

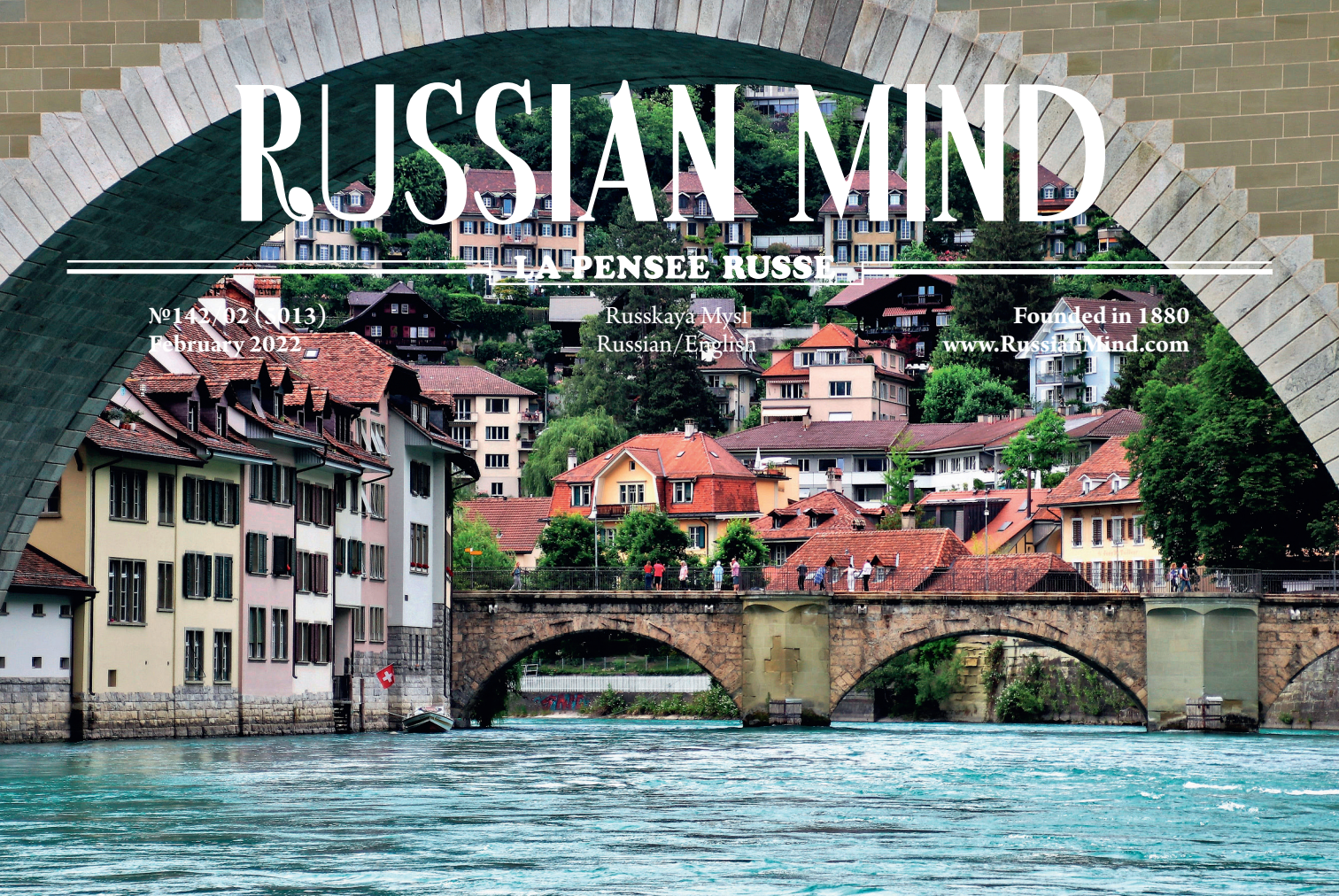
RUSSIAN MIND

LA PENSEE RUSSE

№142/02 (2013)
February 2022

Russkaya Mysl
Russian/English

Founded in 1880
www.RussianMind.com



9 770757 223144



4 191898 005003

20142

UK£4.00
Germany, Austria, Italy,
Luxembourg, Portugal, Estonia ...€5.00
Belgium, Greece€5.20
France, Spain€5.60
Switzerland5.60 CHF
Hungary2290 HUF
Poland26.90 PLN

ЛИТЕРАТУРНАЯ ГАЗЕТА

Основана в 1830 году
при участии А. С. Пушкина
Издание возобновлено
в 1929 году при поддержке
М. Горького



Дорогие читатели!

