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EDITOR'S LETTER TURBULENT AUTUMN



Photo by Denise Jans

Usually September is a month when everything returns to normal after summer holidays and vacations. Children are happy to go back to school, adults return to work. A new theatre season is beginning with its inspiring premieres, and concert halls expect “sold out” notices. Movies that become known during summer film festivals are finally hitting cinemas.

I am writing this, but I restrain tears with difficulty. Because this September will see nothing of the abovementioned. Paris, London, Berlin, Rome are scared of the second – maybe hypothetical – wave of the pandemic. Will it become real or not? It is unclear. But everyone is already panicking. Just in case!

Coronavirus as a pandemic is a complex topic. Some people say, it is very scary, but others oppose

them. But Coronavirus as a psychosis exists as an absolutely indisputable phenomenon.

60% of restaurants in New York have closed permanently, tallest office buildings are empty, property prices have dropped by 50%. Thanks to the “social program” in Paris and other European capitals, it is still not all that scary. But experts predict some kind of apocalyptic horror stories, and after them – a sharp increase in development of everything. Which is also strange! Who should be trusted? I do not know.

In addition, sociologists also predict a “turbulent” autumn. Not from a climatic, but from a social point of view. European governments and mayors in capital cities are expecting violent protests. Against what? Is it the Coronavirus?

I do not know about you, dear readers, but what is happening seems to me fantastic – not that otherworldly, but certainly from some parallel reality.

Or maybe we can rely on Sputnik V? I would like to believe at least in something...

Victor Loupan

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HIGHLIGHTS

CULTURE OF OPPOSITION

Nikolai Berdyaev: "The society purposes are realised neither in the politics not in economy, but in Culture"

VICTOR LOUPAN,
Head of the Editorial Board

Closely observing the unfolding events in Belarus, one involuntarily asks the question: why are Belarusians not smashing anything, why are they not rampaging? Why don't they rob shops like in America? Why don't they burn cars like in France? Why don't they block traffic? Why do they walk, albeit in crowds, but solely along the sidewalks? And one involuntarily thinks about culture.

We would notice right away, that culture is not an easy concept. There is no unambiguous definition of culture in the encyclopedic dictionary – be it Russian, French or English. Initially, this ancient Latin term was used exclusively in the field of agriculture – as the opposite of "wild nature". Then the Romans began using it in phrases implying an improvement of something: "language culture" or "behavior culture". Cicero, a Roman philosopher, called philosophy "soul culture".

"Culture" as an independent concept was, in fact, introduced separately only at the beginning of the 19th century. It happened in Germany. But in German tradition the term "culture" conceptually opposes and contradicts to the concept of "civilisation". For example, Immanuel Kant considered development of civilisation as a separation from culture. As for him, civilisation was an "external" or, if you like, a "technical" type of culture. He believed that the gap between culture and civilisation was an important cause of many troubles for humanity. But again, this is a purely German approach to

the problem. Neither the French nor the British think that way.

In Russia, the word "culture" came into use in the middle of the 19th century. The academician Vellansky described this concept as follows: "Nature cultivated by the human spirit is Culture. <...> The subject of Culture consists of ideal things, but the subject of Nature includes real concepts". Similarly to ancient Romans, Vellansky compared Nature, or wild surroundings, with Culture.

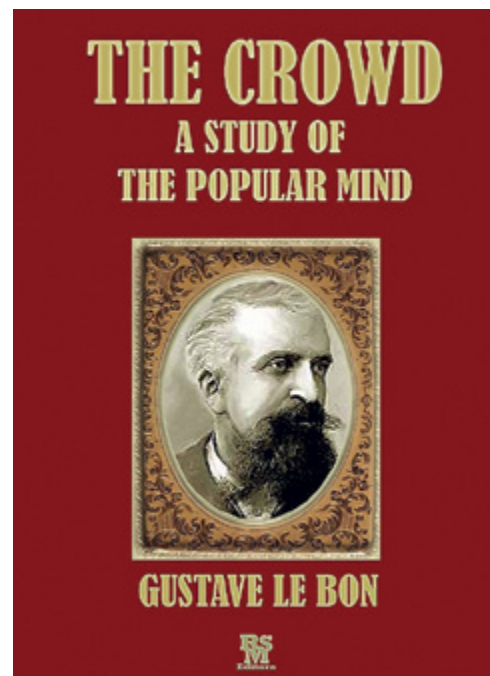
And here is what the great philosopher of the 20th century Nikolai Berdyaev wrote about our, let's say, democratic culture: "In the social life the spiritual primacy belongs to Culture. The society purposes are realised neither in the politics not in economy, but in Culture. And the high quality level of culture measures the value and quality of the society. The democratic revolution that has been taking place in the world for a long time does not pay for the high value and high quality of culture that it brings into the world. Due to democratisation, culture decreases in its quality and value everywhere. It becomes cheaper, more accessible, more widely developed, more fruitful and comfortable, but also flatter, downgraded in its quality, ugly, devoid of style.

Culture transits into civilisation. Democratisation inevitably leads to civilisation. The highest peaks in culture belong to the past, but not to our bourgeois-democratic

era, which is most interested in the equalisation process. In our plebeian age, creative and sophisticatedly cultured human beings feel more alone and unrecognised than over all previous centuries.

Culture and civilisation are not the same thing. Culture comes from the cult. Its origins are sacred. It was conceived around church and in its organic period it was associated with religious life. This was the case in great ancient cultures, in Greek culture, in medieval culture, and in culture of Early Renaissance.

Culture has a noble origin. It accepted a hierarchical nature of the cult. Culture has a religious basis. It must be considered as being established also from the positive scientific point of view. Culture is symbolic in



Immanuel Kant considered development of civilisation as a separation from culture.

its nature. It got its symbolism from cult symbolic. In culture, spiritual life is expressed not realistically, but symbolically. All cultural achievements are symbolic in their nature. It contains only symbolic signs of the last achievements of life, but not the achievements themselves".

The expression "cultured person" appeared in the Soviet-era lexicon. It does not mean that a person is very well-read or educated, but that a person is cultured in communication, well-mannered and so on. The opposite of a "cultured person" is "cattle". "Intelligentsia" is also a typ-

ically Russian, untranslatable term, which was included into the European lexicon as is: "intelligentsia". Incidentally, it is not a Russian word. It is a kind of artificial one. Solzhenitsyn translated it into Russian in his own way – "pseudo-educated people".

The protesting crowd in Minsk behaves (while I am writing) "culturally" and "intelligently". It apparently does not know that there is developed "culture of opposition", or "culture of protest". The Belarusian riot police, which beat people in the early days of the protests, is probably also unaware of the existence of "culture of violence". With this, many pages of treatises have been written about the "language of violence".

I was badly impressed by the obedience of the protesters in Minsk. They come on call, leave on call, dress not the way they want, but the way they are instructed. And I involuntarily recall the classic work of Gustave Le Bon, "Psychology of Crowds", which I had read long ago.

Intellectually, this book is somewhat outdated. Le Bon published it back in 1895. He was a reactionary of his time, but other aspects of his work are constantly quoted and studied. For example, he wrote: "The masses have never thirsted after truth... preferring to deify error, if error seduce them. Whoever can supply them with illusions is easily their master". Not bad, huh? And here is another quote: "Formulas... relieve the person who employs them of the obligation of thinking... The formulas remain identical, but the selection of words should be appropriate for the time. The words should be euphonic: brotherhood, equality, democracy". Le Bon did not know that these "euphonic" words would be tirelessly used in the 20th century by communists, fascists, democrats, conservatives and liberals. Each of them, filling the words with own meaning.

Today these words are declared on a signal in the streets and squares of Belarus.

