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EDITOR'S LETTER BELGIUM AND GERMANY



Belgium and Germany are very important states.

This phrase sounds strange, because Belgium is a small kingdom divided among its constituent ethnoses. But Germany is the hegemon of the European Union, and that is why it strives to hide this fact. Nothing in the EU happens without the blessing of Germany, but the structure of the Union allows minor member states, where they wish so, to interfere with Germany in its national projects, even briefly. For example, Denmark recently delayed the construction completion of Nord Stream 2 by two or three months in total.

In contrast, Belgium is important for two other reasons. Brussels, its capital, is also the capital of the European Union. The European bureaucrats sitting there have no special power, but the world's largest lobby-

ing offices are concentrated in Brussels. And this fact is extremely important. The NATO headquarters is also located in Brussels. Earlier they had their office in Paris, but General de Gaulle expelled it from France.

Germany is an economic giant. But its political influence is limited. Not only due to its incomplete sovereignty and deployment of the American occupation forces continuing since 1945, but also due to its unwillingness to “conflict”. The Germans remember that it was they who unleashed both the First and Second World Wars. Aggressive politics is taboo in modern Germany. But geopolitical self-affirmation is impossible without some degree of determination, assertiveness, and aggressiveness.

Many people in Europe believe that Germany's “soft” positioning is the main reason for the political inactivity of the European Union.

Due to well-known historical reasons, it is not easy to love Germany. It is mostly respected. But Belgium is loved by many: for its modesty, gravitas and famous Flemish artists.

Victor Loupan

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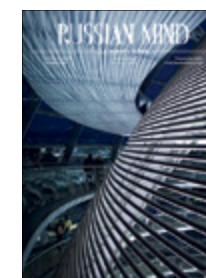
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HIGHLIGHTS

DEUTSCH-RUSSISCHE FREUNDSCHAFT

Germany with its great culture has always been the closest European country to Russia

VICTOR LOUPAN,
Head of the Editorial Board

From the earliest times, the Germans have always been accepted by Russia and Russians as strange friends. To begin with, the definition of “German” is ridiculously unique – for its original meaning which is “mute”. In other words, it means a person whom you cannot understand, who speaks incomprehensibly, unclearly. The Old Russian human simply did not know the words “foreigner” or “alien”. That is why someone who spoke incomprehensibly was just a “German” for him. Later, our ancestors started calling all representatives of the Germanic peoples this way, and then – the inhabitants of Germany, when Germany was finally established due to superhuman efforts by Bismarck.

If we proceed from the fact that the word “German” is synonymous with the word “foreigner”, we will realise that the Germans were probably the first aliens with whom the ancestors of present Russians had to communicate in one way or another.

Experts argue that the relationship between the ancestors of today’s Russians and Germans existed long before the establishment of Kievan Rus (882) and its Christianisation (988). Christianisation, incidentally, led to the first “ideological” conflict, because German Catholic missionaries continuously attempted to convert Russians to Catholicism. Later Russia often fought militant representatives of various Germanic tribes. We will not mention everything here,



The modern Reichstag dome in Berlin. Photo by Maxime Lebrun

but we cannot ignore the invasion of “invincible” Teutonic knights, who were defeated by Prince Alexander Nevsky in 1242, finally stopping their crusade to the East.

But it would be wrong to think that Germans only wished to do harm to Russia. Sophie Auguste Friederike of Anhalt-Bernburg, a Prussian princess consort of Anhalt-Zerbst, who became Empress and All-Russian autocrat Catherine II as a result of

the palace coup that overthrew her husband Peter III from the throne, had done so much for the greatness of Russia that she went down in history under the name of Catherine the Great. During her rule that lasted more than thirty years, the borders of the Russian Empire were largely pushed to the West (partitions of the Polish-Lithuanian Commonwealth) and to the South (Novorossiia, Crimea, Caucasus). The German

colonists invited by her to Russia for land development, had transformed and modernized domestic agriculture. She also completely reformed the state government “in a German manner”, making it more rational and effective. Thanks to incredible efforts by Catherine and her loyal servants, Russia finally became one of the great European powers.

From a religious point of view, during her term Russia became even more liberal than many European countries. The religious matters and

ited its institutions and showed many other kindnesses.

Culturally, the Empress was fond of literature, collected art masterpieces and exchanged correspondence with the French enlighteners. Therefore, we can safely say that thanks to the “German” Catherine II, Europe has become unthinkable without Russia.

Germany gave Russia not only Catherine, but also Karl Marx, without whom there would be no Lenin, no Stalin, no USSR. Without Kant, Schopenhauer, or Hegel, there

Group, Tchaikovsky), painting (the Itinerants) appeared in all their greatness only in the 19th century. Before that, everything “Russian” was rather secondary because of the European, primarily German influence.

Germany with its great culture has always been the closest European country to Russia. In the 20th century, despite the First and terrible Second World Wars, despite the division of Europe into two camps and the division of Germany into the East Germany and the West Germany, it

was Chancellor Willy Brandt with his unsullied anti-fascist background, who led off the rapprochement between West Germany and the “socialist camp”. Willy Brandt’s Eastern policy (Ostpolitik) was highly criticised in the West, but it played a decisive role in our common European history.

After the “collapse of communism” and the dissolution of the USSR, Germans were among the first to rush to Russia. The first Western banks to open in Russia were German. They were opened in Saint Petersburg and none other than the then first deputy mayor of the Northern capital,

little-known Vladimir Putin, contributed to their opening.

And now, despite the crisis and geopolitical difficulties, Germany remains the key economic and political – sometimes a partner but sometimes an interlocutor – for Russia: on the one hand, we saw the absurdity with Navalny, but on the other hand, we partner for Nord Stream 2.

The history of Russian-German relations having more than thousand years in a background testifies to their depth based on a long-term connection between our countries.



Photo by Robert Ruggiero

disputes among Jews were, for example, brought to the jurisdiction of the Jewish

courts. Depending on the funds they had, Jews were assigned to the corresponding class and could be elected to local government bodies, become judges and other civil servants. It was extremely liberal. Catherine allowed the Jesuit Order, which was officially banned in all European countries, to relocate its headquarters to Russia. Further she patronized the Order: she provided it the opportunity to open a new residence in Mogilev, vis-

would be neither Westernising Russian philosophy, nor the opposing Slavophiles. Remember how Gorky shouted enthusiastically: “I read Schopenhauer!”

Apart from literature mainly influenced by France, and painting led by Italians, all other areas of culture, art and education were pervaded by Germanic influence. Even the classical Russian secondary school was established based on the German model.

Original and very Russian manifestations in literature (Pushkin, Gogol), music (Glinka, the Mighty

DISSENTING OPINION

AMERICAN BREAK UP

The conclusion made by independent observers regarding the current situation in the USA, is disappointing

By TEO GURIELI,
political analyst

The outcome of the party conferences held in the USA to nominate Republican and Democratic presidential candidates, as well as the speeches of the approved nominees voiced during and after the conferences, have been extensively commented in the USA.

Opinion polls conducted in every state demonstrated that Donald Trump and Joe Biden ratings differ roughly 4 to 6 percent from each other either way, depending on who conducts such polls and how. It allows political analysts to speak about the country snapped in two. And this status will not change before the presidential election in November and almost certainly will not change after the election too.

The conclusion made by independent observers is disappointing. The country expects new disturbances, new protests and even more dreadful violence. It must be remembered that anarchists, radicals and sorts of ragamuffins still continue torturing America, and mass protests following the election will recharge mutineers.

According to Joe Biden's supporters, he keeps his leadership consistent. I suppose, our readers will be interested in the programme developed by him and his inner circle for introduction to the American people over his presidential term.

Regarding economy, Biden and his fellow Democrats are planning massive environmental investments. As a part of the "Green New Deal",

a plan totaling to 1.7 trillion US dollars, was prepared, according to which the USA will achieve zero pollution by 2050 or even earlier. This plan called "utopian" by some Republicans, will unavoidably lead to unprecedented reduction in industrial production and, consequently, to mass unemployment. Regarding fracturing (commercial natural gas production with the use of hydraulic fracturing method), Biden represents that he does not support ban of the method itself, but will ban new fracking licenses. Apparently, current license holders have promised him their support.

Biden promises to invest 1.3 trillion US dollars in infrastructure improvement and nest huge amounts to fight against poverty. With this, he affirms rich contributors that he will not "demonise" the wealthy. He declared: "Nobody wants to worsen their standards of living, nothing will change radically". He calls for additional financing to extend medical services in rural regions, however he immediately approaches liberals and promises to cancel all the laws restricting or prohibiting abortion in different areas of the USA.