Подписаться на любимую газету вы можете
одним из следующих способов.

Подписка онлайн с доставкой по всему миру:

www.eastview.com
www.nasha-prensa.de
www.akc.ru

Подписка онлайн с доставкой по России:

www.lgz.ru
www.podpiska.pochta.ru

В каждом номере:

- новости культурной и общественной жизни России;
- дискуссии известных политологов;
- интервью с медиаперсонами;
- рецензии на книжные новинки;
- обзор премьер театра и кино.

Справки по тел.:
8 (499) 788 01 12

«Литературная газета» —
газета для думающих людей



This issue of “Russian Mind” that you are holding in your hands is dedicated to Switzerland. Perhaps, it is difficult to find a country more opposing to Russia – primarily in terms of mentality.

The Swiss are essentially neutral. This does not mean that they agree on everything and with everyone. They identified themselves neither with Nazi Germany nor with Stalin’s Soviet Union, however both opposing powers used the services and facilities of Swiss banks to conduct business. Today, such behaviour is regarded rather as the highest level of cynicism, but the world, in fact, needs all sorts of neutral zones that allow us to maintain common ground in the most tragic situations.

EDITOR’S LETTER

ATTRACTIVE OPPOSITES

Switzerland is not limited, of course, to lofty geopolitical matters and moralising polemics. This is a beautiful, pleasant, civilised, prosperous country with a very high standard of living in the absence of any natural resources.

The Swiss love working and know how to work. They have not been at war for a long time, but every Swiss has military firearms and military uniforms at home, and they know exactly what and how to do in the event of a hypothetical military aggression. And this fact is also considered by the extremely democratic Swiss as a manifestation of the most direct and truly “popular” democracy.

Swiss ski resorts are famous all over the world. Gstaad is perhaps the most famous of all the luxury resorts in the world.

And every year the city of Montreux is welcoming the most important jazz festival in the world.

This is Switzerland!

Victor Loupan

Russian Mind
№142/02(5013),
FEBRUARY 2022

HEAD OF THE EDITORIAL BOARD
Victor Loupan

EDITORIAL BOARD

Anatoly Adamishin
Metropolitan Anthony
Rene Guerra
Dmitry Shakhovskoy
Peter Sheremetev
Alexander Troubetskoy
Sergey Yastrzhembsky

DIRECTOR OF DEVELOPMENT

Alexander Mashkin
am@russianmind.com

EXECUTIVE EDITOR

Karina Enfenjyan
karina@russianmind.com

POLITICAL EDITOR:

Vyacheslav Katamidze

CREATIVE PRODUCER:

Vasily Grigoriev
cp@russianmind.com

DESIGN

Yuri Nor
design@russianmind.com

TRANSLATOR:

Liliya Sergeeva

ADVERTISEMENT:

sales@russianmind.com

DISTRIBUTION:

distribution@russianmind.com

SUBSCRIPTION:

subscription@russianmind.com

ADDRESS:

47 avenue Hoche, 75008, Paris, France.
E-mail: info@russianmind.com

COVER



Editors are not responsible for the accuracy of the information published in news reports, promotional materials and advertisements. Editors do not have the ability to enter into correspondence and do not return manuscripts and illustrations. Editors do not provide background information. Reproduction of any materials from the magazine “Russian Mind” is impossible without the permission of the editorial board.

