

# The Gothic Sub-Culture in Germany

*Majhon Phillips*

German speaking countries have quickly become central hubs for Gothic culture. Since the bloom of the Punk era in Britain, the Gothic generation has developed immensely. Now, Gothic is a major sub-culture not only in Europe, but also in the Americas. What is Gothic? How does this sub-culture compare to early centuries of Gothic; for instance, does it correspond with what we call Gothic Art? Why did this modern Gothicism begin in Germany? What is Gothic music and why is it so important to this culture? Is the Gothic sub-culture as dangerous and extreme as the stereotype paints it? And finally, will this sub-culture continue to grow into the next decade, or is it dying away? These questions can be easily answered by looking at the history of Germany and German people. Gothicism has existed in the German area since the second century, has evolved into its current state, and will most assuredly exist in every insecure epoch.

What is Gothic? Before defining this term, it is important to understand typical sub-cultures and their functions in society. Simon Frith identifies a sub-culture as a certain group of consumers who share a common bond:

    this reworking [...] took on the particular form of identifying certain social groups with what we might call 'positive mass consumption' (which became—and remains—the pithiest current definition of 'popular'—as against mass—culture.) The value of cultural good could therefore be equated with the value of the groups consuming them—youth, the working class, and women. (*Rites* 13)

A sub-culture cannot be described in the same context as mass-culture. For instance, a Gothic student in Germany is more similar to a Gothic student in America than a German student in the mainstream. As described by Simon Frith, sub-cultures can be difficult to analyze because of their elusive qualities:

Subcultural analysts argue that there is, nevertheless, a homology, a stylistic fit between youth groups' values and the musical forms they use to signify them; the sociological problem is to *decode* the styles. (*Sound* 219)

When “decoding” the musical styles, it is important to realize the sub-culture’s nationality, gender, and origin. Typically sub-cultures are divided nationally, such as American Surfers or British Mods. The Gothic sub-culture, however, is far bigger than any sub-culture of the past. It can be found in most of the Western World and encompasses both genders. How can this music and these people be analyzed? In its most basic sense, Gothicism has the ability to span national boundaries. Instead of categorizing class, behavior, or homology, Gothicism categorizes universal depression and hopelessness.

The modern day Gothic culture essentially began in the late 1970s because of dissatisfaction with the current “pop” music trends as well as political rebellion. Its predecessor, Punk, was hard-core and raw; Gothic had the same impact, yet this music evoked feelings of sadness, mourning, and hopelessness. *L’âme Immortelle* is a popular Gothic band. In their song “In the Heart of Europe,” *L’âme Immortelle* attempts to reveal the fears of the modern Gothic sub-culture. This sub-culture feels that society has been manipulated, and now destroys the creativity of individuals:

Here in the heart of Europe / No one stands up proud no more /  
Here in the heart of Europe our culture is a dying whore / No  
room for individuality / Grey masses [that] think one way only /  
Move like robots through the streets / In our thinking we stand  
lonely. (Eckart, “Georg” 101)

This music has never been heard on mainstream radio, and Goths insist that it stay that way. Some Gothic bands even fear the media. According to Gabriele Eckart, Bruno Kramm from the one of the most prolific Gothic bands, *Das Ich*, states:

I think [the German poet] Gottfried Benn is correct in his basic assertion that the heart, the soul, and the ego are in danger, especially in today’s world of multimedia where contacts between humans have become more and more impoverished, where people suffer from loneliness, where people are forced by the media to conform to images, which they are unable to match and... which ultimately break them. (“Gothic” 548)

Goths share the belief that freethinking and self-creativity are the most vital human freedoms. One of their biggest fears is that the media will force an international conformity.

