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EDITOR'S LETTER

HEART OF RUSSIA



“Moscow Does Not Believe in Tears”, “Moscow – Petushki”, Moscow residence, Moscow telephone, Golden-Domed Moscow, Moscow metro, Moscow courtyards. No other city has as many cult phrases filled with a special meaning as Moscow does.

Nowadays many of them have lost their former flavour, left their usual everyday use, but remained for centuries in literature, movies, human subconscious. Muscovites, who are excitedly advocating the preservation of “old-time Moscow”, are advocating precisely this.

Moscow has never been a “typical capital”. Its subway, for example, is not as convenient as the Parisian one, but it is rightfully considered

the most beautiful subway system in the world. Moscow’s iconic “Stalinist skyscrapers” are unique. Some of its streets are so wide that they look more like highways. I am not aware of other capitals in the world where you can reach the other side of the street only using an underground passage.

Personally, I love Moscow because it is unlike any other city. Its colossal proportions, huge distances terrify and exhaust anyone who decides to go somewhere. This is not Paris, where you can get around on foot. But in Moscow’s imbalance, there is a harmonious, sometimes metaphysical connection with the colossal proportions of Russia. Russia appears “in all its bulk”, as Gogol wrote.

Moscow is not only a Russian city, but also the capital of the whole world. The world as a civilisation, a keeper and carrier of very specific principles, values, ideas that inspire and animate people far beyond the borders of Russia. This is especially noticeable in the current global civilisational confrontation.

Victor Loupan

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HIGHLIGHTS

MOSCOW AS A METAPHOR

*Moscow does not preach anything special;
its very essence opposes the world order that has lost its orientation*

VICTOR LOUPAN,
Head of the Editorial Board

Every great city, and even more so any great capital of the world, has a “soul”. It is not only about the “face” of the city, its external appearance, but also about its inner essence, its attractiveness.

Great cities “breathe” in a particular way releasing something special, unique. Moscow is undoubtedly one of these cities, along with London, Paris, Berlin. There are no other similar capitals in Europe.

It is customary to say: “Moscow is not Russia”, “Paris is not France”, “Berlin is not Germany”. Indeed! But what are Russia, France, Britain, Germany? When reading the works of the great writers representing these countries (where all these countries show brilliant sources of great literature), one involuntarily realises that the essence of domestic life is provincial by its nature, that the true heart of a

nation beats somewhere in the hinterland. Somewhere in the outback of Little Russia for Gogol, Great Russia for Turgenev or Bunin, Normandy for Flaubert or Maupassant.

But all these great writers, who write so heartfelt about the outback,

always depict heroes (not necessarily goodies) who passionately dream of leaving their place for the capital. Chekhov’s Olga, Masha and Irina Prozorovs are dying to be free from their provincial town. “To Moscow, to Moscow!” – they say, repeating

the words as a kind of mantra. They believe that in the hinterland they are surrounded by “vulgarity”, “meanness”, “meaningless life”. But they still fail to escape from this cage. Here is how Chekhov describes the province in the words of Andrei, one of the he-

roes of the play: “Our town has been in existence for two hundred years – there are a hundred thousand people living in it; and there’s not one who’s not like the rest. <... > They only eat, drink, sleep, and then die... others are born, and they also eat and drink and sleep, and not to be bored to stupefaction they vary their lives by nasty gossip, vodka, cards, litigation...” A terrible description that you really

Immediately. But they are tragic characters in their own way. They may be pathetic, but tragic.

A much more suitable literary hero, who personifies the meaninglessness of life in the capital, is Stiva Oblonsky, the brother of Anna Karenina. He also lives thoughtlessly, carelessly, aimlessly, but unlike Chekhov’s provincial heroes, he does all this easily and even cheerfully. There is no petty bourgeois provincial mediocrity in him. Oblonsky is complacent and benevolent, he is filled with love for life and a joyful perception of life. He is a typical metropolitan slacker, well, and a snob, of course, too.

In the Soviet Union, like in every large country, there were several local capitals: Leningrad, Kiev, Odessa. The capital is not an administrative definition, but rather a cultural one. For example, Bonn had never been the capital of the Federal Republic of Germany, although it was officially considered so for many decades in a row. Bonn was a slow provincial town where nothing interesting happened, but Berlin, Hamburg or Munich were true capitals of West Germany and entire Europe.

In this regard, Moscow has a strange fate. The fact that Peter the Great established Petersburg and built a magnificent European city on a swamp pushed Moscow into the background for a while. Officially, let’s say. Because Moscow remained the heart and spiritual center of the Russian Empire. That is why, when, according to the “Lord’s will”, the Russian troops gave Moscow to Napoleon, it was perceived as an indescribable, unthinkable act, behind which the Providence of God was supposed to be. Therefore Lermontov wrote his dramatic words: “Do not be the Lord’s will, / They wouldn’t give Moscow away!”

When Lenin decided to leave Petrograd and move to Moscow together with the Bolshevik government, he did it as if for practical reasons. Moscow, they said, was farther from the borders of the imperialist states

than St. Petersburg – it would be more difficult to take it in the event of the intervention of the countries opposing the revolution.

So, Moscow ceased to be the capital because of the “Westerniser” Peter the Great, and none other than Vladimir Ilyich Lenin restored its status of the capital of the great state – a man considered an enemy of Russia by the Russian enemies of the revolution. And Nikolai Berdyaev generally dubbed Bolshevism as “an extreme manifestation of Westernism”. Isn’t it contradictory?

Apparently, the ways of the Lord are truly inscrutable. Over time, the Bolsheviks who settled in the Kremlin, almost completely returned the territories lost during the collapse of the empire, to Russia, which developed into the USSR.

Being proclaimed the capital of the Union of Soviet Socialist Republics, Moscow became the “capital of the world proletariat”, that is, the world center of the ideological struggle against capitalism. The Americans, Germans, Italians, French, and British inspired by the “great idea”, gathered in Moscow. The Soviet experience in building socialism and communism inspired not only intellectuals and the progressively minded world intelligentsia, but thinking people in general, including politicised workers. Many of the latter, by the way, considered not the country in which they were born, but Soviet Russia as their homeland. The eyes of millions of people dreaming of another world and another life were bent on the red star on the Spasskaya Tower of the Moscow Kremlin. In Western Europe, for simplicity, these people were often called “Moscowites” or “Muscovites”. “Muscovites” is in English, but it sounds even more interesting in French, because phonetically “moscouteire” is a funny mixture of “Muscovite” and “Musketeer”!

Once in Leningrad, a western tourist of the 20th century would “reach home” with admiration. One



Moscow is again the capital of a great power, no longer post-Soviet, but truly new Russia

Photo: Alex Zarubi

want to escape from. And where else, if not to the capital?

Although there are also a lot of people in the capital who senselessly live their lives. The Goncharov’s hero, Oblomov, or the Gogol’s little man Akaki Akakievich come to mind



Like everything factitious, the communist idea waned – even the Soviet leaders stopped believing in it behind the screen of the ideas of “glasnost” and “perestroika”

admired the beautiful European architecture of the city and, visiting the Hermitage, was delighted at the masterpieces of classical European painting. But arriving in Moscow, one found themselves in another reality – in the “Russian world”, because you cannot name it otherwise. In the Tretyakov Gallery, being open-mouthed with astonishment, one looked in amazement at the absolutely Russian masterpieces of the Itinerants and Aivazovsky, at the unsurpassed icons of Andrei Rublev, Theophanes the Greek and Dionysius. One could see all of these only in Moscow and in no other place.

A foreigner accustomed to traveling ended up in another world in Moscow. Not only in a world where people were engaged in building a communist society of equality and brotherhood, but they also thought and worked in a different way.

Like everything factitious, the communist idea waned over time. So much so that even the Soviet leaders stopped believing in it behind the screen of the ideas of “glasnost” and “perestroika”. The gerontas sitting in the Kremlin before – Brezhnev, Andropov

and Chernenko – ruled not the “homeland of the world proletariat”, but the “evil empire” from which even yesterday’s communists had already separated themselves.

With the arrival of Gorbachev, due to his rhetoric or verbiage – whatever you like, Moscow instantly became

the capital of the world again. It was in Moscow, as it seemed to everyone then, that the pulse of modernity was beating there. It was in Moscow that the subsequent fate of all mankind was being decided. No Western TV channel avoided a main news program that started with Moscow news. It seemed to the Western layman, whose life passed in the context of the Cold War, that the world had finally grown wiser, that universal values prevailed over the blunt ide-

ologisation of everything, that at last we would all love, but not be afraid of, each other.

We know, alas, how it all ended, especially for Russia. Moscow has ceased to be the capital for tens of millions of Soviet people. The collapse of the USSR (and actually the entire Russian Empire) turned into the fact that the peoples who had been part of Russia for centuries were suddenly torn away from it, gaining independence for which they did not fight, and even within the boundaries of the Soviet republics inculcated by the Bolsheviks. In all these newly-minted countries, the rampant of nationalism, ethnocracy and pogroms immediately began, primarily directed against the Russian population which had become a national minority cut off from Russia.

By the tenth anniversary of Boris Yeltsin’s rule, Moscow lost its spiritual, great-power image. In the West, they began to write about



The Western press writes that there is no true democracy in Russia, but Putin is supported by the overwhelming majority of citizens Photo: kremlin.ru

Moscow as the capital of the country, where violence, poverty, kleptocracy, banditry, prostitution prevail, where the drunk president drinks so much that he cannot get out of the plane. Meanwhile, the West was crushing fraternal Serbia, and the Chechen Islamists were crushing the drunken Russian army. I remember a terrible article by the Russian officer Sergei Tyutyunnik named “War and Vodka”. I also remember how Yeltsin and Lebed received the leaders of the Chechen thugs – Maskhadov and Udugov – in the Kremlin. They are thugs in the literal but not figurative sense of

the word, as evidenced forever by the horrifying footage that I had to watch, unfortunately.

