone were to organise a globally broadcasted concert using these symbols, it would almost be like a global ritual. We would all recognise the archetypal images and internalise them, as they are part of our psyche, our very being. This is particularly relevant when dissecting modern performances, like Madonna's 2019 Eurovision song contest performance, in which occult symbols and archetypal images are in plain sight.

When analysing performances for symbology, it does not matter whether you believe in the occult or think it is mere superstition. The goal is to spot any symbols that were used by the artist. You are simply receiving what is given already. And if there happen to be any occult symbols, that does not mean you are superstitious but rather begs the question as to why a singer is using archetypal imagery in their performance. Adding on to a point I made earlier, your unconscious mind is aware of these symbols because they are deeply embedded in the collective unconscious. It is now up to you whether you want to passively receive what is presented, or, as Jung would say, make the unconscious conscious.

Since the 1980s, Madonna has been one of the most influential figures in the music industry. Her impact on fashion, music, and culture has continually reshaped society. The themes of her songs always attracted curiosity, riddled with religious iconography and references to hidden forces. Madonna's controversial and ahead of time flair to this day makes her a pop icon that society happily refers to as Queen of pop. But beyond the controversy that surrounds her, there lies a much more profound layer, one that appears through occult symbolism.

It is no secret that Madonna is deeply involved in esoteric circles, as she embellishes her music videos with countless references to darker religious iconography and even themes commonly found in occult traditions. In her 1989 hit "Like a Prayer" Madonna appears in the music video dancing as crosses burn behind her. Burning crosses may be a reference to ritualistic cleansing and purification, found in Christian mysticism, but also symbolises the rebellious and heretical practices attributed to the occult. Why would a pop singer want to send out such a message? Why is the



background pitch black, highlighting the burning crosses? What is so important about this symbolism that Madonna depicts it in such a direct way? This is perhaps the best way to introduce her work. And it is no surprise, considering she has stated multiple times that she is a practitioner of Kabbalah. The practice of Kabbalah is part of Jewish mysticism, seeking to understand the mysterious nature of God. However, it is often linked to occult traditions, as its tree of life and the sefirot are a recurring symbol throughout different esoteric traditions, marking the path man must go to attain divinity.

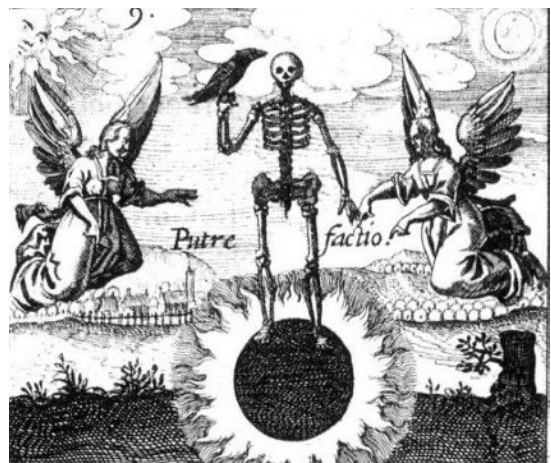
Overall, her performances are riddled with imagery that is unsettling to those that don't know what it means, and plenty to analyse for those involved in the occult sciences.

While most of her concerts have an array of symbolism in plain sight, I chose her Eurovision song contest "Like a Prayer" performance of 1993. For reference, it was on a full moon, to be specific, a blue moon. The only blue moon of the year. I need not say more about that. You may find the link to her performance in my video sources. I highly recommend watching it before reading the next part of this article.



In the first few seconds of the performance, we see an abundance of black and red, these seem to be the only colours visible. Why those two colours? This combination is actually very common for Madonna. Red is the colour of materialism. It stands for the physical,

animalistic, and primal side of man. On the electromagnetic spectrum it has the lowest frequency and even in Hinduism, it represents the lowest chakra, the root chakra. Therefore, red is the most primitive colour in terms of esoteric symbolism. Black has different meanings, but it primarily stands for the darkness of the cosmos. Because it embodies the mysterious nature of the cosmos it doesn't have one true meaning but rather depends on



what the person is intentionally using it for. The colour is also used to signify death, or some form of transformation. When attending a funeral, one will wear black clothing, as the colour symbolises mourning. All in all, the colour black represents the underworld and the mysteries surrounding death. Combining red and black, however, their meanings shift. In this context, red becomes the colour of blood, and black becomes symbolic of death. These two colours awaken something in us that is closely connected to our primal nature and the archetypes of the collective unconscious. Picture it like this: the colour red triggers our primal, emotional, alert nature, gaining access to our unconscious mind, while the colour black opens the void, the unconscious, and the dark cosmos. Together, they have the potential to open the psyche to suggestion. They are highly hypnotic. When performing in front of the whole world for such a large event, it would be a very powerful combination to awaken collective energy. I digress; energy harvesting is a topic for another day. Overall, this combination of colours is quite common in the music industry. Various artists, like Lil Nas X and Sam Smith with Kim Petras use these colours when singing songs with Satanic imagery. We see them time and time again, always when an artist is performing a song that has dark or Satanic themes. I find it very intriguing that Madonna is using these dark and Satanic colours when singing about God and religion (“Like a Prayer”). She must therefore be conveying a subliminal message that is not connected to her song, as the choice of colours is more about us and our unconscious mind, than about her song and finding a fitting theme to portray it.

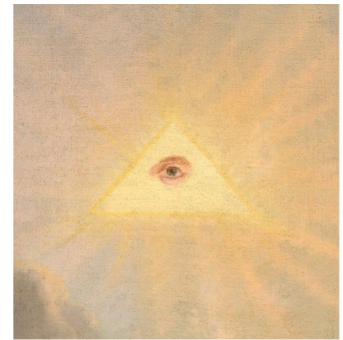


The next symbol that stuck out to me was the X. The ESC took place around the release of Madonna’s album Madame X, she is wearing an eyepatch with an X on it, and her robe has an X on it. The performance is full of X symbolism. What does the X mean? We see it in different cultures, but especially in Egyptian rites. The X is a symbol of resurrection and rebirth, almost like the cross on which Christ died, followed by his resurrection. On her robe, the X is right





above her heart, where Hinduism would place the heart chakra, the energy centre that is responsible for the genesis of love, benevolence, kindness, and generosity. In the Egyptian rites, the crossed arms were an Osirian pose, which stood for death of the ego, some form of transformation, and literal death. This gesture could be symbolic of one stage of a person's life ending and another starting, or it could be surrendering one's life to divinity, and moving into a sequestered state of divine guidance. It depends on the interpretation because when analysing occult symbolism, these symbols are recurring throughout different cultures, there are plenty of meanings in the collective unconscious. What we must ask ourselves is: Why is Madonna imitating an Egyptian pose? Why is there an X right above her heart, the centre of love and benevolence? She was hinting at a major form of transformation, one that she was aware of. And we know she was aware of this transformation



because of her eyepatch and the X that was also on it. The eyepatch symbolises seeing with one eye. This may be referred to as the eye of providence in Freemasonry, which suggests that an individual or a force is omniscient and sees all. In the ancient days, priests and priestesses would blind themselves to show that they were not from this world, that they were speaking through God. It was a sign of devotion to divinity. This was often done to the left eye, the lunar eye – they would blind their left eye, which was connected to the cosmos. When they gave up their sight in their left eye what resulted was a release of duality. With their remaining eye, people believed they were now all-seeing and all-knowing because they were no longer seeing things from a dual standpoint with their left and right eye. Hence, it was said that they could see as God did, impartial and omniscient. Again, the X is on her eyepatch too. So not only does she declare herself as a supreme being, on the same level as God, but also a witness of major transformations and rebirth. Combined with the hypnotic and unsettling colours red and black, this stage elevates Madonna from a regular musician to a prophetic, God-like individual that is subtly hinting at a major death or rebirth ahead.