DISSENTING OPINION

THE UNION OF POLITICAL “WHEELER-DEALERS”

The truth on serial political frauds being initiated with the proactive support of Democratic leaders, came to light

By LEONARD GORLIN,
political analyst

A COVID-19 pandemic and fights in the American urban streets temporarily shadowed a range of important domestic events in the politics of the United States of America. Such switch in priorities was widely facilitated by the Democratic Party which leaders preferred to forget about their failures, including their poor attempt to impeach Trump as well as derailed investigation of Russia’s interference in the 2016 U.S. presidential election with Russia’s secret support of the Republican nominee.

But Democrats failed to completely shade these deprivations and tie up loose ends. Thanks to some insistent Republicans and Fox News media corporation, the truth on serial political frauds being intended and initiated by Hillary Clinton and her husband with the proactive support of Democratic leaders, as well as Barack Obama and Joe Biden, came to light.

As we know, the most powerful and long-term fraud included preparation of so-called “Steele dossier” developed on the basis of rumors and factoids. It was actually adopted, approved and ginned up by the FBI management supporting Clintons.

Another speculation included an extensive campaign based in this dossier and some other doubtful sources (such as unchecked and intentionally fabricated press announcements) which led to establishment of so-called “Mueller’s commission”. However, the commission detected nei-

ther “Russian trail” over the election nor Trump’s contacts with Russian politicians before the election.

This is a general outline of events backgrounding these frauds. But newly discovered relevant facts are still coming to light, and they are worth our attention. Our magazine released articles focused on Christopher Steele, a former British agent; we know that upon retirement he spoke a lot – and often – about his huge experience with intelligence activities in Russia and his important contacts with Russian intelligence officers, so finally he appeared with in eyesight of people servicing Clintons couple. Who, in turn, decided to attack Trump by preparing the “Trump–Russia dossier” compromising his reputation?

By the time Steele had been retired for several years already, with his activity in Russia being not that “impressive”. However, he could not reject a pretty sum offered him by Clintons. He made a few tries to connect with former Soviet and Russian military officers in London, but nobody was able to help him with his dossier. They supposed that none other but Sergei Skripal, a former GRU military intelligence colonel and traitor recruited during his service in Spain as a military attaché, had helped him to complete the dossier.

If so, then attempted murder of Skripal takes on its own perspective. Skripal and his daughter might be poisoned by hired guns after the start

of detailed investigation of the dossier. To find an answer about who might hire them, we should check the whole chain of dossier related events, including the alleged transportation of Skripal to the USA after his recovery.

But Skripal who was imprisoned as a traitor until he was granted clemency by Yeltsin and later had lived several years in Salisbury, was unlikely to add fresh facts to Steele dossier – and certainly those relating to such new development in American politics as Trump, or the latest operations conducted by Russian intelligence in the USA. That is why his dossier consisted of his own works seasoned with anecdotes and gossip supplied by Skripal (or another accomplice of the dossier simulation).

These allegations were proven by the following fact. The Senior Courts of England and Wales forced Christopher Steele to pay 18,000 pounds to each of Petr Aven

and Mikhail Fridman, Alfa-Bank co-founders, for the abovementioned dossier containing “misleading or inaccurate information”.

This dossier also contains many other inventions. Specifically, it affirms, that Michael Cohen, ex-Trump lawyer, intentionally visited Prague to discuss with “Russian hackers” that Russian secret agents owned a video record which would allow them intimidation of Trump, and that former Trump adviser Carter Page was “bought by Russians” and

has got as much as 19 percent share in some Russian company.

But another idea truly stands out of all these outlandish accusations. The dossier says, Trump’s electioneers paid Russian hackers who were employed by the Russian Consulate in Miami. This single fact speaks for itself about the intellectual level of the dossier authors: there is no Russian Consulate in Miami!

The dossier was sponsored by Hillary Clinton and the Democratic National Committee with the use

of fake bank accounts. They hoped to support absurd and factless accusations contained in the dossier by an extensive anti-Trump campaign rolled out on print media and TV channels. But their key argument was that the FBI management led its own fraud: it affirmed that the facts mentioned in the dossier generally corresponded to real circumstances and were obtained from proven sources. However, neither Republicans nor Trump lawyers were provided access to investigate these “facts”.



Photo by Mahosadha Ong



The Senior Courts of England and Wales forced Christopher Steele to pay 18,000 pounds to each of Alfa-Bank co-founders

It is fair to say, that former FBI Director James Comey and a large group of his supporters among FBI staff attempted to legitimate their connection with the dossier thus making it a reliable and trustable document. It should be noted that former Trump adviser Carter Page filed a claim against the Democratic National Committee for defamation generated by the dossier and affront offered to him by Democrats. And he has all the chances to win the case.

In the meantime, Senator Lindsey Graham who has served as Chairman of the Senate Committee on the Judiciary, publicly revealed two newly declassified documents relating to abu-

sive practice of Obama's government in respect of Trump's 2016 electoral campaign, including surveillance.

The first document is a 57-page detailed evaluation of three-day inter-

views held by FBI with Christopher Steele's "primary source" regarding the "facts" included into the dossier. The second document is an analysis of the extremely false article pub-



Senator Lindsey Graham publicly revealed two documents relating to abusive practice in respect of Trump's 2016 electoral campaign



Former Trump adviser Carter Page filed a claim against the Democratic National Committee, and he has all the chances to win the case

lished in the New York Times newspaper. Both documents were still unavailable to the public.

According to the analysis conducted by Senator Graham's office, the first document developed by FBI shows that the provider engaged by Steele under the contract (and even living outside Russia), but not any notable current or former Russian civil servant, was Steele's key source of information. In my opinion, it again supports a suggested supply of information by Skripal.

What does it mean? It means that the information provided to Steele by the "primary source" at most was the second-hand or third-hand information or even worse – a simple collection of rumors. And the "primary source" was fully aware of it! During his interviews given to FBI officers he was "surprised with the fact that the information he provided to Steele later appeared in Steele dossier". As we see, the American people were obscenely cheated for a long time.

The second released document is actually the reaction shown by FBI agents to the article published in the New York Times and headlined as "Trump campaign aides had repeated contacts with Russian intelligence". Quote: "Phone records and intercepted calls show that members of Donald J. Trump's 2016 presidential campaign and other Trump associates had repeated contacts with senior Russian intelligence officials in the year before the election, according to four current and former American officials".

Former FBI agent Peter Strzok (Hillary Clinton supporter) who challenged the factual knowledge in the article was bound to acknowledge that its authors overdid their affirmations. He noted: "We have not seen evidence of any individuals in contact with Russians, both among governmental authorities and non-government circles" and "we have not detected any affiliation with current intelligence organisation, and there is a very little chance of any affiliation

[with the Russian government] ". It appears that the FBI management knew it from the very beginning that a low and dirty play was evident, but FBI did not stop it – instead, FBI stimulated it allowing establishment of "Mueller's commission".

In the meantime, political "Wheeler-Dealers" declare now that Steele – who was a key person in the dossier creation – was just a "foot soldier in a Russian play" which was invented as a "wave of misinformation and defamation of the U.S. Congress and American mass media". It means, the time for a new investigation has come...

It sounds like Hillary and her allies have no luck to determine whether Russia has interfered with the U.S. electoral campaign or whether it strived to defame American print media. But it is easy to understand that Democratic leaders and their affiliates in major American mass media brought discredit upon themselves through continuous lies and political frauds.

WORLD OF CHANGE

MAKING EUROPE'S FUTURE RHYME FOR THE NEXT GENERATION

By President of the European Commission URSULA VON DER LEYEN



Ursula von der Leyen

History does not always repeat itself but for Europe it does usually rhyme. Or at least it used to.

