

Le Rond-Point

Les Chevaliers de la Table Rond-Point



La solitude

O ! que j'aime la solitude !
Que ces lieux sacrés à la nuit,
Eloignés du monde et du bruit,
Plaisent à mon inquiétude !
Mon Dieu! Que mes yeux sont contents
De voir ces bois qui se trouvèrent
A la nativité du temps,
Et que tous les Siècles révèrent,
Etre encore aussi beaux et verts,
Qu'aux premiers jours de l'Univers !

Un gai zéphyr les caresse
D'un mouvement doux et flatteur.
Rien que leur extrême hauteur
Ne fait remarquer leur vieillesse.
Jadis Pan et ses demi-dieux
Y vinrent chercher du refuge,
Quand Jupiter ouvrit les cieux
Pour nous envoyer le Déluge,
Et se sauvant sur leurs rameaux,
A peine virent-ils les eaux.
[...]

Que j'aime à voir la décadence
De ces vieux châteaux ruinés,
Contre qui les ans mutinés
Ont déployé leur insolence !
Les sorciers y font leur sabbat ;
Les démons follets s'y retirent,
Qui d'un malicieux ébat
Trompent nos sens et nous martyrent ;
Là se nichent en mille trous
Les couleuvres et les hiboux.
[...]

Marc-Antoine de Saint-Amant

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Appel aux élèves de Seconde et de Première avides d'écriture -
nous avons besoin de vous!

Écrivez-nous à lerondpoint@eleve.lyceefrançais.org.uk
pour rejoindre l'équipe (auteurs anglais et français bienvenus)

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NOMINATED FOR
26 OSCARS
3 BRIANS
A MAUREEN
& 1 SERGIO

**AND NOW!
AT LAST!**

ANOTHER FILM COMPLETELY
DIFFERENT FROM SOME OF
THE OTHER FILMS WHICH AREN'T
QUITE THE SAME AS THIS ONE IS

MAKES BEN HUR
LOOK LIKE AN EPIC!

SETS
THE
CINEMA
BACK
900
YEARS
!

Pythos (Monty) Pictures in Association with Michael White presents

CHASING THE HOLY GRAIL: LAUGHTER AND LEGENDS

written and performed by
Milana Challenger · Hildegard Nicholson

Songs by Neil Innes · Executive producer John Goldstone ·
Produced by Mark Forstater ·
Directed by TERRY JONES and TERRY GILLIAM ·

TECHNICOLOR

NRC

BEF

Monty Python: From coconuts to Holy Hand Grenades:

It's no secret that Western audiences have been obsessed with the Arthurian Legend since we began recording stories. From Malory's 15th-century prose *Le Morte d'Arthur* to Zimmer-Bradley's *The Mists of Avalon* in 1983, a few knights and a round table tend to really get an audience going. Nothing quite encapsulates both British sense of humour and the innate urge to reimagine the escapades of a King and his groupies like the 1975 film *Monty Python and the Holy Grail*.

For those who may be unfamiliar with Monty Python, they were a British comedy troupe formed in 1969. The members included Graham Chapman, John Cleese (the voice of the frog king in *Shrek 2*), Terry Gilliam, Eric Idle, Terry Jones and Michael Palin. They reached global prominence with hit films *Life of Brian* (1979), *The Meaning of Life* (1983) and the series *Flying Circus* (1969-1974). They were at the forefront of British comedy for the better part of the 70s and 80s, influencing how far comedians were willing to push sketches. They combined surrealism with raunchy one-liners, animation with low-budget effects and shocking scripts.

The *Holy Grail* is a cult-classic which satirises the tale of the knights of the Round Table on an epic quest to search for the eponymous legendary item. It had a budget of roughly £282k (700 times less than the budget of *Ant-Man and the Wasp: Quantumania*, I'll let you decide on the better film) and was the pinnacle of surreal comedy at the time. It is packed full of jokes (most of which are down to budget cuts) which have wormed their way into popular culture and references today; the Black Knight who insists "'tis but a scratch!" after his limbs have been cut clean



off, coconut sounds used to emulate the sound of horses' hooves, Tim the Enchanter and the iconic French knight who hurls nonsensical insults at Arthur's troupe; Your mother was a hamster, and your father smells of elderberries! I fart in your general direction! The inspiration for which came from a book John Cleese read about medieval soldiers whose sole role in the army was to taunt the opposing army before the start of the battle.

In terms of comedic tone, it's not unlike the French classic "Les Visiteurs" (shoutout to the French readers!), in which medieval characters get thrust into France in the 90s. The Python's film similarly involves a fourth-wall break, bringing our knightly protagonists into the 'real world'.

Since this was their first film, the British film industry wasn't lining up to invest, especially since the Pythons laid the foundations for British comedy at the time so there wasn't a set precedent. Instead, leading members of the music industry funded the film, including Led Zeppelin, Pink Floyd, Genesis and Elton John. The Pythons would later continue to be supported by the music industry throughout their film-making careers, the Beatles' George Harrison being a major contributor to the fund for *The Life Of Brian*, their next film.

But what makes the film so special? Apart from the wacky jokes and surreal cutscenes, the Pythons went to unprecedented lengths. Most memorably, they depict God in a scene where he gives the Knights of the Round Table the mission to find the Holy Grail. They used a model based on a 19th century cricket player with just the right beard. Such a controversial film stirred up a real fuss, so much so that there reportedly was a bomb threat at the premiere. This happened again in 2009, only the bomb in question ended up being a prop model of the Holy Hand Grenade. The controversy pushed them to satirise the Bible further, the *Life of Brian* following the life of the child born in the manger next door to Jesus.



I've only scratched the surface of the intricacy of this film; we can do nothing but recommend it. But was their Search entirely in vain? Is the Holy Grail an attainable object? Over to my colleague in the archaeological department for more.

Could the Holy Grail be yours?

Would you want a cup that could heal your wounds and illnesses, provide you with as much food as you could desire, or even unlock the key to eternal youth? If you too seek these mysterious powers attributed to the Holy Grail, it would be fair to ask yourself if it's even possible to find such a thing.

Although I can't tell you whether the magic assigned to the Grail exists (since that would mean proving that magic exists at all) there is still a search for the physical object that, according to legend, Jesus drank from at the last supper, later collecting his blood when he was crucified. The true origin of the story of the Grail is difficult to trace. Although the first mention in literature was in Chrétien de Troyes' *Perceval* in the late 12th century, it's unsure whether this idea comes from true witnessings of the Grail passed down through the centuries or a mix of other myths to create something equally fictional. It's difficult to ignore the similarities between the Holy Grail and the "horn of the plenty" which appears in various ancient cultures, notably the Dagda's cauldron of the plenty and the Cauldron of rebirth in Celtic mythology. There are even theories that it was a story created by the Catholic Church to encourage the taking of communion by associating it with abundance and immortality. In short, there's no way of knowing if the legend of the Holy Grail is based in facts or fiction.

Even if it were real, how would you recognise it? The Holy Grail sadly has no set representation. The word Grail denotes a wide mouthed vessel, which is in fact the most common form given to it since the 19th century revival of Arthurian tales. Now, when we think of the Holy Grail we think of a Goblet of precious stone and metals, shining with holiness. Yet in the Middle Ages, no one could agree on the very shape of the Grail, let alone whether it was real. The different forms have ranged from the expected, such as stones and plates, to the strange, namely in the story of *Peredur* where the Grail is a platter with the severed head of *Peredur's* kinsman. Many even see the grail as something above the material, including the blood of Jesus itself or just pure divine grace which appears to he who is worthy. Disappointingly, quite a few people have pointed out that the Grail used by Christ would probably have been a wooden one considering his humble lifestyle and origins, in which case unless it is actually magical it would be long gone, slowly rotting away over the past two millennia.