Throughout the video we see Madonna's backup performers carrying two pillars up the stairs with her in-between. In the occult, this imagery stands for the archetype of the High Priestess, which is a card in the Major Arcana of the tarot. The High Priestess is depicted as an intermediary between the earthly and the divine. She is the keeper of divine mysteries and wisdom, an initiatrix. Next to her, two pillars called Boaz and Jachin. In esoteric and Masonic traditions, owing to the Hebrew translation, the Jachin pillar stands for firmness and stability, whereas Boaz is symbolic of power and might. In esoteric Freemasonry these pillars are seen as portals to the mysterious. Standing between pillars also symbolises the act of transformation or initiation.

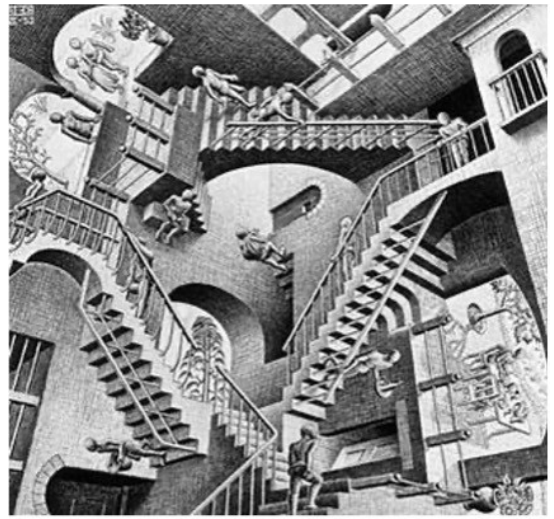


Another indicator of High Priestess imagery is the crown on Madonna's head. This is the Papal tiara that is also shown on the tarot card. It draws from the crown of Hathor, the Egyptian goddess of fertility, which stands in contrast to the lunar and feminine symbolism of the High Priestess, as this goddess is more representative of the solar and masculine.



In conclusion, one may observe that Madonna is lifted to an initiatory, priestess-like level. The symbolism surrounding her appearance draws from the all-seeing eye, the High Priestess of the tarot, and the Egyptian pantheon.

And why does she represent the Initiatrix? What is she initiating the audience into? We see the Osiris pose, the X, an indicator for death, rebirth, and transformation. Clearly something big was going to happen soon. And indeed, it did. I cannot say more than this for I have clear journalistic limits, but here is a hint – the crown. Look at the flags and the people that appear in her performance, her repetitive saying of “Not everyone is coming to the future”. The High Priestess initiates and shares hidden knowledge with those that see. The Hermetics said “The lips of wisdom are closed except to the ears of understanding” and, in my opinion, this is a perfect explanation for Madonna’s performance. And as the Grand Priestess she symbolises the keeper of hidden knowledge. What is hidden? Well, we’re back at the beginning, aren’t we? That’s what the occult means – hidden. These ancient archetypal images are not meant to be decoded, only to be received by the subconscious mind. That is how rituals work, that is how this performance worked. And if you look at this concert as an occult ritual, you realise how deeply intertwined we really are in the inner workings of these celebrities. Our subconscious mind is like an antenna, picking up on the most subtle images. Let me reassert that all these symbols are in plain sight. It suffices to watch a simple performance, like this one, and you will be met with an abundance of occult imagery. The Osiris pose, Boaz and Jachin pillars, and the all-seeing eye are all present in this performance. It is quite alarming to think that such sacred, powerful imagery is being globally broadcasted under the guise of a pop performance. Why is she doing this? Once you realise how absurd this is, you discover the deeper truth of what Madonna is doing here. I suppose it isn’t always easy to decode esoterica, especially when the performer is depicting the High Priestess, the archetype of hidden wisdom. Hidden, in this case, meaning difficult to access and intentionally disguised. But one must look beyond this and truly open one’s eyes to what is in plain sight.



One last thing I would like to make clear is that all of this could be wrong, I could be wrong. This is merely an analysis rooted in thousands of years of history and occult traditions, symbology, and archetypes. But I could be wrong.

I'd like to end this article the same way that Madonna ended her performance – with the words “Wake up.” I ask you to wake up.

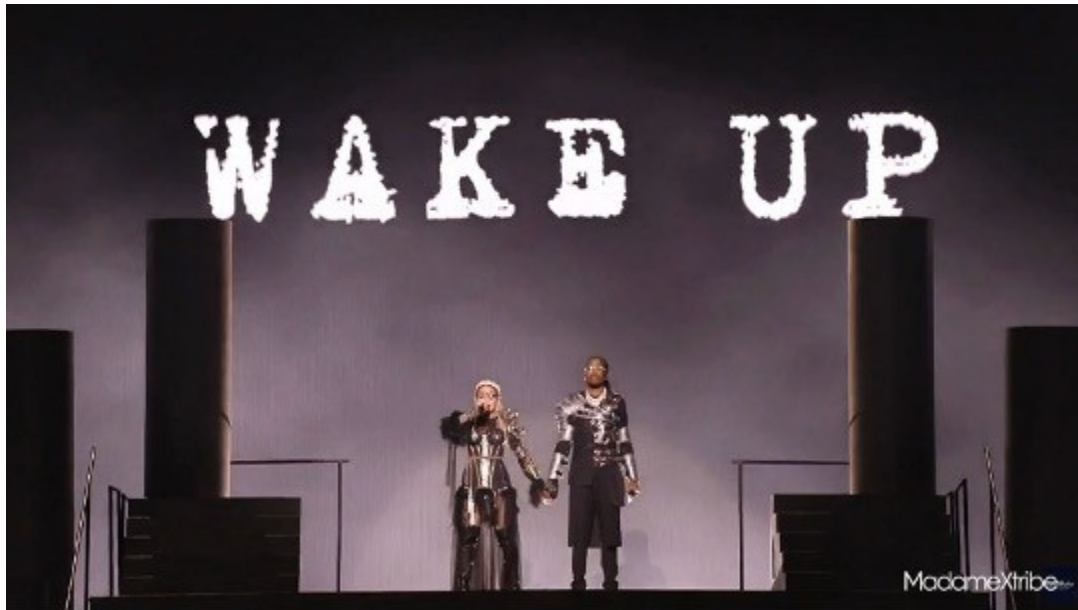


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Weirdness Works Wonders

Lucia Cortijo Bien

People will call you weird, odd, sometimes even unearthly or grotesque (but only the eloquent ones). Being perceived this way is good – strive to be weird. In this article, I will enlighten you on the significance of the word “weird”, who uses it, and why.