It is very interesting how Biden deals with mass consumption of marijuana in the country. He declared he would "decriminalise" marijuana instead of legalising it. A statesman, who was promoted as a Democratic nominee, came short to understand that "decriminalisation"

meant legalisation. Moreover, Biden promises to release people imprisoned for marijuana distribution. It should be noted that any persons promoted by the Democratic Party as presidential nominees (except billionaire Mike Bloomberg) promised to immediately legalise marijuana upon their election...

Joe Biden made many other representations, which are typical election pledges, including creating conditions for extirpation of pockets of poverty, improvement of public water supply and train connection. However, Americans got used to such promises. In many American cities where mayors are Democrats, similar pledges have been declared from one year to the next, from one month to another...

Republicans think, Joe Biden, Kamala Harris and the rest part of liberals in the USA gear up for elimination of the American way of life, creating conditions for an outrage and liquidation of Law and Order across the country. They promise, President Trump and Vice President Pence will prevent it and show they care about every American family. These are also typical election pledges, but at least we can, based on recent facts, believe their intentions of creating more working places, reducing tax burden and protecting employment in America. Intentions of stopping America's dependence on China and renewal of one million job opportunities in the USA.

Republicans affirm labour America that they will stop Coronavirus, reduce social security contribution, strengthen healthcare system, manage lower prices to prescribed medications. Every family will be given a free hand to opt a comfortable school.

In my opinion, these pledges could be trusted, if only because America

has a free market economy system, healthcare system and free education at taxpayers' expense. It also corresponds to the interests of labour America who actually feeds hoards of freeloaders.

Kamila Harris who is well positioned to become Vice President if Biden wins the presidency, declares in contrast, that she will take her best efforts to ensure that illegal immi-

grants use same rights as American citizens have in the USA. in these communities. Joe Biden and the left ignore these American victims. I never will. If the radical left takes power, they will apply their disastrous policies to every town, city, and suburban America.

Imagine if the so-called peaceful demonstrators in the streets were in charge of every lever of power in the U.S. government. Just think of that. Liberal politicians claim to be concerned about the strength of American institutions, but who exactly is attacking them? Who is hiring the radical professors, judges, and prosecutors? Who is trying to abolish immigration enforcement and establish speech codes designed to muzzle dissent? In every case, the attacks on American institutions are being waged by radical left. Always remember, they are coming after me because I am fighting for you. That is

what is happening. It has been going on from before I even got elected.

And remember this, they spied on my campaign and they got caught. Let's see now what happens.

We must reclaim our Independence from the left's repressive mandates. Americans are exhausted, trying to keep up with the latest lists of approved words and phrases, and the ever more restrictive political decrees.

Many things have a different name now, and the rules are constantly changing. The goal of cancel culture is to make Americans live in fear of being fired, expelled, shamed, humiliated, and driven from society as we know it. The far-left wants to coerce you into saying what you know to be false and scare you out of saying what you know to be true. Very sad. But on November 3, you can send them a very thundering message they will never forget".



had followed this plan over the entire Trump's presidential term. Generally, the US economy was successful in the Trump years, and it could be even more successful without riots, sabotages and continuous obstacles built by liberals before the Republican administration.

Trump affirms Americans that he would "drain the swamp" of Washington giving home to "professional politicians" and lobbyists. He is planning to introduce a bill to limit Congress membership to a certain period of time. This single idea enrages Nancy Pelosi, Chuck Schumer and other "swamp" politicians. Trump promises to restore police funding and ban sanctuary cities facilitating rise in crime and human traffic. This corresponds to the interests of American workers, ordinary citizens, farmers and clerisy. He promises to exclude illegal immigrants from social secu-

grants use same rights as American citizens have in the USA.

Trump promises to stop senseless wars outside America and bring troops back to the USA; instead, he plans to establish a permanent representation of America on the Moon and send a manned flight to Mars. These words will be favourably accepted in many countries; however, it is questionable whether they will come true or remain metaphorical.

Regarding lawlessness and catastrophic rise in crime in the country, Trump told the following at the Republican conference: "Last year, over 1,000 African-Americans were murdered as a result of violent crime in just four Democrat-run cities. The top 10 most dangerous cities in the country are run by Democrats and have been for many decades. Thousands more African Americans are victim and victims of violent crime

DIGITAL INFRASTRUCTURE REVOLUTION TO BRING BENEFITS OF 5G CLOSER

The next step in the UK's infrastructure revolution has been completed to open up more of the nation's radio waves to improve rural mobile coverage and deliver the revolutionary new benefits of 5G technology.

UK's Digital Infrastructure Minister Matt Warman is expected to confirm the milestone completion of the four-year £350 million major infrastructure programme to clear the 700 MHz spectrum band.

Spectrum is the airwaves over which televisions, mobile phones, tablets, radios and other devices communicate. Clearing a portion of the spectrum in the 700MHz frequency means that new data capacity is released for mobile operators.

Data use is only set to grow as 5G, the next generation of mobile connectivity, becomes more available and is used for an increasing array of new services and applications.

The 700MHz spectrum band had mainly been used for digital terrestrial TV broadcast (Freeview) as well as professional radio microphones used in music studios, theatres and outdoor events.

Now that 20 million homes have successfully re-tuned their TV equipment to continue to receive their TV channels on lower frequencies the

700MHz band is exclusively available for mobile use.

This will allow mobile operators and other innovative companies to use 5G to develop new high data usage technologies and services to boost sectors such as manufacturing, transport and healthcare.

The low frequency of the 700MHz spectrum band is ideal for carrying mobile signals into buildings and over long distances – including the

budget is a huge testament to the collaborative efforts of our partners," said Digital Infrastructure Minister Matt Warman. "We have overseen a quiet revolution in the airwaves which will lead to better mobile coverage for rural communities and unlock new ways for 5G to boost business productivity and improve people's lives."

Around 1,000 workers from organisations including Arqiva, Ofcom, Digital UK, Digital Mobile Spectrum Limited (DMSL) and the multiplex operators spent more than 2 million hours clearing the spectrum.

This saw changes made to more than 1,200 television transmitter sites in some of the farthest flung reaches and on top of some of the tallest structures in the country.

In many cases it involved engineers physically replacing antennas at the top

of masts. The antennas can weigh around six tonnes and lifting them involved significant engineering feats using cranes, and sometimes special 'Heli-Lift' helicopters.

Works included building a new temporary mast to stand alongside the iconic Emley Moor Tower in Yorkshire, which is taller than the Shard. At 1,040ft (317m), the temporary mast alone stood as Britain's seventh tallest structure.



countryside. The clearance will increase capacity in today's 4G networks helping level up rural communities with greater mobile coverage, reach, and reliability.

Releasing these airwaves will help increase the total amount of the radio spectrum available for mobile services in the UK by nearly a fifth (18%).

"The smooth and successful completion of this massive infrastructure project ahead of schedule and under

UNESCO TAKES STEPS TOWARDS ETHICAL DEVELOPMENT OF ARTIFICIAL INTELLIGENCE

UNESCO has launched a wide process of consultations to obtain the many points of view of stakeholders. This involved experts from 155 countries, members of the public (through a global online survey), United Nations agencies, major stakeholders from the sector such as Google, Facebook and Microsoft, and the world of academe with the University of Stanford and the Chinese Academy of Sciences.

"We must make sure Artificial Intelligence is developed for us and not against us," declared UNESCO Director-General Audrey Azoulay. "We need a robust base of ethical principles to ensure artificial intelligence serves the common good. We have made this process be as inclusive as possible since the stakes involved are universal," she explained.

Over recent years and all the more so since the outbreak of COVID-19, there have been ever more applications drawing on AI, notably with the aim of accelerating research into vaccines and improving tracing of the virus. AI has contributed to the development of telemedicine and distance learning. It has also been used to operate drones for the delivery of medical supplies and the need for a global regulatory instrument has grown on a par with the spread of AI applications.

The potential of artificial intelligence, as described in both scientific publications and works of fiction, gives rise to fear that machines will take decisions out of human hands, that it will erode individuals' right to and that it will expose people to manipulation to the



Audrey Azoulay, UNESCO Director-General and Gabriela Ramos, UNESCO ADG/SHS © UNESCO / Fabrice Gentil

detriment of their rights and freedoms. The massive quantity of data collected and processed daily raises major concerns over confidentiality, privacy, and the reproduction of discriminatory practices and stereotypes.

The draft recommendation submitted to the international community establishes a number of over-arching concepts. To start with, AI technologies must not exceed what is necessary to achieve legitimate aims or objectives, and should be appropriate to the context.

There is also a requirement for human oversight and determination – ensuring that humans are ethically and legally responsible for all stages in the life-cycle of AI systems.

Stewardship of the environment and peace is no less important. Throughout their life-cycle, AI systems must contribute to the peaceful interconnectivity of all living creatures with each

other and respect the natural environment, notably with regard to the extraction of raw materials.

