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FROM STUDENTS,  
FOR STUDENTS.

# NOTE FROM EDITORS

AMELIA SCHMALZ & OLIWIA WILKOWSKA

W październiku rozpoczynamy tegoroczną edycję THE IB TIMES!

Nasz zespół ma nadzieję, że spodoba Wam się gazetka w nowej odsłonie. To wydanie zawiera wiele fascynujących artykułów, które są dziełem uzdolnionych autorów naszej redakcji. Każdy będzie mógł znaleźć coś dla siebie, a może nawet zachętę do zagłębiania się we wcześniej nieznanym temacie. Wierzymy, że dzięki naszej pracy wzbogacimy ten rok szkolny o wspólne, nowe doświadczenia.

Zachęcamy do czytania!

As the October begins we start this year's edition of THE IB TIMES!

Our team hopes that you will enjoy the newspaper in this brand new version.

This issue contains many fascinating articles written by the talented authors from our editorial team. Everyone will be able to find something for themselves, and may even be encouraged to delve further into a previously unknown area. We believe that thanks to our work we will be able to add a twist to this school year.

Enjoy your reading!



Kinga Kuberska

# MATA AND BEDOES

same person  
different fonts

Michał Matczak aka Mata has booked himself a place above Polish rap game at an extremely quick pace. His latest album ended up gaining double platinum in just few hours and promoting it he played the largest hip-hop concert in Poland at Bemowo airport. Released in 2019 track „Patointeligencja” was a breakthrough in his career. Although song gave voice to a very niche social group (teenagers coming from wealthy families), it became relatable to many young people. Exactly year before „Patointeligencja” came out, Bedoes also created a piece titled „Kwiat polskiej młodzieży”, were he spoke on a behalf of Polish youth, but that one came out way more still and quiet than could be expected. The question is why our generation is more willing to shout „My to patointeligencja”, than „Kwiat polskiej młodzieży”?



First of all it is necessary to mention, that rap music was always obligated to have a message, strictly determined one. It was either telling a story of a man raised by the streets or carrying unbearably heavy emotional baggage. Another phenomenon described in this music genre is „I started with nothing and now I have more than I can handle”. Those themes were strictly followed by artists, who over the years allowed themselves to change them up a little- adding humorous, lighter tone to those serious matters. Another pattern observed in hip-hop is bragging about money, expensive cars or desperately asking for appreciation of one’s authenticity, realness.

All of those themes were faultlessly followed by Borys „Bedoes” Przybylski, but in a „bedoes-like” style as called by many critics. Bedoes shifted old school rap in time, performing it in more up to date manner. His lyrics were fresh, more controversial more emotional, more aggressive, more genuine, more humorous and playful. The only issue was that Borys couldn't escape the repetitive pattern, because he simply sang about things, which he was surrounded with- poverty, aggression, growing up in a dysfunctional family. He wasn't able to introduce new subject, because he never experienced it. Young rapper was very successful by the age of twenty, still targeting the group, who received enough attention in hip-hop environment. Bedoes' targeted audience started growing up and his work became more of a sad reflection on such dull, although melancholic times.



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It may be a bold statement to admit, but generation z is closer to sitting by the table in a coffee shop, than on a cold bench dressed in tracksuits. And that's perfect moment for Mata to release his debutant album „Biblioteka trap”. Matczak shows, that u don't need unpleasant, painful background to justify your rebellious actions, you just do it. Most importantly he states, that no matter how simple, warm and fuzzy your life looks it can be hell.

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He raps: „I've started doin' rap because I was fed up with this beauty and warmth.”- that's the complete opposite message, that old school rappers wanted to convey, Old school rappers desired sheltered lifestyle or were disgusted by spoiled, protected teens. Mata's lyrical lines didn't exclude anyone. Story told by artist was an alternative narrative, but portrayed in a way, which was approachable to almost every individual.

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He raps: „I've started doin' rap because I was fed up with this beauty and warmth.”- that's the complete opposite message, that old school rappers wanted to convey, Old school rappers desired sheltered lifestyle or were disgusted by spoiled, protected teens. Mata's lyrical lines didn't exclude anyone. Story told by artist was an alternative narrative, but portrayed in a way, which was approachable to almost every individual. Another breath of fresh air in Mata's work was that he never tried to be the best, the realest. The case he picked to talk about was rather shameful than heroic. He said himself, than he had a complex of not coming from the block, streets. Controversy over „Patointeligencja” started, because people weren't ready to hear that dirty, dysfunctional way of living could be practiced by the „good kids”. Society thought that those rebellious actions were reserved for depraved, poverty stricken- it was comfortable to believe that. Michał Matczak forced masses to step out of their comfort zone and approach the matter critically.

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Mata and Bedoes are the same person, but different fonts. Their careers started rapidly and at a young age. They spoke up, reached masses and both wrote about things they observed or experienced. Mata had an opportunity to present matter, which was omitted in hip-hop environment and produced new form, suitable for the meaning of his songs. From a perspective of a listener, who's not a big fan of Michał Mata Matczak, I can surely call him the voice of a new generation.

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# STREET PHOTOGRAPHY



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JULIA GORYŚ

# MULTIDIMENSIONAL WORLD - THE IDEA OF HIGHER DIMENSIONS

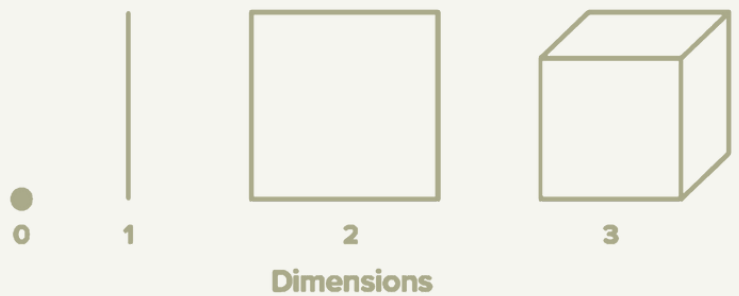
Sci-fi pop culture showed us many interpretations of multidimensional world so far, but do higher dimensions really exist? You will be surprised, when I tell you what it actually is. Such an abstract idea is not easy to imagine, but mathematicians managed to create a picture of how can it look like.

The lowest three dimensions are easy to visualise, because we experience them in reality. The normal dimensions are as following:

- dimension 1 - line segment,
- dimension 2 - plane figures,
- dimension 3 - solid figures.

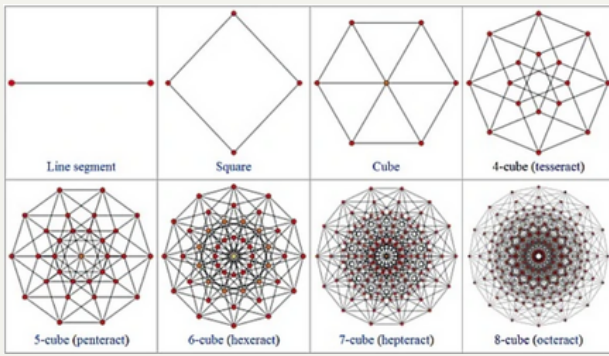
There is also a zero dimension - a point, with no possibility of movement, which will be explained later.