Even though the original German Goths intended to keep their sub-culture and music away from the media, American culture found it impossible to ignore this movement. In fact, many American bands like *Marilyn Manson*

and *Nine Inch Nails* consider themselves Gothic. Many outsiders agree that this Death- Metal music is indeed Gothic; however, the Gothic culture is opposed to the philosophy behind these bands. Spectators see this false glimpse of Gothic music and assume that they know the culture. After a second look, this façade vanishes and the true *Gothic* is revealed. Adrya Stinbridge, author of “What is Gothic,” explains:

Goths did often write about the macabre, however it was somberly done in the vein of Romanticism. Brian Warner’s [*Marilyn Manson*] lyrics were profane and thrived on anger, alienation, conflict and hatred. The driving force behind Marilyn Manson sought to incite and shock, whereas Goths sought to create art and desired to be left alone. Manson’s art was hate; the art behind Gothic subculture was beauty and romance. (paragraph 32)

The Gothic sub-culture is comprised of lonely, depressed, and helpless people. Yet, they find joy in beauty, philosophy, and art.

Since the modern-day version of Gothic enjoys art, how does this sub-culture compare to early centuries of Gothic? The Gothic sub-culture is simply a variation of what people have considered Gothic ideals for over seventeen centuries. Ancient Goths were a nomadic people who were involved in both paganism and Christianity. The Goths were also known for merciless violence. These people were primarily from Scandinavia and other East Germanic speaking countries. The word “Gothic” in Proto-German literally means, “pourers of semen.” This term was applied to these barbaric men in the second century. During the third century, the Goths were split into two sectors; the Visigoths were from the west and the Ostrogoths were from the east. These two cultures battled constantly throughout the fifth and sixth centuries amongst each other and the Huns. Eventually, the Visigoths settled in the Iberian Peninsula. They dominated Iberian Art in the seventh and eighth centuries, because of their renowned architecture, jewelry, and writing. The Ostrogoths, in Rome, became philosophers and scholars. They were widely recognized for their writing and translations into Greek and Latin.

The term “Gothic” was used again to define art in the thirteenth and fourteenth centuries. Gothic art evolved from Romanesque. The Italians coined the name “Gothic” for this art. The word Gothic had evolved into the definition “dark and barbarous” in Italy. Strangely, however, the Gothic art form told the story of Christ through pictures, sculptures, and architecture. The designs are typically more emotionally charged and deeper than the previous periods in art.

In the middle of the Classical Age, when symmetry and balance were the trend; the fourth Earl of Orford, Horace Walpole, built the shocking

*Strawberry Hill*. Walpole's creation appeared to be a medieval Gothic Cathedral. The movement: "Neo-Gothicism" began with this structure.

The Romantic period is commonly known for nationalism. During this time (c. 1827-1900), countries cherished the Gothic architecture, and many claimed their homeland as the "original" pioneer in Gothicism. In the United Kingdom, Gothic Literature flourished. These novels were horrific, and featured elements of mysticism, supernatural, death and madness. As a whole, the Romantics hated the Catholic Church and its misused power. Similar to the uses of Gothic before, this generation and culture focused on extreme emotion and the rejection of balance. These revivalists rejected the Classical form and order. They hoped to shock the public with their extreme behavior and sublime emotion.

All of these examples have similarities to the modern day Gothic culture. The ancient Goths seemed to suffer from the same hostility and insecurity as Goths of today. The centuries also preserved the Gothic love of beauty, literature, and philosophy. This culture is noted as one of the most accepting of all religions. Many Goths also vary in their political views. The modern use of the term *Gothic* probably came from Martin Hannett, the producer of the band *Joy Division*. When asked about the genre for this new band during an interview, Martin replied, "it's kinda Gothic" (Scathe).

From the second century, the term "Gothic" seems to come up at the end of each 100 years. Perhaps a feeling of uneasiness similarly envelops these people. Eckart quotes Jerrod E. Hogle as he notices traces of Gothicism at the turn of each century, "Do turns of the century in the modern West inherently produce middle-class fears and uncertainties so great and ominous that these are best externalized, albeit disguised, in tales of ghosts or monstrosities...?" ("German Gothic" 548). Even though the different variations of "Gothic" differ in some ways, they are bound by the love of macabre, romance, and darkness. The twentieth-century Gothic sub-culture is a re-creation of Romanticism. Romanticism was a revival of Medieval Gothicism, and Medieval Gothicism was a re-invention of the barbaric Goths of the second century. Gothic people have emerged from every generation. Perhaps it is a trait bred into certain people, situations, and lifestyles. Gothicism has not re-defined its nature over time; it has simply evolved.