In the face of a virus that has taken lives and livelihoods across the world, Europe did not give in to age-old instincts or re-open barely healed wounds from the financial crisis a decade ago. Instead, we chose to pull each other through and invest in a common future.

This is why we can say that the decision by the Leaders of the 27 Member States to endorse the European Commission's recovery proposal was historic.

Firstly, the numbers. Europe will have at its disposal a recovery tool worth 750 billion EUR to support those hit hardest by this crisis. Called NextGenerationEU, it will invest in a recovery that builds a greener, more

digital and more resilient Union for our children. This will be topped up by the EU budget for the next seven years, bringing the overall package to 1.8 trillion EUR.

Secondly, it is historic because of how Europe makes it work. For the first time on this scale, the European Commission – backed by the 27 Member States – will use its strong credit rating to raise money on the

capital markets for NextGenerationEU.

In past crises, the better off survived while the most vulnerable paid a heavy price. But this time it has to be different. This time we can only get back to our feet if we all pull each other up. This is why most of NextGenerationEU funds will be distributed in grants to Member States to finance crucial reforms and investment. This is European money supporting projects and people from Flensburg to Freiburg, creating jobs locally from Cottbus to Cologne, and Europe's strength globally.

Reforms and investment will be tailored to what each country needs and be in line with our wider European goals. For some, this will support reforms in the labour market to boost productivity, while others will focus more on education and training to help people develop the skills they need. Some will invest in improving digital infrastructure and others on transport connections. But, crucially, all will contribute to the goals of the European Green Deal. 30% of the overall 1.8 trillion will be ring-fenced for climate related spending and a new Just Transition Fund of 17.5 billion will help those people and regions who have to make a bigger transformation than most.



Photo by Guillaume Périgois



Photo by Brooke Cagle

The third reason we can use the word historic is because of how the money will be repaid. To avoid sending a higher bill to Member States in the future, Europe should repay the funds through what we call new own resources. These will include a levy on big tech companies, a tax on non-recycled plastics and putting a carbon price on imports coming from countries with lower climate ambitions.

Some people will ask about why Germany should raise or repay money with another country thousands of kilometres away. The answer is simple. Europe's prosperity lies in its unity, its community and its single market. So for us solidarity is actually self-interest and a euro invested in one country is actually a euro invested for all.

Think about what happens to our tourism industry if people from across Europe cannot afford to come to our Alps or to visit our Baltic Sea beaches anymore. Think about what happens to our manufacturers if they cannot get the parts they need from their suppliers in different European countries. Think about how the crisis has taken its toll on us all – on the wellbeing of people, the solvency of

businesses, the functioning of society and the health of every single European economy. And it is not over yet.

This is why we need to act urgently, decisively and collectively. And last week, Europe has shown that it is up to the task. Of course, some will point to the long and difficult Summit and see that as hesitation or weakness. We see it as the ultimate sign of Europe's unique strength.

Just take a step back and look around. Nowhere else in the world could 27 different countries even discuss financing their recovery and future together. We did it over one long weekend. At this very fragile moment in history, being in Europe is the best place to be. And now we need to keep it that way for all by working with governments and parliaments to bring this recovery to life.

Our Union should always be judged on what it can offer for the future. That vision of a common future enabled us to take every bold step in our history: uniting Europe after the Second World War or the end of the Cold War, creating our common market and introducing our common currency. Today, it is that same pioneering vision enabling us to make another historic step for our Union.

MARIE-HÉLÈNE DIDIER: WATCHING OVER THE TREASURES OF NOTRE-DAME



Photo by Tayla Bundschuh

A year after the fire at Notre-Dame de Paris, Marie-Hélène Didier – a curator of historical monuments at the regional directorate of cultural affairs of Ile-de-France – shared her experiences with the French Ministry of Culture.

This was the moment Marie-Hélène Didier will always remember. While Notre-Dame de Paris was caught on fire on the night of April 15, 2019, Marie-Hélène Didier had the tunic of Saint-Louis placed with infinite pre-

cautions on her knees, leaving the Île de la Cité in a truck provided by the Paris City Council. The curator of historic monuments carried with her nothing less than the most precious pieces of the cathedral's treas-

ury that were saved from the flames, including this priceless relic – the tunic of Saint-Louis.

Prior to this, each of the stakeholders worked to follow the task assigned to them by the site backup plan. The firefighters, in particular, took all the risks to save from the flames the most precious pieces: the tunic of Saint-Louis and its discipline, the palatine cross as well as the two reliquaries of the crown of thorns. For example, the first pieces of Notre-Dame's treasure – which total 1,300 – were temporarily deposited at the Hôtel-de-Ville before being placed in safety at the Musée du Louvre. In total, four long days were needed to evacuate the entire historical heritage.

A field job, a collective reflection

The Cathedral of Notre-Dame de Paris is not the only location that Marie-Hélène Didier is in charge of. The curator of historical monuments at the Regional Directorate of Cultural Affairs (DRAC) of Ile-de-France, also has jurisdiction over the entire capital, where she is responsible for historical buildings, such as the Eiffel Tower, the Sorbonne or the Bourse du Commerce, but also dozens of churches, private mansions and hundreds of art objects. When her superior proposed to her in 2011 that she also takes charge of Notre-Dame, she recalled asking for a twenty-four-hour reflection period. "It's not just any building, it's a little scary but I could only say yes," she says.

Marie-Hélène's job is primarily in the field, as early as possible in the planned operations. It works closely with project owners and contractors, architects, contractors and restorers. After a university course in history and art history and an entrance into the body of the curators by way of competition, he had to train on the job to technical and architectural questions that now punctuate his professional daily life. Thus, the ad-

ministrative decisions it takes are the result of collective reflection and can be easily understood and anticipated by the other actors on the site.

A link between past, present and future

Charged with keeping alive the traces of our collective history, the curators of historic monuments are in fact seized with each request for work. And if Marie-Hélène Didier loves this job that allows her to spend 90% of [her] time working with beautiful things She recognizes that he also brings his share of doubts and hesitations. Like many of her colleagues, she was led to make risky decisions based on real aesthetic bets. She participated in the investigation of the file of Roland-Garros and the construction of the new court in the garden of the Serres d'Auteuil. She also validated the launch of the restoration project of the Bourse du Commerce, for the installation of François Pinault's contemporary art collection. The extension of Roland-Garros was finally well received, and the public will discover in the autumn the result of the transformation of the Parisian monument by the famous Japanese architect Tadao Ando.

Since the fire, Marie-Hélène has devoted much of her time to the cathedral. In particular, she had all the paintings – four to five metres long pieces – sheltered the carpets and the Virgin and Child now present-

ed at the church of Saint-Germain l'Auxerrois. She also watches over the statues that «clothe» the climb towards the arrow of Viollet-le-Duc and which, by an unexpected stroke of luck, were deposited four days before the drama. "They survived the fire, they must return to their place," she said. Finally, it raises the question of the future of the rooster that adorned the spire of the cathedral, now distorted, flattened and twisted by its fall of more than one hundred meters in the heart of the inferno. Marie-Hélène Didier proposes that we design a new, more modern one. "It is the symbol of the fire, it would make sense," she adds. As always, she is concerned to make the link between past, present and future.



'JUMP-START' FOR UK'S LEADING CREATIVE INDUSTRIES

UK Government has announced a £500 million scheme to kickstart film and television production



Photo by Jacob Owens

In a major move to jump start the country's cultural and creative sectors following lockdown, the UK Culture Secretary has announced the launch of a Government-backed scheme worth half a billion pounds for domestic film and TV productions struggling to get coronavirus-related insurance.