Cases of the absence of sale of the magazine “Russian Mind”, violations of the terms of delivery and other shortcomings in our work may be reported on
+44 (0) 203 205 0041
or send on e-mail:
info@russianmind.com

CIRCULATION: 30 000 COPIES

HIGHLIGHTS

MYSTERIOUS SWITZERLAND

Switzerland has been playing an outstanding role in world politics, culture and even in structuring of the world order for many centuries

VICTOR LOUPAN,
Head of the Editorial Board

In the modern mind, Switzerland is a small, prosperous country known for its expensive watches and fashionable ski resorts. In fact, the Swiss state has been playing an outstanding role in world politics, culture and even in structuring of the world order for many centuries in a row.

Swiss, let's say, neutrality allowed this small and sparsely populated mountainous country to separate itself from the tragic essence of European history and position itself as a harbour of refuge where sworn enemies can safely moor, while brutally fighting each other literally beyond its borders. This state of affairs was especially manifested during the Second World War, when neutral Switzerland was almost the only place in the world where the warring parties could appear at the same time and even hold tacit negotiations and conduct "business". The conduct of this "business" was determinatively facilitated by the unique Swiss banking system with its absolute secrecy, encrypted bank accounts with their anonymous holders and other anomalous rules, absolutely prohibited in the rule of law and democratic countries.

We should not forget that Switzerland is not just a democratic state, but a kind of model of democracy, where the direct declaration of the will of the people is more important in its essence than the so-called representative democracy in all the European states surrounding Switzerland. The referendum in Switzerland is not an exception, but rather the norm. Moreover, the Swiss hold it almost every year, and sometimes even more often, on a variety of topics – from constitutional to migration matters.

Switzerland is considered a prosperous but boring country where nothing ever happens. But is it?

In the south Switzerland, which is dominated by the Alps, is bordered by Italy, in the west by France, in the north by Germany, and in the east by Austria and Liechtenstein. The population of the country (approximately 8.5 million people) is mainly concentrated on the plateau, where the largest cities are located, including two global polises – Zurich and Geneva. In Zurich, mostly German is spoken, and in Geneva, French. There is also a



Federal Palace. Bern. Photo: Andreas Fischinger

small part of Switzerland where the Italian language dominates.

This multilingualism is explained by the fact that the country is located at the crossroads of Germanic and Roman civilisations. The majority of the population is German-speaking, but the Swiss national identity is rooted to a common historical experience, common values, which are federalism and direct democracy, Alpine symbols. Because of its multilingualism, Switzerland is known by many different names, however Swiss coins and postage stamps use the Latin name of the country instead of national languages: Confoederatio Helvetica, usually shortened to simply Helvetia.

Multilingual countries usually do not have their own culture. Swiss culture is no exception. It developed, on the one hand, under the influence of German, French and Italian cultures, and on the other hand, on the basis of the special identity of each canton. And therefore it is difficult to say exactly what "Swiss culture" actually is. In Switzerland itself, there is a distinction between "Swiss culture" (usually folklore) and "culture from Switzerland" which includes all available genres in which people holding a Swiss passport work.

Switzerland gave German culture, for example, the brilliant Friedrich Dürrenmatt, who was nominated seven times for the Nobel Prize in Literature. Or Carl Gustav Jung – a psychiatrist, teacher and thinker, the founder of one of the areas of depth psychology and a close associate of Sigmund Freud.

In French culture, the Swiss played perhaps an even more significant role. Jean-Jacques Rousseau, without whom French and European education is inconceivable, was a Swiss. It is not for nothing that he is called the forerunner of the French Revolution, for Rousseau, for the first time in political philosophy, tried to explain the causes of social inequality. He argued that the state arises as a result of a social contract, which means that



Madame de Staël in 1812 by Vladimir Borovikovsky

supreme power belongs to the whole people. "Popular sovereignty is inalienable, indivisible, infallible, absolute," he argued. Under the influence of Rousseau's ideas, such new democratic institutions emerged as a referendum, a popular legislative initiative, a reduction in the term of deputy powers, a mandatory mandate, and the recall of deputies by voters.

The famous Madame de Staël was also a contemporary of Rousseau. As a writer, literary theorist, publicist,

she had a great influence on the literary tastes of Europe at the beginning of the 19th century. Being a daughter of the French Finance Minister, the Swiss millionaire Jacques Necker, she enjoyed authority in political circles and publicly opposed Napoleon, for which she was expelled from France. She defended gender equality and promoted romanticism in art.