So what is the fourth dimension? Something that is considered by many people is time, and following that, higher dimensions are all possible timelines in the universe. It may be a simplification of the theory, but, in fact, time has nothing to do with it. When we talk about higher dimensions, we should only refer to the spatial dimensions. They differ



from time, because in time we can only move forward; if we could move in many directions, that would mean the mankind is able to travel in time (and maybe create new timelines). However, in space we can move in every possible direction in a specific dimension. It means that in our reality we can move in three planes: up and down, left and right, back and forward. Adding next directions, new dimensions are created. Thus, there can exist an infinite number of spatial dimensions in one time dimension.

What exactly happens in fourth spatial dimension? As mentioned above, there would be one more plane in which we could move. Unfortunately, human brain is not able to imagine that, because we live in three-dimensional world. To understand that better, let's talk about the novel "Flatland" written by Edwin Abbott. Although it was said to be a science fiction novel, the book is often used to explain the theory of

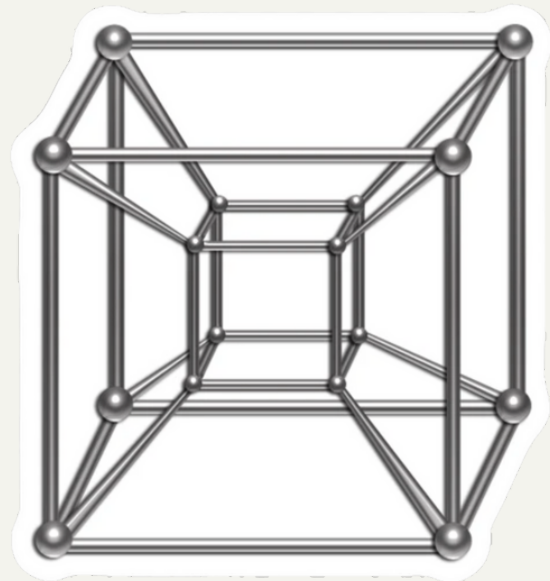


higher dimensions. The place described is inhabited by the Flatlanders, creatures who can only live and see in two-dimensional world. If a sphere went vertically through the plane they live on, they would only see a circle. Therefore, considering the existence of fourth dimension, there is still the boundary of our three-dimensional reality, which results in the capability of seeing only figures based on current knowledge. There are actually digital visualisations of possible figures in higher dimensions, though. One of them is constructed based on a form of a square.

As you can see on a 3d model, there are two cubes connected at the vertices. It looks simple until we start to rotate it in hypothetical 4d space. On a digital visualisation we can notice that the edges of both cubes run through one another - that is impossible in 3d world, which makes it 4d figure.

Despite the fact that from the fourth dimension up they look a bit like mandala art, the symmetrical figures above are a 2d representation of cube in higher dimensions. As 2d cube is not so hard to picture in your mind, scientists needed to show other dimensions, too (although it is more a fun fact if that is not your job ;)). Unfortunately, those are nearly impossible to imagine for average person, but it tells us science works on that issue.

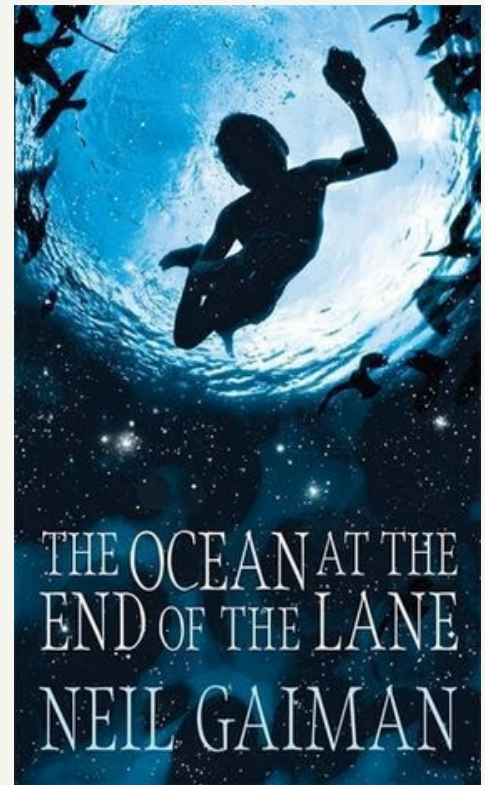
It turns out we don't know much about the space we live in. That is probably not what most people think the higher dimensions are, but it is still a fascinating topic, which we can continuously hypothesize about. The problem of higher dimensions is still alive in the science world; the only thing left is to hope for new breakthroughs so we can learn more about it.



OLGA RYCZKOWSKA

# “THE OCEAN AT THE END OF THE LANE” THE POWERFUL TALE FROM A CHILDHOOD LONG-LOST

“The Ocean at the End of the Lane” is the title of a novel written by Neil Gaiman, first published in 2013. Though it has been described as ‘an adult book’, the story is almost entirely told through a child’s eyes.



The reader follows the narrator as he returns to the street where his childhood home once stood and decided to revisit the Hempstock’s Farm at the end of the lane. Sitting by the pond, which Lettie Hempstock had once convinced him was an ocean, he reminisces about the happenings of his childhood, particularly the spring holidays of the year he turned seven.

What would seem to be a perfectly mundane morning with burnt toast for breakfast and a lost comic book is suddenly disrupted as a dead body is found in the back of a stolen car. Things in the neighbourhood begin to change in eerie ways. The boy’s life takes a drastic shift, and a series of strange events leads to a race against time in a battle with a force so very frightening and dangerous and yet unnoticeable to anyone but him and the three strange Hempstock ladies. He quickly learns that nothing is what it appears to be anymore and as the story unfolds, we learn more and more about the disturbing affairs of the rainy spring night from forty years before.

Before beginning the tale, Gaiman chose to include a quote from Maurice Sendak:

"I remember my own childhood vividly ... I knew terrible things. But I knew I mustn't let adults know I knew. It would scare them."

... which fits the tone of the novel perfectly. The entire time we are forced to follow the young boy’s adventure, nobody but him is aware of the looming threat and danger. While battling with creations of worst nightmares, there is no hope of help from the adult world. Together with well-balanced pacing of the plot it creates an

an indescribable sense of thrill and tension. It keeps us engaged and wishing to get the answers right away just to ease the constantly buzzing suspense. The skilful combination of ordinary and fantastically horrible pushes the borders of reality to the extreme, not quite creating a new world, but rather uncovering one already existing beneath ours.

Yet the biggest surprise (and most impressive artistry on Gaiman's part) comes in the form of the narrator himself. The reader knows as little of him as possible – we aren't even granted the privilege of learning his name – yet we form a deep connection with him as his thoughts and fears become our own and together, we embark on a journey filled with both the joys and horrors of childhood. He is more human than we are used to book protagonists being, his lostness and desire of self-discovery is something most readers can relate to, no matter at which point of their life they stand. The uniquely powerful narrative technique emphasises the disconnect between the speaker from present and past and creates a feeling of both emotional closeness to the childhood memories and a haunting feeling of missing something that is long gone.

“The Ocean at the End of the Lane” is the true testament of Gaiman's craftsmanship – a skilfully woven, wicked fairy tale where childhood and adulthood intertwine to form a compelling coming of age story. There are many places down the memory lane to revisit and even more lessons to learn, but in the wise words of Mrs. Hempstock the novel reminds us at last that:

“You don't pass or fail at being a person, dear.”