Specific groups of people use specific tactics to recognise each other. Some will make ludicrous jokes, to attract a ludicrously hilarious flock, while others show off their status through passé and, if I may, vulgar apparel. However, there is one very distinct group among these. There are many names for this group; some call it mischievous menaces, others malicious miscreants, but I will call them bullies. When you are called

“weird” by a person, that is a dead giveaway that they belong to this group of bullies. It is firstly important to know who even uses this kind of term. The word “weird” is interesting, you see. It is the declaration of believing that there is a “normal”. And if there is a normal, there is a specific way to act, dress, talk, etc. When a person uses the term “weird” to describe another individual, that signals that they, themselves, act in a way that others will perceive as “normal”. Do you see where this is going? People who act according to a set of norms imposed upon them are the only ones that use the term “weird” on others. Because if you act from a place of authenticity, you don’t perceive weirdness, you simply do what thou wilt. And that is what fascinates me about this. The people who call others weird are deeply insecure individuals that have picked up on what society deems acceptable



and adapted to that mould. Now what they do is whenever they spot someone who doesn't fit into said mould, they point fingers and, for lack of a better metaphor, turn into a 17th century inquisitor hunting after witches. A radical example, but I'm afraid my disdain for inauthenticity is more radical. Now you have a firm understanding of why others call you weird. It is simply a matter of insecurity, a matter of feeling threatened by the authenticity you radiate. Observe who calls you weird and in what moments. Once you figure out who reacts in what way, who encourages you, and who dismisses you, you will begin picking up on the subtleties of their psychological disposition. But let us not get into that topic in this article, I digress. Do you see the authority, and might you wield over these people? Is it not fascinating to think that your mere presence does enough for a person to go out of their way and give you this type of attention? As the author of this article, I feel compelled to add onto this that when I think something is extraordinary, I feel a sense of hope for the world. Maybe we aren't as one-track-minded and indoctrinated as I thought.



Some of history's greatest figures, namely, Louis XIV, Albert Einstein, Socrates, and Mary Shelley were renowned for their eccentricities. Louis XIV, who saw himself as the sun at the centre of the universe; Albert Einstein, a physicist who got pivotal insight from dreams; Socrates, who claimed to know nothing but was hailed as the wisest by the Oracle of Delphi; and Mary Shelley, who kept her deceased husband's heart in a drawer. These figures were more than just "weird", they were world-changers, whose eccentricities were as integral to their genius as their revolutionary ideas. Yet, they are the ones in history books, they are the ones we learn about,

they are the individuals that had monumental impacts on the trajectory of society. Could you imagine a world without the genius of Albert Einstein, or perhaps a world without Frankenstein? Maybe. I couldn't. They stuck out, it was their weirdness that made them the greatest of all. It is never those that observe from the backseat and comment that get recognition. It is always those who dare to be different, challenge beliefs, and repel those that cannot accept their authenticity.

It is the people that do not understand uniqueness and the joy of freely expressing oneself that judge. It is the people that do not value the importance of authentic personalities, that dismiss the genius unique people contribute to society. Perhaps they don't do this consciously, it may be their deep-rooted fear of revealing their own true selves that hinders them from realising the liberating spark in others. We can speculate all we want why people call others weird, but one thing we do know is that a person who truly values and cultivates their authenticity wouldn't dream of judging another individual like that. It is unthinkable for someone confident to siphon someone else's confidence.



Now to the people that proudly call others weird. It is a shame that you were taught to hide your own authenticity and now project the shame you feel for suppressing it on others; those that openly express themselves. You think that by calling others weird you are reclaiming your power and showing them that they're inferior to you. But here is my advice to you. In a few years when you're out of school and all the "weird" kids are out of your life, what then? Are you going to continue calling others weird? When your boss tells you you're always late for work, will you call him weird for being on time? This is a matter of facing reality and growing up. You



must step out of this bubble you have created for yourself. There is no such thing as weird, you are simply compensating for your lack of creativity or uniqueness. When you get the urge to call another person weird, ask yourself which part of them is making you feel this way? Is it the way they walk, the topics they discuss, the esoteric and occult texts they read alone during their breaks? Reflect on this. Because the things that you criticise in others are a projection of how you see yourself. It is either something you lack and wish to see more of in yourself, or it is secretly something you also do and want to stop doing. Either way, it has nothing to do with the person, it is simply an unconscious mirroring effect. Make the unconscious conscious.

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Filmliste

Shala Duran

Die Bäume werden wie bunte Teppiche tapeziert- von grünen blühenden Blättern zu warmen fallenden bis hin zu den nackten Bäumen mit ihren spitzen und feinsten Frostmarkierungen. Solch eine Vielfalt an Farben ist eine Besonderheit der Natur, doch neben dieser Besonderheit ist die Vielfalt einer Farbpalette genau die Essenz, die sich ebenso in Filmen widerspiegelt. Fallen die Blüten, so wie Klassiker, sind sie beide sehnlich und unvermeidlich zuzuschauen. Trifft ein Sturm oder der wilde Wind ein, existiert ebenso eine ständige und aufregende Bewegung in action/thriller Filmen. Taucht eine plötzlich melancholische und dissoziierte Stimmung auf, so scheinen surrealistische und verstörende Filme in die Absurdität dieser Stimmungen hineinzutauchen. Doch manchmal, möchte man sich auch wohl oder gehört fühlen und dafür gibt es ebenso Jugend- und Kinderfilme mit dem herbstlichen Gefühl, welches einem z.B. nach einem schlechten Tag Warmherzlichkeit bringen können. Unterschätzt niemals welchen Einfluß Filme auf einen ausüben können und wie sie einen kulturell als auch emotional bilden.

Horror/Surrealistisch/Verstörend >16-18



The Crow (1994)



The Love Witch (2016)



Possession (1981)



Donnie Darko (2001)



Eyes Wide Shut (1999)



The Exorcist (1973)



The Shining (1980)

Action/Thriller >16



Blade Runner/-2049
(1982), (2019)



Black Swan (2010)



*Trilogie: Batman Begins,
Dark Knight/- Rises*



Seven (1995)



The Prestige (2006)

Klassiker >16



Frankenstein (1931)



How To Steal a Million
(1966)



Dr. Zhivago (1965)



Metropolis (1927)



Nosferatu (1922)



Charade (1963)

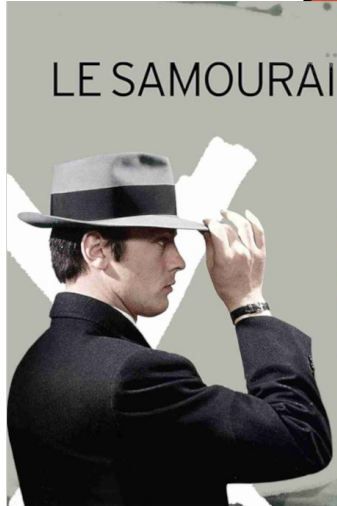


Psycho (1960)



Rear Window (1954)

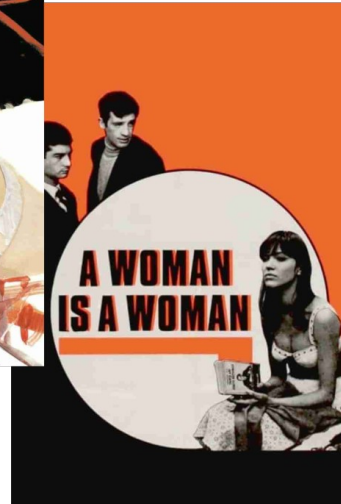
Französische Klassiker >16



Le Samourai (1967)