So, you don't know what this thing looks like, what exactly it does, or even if it ever existed. But are you, fellow UK resident, more likely to find this mysterious object than anyone else in any country? The tales of Arthur of Camelot and the round table were based in England after all, so surely this Grail should reside on our lovely little island. That is actually true according to almost all Arthurian tales. Some claim that Joseph of Arimathea bought the Grail to Glastonbury in England, others that he sent it to the United Kingdom after he received it from an apparition of Jesus. Even the conspiracy theories of the Knights of the Templar seem to point to it being here, in which this mysterious military order from the crusades allegedly took the Grail from the Temple mount and hid it away in England.

The most promising find of the Holy Grail, and some of the only potential proof that it could be real, is the Chalice of Infanta Doña Urraca. Two actual scholars, medieval history lecturer Margarita Torres and art historian José Miguel Ortega del Rio, are the ones who traced the journey of the Grail up to the Basilica of San Isidoro in the northern Spanish city of León. This is based on medieval Egyptian parchments that mentioned that the holy chalice had been taken from Jerusalem to Cairo and then given to an emir who ruled an Islamic kingdom on Spain's Mediterranean coast in return for the help he gave to famine-stricken Egypt. Made of gold and onyx, it definitely looks imbued with Holiness. The dating of the chalice would allow for it to be the actual Holy Grail, since its origin is between 200 BC and 100 AD. It does seem quite likely that it was the vessel which was revered as the Holy Grail just after Jesus Christ.



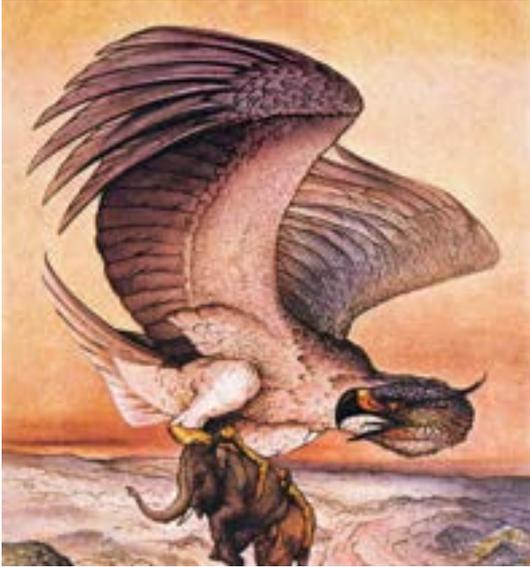
However, if this is the real Holy Grail, and you wish to accept that magic is real and it could give you eternal youth and bountiful riches, you could still be the only one to access its power. After all, the Grail can only be fully realised by those who prepare themselves spiritually. Even Percival had to grow mentally before accessing its magic. I wish you good luck on your search for the Holy Grail, and the nobility of mind and soul needed to access its power, now that you have all the information you may need.



Chalice of Infanta Doña Urraca

Fantastic Creatures from Around the World

Mythical creatures consistently take centre stage in stories and legends, often based on mythology and folklore from all over the world. Today, we delve deep into the different beings and entities that you could come across the next time you look for a huge bird, a demonic horse, a deadly dog, or a legendary chimaera for one of your stories.



The **Roc**, or **Rukh**, is a large bird of prey found in Arabian and Persian folklore. Often compared to a phoenix, the Roc is amazingly powerful, so much so that it's capable of carrying an elephant in its talons whilst flying. It originally appeared in two Sanskrit epics, the Mahabharata and the Ramayana, depicting a fight between an Indian solar bird and a chthonic serpent. However, this creature gained attention from the Western world when Marco Polo claimed to have seen the Roc flying over Madagascar. Modern experts believe that this bird could have been the now extinct *Aepyornis*, a 10-foot tall bird that lived on Madagascar.



Picture a 9-foot tall horse-like demon that lives in the sea, a skinless hybrid that mixes equine and human traits to become what is known as the “Devil of the Sea”. Or look at the picture next to this paragraph. The **Nuckelavee** is one of the most malevolent demons in Orcadian folklore, and it played a big part in Scottish superstition: the creature was blamed for bad crops, droughts, epidemics... This horse is believed to be heavily based on Celtic mythology’s “water horse”, especially because many Orcadian tales at the time were based or influenced by Scandinavian mythology.



The **Barghest** is a large and vicious black goblin-dog that originates from Northern English folklore. It is seen as an omen of death as it commonly appears at the death of someone important, or even foretells the death of an individual. It is also believed that anyone who sees the Barghest will die very soon, at best only living another couple of months. Out of all the creatures we discover today, this one is probably the most prevalent in modern pop culture. The Barghest still appears in many tales written today, such as The Witches by Roald Dahl, the video game The Witcher, and even a classic, The Hound of the Baskervilles by Arthur Conan Doyle.



Finally, the **Qilin** is a hooved chimaera from Chinese mythology, which means that it is composed of many different animal parts. Usually the Qilin has an equine body, covered with fish scales, enveloped in fire, and it has either a horn or antlers. This creature is described as benevolent, peaceful and gentle, since it only uses its many abilities, one of them being incinerating people, to defend innocents. This is also reinforced by the fact that the Qilin only appears during or at the end of the reign of an illustrious leader. Other representations of similar creatures also exist in East and Southeast Asia, such as the Kirin in Japan, and the Gilen in Thailand.

THE QILIN SYNDROME

INAUGURAL GIG OF AN LFCG BAND
NOVEMBER 19, HALF MOON PUTNEY
1.30PM 5 POUNDS

93 LOWER RICHMOND ROAD, PUTNEY, LONDON

Pseudo-History

Imagine learning lies instead of history...

Pseudo-history, or more exactly historical revisionism, is a practice that still goes on today: changing history to suit a particular view. Most people, upon hearing this, think of propaganda, and of authoritarian regimes who would selectively choose what parts of history to teach to the children of a nation, but that's not all this refers to.

For example, a common tool used by Russia in the war against Ukraine has been to connect itself to the Kyivan Rus', asserting that because Russia is a product of that medieval orthodox state, Ukrainians and Russians are only one people and should be "reunited". Ukraine, on the other hand, notes the distinction between Russia and Rus', maintaining the difference between "lands of the Rus'" and Russia. This particular Russian revisionism is, of course, an example of a reading of history specifically made to justify expansionism.

More generally, historical revisionism has always been a political tool used by governments and leaders to give a certain view of some historical events in order to sway popular opinion. If the population learns a biased view of history, then they can't question events in which they will see no fault.

Revisionism is, however, inevitable, and even sometimes necessary. It calls into question the idea of bias: if a battle has been told once from the point of view of the victor, the loser might try not to mention it as much in favour of another battle which they would have won - revisionism here helps to communicate a more accurate version of history. It also serves to correct information that was previously believed to be true, to avoid keeping to the original narrative which may be wrong on some facts.

Most of the time, this occurs in minor ways, such as reinterpreting the motives behind someone's actions. It can also happen in much more phenomenal fashion, especially when contradictory evidence surfaces after more research. Take, for example, the city of Troy: when famous Hellenist, linguist, and archaeologist Heinrich Schliemann excavated the city, everyone accepted his claim that it was Homeric Troy. However, later finds showed that Homeric Troy was Troy VI (the sixth layer) and not Troy I (the first layer) as Schliemann believed, and information was subsequently corrected in history books.