The novel provides the reader with rich characters and an immensely huge and magically diverse universe fitted into a regular, short country lane somewhere in the middle of Sussex, England. Chapter by chapter it guides us through a journey to a long-lost land of magical dread and deeper wisdom to the time were everything was less complicated and the simplicity of being a child was enough.

Truly a world-shattering experience.

OLIWIA BARBARA BOROWSKA

# WOJTEK THE HONEY LOVING SOLDIER



For centuries, animals have helped humans with their daily lives and we can confidently say that without them we wouldn't be where we are now. Many technological advancements that have been made over the last couple of decades have made it possible for us to stop relying on animals as much – cars replacing horses and bears fighting alongside the Allied forces during WW2? Though it may seem like a made-up story, such a thing really did happen. It was the year 1942. Polish soldiers have just been released from what was at the time the ZSRR and were



travelling through the middle east. As they were passing through Iran the most unusual thing happened to them. They noticed a young-looking boy observing them from afar. As the child looked poor the soldiers offered him some food and when the boy sat down, the men saw movement in the bag the child had with him. Inside the bag was a bear cub, whose mother had been killed by hunters and was left all alone with no one to care for it. Irena Bokiewicz, one of the thousands of refugees that was travelling with them which would end up being the caretaker of the bear, begged for the soldiers to buy the bear from the boy. As it was originally going to be sold to a circus the boy wasn't willing to give the bear away to these soldiers for free. After bargaining with them for a bit the boy settled on giving them the bear in exchange for a Swiss army knife, a chocolate bar, food and money.

Later the bear was given away to the 2nd Transport Company,

which soon became the 22nd Artillery Supply. The bear was given a Polish name, Wojtek, which means happy in battle or happy warrior. From that point on, the bear was treated as family. When they had time to spare, the soldiers would wrestle with the bear, which quickly became a rather tedious task as the bear was growing rapidly (weighing in at 90kgs). Wojtek quickly started picking up on the habits of the 22nd Artillery Transport Company. The bear loved beer and could also tell lit cigarettes from unlit ones, swallowing the lit ones and spitting out the ones that weren't. The bear would also salute on command.

Before the battle of Monte Cassino took place, Anders' Army joined up with the British 8th Army. A ship, on which the transport of animals was strictly prohibited, was going to take them to Italy, where the battle would take place. Though thankfully, the bear was so well known that this wasn't an issue. Wojtek was recruited in the army and received the title of private and was allowed to board the ship. The bear took part in the battle itself. Though he didn't fight, he helped by carrying artillery shells to resupply the soldiers and carried crates that normally took 4 men to carry. For his bravery he was awarded with the rank of corporal and had become the official symbol of the 22nd Artillery Supply Company.

After the unit was discharged in Scotland, Wojtek was then transported to Edinburgh zoo, where his very exciting life came to a half and gave the beloved bear a well deserved rest. He got to live out the rest of his days there and died at the age of 21 in 1963. Since that time, in order to commemorate this furry soldier, monuments have begun popping up. Some are located in Scotland whilst others are from the homeland of the corps that had adopted and raised him.



Hello, my little mouseketeers, hoho... Ever wanted to try out just how... cheesy... you are? Cheddar, mouseralla... Or maybe you always wanted your customizable in-game character to have a... mousetache... Ever wondered why do you have to say 'CHEESE' when taking a picture..? All those intricate questions lead us to the first EVER game being reviewed in the super cool game corner of the IB Times – this edition's game being...

# TRANSFORMICE!

HANNA WINIARSKA

My name in our secret arcade club is Nia. This is a community now. You are all members, ESPECIALLY you, the reader. In this 'article' ;), and all the next ones, I will be reviewing only the coolest games for you! Of course, diversifying the choices – some will be free, some will be paid or contain in-game purchases, some will be mobile, and some will be online – everyone will surely find something for themselves in this fine selection this year! Some of the games will even let you be... anonymouse, hohoho...

Let's start with a brief introduction of the game's developer, Atelier 801! It's a French independent game studio that, along with today's super awesome game, has created many great creations throughout the years, most of them being successful, but none ever measuring up to Transformice's level of popularity. Transformice itself was created in 2010, originally as a Flash game that you could play through your browser, just like most games at the time. Now, however, after the discontinuation of Flash, you can get the game on Steam or by going to the original website and downloading the full package – Transformice along with all other Atelier801 games conveniently put into one app. So now, what even is this game about?! Ohoho, my friends... I'll find it very mice to tell you all about it.





Transformice is a free online game where your role is to be a good mouse by getting the cheese into the hole. Sounds simple enough so far, right? That's because it very much is! The classic Transformice gameplay in a regular 'room' consists of disciples mice being helped by a shaman mouse to fulfill this role, while the game also offers many other modules to do so. You can race with other players to see who can do it the fastest in racing, test your parkour skills in bootcamp by completing extra hard maps, take a rest and chat with someone in the village, or even turn the tables and play to kill and be the last one standing in survivor mode. Transformice is super enjoyable due to all of the possibilities of utilizing its main premise, making the game all the more interesting and never boring. It was actually one of my favorite games since early childhood! The controls in this game are simple – you can either use the arrows or the AWSD keys, along with your mouse or touchpad. Because I've been playing the game for so long now, since 2015, I, myself couldn't put myself easily into a new player's shoes, so to find the weaknesses and potential difficulties, I watched other people play! What I generally noticed about most new players is that the controls can get a bit confusing, as well as the disorientation of taking everything in at once for the first time – long time players have no trouble adjusting to some minor changes here and there, but for a new player, they not only have to take in all the new stuff, but also everything that came before it! Though, most of the time, it becomes easier over time, because the controls are pretty smooth and the game isn't too complex. Now, why should you try this game? Well dear, I have many good reasons for you. First one being probably the most obvious, meeting new friends! I've met one of my best friends on Transformice, good ol' days. I have a quote from them that they once said during a wistful trip down memory lane - "It is so weird...how a stranger on Transformice befriended me... and became one of my best buddies.". Wow, so true am I right?! If I never started playing Transformice I may have missed out on meeting this silly little mouse and having it be in my life as one of my favorite friends now, who I cannot imagine ever living without at this point. I've met many other wonderful people thanks to this as well and I don't regret any of those all-nighters I pulled just to hang with them for a little longer! Hours of sleep you can get back, but friends, not so easily. I probably shouldn't be giving advice like this, should I... Another reason to take up this game is that it's very low on pressure – what this means is that it does have events from time to time or limited items, but you're never really losing anything if you don't log into the game. There aren't any extra benefits that you would miss out on if you forgot to log in, like some games tend to have... This prevents feeling burned out very early on because of the

constant pressure to keep playing, and instead allows you to relax and log in whenever you want to. After all, even the limited items come back sometimes every once in a while. Last important reason before I list the pros and cons, is that playing this game actually makes you more dexterous and I mean it! The game relies heavily on knowing your way around the keyboard, whether you want to move, perform a certain animation with your mouse, quickly send an emoji or write something in the chat when you have 3 seconds remaining to the next round. By being in this constant state of keyboard using, not only do you end up being able to type faster, but you won't even have to look at the keyboard anymore while writing because you'll be so used to looking at your screen! So, if you ever wanted to practice quick typing, maybe try playing Transformice first and the results will astound you.