Belle de Jour (1967)



Une femme est Une femme (1961)

Romanze/Ruhig >12



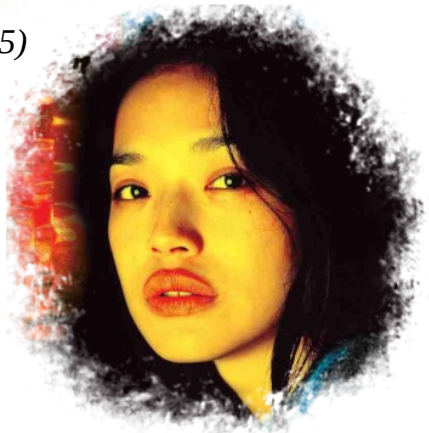
The Lobster (2015)



Fallen Angels (1995)



Atonement (2007)



Millenium Mambo
(2001)



Amélie (2001)

Auch für Jüngere gedacht >7:

**Lady
and the
Tramp**

Lady and the Tramp
(1955)



Bambi (1942)



Spirited Away (2001)



Corpse Bride (2005)



Fantastic Mr. Fox (2009)



*The Nightmare before
Christmas* (1993)

“Coming-of-age” >16:



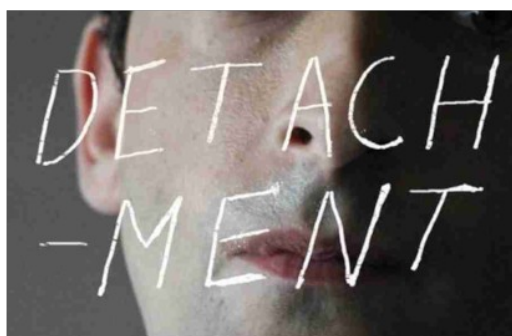
Ostkreuz (1991)



Dead Poets Society (1989)



Whiplash (2014)

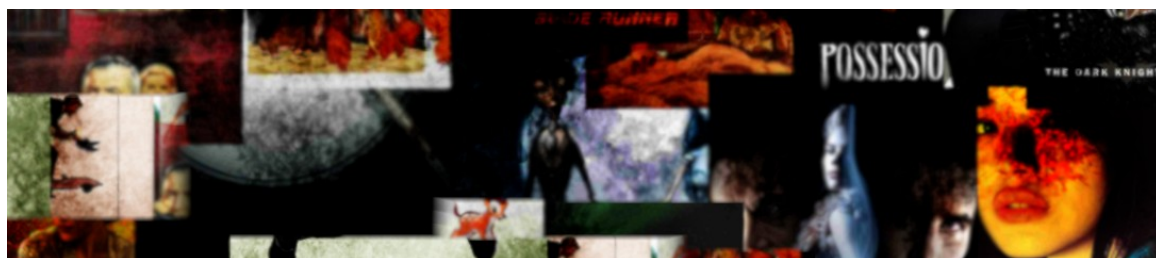


Detachment (2011)



Good Will Hunting
(1997)

*Falls Ihr mehr über die Filme lesen möchtet oder auf die Liste zugreifen möchtet, ist sie auf meinem letterboxd-Konto: **shaladn** zu finden.*



Marvel-Ausstellung: Universe of Super Heroes

...im Odysseum Köln

Dr. M. Tech

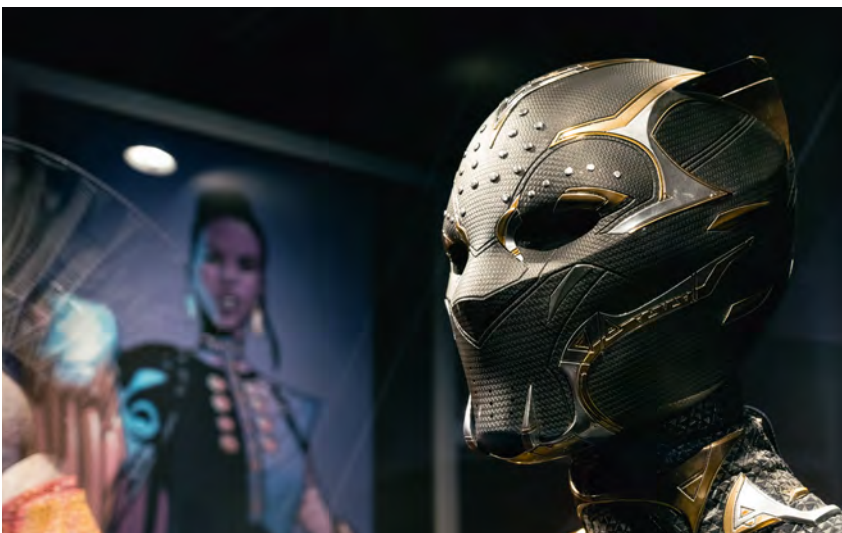
Veröffentlichung mit freundlicher Genehmigung von:
Head of PR&Marketing, Frau Appleby, EXPLORADO Group.

Die Ausstellung ist demnächst zu sehen in: **LUDWIGSBURG**



KEY FEATURES DER AUSSTELLUNG

- Einblicke in 85 Jahre Marvel, von den Comics bis zu den Blockbuster-Kinofilmen
- Immersive Galerien mit szenischen Kulissen und interaktive Installationen erwecken das Marvel Universum zum Leben und animieren zum Mitmachen
- Besucherinnen und Besucher können durch Blicke hinter die Kulissen verfolgen, wie die legendären Marvel Charaktere entstanden und von den Comicbüchern auch Einzug in Filme, Serien und Videospiele hielten
- Erzählt die Geschichte von hunderten der beliebten und ikonischen Heldinnen und Helden aus dem Marvel Universum wie Spider-Man, Black Panther, Captain Marvel und Doctor Strange
- Zahlreiche Fotospots, darunter lebensgroße Statuen von Charakteren, darunter Hulk, Black Panther und Spider-Man
- Präsentiert mehr als 200 seltene und originale Ausstellungsobjekte
- Über 60 Zeichnungen und Kunstwerke von legendären Comic-Legenden, darunter Spider-Man Zeichnungen vom an der Erschaffung des Charakters beteiligten Steve Ditko
- Originalkostüme von Charakteren wie Iron Man (Iron Man 2, 2010), Kamala Khan (Ms. Marvel, 2022) und Black Panther (Black Panther, 2018)
- Authentische Filmrequisiten aus den Marvel Studios wie Captain Americas Schild aus *The Falcon and the Winter Soldier* (2021) und Thors Hammer aus *Thor: Love and Thunder* (2023)
- Historische Dokumente und Artefakte wie Seiten aus dem einzigen noch vorhandenen Stan Lee Script für *Amazing Spider-Man* und eine Ausgabe der 1939 veröffentlichten *Marvel Comics #1*
- Eine Auswahl von Marvel Merchandise, Sammlerstücken und Kuriositäten aus dem Zeitraum von 1960 bis heute.



SEID GEGRÜSST!