The Government has also set out how organisations can apply for £880 million in grants from next week as part of the £1.57 billion Culture Recovery Fund, which is the Government's biggest ever one-off investment in the arts.

The new UK-wide £500 million Film and TV Production Restart Scheme will help to get TV and film productions across the coun-

try that have been halted or delayed by a lack of insurance to get back up and running, by giving productions the confidence they need that they will be supported if future losses are incurred due to Covid-19.

It will fill the gap left by the lack of available insurance and cover coronavirus-related losses for cast member and crew illnesses and filming delays or disruptions caused by the ongoing battle against the virus.

In the UK, the film and television production industry supports more than 180,000 jobs and contributes more than £12 billion to the economy annually.

The funding will be available to all productions made by companies where at least half of the pro-

duction budget is spent in the UK and is estimated to cover more than 70% of the film and TV production market to the end of the year.

"From award-winning dramas, to iconic comedies and revered documentaries, the UK makes the films and TV shows the world can't wait to watch," said Culture Secretary Oliver Dowden. He added that the announcement means more clapperboards snapping into action in studios across Belfast, Glasgow, Cardiff, Watford and many more: "Our screen industries are high growth, jobs creating and showcase the best of British creativity and innovation, and I'm pleased we can give them this jump-start to get the cameras rolling again on this £12 billion industry."

"The UK's film and TV industry is the envy of the world, and it's vital that productions get the help they need to restart as part of our plan to kickstart jobs following the lockdown, said Chancellor of the Exchequer Rishi Sunak. "This targeted scheme, which will help fill the gap created by the lack of available insurance, will help protect tens of thousands of jobs, from actors and directors through to camera operators, costume designers, and runners. The sector is worth over £12 billion to the UK's economy, so it's right that we do what we can to help them reopen and get back to making the films and shows that we all love."

IMPRESSIONIST MASTERPIECES

British National Gallery opens new exhibition starring masterpieces by Monet, Manet and Degas

Three of Monet's most spectacular large paintings of water lilies will be brought together at the National Gallery in September 2021 in the first-ever exhibition of decorative arts by the Impressionist painters.

In addition to including paintings on canvas, Impressionist Decorations: The Birth of Modern Décor will show how the Impressionists were interested in painting as decoration throughout their careers and made decorative panels, painted doors, tapestries, ceramics, fans, and in one instance, even a mirror frame.

These artworks will be brought together from around the world in the first exhibition to focus on the intimate and elegant objects and the painted interiors that the Impressionists thought should enhance modern life. It will reveal a little-known yet enthralling aspect of the Impressionists' work through a selection of pictures and rarely seen objects, from Pissarro's small, delicate faience tiles to Monet's spectacular 'Water Lilies'

linked to the artist's late, colossal 'Water Lilies' cycle which he called his 'grandes décorations.'

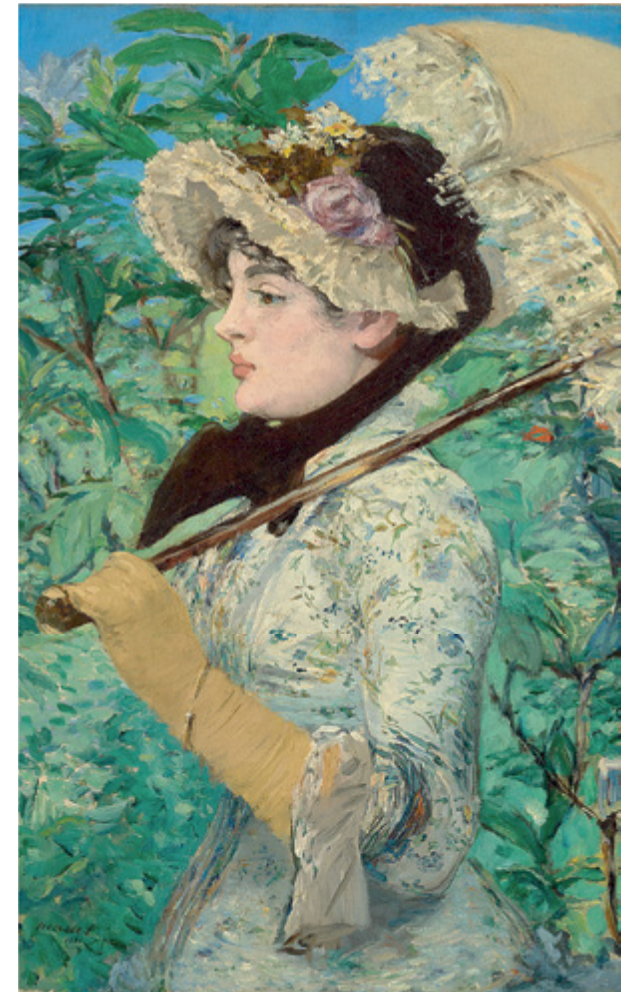
Organised by the National Gallery and the Musées d'Orsay et de l'Orangerie, Paris, the exhibition will cover five decades of Impressionism, starting in the 1860s, when these young, striving artists started to engage with ornamental projects, until the 1920s – a journey through which they completely renewed the genre of decorative painting, while revitalising their art.

The exhibition will feature more than eighty paintings and objects by Monet, Renoir, Pissarro, Morisot, Degas, Cassatt, Cézanne, Manet and Caillebotte, borrowed from major collections including the Musée d'Orsay, Paris, The J. Paul Getty Museum, Los Angeles, the Art Gallery of Ontario, Toronto, the Dallas Museum of Art and the Wadsworth Atheneum, Hartford – as well as important private collections on three different continents.

Visitors will be able to experience a largely unexplored facet of the Im-

pressionists' work; far less familiar than the bright, spontaneous 'plein-air' (painted outdoors) canvases for which they are most celebrated today, but no less crucial for the development of their art.

The exhibition will also be seen at the Musée d'Orsay, Paris (13 April – 25 July 2021).



Edouard Manet, 'Jeanne' ('Spring') © The J. Paul Getty Museum, Los Angeles



Claude Monet, 'Water Lilies', 1908 © Dallas Museum of Art

HISTORY

ROMAN ROADS: DISCOVERING HISTORY ALONG BRITAIN'S OLDEST ROUTES

Ancient roads that were laid in Britain by Romans almost 2,000 years ago provide a glimpse into a wealth of historic sites along the way. Many of these old thoroughfares can still be traced today.

The Romans ruled Britain for almost four hundred years and paved more than 3,000 kilometres of roads, connecting formative settlements and impressive fortresses. Most of the original roads have been overlaid and altered over the centuries, but there are still certain routes where it's possible to retrace ancient footsteps for an authentic Roman journey. From the famous Ermine Street linking London and York, to Fosse Way, the longest route leading from Exeter to Lincoln, these roads connect towns and cities with a rich Roman heritage – great for those wanting to delve into Britain's unique and colourful history.

Ermine Street – London to York

Ermine Street, connecting London to York, was one of the major Roman routes through England, and remains a key route in modern times. Those eager to retrace Roman journeys can add Bishopsgate as the official start of their Roman road trip. Here, parts of the original road can be found in the now very trendy neighbourhoods of East London, including Shoreditch and Stoke Newington.



York. Photo by Luke Porter

Moving north from the capital, Ermine Street largely follows the modern-day A10 and sections of the A1, a route that passes important Roman towns and cities, including Royston, Godmanchester and Lincoln. Those dreaming of exploring the charms of the cathedral city of Lincoln can add historic sites such as the Newport Arch of Roman North Gate, Lincoln Castle, and the Medieval Bishop's Palace to their century-spanning itinerary.

Continue the ancient route to its finishing line at York, before marvelling at York Minster, a site that has been admired since the 7th century, or stepping into the sights, sounds and smells of Viking-age York at the Jorvik Viking Centre.