## PROS OF THE GAME:

- Totally free! (no options are ever locked until you pay, only thing you can buy with real money is some in-game currency for character customization that you can also obtain by playing the game)
- Available on Steam
- Easy to play
- Not too complicated yet allows a lot of variety
- Not too demanding – most computers are able to handle it without any lag
- Still very popular, resulting in constant updates and very active developers & moderators
- Being able to make a lot of new friends! (the game gained most attention among kids around 2013-2016. This means that most players are ones that were young around this time, meaning an overwhelming majority of players are exactly our age group!!!)



## CONS OF THE GAME:

- Only playable through download
- Internet is required
- A lot of player action & security settings are located on the forum and not in-game, which can get a bit confusing for a new player (having to open a new tab and create a forum account and confirm your email just to change your password or profile icon)
- The actual gathering of the in-game currency can be a long process if you don't play too often (you gain 1 cheese by completing one map successfully, while some items in the store can cost up to 6000 cheeses, making just purchasing the funds a way more appealing option)
- The game will sometimes have random maintenances and updates which makes the servers close down – you're kicked out of the game after a warning and are unable to play it for a time period ranging from a couple of seconds to sometimes a couple of hours because the game is being updated
- Hard to get the hang of everything very quickly (which may annoy some other players who are trying to complete maps as soon as possible, which can sometimes manifest in some really nasty confrontations)

Overall, Transformice is a super entertaining game, on which you can spend hours on without ever getting bored or tired, meet a new potential best friend, try some modules (some of which even have a little bit of storyline), create your own maps for everyone and become your cooler self on the internet! My score for the game is 9/10 and it would be 10/10 if only some players were nicer! Most of them are kids anyway, so don't take it personally. Someday you'll be the top player and they'll all be dying to get onto your friends list;). Speaking of, once you figure out where the Friends tab is, you can add me at Moonchild#6489!!! Now go, go!!! Try the game!!! Or you could always compromise... and watch some old 2013 Transformice music videos that are still somewhere out there on the Internet, bringing back memories of a long-gone era... And until next time!

Love,

Nia ^\_\_\_^ <3

OLIWIA SALWOCKA

# LACED WITH MYTHS

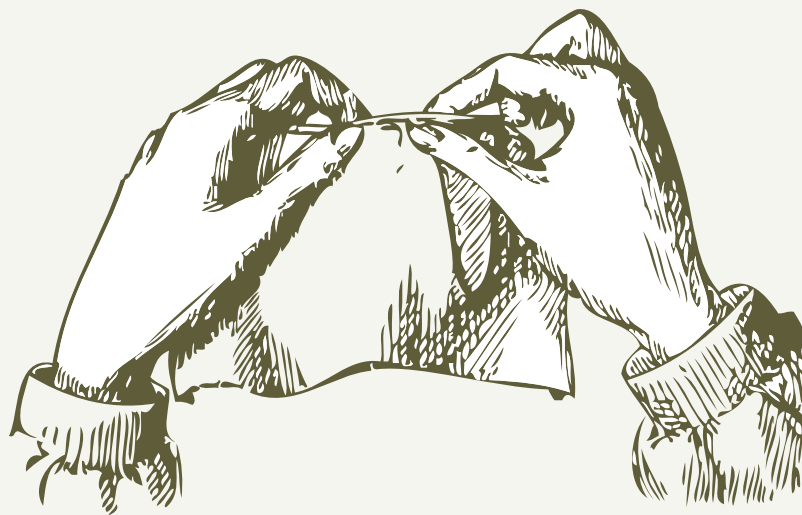
We've all seen scenes in period dramas where the female leads were being tightly corseted by their maids, only to later faint from the lack of air or to reveal shocking scraped and bleeding skin. We also hear about actresses sharing their horror stories about wearing corsets on set or refusing to wear one, because they believed corsets to be oppressive tools of the patriarchy. But how much truth is there in all those claims? Today I'm going to debunk some of the most popular corsetry myths.



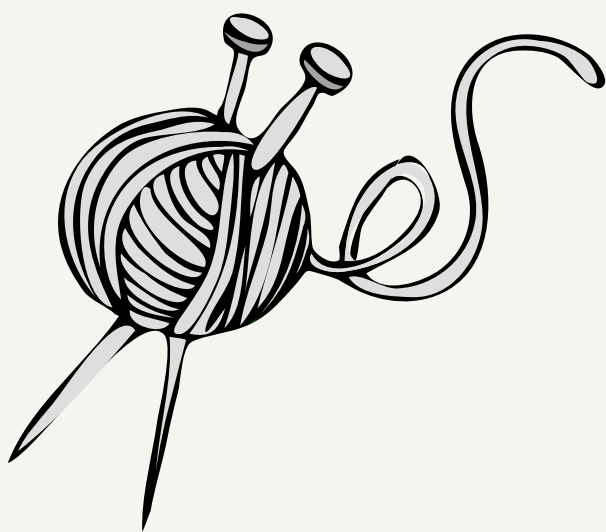
The first myth I would like to address is the common period drama trope: fainting because of wearing a corset. It often happens after a scene of tight-lacing a corset- usually before a ball, or an important meeting, commonly with a romantic interest. Tight-lacing wasn't common practice among women in the 19th and early 20th century. Contrary to popular belief, the primary role of corsets was to act like a support garment, not a device to reduce your waist. Only the most fashionable ladies of the time tight-laced their corsets and only for special occasions. The only way a corset could make you faint is you either laced it way too tightly or it does not fit you. This then leads us to the next myth.

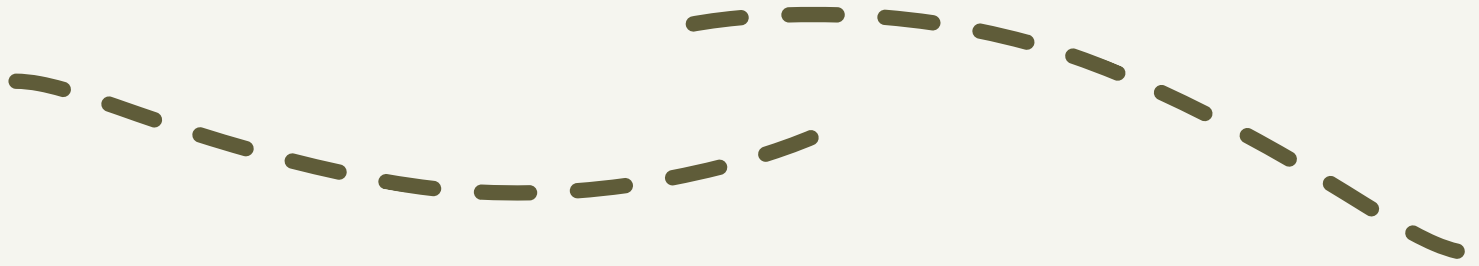


Many people believe that corsets were extremely uncomfortable, hurtful and impossible to move around in. Corsets are the equivalents of modern-day bras. If the bra is extremely uncomfortable it means it doesn't fit you. Corsets were almost the same, but they also came with one advantage. Corsets were usually boned with whalebone, which becomes flexible when exposed to body heat. That means that corsets were literally moulding to the unique shape of their wearer, making them actually quite comfortable! The scraped skin shown in period dramas is a result of a cardinal mistake made by the stylists, in order to make the clothes more appealing to the modern audience. The first rule of corsetry is: NEVER wear a corset on bare skin. Corsets and their predecessors-stays, were worn over chamises or shifts. They served as a protective layer between the corset and the skin. Many people believe that corsets were extremely uncomfortable, hurtful and impossible to move around in. Corsets are the equivalents of modern-day bras. If the bra is extremely uncomfortable it means it doesn't fit you. Corsets were almost the same, but they also came with one advantage. Corsets were usually boned with whalebone, which becomes flexible when exposed to body heat. That means that corsets were literally moulding to the unique shape of their wearer, making them actually quite comfortable! The scraped skin shown in period dramas is a result of a cardinal mistake made by the stylists, in order to make the clothes more appealing to the modern audience. The first rule of corsetry is: NEVER wear a corset on bare skin. Corsets and their predecessors- stays, were worn over chamises or shifts. They served as a protective layer between the corset and the skin. They not only prevented scraping of the skin, but they also protected corsets from sweat and dirt, as they could be quite difficult to wash. Those facts rule out the possibility of not being able to move around. Women in the past led active lifestyles. They were horse-riding, cycling and skating. They even joined newly-formed Alpine Clubs in the Victorian and Edwardian eras. Specifically for those occasions, sport corsets were invented later on. They were lightly boned and provided flexibility and freedom of movement.