My Moscow friends, prominent representatives of the liberal Moscow intelligentsia, who wholeheartedly welcomed both democracy and freedom, were sometimes simply ashamed. They could not understand how all their dreams and desires were deceived in such a terrible way. I spent a lot of time in Russia then, and I remember all this very well.

Appearance of Putin was unexpected. He was considered the Yeltsin’s successor and follower. Although the second – finally victorious – Chechen war quickly demonstrated that another owner entered the house.

More than twenty years have passed since then. Moscow has changed a lot, certainly for the better. It is again the capital of a great power, no longer post-Soviet, but truly new Russia. Certain features of the still recent Soviet past are certainly felt to this day. But what is most striking is the return to square one. As if great, eternal Russia revived somehow unexpectedly for



Photo: Irina Grotkjaer

everyone. That Russia which considered itself the Third Rome. That Russia which dreamed of an alternative to the Western system with its pseudo-principles and pseudo-morality.

I remember how in 1993, when the barricades were burning in the Smolenskaya Square, an intelligent-looking woman approached me as a Russian-speaking foreigner and asked: “Are you for democracy or for the people?” I stupidly answered her something like “Isn’t it the same thing”. Then I thought for a long time about the almost Zinoviev’s essence of her question, but I never got an idea. But I am sure of one thing: only in Russia, in Moscow, a geography teacher could ask a French reporter such a philosophical question in the midst of a riot.

Today’s Moscow is the capital of another world, the metaphorical world of this teacher, who asks Western culture and civilisation questions to which she cannot give an intelligible answer because such questions challenge the very basics of the Western system, the ossified dogmas of

which are not trusted anymore. And therefore they are constantly repeated loud by Western ideologists, who even do not realise that thereby they deprive the core principles of their sense and fullness.

The Western press often writes that there is no true democracy in Russia, but Putin is supported by the overwhelming majority of citizens. In opposite, people in Western European countries, where true democracy reigns, ignore voting year after year. And those who are elected represent a minority in any case. So it turns out that there are people without democracy in Russia, but there is democracy without people in the EU countries.

Moscow of the 21st century again became the capital not only of Russia, but also of all those who dream of an alternative to Western ultraliberalism with its cult of minorities, propaganda of non-traditional customs, its “new values” and inverted ethics.

Moscow does not preach anything special; by its very essence, it just opposes the world order that has lost its orientation.

HISTORY

MOSCOW – BACK TO THE ROOTS

Historians recognize 1147 as the year when Moscow was established, and each year, the Moscow City Day honors the city's founding. Moscow traditionally celebrates this day during the first weekend in September. The celebration involves free cultural events, a parade and evening fireworks. Moscow Mayor official website looks into where the official September date comes from.

Memories emerging from Moscow's soil

Archaeological digs show that the site of today's Moscow and the surrounding area have been inhabited since time immemorial. Among the earliest finds are axes, fishing hooks and arrowheads made of stone and bone – relics of the so-called Lyalovo culture – which experts assign to the Neolithic period, i.e. the last phase of the Stone Age. Among others, a prehistoric settlement dating back to the 4th millennium BC was discovered on the grounds of Dyakovo village, now known as the Kolomenskoye memorial museum-estate, while a similar site found in Orekhovo-Zuyevo district is nearly a thousand years older.

The Fatyanovo culture, in its turn, marks the introduction and development of metals. The examination of numerous burial sites from the late 3rd millennium DC found in various parts of the Moscow Region, such as Istra and Iksha, led archaeologists to conclude that the land was inhabited by nomadic cattle breeders who made their tools and decorations from bronze.

The artefacts of the Dyakovo culture, which according to archaeological classifications covers a period of more than a thousand years from the

7th century BC to the 7th and 8th centuries AD, point to signs of a settled lifestyle. The discovery of domestic animal bones, iron sickles and querns indicates that the Finno-Ugric tribes who inhabited the area at the time, such as the Merya and the Veps, practised farming and cattle breeding.

Traces of Slavic settlements have been discovered in most districts of Moscow situated next to water: Dyakovo, Fili, Kuntsevo, Matveyevskoye, Bratyevo, Zyuzino, etc. The oldest dwelling known so far in Moscow is the home of a Vyatic craftsman near the Patriarch's residence in the Kremlin. It probably stood among a group of buildings surrounded by a moat that was filled up at the beginning of the 12th century and the outlines of which have been revealed by archaeologists near the Grand Kremlin Palace.

Facts and questions

A generally recognised testimony to the future capital's "parentage" was its first trustworthy mention of Moscow in Ipatiev (Kiev) Chronicle, one of the three chronicles that form the Hypatian Codex.

Recounting the events of the year 6655 following the creation of the world, which in the Byzantine chronology used at the time corresponds to 1147 in the Christian calendar, an annalist describes a successful military campaign waged by Prince Yuri Dolgoruky, Vladimir Monomakh's son, and Prince Svyatoslav Olgovich on the lands of Novgorod and Smolensk, and mentions Yuri's subsequent invitation to Svyatoslav to pay him a visit in Moscow. What follows are an account of Svyatoslav's arrival, accompanied by his

two sons and a small armed escort, on the eve of Saturday of the Akathist, and the warm welcome that they received, and the exchange of gifts, and the generous feast offered by Yuri the following day. There is no indication, however, either of the nature of the estate or of Yuri's part, if any, in setting it up.

Another source, Tver Chronicle, is more specific, claiming that in 1156 Grand Prince Yuri Volodimerich laid down the town of Moscow between the mouths of two rivers, Neglinnaya and Yauza. In other words, the Grand Prince built a fortress; and archaeological excavations indeed show that such a structure once stood on the southwestern corner of the present-day Kremlin.

The problem, though, is the lack of trust that historians put in this record. The earliest surviving copy of the Hypatian Codex dates back to the 15th century, while that of the Tver Chronicle is of the 16th. There is evidence that in 1156 Yuri Dolgoruky was in Kiev and could hardly be building anything resembling the then-Moscow. It is reasonable to suggest that Yuri's son Andrei Bogolyubsky actually built the fortress in question.

Urban legends

Some other versions of the origins of Moscow also make the rounds. A strand of writings, collectively known as the Tale of the Rise of Moscow and of the Krutitsy Eparchy, appeared at the end of the 17th century. Here, Prince Daniil Ivanovich, a purely imaginary character, while searching for a place for his capital, comes across a beast with spotted skin and three heads. His advisor, Basileios the Greek, treats the encounter as an omen indicating that the prince's do-



Apollinari Vasnetsov, "The Blossom of the Kremlin. All Saints Bridge and the Kremlin at the end of the XVII century"

main will be triangular in shape and inhabited by all sorts of people. The town is to be built around two focal points: the island, which serves as abode to a hermit by the name of Bukal, is where the ruler's castle will stand, while the hill where lives a Roman called Podon will become the site of the Krutitsy Monastery. The town is said to have been settled in the year 6720 (1212).

The Tale, though mainly fictional, still contains a grain of historical truth. The creation of the Krutitsy Metochion (Podvorye) is indeed dated to the 13th century and attributed to Prince Daniil of Moscow.

There is more to be found in the magic box of Moscow's legends. The Tale of Oleg, Founder of Moscow, otherwise called Of the Beginnings of the Sovereign Town of Moscow, which researchers also date back to the second half of the 17th century, credits the founding of Moscow to one of Rurik's warlords, Prince Oleg, in the year 6388 (880). Oleg became the ruler of all Russian lands, followed by Rurik's son Igor. The extremely concise narrative clearly emphasises an issue crucial for the justification of the prince's authority: the unknown author traces Igor's lineage back to the Roman emperor

Augustus. Russia's succession to Rome thus becomes a matter of fact rather than just a formula.

Controversial date

Despite the fictional nature of these legends, historians have always given them some consideration. The first references to their texts can be found in Vasily Tatishchev's works. Nikolai Karamzin, for his part, contemptuously called them fairy tales. In contrast, Ivan Zabelin, one of the first directors of the History Museum, was less categorical, admitting that these legends in their own manner actually reflect real events.

Historians clearly have enough matter for discussion without having to consider legends. In addition to 880, 1147 and 1156, some sources, allegedly based on chronicles, mentioned other dates of Moscow's birth, such as 1117 and 1140. This caused little concern until the 1840s when, in the run-up to the city's 700th anniversary, the first serious discussion broke out on the pages of Moskovityanin, Moskovskiy Vedomosti and other periodicals.

By the end of the 19th century, historians practically stopped arguing

and adopted a sort of democratic pluralism, each abiding by his own viewpoint. Some of them sympathised with the version that attributed the creation of Moscow to Oleg, while others dismissed it as an invention of later-day scribes.

Moscow's next centenary, the eighth, was sumptuously celebrated in September 1947. Historians' views were once again ignored. Joseph Stalin himself set the date, and no one was desperate enough to confront "the father of the peoples". Celebrations were resumed in 1997 and became annual.

Research on this topic continues, however; archaeological digs are currently under way in different parts of Moscow, and new artefacts rekindle discussions as to the city's age. Thus, an early settlement discovered within the boundaries of the Danilov Monastery is dated back to the 9th century; the remnants of ancient buildings found near the Red Square are assigned to the 9th or 10th century. Recently found ancient Arabic coins also pose quite a number of questions. All this leads some researchers to suggest that Moscow may well be some 200 to 300 years older than what the generally accepted Karamzin's theory affirms.