The Fosse Way – Exeter to Lincoln

For a lengthy Roman road trip across Britain, dream of driving the longest remaining Roman road, the Fosse Way. Built to connect Exeter to Lincoln, it is possible to drive almost end to end on (what were once) the

original Roman roads, passing a selection of spectacular scenery and historic sites along the way...

Exeter, a gem of Britain's southwest, is the Fosse Way's starting point. Those planning a history-themed road trip can begin by exploring Exeter Cathedral and the city's medieval



Exeter Cathedral. Photo by Visit Exeter

underground passes, or by following the city wall trail – parts of the wall are almost 2,000 years old.

Next on this route, Bath boasts several historic attractions that no Roman road trip should be without. Brimming with places to explore, eager visitors can dream of tracing historic footsteps through the Roman Baths, one of the best-preserved Roman sites in the world. Another ancient settlement stop-off is the Cotswold town of Cirencester, a spot that makes dreaming of visiting a Roman amphitheatre a reality. Delve further into British history at the nearby Rodmarton Manor, a great historic house and garden of the Arts and Crafts movement.

Before finishing in the Midlands' city of Lincoln, this route passes Leicester, a city bursting with centuries of heritage. An itinerary here could include seeing the imposing spire of Leicester Cathedral or the 14th century timber-beamed Guildhall, once a police station and now a museum. Leicester is also home to the archaeological gem of Grey Friars, a former medieval priory and final resting place of a royal – a story told in great detail at the King Richard III Visitor Centre.

Watling Street – Dover to Wroxeter

First used by ancient settlers and Britons to travel between the key settlements of Canterbury and St Albans, and later connecting Dover with Wroxeter, in Shropshire, this route travels through modern day Westminster and can be followed via the A2 and A5 roads.

Those dreaming of exploring this ancient thoroughfare from start to finish can look forward to marvel-

ling at the coastal town of Dover. Its breath-taking white cliffs have acted as a symbol of arrival in Britain for many centuries, while the imposing 12th century Dover Castle has helped to shape history since its construction, having fended off invaders



Historic timber-frame houses and shops in the City of Chester, Cheshire, England. Photo by Visit Britain, Lisa Ruohoniemi

in medieval times and having played a pivotal role in both World Wars.

The Roman road then leads to the historic cathedral city and UNESCO World Heritage Site of Canterbury. The city offers a plethora of attractions that span the centuries; from the splendour of Canterbury Cathedral to the ruins of St Augustine's Abbey and the Roman Museum.

Once in London, explorers can seek out a section of the road that still exists, close to Mansion House Underground station, and visit London's Roman Amphitheatre. Visitors can close their eyes and visualise the capital as Londinium, a major commercial hub during the Roman era.

Formerly the fourth largest city in Roman Britain, Wroxeter traditionally marks the end of this historic route. And never is the Romano-British era easier to imagine than when exploring Wroxeter Roman City, where visitors can walk through the remains of a Roman bathhouse and experience a reconstructed town house from 2,000 years ago.

A spur route of Watling Street continued to the walled city of Chester, where visitors can dream of retracing Roman footsteps under the Eastgate

and Eastgate Clock, which stands on the original entrance to what was the Roman fortress of Deva Victrix. Other unmissable historic places to plan into a Roman-themed itinerary include the family-friendly Dewa Roman Experience, Chester Cathedral and the largest Roman amphitheatre in Britain.

Ermin Way – Gloucester to Silchester

Those wishing to tick off a shorter Roman adventure can take a road trip along Ermin Way. Although the official road begins in Gloucester, around an hour away by car is the fortress and baths of Caerleon, the only permanent Roman base in Wales. Itineraries could also include a trip to see the impressive remains of Romano-British homes, markets and temples at Caerwent Roman Town.

The next stop along this well-trodden path is the town of Cirencester, often referred to as the capital of the Cotswolds. Once a bustling Romano-British settlement, it later featured in the Domesday Book and is home to an authentic ancient amphitheatre, as well as a sea of fascinating Roman artefacts housed in the Corinium Museum.

This route then comes to the Hampshire village of Silchester, where history buffs can explore original Roman city walls, as well as the nearby amphitheatre.



Gloucester Cathedral

TRAVEL

7 ARTISTIC FAVOURITES ON THE CÔTE D'AZUR

By PASCALE FILLIÂTRE
Explore France

Picasso, Bonnard, Matisse, Chagall and Renoir... the Côte d'Azur inspired a great many artists. All succumbed to the beauty of its landscapes, the mildness of its climate and the light bathing its coast and hinterland, its seaside resorts and hilltop villages. No wonder, then, that the Côte d'Azur is home to so many museums and cultural spots bursting with works, always embracing the blue of the sky and the Mediterranean.

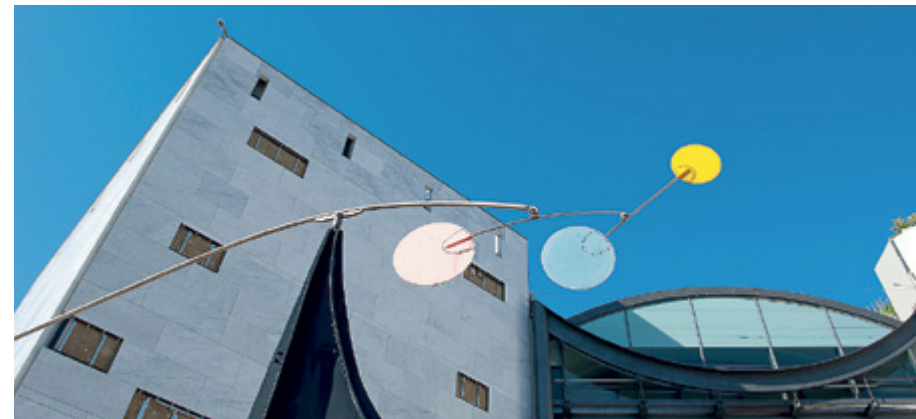
Saint-Paul-de-Vence: Fondation Maeght

Modern and contemporary art couldn't find a more beautiful setting than this architectural ensemble, conceived by Josef Lluís Sert on the heights of the Côte d'Azur for Aimé and Marguerite Maeght and

their friends Giacometti, Miro, Calder and Chagall. With garden sculptures, an agora, a labyrinth, mosaics and a fountain, plus exhibition rooms opening onto patios and terraces and the song of cicadas: here, time stands still.

Nice: The MAMAC

Visitors flock here for the interesting collection of modern and contemporary art but also for the large terraces with views, like lookouts on the city. On one of them, go with Yves Klein and his wall of fire. On the forecourt, it's the monumental sculptures of Alexandre Calder and Niki de Saint-Phalle that will stop you in your tracks.



The Museum of Modern Art in Nice, Côte d'Azur
Photo by OTCN / A. Issock

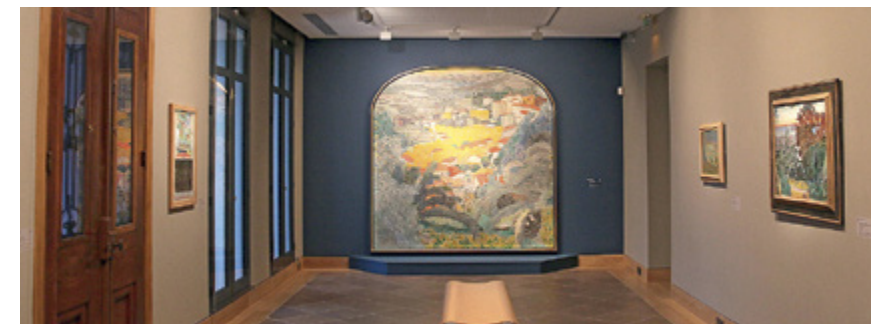
Vallauris: The Picasso National Museum

Antibes, Juan-les-Pins, Vallauris, Cannes, Mougins... Picasso loved the French Riviera and stayed there for almost 30 years, leaving behind many traces. In the chateau at Vallau-

ris (which also houses the Museum of Ceramics), the Pablo Picasso Museum presents with two grandiose frescoes: "War and Peace" and "The Four Parts of the World", the exceptional space of the Romanesque chapel. It's a sacred and universal anchorage for the last great political work of the artist.