Another misconception that many of us believe is that back then, everyone had tiny waists, ranging from forty to fifty centimetres in circumference. However, the smallest corset from the Victorian era had a waist measurement of around fifty-five centimetres, and even that was just an outlier. Most of the garments from the era suggest that the average waist measurement was above sixty-nine centimetres, which is very similar to what we have today. Other sources of this popular myth are early photographs. On the internet, we can find photographs of the actresses of the time having unnaturally small waists. But we often forget one thing: altering photographs isn't a modern invention at all! Backgrounds of the early photographs were plain for a reason. You could just take grey paint and paint over your waist, so it appears smaller. It's a very easy and effective trick. Optical illusions also played a role in this. When you have a large skirt and a padded bodice, your waist seems way smaller than it is in reality. We forget that in order for something to appear smaller, we don't always have to make it smaller. Instead, just make things around it bigger! Removing ribs also wasn't popular. Imagine you would have to go through a risky surgery without any modern anaesthetics and risk your life just to have a smaller waist. It was way too risky to happen on a large scale. You don't have to go to the risky measures- just use the clever ones!





Lastly, were corsets really an oppressive tool of the patriarchy? Using what we've learned from the previous myths, we can say that they weren't. But why do we think so now? Where did this belief even come from? In the latter part of the 19th century, men were criticising corsets in their newspaper articles. Doctors began to spread "controversial" information about them, too. They claimed that corsets were actually very harmful, due to the fact that they're shifting internal organs — something that even pregnancy does. Then later in the 20th century, in the post-corset era, people tended to believe men, rather than women. Those men in the 19th century had a very simple reason for writing those corset-slandering articles—corsetry was an industry dominated by women. It was women who owned the fashion houses, women made corsets and sold them to other women. Women owned a whole branch of the industry—and men didn't like it. But something most people don't know about is the fact that men wore corsets too! For a long time in the 19th century, men's fashionable silhouette wasn't an easily achievable one. So, they chose the solution that worked in women's fashion—they started wearing corsets. There were even advertisements for men's corsets saying that they were an absolute necessity. So, the next time you hear someone saying that corsets were oppressive, ask them why do they think so!

I hope that this article helped you understand more about how corsets worked and why the opinion about them is so negative in modern times. Maybe thanks to this, when you inevitably hear another actress talking about her bad experience with a corset, you'll be able to recognize the actual reasons as to why this may have been. Now, you won't assume that it's just how corsets are, but instead think about other reasons - most of the times it's actually the fault of the producers. And, now that corsets aren't so scary anymore, who knows... maybe you'll even try wearing one yourself!

# BUCEPHALUS

Many know about Alexander the Great, one of history's greatest military minds

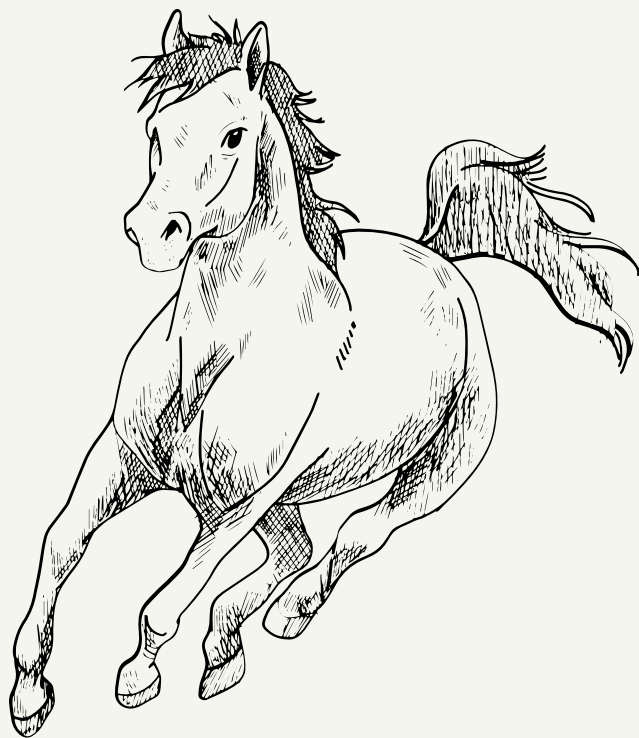
who established an empire never before seen in the ancient world.

However,

Alexander didn't conquer all those lands alone. One of his most loyal partners was, in fact, a horse. A horse that was black as night with a white star on his forehead. A horse from Thessaly, Greece, which was a place fame for their well-bred horses. A horse that only Alexander himself could ride. A horse called Bucephalus.

Bucephalus was first brought to Alexander's father, Philip II, for a surprisingly high price of 13 talents. The enormous stallion was deemed untameable, as he reared up against anyone who dared come near. Philip II refused the horse, seeing that it was unmanageable. Alexander, who was just a young boy at the time, saw the situation and deemed the handlers spineless. After Philip questioned the remark, Alexander offered to tame the horse. He stated that, were he to fail, he would pay the full price. Little did the others know, Alexander had found the reason for the horse's distress.

Bucephalus was afraid of his own shadow. Turning the steed's head towards the sun, he mounted the horse and rode off. Once he returned to the arena, Phillip said "O my son look thee out a kingdom equal to and worthy of thyself, for Macedonia is too little for thee." It is said that the taming of the wild Bucephalus demonstrated Alexander's wit and determination, which would later show in the building of his empire.





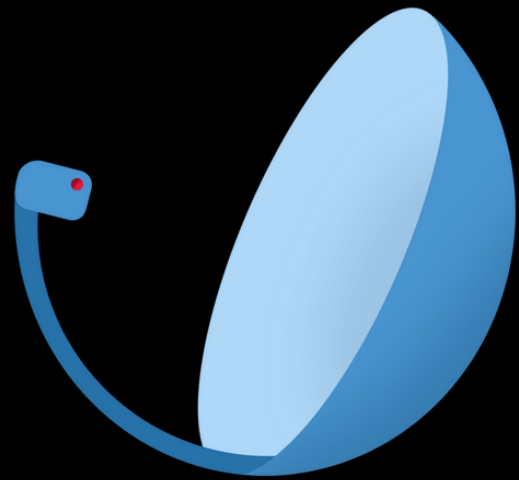
Bucephalus and Alexander had an unbreakable bond. They would ride together into every battle, from Greece all the way to India. Bucephalus had been kidnapped after the final defeat of Darius III. When Alexander returned from excursion and found out, he was absolutely fuming. He promised to lay waste to everything in the area, slaughtering the inhabitants and destroying the land. Pretty soon, the stallion was returned along with a plea for mercy. The reason for Bucephalus's death is unknown, as historians argue on whether he simply died from old age or from fatal battle wounds after the Battle of Hydaspes River.