Why did the modern Gothicism begin in Germany? With over 60,000 members, called *Grufties*, the German Goth movement is huge. Compared to the history of other European countries in the late twentieth century, it is no surprise that this depressed sub-culture started here. Unlike other communistic cultures and war-stricken countries, East Germany went through the Weimar Republic, Nazism, and Communism in less than 100 years. The East Germans

struggled through tremendous amounts of brainwashing. Deane and David Heller write:

Not surprisingly, the deprivation of human rights which The Wall represents—the barring of Western scientific and cultural contacts, the inability to escape from the incessant barrage of ‘hate the West’ propaganda—have twisted and perverted the lives of the unfortunate people of East Germany in striking ways. (213)

Gothicism offered a cynical freedom from the confusion. It allowed thoughts and ideas, not just propaganda. In 1989, there were 600 *Grufties* in the German Democratic Republic. These Gothic people were very visible, and made a very clear stance against communism. After the fall of the Berlin Wall, East Germans had the freedom to choose any music available. Ironically, many of them continued down the Gothic path. And today, East Germany accounts for two-thirds of the *Grufties* in Germany. In *German Studies Review*, Till Sailer discusses the tendency towards *Horrorvisionen* in the unified Germany. He explains it as the lack of “convincing visions for the future” (549). Does the absence of a perfect world cause fear and nightmares of monsters and vampires? Maybe becoming a visible rebel is a way for these people to forget about their day- to- day economic struggles in the re-unified Germany. According to Gabriele Eckart, “the discovery of being a marketable entity [...] strengthened the appeal of Gothic expressions to many East Germans.” This sudden change offered a glimpse of hope. “For them, joining the Gothics, dressing in strange ways and listening to strange music with lyrics about death, might be a way of transcending their individual lives and thus freeing themselves from the burden of an unsatisfactory and scary reality” (549).

What is Gothic music and why is it so important to this culture? Perhaps the first step is to identify whether this genre is *Pop*, *Folk*, or *Art* music. Those associated with the group see their music as modern “Art songs.” However, it seems clear to an outsider that with the mass production and rock type performances, this music must be “Popular music.” Rock musicians, who started the Punk and Gothic movements, tend to see themselves as Folk musicians. They claim that their music is for a community of people like themselves. Simon Frith contemplates modern Rock music, claiming that it is often analyzed as modern folk music (*Sound* 75). Folk music tends to be esoteric, and Gothic music is indeed intended for a small group of people. Those people are young outcasts. He states that this relationship is exhibited by groups like: “*The Who’s* [...] with the Mods, [and] the *Sex Pistols’* with the Punks” (75). These same musicians, however, earn their living by mass producing and marketing their songs. It quickly becomes a business venture, rather than a continuance of creating community. The lyrics are very artistic

and intellectual, they could even be considered “Art Song” quality, yet the music is poorly written. It is an honest attempt to recreate Brahms, Schubert, or Wolf, yet the genius is simply not evident. Their musical virtuosity is only slightly more impressive than that of Britney Spears or the Spice Girls. So, perhaps “popular” is the best term available for the Gothic musical genre.

Gothicism functions as its own identity. The music is an outward expression of feelings, specified for a select group of individuals. The feelings shared between these people, and their secret music is necessary for the continuation of this culture. Similar to most cultures, the more a person knows about Gothic poetry, art, and music, the more respected he/she becomes in the society. The Gothic community shares common moral dilemmas, which are expressed in their lyrics. Unlike many other cultures, Goths are unafraid to talk about pain, death, depression, religion, hopelessness, and rejection. Most people find these conversations taboo and too risky for dinner conversation. The Gothic community, however, accepts the fact that if one thinks about it--it can, and should be communicated. Their common ground is loss of hope. If one believes that there is no light, no happiness to be found in this world, he/she can become Gothic. One example comes from the band *L'âme Immortelle*. The organizer of this band, Thomas Rainer became Gothic in the early 1990s when he attended a Gothic party. “One didn’t talk about alcohol, soccer, or other trivial things, one discussed, philosophized, and from the background I heard [musical] sounds that were unknown to me” (Eckart, “Georg” 98).