In 1812, Madame de Staël, an authoritative historian of the French Revolution and an exile pursued by

Napoleon, unexpectedly found herself in Russia, where she arrived on July 14, 1812, on the anniversary of the French Revolution and after the beginning of the Patriotic War of 1812. In Russia, she was given the widest hospitality. On August 5, she was even presented to the emperor and empress. And the artist Borovikovsky even painted her portrait. However, on September 7, on the day of the battle of Borodino, she left Saint Petersburg for Stockholm, where the French revolutionary Jean-Baptiste Jules Bernadotte, who became King of Sweden, offered her asylum. But even there she did not stay long and soon went to England, where she stayed until Napoleon was defeated. Only then did she return to Paris after a ten-year exile.

Madame de Staël described her impressions of Russia in the second part of her book *Ten Years of Exile* (*Dix Années d'Exil*). It contains many apt remarks about the character of the Russian people, about the social order of that time, about the life and customs of different classes of society. Alexander Pushkin was, by the way, among admirers of the talent of Madame de Staël. He read a lot of her literary works and highly appreciated her talent.

There are many Swiss people who have enriched the great French culture. You can't list everyone. But one cannot fail to mention the great Charles-Ferdinand Ramuz, a son of a merchant, who graduated from the Faculty of Philosophy at the University of Lausanne and became one of the greatest writers of the 20th century. Ramuz was highly appreciated by André Gide, Paul Claudel, Jean Cocteau, Stefan Zweig. Many of his novels have been filmed. In a strange way, Ramuz also has a significant presence in Russian culture, for in 1915, during the war, he became friends with the young and brilliant composer Igor Stravinsky and in 1918 wrote an excellent libretto for his operatic work *The Soldier's Tale*.

Igor Stravinsky was not a single Russian exile who found refuge in

hospitable Switzerland. I cannot miss to mention some of them. Many were revolutionaries, but not all of them. Switzerland granted everyone freedom of thought.

Let's start with Herzen.

Alexander Ivanovich Herzen was one of the very first Russian radical revolutionaries, ardent enemies not only of the autocracy, but also of the very imperial essence of the Russian state.

Herzen, who was a radical republican, found himself in exile on the eve of the February Revolution of 1848, which seemed to him the realization of all his hopes. The subsequent June uprising of the workers and its bloody suppression shocked Herzen, who became close to Proudhon and other leaders of the revolution and European radicalism. Together with Proudhon, wealthy Herzen published the newspaper *Voice of the People* (*La Voix du Peuple*) financed by himself.

On June 13, 1849, Herzen took part in a banned protest demonstration in Paris, after which, using the passport of an unknown Romanian, he fled to Switzerland to avoid arrest.

Herzen naturally fit into the radical circles of the European émigrés, who gathered in Switzerland after the defeat of the revolution in Europe. He became famous for his essay book *From the Other Shore*, in which he abandoned past liberal convictions and promoted a specific system of views about the doom of old Europe and the prospects for Russia which was designed to implement the socialist ideal.

In July 1849, Nicholas I arrested all the property of Herzen and his mother as revolutionaries. It was pledged to the banker Rothschild. But rich Herzen escaped poverty, because Rothschild, negotiating a loan to Russia, achieved the cancellation of the emperor's ban for Herzen, who by that time had become a citizen of Switzerland.

Another great Russian exile of that time was Mikhail Alexandrovich



Igor Stravinsky was not a single Russian exile who found refuge in Switzerland. Artist: Jacques Emile Blanche. 1915

Bakunin, a thinker, revolutionary, anarchist theorist. Bakunin wrote in his book *God and the State*: "The liberty of man consists solely in this: that he obeys natural laws because he has himself recognized them as such, and not because they have been externally imposed upon him by any extrinsic will whatever, divine or human, collective or individual." He argued that capitalism and the state in any form were incompatible with the individual freedom of the working class and peasantry. He wrote: "I am a supporter of the Russian people, and not a patriot of the state or the All-Russian Empire." The figure of Bakunin was contradictory and original in that he opposed Karl Marx and the idea of socialism itself.