Whatever the reason, Alexander founded the city of Bucephala (modern-day Jhelum) in his memory. It is thought that Bucephalus is buried in Jalalpur-Sharif, a small town just outside of Jhelum. Bucephalus is definitely considered to be one of the most famous horses in history. His tale has been subject of legends and has inspired many artists to create artworks linked with the trusty steed, such as the Alexander Mosaic and a statue by John Steell depicting the taming of Bucephalus.



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# WHAT IS THE ENNEAGRAM AND WHY YOU SHOULD CARE ABOUT IT?

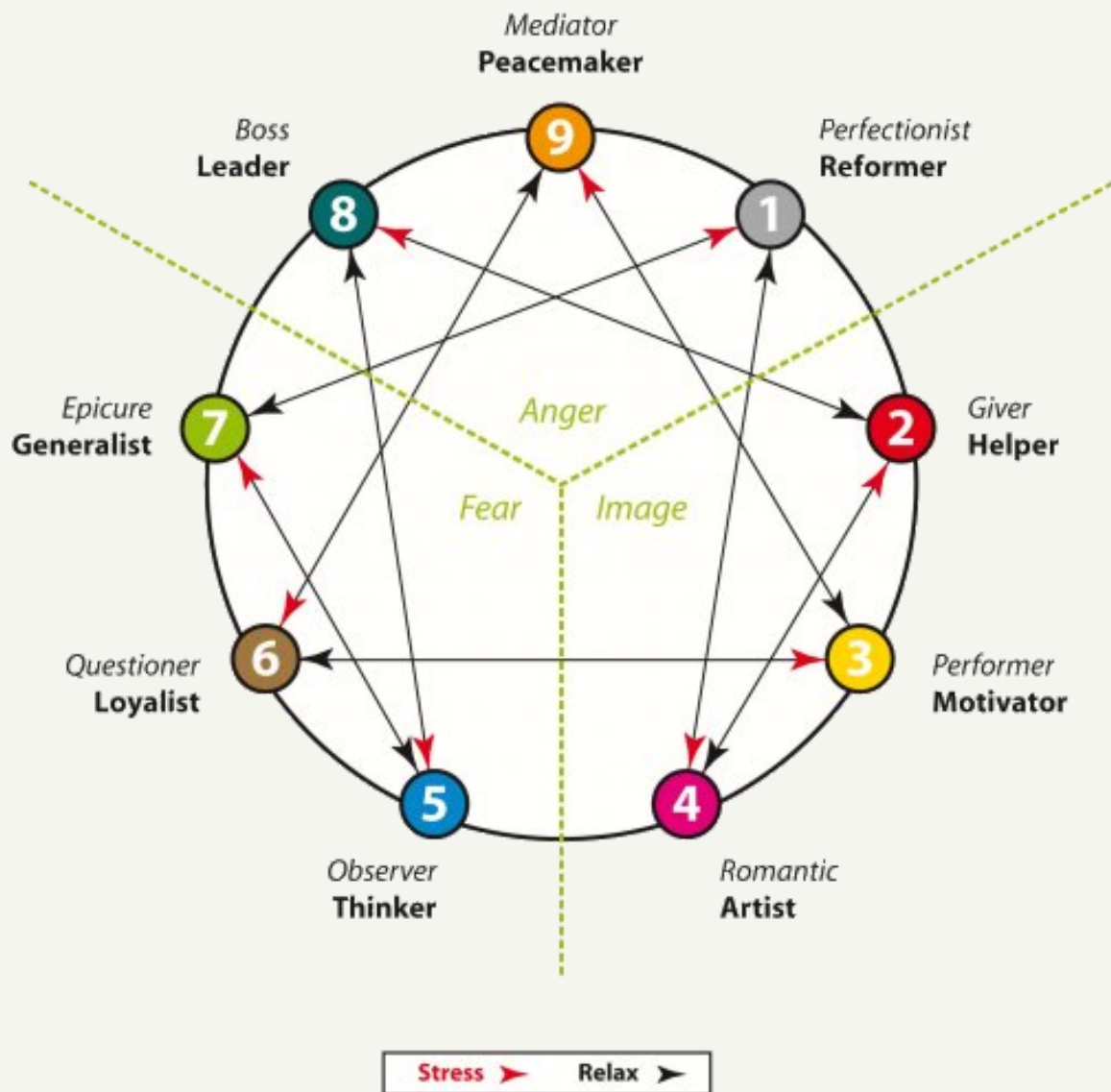


The enneagram is a personality typology system which basically means that based on certain characteristics of a person it can be used to define their personality as a certain type. That might make it seem just like another way to box people in by for example describing the types in such an intentionally vague way that one could see themselves in any of them depending on the way they want to see themselves. To an extent this could be true as the enneagram as well as any other personality typology system doesn't have any real scientific basis in psychology; however that doesn't mean it can't be useful. It is most popularly used as a lens through which people can understand themselves and others, but beyond just that it is often used in therapy, because as we will explain later, it categorizes people not based on surface level behavior, but deep wounds, core fears and motivations.

## How does enneagram work?

The enneagram is a personality theory and it characterizes nine different strategies by which a person can develop their view on themselves and the larger world. The basis of this theory is basically that people develop nine different ways to cope (this is a bit of a generalization as people with the same type can express those coping strategies differently). These are mostly determined by childhood trauma and deep wounds which is why the enneagram is very useful in self improvement and therapy as it can be used as a tool to deconstruct the ways those wounds present themselves in our behavior. The types are described by their basic fears and desires, based on one ideal each type perceives as most important. This also lets us deduce predictable patterns of behavior in times of stress and security. The enneagram theory points out that personality is interconnected and multidimensional which is illustrated by the symbol of the enneagram. So essentially an individual might present some of the characteristics of all 9 types but their core motivation and fear will mostly be represented by one of them.

# THE ENNEAGRAM



The types are also divided into 3 main categories these are the heart triad (focus on feelings, plagued by shame and image-consciousness), the head triad (focus on thinking, plagued by fear) and the gut triad (focus on instinct, plagued by anger). These categories aren't accidental as the types in them are motivated by similar ideals, but in widely different ways. As such this is how the type descriptions will be organized here. (This will only be a brief description as we will be writing about the enneagram monthly, so if you're interested, you will be able to find out more later 😊.)