As you can see, historical revisionism is a powerful tool that can be used by many different people for many different reasons, and isn't inherently good or bad. It's certainly been used for propaganda and other political aims in the past, but also to correct information in our history books to avoid propagating incorrect accounts of past events. This happens all the time, whenever anything new is discovered. Historical revisionism surrounds us; we need to be aware of it, and pay attention to see what's changing, and why.



MOIS DE LUTTE CONTRE LE HARCELEMENT SCOLAIRE

ACTIONS AU SEIN DU LFCG

#NONAUHARCELEMENT

Date	Classes Concernées	Actions
9 Novembre	Toutes	Journée Nationale de Lutte contre le Harcèlement Scolaire.
10 Novembre	6 ^{ème}	Sensibilisation au harcèlement à travers la formation des délégués
Du 13 au 17 Novembre	Toutes	Présentation aux classe de l'équipe pHARe . Distribution du FLOWCHART anti-harcèlement à coller dans le carnet de correspondance
14 Novembre	5 ^{ème}	Sensibilisation au harcèlement à travers la formation des délégués
	6 ^{ème}	Conférence à destination des 6e "harcèlement et cyber harcèlement"
16 Novembre	4 ^{ème}	Sensibilisation au harcèlement à travers la formation des délégués
17 Novembre	6 ^{ème}	Conférence à destination des 6e "harcèlement et cyber harcèlement"
21 Novembre	6 ^{ème}	Conférence à destination des 6e "harcèlement et cyber harcèlement"
23 Novembre	Toutes	Présence d'un stand dans la cour de 11h30 à 14h00 + ateliers thématiques en salle Ansell et au CDI
27 Novembre	Toutes	Présence d'un stand dans la cour de 11h30 à 14h00 + ateliers thématiques en salle Ansell et au CDI
28 Novembre	Toutes	Présence d'un stand dans la cour de 11h30 à 14h00 + ateliers thématiques en salle Ansell et au CDI

A noter également, un peu plus tard dans l'année

Date	Classes Concernées	Actions
15 Janvier	5 ^{ème}	Intervention de sensibilisation à la thématique du harcèlement de Noémya Grohan
16 Janvier	4 ^{ème}	Intervention de sensibilisation à la thématique du harcèlement de Noémya Grohan
Février	3 ^{ème}	Conférence contre le cyber-harcèlement

The Carolingian Colossus: An Alternate History



The Carolingian Empire was a medieval kingdom established by a Frankish noble family known as the Carolingians. This Empire reached its peak thanks to Charlemagne, the King of the Franks, as he expanded his dominion through military conquest and skilful diplomacy, ultimately reaching his pinnacle and being crowned as the Holy Roman Emperor by the Pope in 800 AD. His empire, reaching from the Atlantic Ocean to the Adriatic Sea, was the first great attempt to recreate the Western Roman Empire's lost glory. This empire was actually fairly advanced in terms of governance for its time, being split into counties that were overseen by counts who would act as the King's representative.

Yet the empire was short-lived, cleaved into three parts after Charlemagne's death due to the Frankish succession law that mandated partition among heirs. This division ushered in the formation of regional identities that would eventually crystallize into the modern nations of France, Germany, and Italy. However, history could have taken a very different path had the empire remained intact, either through the establishment of primogeniture or if Charlemagne's heir had the power and vision to maintain the unity of the realm.

I must iterate that this is in no way meant to be an accurate prediction as to what would've happened had the Carolingian empire survived. The chances of this even happening in the first place were essentially null, simply because the empire not splitting up between the three heirs of Louis The Pious would have meant that Charlemagne's eldest son, Charles the Younger, would've had to stay alive and taken the throne as sole ruler of the Empire. Which is exactly what we're going to presume. In this universe, Charles the Younger has lived a healthy life, and actually does take the throne of the Empire.

Now we imagine a Europe where the Carolingian Empire, unbroken, continues to dominate the continent. The repercussions of such an unpartitioned realm would have been absolutely enormous. A centralized rule could have provided enough military strength to repel the Viking incursions more effectively, reducing the need for local lords to amass private armies, which in our timeline laid the groundwork for feudalism. Without the fractious independent dukedoms and principalities that characterized the early Middle Ages, the centralized Carolingian authority might have mitigated the feudal system's rise, leading to an earlier consolidation of national governance structures. Along with this, we could imagine an earlier appearance of the concepts that define modern nations, such as solid borders the likes of which only really appeared in the mid 17th century.

Without the Treaty of Verdun, the linguistic and cultural divides that characterize the Latin-based Romance languages and the Germanic languages might be less pronounced, potentially leading to a more linguistically unified continent. With the continuation of the Carolingian Renaissance, a focus on scholarship and literacy could have quickened the advent of the University, the Enlightenment, and even scientific advancement, potentially accelerating Europe's technological and cultural development.

Internationally, a strong and unified Carolingian Empire would present a formidable barrier to the Islamic expansion in Europe. The history of the Crusades, if they happened at all, would be vastly different, with a more robust and organized, and almost certainly more powerful Christian Europe facing the Muslim world. These alternate Crusades could possibly have been vastly more successful, and the Islamic world may well have collapsed under the strength of this alternate Christian Europe. The borders that divided Europe during the Middle Ages and beyond, which often became flashpoints for war, might instead have been lines of trade and cooperation under the aegis of a single imperial power.

The political landscape of Europe would be completely unrecognizable. There would definitely be no Hundred Years' War, no French Revolution, and no rise of the nation-state as we know it. The concept of European unity, as embodied by the European Union, might not be a modern development but an uninterrupted historical state, with an administrative and cultural legacy dating back to the 9th century. We must of course note the fact that it is incredibly unlikely that an empire of this size would survive hundreds, let alone thousands of years to the modern day, but it sure is interesting to wonder how the world would be if a single European superpower were to have dominated over the course of history.

Of course, such an enormous state would have its challenges. The difficulty of governing such a vast territory with the limited communication and transportation technologies of the Middle Ages could have led to different forms of administrative and political structures, perhaps resembling the federalism that some countries adopt today. The tension between maintaining a unified imperial identity and accommodating the diverse cultures within its borders could have spurred early forms of representative governance or caused internal conflicts that would test the empire's integrity. It is quite fair to assume that a few generations after the rise to power of Charles the Younger, the empire would crumble apart under its own weight. As has been said before, it is almost a certainty that an empire of this size would eventually buckle and collapse.



While I may have made this European goliath sound like something quite desirable in our current timeline, there are so many drawbacks and unintended consequences that we cannot say are positive, such as a large suppression of European diversity, a lack of balance of power within the European continent, and the general idea that a single massive block with no competition would not have much drive for innovation or economic dynamism. This would mean that there is a good chance that this alternate timeline's technology would be vastly inferior to our own. It is ultimately impossible to predict what the true implications of such an empire would be, as alternate history is essentially make-believe and not comparable to actual history. But it sure is fun to imagine.

Holy Roman Empire under Charlemagne (800 AD)

Colour Corner!

Colouring time! Activate your inner five year-old and let loose!

If you dare to think that your colouring is good enough DM us on instagram at [@journalrond_point](https://www.instagram.com/journalrond_point) (or email us at lerond-point@leve.lyceefrançais.org.uk) and we could feature you in the next edition...