CHURCH FOUNDATIONS: INFLUENCING THE DEVELOPMENT OF STREETS IN MOSCOW

Over the past five years, many interesting historical objects have been discovered in Moscow during the improvement according to My Street program – a total of about 13 thousand individual finds, according to Moscow City.

The most significant excavations were carried out in the Bolshoy and Maly Zlatoustinsky Lanes, as well as on Ilyinka Street. Because of the archaeological work, we had to adjust and sometimes completely change the plans for construction and improvement. Read about the most important findings in the article on mos.ru.

Fragments of the Zlatoust monastery fence

In 2018, during the work on the improvement of streets in Bolshoy and Maly Zlatoustinsky Lanes, the remains of architectural structures were discovered. Initially, white-stone brickwork was found in Bolshoy Zlatoustinsky Lane. It was located at an angle to the existing garden square and partially went under it.

“The analysis of historical plans and other archival documents allowed us to determine that the fragment found is part of the fence of the Zlatoust monastery, built in the early 18th century. The task was undertaken by archaeologists, who managed to find a section of the monastery wall about 18 meters long. And when clearing



Zlatoust monastery

the monastery fence remains and the trenches next to it, items of different eras were found: the front valet of the icon –reliquary (15th–16th centuries), copper and silver coins (15th–17th centuries), a copper cross (17th–18th centuries), a fragment of a bracelet with the image of a mythological animal (17th century), weight-type buttons (17th–18th centuries) and many other things,” Vladimir Berkovich, Deputy General Director of the excavation company, said.

Upon completing the work, on the monastery wall place, it was decided to install a three-dimensional sign – a fragment of the object found underground, which cannot be completely removed. Thus, part of the monastery brickwork made of white stone can be seen today in Bolshoy Zlatoustinsky Lane.

According to archival documents, the first mention of the Zlatoust

Monastery in Moscow was in 1412. Its main stone church, the Cathedral of St. John Chrysostom, was built in 1479. By the beginning of the 20th century, beside the main cathedral, there were three other churches in the monastery. The bell tower was erected in 1714, the stone fence with turrets – in 1711. After the October Revolution, the Zlatoust Monastery was abolished. By 1937, all of its church buildings had been destroyed.

Brickwork of the St Nicholas the Wonderworker Church in Pillars

In Maly Zlatoustinsky Lane, fragments of white-stone brickwork of the northern gallery of the St. Nicholas the Wonderworker in Pillars were found.

“Thanks to the excavations, a part of the church wall with a length of

30 meters was found, next to which a fragment of a cobblestone pavement of the XIX century was well preserved.” Vladimir Berkovich noted.

During the site survey, there were also found crosses and hand-minted copper coins (late 15th–18th centuries), a fragment of ceramic tiles (mid-17th century), a cast copper figure of a cherub. As a result, the plans for the improvement of the lane were changed – a museum window (a special showcase) was erected over the most preserved fragment of the church wall. And now it is exhibited and available for viewing. The visible section of the wall was reinforced and treated with a special solution.

The works carried out in 2018 on the museumification of the architectural remains of the Zlatoust Monastery and the Church of St. Nicholas the Wonderworker in Pillars were awarded with a diploma of the Moscow Government ‘Moscow Restoration’ contest.

The first mention of St. Nicholas the Wonderworker in Pillars Church dates back to 1547, in 1629 it became made of stone. In 1669, by the Tsar Alexei Mikhailovich decree, a new church was erected under the guidance of the architect Ivan Kosmin (Grasshopper). This was the first Moscow church with a ceramic decor. In the 1930s, the building was demolished. The two carved architraves and the portal of the church that have survived to this day are embedded in the northern wall of the Donskoy Monastery fence.

The foundation and crypt of the Church of St. Nicholas the Grand Cross

Another object, the discovery of which made to adjust the design solutions of the improvement is the Church of St. Nicholas the Grand Cross in the area of house 21 on Ilyinka Street.

During the church residuals excavation, in the chapel foundation, the



Designation in Bolshoy Zlatoustinsky lane

reused sepulchral plate of the XVII century was also found. And to the east of the church central apse, a brick crypt was found. According to scientists, it can date back to the 19th century, as evidenced by the parameters of the brick. The crypt was cleared, but unsealing was not performed.

In order to preserve the object, it was decided to shift the planned lay of utilities to another place. In the course of archaeological study, a fragment of the icon copper frame and an element of the church dome roof were also found in this place. As a result, the structures and artifacts found, made the designers to change their plans for the complex improvement of Ilyinka Street.

According to historical sources, the first church (probably wooden) is mentioned in the first quarter of the 16th century. The new building was erected in 1680–1688, and it immediately became one of the best examples of Moscow architecture of the late 17th century. The church was built of brick on a white stone foundation at the expense of the Arkhangelsk merchants Filatievs.

The main altar of the church was consecrated in the name of the Dormition of the Most Holy Theotokos, the chapel – in the name of Nicholas the Wonderworker. The people called the church St. Nicholas the Grand Cross church due to the name of the chapel and because of the two-meter wooden cross erected in the church by the merchants Filatievs votive. But in 1933, the church was demolished due to the fact that part of the church went far on the sidewalk and interfered with traffic.



Church of St. Nicholas the Wondermaker

CULTURE

TRETYAKOV GALLERY'S MASTERPIECES

Tretyakov searched for sincerity, truth and beauty in art, rejecting strictly academic or pretentious pieces

By OKSANA KOPENKINA

The State Tretyakov Gallery in Moscow is the biggest museum of Russian art in the world. Its history begins with a private collection made by Pavel Tretyakov (1832–1898). He had a humble character, democratic views, and a unique artistic taste. When Tretyakov decided to make his collection public and granted it to Moscow, Alexander I offered him a noble title, but he refused, considering himself unworthy. Since then, the collection was greatly expanded, but it remains true to the principles of its original owner.

Tretyakov searched for sincerity, truth and beauty in art, rejecting strictly academic or pretentious pieces, and though he didn't always pay much, artists considered an honor to have him buy their works.

This article will focus on seven masterpieces of the Tretyakov Gallery. Five of them were once acquired by Tretyakov himself, and two ended up in the museum after his death, but fit perfectly into his collection.

Ivan Shishkin. Rye

This painting shows a magnificent contrast between flat yellow rye and the tall, dark, century-old pines. There are also countless little details: low-flying birds, people in the distance with scythes.

Shishkin was often criticized for his almost photographic realism – every blade of grass, leaf and speck of dirt is painted separately and easily visible. But this painting is more than

a mere copy nature. Among these grand pines stands a dead, bare tree, killed, perhaps, by a sudden lightning strike. The artist shows that any might can be broken in a blink of an eye: this painting was made soon after the death of his wife and two children. It was probably a way to release his feelings while underlining the beauty of Russian nature.

Arhip Kuindzhi. After the Rain

The main character in every Kuindzhi's work is light. He makes it almost magical in its beauty.

"After the Rain" shows nature's play of paint and color masterfully. After a horrible storm, the sky is still brown and purple. But the first rays are poking through, and there will soon be a rainbow. The grass is fresh and green.

Kuindzhi usually painted from nature, but not always: it's doubtful that a horse would be left out in the storm, as here. That figure was added to liven the scene and to increase the contrast between the sky and the grass.

Kuindzhi was a very original person as well as a genius painter. Unlike many of his col-



Arhip Kuindzhi. *After the Rain*. 1879. Acquired by P. Tretyakov

leagues, he earned quite a lot of money on real estate, but lived very modestly, spending most of his earnings on charity.

Viktor Vasnetsov. Three Princesses of the Underworld

Vasnetsov created this painting as a special commission from Savva Morozov for the station of the Donetsk railway that specialized in transporting coal, ore, and other metals and minerals. It is based on an ancient folk tale about the three princesses that rule



Viktor Vasnetsov. *Three Princesses of the Underworld*. 1881. State Tretyakov Gallery, Moscow. Received in 1910 under the will of M. Morozov

underground – gold, silver and copper. He altered them a bit, leaving only gold and adding a diamond and coal princess.

The maiden in black-coal- is the youngest and has the most modern, humble attire, since the coal industry appeared much later than the others and brings a different type of good to people. She is an outlaw among them, and they look at her from above.

Tretyakov bought many of Vasnetsov's works. They had similar characters and were good friends. When Vasnetsov first applied



Ivan Shishkin. *Rye*. 1878. Acquired by P. Tretyakov

for the Academy of Arts, he was so certain he failed the exam that he didn't stay to find out the result. Imagine his surprise when he returned the following year to try again and discovered that he passed the first time!

Ilya Repin. *Dragonfly*

A young child sits on the fence swinging her legs with the crickets and bumblebees buzzing around her – this is “The Dragonfly”, so light and cheerful that it seems like a French impressionistic piece.

Surprisingly, Repin disliked impressionism, considering their

works shallow and plottless. But every time he painted children, he involuntarily used their style. There is no other way to recreate a second – the look of her blue plaited dress, or the wings of a dragonfly that stopped for a second before lifting off somewhere new.

This is a portrait of Repin's oldest daughter Vera, who he himself called a dragonfly.

Valentin Serov. *Girl Illuminated by the Sun*

This painting by Serov is also impressionistic. This splendid weave of



Ilya Repin. *Dragonfly*. 1884. Acquired by P. Tretyakov



Valentin Serov. *Girl Illuminated by the Sun*. 1888. Acquired by P. Tretyakov

light and shadow, the bright meadow is opposed to the deep dark bark and the girl's blue skirt.