Cannet: Bonnard Museum

In Le Cannet near Cannes, in a Belle-Époque villa reminiscent of the one where Pierre Bonnard settled in the 1920s with his wife and muse, the world's first museum entirely dedicated to the work of the great painter opened in 2011. The paintings on



Inside the Bonnard Museum in Le Cannet
Photo by Bonnard Museum

collection at the Marc Chagall National Museum in Nice is the largest public collection of works by the artist in the world. It covers over 900 square metres, with an impressive auditorium famous for its three large windows evoking the Creation of the World.

Vence: Matisse's Chapel of the Rosary

Matisse had a long-standing love affair with the Côte d'Azur and left his mark in many places, notably on

and beautiful light of the Côte d'Azur.

Nice: Marc Chagall National Museum

With over 800 paintings, gouaches, drawings, watercolours and pastels, the permanent



The Chagall National Museum, Nice
Photo by OTCN / H. lagarde



Matisse Chapel, Vence
Photo by Balloïd photo

the heights of Nice (in the museum dedicated to him) but also and especially in Vence, where his Chapel of the Rosary and personal home Villa La Réve were built. Take a walk in the villa's beautiful gardens; the view of the hills overlooking Vence is sublime.

In Cagnes-sur-Mer: Renoir Museum

Pierre-Auguste Renoir spent the last years of his life in the field of Collettes, among century-old olive trees. Transformed into a museum, the house whose windows open to a superb view towards Cap d'Antibes offers a moving testimony to the familiar and creative world of this Impressionist master.



The Renoir Museum in Cagnes-sur-Mer
Photo by Cagnes-sur-Mer city



The Maeght Foundation in Saint-Paul-de-Vence Photo by Fondation Maeght



Pablo Picasso, "War and Peace" and "The Four Parts of the World", 1952
Photo by Picasso National Museum

display demonstrate the inspiration Bonnard took from the landscapes

INTERNATIONAL RUGBY SET TO RESUME IN OCTOBER



Championships on 24 and 31 October, a rest weekend on 7 November and four consecutive rounds of international matches.

“The global COVID-19 pandemic has been unprecedented in its impact on society and sport and throughout this process, all parties have sought to deliver the best-possible outcome to support the interests of international and club rugby and the players,” said World Rugby Chairman Sir Bill Beaumont. “Agreement and approval of this schedule is exciting for players and fans and an important step in supporting our unions in mitigating financial impact and optimising the sport’s return from the pandemic in an equitable way.

With COVID-19 restrictions continuing to impact transcontinental travel and entry requirements, on an exceptional basis The Rugby Championship 2020 will take place over a reduced six-week period between 7 November and the second week in December with SANZAAR having asked New Zealand to host. Special measures will need to be implemented to deal with any government-required isolation period prior to the start of the competition.

The current Regulation 9 windows will

return to normal after the conclusion of the temporary calendar.

The rescheduling of the domestic, European and international calendars will accommodate the ability for the professional clubs to have access to their star southern hemisphere international players for the completion of the postponed and re-scheduled 2019/20 seasons at a time in which they would have ordinarily been on international duty in August and September.

“These matches will be greatly anticipated by all, and I would like to thank unions, the international and club competitions and players for their input and the fans for their patience as we have sought to get international rugby back up and running,” added Sir Beaumont.



Photo by Dave Adamson

An exciting programme of international matches is set to take place later this year after the World Rugby Council approved a temporary 2020 calendar.

The temporary measure has been put in place to mitigate the unprecedented impact of COVID-19 on global rugby activities and provides a welcome boost for players, teams, fans, and broadcast and commercial partners.

Approval follows extensive and productive dialogue between the sport’s major stakeholders, balancing the interests of the international game, the professional club game and player welfare to determine a schedule that will optimise the immediate financial recovery and funding of the sport at all levels.

The windows approved by the World Rugby Council for player release are:

- Temporary global player release window for 2020: 24 October – first weekend of December
- Temporary Rugby Championship window for 2020: 7 November – second weekend of December

The temporary global window will accommodate the completion of the 2020 men’s and women’s Six Nations

FORMULA 1 AND YOUTUBE TO LIVESTREAM THE 2020 EIFEL GRAND PRIX

For the first-time in history, European fans will have the opportunity to watch a Formula 1 Grand Prix for free on YouTube, including everything from practice sessions, to qualifying, and all the live race day action from the Formula 1 Aramco Grosser Preis Der Eifel, Nürburgring October 9–11, 2020.

The partnership will see Formula 1 and YouTube livestream the Eifel Grand Prix in Germany as a social media exclusive on the Formula 1 YouTube Channel in select European territories on Sunday 11 October, 2020. Fans will be able to watch the race, live and for free, in seven European markets including: Germany, Switzerland, Netherlands, Belgium, Norway, Sweden, and Denmark.

The race will be held at legendary Nürburgring – last raced by F1 in 2013 on the Grand Prix circuit. The race will be called the Eifel Grand Prix, referencing the historic Eifelrennen name used for pre-war grands prix at the original Nürburgring Nordschleife circuit. Due to Covid-19 restrictions, there will likely be far fewer fans present at the circuit, which would usually host up to 290,000 during a race weekend.

“We are thrilled to be working with YouTube on such an exciting project. As we continue to diversify our media distribution strategy and expand our digital offering, it is imperative that we engage



Photo by Tim Carey

fans who consume mediums differently and YouTube offers us the platform to achieve that,” said Adam Crothers, Head of Digital Media Rights, Formula 1.

This partnership represents an opportunity for Formula 1 and YouTube to give back to those fans with a free stream for all race activity from Friday October 9 to the championship race on Sunday October 11.

This partnership builds upon the incredibly strong relationship Formula 1 and YouTube have established in recent years with the motorsport brand leaning into the digital platform in a big way – including richer and more engaging content such as longer highlight recaps, top driver and team radio moments, and expert analysis.

YouTube has long served as the hub for the vibrant Formula 1 online com-

munity, providing new and existing fans with high-quality and engaging content including driver profile pieces, behind-the-scenes featurettes, podcast interviews, and much more. As people spend more time at home, there is a clear shift toward streaming viewership.

This partnership presents a unique moment for brands to reach sports fans on YouTube. Advertisers can buy ad inventory against the livestream of the German Grand Prix, in single or across multiple markets, along with the rich content across the entire F1 YouTube channel.

Formula 1 drivers have also found a home on YouTube as creators. Drivers such as Nico Rosberg, Max Verstappen and Lando Norris regularly upload videos to their channels, giving fans an up close and personal view into their lives.

FUEL YOUR BODY LIKE A PRO ATHLETE

By EMMA SLOANE

Eating right can have a significant impact on your physical performance and overall wellbeing. World Athletics, the international governing body for the sport of athletics, has developed a comprehensive guide to sports nutrition with the latest information on fueling training and performance.

Led by Lindy Castell from Green Templeton College at Oxford University and Louise Burke, the Head of Sports Nutrition at the Australian Institute of Sport, a team of 50

experts looked at a range of new developments in sports nutrition to see how they apply to the five core areas of athletics: sprints, jumps/throws/combined events, middle distance, long distance and ultra distance/mountain running.