Maia Jacob



The Chinese Dragon: The Myth of The Rain Dragon

Many people associate China, and particularly Chinese mythology, with dragons. Far from being giant flying fire-breathing lizards with scales who hoard treasure and kidnap nobles, meant to be hunted and slain by brave knights, Chinese dragons (in simplified Mandarin 龙 *lóng*) are rather different. These great beasts have been a symbol of China for millenia, being used notably by the Han Dynasty (start of the 3rd century BC). Many tales are told about this link: the legend of the Yellow Emperor, or that of the Dragon King. Today, let me take you through time back to the 2nd century BC, in the Han dynasty, to discover an ancient myth...

The great dragon Yìnglóng (simplified: 应龙, meaning 'responsive dragon') was the dragon of rain. She lived in Heaven, but was banished due to her killing of the demigod Chīyóu and the giant Kuāfù; so now there is drought, as she cannot bring the rain down from the heavens. Chīyóu had tried to defy the Yellow Emperor Huáng Dì, so the mythical sovereign sent the winged dragon Yìnglóng to fight him. She was engaged in a long battle with Chīyóu, but eventually prevailed, killing him. Yìnglóng also killed Kuāfù, because he tried to chase the sun, and he drank from the Yellow River to quench his thirst. It could not satisfy him, so he tried to drink from the ocean; he died before he could do so, and Yìnglóng is said to have killed him.

However, Yìnglóng also helped China: she created its Nine Provinces when working with King Yu, which still have a legacy today.

Although Yìnglóng was the main dragon present through folklore in the Han dynasty, her use as a symbol waned by the Tang dynasty where she was replaced by the imagery of the wingless dragons that we now recognise as symbols of China. Now, she's only seen as a myth, and the inspiration behind many generations of dragons... but maybe she can still live on as a legend inside your head.



THIS IS MY VOICE



Call for volunteers

- Do you want to be part of a friendly community ?
- Do you want your voice to be heard ?
- Do you have a lot of ideas to make things change?

Our brand new diversity and inclusion group is looking for motivated students to celebrate diversity and stand up to bullying.

We are building a safe and supportive space for all students.

Everyone is welcome!

(including, but not limited to, LGBTQIA+ students and allies)

You will help imagine and run events throughout the year (exhibitions, debates, competitions, talks...).



Join us every Thursday from 11.45 to 12.15 in room 912 or come speak to us at the British section or ground floor vie scolaire

- Melanie and Roxane -

Grimoires, Tomes et Volumes

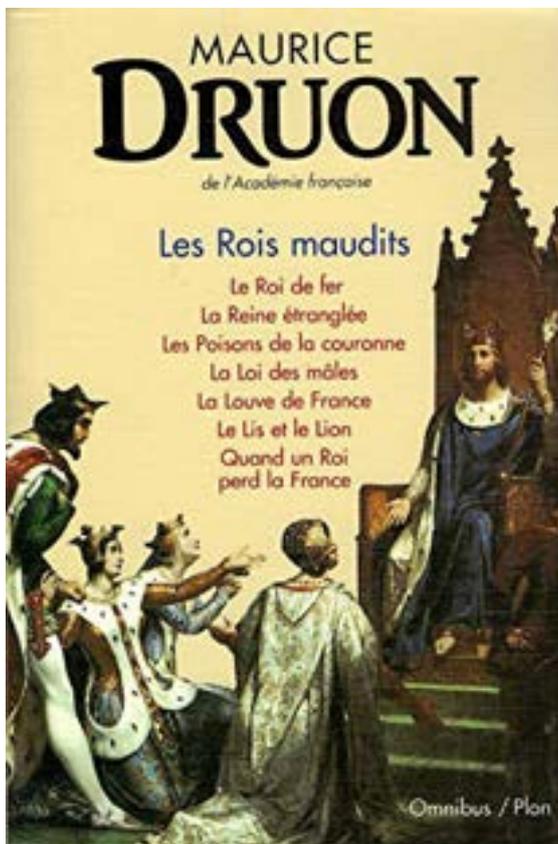


Grael: le Chevalier sans Nom Christian de Montella 400 pages

Un livre jeunesse qui retrace l'histoire éternellement magique et envoûtante des Chevaliers de la Table Ronde sous la forme d'un roman d'aventure surnaturel. Le premier tome, Le chevalier sans nom, conte la légende de Lancelot du Lac depuis son enfance avec la fée Viviane, son adoubement par Le Roi Arthur, son amour courtois pour la reine Geneviève, jusqu'à sa mort (ou presque) au mains de l'enchanteresse Morgane.

Les tomes suivants examinent les histoires d'autres chevaliers, eux aussi à la quête du mystérieux Graal, un objet magique avec des pouvoirs de régénération. Parfois moins connus que Lancelot du Lac, il s'agit de son fils Galaad et de Perceval le gallois.

Cette série de livres mêle parfaitement les éléments (plus ou moins) historiques qui sont maintenant omniprésents dans la culture populaire avec le surnaturel et la magie qui contribuent aux suspense.



Les Rois Maudits Maurice Druon 200 pages par livre

Une suite de livres médiévaux français qui a fortement inspiré Georges RR Martin pour sa série Game of Thrones. L'épique commence en 1314 avec la mort sur le bûcher de Jacques de Molay, le dernier grand maître des Templiers, un ordre de chevaliers du temps des croisades. La légende dit qu'il aurait, juste avant de mourir brûlé vif, crié au roi Philippe le Bel "Tous maudits, jusqu'à la septième génération !".

Ainsi Druon construit une intrigue familiale sur plus d'un demi-siècle, avec des rois qui se succèdent chacun plus maudit que le dernier. Il s'intéresse à la psychologie et aux liens complexes entre les monarques et nobles qui menacent d'envoyer la France en chaos, et qui déclenchent la guerre de cent ans entre la France et L'Angleterre, liés par un mariage menacé.

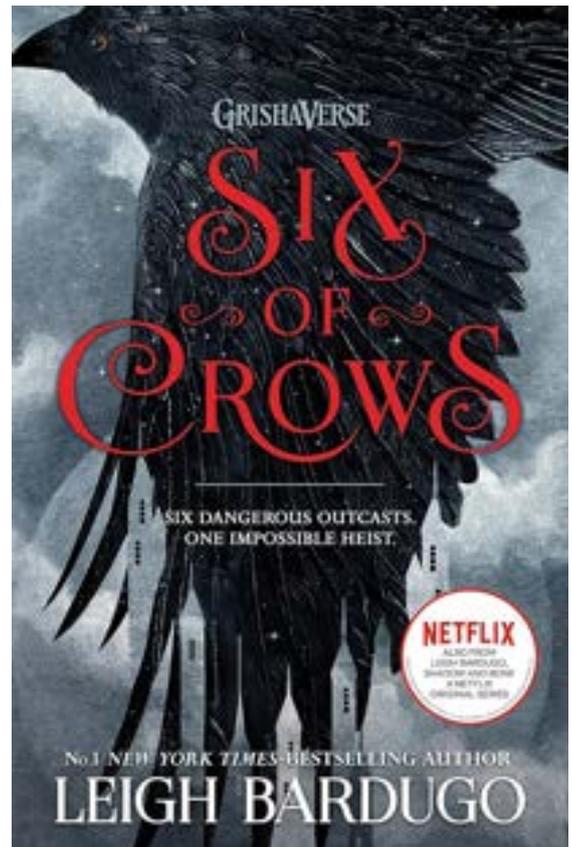
L'auteur n'a pas fait partie de l'Académie Française pour rien, ces livres sont un tour de force littéraire et historique avec un certain 'je ne sais quoi' surnaturel.