He wrote: "Mr. Marx completely underestimates a very important element in the historical development of mankind: the temperament and exclusivity of every race and every people, the temperament and character, which themselves are naturally the products of many ethnographic, climatological, economic, as well as

historical reasons, but which, once given, even apart from, and independently of, the economic conditions of each country, have a significant influence on its destinies and even on the development of its economic power."

Bakunin's political model was called collectivist anarchism. In it, as in Marxism, the main role was assigned to workers and peasants. However, unlike Marx, Bakunin denied the need for the dictatorship of the proletariat, considering it a threat to the entire idea of social revolution and a prerequisite for a return to authoritarianism. In which, as it turned out, he was right.

It is impossible not to mention here Vladimir Ilyich Lenin. Switzerland was Lenin's last foreign place of residence before his return to revolutionary Russia. Even before emigrating, he often came to Geneva to meet Plekhanov. Also here, in 1903, he managed to launch the newspaper *Iskra*. Lenin believed that Switzerland "is especially good in general culture and extraordinary conveniences of life." He loved Switzerland, loved its well-established bourgeois way of life.

The last residence of Lenin in Switzerland was the city of Zurich. At the end of February 1916, Lenin and Krupskaya rented an apartment at Spiegelgasse 14. Almost opposite house No. 11, where great Goethe lived. "Nadya and me are very pleased with Zurich," Lenin wrote.

In January 1917 the cherished revolution seemed to Lenin so long postponed that he ended one of his reports of that time with the words: "We old people, perhaps, will not live to see the decisive battles of this coming revolution." Time, as we know, judged otherwise. Less than three months later, Lenin and Krupskaya, Inessa Armand, Zinoviev and his wife, Grigory Sokolnikov, Karl Radek and others, who were leaving in the so-called "sealed carriage", gathered in Zurich – a total of thirty-one adults and one four-year-old

boy. At eleven o'clock in the evening, April 3, Lenin arrived at the Finland Station in Petrograd.

The Zurich episode of Lenin's life was described in his own way by the great Soviet exile Aleksandr Isayevich Solzhenitsyn. *Lenin in Zurich* became his first book written in exile.

The fate of the great Russian composer, pianist and conductor Sergei Rachmaninoff is also connected with Switzerland. Living and performing primarily in the United States, he frequently toured pre-war Europe and spent much of his time between 1930 and 1940 in Switzerland, where he built the luxurious Villa Senar with a large garden overlooking Lake Lucerne and Mount Pilatus. Ivan Bunin visited this beautiful villa.

Rachmaninoff, like Bunin, longed for the lost old Russia. But the news of the German attack on the USSR made a huge impression on him. Some prominent Russian émigrés rejoiced at Nazi Germany's perfidious attack on the Soviet Union, believing that "Hitler would liberate Russia from the yoke of the Bolsheviks." But Rachmaninoff did not think so. During the Great Patriotic War, he specially gave several concerts, the entire collection of money from which he anonymously sent to the Red Army fund and advised all Russian emigrants to contribute too. He donated the money raised at one of his concerts to the USSR Defense Fund with the words: "From one of the Russians, moderate support to the Russian people in their struggle against the enemy. I want to believe, I believe in complete victory."

With the money of the composer, a com-

bat aircraft was built for the needs of the army. According to some reports, Rachmaninoff even visited the Soviet embassy, willing to go home shortly before his death. But he died two years before the Victory, and therefore, unlike Stravinsky, he could not fulfill his dream.

As you can see, a lot of things connect vast Russia with tiny Switzerland both politically and culturally. Not to mention finance and economics. Because during the years of great confrontations between the USSR and the rest of the world, Swiss banks played the critical mediating role, allowing at least indirect communication between the confronting ideologies and political systems.

Switzerland has always been able to put itself in the spotlight. Even today, the ski resort of Davos is a symbol of modern liberal globalism. For it is in this place that once a year the most influential and powerful people of the globe gather for communication.