In the wake of similar studies conducted in 1995 and 2007, Burke said, the IAAF Health and Science Department charged a group of international experts to summarise cutting edge science and its translation into practice across all the event groups in athletics.

“A key message is that each athlete should have an eating plan that is personalised to their event and individual needs, periodised to address shifting goals and training practices across micro- to macro-cycles of the annual plan, and able to be put into



Carbohydrates consumed during exercise can provide an additional benefit

practice in every environment experienced by the athlete,” she said.

A personalised programme, achieved by teamwork between the coach, athlete, and sports science and nutrition experts, will help the athlete reach performance goals as well as achieving a long career through management of the risk of illness and injury.

Burke said that the studies have highlighted new insights around the risks of Relative Energy Deficiency in Sport, or RED-S, which can occur when athletes consume less energy than they are expending.

Key findings

- The usefulness of high-fat, low-carbohydrate diets is limited to

selected individuals, events or scenarios in distance events.

- Low Energy Availability, which can result when athletes consume less fuel than they are using, is a primary cause of RED-S, formerly known as Female Athlete Triad syndrome, in which disordered eating, loss of period and osteoporosis occur, but can also contribute to reduced testosterone levels and libido in men, poor bone health, increased risk of illness and injury, gastrointestinal disturbances, cardiovascular disease, impaired training capacity and performance.

- Low Energy Availability is known to be a major risk factor in the development of bone stress fractures and should be corrected in both the prevention and treatment of such problems.



- A food first philosophy is promoted in relation to nutritional needs, and supplements should only be used under supervision to treat or prevent nutrient deficiencies. Only five supplements have an evidence base of contributing to performance: caffeine, creatine, nitrate/beetroot juice, beta-alanine and bicarbonate. But there is a risk of ingesting banned substances in the use of any supplements.

- Nutrition can help during the rehabilitation of muscular injuries. Goals should include adjustment to new energy requirements and distribution of protein intake to

minimise the loss of lean mass and increase muscle repair.

- No direct benefits have been associated with the avoidance of gluten by clinically healthy athletes.

- Vegetarian diets can theoretically support athletic demands, but special attention and good planning are required to ensure adequate intake of energy and specific nutrients that are less abundant or less well absorbed from plant sources (e.g. iron).

- Evidence that carbohydrates consumed during exercise can provide an additional benefit via the brain and nervous system. Carbohydrates can stimulate areas of the brain that

control pacing and reward systems via communication with receptors in the mouth and gut. This “mouth sensing” of carbohydrates provides another reason for frequent intake of carbohydrates during longer events, and shorter ones in which it may not be necessary to provide muscle fuel.

- The past decade has seen controversy over guidelines for fluid intake during sport. The best advice to enable adequate replacement of sweat losses has been debated, as have the benefits/impairment to performance associated with proactive or passive hydration strategies. What is irrefutable is that the fluid needs of most athletes are determined by their reliance on the evaporation of sweat to dissipate the heat produced during exercise or absorbed from a hot environment.

Athlete’s well-being, performance, and recovery from sporting activities are enhanced by well-chosen nutrition strategies. Although athletics encompasses a diverse range of events with different requirements for success, there are common goals around nutritional support for adaptation to training, optimal training performance, and remaining at low risk of injury and illness. This includes guidelines for the appropriate type; amount; and timing of intake of food, fluids, and occasionally, some supplements and sports foods, to promote optimal health and performance across different scenarios of training and competition.



Beetroot juice has an evidence base of contributing to performance

Photo by K15 Photos

10 NOVELS THAT WILL IMMERSE YOU IN ITALIAN CULTURE

They may be memoirs, essays or fantasy novels: books are always a medicine for the soul, a magic and a distraction. Nothing immerses better into a culture than books.

Don't move – Margareth Mazzantini

A contemporary novel by Margareth Mazzantini, 'Don't move' tells the story of Timoteo, a surgeon who relives the memories of his past addictive love affair with Italy. In the background is the Molise region and is idyllic countryside. The movie 'Don't move' (2004) featuring Penelope Cruz is based on the novel.

Quote: "Life is a storeroom filled with boxes, some empty, some misplaced forever. We're what remains, what we've grabbed hold of".

I'm Not Scared – Niccolò Ammaniti

Written by Niccolò Ammaniti in 2001, 'I'm not scared' is a best-selling fiction novel set in 1978 in an imaginary village in southern Italy – Acqua Traverse – where 9-year-old Michele finds out a secret he doesn't dare

to tell anyone: the son of a wealthy family has been kidnapped. Niccolò Ammaniti's story of childhood innocence inspired director Gabriele Salvatores for his 2003 film of the same name.

Quote: "Stop all this talk about monsters, Michele. Monsters don't exist. It's men you should be afraid of, not monsters".

The Leopard – Giuseppe Tomasi di Lampedusa

One of the most famous Italian novels worldwide, published in 1958, this historical novel by Tomasi di Lampedusa chronicles the story of a declining noble family in Sicily during the Italian unification period. An evocation of a lost world, in the background are the changes in Sicilian rural life and society. The novel served as the basis for Luchino Visconti's classic 1963 film.

Quote: "The rains had come, the rains had gone, and the sun was back on its throne like an absolute monarch kept off it for a week by his subjects' barricades, and now reigning once again, choleric but under constitutional restraint. The heat braced without burning, the light domineered but let colors live; from the soil cautiously sprouted clover and mint, and on faces appeared diffident hopes".

Under the Tuscan Sun – Frances Mayes

A memoir by American writer Frances Mayes, 'Under the Tuscan Sun' tells about Frances' decision to buy and renovate an abandoned villa in Tuscany to immerse in the local culture. An expert traveler and food traveler, the author also invites readers to discover the flavors of the rustic Tuscan cooking (the book includes several pages of recipes).

Quote: "My idea of heaven still is to drive the gravel farm roads of Umbria and Tuscany, very pleasantly lost".

The Gondola Maker – Laura Morelli

Written by American art historian and travel writer Laura Morelli, this award-winning historical fiction is set in the XV century in fascinating Venice. The focus is on

the Vianellos, one of the best-known families for the manufacturing of gondolas. The story combines love, forgiveness and redemption through love for art.

Quote: "In Venice, things are not always as they first appear. I contemplate this observation from my post on the aft deck of one of Master Fumagalli's gondolas, taking in the panorama of bridges, domes, bell towers, and quaysides of my native city. I row into the neck of the Grand Canal, and, one by one, the reflection of each colorful façade appears, only to dissipate into wavering, shimmering shards under my oar".

Christ Stopped at Eboli – Carlo Levi

In 1935 Carlo Levi – doctor, writer and painter – is sent in exile in a desolate village in southern Italy because of his opposition to Italy's Fascist government. During his one-year confinement in the region of Lucania (nowadays Basilicata), he has the opportunity to experience the beauty of the harsh surroundings and the authenticity of its inhabitants, living the same life of their ancestors.

Quote: "The greatest travelers have not gone beyond the limits of their own world; they have trodden the paths of their own souls, of good and evil, of morality and redemption".

Pompeii – Robert Harris

Robert Harris mingles fiction and history to recreate a luxurious world on the brink of destruction: it's the late summer of the year 79 AD, Rome's rich citizens are resting in their villas when ominous warnings

started. The novel retraces the eruption of Mount Vesuvius on 24 August 79 AD that destroyed Pompeii and its surroundings, through the point of view of four different characters: a young engineer, a teen-age girl, a corrupt tycoon and an elderly scientist.

Quote: "What was leadership, after all, but the blind choice of one route over another and the confident pretense that the decision was based on reason?".