Six of Crows
Leigh Bardugo
450 pages

Moving away from more classic mediaeval Arthurian Legends to Ketterdam, a bustling city of international trade and criminal organisations. Everyone knows that the best part of a heist movie is getting the team together, and that is exactly what the first book of the duology is.

Criminal prodigy Kaz Brekker needs to find 5 other outcasts to help him pull off his biggest crime yet: a sharpshooter, a runaway bomber, a spy, a convict, and a magician. Each of them gets their own perspective in the books, giving you an intimate understanding of their psychologies and thoughts, as well as snapshots of their dark histories that you discover bit by bit.

This book is a juggernaut of fantasy, and for a good reason. The world is meticulously crafted, the magic system is unique, the characters are the most diverse you've ever seen and are each more lovable than the last. All of this with great writing that keeps you screaming about the characters and addicted to the plot.

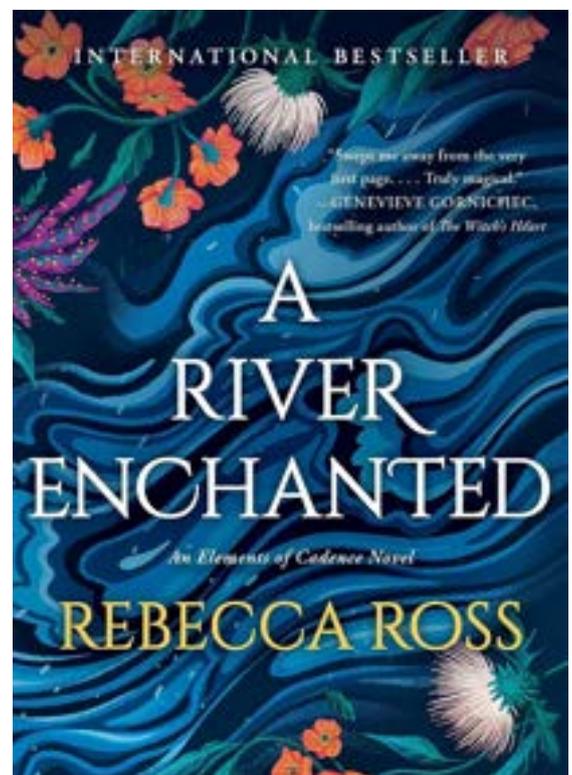


A River Enchanted
Rebecca Ross
480 pages

Enchanting is perhaps the best word to describe this mediaeval fantasy pick, the allure of the quaint Scottish setting and capricious elemental spirits are undeniable and surprisingly unique. Jack Tamerlaine the bard hasn't been back to his native island in 10 years. In Cadence, magic is everywhere: the wind carries voices, plaids have supernatural properties, and objects are imbued with enchantments.

The island is in the throes of a brutal rivalry between the East and West, and mysterious disappearances of young girls that threaten to topple the fragile balance of power. The heiress of the East, Adaira, needs her childhood foe Jack to use his powers of song to draw the spirits out and implore them to find the missing girls. A deep connection blooms between the two young people who must ally to find out what is really happening in Cadence

This is a comforting read, with a fresh new setting and an adorable romance for when you want a more light-hearted and perhaps less intellectual read.



The Book of the Dead: a travel guide to the afterlife

Let's now delve into how Egyptians perceived life after death. The Book of the Dead is a collection of papyrus originating from Ancient Egypt buried with the deceased, with three different types of spells or formulas: funerary, transformation (to identify different deities during their journey to the afterlife), and magical (to overcome various obstacles along the way, such as demon attacks). It was written for the first time around 1550 BCE, under the 17th Dynasty, which amazes many partially because the coloured vignettes accompanying the texts have survived. Its name isn't entirely accurate to the original one: it was coined by the British, who first found it, to give this piece a more sinister and eerie feel. Its real, or more historically accurate, title is *The Book of Going Forth by Day*: this translation gives it a more positive, celestial connotation since it also takes into account the journey to the sky and the gods, rather than only part related to the funerary rites.

To obtain this book upon their death, Egyptians had to be able to afford it, and there were different books for different prices. The lower the price the shorter the book, which explains why the one for the pharaoh was astonishingly long.



A heart being weighed by Anubis on the scale of Maat against the feather of truth.

Concretely, it is in simple and somewhat reductive terms a “how-to” guide manual to the afterlife: it arms the deceased with instructions and magical spells, protecting them throughout their perilous journey to successfully reach the Trial of Osiris, the god of the underworld. There, where they interestingly enough proclaimed “Negative Confessions”, swearing they hadn't committed a list of 42 sins. Following this, their heart was weighed on a scale with a feather, which represents the goddess Maat, personification of truth and justice. The heart, for Ancient Egyptians, was the siege of emotions and conscience, and therefore held great importance, showing if the deceased had indeed fulfilled their function throughout their life or not. So what was judged here wasn't if the person in question had been good or bad, just or unjust, but rather if their actions aligned with their social and political role. If the heart didn't weigh the exact same as the feather, the deceased would get consumed by the “devourer” (an Ancient Egyptian deity with a crocodile head, the front legs of a lion and the hind legs of a hippopotamus) ; if it did, they would become “justified” and successfully arrive in the afterlife.

This is yet another fascinating insight into how different cultures have approached death and life after death, as well as their perception of the body and soul. Indeed, there is a clear importance of keeping the body as similar to as it was before death as possible, not only through the practice of mummification but also through the spells used to rehabilitate the physical capabilities and senses of the departed. Furthermore, it proves the belief of the soul as a separate entity from the body, which is also found in other religions across the world: we could even possibly make links with the Old Testament, which came about far, far later, by the presence of scales, used by God to “[weigh] the spirits”.

Ogham and the Christianisation of Ireland



Ogham is an alphabet used in Early Medieval Ireland to write Primitive Irish and later Old Irish, from the 4th to 6th centuries AD. But this isn't just any alphabet: this one is very special, one of a kind worldwide, because it's written vertically... on stones.

Although you may not have heard of it, Ogham was famous in its time, with works such as the Ogham Tract (originally *In Lebor Oghaim*), an Old Irish treatise on the Ogham alphabet. It was invented based on another script: this could be Latin, which would fit with the historical context of the Roman invasion of Ireland in the 4th century, or could be the Elder Futhark, a runic alphabet, which would explain some of its linguistic features.

There are two main theories about the origin of Ogham: the first leaning in to the Christianisation of Ireland, and the second opposing it.

Theory #1 enunciates that the new Christians in Ireland wanted their own alphabet to separate themselves from the local "pagan" practitioners, and also to better transcribe the sounds of Primitive Irish, which may have been difficult using the Latin alphabet of the time.

Theory #2, on the other hand, says that Ogham was created specifically so as not to be understood by people familiar with the Latin alphabet, since the Roman Empire was a major threat in Ireland at the time, and the resistance against this invasion used Ogham to pass along messages.

A legend is also associated with Ogham, and is found in many works throughout mediaeval Irish folklore: it would have been created at the fall of the Tower of Babel at the same time as the Gaelic language by the legendary Scythian king Fenius Farsa. Another legend maintains that Ogma (an Irish god) would have created ogham based on trees, to be learnt by the erudite.