Serov considered this his best piece, although he was only 23 when he painted it. He claimed that he tried all his life to make something like it, but failed.

The creation was long and tedious: Valentin made his cousin, Maria Simonovich, pose every day for several hours during three months. He was constantly unsatisfied and worked until she escaped to Saint-Petersburg to attend university.

She later admitted that she left partly because she feared Serov will ruin all he's done with constant corrections. She herself was a talented sculptor and knew well that better is good's worst enemy.

Perhaps she was right: “Girl Illuminated by the Sun” is a recognized masterpiece and, among Serov's paintings, is second in popularity only to “Girl with Peaches”.

Isaac Levitan. *Above the Eternal Peace*

“Above the Eternal Peace” is perhaps the most Russian and philosophical of all Levitan's works. The grand opening on the river shows



Isaac Levitan. *Above the Eternal Peace*. 1894. Acquired by P. Tretyakov

how fragile and short human life is, a symbol of which is the faint light inside the church.

Levitan highly valued this piece, considering it a reflection of his soul and character. But he also feared it, saying that this eternal coldness had “swallowed many generations and will swallow many more”.

Levitan was a melancholic person, prone to dark thoughts and actions. A year after finishing this landscape he committed a demonstrative suicide attempt, worn out by his turbulent personal life: two women – a mother and her daughter – fell in love with him at the same time.

This painting can be seen as a test for your life position. Optimists generally feel inspired by this feeling of freedom, vast open space; pessimists, on the other hand, feel worthless and small beside it.

Mikhail Vrubel. *Lilacs*

This is a painting of amazingly beautiful lilac plants. Vrubel made the clusters with a painting knife (a painting knife is a metal palette that

artists use to apply the base on the canvas). to achieve the crystal-like structure and texture. The color is so strange – pinks, blues and violets of all sorts – and there is so many flowers that we can almost smell them.



Mikhail Vrubel. *Lilacs*. 1900. State Tretyakov Gallery, Moscow. Received from the I. Ostroukhov Museum in 1929

The girl in the foreground is ‘the lilac spirit’. We can only see her dark hair, big eyes and elegant hands, which underlines her irrationality. She was painted with a brush to stand out better.

Vrubel was trying to recreate a sensation of childhood, when everything seems unreal, fantastical and strange. You're walking through the park late in the evening, and your imagination draws faces and silhouettes among the dark leaves... He retained this ability through his whole

life, painting serafims, demons and different souls of nature.

But one time he didn't find the way back. Soon after this piece was made, Vrubel began slowly losing his sanity until his death in 1910.

FRANCE AND RUSSIA: TEN CENTURIES TOGETHER

The Moscow Kremlin Museums are holding an exhibition dedicated to the centuries-old history of Russian-French relations. The exhibition will run from September 16 to January 9, 2022, at the Exhibition Hall of the Patriarch's Palace and the Exhibition Hall of the Assumption Belfry.

The display dedicated to the centuries-old history of Russian-French relations includes more than 200 pieces, among which are archival documents, personal belongings of the heads of state, diplomatic gifts and works of art. Throughout centuries they have been carefully kept by the museums, archives, libraries of both countries and above all by the royal treasury – the Armoury Chamber of the Moscow Kremlin.

The exhibition opens with a unique document, recalling the events of the 11th century when the Old Russian and French ruling dynasties intermarried: the daughter of the Great Prince Yaroslav the Wise became the spouse of King Henri I. This manuscript from the funds of the National Library of France dates back to the year 1063 and has a Cyrillic inscription, presumably an autograph by Anna, daughter of Yaroslav. In 1896 a copy of this document was presented to Emperor Nicholas II during his official visit to Paris.

At the same time, the Russian monarch had an opportunity to see the so-called Reims Gospel that in the 19th century was associated with Anna Yaroslavna, while a part of it was written in Cyrillic letters in Church Slavonic. The President of the Russian Federation Vladimir Putin presented a facsimile copy of the manuscript to the President of



Snuffbox, Paris, 1758–1759. Master-jeweller Jean Georges. The Moscow Kremlin Museums

France Emmanuel Macron during the official visit in 2017. The Reims Gospel, being a symbol of friendly relations between the two countries, is one of the key objects of the display.

Diploma of Philipp I, confirming the right of Sts. Crispin and Crispinian abbey to possess altars in Pernant and Colombes, with autobiographic signature of his mother, Queen Anna The Reims Gospel of the Queen of France Anna Yaroslavna (fragment) Drawing “Peter I and Louis XV in Paris on 11 May 1717” Tapestry ‘Urania, the Muse of Astronomy’, from the series ‘Grotesques against yellow background’

Beginning with the 17th century, when the first tsars’ embassies were sent to France, the Russian-French ties gradually started to strengthen, and after the visit of Peter the Great to Paris constant diplomatic relations were established between two great powers. It is symbolic that the drawing by Desmarests “Peter I and Louis XV in Paris on 11 May 1717”, being one of the key objects of the show, was presented by Charles de Gaulle, Chairman of the Provisional Government of the French Republic

then, to the USSR leadership in 1944 as a diplomatic gift.

In the 18th century, the political dialogue was followed by purchasing French jewellery, pieces of fine art and sculpture, arms and fabrics. Talented masters were invited from France to Russia. The fascination of the Russian imperial court with

French art and luxury can be traced by the presented arrases, ceremonial costumes of the young Emperor Peter II, brilliant laces of Russian monarchesses, items of the ‘Paris’ silver service of Empress Elizaveta Petrovna, as well as exquisite masterpieces of French armourers, including a pair of pistols of Emperor Peter III by the royal armourer La Roshe.

Portraits from the collection of the Pushkin State Museum of Fine Arts create a gallery of outstanding political and cultural figures who lived



Star of St Spirit order (needlework). France, Paris, 1815. Belonged to Emperor Alexander I. The Moscow Kremlin Museums



Hunting rifle. France, Paris, 1638. Master François Duclos. Rifle was a part of the arms cabinet of King Louis XIII in Louvre. The Moscow Kremlin Museums.



Pistols. France, Versailles, 1814. Master N.N. Boutet. Belonged to Duke F.V. Osten-Sacken. The Moscow Kremlin Museums

during the rule of Elizaveta Petrovna and Catherine the Great: Russian ambassador in France Duke Golitsyn D.M. and his wife, famous Galloman and ‘Voltairean’ Count Shuvalov A.P., as well as a son of King Louis XV – Dauphin Louis.

A section devoted to the epoch of Catherine the Great includes items of the well-known ‘Orlov’ silver service by Roettier and precious inkstand with watches of Paris workmanship that belonged to the Empress. Unique pieces from the collection of the ‘Pavlovsk’ Museum and Heritage Site are to revive memories about the foreign

journey of Great Prince Pavel Petrovich and his spouse Maria Fedorovna, while the years of the French Revolution find their reflection in the rarest memorial items and portraits, made by Vigée Le Brun – a beloved artist of Queen Marie Antoinette.

A particular section of the exposition is dedicated to the relations between Russia and France during the reign of Alexander I. Among the exhibits one can see the items from the ‘Olympic’ service that was presented to the Russian sovereign by Napoleon I due to the 1807 Treaty of Tilsit, arms set by Boutet N.N. – a present to the Russian governor-general of Paris Osten-Sacken F.V. from the grateful citizens, as well as the star of the or-

der of the Holy Spirit, handed to Alexander I by King Louis XVIII after the victory over Napoleon and restoration of the monarchy. Further on, the exposition tells the visitors about the history of the ‘Russian Nice’, the participation of the Armoury Chamber in the 1867 World Exposition in Paris, as well as strengthening of Franco-Russian friendship and concluding an alliance at the end of the 19th century.

Most of the exhibits are on display for the first time. Among them particular attention should be paid to the rifle with a gilded dolphin, commemorating the birth of the long-awaited heir to the French throne, future King Louis XVI, as well as rarities from the imperial collection, such as a snuffbox with portraits of the children of Louis XVI and Marie Antoinette by the court artist Sauvage and a prayer book of Maria Leszczyńska, wife of Louis XV.

The art pieces from the Moscow Kremlin Museums witness the solidity of the centuries-old cultural ties between Russia and France, mutual interest and respect of the traditions and spiritual life of the nations.



Portrait of Antoinette-Elisabeth d'Aguesseau, comtesse de Segur, 1785. Vigée Le Brun, Marie Louise Elisabeth. The Palaces of Versailles and Trianon



Jewelry box. Sèvres, Manufacture nationale de Sèvres, 1782. From toilet set, presented to Great Princess Maria Fedorovna during her visit to porcelain manufacture in Sèvres in 1782. Museum and Heritage Site “Pavlovsk”

AUTUMN IS A TIME FOR THANKSGIVING

By AUGUSTIN SOKOLOVSKY,
Doctor of Theology, Priest

Among the great multitude of wonderful, surprising, unique, large and small Moscow churches that once existed in old pre-revolutionary Moscow, only a very few remained open after the great upheavals of the first half of the 20th century, continuing to function, act, pray and live. One such church that never closed was the church dedicated to the saint Poemen the Great (340–450).

In the liturgical calendar of the Church, the memory of the St. Poemen completes the first decade of the first month of autumn and is celebrated on September 9.

It was not so long ago that this was a very important day in the life of our Church. After all, Patriarch Poemen, who was Primate of the Russian Church from 1971 to 1990, was named after this saint in monasticism.

On this day the Patriarch celebrated the memory of his heavenly patron, which in the language of the Church is called namesake or, in Russian, “Angel’s Day”.

Those who knew Patriarch Poemen describe him as a kind, humble and deeply spiritual man, particularly drawn to monasticism.