# THE HEART TRIAD

## **TYPE 2 THE HELPER**

Holy ideal: love

Basic fear: of being unappreciated and unloved

Basic desire: to be loved, to be needed

Core motivations: to form connections with people, to help them and receive validation for their actions

Characteristics: empathetic, warm, sincere, charming, self-sacrificial, sentimental, flattering, people-pleasing, can be possessive and demanding when unhealthy

## **TYPE 3 THE ACHIEVER**

Holy ideal: worth

Basic fear: of being worthless, failure

Basic desire: to feel valuable and worthy

Core motivations: to impress and be admired by others through achieving success, to distinguish themselves and get attention

Characteristics: charming, adapting, ambitious, competent, energetic, self-assured, status-conscious, image-conscious, competitive, workaholic

## **TYPE 4 THE INDIVIDUALIST**

Holy ideal: authenticity

Basic fear: lack of identity or personal significance

Basic desire: to find their purpose and be unique

Core motivations: to express themselves, create and surround themselves with beauty, maintain and express certain feelings, to attract a “rescuer”

Characteristics: self-aware, sensitive, inspired, reserved, emotionally honest, creative, moody, self-conscious, melancholic, self-indulgent

# THE HEAD TRIAD

## **TYPE 5 THE INVESTIGATOR**

**Holy ideal:** capability

**Basic fear:** to be useless, helpless or incapable

**Basic desire:** to be capable, knowledgeable and self-sufficient; to be rational

**Core motivations:** the need to possess knowledge, to understand the environment, to have everything figured out as a way of defending oneself

**Characteristics:** alert, insightful, curious, independent, inventive, detached, high-strung, intense, eccentric, visionary

## **TYPE 6 THE LOYALIST**

**Holy ideal:** stability

**Basic fear:** of being without support and guidance

**Basic desire:** to have security and support

**Core motivations:** to protect themselves, to test the attitudes of others towards them, to fight against anxiety and insecurity

**Characteristics:** committed, reliable, hard-working, responsible, trustworthy, good problem-solvers, defensive, evasive, anxious, cautious and indecisive, but can become reactive, defiant and rebellious

## **TYPE 7 THE ENTHUSIAST**

**Holy ideal:** satisfaction

**Basic fear:** Of being deprived and in pain

**Basic desire:** To be satisfied and content—to have their needs fulfilled

**Core motivations:** to maintain their freedom and happiness, to avoid missing out on worthwhile experiences, to keep themselves excited and occupied, to avoid and discharge pain

**Characteristics:** optimistic, versatile, spontaneous, playful, high-spirited, practical, over-extended, scattered, undisciplined, impulsive

# THE GUT TRIAD

## **TYPE 8 THE CHALLENGER**

Holy ideal: strength

Basic fear: Of being harmed or controlled by others

Basic desire: To protect themselves and the weak (to be in control of their own life and destiny)

Core motivations: to be self-reliant, to prove their strength and resist weakness, to be important in their world, to dominate the environment, and to stay in control of their situation

Characteristics: self-confident, strong, assertive, protective, resourceful, straight-talking, decisive can also be ego-centric and domineering

## **TYPE 9 THE PEACEMAKER**

Holy ideal: peace

Basic fear: Of loss and separation

Basic desire: To have inner stability and to create a peaceful environment for others

Core motivations: to create harmony in their environment, to avoid conflicts and tension, to preserve things as they are, to resist whatever would upset or disturb them

Characteristics: accepting, trusting, stable, creative, optimistic, supportive, people-pleasing, conflict-averse, internally stubborn

## **TYPE 1 THE IDEALIST**

Holy ideal: goodness

Basic fear: Of being corrupt/evil, defective

Basic desire: To be good, to have integrity, to be balanced

Core motivations: to be right, to strive higher and improve everything, to be consistent with their ideals, to justify themselves, to be beyond criticism so as not to be condemned by anyone

Characteristics: conscientious, ethical with a strong moral compass, realistic, noble, perfectionistic, well-organized, critical, can be judgemental and self-righteous, resentful



Every Enneagram type is made up of two components: the core and the wing. When you begin learning about the Enneagram, you will likely start with determining your core type - and you will quickly discover that it doesn't give as clear a picture of your personality as you would expect! That is why we need the wing, which adds more shape and spice to your character. While the core type represents your main motivations and ideals, the wing is the way you channel them into the outside world. It influences the way you make decisions and interact with the environment, complementing (and sometimes contradicting!) your core type. Knowing your wing in addition to your core will give you more insight into your own mind and where your strengths and weaknesses lay.

3w2 - with 'helper' wing - pursues 'worth' through connecting with people and being of service; may be more competitive and charming

/

3 - 'achiever' core - 'worth' ideal

\

3w4 - with 'individualist' wing - pursues 'worth' through self-reflection and improvement; self-oriented, more independent and withdrawn





Each type has two possible wings, that is the two types adjacent to it; eg. if your core type is 3, you are either a 3w2 or 3w4. It's actually very likely you are able to utilize either wing depending on the situation - but usually, you rely on just one of them to guide you. It is often said that you should strive for a balance between the two wings to achieve your full potential.

In short, this is how the wing may define the way you interact with the world. You may pursue and utilize your core ideal through...

w1 - following principles

w2 - being of service and connecting with people

w3 - being conscious of own image

w4 - self-reflection and improvement

w5 - logic and reason

w6 - faith and caution

w7 - entertainment and satisfying their needs

w8 - assertiveness

w9 - maintaining harmony

(Notice how these attitudes described above are derived from the types' ideals)

Again, these are just the basics and the type descriptions are VERY condensed! Every type will be explained in more detail in the later volumes. Thank you for reading and stay tuned! (◡‿◡) ✧ <3

ALEKSANDRA KARCZEWSKA

# DIVE IN TO THE FAERIE WORLD



We have all heard fairytales and legends about the wicked world of faerie and other mythical beasts. Are You curious to know more about those stories and extraordinary creatures that have been influencing people's lives for thousands of years? Let's go on an adventure and explore secrets of the faerie world together!

## Kelpie

Kelpie is a water horse spirit from Scottish folklore. We cannot really set forth its appearance because they are capable of shapeshifting. In mythological tales kelpies are usually described as enormous, black horses that live in a pit of deep bodies of water. They sometimes could take human forms and were capable of speech. One of the most common identifying characteristics of kelpie is that those horses usually had different body parts resembling of those in fish.

Kelpies were very dangerous creatures. In their natural horse form they were able to summon little floods to sweep an unlucky passerby into the water, where they killed them. It was also said that kelpies would take the form of a young, beautiful woman to lure men into the water with their singing and then mercilessly drown them. It was also said that kelpies would take the form of a young, beautiful woman to lure men into the water with their singing and then mercilessly drown them.

The most common story with kelpie is a story about a group of children mesmerized by the sight of a beautiful creature in the water. They all got on horse's back except for one little boy who stayed behind and petted the horse but his fingers stuck to beast's skin. When kelpie started dragging other children into the deep water, the boy only survived by cutting his own hand.

But do not be so worried! There is some good news. Kelpies have one weak spot and it is their bridle. Anyone who get a hold of it will have a power to command the beast. Kelpie that is held captive is said to have even more power than an independent one. Highlander MacGregor who's story You will read in the next paragraph was rumored to obtain the bridle from the beast of Loch Ness, that was then passed down through the generations of his family and was highly treasured.

## Kelpie of Loch Ness

Almost every large body of water has some tragic legend associated with kelpie. The most well known individual of that kind was a monster of Loch Ness, that after many years earned itself a nickname - Nessie.

Nessie's first appearance was dated back to 6th century, when Saint Columba reported witnessing monster's attack on a man trying to cross the river.

Later, in 19th century there was a story of Highlander James MacGregor, who haunted the beast in nearby woods and took Nessie by surprise and cut off its bridle – the main source of power and without it, it would die in the next twenty four hours. Kelpie attempted to bargain with the Highlander but that pursue ended unsuccessfully. Nessie then run away from the lake, defeated and sour.