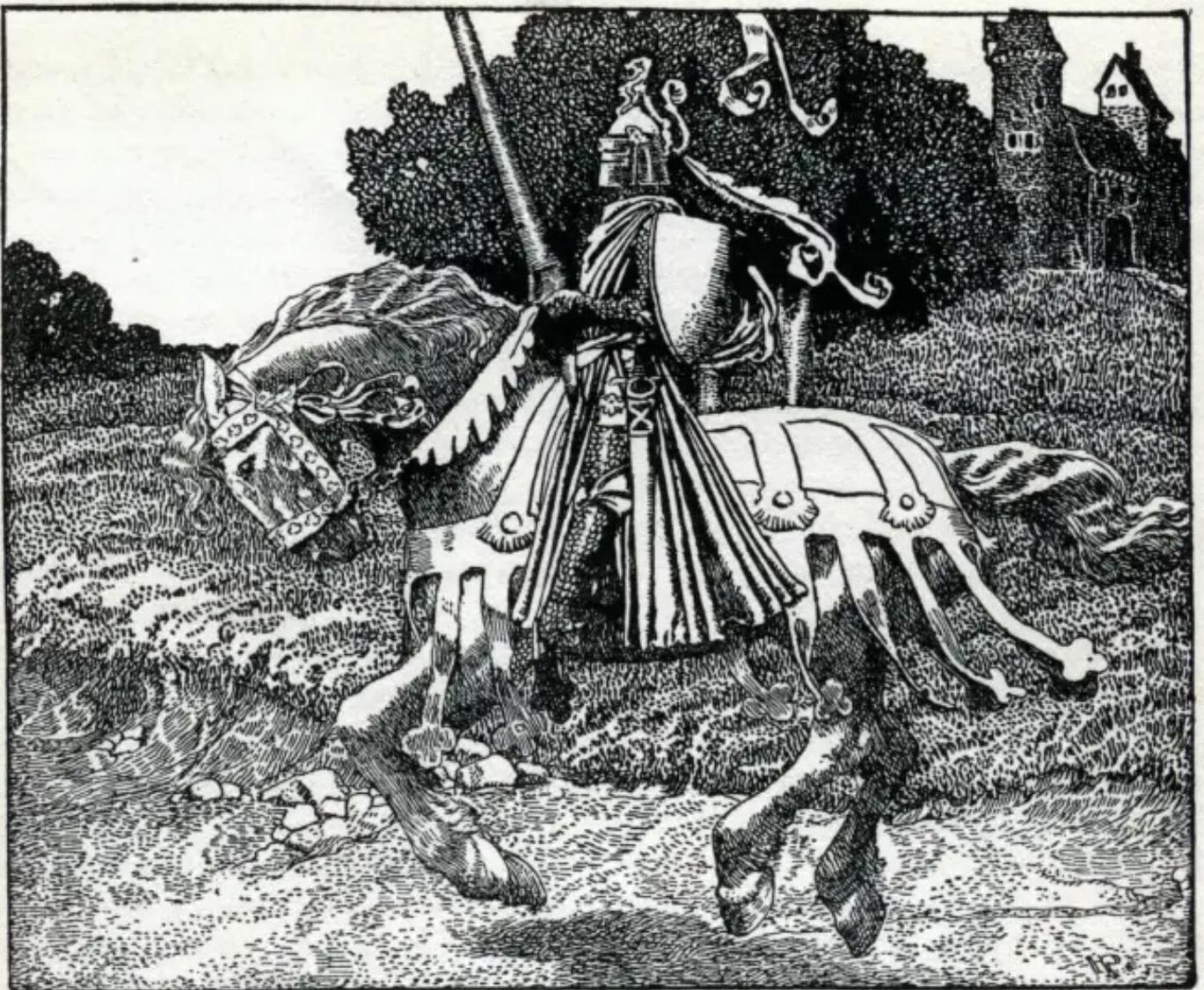
Even with the conjectures and theories going on, it's hard to establish facts about Ogham, and to distinguish fact from fiction. Maybe in the future we'll be able to discover more about it - but for now, you can consider the legends that may have been at its origin, and decide which you personally like best



Le Mystère d'Arthur: Mythe ou Réalité Médiévale?

Nous avons retrouvé, dans les archives du Rond-Point, un texte écrit par un certain homme de lettres dont nous n'avons trouvé que le nom de plume "Eccentrici". Cette oeuvre, de laquelle il ne nous reste que des fragments, évoque le débat autour de l'existence du roi Arthur. Le passage paraît avoir été retranscrit en secret par un moine du XIII^{ème} siècle, et l'original serait dissimulé au fin fond de la bibliothèque clandestine pontificale à Avignon. Cette trace, peut-être la seule à subsister de nos jours, a été répandue exclusivement dans les cercles de l'Intelligentsia les plus réputés à travers les siècles, et c'est ainsi qu'il se retrouve aujourd'hui entre nos mains. Nous avons généreusement choisi de le diffuser au grand public dans ce numéro, et nous travaillons activement à vous traduire d'autres fragments attribués au même auteur.

- La rédaction du Rond-Point



Estne Mysterius Artorii Fabula Aevi Medii?

Le Roi Arthur ? Le Conseiller Merlin ? Les chevaliers de la Table Ronde ? Ont-ils réellement vécu pendant l'époque médiévale, où les chevaliers se combattaient ubiquitairement et sin piedad ? Ou bien sont-ils des créations de la poésie épique si caractéristique de cette époque féodale ?

La première mention du nom Arthur comme chevalier tire sa source d'un poème qui s'intitule Y Gododdin et qui provient de la littérature galloise. Élégies aux hommes de royaume, ce poème en cite un en particulier: non pas Arthur, mais Gwawrddur. Les exploits de ce Gwawrddur sont même cités plus en détail que ceux d'Arthur et pourtant, le poète écrit (interprétation du sens) :

*Il a nourri les corbeaux noirs sur le mur de la forteresse,
bien qu'il ne soit certainement pas Arthur.
Parmi ceux qui sont d'exploits en puissance,
Voilà au premier rang, comme une palissade, Gwawrddur.*

Cet Arthur a impacté la littérature beaucoup plus alors qu'il n'est cité seulement qu'en tant qu'objet de comparaison.

Comment se fait-il alors que la première mention historique que l'on possède d'Arthur soit si isolée de toute la littérature ? Presque comme s'il nous manquait toute une part intégrale de culture... Ce qui rend cette histoire si fameuse encore plus intéressante, toutefois, est la possibilité qu'elle ne soit pas aussi datée que l'on ne le pense.

Une première hypothèse postule que le poème, écrit par Aneirin, date des environs du septième siècle, ce qui en ferait véritablement une des premières références au Roi Arthur que l'on connaisse aujourd'hui. Une seconde hypothèse est que ce texte date en fait d'entre le neuvième et treizième siècle : l'événement « Arthurien » de la guerre contre les Saxons est dit être une réalité, mais la figure qui se présente comme chef militaire diffère.

Ainsi, certains considèrent que le livre présentant la généalogie de ce roi et des royaumes antiques, *Historia Regum Britanniae*, mélange la réalité avec la mythologie et la fiction. Il est reproché à l'auteur Geoffrey de Monmouth d'avoir inventé et ajouté les détails de la vie d'Arthur, et son œuvre est considérée comme de la « pseudo-histoire ».