Equally important is gender inclusion. AI technologies must not reproduce the gender inequalities found in the real world, notably with regard to salaries, representation, access, and stereotyping. Political actions, including measures of positive discrimination, are required to avoid these major pitfalls.

UNESCO will assist governments and civil society players (corporations, members of the public etc.) in developing concrete awareness-raising campaigns and ethical impact assessment tools for AI in all fields.

Beyond wishing to establish international consensus on the subject, UNESCO's experts urge Member States and AI players further to raise public awareness and stress that it is important for everyone to be made aware of their digital rights.

THE RED STAR LINE: FAMOUS NAMES IN ITS HISTORY

The Red Star Line was a legendary shipping company, which carried 2.6 million passengers – mostly from Central and Eastern Europe – from Antwerp to New York and Philadelphia. Next year, the company will be celebrating 150 years since it was founded in Philadelphia in 1871, as a joint venture between Americans and Belgians.

In September 2013, the Red Star Line Museum opened in the historic warehouses of the Red Star Line shipping company in Antwerp. Visitors to the museum can embark on a moving journey, retracing the footsteps of emigrants such as Irving Berlin, Albert Einstein and Golda Meir. The museum focuses on the stories of

these passengers. The old warehouses on the banks of the river Scheldt have been developed into a commemorative site and museum, a topical place for reflection with a contemporary approach to emigration.

Many, if not all, of the passengers that travelled by The Red Star Line from Europe, have contributed to American society. Some of them went on to achieve great things.

Irving Berlin:
*sailing from Russia
to worldwide fame*

The Among the two million Europeans who traveled to America on

the Red Star Line was a five-year-old boy from Russia.

That boy's name was Israel 'Izzy' Beilin, and he would grow up to gain worldwide fame under the name of Irving Berlin with songs like "White Christmas", "A Pretty Girl Is Like a Melody", "Heat Wave", "Puttin' on the Ritz" and "There's No Business Like Show Business".

"My father didn't take off by himself," says Mary Barrett, Irving Berlin's daughter, who still lives in New York. "He traveled with his parents, five sisters and a brother. They had fled to Antwerp from Tyumen, a little village in Eastern Russia on the border with Siberia. Their house had been set on fire during the pogrom of 1893 – the violent persecution of Jews, which caused hundreds of thousands of Russian Jews to flee. Many went to America."

During the great crossing little Irving got a tangible reminder of his Red Star Line adventure. "A passenger on a higher deck accidentally dropped his pocket knife," Mary relates. "It landed on my father's forehead and left a scar. He often showed it to me. He seemed to be proud of it: it reminded him of his European roots."



Albert Einstein:
The Red Star Line regular

The physicist Albert Einstein, whom Time Magazine proclaimed 'Man of the Century' in 2000, was a regular passenger on the Red Star Line. Einstein was Austrian by origin and lived in Berlin, but he had family in Antwerp and was a good friend of Queen Elizabeth of Belgium, the painter James Ensor and other Belgian personalities.

In the summer of 1932, the Reichstag elections made Hitler's Nazi party the largest in Germany. This was followed by violent riots and Einstein, who had called for resistance to the Nazis, was advised to leave Berlin until calm was restored. He travelled to Belgium and while there decided to take up the offer of a part-time appointment at the Princeton Institute for Advanced Studies. His intention was to divide his time between Germany and America.

When Hitler came to power in Germany on 23th March 1933, Albert Einstein and his wife Elza Koch

were on their way back from the United States to Berlin. While onboard the Red Star Line's Belgenland he learnt that the Nazis had confiscated all his possessions and had unleashed a proper witch-hunt against the Jews. They decided it was not possible for them to return to Germany. After the Belgenland arrived in Antwerp (March 28th, 1933), the couple travelled on to the Belgian coast. Queen Elizabeth was fearful for Einstein's safety and ordered the gendarmerie to keep him under constant protection.

All this fuss about him did not prevent Einstein from giving several talks and receiving friends such as the painter James Ensor and the writer Aldous Huxley. It was probably the Nazis' murder of Professor Theodore Lessing in Czechoslovakia that convinced Einstein of the danger he was in. Shortly afterwards he left as inconspicuously as possible for London. A few weeks later Elza also left Belgium, via Antwerp, on board the SS Westernland. Einstein himself boarded the ship in Southampton to accompany his wife

to America. They sailed into New York on October 17th 1933.

Eugeen Van Mieghem:
*the man who painted
The Red Star Line*

Antwerp painter Eugeen Van Mieghem (1875–1930) grew up in the heart of the old port. His parents had a cafe right next to The Red Star Line warehouses. Looking out of his window and wandering around the area, Van Mieghem saw thousands of emigrants leaving for the New World: East European men, women and children – principally Russian and Polish Jews – with a few paltry possessions on their back. He illustrated them in a moving way, creating a vast body of work and a truly unique time capsule.



Eugeen Van Mieghem. *Women of the docks*

THE RED STAR LINE FACTS

- Some Red Star ships were given names ending in "-land"
- The average travel time from Antwerp to New York was about 12 days
- Cost of a transatlantic ticket was between 10 and 40 USD
- The Red Star Line carried 2.7 million passengers between 1873 and 1934
- Some famous passengers included Albert Einstein, singer Irvin Berlin and Golda Meir, Israel's first female Prime Minister

CELEBRATING THE 250TH ANNIVERSARY OF BEETHOVEN'S BIRTH

In 2020 Germany will join the entire world in celebrating the 250th anniversary of the birth of Ludwig van Beethoven

By CHRISTINE SIEGERT and CHRISTINE SIEGERT,
Beethoven Jubiläums GmbH

Beethoven's self-awareness made him a 'modern' artist and individualist.

He was radical in his tireless quest for artistic renewal, a man who shunned compromises. His works, many of which became pivotal creations of music history, also form the heart of the 2020 Jubilee programme, as does his influence on generations of composers and performers, up to and including current world premières.

Beethoven's era was an age of social and cultural upheaval, which also left a mark on his artistic self-image. Although he came from a family of court musicians and sought a court appointment to the end of his days, he lived in Vienna as a freelance artist, with all the attendant benefits and drawbacks. And although musicians before him had been called 'geniuses' – especially Beethoven's assiduous and successful teacher Joseph Haydn – the notion of originality took on an entirely new quality in Beethoven's case.

To the outside observer it is already evident in the quantity of works Beethoven composed. If Haydn wrote

more than 100 symphonies and Mozart more than 40, Beethoven managed no more than nine. Instead of roughly 100 operas from Giovanni Paisiello, more than 40 from Antonio Salieri and over 30 from Joseph Weigl, Beethoven wrote only one. Even if we attribute this to his lack of institutional connections, his reduced output compared to his immediate predecessors and contemporaries had direct consequences both for Beethoven himself and for his subsequent image and reception. He became a com-

poser who produced works with enhanced claims to artistic stature, and accordingly his audience and posterity likewise placed higher expectations on his music.

The lofty status of the unique work of art still dominates our view of artistic creation. Equally dominant is a notion of artistic radicality that goes beyond the fulfilment of predefined strictures. Both these factors stand out markedly in Beethoven's case.

His self-image as a 'modern' artist became manifest at least shortly after



Bronze statue of Ludwig van Beethoven in Bonn. Photo by Sondermann

the turn of the 19th century, when he struck out on a self-proclaimed 'new path' in composition with the so-called *Tempest Sonata*. He thereby explicitly defined himself as a composer, as opposed to a conductor or virtuoso who also composed. In October 1802 he wrote to his Leipzig publishers Breitkopf & Härtel that he had composed two sets of variations, 'both of which are worked out in quite a new manner, and each in a separate and different way'. A few sentences later he again stresses that 'the manner of both works is my own and entirely new'. From this moment on the emphasis lay on the creation of individual or 'new' works of art; lesser or occasional pieces frequently became marginalized, especially by posterity.

Many of Beethoven's works became pivotal to music history. Artists and concert organisers will return to them again and again, not only in our Jubilee Year. Others, though less well-known today, may be considered central to Beethoven's life and creativity. Among them are *Wellington's Victory* or the early *Righini Variations* not to mention his many arrangements of Scottish, Irish and Welsh folk songs. They, too, will be taken into account in our Jubilee, departing from the established canon and giving audiences an opportunity to discover the unknown Beethoven in 2020.

Beethoven's musical impact on subsequent generations was enormous. Schubert and Schumann took up his idea of a song cycle; Schumann and Mendels-

sohn drew on him for their conceptions of a symphony. So did Brahms, although at first he felt Beethoven's legacy to be a burden, as if he always heard 'a giant marching behind me'. Liszt was inspired by Beethoven to produce countless arrangements, and Wagner called the Ninth Symphony the forerunner of his concept of the Gesamtkunstwerk – the complete work of art.