It is still not known, whether Monster of Loch Ness is real or not, but the story has lived on for generations. For many years it has been influencing people's lives and later it brought many tourists to not only witness the beautiful landscape of Loch Ness, but also to try and find Nessie themselves.

So next time you are walking by a nice river or a lake, be watchful. You might be being spied on by a vicious kelpie...

ALEKSANDRA MIŃKO

# FLORIOGRAPHY - THE ORIGINS OF THE LANGUAGE OF FLOWERS



Flowers are portrayed as beautiful, elegant and majestic miracles given to us by nature. They are always present in our everyday life. Flowers are used for aesthetics, as decorations and gifts. But did you know that they are way more than just that? Each flower holds a significant secret meaning and conveys a different message.

**Floriography** is a form of codified, cryptological communication expressed by the arrangements of flowers. It is a peculiar yet very romantic and fascinating practice. Meanings of the flowers may vary from vivid and amiable to dark and obscure. This extensive range can be often represented by the same species, depending purely on the colour of its petals. Floriography is important for analysis and interpretation of art, music and literature. Though it might sound quite hard to believe, sometimes even just a single mention of a flower can be used as a means of foreshadowing a story. What's more, some works - such as those created by Jane Austen, Vincent van Goh and Oscar Wilde - are almost impossible to read correctly without the basic knowledge of floriography.

But when and *why* was the floriography invented? Who was the first pioneer of a trend whose presence one can still observe in modern society? In this article, we will answer all of this question and more.

## **HISTORY OF FLORIOGRAPHY**

From ancient times, people tended to assign special meaning to flowers but it was during the Victorian Era when this practice reached its utmost glory. It is believed that the floriography we know today has its origins in 17th century Turkey. There, the language of flowers was known under the name of selam.

It was originally used by the women of harem who didn't want their messages to be decoded yet still relate to the object of their desire. At first, it was mainly a regional custom that later on spread across the world and caused a literal craze among the western culture. But how exactly did the secret language of flowers travelled all the way from Turkey to Victorian Europe?



The beginning of Victorian floriography has its roots in the Georgian period. Lady Mary Wortley Montagu is believed to be the one credited for redistributing the popularity of said phenomenon. Being married to the British ambassador of the Ottoman Empire, Lady Montagu could experience the rich culture of Constantinople first-hand, descriptions of which she included in letters sent to her homeland (1716 - 1718). Contents of this correspondence are to be found on the Internet. Back in England, these letters evoked quite a commotion amongst the British. They quickly became obsessed with the romantic concept of codified flower language.

In the 19th century, the popularity of floriography reached its peak. In 1819, about one hundred years after Lady Montagu wrote her letters, the first ever book discussing the matter of floriography was published. This flower dictionary titled "Le langage des fleurs" was created by a French woman - Louise Cortambert. When translated to english, it brought even closer

attention to the topic. Other authors followed in Cortambert's steps. The number of floriography encyclopedias escalated rapidly. More and more flowers were given a special, unique meaning.

Flowers expressed feelings that one couldn't or didn't want to talk about aloud. By sending someone a honeysuckle, people of the Victorian Era declared their devoted affection, while yellow marqueriles were treated as an announcement of a visit. Flowers could've been also used as an answer for "yes" or "no" questions, depending on the hand with which they were given. What's more, even the way the ribbon was tangled on a stalk held a special meaning.

Floriography fascinated both ordinary people and artists. Fashion designers inspired by the ambiguity of plants started creating jewelry that would convey its owner's secret message or stress their personality traits. Floral motifs could've been found on brooches, pins, earrings and necklaces. Said jewelry pieces made a perfect, meaningful gift for man's beloved ones.

Victorian floriography was all about secrecy, mystery and attention to details, and in this form its remains have survived to this very day. Flowers are confidants of our most intimate feelings and emotions - they deliver a message which cannot be simply put into words.

WIKTORIA WYSOCKA

# JAPANESE MYTHOLOGY



Izanagi and Izanami preparing to summon land from the sea with their spear, Kobayashi Eitaku, c.1885.

In your life you probably have heard about mythology countless times. Whether it is art, literature or idioms used in everyday life situations, we can notice many references to the ancient myths coming from Greece or Rome. But have you ever wondered if there are any other countries in the world which have their own myths about deities? There actually are, many places in eastern culture have their ancient beliefs that widely differ from the western ones. One of the countries with a history of mythology is Japan. You most likely have seen pictures of the Japanese shrines and temples. But who are they for, what is their history and what were they built for?

Japanese mythology includes a collection of beliefs, stories and folktales that originated in the islands of the Japanese archipelago. During a huge part of Japan's history, communities of people inhabiting its lands were isolated. As a result, local legends differ between parts of Japan and they often contain features unique to geographic locations of their origin. Japanese folklore is widely connected to the two main religions of Japan, Shinto and Buddhism. The traditions from these religions, as well as agriculture-based religion, are embraced by Japanese mythology.

Everything we currently know about ancient Japan and its traditions, myths and history comes from two sources, the *Kojiki* (古事記, "Records of Ancient Matters") made in 712 CE and the *Nihon Shoki* (日本書紀, "The Chronicles of Japan") made in 720 CE. The *Kojiki* contains tales of the creation of the world, stories about the Japanese emperors and their ancestry, as well as myths about gods. The *Nihon Shoki*, on the other hand, explains the genealogy of the imperial family and is more detailed, hence its usefulness for archaeologists and historians. The reason why the books of those times included information about emperors and their families was the order of the emperor Temmu. By the time of his reign, it became obligatory for Japanese people to be knowledgeable in these areas. Such orders were a method of establishing the position of different social groups.

### **CREATION MYTH (天地開闢, TENCHI-KAIBYAKU, "CREATION OF HEAVEN AND EARTH")**

In the beginning, the universe was shapeless, a chaotic mass. Eventually, the finer particles rose up and formed clouds and then, Heaven, also called Takamagahara (高天原, High Plain of Heaven), which was sunk in silence. The heavier particles became a huge, dense mass, to be called Earth. In Takamagahara appeared the first three kami (gods), as a group named the Zōkasanshin. The appearance of the three creation gods was shortly followed by the creation of another two gods. These five deities, known as Kotoamatsukami, did not have any partners and their gender was not defined. Later, all kami existing went into hiding and were never mentioned again. The disappearance of the first five gods was followed by the emergence of seven generations of new kami. The final generation consisted of the god Izanagi ("He Who Invites") and his sister, as well as wife, goddess Izanami ("She Who Invites"). Both of them were responsible for the birth of other deities and the creation of the Japanese archipelago.

To help them with the task, they were given a spear decorated with jewels. Standing upon the Floating Bridge of Heaven connecting heaven with earth, two gods churned the sea below using the spear. Drops of salty water falling down the blade formed the first island, Onogoro. Izanagi and Izanami chose the land for their home and descended to the island. Gradually, they have created the eight islands that now make up the main islands of Japan. The pair of gods continued their life focusing on the mission of creation of new kami. Their task continued successfully and they both contributed to birth of many deities symbolic to different aspects of culture and nature. Izanami, however, died giving birth to the fire deity. Her death was caused by mortal wounds from the burns inflicted by her son. The myth of creation mentions Mount Hiba in Yasugi as the place where Izanami was buried. Absolutely enraged Izanagi killed his son, whose blood formed new kami. After the death of the goddess, her husband went through time filled with pain and agony. His suffering and tears caused the birth of a few more gods.



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