EIN NACHRICHT VON STAN LEE

Während seiner über 75-jährigen Tätigkeit bei Marvel hatte Stan Lee – viele Jahre lang Vorsitzender des Unternehmens – zahlreiche Kultfiguren miterschaffen, darunter Spider-Man, Iron Man, die Avengers, die X-Men und viele andere mehr. Stan hatte sich bereit erklärt, ein Vorwort für die erste Ausgabe unseres Ausstellungskatalogs zu schreiben, kurz bevor er am 12. November 2018 im Alter von 95 Jahren verstarb. Und da die zugrundeliegende Botschaft zeitlos ist, freuen wir uns sehr, diese inspirierenden Worte hier erneut veröffentlichen zu können.

**WER AUCH NUR
ANNÄHERND SO TICKT
WIE ICH, WIRD VON
DIESER AUSSTELLUNG
BEGEISTERT SEIN!**

Vor langer, langer Zeit, als meine superkreativen Mistreiterinnen und Mitstreiter – Leute wie Jack Kirby, Steve Ditko, Larry Lieber, Don Heck und Marie Severin – und ich die ersten Marvel Superhelden aus der Taufe hoben, wollten wir einfach nur die besten Storys veröffentlichen, die uns in den Sinn kamen. An Museen dachten wir nur, wenn wir vorhatten, in der Mittagspause einen Abstecher dorthin zu machen.



Mir war es immer wichtig, den Menschen Heldinnen und Helden zu schenken, an die sie glauben und die sie bewundern können. Und genau das haben wir mit Spider-Man, Iron Man, Black Panther, The Invisible Woman, den Avengers und dem Rest unserer fröhlichen kleinen Trup-



pe kostümierter Weltverbesserer versucht. Aber man weiß ja nie, ob man einen Treffer landet – weiß nie, was beim Publikum wirklich ankommt.

Obwohl sich die „neuen“ Marvel Superhelden 1961 und 1962 extrem gut verkauften, konnte es also genauso gut sein, dass sie schon ein Jahr später vom nächsten Trend in den Hintergrund gedrängt werden würden. Doch Marvel hat nie an Schwung verloren – und jetzt gibt es sogar diese imposante Show!

Irgendetwas müssen wir richtig gemacht haben.

Ich kann garantieren, dass die Ausstellung ein Spaß für alle Besucherinnen und Besucher sein wird – von eingefleischten Marvel Fans bis hin zu Leuten, die den Mann aus Eisen nicht von einem Bügeleisen unterscheiden können. Wer auch nur annähernd so tickt wie ich, wird von dieser Ausstellung begeistert sein!

Genug der Worte. Jetzt wird es Zeit, *Marvel: Die Ausstellung - Universe of Super Heroes* zu betreten. Aber Vorsicht: Wer sich einmal in dieses Universum begibt, will nie wieder weg! (Doch man muss leider – denn niemand will am selben Ort wie Doc Doom sein, wenn das Licht ausgeht ...)

Excelsior!

Stan Lee, März 2018

WIE EIN UNIVERSUM ZUR AUSSTELLUNG WIRD.

ANMERKUNG DER KURATOREN

BEN SAUNDERS, CHIEF CURATOR & PATRICK A. REED, ASSOCIATE CURATOR



Eine dem Phänomen Marvel gewidmete Ausstellung kann keine unverrückbare Form haben – das war klar. Seit der Veröffentlichung von *Marvel Comics* Nr. 1 im Jahr 1939 hat sich das Marvel Universum gewandelt, weiterentwickelt, immer wieder andere Gestalt angenommen.



MARVELS HELDINNEN UND HELDEN HABEN WELTWEIT DEN STATUS VON IKONEN.

Neue Figuren sind eingezogen und neue Geschichten sind ins schier unerschöpfliche Repertoire eingegangen. Marvels Heldinnen und Helden und ihre Widersacher und Widersacherinnen haben weltweit den Status von Ikonen. Sie sind Stars in allen Formaten der Unterhaltungswelt: in Comicalben, Zeichentrick- und Actionfilmen, Fernsehshows, Romanen, Hörspielen und -büchern, Videospielen und Themenparks. In welchem Medium auch immer, wenn sich damit Geschichten erzählen lassen, ist Marvel dabei.

Wir haben versucht, die unendlich vernetzte, multimediale Realität von Marvel mit einer Ausstellung zu erfassen, die wie ein lebendiges Wesen funktioniert. Von Foto-spots über Originalkunstwerke, Texte und Bilder bis hin zur Gestaltung der Ausstellungsräume selbst: Die Blickpunkte und -winkel haben sich seit der ersten Fassung dieser Ausstellung verändert. Andere Figuren rücken in den Vordergrund, neue Technologien werden integriert. So konnten wir den Marvel Mythos noch spannender präsentieren.

Es versteht sich von selbst, dass diese Ausstellung auf eine Vielzahl verschiedener Besuchergruppen zugeschnitten ist. Die Geschichten von Marvel sind für alle verständlich; alle haben ihren Spaß daran, ganz egal, ob sie mit dem Thema vertraut sind oder nicht. Und weil zahl-

lose Wege ins Marvel Universum führen, haben wir ein immersives Erlebnis geschaffen, das intensiv auf multimediale Elemente setzt. So kann jede Besucherin, jeder Besucher den Marvel Heldinnen und Helden auf ganz eigene Weise begegnen. Gleichzeitig bieten wir unserer eingefleischten Fans verschiedene Facetten, die sie tiefer in dieses Universum führen.

Drei unterschiedliche, aber miteinander verknüpfte Geschichten wollen wir erzählen: die reale Geschichte des Unternehmens und seiner kreativen Köpfe, die fiktionale Geschichte der Figuren in ihrer Welt und, last but not

least, die Geschichte der Effekte von Marvel auf unsere Alltagskultur – und umgekehrt. Wir haben uns folgende Fragen gestellt: Welche Objekte und Kunstwerke stehen für bestimmte Momente, die für die Entwicklung von Marvel wichtig sind? Wie lassen sich all die ineinander verschränkten Zeitebenen darstellen? Wie leiten wir die Besucherinnen und Besucher von einem Punkt zum nächsten?

All das hatten wir im Hinterkopf, als wir daran gingen, eine Form dafür zu finden, wie sich die Ideen aus den Comics in mittlerweile weit über 80 Jahren entfaltet und entwickelt haben, wie sie interpretiert und in unterschiedlichen Medien verarbeitet worden sind und wie sie ein weltweites Publikum erreichen konnten, ohne die Verbindung zum Ursprungsmedium, dem Comicheft, zu verlieren.

EINE OFFENBARUNG

**BEN SAUNDERS, CHIEF CURATOR,
ZUR BEDEUTUNG ORIGINALER COMIC-KUNST**

Meine erste Begegnung mit originaler Comic-Kunst hatte ich in den 1980er Jahren bei einem Händler auf einer Messe in London. Dort wurde mir klar, dass der Druck auf billigem Zeitungspapier dem Talent der Zeichnerinnen und Zeichner gar nicht gerecht werden kann. Im Vergleich dazu waren ihre Originalseiten voller wunderschöner Illustrationen und dynamischer Details, die ich nie zuvor gesehen hatte. Und es gab auch Elemente, die der Druck verbergen sollte: Die faserigen Ränder der aufgeklebten Bilder. Die Effekte, die man mit weißer Farbe und Korrekturflüssigkeit erzielte (und die Fehler, die damit ausgebessert wurden). Die unterschiedlichen Texturen, die durch den gezielten Einsatz von Rasterfolie oder Exacto-Messern ent-

**ALS HÄTTE ICH EINEN BLICK
HINTER DEN VORHANG
EINES ZAUBERKÜNSTLERS
GEWORFEN UND GESEHEN,
WIE DIE MAGIE ENTSTAND.**

standen und auf der gedruckten Seite zu Schattenbereichen oder Andeutungen von Bewegung wurden. Die Spuren der Bleistiftlinien unter der Tinte. Ich konnte plötzlich wieder deutlich die Hand des Künstlers sehen, die durch den Reproduktionsprozess unsichtbar geworden war.