The artistic adaptations inspired by Beethoven's works are virtually impossible to count. Even during his lifetime his works were recast for different instruments. Beethoven himself was actively involved in this process: the original prints of his Seventh and Eighth Symphonies were accompanied by no fewer than seven versions for various combinations of instruments. Altered instrumentations of this sort allowed the works to appear in an entirely fresh light, especially when mixed scorings were transferred to an instrument with a homogeneous sound, or vice versa. Words were added to purely instrumental works, opening up new vistas of understanding; translations and new words could set wholly different accents, as when a German text was added to the original edition of the C-major Mass (op. 86). Conversely, the elimination of the words might open up new dimensions for a vocal work, as when Ferruccio Busoni transformed the Benedictus from the *Missa solennis* into a concert piece for violin and orchestra, or when Marcel Dupré composed an organ paraphrase of the fourth 'Gellert' Song, *The Heavens are Telling*.

In the past, the jubilee years from 1870 on have spawned other such artistic confrontations with Beethoven. The *Diabelli '81* project, marking the 200th birthday of this Viennese publisher, invited Austrian composers to present new 'Diabelli Variations'. It would have been unthinkable without Beethoven's own *Diabelli Variations*, op. 120.

This tradition will be continued in 2020: visitors to the BTHVN2020 Jubilee can look forward with excitement to new 'Beethoven compositions' in the widest imaginable array of genres.

DEUTSCHE POST PRESENTS SPECIAL STAMP TO MARK LUDWIG VAN BEETHOVEN'S 250TH ANNIVERSARY

The 80 cent Beethoven anniversary stamp is released in a record first issue of 626 million copies – the highest first issue in the history of Deutsche Post AG. The stamp, issued by the German Federal Ministry of Finance, was designed by Thomas Steinacker, stamp designer at Deutsche Post.

The special stamp marking the 250th anniversary of Ludwig van Beethoven pays tribute to the composer and marks the Beethoven 2020 commemorative year. The stamp pictures a stylized version of the famous Beethoven portrait by Joseph Karl Stieler, a musical clef and the lettering "250 Jahre BTHVN" (250 Years of Beethoven). Ludwig van Beethoven often signed letters and scores using the "BTHVN" abbreviation, which is printed on the stamp in a special "metallic silver" color.

"We deliberately chose a contemporary design rather than a historic one for the anniversary stamp," said Frank Appel, CEO of Deutsche Post DHL Group. "As the world's most widely

played classical composer, Beethoven is more relevant today than ever. His 'Ode to Joy' is the official anthem of a united Europe. Beethoven was a true cosmopolitan, and even during his lifetime his compositions connected people worldwide. At Deutsche Post DHL Group, more than half a million employees work every day to connect people and improve their lives. Now, we make it possible for each and every one to send letters with Beethoven's portrait."



HISTORICAL EXHIBITION: MEET THE FLEMISH MASTERS

A new historical art experience has opened in the Dynasty Palace in Brussels to showcase the art of three major Flemish masters – Pieter Bruegel, Jan Van Eyck and Peter Paul Rubens

Pieter Bruegel the Elder barely had time to pack up his easel when he had to hand over the Dynasty Palace in Brussels to three other Flemish masters. In this new, innovative art experience, you will meet the three great masters of Flemish painting Jan Van Eyck, Pieter Bruegel and Peter Paul Rubens. Although each lived and painted in a different century, they will be rubbing elbows in Brussels. Thanks to the latest video mapping techniques and 360° projections, Meet The Masters offers a dazzling exhibition in which the artists truly appear to come to life.

For an entire year, the Dynasty Palace in Brussels hosted a multimedia exhibition on Pieter Bruegel the Elder. Over 60,000 visitors from around the world were transported back to the 16th century to experience the astonishing world of Bruegel. Now it's the turn of the trio of Jan Van Eyck, Pieter Bruegel and Peter Paul Rubens.

The three artists will welcome you into their studios, where their artworks truly come to life as you listen to their stories. The use of high-tech imagery, video-mapping and 360° projections makes it possible to zoom in on impressive details. Through an immersive audio experience, and thanks to the audio guide created by art historians and experts who extensively studied the literature and publications for both adults and children, you will gain an understanding of their great talents and methods of working.



The soundscape, the expertly compiled historical background, the storyline and the many special effects make it seem like you are really a part of the world in which they lived. In the final room of the exhibition, the large auditorium, the three Old Mas-

ters meet each other in the castle of Peter Paul Rubens.

This new exhibition was commissioned by Toerisme Vlaanderen (Tourism Flanders). The success of the Beyond Bruegel exhibition clearly demonstrated the added value of

innovative art experiences. Collaborators on the project include CREATE.eu, a Ghent-based multimedia company that uses the latest technologies to create stunning digital art projects, and Congé, which develops creative ideas and implements them in unique locations. They are known for the food market Mercado and the creative hub Meatpack, but especially for Plein Publiek in Antwerp and Brussels. Locations where catering,

you won't find in many places in Belgium. The Public Buildings Authority, owner of the Brussels Dynasty Palace, has granted them the opportunity to stay in the building longer than initially planned.

If you would like to see the exhibition in person, you will be required to follow the health and safety guidelines. Tours will be limited to 45 minutes, and all visitors must wear a mask. There will be a limited number of visitors allowed in, with a maximum on 20 per floor.

Pieter Bruegel

Pieter Bruegel the Elder is largely responsible for the creation of Flanders' national psyche and collective consciousness as hard working yet bon vivant. In Flanders, you can still find the beautiful landscapes, picturesque villages and the 'joie de vivre' that Bruegel painted so beautifully. But Flanders and the works of Bruegel are much more than that.

While very little is known about the life of Pieter Bruegel the Elder, much can be deduced by studying his paintings and by looking back at the times he lived in. He was a highly inventive artist, who profoundly influenced the imaginations and perceptions of succeeding generations.

Jan Van Eyck

Since its completion in 1432, millions of visitors from all over the world have travelled to Ghent to admire the altarpiece 'The Adoration of the Mystic Lamb' by Jan and Hubert van Eyck. But for more than four hundred years, we haven't actually been looking at the real Van Eyck, but at layers and layers of paint on top of the real thing. In 2020, the restored altarpiece is finally coming home to the Saint Bavo's Cathedral in Ghent. There is simply no valid excuse in the world to miss the chance to see this iconic and legendary masterpiece.

With his precise observation and natural rendering of reality, his brilliant use of colours and mastery of oils – a technique he perfected – Van Eyck took painting to new heights. His employer, the Duke of Burgundy (Philip the Good), ensured that he was well paid and able to paint "whenever he pleased". He was also asked to handle a number of diplomatic visits, including one to Lisbon in 1428 to arrange the Duke's forthcoming marriage with Isabella of Portugal.

Jan's most famous creation is the Ghent Altarpiece "Adoration of the Mystic Lamb", made for Saint Bavo's Cathedral in Ghent. It is a 12-panel polyptych that he worked on together with his older brother Hubert, also a painter. Jan finished the commission in 1432 following Hubert's death in 1426. It was the most famous oil painting of the epoch.

Peter Paul Rubens

Peter Paul Rubens is widely known as a successful artist, but he was also an esteemed diplomat, polyglot and art collector. His brilliant spirit lives on in the city of Antwerp today, not just in its baroque paintings and architecture, but also as an inspiration for contemporary artists. In 2018, the city of Antwerp will celebrate its baroque cultural heritage and the Baroque lifestyle that is undeniably part of the city's DNA.

Rubens was born in 1577 in Siegen (in present-day Germany), but soon moved to Antwerp with his mother after his father died when he was young. It was there that he learnt to paint, taking instruction from artists such as Tobias Verhaecht, Adam van Noort and Otto van Veen.

Antwerp is the only city in the world to be so permeated in every respect by Peter Paul Rubens and his baroque legacy. "Antwerp Baroque 2018. Rubens inspires" is an opportunity to experience Rubens and baroque in many intense and unique ways.

HIKING IN GERMANY – OUT AND ABOUT ON THE BEST TRAILS

By MANUEL ANDRACK,
GNTB

Athletic, leisurely, family-friendly or peppered with cultural highlights: Germany's hiking routes offer hikers diversity for as far as their feet will carry them.

Baltic Sea Coast Hiking Trail (E9)

The Baltic Sea Coast Hiking Trail (E9) is Germany's most beautiful coastal route. The 400 kilometres from Lübeck to Ahlbeck are a mixture of shoreside lifestyle and glorious hiking routes.

The Baltic Sea Coast Hiking Trail is part of the E9 European long-distance path from the Atlantic in Portugal across to the Baltic Sea in Estonia.