Gothic songs are used for emotional expression and entertainment. Music is the most important detail of Gothic culture. The lyrics are somber and melancholy. The texts are often taken directly from Medieval or Romantic poetry. The modern lyrics even mimic those of the nineteenth century. *L'âme Immortelle* has used many poems written by Georg Trakl for their lyrics. Many Goths consider Trakl an “artist of horror.” This band has also recorded the famous poem “Elegy,” by Chidiok Tichborne (1558-1586). Tichborne serves as the prime martyr for the Gothic culture. Even though he holds a vague place in history, Tichborne’s “Elegy” describes the emotion felt by Goths daily.

During the reign of Queen Elizabeth I, Catholicism was banned in England. Tichborne, a strict Roman Catholic, refused to renounce his faith. Some say he conspired against the Queen plotting her assassination; but before his goal was accomplished, he was sentenced to death for his Catholic beliefs. He was publicly tortured, by being disemboweled, before he died. The night before his execution he wrote three timeless stanzas to his wife (see Appendix

A). Although Goths will probably never encounter an execution or torture like this, they feel the rejection that his poem explicates.

*L'âme Immortelle* attempted Neo-Romanticism with this text. It is softer than most Gothic songs, yet the emotional impact surpasses many of its kind. The song begins with a computerized solo guitar and other synthesized sounds. It is important to note, however, that the text is far more important than the accompaniment. The expression of emotions pour out of the lyrics, the music is solely a means of transmission. The solo female voice enters distorted and mechanical, yet clearly overpowering the other parts. The voice penetrates through all of the sounds, which become a partly orchestrated, partly synthesized pandemonium. The two climaxes happen on the same text: "The day is past, and yet I saw no sun." The mention of the sun typically refers to light. Since Goths live in darkness, the failure to see the light remains a very pivotal concept in this culture. The text also emphasizes the strange fascination these people have towards death and mortality.

Another example of Gothic music comes from a band named *Lacrimosa*, which stems from the "Sequence" in the Catholic *Requiem*. The lyrics for their song "Hohelied der Liebe" come directly from 1 Corinthians 13 of the Bible (see Appendix B). The beginning introduces a Dvorak-like electronic violin melody. It halts on a deceptive cadence before the harsh male voice enters. This voice sings the first two stanzas, and then a chorus sings the rest of the passage until verse 8. The solo male voice ends the song with, "Love never fails." Tilo Wolff, the founder and male vocalist in *Lacrimosa*, was not accepted into higher education in Switzerland. He taught himself how to play piano, pipe, and violin. After listening to works like Mozart's *Requiem*, or song of the dead, he discovered his love of composition, poetry and orchestration. Wolff typically writes the lyrics for the band, but on "Hohelied der Liebe" he found inspiration elsewhere.

Is there something in this text that appeals to the Gothic community? These eight verses offer understanding to the people who feel rejected from the world. This song simplifies life. If people love, which Goths tend to be very good at doing, they have succeeded. Yet, coincidentally, this seems to offer a glimpse of hope. Is this a contradiction? Perhaps, but it probably just confirms their beliefs on how a perfect society should function, instead of offering a positive outlook on their current life. Gothic people tend to be very loving towards others in need, and this passage communicates and validates their lifestyle. Besides this confirmation of the text, the passage is familiar to most people in Western culture. It relates to many situations without pushing the Christian doctrine: love is a universal need.