The Patriarch loved almost the only surviving monastery of this time, The Trinity Lavra of St. Sergius, and visited there often. The monks reciprocated their Patriarch in kind.

An era of a different Church. An era of the persecuted Church, a time which is irrevocably gone and about which, apart from scholarly historians, very few people today

remember. At that time, it seemed to many that our Church was experiencing an autumnal age. But it turned out that the era was the eve of a spiritual revival.

Thus, Patriarch Poemen was named after the Venerable Poemen the Great, one of the Founding Fathers of ancient monasticism. Poemen lived in what is known as the Golden Age of the Fathers of the Church. At that time the great Fathers – Athanasius of Alexandria, Basil the Great and Gregory of Nyssa, Gregory the Theologian, Amphilochius of Iconium, Ambrose of Milan, John Chrysostom, Cyril of Alexandria and Augustine of Hippo – lived, prayed, served God, preached and wrote. This was also the time when monasticism was born and flourished.

The era of original monasticism was a unique time for the Church. Of course, every time is unique. But when we talk about the “uniqueness” of that particular time, it is important to understand that when applied to the Golden Age, it is not a rhetorical figure but a reality.

Perhaps imagine that time in any way one needs to have an imagination. For example, imagine modern Moscow and the Moscow region and, at the same time, turn your mental gaze to Egypt and Alexandria at that time. Imagine if in those times everything was as it is now. There were a huge number of people living. In work, in stress, in entertainment. Alexandria of that time was a great Christian City with many churches. But it was still a great pagan capital. A City of Sin.

And this is what was going on “in the Region” back then? All of it was filled with... monks. Everywhere, people of all ages, ranks and backgrounds, the righteous and the sinners, the blameless and the wanted by the police, the healthy and the crippled, a multitude of men sought ways to approach God. They all lived spontaneous monastic lives. After all, even monastic vows did not exist then! A multitude of lonely ascetics – and the word monk simply meant “lonely” – sought God everywhere. Some in the open air; some, like in the Syriac tradition, erected a pillar. Some wandered naked or, like a bird or a beast, lived in caves and trees. The Great Poemen lived in this great and wonderful time.

The Greek name “Poemen” literally means “shepherd”. The “Apophthegmata Patrum”, which are the collections of the holy Fathers’ sayings and which in some ways convey the peculiar world in which he lived, have preserved many of his sayings. One of them is particularly precious. The monks were discussing the question of what to do with a brother who fell asleep during the service. The answers varied: rebuke, expel from the temple; excommunicate, punish in the form of a penitential rule. But Poemen replied: “If I see my brother slumbering in church, I will put his head in my lap”. Another of Poemen’s famous expressions also characterises the worldview that inspired great multitudes to go into the desert in search of a new fraternal monastic ideal is: “He who dwells in monasticism must count all the brothers as one”.

As time went on, monasticism suffered a great misfortune. It began to turn into an institution. Out of “the promise to God of a good conscience” (1 Pet. 3:21), vows became a mechanism of canonical and therefore – under the laws of the Roman Empire – legal control. In the East, monasticism gradually took over all power in the Church. For many, monasticism came to be seen as a sacrament. But if this were true, and if monasticism were a sacrament, it would mean that whatever way of life a person who had become a monk lived, he would remain a monk despite everything... And this, of course, is wrong. Because theologically speaking, monasticism is permanently ad hoc – here and now before God – in poverty, obedience and purity. The sacrament, on the other hand, is irreversible. For instance, the sacrament of baptism cannot be repealed or annulled. It does not depend on the personal qualities of the priest who administers it. Nor can it be administered again.

Obviously, holiness and its perception are a dynamic reality. Church history and theology have known saints who were formerly highly revered but who are no longer so. Saints who before seemed to be forgotten but who later became highly revered. When this change occurs over the centuries, the explanation lies in the changed structures of society, in theological necessity, in the spontaneous perception by the people of God of a saint. It is more interesting and more difficult to find an explanation when this dynamic of perception of the speciation of holiness manifests itself in a matter of decades and even years.

When the Patriarch of the Russian Church was Poemen, one of the churches that never closed and was constantly in operation at the time, was the church dedicated to the Poemen the Great. This is a very rare name for temples. It combined the antiquity of the first Christian monasticism of the Egyptian “Land of



Patriarch Poemen the Great

the Pharaohs” with the popular piety and perception of holiness by the Orthodox believers of the late Soviet Period. Our people slept in faithlessness. And the great Poemen laid his head in his lap. So, this dream became the forerunner of awakening and rebirth, a great cause for thanksgiving.

With the coming of autumn, the Church, as a Society of Believers, is called upon to reflect on the season and to give thanks.

“Great art Thou, O Lord, and worthy of all praise; great is Thy power, and immeasurable Thy wisdom. And human wants to praise Thee, a portion of Thy creatures; human who carries with him everywhere his mortality, the witness of his sin and the witness that Thou resistest the proud”. With these words the Carthaginian Father of the Church, Augustine (354–430), begins his work. The work, the title of which is translated from Latin as “Confessions”.

Biblically, autumn is a time of thanksgiving. Each of us has special days dates and occasions for thanks-

giving in our lives. Whenever He chooses and grants, the Lord gives freely and lends without expecting a return. But He waits for a personal thankfulness from us all. A personal and unique thanksgiving in return for a personal and unrepeatable gift. The gift of Faith, the gift of Life, the gift of the Kingdom.

Thanksgiving is the very essence of the biblical being of man. According to Scripture, the world was created out of nothingness. Out of nothingness we humans were also brought into the world. The world is our brother. The planet is our sister.

We do not remember our birth, we remember very little of our childhood, and in what we remember of our conscious age, our memories are so selective, that one day or even one look or one gesture can replace years in our memories. “And now my infancy is long dead, but I live”, writes Augustine.

One of the key characteristics of modernity is dissatisfaction. Very often it is dissatisfaction with age.

Childhood and youth strive to be older. Having reached, like the characters in Jean-Paul Sartre's novel of the same name, the Age of Reason, we tend to look younger. The biblical understanding of time says that age is given to learn farewell.

Age as time enters us. Confrontation with time is intrinsic to us. But if in antiquity people could not come to terms with their own temporality, modernity battles with age. *"Eternally Young and eternally Old. You renew all things and age the proud"* (Confessions 1:4), writes Augustine.

The greatest of the early Church Fathers of early Christian times, Irenaeus of Lyon (+202), whose memory the Church also commemorates in September, wrote that *"our Lord has passed through all ages"* (2:22,5). Irenaeus claimed that the Lord Jesus was crucified as an "old man". In doing so he referred to Saint Polycarp of Smyrna (+156) who had studied under John the Evangelist himself.

It seems that what Irenaeus had in mind was the following. Irenaeus was polemicising with the Gnostics. The latter thought knowledge was

liberating. Knowledge was secret and accessible to them – perhaps in some way analogous to modern digital technology – offering an explanation of all the mysteries of existence and promising freedom from natural, physical and age-related restrictions. In essence, it meant a disdain for the flesh and age, for every natural human condition... *"Gender is relative and its understanding can change. Age is not knowledge and therefore can be disregarded"*. One has to wonder how modern Gnosticism was!

Contrary to the Gnostics, Irenaeus theologised from Christological dogma. Early on, even before the relevant dogmatic disputes, he theologically worked on the axiom: "What is not adopted is not healed". This axiom meant that God in Christ Jesus saved everyone. The Lord Jesus possessed, for he perceived them – because of the Incarnation – a human body, soul, spirit, mind, will, energy and action. He was a very human, actual, real person. This also means that the Lord accepted and redeemed every age. The Lord redeemed all that He perceived. Having lived every age, He made everyone capable of the Kingdom. *"All that exists accommodates Thee. And I exist; why do I ask Thee to come to me: I would not exist if Thou were not in me. For I am not yet in the underworld, though Thou art there. And even if I descend into hell, You are already there,"* writes Augustine again in the Confessions (cf. Psalm 139).

At the end of the first autumn month, on 27 September the whole Christian world remembers the Universal Exaltation of the Cross. If for Western Christianity this day over the centuries has become a mere remembrance, for Orthodoxy the Exaltation is a truly great celebration to this day.

In the year 326 the Cross on which the Lord Jesus was crucified was found by the Empress Helena in Jerusalem. In 629, after a brief but historically very significant Persian captivity, the Cross of Christ was returned to the Holy City by Emper-

or Heraclius. Both events are combined in the feast.

This means that the origin and significance of the Exaltation is both historical and ideological. The latter reflects the fact that Christians were once persecuted and then the imperial power of the Roman Empire itself believed in Christ. The empire became Christian, began to patronise the Church and protect Christians exclusively.

Some saw greatness in the transformation of the Roman Empire into a Christian power, others saw it as a prophecy of defeat. The writer, historian and Father of the Church Eusebius of Caesarea (+340) was convinced that the Christianisation of the Empire fulfilled the promises of the Bible. In his "Church History", and especially in his "Praise of the Emperor Constantine", Eusebius extolled the Christian Roman Imperial Authority as the new eternal Kingdom of the Cross.

In turn, Augustine of Hippo thought otherwise. In his work "On the City of God" Augustine warned that states and empires are transient, what is most important in them, as in human beings: truth, righteousness, virtue, values. In other words, the Christianisation of the Empire is a good thing. But every earthly good is ambiguous, can be distorted, and is capable of distortion.