The route goes through pine forests and along yellow rapeseed fields. It is important to take this hiking trail at a steady pace. For example, you can take a detour and look for shells and amber on the beaches, stop off in the nearby Hanseatic city of Wismar and town of Stralsund with their red-brick churches, cast a glance at the infinite blue of the Baltic Sea and take in the fresh sea breeze.

The 66 Lakes Trail

The famous German novelist Theodor Fontane described the area surrounding Berlin 150 years ago. In the 21st century, the best way to go on "Rambles in Brandenburg" is on the

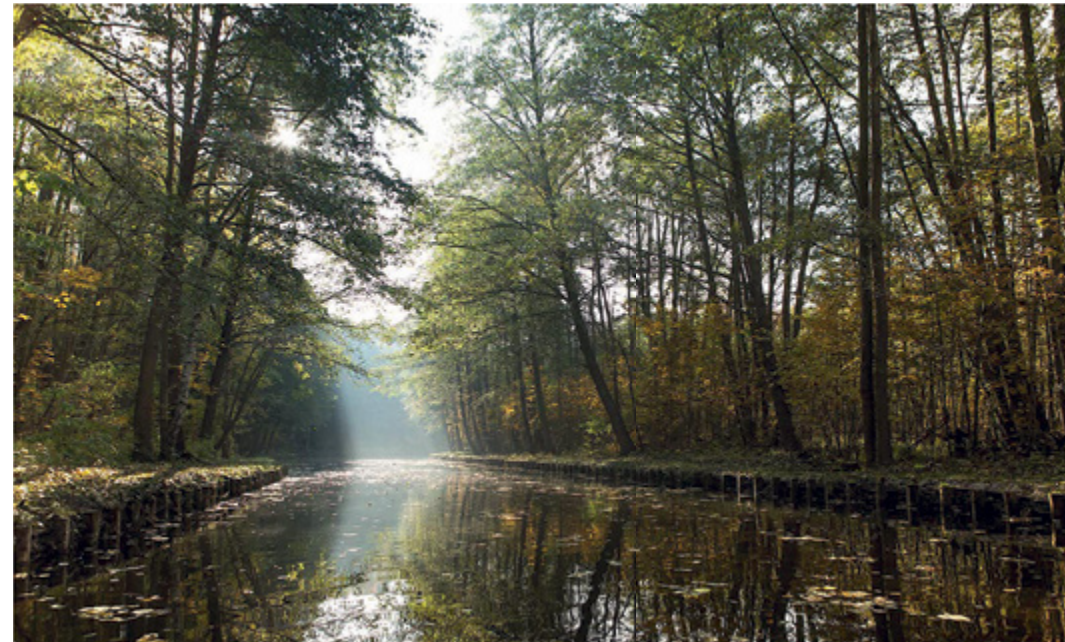


Photo by Steffen Lehmann

66 Lakes Trail. But not to worry, hikers don't have to do the entire 400 kilometre hiking trail in one go. The 66 Lakes Trail has excellent transport links to the German capital. We can be back in Berlin city centre within 45–60 minutes from almost every stage of the trail. Hikers can combine the excellent 66 Lakes Trail with a thrilling city tour.

Even though the Baltic Sea is still far away, water is a major theme

on this route. The numerous lakes, marshes, streams and rivers, including the Spree and Havel, will amaze you throughout the hike. It has been scientifically proven that hiking along the water's edge makes people happy.

The Goldsteig Trail

At 660 kilometres, the Goldsteig Trail is the longest certified hiking trail in Germany. The trail to the north through the Bavarian Forest

National Park is an athletic challenge, the trail to the south is more relaxed.

Experience Bavaria's unspoiled natural world on the long route from the Upper Palatinate through the Bavarian Forest. The Goldsteig Trail starts in Marktredwitz and ends in Passau, the city of three rivers – the Inn, Ilz and Danube. You can stop for a relaxing break on one of the 70 sun loungers on the Goldsteig Trail. Other high points, in the truest sense of the word, on this route are the fantastic Rachel, Lusen and Großer Falkenstein mountain summits.

The Goldsteig region is renowned for its Bavarian beer. The amber nectar is perfectly matched with the



Photo by Andreas Hub

hearty local cuisine. And if you hold your beer stein up to the sun, you will discover the golden treasure of the Goldsteig Trail.

The Harz Witches' Trail

The Harz Witches' Trail is a varied 97 kilometre route through the Harz National Park.

The trail starts in Osterode am Harz and continues on former trade routes on which ore was once transported. Make sure to take a look around the old Upper Harz Water Regale, which lies directly on this trail.

You can then make your way through vast moorland and over wooden plank bridges near Torfhaus. It feels a little bit spooky and gets us in the mood for the mystical Brocken mountain.



Photo by Uwe Engler

In legends of witchcraft, witches meet on their broomsticks for Walpurgis night on the Brocken mountain. Goethe also wrote about it in “Faust”. You can follow the Goethe Way Trail and hike up the Brocken, the highest peak of the Harz mountain range. The Harz Witches’ Trail then takes you back down the mountain through suspenseful forests. You may even be able to catch a glimpse of the Brocken Railway – a black steam engine still rides on its tracks to this day. You will then reach Bode Gorge and hike over Devil’s Bridge towards Thale. The Harz Witches’ Trail is a journey back in time to the myths of the Middle Ages.

The Hochrhöner Trail

The 180 kilometre Hochrhöner premium trail takes us through three federal states in central Germany: Hesse, Thuringia and Bavaria.

What is so special about the Hochrhöner Trail? The name may well give it away: most of this hike is along the peaks of the Rhön Mountains. The Rhön Mountains are uncluttered, spacious and open – a unique landscape in Germany. There are also forested areas, sleepy villages, the Kreuzberg Monastery, glorious spa towns such as Bad Salzungen and Bad Kissingen.



Photo by Boris Breuer

Here, you can hike up hill and down dale across the former inner German border. Yet in contrast to the many wooded low mountain ranges in Germany, the Rhön Mountains

shine with their unimpeded distant views at towering heights. The sheep are kept off the moorland and visitors can enjoy sprawling views on the terraces of popular restaurants.



Photo: Biosphärenreservat und Naturpark Hessische Rhön

The Painter Way

In the Elbe Sandstone Mountains, the impressive sandstone rock faces and the vistas reaching as far as the Elbe and the table-top mountains are an enchanting and picturesque hiking sensation. Romantic painters such as Caspar David Friedrich were some of the first to discover that the Elbe Sandstone Mountains make an excellent gigantic backdrop. Even Hollywood can find its motifs on the Painters’ Way Trail. “The Chronicles of Narnia”, “Cloud Atlas” and “The Grand Budapest Hotel” were all filmed in the Elbe Sandstone Mountains.

The Painters’ Way is also a special trail as it has a number of physically demanding sections. To get to the viewing platform on the



Photo by Philipp Ziegler

Schrammsteine rocks, you need to climb up iron ladders. On the Affensteine rocks, you need to climb through a hole in the rocks like a monkey. Traditional mountain inns

in narrow valleys and on summits are always luring in hikers for a cold drink. Highlights include the Lichtenhain Waterfall and the Königstein Fortress (tours available).

“EUROPE’S KITCHEN” – PLATFORM FOR A EUROPE- WIDE DIALOGUE



Eleven artists will reach out across borders to engage with citizens in ten different European cities through a special project going on until December. They will cook up beautiful ways of meeting, touching, tasting, exchanging and understanding – while maintaining physical distance as necessary.

As part of the cultural programme of Germany's Presidency of the Council of the European Union, the Goethe-Institut's "Europe's Kitchen" project showcases Europe's diversity and fosters exchange throughout the continent. Members of the public from all over Europe are invited to take part in the project, which has kicked off in August and is set to continue throughout the year.

Like no other place, the kitchen stands for community and encounters, cosiness and lively debate. Last but not least, it is a haven for free speech in countries where freedom of expression is restricted. During

the COVID-19 pandemic, the kitchen became even more important. It is no longer just a meeting place, but also a workplace and classroom.

With the Europe's Kitchen project, the kitchen is transformed into a metaphor and platform for cultural and pan-European dialogue across bor-

ders. Eleven artists from a wide range of disciplines who live and work in Europe are hosting an event based on the idea of a kitchen conversation in a city other than the one they come from – whether in the kitchens of private hosts or in public spaces, due to the COVID-19 pandemic.

LOCATIONS AND DATES FOR THE EUROPE'S KITCHEN PROJECT

September (tbc): Vienna (Austria) – Jasmina Metwaly (Poland)
5–11 October: Chania (Greece) – Mischa Leinkauf (Germany)
16–18 October: Glasgow and Huntly (Scotland) – Jeannette Ehlers (Denmark)
24–25 October: Palermo (Italy) – Géraldine Schwarz (Germany/France)
November (tbc): Ljubljana (Slovenia) – Marinella Senatore (Italy)
14–15 November: Marseille (France) – Ivana Sajko (Croatia)
21–22 November: Madrid (Spain) – Arpad Dobriban (Hungary)
4 December: Munich (Germany) – Johnny Pitts (UK)



Photo by Calum Lewis

All of the events are intended to trigger thought-provoking discussions on current topics regarding Europe. Fundamental questions about what Europe is, who is welcome,

who is not, and under what circumstances, will also be addressed in small groups and experienced together in artistic formats, such as readings, concerts and participatory

performances, or simply in the context of a good chat.