Perhaps the most controversial of Gothic bands is *Das Ich*. Their newest album *Antichrist* uses text from Nietzsche's book of the same title. This band is classified more as Industrial than Metal. Whereas the other examples had an alternative flair, *Das Ich* is hard-core rock. The book, *Antichrist*, was very contentious around the age of Expressionism, at the turn of the twentieth century. Nietzsche set out to prove Christianity illegitimate (see Appendix C). Religious officials grieved over this publication. The message spoke negatively of all spiritual doctrine, especially that of Christianity. Nietzsche despised organized religion and customs, yet he claimed that having no religion is worst of all. He persisted that each person should have individual thoughts on spirituality. He desired that one-day, human kind would think for themselves and not mindlessly carry the ideals and burdens of the previous generation. *Das Ich* takes sections of Nietzsche's writing and puts them to music. The text is highly negative and sad, the Gothic community can easily relate to lyrics such as "Das Dunkle Land":

Ich bin auf meinem Totenbett/ aus einem Traum erwacht/ Es ist gerade Mitternacht/ der grelle Tag ist längst verwest/ Ich bin von fluchend Licht berührt/ in meinem kalten Grab [I am on my death bed/ awaken from a dream/ It is straight up midnight/ the harsh day is long decaying/ I am touched by the cursed light/ in my cold grave]

Lyrics like these confirm the depression that each Gothic individual feels. The music functions as a common link between every Goth, whether in Germany or in the United States.

Considering the stereotype, their negativity, rebellion, and abstract philosophy, are the people in this sub-culture dangerous? Many German Goths lead a multiple lifestyle. They appear normal at school or work, and change into their alias at night. Once a year, a huge Gothic gathering takes place in Leipzig. *Wave Gotik Treffen* showcases Gothic bands from all over the world. This festival is unlike other "pop" music events. With over 21,000 Goths in attendance, *Wave Gotik Treffen* has never had a chaotic riot or uprising. However, many Germans still worry about the Gothic sub-culture. This group has been labeled neo-Nazis, Satanists, evil, a Cult, vampires, and dangerous. Gothic people in Germany refute these statements. Because of the large number of Goths in Germany, it is difficult to have a clean record. As in any group or sub-culture, there are hazardous people. The group itself, however, teaches acceptance and understanding. They may not appreciate their surroundings or life, but they have no intention to harm anything or anybody. Laura McCutchen posts a relevant quote from an anonymous German Goth:

German Goths aren't any closer to being Neo-Nazis or any more susceptible to Nazi propaganda than UK or US Goths.

[...] The fact that the German Goth scene is one of the largest and most prominent in the world is not connected to a general rise of Nazism in Germany, but to the fact that the most popular Goth bands (and I mean Goth and related, not Black Metal or Neo-Folk) are currently German. Consequently, the German Goth scene is thriving. Of course, there are [delinquents] in every demographic group and Goths are no exception. Unfortunately, the bigger the demographic group the bigger its contingent of [delinquents] and in Germany there are just more Goths per capita than anywhere else.

It is true that they wear black clothes, white makeup, upside-down crosses, spiders, bats, and skulls. And, yes, these accessories are intended to shock and intrigue the general public.

According to a Goth named Voltaire, Goths appear to the public as weird freaks who are morbidly obsessed with death and sadness. He also states that Goths offer a rich variety of ideas and “colorful characters. Oh, dear. I said ‘colorful.’ [...] Abandon all hope ye who enter a Goth club in Khakis!” (16). Another truth is that the poetry and music, as is expressed repeatedly, are undoubtedly darker than any other genre. Yet, despite their appearance, this group primarily wants to be left alone.

Some people fear that the Gothic sub-culture will become revolutionaries. This belief stems from the French and American revolutions. These wars started with a meeting of intellectuals, simply discussing politics and tribulations of life. The Gothic sub-culture could have intentions to cause an upheaval. Goths, themselves, state no quarrels with society at large. Although they disprove of it occasionally, they intend to keep their worries to themselves in private settings. The Gothic culture claims to be non-political. There are, however, traces of political direction. For instance, the group *Von Thronstahl* politically led its fans in a right-wing direction, “Joseph Klumb, the band’s musical and ideological mastermind, claims that he does not intend to glorify fascism. [...] However, with his] focus on [...] war cries, [he] leads naïve young people to just such a glorification” (Eckart, “German Gothic 553). The band *B.O.T.I.S.* has taken a stand against American politics:

Various images were projected on the plastic screen.... The most striking image was a big rotation swastika, which was quite a shock at the first instance, but after a few seconds the swastika turned into lots of smaller ones serving as the stars in the USA-flag. An obvious message to the American president. (557)

Even though most Germans agree with this thought pattern, upstanding citizens would never publicly criticize an ally. However, the Gothic sub-culture is unafraid to speak what is on its mind. Even though the Gothic

movement intends to shock and alarm the public, they do not pose an actual physical threat.