Cette accusation se fait entendre avec plus de vivacité avec *La Morte d'Arthur* de Thomas Malory qui nous livre le caractère stéréotypé présent dans notre imaginaire collectif. Il crée des personnages humains — doué d'humanité et de vulnérabilité —, une histoire d'amour, et des récits formateurs : toutes les caractéristiques d'un roman. Son livre porte un message moral, l'idéal du chevalier et de l'honneur et l'humanité (par les défauts de ses chevaliers) qui ne les atteignent pas ; un standard d'intégrité morale sociologiquement pertinent. Thomas Malory vécut au quinzième siècle, mais quelques siècles plus tôt (XII), Chrétien de Troyes livre le récit de la Table Ronde et des aventures d'Arthur. Il avait lui aussi ajouté les éléments les plus repris du récit et y avait mêlé les idéaux de sa société et de l'époque d'Arthur. Arthur est le Roi qui régit Caerleon et porte Caliburnus, Caliburnus étant la version latine de Caledfwch (prononcé « ca-led-fur »). C'est ce qui fait aussi la part immortalisée du récit ; ce n'est pas complètement un produit de l'ancien cinquième siècle, mais d'une époque plus proche de la Renaissance dont nous sommes toujours partiellement empreints psychologiquement. Les inspirations modernes ne cessent pas, les livres et les séries sont publiés, la presse s'en inspire et c'est un sujet qui passionne toujours autant.

Peut-être que ce qu'il y a d'écrit sur sa supposée tombe n'est pas complètement faux. C'est le roi éternel. Et voilà, dans « notre présent », il a été et il est encore une figure centrale de notre mythologie et histoire.

Hic Iacet Arthurus rex quondam rexque futurus.

Ici repose le Roi Arthur, roi passé et futur.

Medieval fantasy

OVERVIEW

Latest Release



Baldur's Gate

AUG 9, 2023

Albums



Ye Old Pop
Gone Bardcore
- Bardcore



The Living Crystal
Faery Realm -
Donovan



Decade - Celtic
Woman



The Lord of the Rings,
the Motion Picture
Trilogy - Howard Shore



Elden Ring -
FROMSOFTWARE
SOUND TEAM



Dark Souls III -
Yuka Kitamura



Twilight Princess -
Toru Minegishi and
Asuka Ohta



Avalon -Enaid

Songs



Beard of Stars -
Marc Bolan



Poet, Soldier, King
- The Oh Hellos



Burn the Witch -
Radiohead



Scarborough Fair -
AURORA

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Lion, the Witch and the
Wardrobe - Global Stage
Orchestra



Many Beautiful Things -
Sleeping At Last



Menuet - Toshifumi Hinata

Penitent Tears

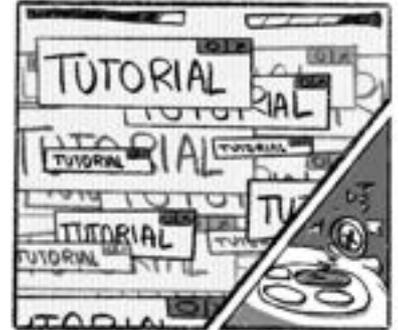
Slowly opening my eyes, I gazed down with pure shock. Below me stood an endless ocean stretching to the horizon. A flat plane of water as far as the eye could see, and, gazing down from below it, a dark and endless abyss from which timid but tempting whispers emanated. Lifting my gaze, a marvelous and resplendent sight beheld my eyes. A forest surrounded me, dark brown oak trunks adorned by leaves, their roots stretching and extending deep down below the surface of the water. Enriching their branches was an endless flow of gilded leaves gliding down, shining brilliantly of a rich tint and landing on the sparkling water, innumerable ripples spread out onto the sea which reflected the glow of stars. The sky was of a dark royal blue hue, stars of all colors sprinkled onto it, they sparked uncontrollably and without count in the somber sky, pulsing with every shade, one of a verdant color seemed to sing a peaceful melody while another of a cruel blue tint seemed to seeth a blood red hue of bloodlust. But the most wondrous sight of it was the split within the infinite sky itself. Cosmic dust and formless clouds surrounded it. The rift which separated the sky like a slash, a cut in the skin which would reveal a lighter, pinkish layer hidden underneath, numerous beads of clouds forming like trails of blood flowing loosely out of the cracks. Ringing within the empyrean sight was a faint yet present rumbling, a roar like that of a distant dragon growling menacingly whilst biding its time. Blue sparks striked and gathered as thunderbolts within the formless clouds flocking inside the welkin painting. A brilliant and shining of a white light appeared as if the universe itself had been scarred, a canyon within the endless beyond, a rift on the sky which stood like an eternal and boundless wall covering the world itself. When suddenly before this sight I felt something warm slide down my arm, tickling my skin and wrapping itself around my elbow. I turned my head, instinctively clutching my arm as the wound on my own flesh carelessly bled away. Generous droplets were trickling down from between each of his fingers splattering down onto the water floor transmuting into a slithering cloud, parts cutting off and flowing into their own direction like a hydra, ever thinner than before yet as thick as blood could withstand. But this sudden moment of being brought back to my awareness of my surroundings made me notice the object before me. In this boundless ocean spreading to beyond the horizon stood a single pedestal. I limped forward heavily. The metal clanking of my armor loudly resounded in the emptiness. I heaved myself forward, with each step my hair swayed before my eyes, but more importantly at each step the water became more slippery. Slowly, very slowly as I approached the pedestal I gazed at what stood atop of it. A single chalice of a shade which resembles the very sun itself. Made of delicate carving and careful strokes, a glittering substance peered out from its inside. I ran forwards, each footsteps striking the floor dug me deeper into the sea. The chalice was within arms reach. I threw my hand forwards. The droplets of blood jumped down and shattered into the water. My fingers skimmed the pedestal as I sunk beneath. I felt my lungs burn as darkness enveloped me. I flailed hopelessly, sinking deeper. When suddenly as the image blurred from the water I felt the wind brush against my cheeks. Water jumped out from my mouth as I gagged. Beneath me was soft grass. I looked around myself. The gleaming tree had disappeared to be replaced by the orange tinted leaves of fall. I fell onto my back heavily, my armor running with water. The sun was shining down with a disappointed gaze, surrounded by its blue sea. And I could only stand there, soaked and panting as the Chalice lingered in my thoughts.

M. Si Ahmed's Final Fantasy XVI Escapades

FINAL FANTASY IS A NAME THAT HAS LEGACY, HAVING PRODUCED MASSIVE CONSOLE SELLERS AND GAMES THAT WILL FOREVER BE REMEMBERED AS NARRATIVE MASTERPIECES. THOUGH THE FRANCHISE HAS SUFFERED FROM MANAGEMENT DECISIONS IN RECENT YEARS, FINAL FANTASY XVI LOOKED TO CHANGE THAT, BEING DEVELOPED BY THE DEVELOPMENT TEAM FAMOUS FOR ITS CONSISTENTLY OUTSTANDING EXPANSIONS. IN JUNE OF 2023, THE GAME WAS RELEASED TO GLOWING REVIEWS FROM BOTH CRITICS AND FANS ALIKE, BEING LAUDED FOR ITS FAST-PACED COMBAT AND HEART-WRENCHING STORY BEATS. TODAY WE'RE GOING TO PEER THROUGH THE EYES OF SOMEONE SPECIAL: THIS SCHOOL'S VERY OWN M. SI AHMED, STRAIGHT FROM THE SCIENCE DEPARTMENT!



I FOUND THAT THE GAME HOLDS YOUR HAND TOO MUCH WITH THE AMOUNT OF TUTORIALS THERE ARE.