What does Europe taste like?

Artists involved in the project, each of whom will put together an event while observing hygiene measures necessary during the COVID-19 pandemic, include Croatian author Ivana Sajko, German artist Mischa Leinkauf, Czech conceptual artist Kateřina Šedá, Italian artist Marinella Senatore, Danish video artist Jeannette Ehlers and Berlin-based British author Priya Basil, who is also the project's curator.

The encounters and discussions at different locations can also be experienced in the digital realm. In addition to local open calls and online offerings, all meetings of the Europe's Kitchen project will be condensed into a series of short videos covered by three bloggers: writer and visual artist Mohammed Z. Rahman from London, Berlin and London-based literary scholar and law student Marie Detjen, and Dutch-Hungarian blogger Mandula van den Berg, who lives in Berlin.

Individual artists from the Europe's Kitchen project will return to Munich for the finale of Europe's Kitchen at the Kammerspiele, sharing their experiences and making their contributions tangible.

GERMAN MUST-READS OF ALL TIME

Classic German literature has shaped and inspired many generations of writers and thinkers. Here we present the list of German must-reads of all time – and best-sellers of German literature.

The Adventures of Simplicius Simplicissimus

By Hans Jakob Christoffel von Grimmelshausen

First published in 1668, *Simplicissimus* tells the picaresque, brilliantly described adventures of a boy swept up in the Thirty Years War and the terrible things that he experiences. Some of it is realistic, some fantastical but the overall effect is an unmatched picture of Europe torn apart by an endless, sadistic, futile war from which nobody can escape. The Adventures of Simplicius Simplicissimus was rediscovered in twentieth-century Germany where the book's grim message as a story of war in all of its horror and absurdity resonated and the book is now established as one of the essential works of German literature.

Hyperion, or the Hermit in Greece

By Friedrich Hölderlin

Friedrich Hölderlin's only novel, *Hyperion* (1797–1799), is a fictional epistolary autobiography that juxtaposes narration with critical reflection. Returning to Greece after German exile, following his part in the abortive uprising against the occupying Turks (1770), and his failure as both a lover and a revolutionary, Hy-



PENGUIN CLASSICS

HANS JAKOB CHRISTOFFEL
VON GRIMMELSHAUSEN
The Adventures of Simplicius Simplicissimus

perion assumes a hermitic existence, during which he writes his letters. Confronting and commenting on his own past, with all its joy and grief, the narrator undergoes a transformation

that culminates in the realisation of his true vocation.

Though Hölderlin is now established as a great lyric poet, recognition of his novel as a supreme



achievement of European Romanticism has been belated in the Anglophone world. Incorporating the aesthetic evangelism that is a characteristic feature of the age, *Hyperion* preaches a message of redemption through beauty. The resolution of the contradictions and antinomies raised in the novel is found in the act of articulation itself. To a degree remarkable in a prose work of any length, what it means is inseparable from how it means.

Love and Intrigue

By Friedrich Schiller

Schiller's play *Kabale und Liebe*, usually translated into English as *Love and Intrigue*, represents the disastrous consequences that follow when social constraint, youthful passion, and ruthless scheming collide in a narrow setting. Written between 1782 and 1784, the play bears the marks of life at the court of the despotic Duke of Württemberg, from

which Schiller had just fled, and of a fraught liaison he entered shortly after his flight.

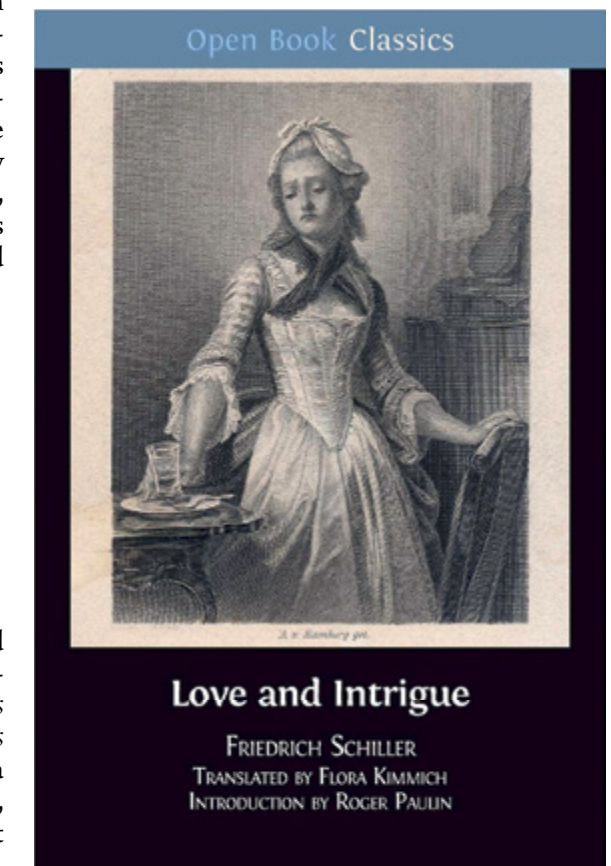
It tells the tale of a love affair that crosses the boundaries of class, between a fiery and rebellious young nobleman and the beautiful and dutiful daughter of a musician. Their affair becomes entangled in the competing purposes of malign and not-so-malign figures present at an obscure and sordid princely court somewhere in Germany. It all leads to a climactic murder-suicide.

Love and Intrigue, the third of Schiller's canonical plays (after *The Robbers* and *Fiesco's Conspiracy at Genoa*), belongs to the genre of

domestic tragedy, with a small cast and an action indoors. It takes place as the highly conventional world of the late eighteenth century stands poised to erupt, and these tensions pervade its setting and emerge in its action.

zel," "Hansel and Gretel," and "Cinderella" would become the most celebrated in the world. Yet few people today are familiar with the majority of tales from the two early volumes, since in the next four decades the Grimms would publish six other editions, each extensively revised in content and style. For the very first time, *The Original Folk and Fairy Tales of the Brothers Grimm* makes available in English all 156 stories from the 1812 and 1815 editions. These narrative gems, newly translated and brought together in one beautiful book, are accompanied by sumptuous new illustrations from award-winning artist Andrea Dezsö.

From "The Frog King" to "The Golden Key," wondrous worlds unfold – heroes and heroines are rewarded, weaker animals triumph over the strong, and simple bumpkins prove themselves not so simple after all. Esteemed fairy tale scholar Jack Zipes offers accessible translations that retain the spare description





and engaging storytelling style of the originals. Indeed, this is what makes the tales from the 1812 and 1815 editions unique – they reflect diverse voices, rooted in oral traditions, that are absent from the Grimms’ later, more embellished collections of tales. Zipes’s introduction gives important historical context, and the book includes the Grimms’ prefaces and notes.

A delight to read, *The Original Folk and Fairy Tales of the Brothers Grimm* presents these peerless stories to a whole new generation of readers.

Faust By Johann Wolfgang von Goethe

The best-known work of the Enlightenment literary giant Johann Wolfgang von Goethe, *Faust* took a lifetime to write. For more than sixty years, Goethe worked on his masterpiece and ultimately divided it into two parts, the second of which was published in 1832, the year of his death. Hailed as Germany’s greatest contribution to world literature, *Faust* drew upon the legends surrounding a sixteenth-century sorcerer as well as Marlowe’s Dr. Faustus. But Goethe’s epic interpretation further explores the tension between learning and experience, and in this version *Faust* sells his soul not sim-