Luke's account of the trial of the Lord Jesus contains a very important episode with deep meaning (Luke 23:1–12). Two irreconcilable enemies, Pilate and Herod, suddenly "became friends" after they judged Christ one by one. The gospel never says anything accidentally. By His silent presence, the Lord Jesus reconciled two former enemies, but this reconciliation served neither of them well. The Lord reconciled the two foes without saying anything to them. A reconciliation and blessing from the Lord that turned into a real curse. The Feast of the Exaltation of the Cross is essentially a reminder of our entire Christian history, a re-



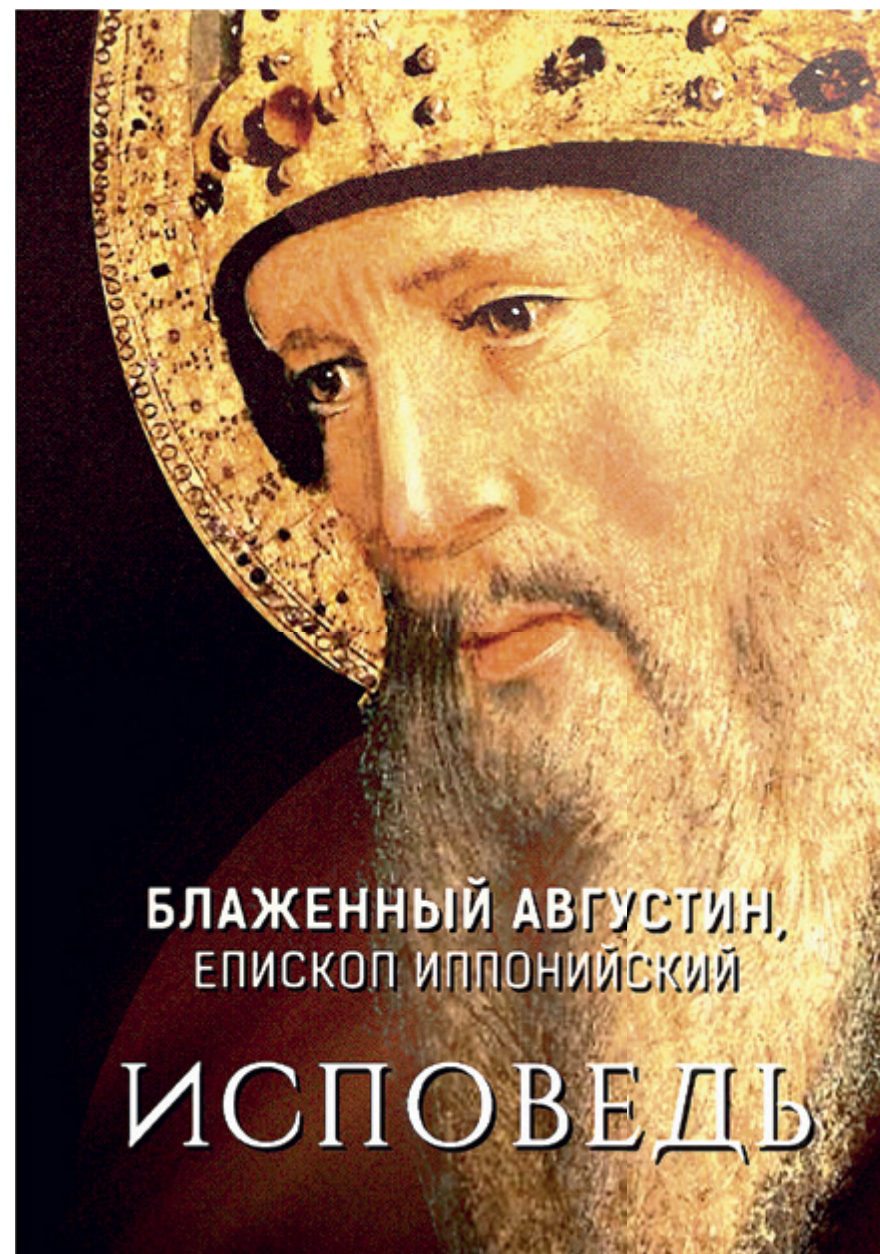
Archbishop of Constantinople John Chrysostom

minder of how in her existence the Church has often proved unable to discern the spirits and see the signs of the times.

There is one particular exception to the Feast of the Exaltation of the Holy Cross. Usually, the Church does not celebrate the saints on the great feasts, but it was on the Feast of the Exaltation of the Cross that John Chrysostom died in 407. Therefore, the Feast of the Exaltation of the Cross is also the Feast of this great saint.

One of the greatest holy pastors of all Christian History, John was twice expelled by the Imperial Authority from his bishop's throne and died in exile. The death of John Chrysostom

was the result of an unjust interaction between the empire and the Church of Alexandria (thus Egypt again!), whose archbishop Theophilus, wishing John's death, saw in John a dangerous enemy. John was loved and protected only by the people of God. On the Feast of the Cross, the Church, in this uncommon crisis, an incomprehensible and, in many senses, autumnal time, the Church, the Society of the Faithful, asks the Lord to forgive her those moments of neglect that have befallen her on the Paths of History. She asks for the prolongation of the being of the world, she asks for the teaching of gratitude. She longs for learning thanksgiving.



BOOKS ABOUT MOSCOW ARCHITECTURE

By EVGENIA ABRIKOSOVA

Moscow has inspired generations of architects with its monumental skyscrapers, historical building and not least the world's most beautiful underground transportation system – the Moscow Metro. These books explore the Moscow architecture in all its glory.

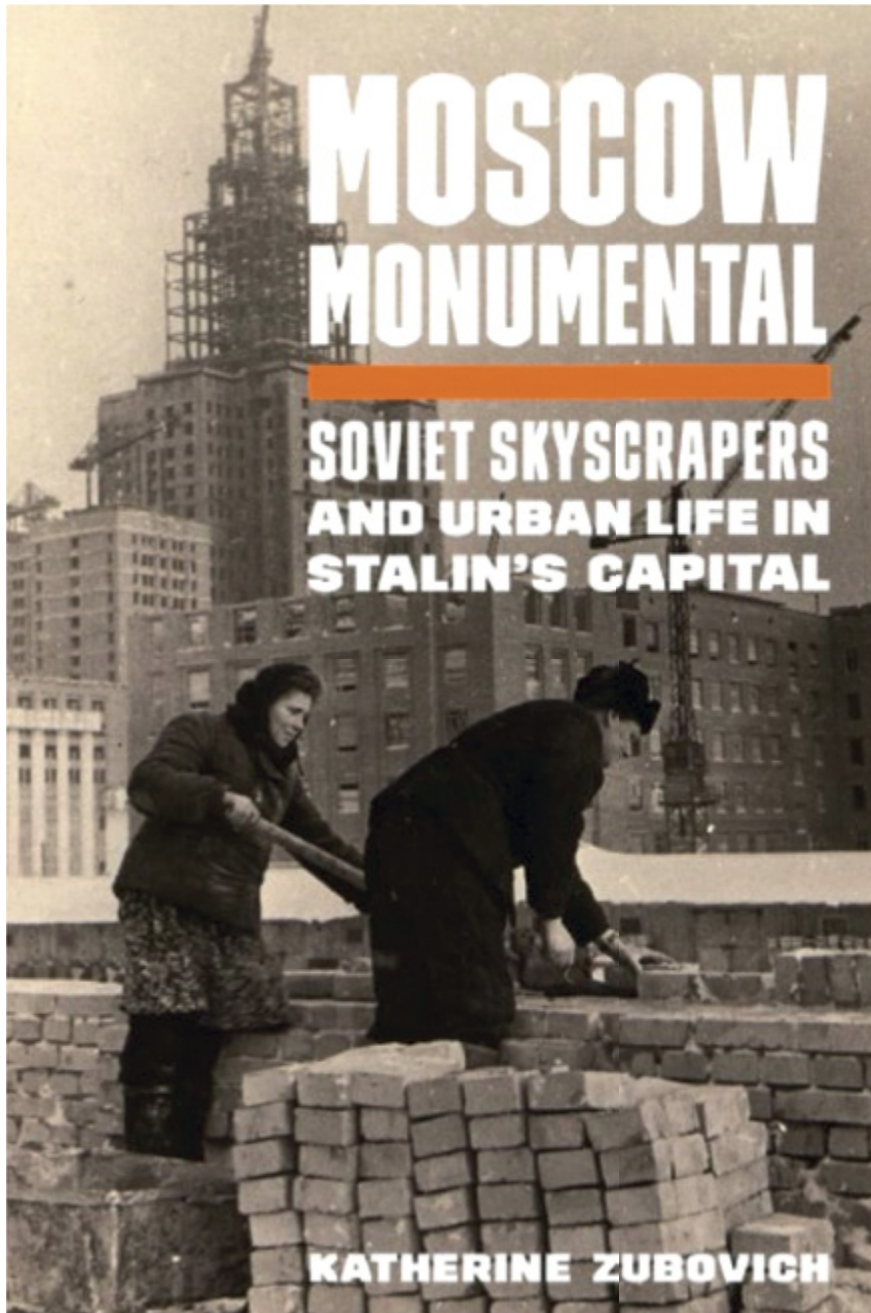
Moscow Monumental by Katherine Zubovich

Moscow Monumental explores how the quintessential architectural works of the late Stalin era fundamentally reshaped daily life in the Soviet capital.

Drawing on a wealth of original archival research, Katherine Zubovich examines the decisions and actions of Soviet elites – from top leaders to master architects – and describes the experiences of ordinary Muscovites who found their lives uprooted by the ambitious skyscraper project.

She shows how the skyscrapers required the creation of a vast and complex infrastructure. As labourers flooded into the city, authorities evicted and rehoused tens of thousands of city residents living on the plots selected for development. When completed in the mid-1950s, these seven ornate neoclassical buildings served as elite apartment complexes, luxury hotels, and ministry and university headquarters.