Beneath a Scarlet Sky – Mark Sullivan

Based on a true story, Beneath a Scarlet Sky is an epic tale of a young man's extraordinary courage and resilience during the Nazi occupation in Italy. When his house in Milan is razed to the ground by the Allied Bombs, Pino Lella joins an organization that helps Jew escape in the Alps and falls for Anna, a widow. His parents, worried about him, force him to enlist in the German army.

Quote: "How do you find happiness?" Anna paused, then said, "You start by looking right around you for the blessings you have".

When in Rome – Penelope Green

At the age of 28, Penelope Green has a perfect job and a comfortable life in Sidney but makes up her mind to quit everything to chase her lifelong dream: moving to Italy. In this funny travel



memoir (a trilogy also including See Naples and Die and Girl by Sea), the author plunges in Rome with no job, no friends, nowhere to live and no knowledge of Italian (but makes up for it soon).

Quote: "This is a small tale about what happened when I abandoned everything – career, apartment, family and friends – to chase a romantic dream I was praying might change my life for the better. Even if I had no idea what would make me happy".

The Talented Mr. Ripley – Patricia Highsmith

A 1955 psychological thriller novel by Patricia Highsmith, The Talented Mr. Ripley focuses on Tom Ripley, an American young man who is hired by Mr. Greenleaf, a wealthy industrial, to bring back his errant son, Dickie, from Italy. Ripley's fascination for Dickie's lifestyle soon leads him to decide to take his place.

Quote: "He liked the fact that Venice had no cars. It made the city human. The streets were like veins, he thought, and the people were the blood, circulating everywhere".

BEST SPORTS FILMS TO WATCH FROM YOUR COUCH

Nothing beats a good sports film, whether it's a documentary, a modern comedy or an absolute classic. We've put together a list of gems you can enjoy from the comfort of your home on some of the most popular streaming services. Ready, set, watch!

The Karate Kid
Netflix



When bullied teen Daniel LaRusso teams with a martial arts master, he ends up learning much more than just self-defense. This hit film became the fifth highest-grossing film of 1984 and led to two sequels and a 2010 remake.

Budhia Singh: Born to Run
Netflix

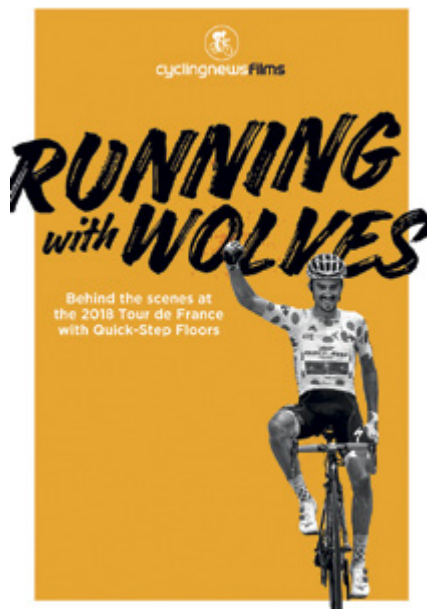
In this thought-provoking biopic, an idealistic judo trainer adopts a boy from the slums and grooms him into the world's youngest marathon runner. It is based on the life of Budhia Singh, who ran 48 marathons when he was only five years old. The film



about meat, protein, and strength. Showcasing elite athletes, special ops soldiers, and visionary scientists to change the way people eat and live.

Running with Wolves
Vimeo

The film follows the journey of the sprint ace Fernando Gaviria as he makes his Tour de France debut.



The Game Changers
Netflix

Meeting visionary scientists and top athletes, a UFC fighter embarks on a quest to find the optimal diet for human performance and health. James Wilks travels the world on a quest for the truth



but with double stage wins and as veteran riders Niki Terpstra and Philippe Gilbert switch between their duties to support the team as well as hunt stages.

Althea
Vimeo

Althea Gibson, a truant from the rough streets of Harlem, emerged as



a most unlikely queen of the highly segregated tennis world of the 1950's. Althea aired on American Masters/PBS on Sept. 4th, 2015 and has been touring the country on the festival/specialty screening circuit to great audience and critical response

Women of Troy
HBO

A documentary exploring the transcendent career of the collegiate women's basketball team that

represents the University of Southern California of the 1980s led by Cheryl Miller and their impact on women's basketball.

The Golden Girl
HBO

For the Romanian gymnast Andreea Raducan, the loss of her Olympic gold medal in Sydney 2000 is still a trauma. Fifteen years later, she tries to understand, through the eyes of an adult, what has actually happened.





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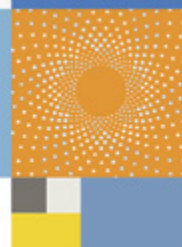


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EDUCATION

BERLIN AND OXFORD TO COLLABORATE ON RESEARCH

The Berlin University Alliance and the University of Oxford are taking forward their research partnership with the establishment of a Centre for Advanced Studies.

The Centre for Advanced Studies funds cooperating groups consisting of up to ten fellows working together. These cooperating groups are to conduct research on topics relating to the Berlin University Alliance's Grand Challenge Initiatives. The Grand Challenge Initiatives will be examining particularly relevant global challenges, such as the current issues of global health and social cohesion. The Centre is funded under the Excellence Strategy of the Federal Government and the Länder by the Berlin University Alliance and improves the parameters for making Oxford/Berlin collaborative research partnership more flexible from an organizational point of view and strengthening the exchange of expertise across national borders.

"I am delighted to see how the co-operation between Berlin and Oxford has grown and evolved in recent years and how researchers are working together to take on the big issues of our time, such as social cohesion and global health," said Governing Mayor and Senator for Higher Education and Research Michael Müller. "Both Berlin and Oxford are centers of science and research, and they are retaining their close ties regardless of the United Kingdom's withdrawal from the European Union. Their strong relationship makes an important contribution to German-British cooperation. By the Oxford/Berlin

partnership, we are bolstering our city as an international research hub."

The cooperating groups will collaborate on an interdisciplinary basis and develop joint research ideas. The first group will be starting as a virtual group in 2020 and will focus on questions related to social cohesion. There are plans for a total of three co-operation groups for which the Berlin University Alliance will provide up to 300,000 euros each. The funding is intended to provide financial support for fellows of the centre and their research, as well as to enable summer schools and final conferences. The format is intended to provide maximum organizational flexibility for each cooperation, the structure of which can be chosen by the collaborating groups themselves. Flexible funding opportunities should also promote mobility for researchers and graduate students from Berlin and Oxford working on joint projects.

Prof. Dr. Günter M. Ziegler, President of Freie Universität Berlin and spokesperson for the Berlin University Alliance, highlighted: "Oxford and Berlin are a better match than it might seem at first glance: in top research, diversity of subjects, infrastructure of museums and col-



Partners, left to right: Christian Thomsen, President, TU Berlin; Sabine Kunst, President HU Berlin; Louise Richardson, Vice-Chancellor, University of Oxford; Karl Max Einhäupl, Chairman of the Board, Charité; Gunter M. Ziegler, President, FU Berlin

lections, and at both universities, many outstanding researchers full of enthusiasm for collaborative work and creative exchange – in short, a 'match made in heaven'. I am pleased that the Oxford/Berlin partnership is now taking this next big step towards long-term cooperation."

"Oxford University has always valued its status as an international university and, now – possibly more than ever before – we must reaffirm the importance of maintaining international links between academics, researchers and students," said Prof. Louise Richardson, Vice-Chancellor of the University of Oxford. "Oxford's partnership with the Berlin University Alliance has already delivered important advances in research and scholarship, and the formation of a Centre for Advanced Studies promises to achieve much more."