Das war eine Offenbarung. Als hätte ich einen Blick hinter den Vorhang eines Zauberkünstlers geworfen und gesehen, wie die Magie entstand. Doch das führte kei-

neswegs zur Ernüchterung, im Gegenteil war die Comic-kunst damit für mich noch spannender geworden.

Seit den 1980er Jahren wurde der größte Teil der Originalkunst an die Künstlerinnen und Künstler zurückgegeben. Die meisten der Originalseiten mit besonders ikonischen Figuren und Story-Momenten der Marvel Geschichte landeten so in Privatsammlungen – wenn sie überhaupt überlebt haben.



Wir sind daher den Kunstsammlerinnen und Kunstsammlern, die diesen Schatz bewahrt haben, zu großem Dank verpflichtet – und noch mehr denjenigen unter ihnen, die uns großzügig Zugang zu den erstaunlichen Stücken für diese Ausstellung gewährt haben. Ich glaube sogar, dass die Präsenz dieser handgezeichneten Artefakte – neben den atemberaubenden Kostümen, den Requisiten und immersiven Foto-Spots, die von diesen Zeichnungen inspiriert wurden – einer der Gründe dafür ist, dass *Marvel: Die Ausstellung - Universe of Super Heroes* nicht nur eine gute, sondern eine großartige Ausstellung ist. Denn Kunstwerke wie diese sieht man nur selten, und wenn sie als Teil einer schillernden Multimediaproduktion gezeigt werden, erkennen wir in ihnen eindrucksvolle menschliche Wahrheiten.

Um die Welt zu verändern, braucht es tatsächlich nichts weiter als einen Bleistift, Tinte, Papier – und eine gute Geschichte.



ORIGINALE COMIC-KUNST

HIGHLIGHTS AUS DER AUSSTELLUNG



Black Panther Vol. 6 #1, Cover

Brian Stelfreeze, 2016

Das Originalcover zur ersten Ausgabe der gefeierten *Black Panther* Reihe von Ta-Nehisi Coates und Brian Stelfreeze aus dem Jahr 2016.



Amazing Spider-Man #7, S.9

Steve Ditko, 1963

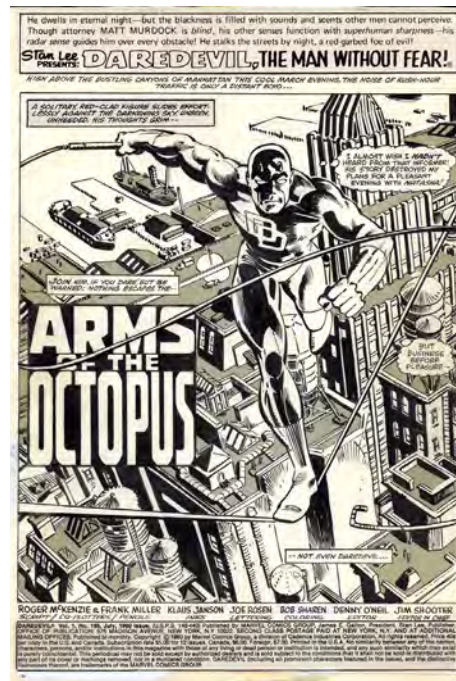
Eine seltene Originalseite aus der ersten *Spider-Man* Serie, gezeichnet vom an der Erschaffung des Charakters beteiligten Steve Ditko.



Fantastic Four #14, S.1

Jack Kirby & Dick Ayers, 1963

Eine der frühesten noch existierenden *Fantastic Four* Zeichnungen von Zeichner und Autor Jack Kirby, dem Mitschöpfer des Teams. Die *Fantastic Four* Comics legten den Grundstein für das Marvel Universum.



Daredevil #165, S.1

Frank Miller & Klaus Janson, 1980

Ein dynamischer Auftritt von *Daredevil*, gezeichnet von Künstler und Autor Frank Miller. Millers in den 1980ern veröffentlichten *Daredevil* Geschichten präsentierten den Superhelden aus Manhattan aus einem frischen Blickwinkel und erreichten damit ein neues, erwachsenes Publikum.



Amazing Spider-Man #300, Cover, 1988

Todd McFarlane, 1988

Das originale Kunstwerk von Star-Zeichner Todd McFarlane zu einem der eindrucksvollsten Spider-Man Covern.



New Mutants #98, S.14

Rob Liefeld, 1990

Das Bleistiftkonzept zum Debüt von Deadpool, gezeichnet von Rob Liefeld, dem Schöpfer des Charakters.



The Infinity Gauntlet #4, Cover

George Perez, 1991

Eine der wohl ikonischsten Darstellungen des galaktischen Schurkens Thanos. Die *The Infinity Gauntlet* Reihe diente als Inspiration zu den Blockbuster-Kinoerfolgen *Avengers: Infinity War* und *Avengers: Endgame*



Journey Into Mystery #85, S.11

Jack Kirby & Dick Ayers, 1962

Diese Seite stammt aus dem Heft in dem Thors Halbbruder Loki, einem der größten Antihelden des Marvel Universums, zum ersten Mal in Erscheinung tritt.



Silver Surfer Vol. 3 #2, unveröffentlichte Seite

Moebius / Jean Giraud, 1988

Eine nie veröffentlichte Seite aus der *Silver Surfer* Reihe, gezeichnet vom international gefeierten Starkünstler Jean "Moebius" Giraud.



All-New Marvel Point One, S.32

Adrian Alphona, 2014

Kamala Khans erster Auftritt in ihrem Ms. Marvel Kostüm.

DIE WELT DA DRAUSSEN

BRIAN CROSBY, MARVEL THEMED ENTERTAINMENT

Die Welt da draußen. *The world outside your window.* Diese Redewendung ist Marvel Fans nur allzu vertraut. Für mich hat Marvel immer genau das bedeutet. Ich wuchs nicht in New York auf, wo das Herz des Marvel Universums schlägt. Ich wusste aber, dass die Marvel Superhelden dort leben. Und falls ich im Süden Kaliforniens in Schwierigkeiten geraten sollte, würden sie mir zu Hilfe kommen.

Marvel gab mir immer die Möglichkeit, der Wirklichkeit zu entfliehen – auf einzigartige Weise. Denn die Abenteuer spielten sich nicht in einer ausgedachten Stadt oder in einem Märchenreich ab. Diese Abenteuer fanden in der „echten Welt“ statt. Invasionen von Außerirdischen, Weltenfressern, Riesen – das schien selbstverständlicher Alltag im Big Apple zu sein. All das geschah in den Straßen von Manhattan, Queens und Hell's Kitchen. Und von dort aus ging die Reise weiter in andere Welten: nach Asgard, in die Dunkle Dimension und die Negativzone. Dazu kam, dass jede der Figuren Fehler, Träume und Probleme hatte. Wie ich. Ich träumte von einem Leben in dieser Welt voller Helden. Ich wollte einer von ihnen sein. Und eigentlich will ich das immer noch.