Will this sub-culture continue to grow into the next decade, or is it dying away? The Gothic movement appears to be evolving immensely, as opposed to deteriorating. The original political rebellion of the Punk era, has gradually turned into a fashion statement. With the original ideas slowly fading into history, the Gothic movement is now an open ground for all rejected and depressed victims of society. The intellectual output of these people created a reason for scholarly debate. Their trends forced popular culture to take notice. Their history dates back to the second century. Could this movement die? It is not likely. It will probably become dormant eventually, only to be reopened during the next insecure Age.

The Gothic movement may eventually be as important to German history as Weimar Classicism, Romanticism, and Expressionism. It is a worldwide phenomenon that started with a few unsatisfied young artists living under communist law. Now, it spans over 15 countries and includes over 400,000 young people. Their ideals date back to the Roman Empire; however this sub-culture has taken the ancestry of their identity and altered the exterior to make it a prevalent part of international life.

## Works Cited

- Das Ich. Antichrist. Massacre Records, 2002.
- Eckart, Gabriele and Stueve, Kevin. "Georg Trakl and the Goth Band L'âme Immortelle." *Popular Culture Review*. (2003): 97-107.
- . "The German Gothic Subculture." *German Studies Review*. (2005): 547-562.
- Frith, Simon. *Performing Rites*. Cambridge: First Harvard University Press, 1996.
- . *Sound Effects: Youth, Leisure, and the Politics of Rock 'N' Roll*. New York: Pantheon, 1981.
- Heller, Deane and David Heller. *The Berlin Wall*. New York: Walker and Company, 1962.
- The Holy Bible: New International Version*. Colorado Springs: International Bible Society, 1973.
- Lacrimosa. *Lichtgestalt*. Hall of Sermon, 2005.
- L'âme Immortelle. *5 Jahre*. Supersonic, 2004.
- McCutchen, Laura and Glitter Geisha. "Re: Not Just the Clothes." Online Posting. <[http://www.morbidoutlook.com/nonfiction/articles/2003\\_11\\_notclothes.html](http://www.morbidoutlook.com/nonfiction/articles/2003_11_notclothes.html)>.
- Middleton, Richard. *Reading Pop: Approaches to Textual Analysis in Popular Music*. New York: Oxford University Press, 2000.
- Nietzsche, Friedrich. *The Portable Nietzsche*. New York: Penguin Books, 1954.
- Rhea, Ryan. *American Goth: A Documentary*. Rhea Productions: 2006
- Scathe, Pete. "History of Goth." <<http://www.scathe.demon.co.uk/histgoth.htm>>.
- Stinbridge, Adrya. "What is Gothic?" <<http://www.author-me.com/nonfiction/whatisgothic.htm>>.
- Voltaire. *What is Goth?* York Beach: Wieser Books, 2004.

## Appendix A

Tichborne's "Elegy" has made a huge impact on the Gothic Sub-Culture. His words express the hope that Goths have, yet also show the depression of constant disappointment. "Elegy" as shown here, is sung by *L'âme Immortelle*:

My prime of youth is but a frost of cares, My feast of joy is but  
a dish of pain, My crop of corn is but a field of tares, And all  
my good is but vain hope of gain; The day is past, and yet I saw  
no sun, And now I live, and now my life is done. My tale was  
heard and yet it was not told, My fruit is fallen, and yet my  
leaves are green, My youth is spent and yet I am not old, I saw  
the world and yet I was not seen; My thread is cut and yet it is  
not spun, And now I live, and now my life is done. I sought my  
death and found it in my womb, I looked for life and saw it was  
a shade, I trod the earth and knew it was my tomb, And now I  
die, and now I was but made; My glass is full, and now my  
glass is run, And now I live, and now my life is done.