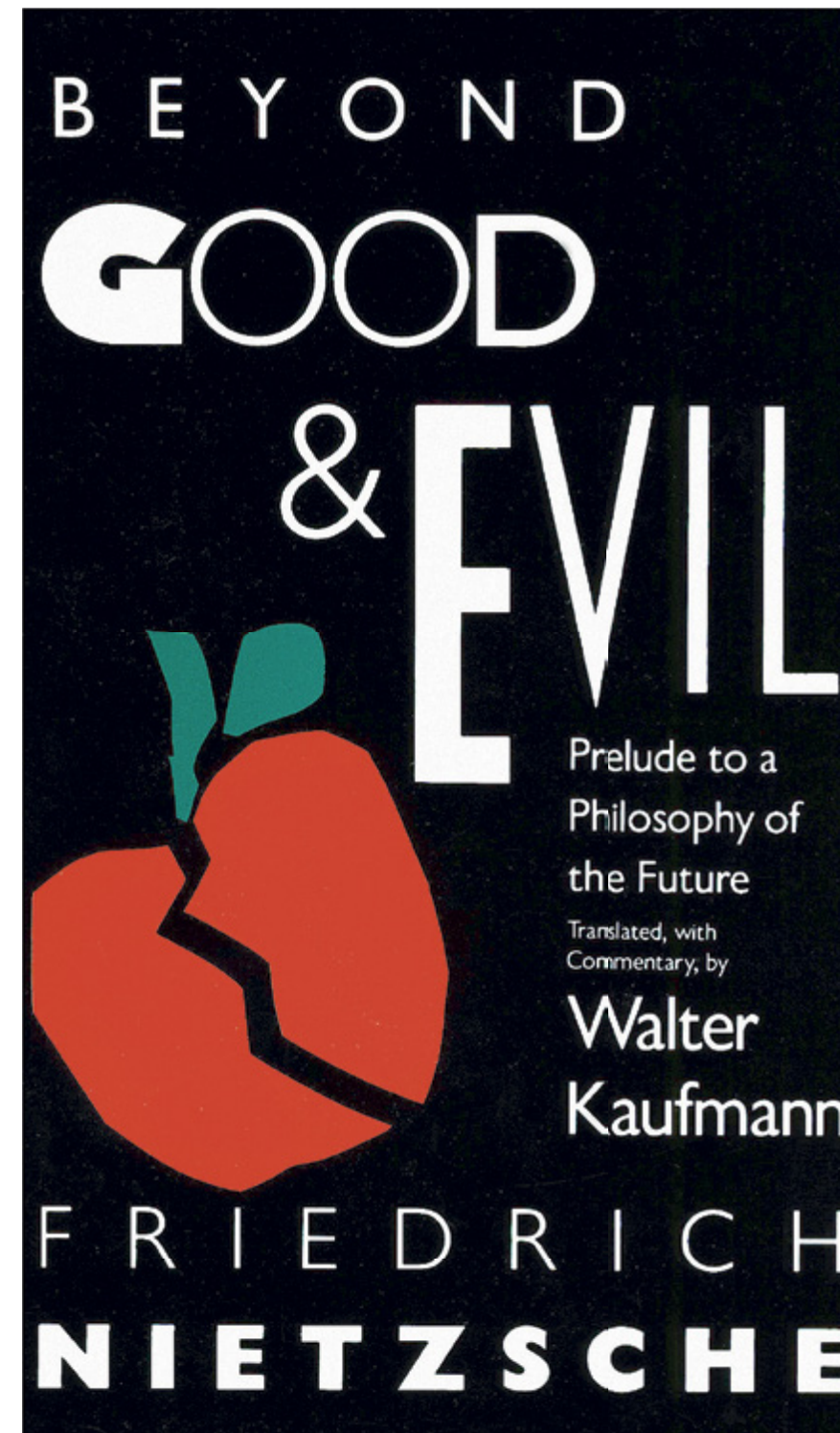
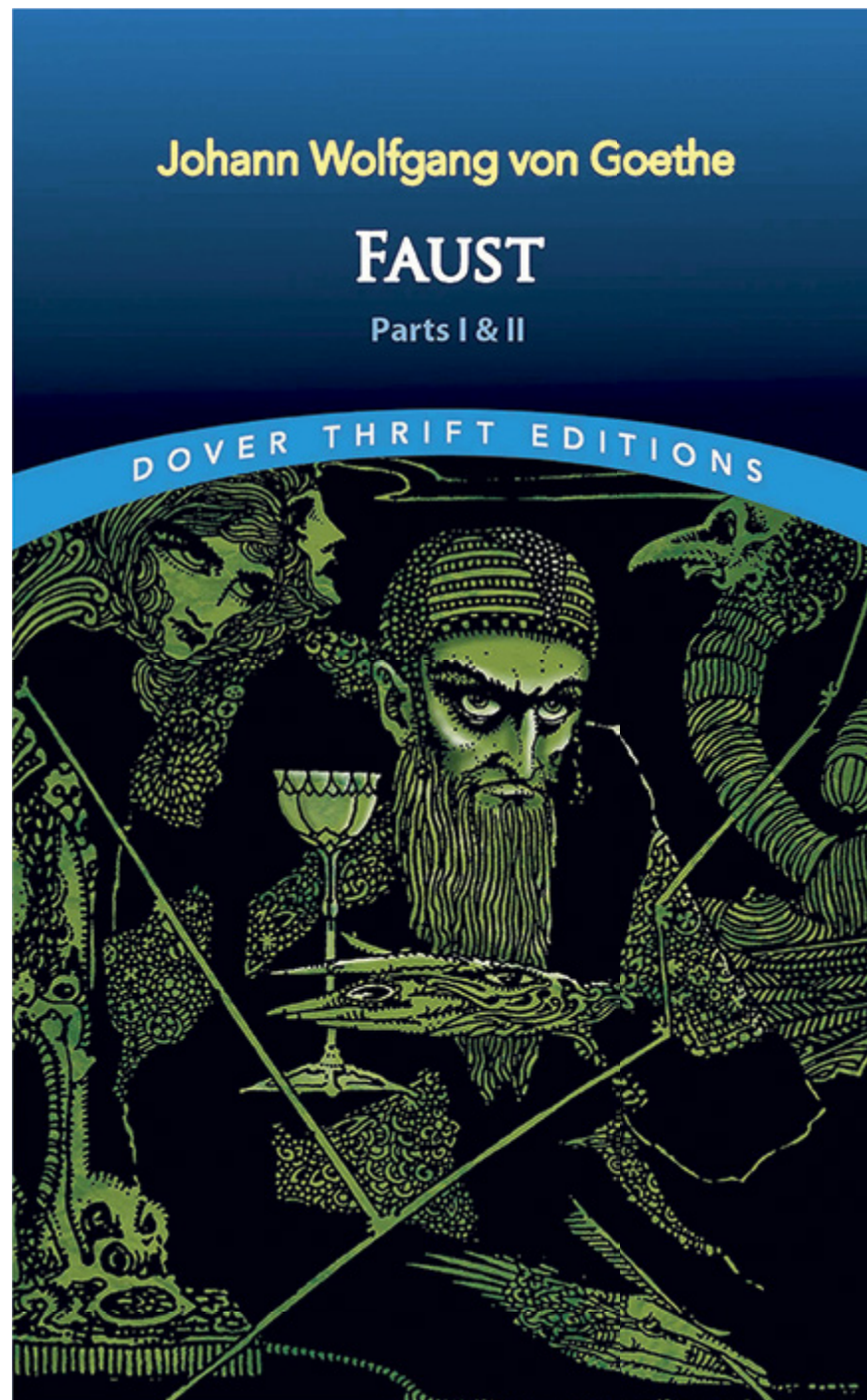
ply for magic powers but also for a heightened sense of existence.

Part One of the dramatic poem concerns the magician’s devilish pact with Mephistopheles and his seduction of Gretchen, an innocent girl. Part Two incorporates a vast array of influences – theological, mythological, philosophical, political, musical, and literary – to relate *Faust*’s life at

court, his romance with Helen of Troy, and his salvation.

Beyond Good and Evil By Friedrich Nietzsche

“*Beyond Good and Evil*” (1886) represents Nietzsche’s attempt to sum up his philosophy. In nine parts the



book is designed to give the reader a comprehensive idea of Nietzsche’s thought and style: they span “The Prejudices of Philosophers,” “The Free Spirit,” religion, morals, scholarship, “Our Virtues,” “Peoples and Fatherlands,” and “What Is Noble,” as well as epigrams and a concluding

poem. *Beyond Good and Evil* is one of the most remarkable and influential books of the nineteenth century.

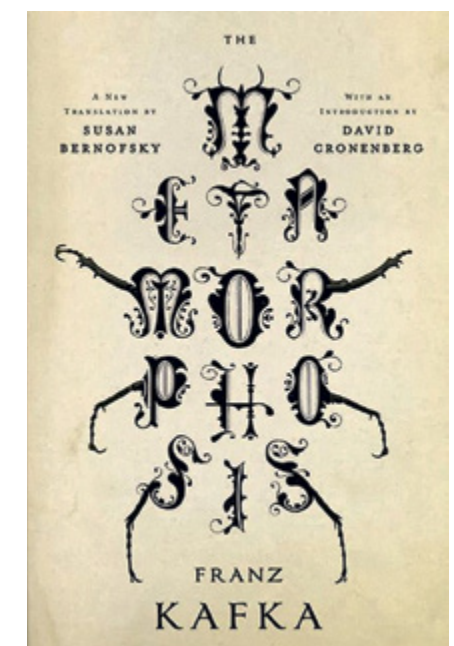
The translation by Walter Kaufmann has become the standard one, for accuracy and fidelity to the eccentricities and grace of the style of the original. The translation is based on

the only edition Nietzsche himself published, and all variant reading in later editions. This volume offers an inclusive index of subjects and persons, as well as a running footnote commentary on the text.