Ich kann zwar keinen Zauberhammer schwingen oder mich in ein grünes wütendes Monster verwandeln, aber das Leben hat mir die einmalige Gelegenheit geboten, ein Teil dieses abenteuerlichen Kosmos zu sein. Ich darf auf den Schultern von Riesen stehen und dabei helfen, die Geschichten und Figuren dreidimensional zum Leben zu erwecken, damit die Menschen sie ganz neu erleben können. Ja, ich weiß. Ich habe Glück.

In der Ausstellung *Marvel: Die Ausstellung - Universe of Super Heroes* können alte und neue Fans das Marvel Universum nicht nur betreten, sie können auch dessen legendäre Geschichte miterleben. Sie können nicht nur über wichtige Marvel Momente staunen, sondern auch sorgsam gezogene Bleistiftlinien betrachten, die zu den berühmtesten Seiten der 85-jährigen Marvel Verlagsgeschichte wurden. Und sie können wunderschön gearbeitete Kostüme aus den Filmen der Marvel Studios bewundern, die die Fantasie der Zuschauerinnen und Zuschauer auf der ganzen Welt seit nunmehr über zehn Jahren beflügeln. Noch nie habe ich eine so sensatio-

nelle, beeindruckende, unglaubliche und erstaunliche Sammlung von Requisiten, Kostümen und Kunst unter einem Dach gesehen. Als Marvel Fan MUSS man das erlebt haben. Man kann vollständig in die Geschichten eintauchen, die uns in Comicheften, Kino-, Fernseh- und Zeichentrickfilmen und als Videospiel begeistert und uns zu den erwachsenen Kindern gemacht haben, die wir heute sind.

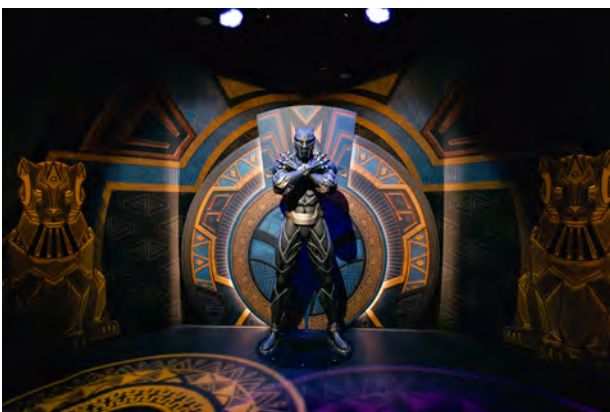
**ICH TRÄUMTE VON
EINEM LEBEN IN DIESER
WELT VOLLER HELDEN.**

Als die Zusammenarbeit mit Semmel Exhibitions begann, war mir gleich klar: Das Projekt ist ehrgeizig und



eine ziemlich große Herausforderung. Und ich hatte natürlich recht. Es war genau das und mehr. Aber es war auch die Herzensangelegenheit einer Gruppe lebenslanger Comic-Fans, die Marvel ein Denkmal setzen durfte und ihre Begeisterung unbedingt mit der Welt teilen wollte. Ich hoffe, dass die Besucherinnen und Besucher das auf jedem Schritt durch die Ausstellung spüren.

Meiner Meinung nach sollte jeder Fan mindestens einmal neben Ben Grimm – auch bekannt als das liebenswerte blauäugige Ding – Platz nehmen und über die Schulter auf die Welt da draußen schauen. Die Welt in der ich leben möchte. Das Marvel Universum.



Der Wehrdienst und Wir

Alexander Korchewski



Der neue Wehrdienst rückt näher, und wir, die Jahrgänge ab 2008, sind die ersten, die es betrifft. Am Anfang habe ich das eher wie ein Thema in den Nachrichten gesehen, aber inzwischen merkt man: Das geht direkt uns etwas an. Ab 2026 sollen wir Jungs einen Fragebogen ausfüllen, wo es um unsere Gesundheit oder auch Ausbildung geht. Mädchen können das freiwillig machen, was ich ehrlich gesagt nicht gerecht finde. Wenn schon, dann sollte es für alle gleich sein.

Ein Jahr später, also 2027, kommt die Musterung. Da wird man ärztlich untersucht und es wird entschieden, ob man tauglich ist oder nicht. Wer tauglich ist, muss dann wahrscheinlich für mindestens sechs Monate in die Bundeswehr. Für viele von uns bedeutet das eine ziemliche Unterbrechung. Ich kenne einige, die direkt nach dem Abi ins Ausland wollen oder ein Studium anfangen möchten – das wäre dann erstmal verschoben. Auch eine Ausbildung könnte später starten, was bestimmt nicht jedem gefällt.

Natürlich gibt es auch Leute, die den Wehrdienst positiv sehen. Manche meinen, man lernt dort wichtige Dinge wie Teamarbeit, Disziplin oder auch einfach Verantwortung. Das klingt schon irgendwie nützlich, weil man das so in der Schule nicht unbedingt beigebracht bekommt. Außerdem ist der Wehrdienst nicht nur

Infanterie. Es gibt Bereiche wie Technik oder Sanitätsdienst, und wenn es einem gefällt, kann man sogar länger dabeibleiben. Aber ob das für jeden passt, ist die Frage.

Die Politik verfolgt damit ein ziemlich großes Ziel. Die Bundeswehr soll deutlich wachsen – von ungefähr 180.000 Soldaten auf über 260.000. Das ist schon ein riesiger Unterschied. Dazu kommt noch, dass man nach dem Wehrdienst in der Reserve bleiben kann. Das heißt, man könnte später wieder zu Übungen einberufen werden. Also mit sechs Monaten ist es vielleicht nicht einfach erledigt, sondern es kann noch länger im Leben eine Rolle spielen.

Damit das Ganze für junge Leute attraktiver wird, sind auch Vorteile geplant. Zum Beispiel Zuschüsse für den Führerschein, finanzielle Unterstützung oder sogar Ausbildungsangebote. Das hört sich erstmal ganz gut an, weil man davon langfristig profitieren könnte. Trotzdem bleibt die Tatsache, dass man Zeit verliert und nicht direkt mit Studium oder Ausbildung anfangen kann. Für viele ist das sicher ein großes Problem, gerade wenn man eigentlich schon Pläne hat.

Ein heiß diskutiertes Thema ist die Ungleichbehandlung von Jungen und Mädchen. Dass nur Jungs den Fragebogen ausfüllen müssen und zur Musterung gehen, sorgt bei vielen für Ärger. Ich finde auch, dass das nicht fair ist, weil es eine Art Benachteiligung darstellt. In einer modernen Gesellschaft sollte so etwas eigentlich gleich geregelt sein.

Es gibt aber auch ganz praktische Probleme. Viele Experten zweifeln daran, dass es überhaupt genug Kasernen, Ausbilder oder Ausrüstung gibt, um so viele neue Rekruten gleichzeitig unterzubringen. Das könnte bedeuten, dass nicht alle sofort eingezogen werden oder dass es organisatorisch ziemlich chaotisch wird.