Moscow Monumental tells a story that is both local and broadly transnational, taking readers from the streets



of interwar Moscow and New York to the marble-clad halls of the bombastic post-war structures that continue to define the Russian capital today.

Moscow: A Guide to Soviet Modernist Architecture 1955–1991 by Anna Bronovitskaya

Moscow: A Guide to Soviet Modernist Architecture 1955–1991 provides descriptions of almost 100 buildings from the most underrated period of Soviet architecture.

This is the first guide to bring together the architecture made during the three decades between Khrushchev and Gorbachev, from the naive modernism of the “thaw” of the late 1950s through postmodernism.

Buildings include the Palace of Youth, the Rossiya cinema, the Pioneer Palace, the Ostankino TV Tower, the TASS headquarters, the “golden brains” of the Academy of Sciences and less well-known structures such as the House of New Life and the Lenin Komsomol Automobile Plant Museum.



The authors situate Moscow's post-war architecture within the historical and political context of the Soviet Union, while also referencing developments in international architecture of the period.

Moscow: Art for Architecture: Soviet Mosaics from 1935 to 1990 by James Hill

Monumental mosaics were created throughout the USSR, but they played a special role in its capital. While in other Soviet cities and republics monumental mosaics became common in the 1960s, in Moscow mosaic was used for art-deco works and social realist ‘pictures’. The entire history of Soviet art is thus

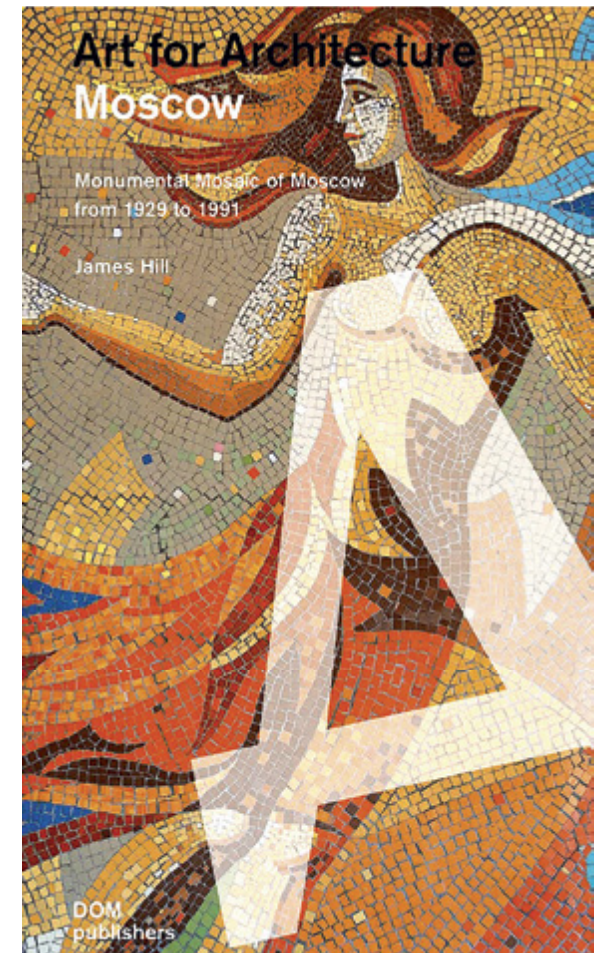
reflected in Moscow's metro stations, palaces of culture, military museums, hospitals, schools, and prefabricated houses. Today, many of these works are disappearing before our eyes, victims of destruction or dismantling; the majority are not listed as under state protection, and a great number of their authors are unknown.

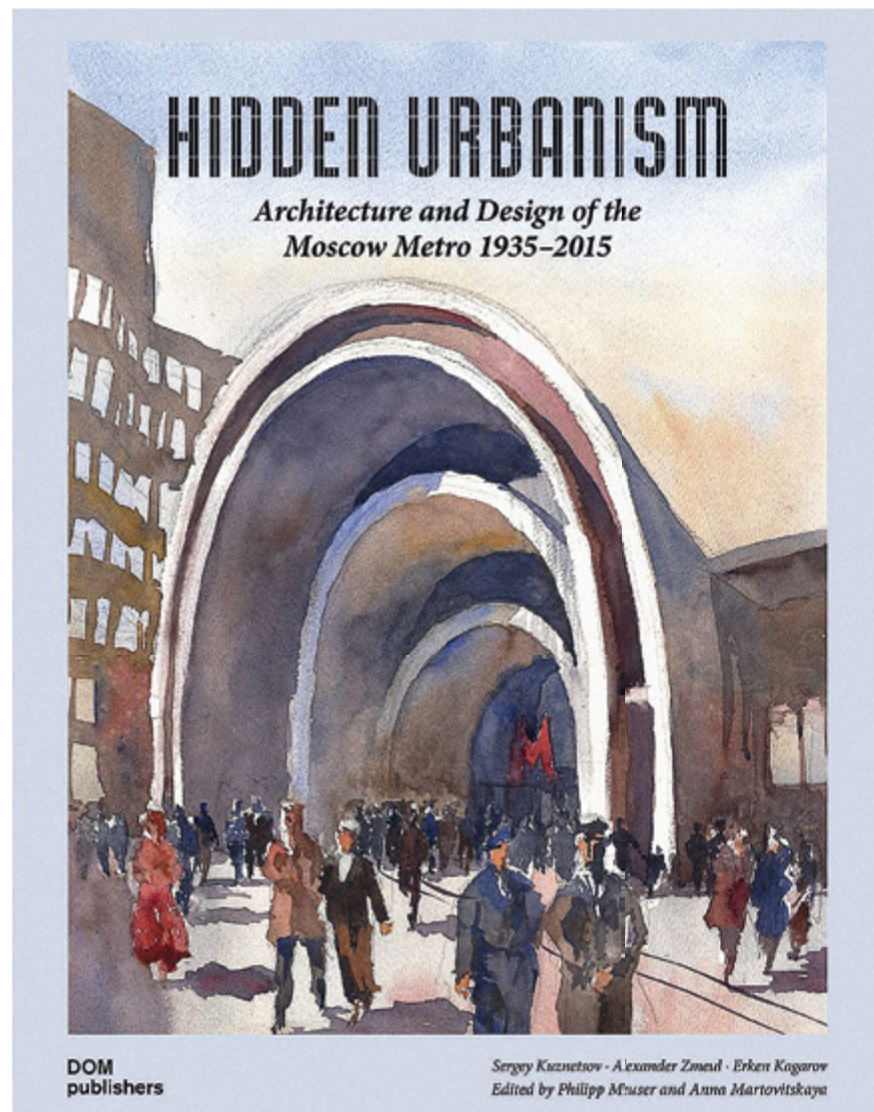
This book collects 140 Soviet-era mosaics and arranges them in chronological order. It contains four main sections – Art Deco, Socialist Realism, Modernism, and Postmodernism – and includes a list of 295 mosaics

that have been identified. This guide shows well-known works by Alexander Deyneka, Pavel Korin, Boris Chernyshev, Evgeny Ablin, Yury Korablev, and Leonid Polishchuk side by side with mosaics by artists whose names were for a long time absent from the history of art and architecture. The idea for it came from American photographer James Hill, who spent three years seeking out and photographing works of Soviet monumental art that have not received the attention they deserve.

Hidden Urbanism: Architecture and Design of the Moscow Metro by Sergey Kuznetsov, Alexander Zmeul, Erken Kagarov

The Moscow metro comprises a route network with a total length of 320 km and is the most fascinating underground transport system in





the world. Each year more than 2.4 billion passengers use almost 200 stations which are rich in architectural design. The aim is for a further 80 km – that is a quarter of the current network – to be connected by 2017.

The metro of the Russian capital is thus on the threshold of an enlargement which will be the largest in its history. This elaborately designed illustrated book focuses on the architecture and its associated design from the signage, to the logo branding, to the many printed materials. Three text contributions consider the underground world of traffic engineering in terms of construction history, from the point of view of the Chief Architect of Moscow, architectural history and the design

bureau which lent the metro its unmistakable character.

Moscow Metro Architecture & Design Map (Public Transport Architecture and Design Maps by Nikolai Vassiliev

While this is technically a map rather than a book, it still very much deserves attention. Architectural historian Nikolai Vassiliev has curated the second in Blue Crow Media's new series of maps dedicated to the architecture and design of the world's finest public transport systems. With photography by Alexei Narodizkii, this bilingual (English and Russian) two-sided cartograph-

ic guide is an original and fascinating insight into the architecture and decoration of the Moscow Metro for transport lovers, students of design, tourists and others interested in the history of Moscow.

The guide includes an originally designed geographical Moscow Metro map with featured stations marked on the front, corresponding photographs and details on the reverse, along with an introduction by Nikolai Shumakov, Head Architect of Metrogiprotans and chief designer of many of Moscow's finest contemporary stations. The map is protected by a red board slipcover featuring a distinctive die cut 'M'. Moscow Metro Architecture & Design Map highlights the most unique and influential examples of architecture and decoration across what is widely considered to be the most impressive network of stations in the world. Stations such as the baroque Komsomolskaya with its elaborate cartouches and historical mosaics are featured alongside the avant-garde Krasnye Vorota and the futuristic Fonvizinskaya. Famous-so-called 'palaces of the people' from the 1930s to today are celebrated together in this expertly compiled yet accessible guide; perfect for accompanying rides on the Moscow Metro or inspiring the next journey.