The Metamorphosis By Franz Kafka

Franz Kafka’s 1915 novella of unexplained horror and nightmarish transformation became a worldwide classic and remains a century later one of the most widely read works of fiction in the world. It is the story of traveling salesman Gregor Samsa, who wakes one morning to find himself transformed into a monstrous insect. This hugely influential work inspired George Orwell, Albert Camus, Jorge Louis Borges, and Ray Bradbury, while continuing to unsettle millions of readers.

In her new translation of Kafka’s masterpiece, Susan Bernofsky strives to capture both the humor and the humanity in this macabre tale, underscoring the ways in which Gregor Samsa’s grotesque metamorphosis is just the physical manifestation of his longstanding spiritual impoverishment.



FILMS

WOMEN BEHIND GERMANY'S CINEMATIC SCENES

By ANA MARIA MICHE,
Goethe-Institut

While the public can recite the names of famous German actresses, the women behind the camera often go unrecognised. We introduce ten women from the German film scene everyone should know.

Caroline Link, director

Her 1998 cinematic debut *Jenseits der Stille* (Beyond Silence) was nominated for an Oscar. Then five years later, Caroline Link finally won the Oscar for Best Foreign Language Film for *Nirgendwo in Afrika* (Nowhere in Africa). The director also achieved great success with her adaptation of comedian Hape Kerkeling's autobiography, *Der Junge muss an die frische Luft* (All About Me) in 2018. Her most recent film, *Als Hitler das rosa Kaninchen stahl* (When Hitler Stole Pink Rabbit), based on the novel by Judith Kerr, was released in 2019.

Annette Hess, screenwriter

Die Frau vom Checkpoint Charlie (The Woman of Checkpoint Charlie), and the *Weißensee* and *Ku'damm* series: Annette Hess writes scripts for television films and series that explore German history. Hess studied scenic writing in Berlin, and

her thesis was her first success. It served as the basis for screenplay for the feature film *Was nützt die Liebe in Gedanken* (Love in Thoughts) by Achim von Borries. Hess is Germany's most successful screenwriter today. Most recently, in her first role as head writer, she and her team developed the script for the Amazon series *Wir Kinder vom Bahnhof Zoo* set to premiere in 2021.

Thea von Harbou, screenwriter

One female screenwriter played a prominent role at the birth of German film: Thea von Harbou wrote the scripts for important silent movies in the 1920s and worked with directors like Friedrich Wilhelm Murnau. With her husband, director Fritz Lang, she wrote scripts for movies like *Metropolis* and *M. Von Harbou* remains a controversial figure though. Unlike

Fritz Lang, who emigrated into exile in 1933, she continued her career under the National Socialists and was a member of the NSDAP.

Regina Ziegler, producer

In 1973, Regina Ziegler founded her own production company at the tender age of 29, making her one of first women in the industry. Her first film, also the directing and screenplay debut of her later husband Wolf Gremm, *Ich dachte, ich wäre tot* (I Thought I Was Dead), won the German Film Prize. Almost 50 years and about 500 cinema and television films later, Ziegler is considered the most successful German producer. She has produced both entertaining films and more challenging pieces, most recently *Ich war noch niemals in New York* (I've Never Been to New York) by Philipp Stölzl and



Scene from the movie "Buddenbrooks": The elaborate historical costumes were designed by Barbara Baum, who has been working as a costume designer in the film industry for about 50 years.

Photo: Picture alliance/Bavaria Film International/Everett Collection



Silke Buhr built a house right on the sea for the film "Poll". The set designer has received a number of awards for her work. Photo: Filmstill von "Poll"

Volker Schlöndorff's *Rückkehr nach Montauk* (Return to Montauk).

Simone Bär, casting director

The movie *Good Bye, Lenin!* by Wolfgang Becker not only won numerous awards; it was also catapulted actor Daniel Brühl's to international fame. All thanks to Simone Bär, who has been bringing actors and roles together since the mid-1990s and helped others like Christoph Waltz to worldwide prominence. Bär was also responsible for casting Florian Henckel von Donnersmarck's Oscar-winning film *Das Leben der Anderen* (The Life of Others).

Judith Kaufmann, cinematographer

Judith Kaufmann has operated a camera for almost 30 years now. She has been nominated for the German Film Prize several times and won the German Camera Prize. The jury's praised her work, saying "her images begin where dialogue ends." She was most recently involved in *Nur eine Frau* (A Regular Woman) by Sherry Hormann and *Das Vorspiel* (The Audition) by Ina Weisse. Kaufmann has been a member of the Oscar

and now works with directors such as Florian Henckel von Donnersmarck and Chris Kraus. She has received several awards, such as the 2020 German Film Prize for her work on *Berlin Alexanderplatz* by Burhan Qurbani.

Barbara Baum, costume designer

The fabrics that tell a story: Barbara

Baum, one of Germany's most renowned costume designers, has been creating costumes for films for about 50 years. She has worked with Rainer Werner Fassbinder on projects like *Fontane Effie Briest*, *Die Ehe der Maria Braun* (The Marriage of Maria Braun) and *Lili Marleen*, and been involved in many historical films such as Heinrich Breloer's *Buddenbrooks*. Her work is not only featured in German productions, and Baum has designed costumes for international stars like Meryl Streep.

Annette Focks, film music composer

As a child Annette Focks could already play several instruments and was writing her first pieces. Setting a film student's final project to music inspired her to pursue a career in film music. Focks has written the music for many national and international film productions, such as Bille August's movie *Nachtzug nach Lissabon* (Night Train to Lisbon) and the television production *Auf ewig und einen Tag* (Forever and a Day) by Markus Imboden. She received the German Television Award for the music to Friedemann Fromm's *Die Freibadclique* (The Swimming Pool Clique).

Academy since 2006, but has so far declined every offer to work on Hollywood productions.

Monika Schindler, film editor

Monika Schindler does not care for the word "cutter", preferring the title film editor. In 2017, she was the first film editor ever to receive the German Film Prize for her life's work and has been involved in more than 100 films to date. She began her career in 1965 in the GDR as a "cutting master", as it was known, with Egon Günther's *Wenn du groß bist, lieber Adam* (When You Are Grown, Dear Adam) which was banned by the East German government. Until German reunification, she worked for the GDR's state Deutsche Film AG (Defa). She found continued success in a united Germany and has worked on movies by directors such as Andreas Dresen and Stephan Lacant.

Silke Buhr, set designer

Considered Germany's most important set designer, Silke Buhr has recreated the Amber Room and built a house in the sea. After an apprenticeship as a carpenter, she studied interior design and scenography



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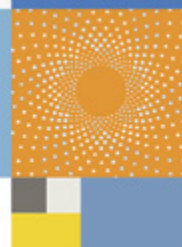


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EDUCATION

GERMANS WANT MORE CENTRALIZED EDUCATION



Photo by Deleece Cook

Germans are in favor of more centralized management of education, which right now is organized at the state level. German Länder – party sovereign states – currently make the most important education policy decisions, but 60 percent of the population wants the federal government to do so instead.

This is a finding from the ifo Education Barometer for 2020, which surveyed 10,000 German citizens. The survey respondents also want more federal involvement in funding education and are in favor of more uniformity and comparability in the education system.

The ifo survey found that 70 percent of Germans are in favor of setting up a national education council that would make non-binding recommendations to increase the uniformity of the country's education system. A full 83 percent want an education agreement among the Länder with binding standards. For 88 percent of the survey respondents, it is important to be able to compare the achievements of students from different Länder.

Accordingly, clear majorities support certain proposed reforms, such as regular testing of students for the purposes of Länder comparison

(76 percent), nationally standardized tests that factor into students' grades (69 percent), nationally standardized syllabi for upper secondary levels (88 percent), and a standard core Abitur, or exit exam (84 percent).

At the same time, the survey found that schools should be able to choose their teaching staff themselves (according to 63 percent of respondents) and to make their own decisions about how they allocate their resources (54 percent).

Most Germans (63 percent) said all the Länder should take turns regarding the sequence of summer vacation start dates. Bavaria and Baden-Wuerttemberg oppose this idea and

start their vacation periods as late in the season as possible. In contrast, the idea of having all Länder start vacation at the same time was rejected by 64 percent of Germans.

In Länder with high-performing students, the majority of survey respondents are satisfied with their state's education policy. In Länder with poorer academic performance, most are dissatisfied. These differences become more pronounced when the survey respondents are informed about the facts of their state's performance.

For the 2020 ifo Education Barometer, the institute surveyed over 10,000 people aged 18–69.