Interessant ist außerdem, dass Wehrdienst nicht gleich bedeutet, dass man ins Ausland muss. Der Fokus liegt eher auf Heimatschutz, Katastrophenhilfe oder ähnlichen Aufgaben innerhalb Deutschlands. Das finde ich persönlich beruhigend, weil die Vorstellung, direkt in ein Kriegsgebiet zu müssen, ziemlich beängstigend wäre. Wer aber grundsätzlich nicht beim Militär dienen möchte, kann Kriegsdienstverweigerung beantragen. Ob das dann in der Praxis einfach geht oder schwierig wird, bleibt abzuwarten.

Bildquelle: <https://www.zdfheute.de/politik/deutschland/bundeswehr-personal-wehrpflicht-scholz-pistorius-100.html>

Der Rhein

Alexander Korchewski



Das Erste, was einem in den Sinn kommt, wenn man an Düsseldorf denkt, ist der Rhein.

Ein langer Fluss mit viel Schiffsverkehr – ein Ort, an dem man sich abkühlen kann oder einfach nur einen ruhigen Spaziergang entlang der Rheinuferpromenade genießt. Doch oft denkt man nicht an die vielen, teilweise tödlichen Unfälle, die sich im Rhein ereignen.

Zum Beispiel starb Anfang Juni 2025 ein 32-jähriger Mann nach einem Bad am sogenannten „Paradiesstrand“. Er wurde reanimationsunfähig ins Krankenhaus eingeliefert und verstarb später. Oder am 2. Juli 2025: Ein sechsjähriger Junge wurde im Rhein bei Düsseldorf vermisst; sein lebloser Körper wurde zwei Tage später in Duisburg geborgen. In den zwei Wochen zuvor waren bereits fünf Personen im Rhein bei Düsseldorf vermisst worden. Zwei Männer (22 und 26 Jahre alt) sowie ein 32-Jähriger wurden tot geborgen.

Einer der vielen Gründe für diese Unfälle ist, dass viele Menschen den Rhein stark unterschätzen.

Ein weiteres Problem ist die Schifffahrt – der Rhein ist eine stark befahrene Wasserstraße. Darin zu schwimmen ist ungefähr so, als würde man versuchen, auf einer Autobahn zu joggen – nur ist die Gefahr anders gelagert.

Große Frachter verursachen starke Strömungsveränderungen: Sie saugen das Wasser vor sich an, der Wasserspiegel am Ufer sinkt. Badende gehen bei der entstandenen Ebbe weiter ins Flussbett hinein. Sobald das Schiff vorbeigefahren ist, kehrt das Wasser mit Wucht zurück – die sogenannte Flut.

Im Rhein gibt es unzählige Strudel und Wirbel, die Menschen mitreißen können. Besonders gefährlich sind die Strudel zwischen den sogenannten Buhnen – kleinen Landzungen, die an manchen Uferstellen in den Rhein ragen. Zwischen diesen Buhnen, vor allem an sandigen Uferstellen, geraten Wasserströmungen in eine kreisende Bewegung. Im Zentrum dieser Wirbel entsteht ein starker Sog nach unten. Selbst geübte Schwimmerinnen und Schwimmer werden hier in die Tiefe gezogen.

In der Flussmitte fließt das Wasser deutlich schneller als am Rand – dort strömt es ungebremst. Bei Hochwasser erreicht die Fließgeschwindigkeit etwa 12 Kilometer pro Stunde. Im Raum Köln und Düsseldorf beträgt sie bei normalem Pegelstand etwa 6 bis 8 Kilometer pro Stunde. Selbst ein Olympiaschwimmer hat hier keine Chance, gegen die Strömung anzukommen.

Mark Warnecke, ein ehemaliger deutscher Schwimmprofi und hochtrainierter Athlet, versuchte 2014 in einem Experiment für Stern TV mit voller Kraft gegen die Strömung anzuschwimmen. Er wurde über 1.000 Meter weit abgetrieben. In der Schifffahrtsrinne in der Flussmitte wurde sein Körper von Strudeln und Wirbeln durchgeschüttelt – eine Erfahrung, die er später als panikauslösend beschrieb.

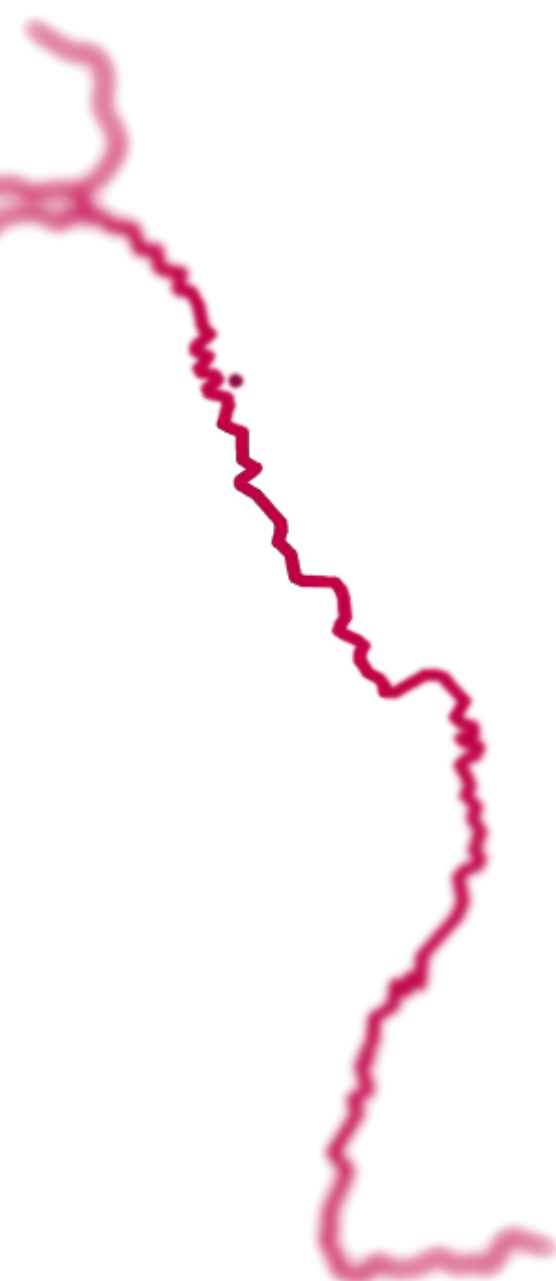
Wer dennoch in einen Wasserwirbel gerät, sollte sich theoretisch nach unten ziehen lassen und dann seitlich am Grund wegschwimmen – in der Praxis gelingt das jedoch selten.

Wichtiger ist: Gerät man im Rhein in eine Strömung, sollte man nicht dagegen anschwimmen, sondern sich mit der Strömung treiben lassen und dabei versuchen, zum Ufer zu gelangen.

Am sichersten ist es jedoch, den Rhein ganz zu meiden – und gar nicht erst hineinzugehen.

Abschließend kann ich – als Mitglied der DLRG – nur sagen: Man sollte nicht im Rhein schwimmen, egal wie verlockend das Wetter oder die Wassertemperatur sein mag.

Bildquelle: https://rp-online.de/nrw/staedte/duesseldorf/duesseldorf-so-gefaehrlich-ist-das-schwimmen-im-rhein-warung-der-feuerwehr_aid-52043807



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