Sergei Rachmaninoff spent a lot of time in Switzerland, where he built the luxurious Villa Senar

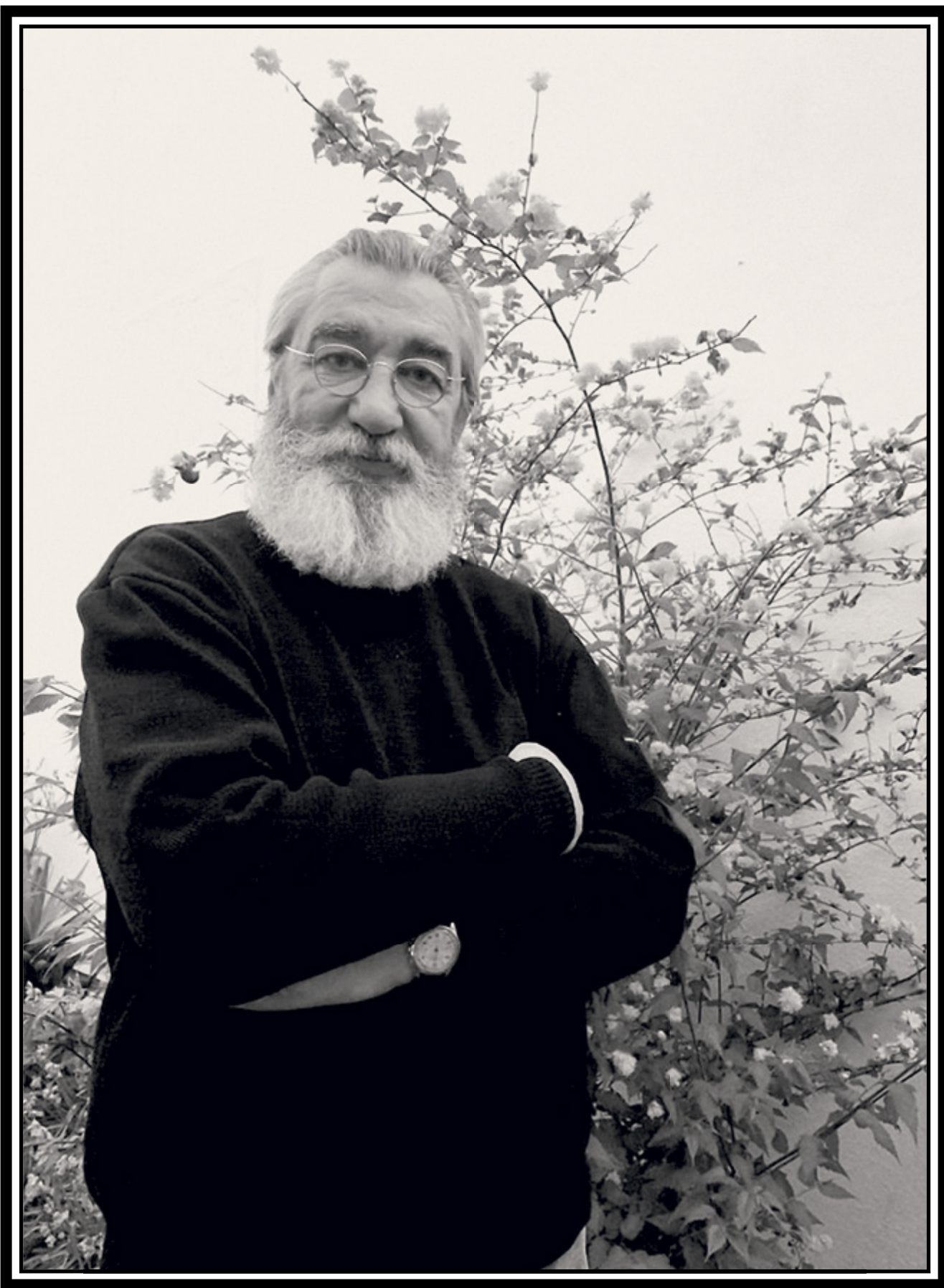


Photo from the family archive

IN MEMORY OF VICTOR LOUPAN

VICTOR LOUPAN LEFT OUR WORLD

It is with the deepest regret that the Editorial Board of the Russian Mind magazine informs the readers about the untimely death of Victor Nikolaevich Loupan

On January 22, 2022, at the age of 67, the Head of the Editorial Board and Editor-in-Chief of the *Russian Mind* magazine, a prominent journalist, writer, publisher, documentary filmmaker, member of the Patriarchal Council for Culture of the Russian Orthodox Church, an outstanding figure of the Russian Diaspora, Victor Nikolaevich Loupan, has passed away.