FROM BUSSES TO WATER TRANSPORT: ELECTRIFYING MOSCOW

By ELLA LARINA

According to Mosgortrans, 2.5 million Moscow passengers choose surface transport daily. Mosgortrans – the largest operator of public urban transport in Europe – serves more than 750 routes in the city. It rolls on duty more than 7.5 thousand modern buses and more than 650 innovative electric buses every day.

Electric buses: driving the future of Moscow transportation

Moscow's electric buses run on 52 routes in the center, north, east, west, northeast and northwest of the city. Rolling stock has been updated on almost all lines. Progress is obvious – in September 2018, citizens just started using first electric buses. This spring the Moscow plant for the assembly of KAMAZ electric buses was opened on the basis of SVARZ.

"Moscow electric bus is one of the best on the world market. All electric bus assembly operations at the plant are completely eco-friendly, with zero emissions. Since this year electric buses are not only operated, but also assembled in Moscow – this greatly simplifies the process of



servicing and adapting innovative transport to the needs of passengers and the city. This year the city budget will receive about 60 million rubles due to the opening of the KAMAZ assembly plant," – Maksim Likutov, Deputy Mayor of Moscow for Transport.

First 'made in Moscow' e-buses are already successfully serving on city routes. At the same time active work for modernization and developing services for passengers is underway. For example, the changes affected navigation and visual informing of passengers. The information is minimized, but all is as informative as possible. A survey

based on the results of the pilot project showed: 93 percent of passengers noted the clarity of stickers and stickers on buses; 91 percent believe that information spots are conveniently located; 90 percent of passengers considered the new route scheme convenient.

From September 2019, it became possible to pay for trip with contactless bank cards on all Mosgortrans transport. Passengers can use the service using cards and mobile devices with the function of contactless payments – PayPass, payWave, Apple Pay, Google Pay and others. To pay for trip, you need just to attach a bank card or smartphone to



the validator. The possibility of paying by bank card is convenient for passengers who have not purchased a ticket in advance. During pandemic time drivers do not sell tickets in transport, so such kind of payment is very convenient.

Although the passenger traffic has decreased due to restrictions related to the pandemic time, there is a noticeable increase in paying for trips by bank cards or by smartphones. If in 2019, slightly less than 6.5 million passengers used non-cash payment. In 2020, almost 20 million people paid for their trips in this way.

Passengers' safety is critically important question for a growing metropolis. Mosgortrans has reduced the number of accidents by 26 percent over the past year thanks to the Anti-sleep system, which is installed on all buses and electric buses. Anti-sleep system scans drivers' faces, detects the level of fatigue and helps to prevent potentially dangerous situations. Unnoticed by passengers, the system makes trips safer and more reliable. Video surveillance cameras located in the interior of buses and electric buses contribute to the safety of passengers. They also help law enforcement agencies in finding intruders and crime detection.

In line with future plans, this year electric buses will replace diesel buses on another 30 routes. Since 2021, Mosgortrans has refused to purchase diesel buses. The Russian capital is the European leader in the number of new-generation transport in the city. By the end of the year, it is planned to increase the number of electric buses to 1,000, and by 2024 – to 2200 units. The use of electric buses on urban routes in Moscow reduced the emissions of pollutants by 40 thousand tons in 2020.

Moscow electric buses carried more than 100 million passengers and run almost 44 million kilometers. Severe frosts in winter and the sultry summer of 2021 have proved that electric buses are a reliable type of surface transport. In autumn of 2022, manufacturers promise to provide the first hydrogen electric bus to Mosgortrans for test service and it is planned to create their production on the basis of SVARZ in 2023 already. The advantages of eco-transport are obvious: it reduces CO2 emissions by more than 10 times, it does not need to be refueled often, and only steam and heat are released during the operation of hydrogen electric buses – the most environmentally friendly solution for large megacities.

Electric water transport: back to the future

Following a 16-year break, Moscow's residents will get the once beloved water transport back. It first appeared in 1923, and in 1960s it was in great demand. In 2006, regular water transport stopped working at all – only pleasure trips remained.

The Mayor of Moscow supports the implementation of the project and it will be launched in stages. At first step river trams will start shuttles regularly in 2022, and their number on cruise will gradually increase.

As one of the goals for the city transportation, Moscow is aiming to create convenient, predictable and safe water transport. It will allow 1.5 million residents to move around Moscow much faster in 2022 already. The carrying capacity of each route will be 15–16 thousand passengers per day – this will be another important element of Moscow transport and a convenient alternative to a personal car.

Future river vessels will be 100% eco-friendly, without harmful emissions. Same as city electric buses – this is very important for the Moscow water area and the health of all residents.

The Moscow vessels will also be spacious: about 22 meters in length, each with 42 seats, two of which are for people with disabilities. The cabin will have information screens, USB charging, Wi-Fi, places for scooters and bicycles, as well as comfortable seats and tables for working with a laptop. They will also include panoramic windows.

New water transport will enter the routes in stages, starting from June 2022 – as it will be the real demand from passengers. Due to the growth of demand, the river fleet will also grow and allow to shorten the intervals. In general, main goal is to make Moscow water transport as flexible as possible in order to adjust it to the interests of residents.

Residents of coastal areas will be primary passengers of water transport within walking distance, which will reduce the travel time.

For example, the journey from Fili Park to Verkhniye Mnevniki pier by



bus will take 65 minutes, and by water – only 13.5 minutes, i.e. 5 times faster. Or from Pechatniki to the Kolomenskaya embankment from one bank to the other can be reached in 3 minutes – the bus trip will take more than an hour.

Passengers will be able to pay for the trip with a Troika card, a bank card or using a biometric system. Single travel tickets holders will be able to travel on the ship at no additional cost.

The most challenging part, however, is a development of berths. Their careful reconstruction and improvement of their availability will be required. For example, the transfer of surface transport stops or the creation of new pedestrian routes are necessary for the maximum convenience of future passengers. Some of the berths are equipped with charging stations for fast charging of vessels. Testing first charging spot at one of the berths of route No. 1 is already planned.

“Moscow transport unites the city. You can get to any point of Moscow from your home. Muscovites today have the opportunity to choose the most suitable, affordable and convenient transport. This is what distinguishes Moscow today from many cities, and makes it one of the most comfortable megapolises in the world,” said Maksim Liksutov, Deputy Mayor of Moscow for Transport.





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EDUCATION

FINNISH-RUSSIAN ROBOTICS COMPANY GETS INTERNATIONAL RECOGNITION

By ALEXANDER DUBOV

ROBBO Company, a manufacturer of educational robotics and a franchisor of the global network of children's technical clubs ROBBO-Club, works on improving the quality of education in the fields of science, technology, engineering and mathematics. Recently, it has received international recognition, winning a prestigious EdTech Breakthrough Awards-2021. ROBBO Academy Future Skills Multidisciplinary Center was recognized as the solution of the year in the Next-Gen Schools category.

Every year, the EdTech Breakthrough Awards celebrate outstanding achievements, innovative potential, and success of educational technology manufacturers and suppliers. The awards are given to products and companies that solve existing problems and challenges of education.

With more than two thousand projects from all over the world participating in the competition, the jury had a busy task of evaluating initiatives according to several criteria, including innovation, performance, value to the industry, ease of installation and use, functionality, uniqueness of the problem that the product solves.

ROBBO was nominated for the award for implementation of the track "Rankings" of the ASI GoGlobal Initiative – a service for the international promotion of Russian projects and solutions.

"Russian technologies and solutions in robotics have long proved their relevance in international markets. ROBBO's victory in such a significant event again showed the

and around the world. In 2020, the company launched a new product – ROBBO Academy Future Skills, a multidisciplinary training center for children from five to 15 years old, offering a classic basic Math-and IT-focused education.

The educational program of the academy consists of basic disciplines, as in a typical school, and supplementary ones, such as robotics and programming. Children also learn the basics of emotional intelligence and financial literacy. In addition, the academy can create an individual training plan for each child to maximize their talents and abilities.

"We strive to ensure that ROBBO Academy Future Skills graduates contribute to the growth of the country's innovation potential and global technological progress.

That's why we teach children to be good programmers, roboticists, and technology entrepreneurs. Each of them can launch their own startup under the supervision of mentors even in their school years. The global EdTech Breakthrough Award 2021 is a strong indication that our approach is highly sought around the world," said ROBBO founder Pavel Frolov.

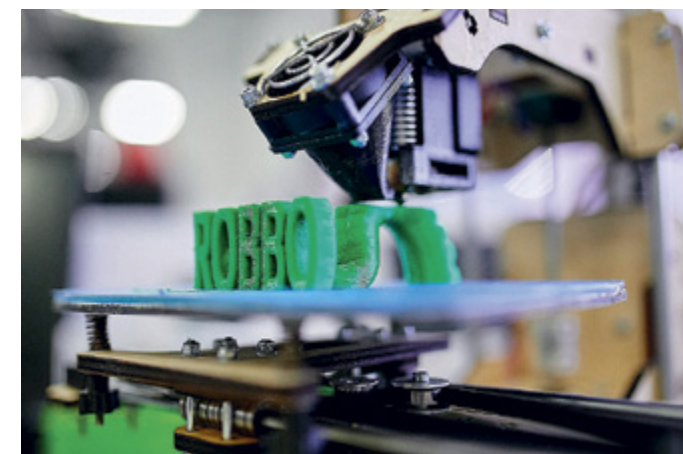


Photo: ROBBO Company

competitiveness of Russian technologies in comparison with foreign analogues," said Svetlana Chupsheva, ASI Director General.

Starting from 2011, ROBBO has been producing robotic EdTech kits for homes and schools, and since 2015, it has been developing a network of children's programming and robotics clubs in Russia