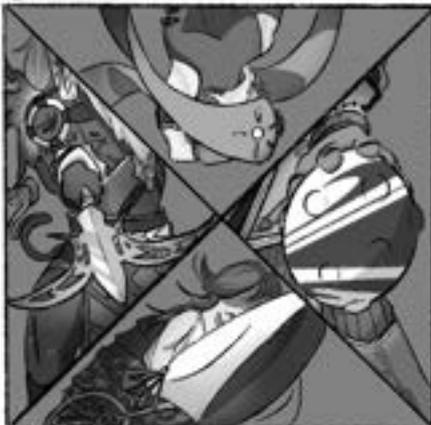
IF I COULD CHANGE ONE THING ABOUT IT, IT WOULD BE THIS.



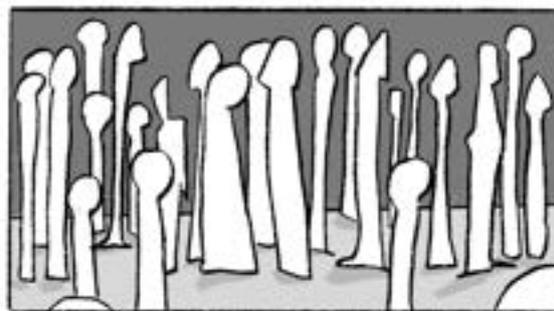
THE STORY IN GENERAL WAS TOO SIMILAR TO GAME OF THRONES.



AND I THOUGHT THAT THE CUTSCENES WERE A BIT LONG.



MOST OF THE CAST SEEMED TO DRESS IN SIMILAR FASHION, WHICH MADE IT FEEL LIKE THERE WAS NO VARIETY IN CULTURAL BACKGROUNDS, WHICH WAS PRESENT IN PRIOR GAMES.

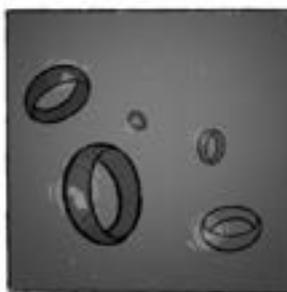


THE MAP ALSO FELT LIKE WE WERE MOVING IN A BEELINE, AND WE WERE SO FOCUSED ON IT THAT WE DIDN'T GET TO APPRECIATE THE WORLD AROUND.



I ENDED UP COMPLETING THE DEMO TWICE, MAINLY BECAUSE I FELT LIKE I HADN'T FULLY UNDERSTOOD IT THE FIRST TIME ROUND.

IN THE END, I THOUGHT THAT AS A DEMO IT SHOWED US SEVERAL FACETS OF THE GAME DUE TO ITS LENGTH, ENOUGH SO THAT WE WOULD BE ABLE TO FORM AN ACCURATE OPINION OF THE FULL PRODUCT.



I HAD PICKED UP ON THE FACT THAT THERE WAS A LOT OF DEPTH AND DETAIL IN THE GAME, ESPECIALLY WHEN IT CAME TO THE COMBAT, BUT I PERSONALLY FELT LIKE I DIDN'T ENJOY IT ENOUGH TO JUSTIFY LEARNING THE MECHANICS IN DEPTH.

I THOUGHT THE COMBAT WAS INCREDIBLE, ESPECIALLY SINCE YOU CAN MAKE IT SO THAT THE ENEMIES HAVE LESS HEALTH SO YOU GET THE SAME LEVEL OF ENJOYMENT FROM EACH ENCOUNTER, THEY JUST DRAG ON FOR LESS LONG.



I PERSONALLY FOUND THAT THE MAIN CHARACTER WASN'T REALLY CHARISMATIC.

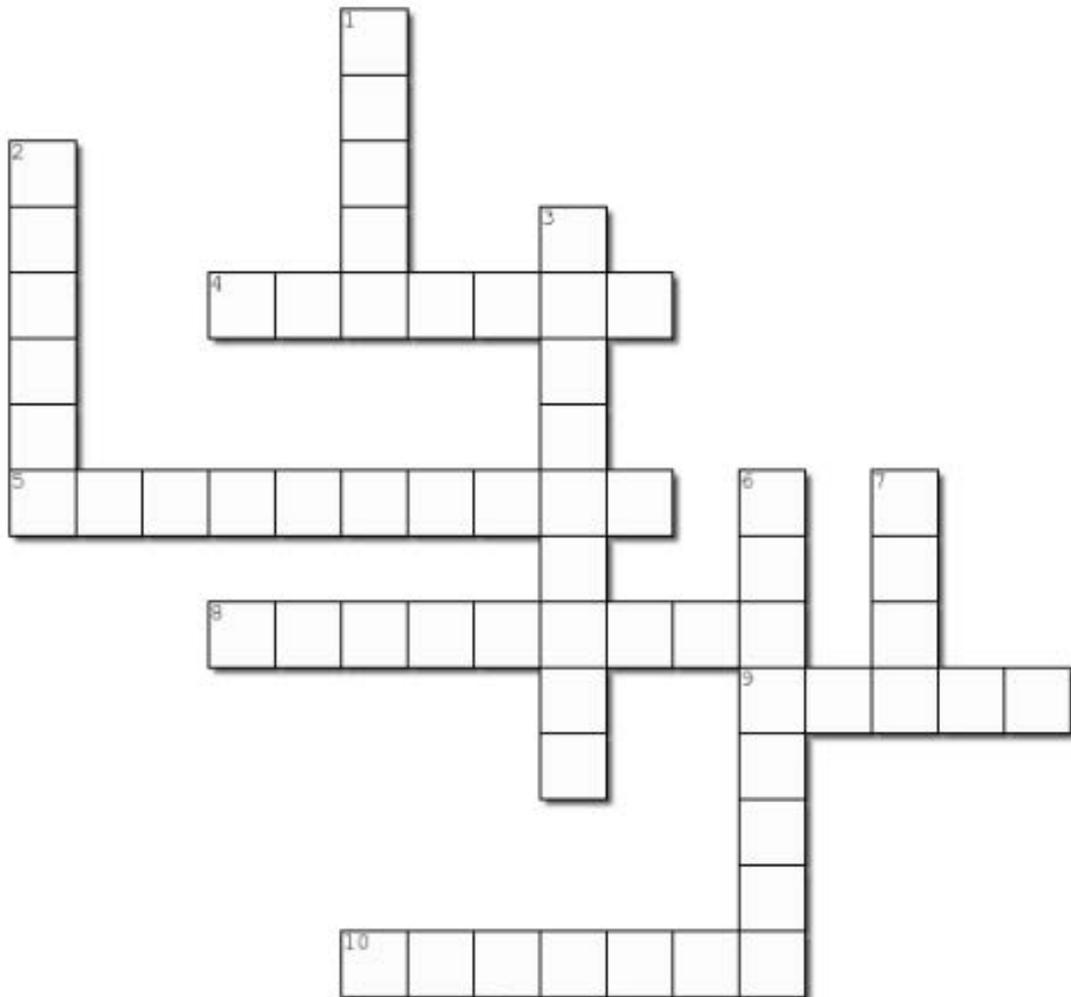
THE MOTHER, ANNABELLA ROSFIELD, IS BY FAR THE MOST INTERESTING CHARACTER TO ME.

← To Be Continued **N**



Ye Olde Crosse Worde

Greetings, wayfarer! Thou art obliged to conquer this cryptic puzzle, lest the equine companions of the King feast upon thee



Across

- 4. The eldest Charles
- 5. Blame the bad crops on the...
- 8. Un nom plus charmant qu'Arthur
- 9. It's holy!
- 10. A sport god plays

Down

- 1. A giant killed by Yinglong
- 2. Not Monty Javascript, but Monty...
- 3. A city with more than five crows
- 6. A furry friend you don't want to cross
- 7. A god who created an alphabet