## Appendix B

Tilo Wolff, the founder and lead singer of *Lacrimosa*, performed these words from 1 Corinthians 13 in his "Hohelied der liebe." The lyrics are found here, with the English translation from the New International Version of the Bible immediately following:

Wenn ich mit Menschen - und mit Engelszungen redete, und  
hätte der Liebe nicht, so wäre ich ein tönend Erz oder eine  
klingende Schelle. Und wenn ich weissagen könnte und wüsste  
alle Geheimnisse und hätte der Liebe nicht, so wäre ich nichts.  
Die Liebe ist langmütig und freundlich, die Liebe eifert nicht,  
sie blähet sich nicht, Sie suchet nicht das Ihre, sie lässt sich  
nicht erbittern, sie zählt das Böse nicht, sie treibt nicht  
Mutwillen, sie erfreut sich nicht der Ungerechtigkeit, sie freut  
sich der Wahrheit; Sie verträgt alles, sie glaubet alles, sie hoffet  
alles, sie duldet alles. Die Liebe höret nimmer auf, so doch die  
Weissagungen und Sprachen und die Erkenntnisse aufhören  
werden. Denn unser Wissen ist nur Stückwerk, und unser  
Weissagung ist Stückwerk. aber die Liebe ist vollkommen, und  
höret niemals auf. Die Liebe verträgt alles, die Liebe glaubet  
alles, die Liebe hoffet alles, die Liebe duldet alles. Wir sehen  
jetzt durch einen Spiegel in einem dunkeln Wort; dann aber von  
Angesicht zu Angesicht. Jetzt erkenne ich´s stückweise; dann  
aber werde ich erkennen, gleichwie ich erkannt bin. Die Liebe  
verträgt alles, die Liebe glaubet alles, die Liebe hoffet alles, die  
Liebe duldet alles. Sie zählt das Böse nicht, sie treibt nicht  
Mutwillen, sie erfreut sich nicht der Ungerechtigkeit, sie freut  
sich der Wahrheit; Nun aber bleibet - nun aber bleibet Glaube,

Hoffnung, Liebe - diese drei, aber die Liebe ist die größte unter ihnen. Amen. (*Lacrimosa*)

If I speak in the tongues of men and of angels, but have not love, I am only a resounding gong or a clanging cymbal. If I have the gift of prophecy and can fathom all mysteries and all knowledge, and if I have a faith that can move mountains, but have not love, I am nothing. If I give all I possess to the poor and surrender my body to the flames, but have not love, I gain nothing. Love is patient, love is kind. It does not envy, it does not boast, it is not proud. It is not rude, it is not self-seeking, it is not easily angered, it keeps no record of wrongs. Love does not delight in evil but rejoices with the truth. It always protects, always trusts, always hopes, always perseveres. Love never fails. But where there are prophecies, they will cease; where there are tongues, they will be stilled; where there is knowledge, it will pass away. For we know in part and we prophesy in part, but when perfection comes, the imperfect disappears. When I was a child, I talked like a child, I thought like a child, I reasoned like a child. When I became a man, I put childish ways behind me. Now we see but a poor reflection as in a mirror; then we shall see face to face. Now I know in part; then I shall know fully, even as I am fully known. And now these three remain: faith, hope and love. But the greatest of these is love. (1 Corinthians 13)

## Appendix C

Nietzsche's *Antichrist* shocked Christians around the world. The Gothic culture relates to his ideas, because he intended to teach people to think for themselves. The following quote is an example of his thoughts about the Christian god:

The Christian conception of God--God as god of the sick, God as a spider, God as spirit--is one of the most corrupt conceptions of the divine ever-attained on earth. It may even represent the low-water mark in the descending development of divine types. God degenerated into the contradiction of life, instead of being its transfiguration and eternal Yes! God as the declaration of war against life, against nature, against the will to live! God--the formula for every slander against "this world," for every lie about the "beyond"! God--the deification of nothingness, the will to nothingness pronounced holy! (585-586)