A wise, energetic leader, a brilliant professional, a man of profound knowledge and rare spiritual qualities, he remained at the helm of *Russian Mind* for 16 years. It is hard to imagine that the next issues of our magazine will be published without his heartfelt *Editor's Letter* or bold editorials full of deep philosophical thoughts, subtle observations and convincing conclusions.

Victor Nikolaevich was born on April 3, 1954, in the city of Chernivtsi in Ukraine. After school, he studied at the Chisinau State University, Department of French. At the age of 20, he emigrated with his family to Belgium, where he graduated from the Film and Theatre School (INSAS). Following that he continued his education in the United States enrolling at the Higher Director's Courses of the American Film Institute (AFI) in Los Angeles.



The funeral service for Victor Nikolaevich Loupan was held on Thursday, January 27, at the Saint Alexander Nevsky Cathedral in Paris Photo: Georgy Pinkhasov

Since 1985, Victor Nikolaevich has lived and worked in France being the leading international journalist for the *Figaro Magazine*, publishing more than 200 articles and interviews from the world's hot spots, and shot four full-length documentaries based on his own scripts. In 1987, his film about Soviet prisoners in Afghanistan won an award for the best humanitarian film of the year.

Victor Loupan was also actively engaged in publishing. During his career he was heading up several French publishing houses including *Syrtès*, *Presses de la Renaissance*, *Éditions de l'Œuvre*, and since 2014 he has been the director of the Parisian publishing house *Editions du Rocher*.

Victor Loupan was also the producer and host of three weekly radio

programs on the Parisian radio station *Radio Notre Dame*.

He was also known as a talented teacher, working in recent years at the Institut Georges Méliès, one of the leading educational institutions in France where he was teaching advanced techniques of animation.

Victor Nikolaevich was only 67 years old. He could create so much more and bring so much joy to our readers. With him gone, we lost a whole world...

God rest his soul!

Our most sincere condolences to the family and friends of dear Victor Nikolaevich.

Remembering Victor Loupan

Alexander Avdeev, the Ambassador of the Russian Federation to the Holy See (since 2013), Minister of Culture of the Russian Federation (2008–2012), Ambassador to France (2002–2008):

"With deepest regret, I learned the sad news of the death of Victor Nikolaevich Loupan, with whom I had been connected by many years of good relations and friendship. His brilliant talent and passion for journalism have always served the Russian culture, the preservation of the spiritual heritage



Photo: Georgy Pinkhasov

of the Russian émigré, and the gathering of the intellectual wealth of the peoples of our country.

Among the remarkable deeds of the publicist Victor Loupan is his great personal contribution to the Russian-French friendship and to the dialogue of civil societies in our countries. His experience, integrity as a journalist and the opportunity to speak from the authoritative rostrum of *Russian Mind* allowed him to publicly and consistently defend the path of Russia's democratic development based on the strengthening of the rule of law and civil society.

A handsome, well-educated intellectual, he was wise in his assessments and open to frank reflections on the fate of our era. He was loved, respected and will always be remembered as one of the prominent representatives of 'Russian' Paris."

Konstantin Volkov, Head of the Representative Office of Rossotrudnichestvo in France – Director of the Russian House of Science and Culture in Paris:

"The staff of the Russian House of Science and Culture in Paris sends its sincere condolences to the family and friends of Victor Nikolaevich Loupan, his colleagues and associates at *Russian Mind*, his numerous readers and admirers around the world.

The departure of Victor Nikolaevich is perceived in the Russian spiritual and cultural community in France as a deep and profoundly painful loss.

A gifted journalist, the Head of the Editorial Board of, perhaps, the most authoritative Russian-language publication abroad with a history spanning many decades, he gave *Russian Mind* a new conceptual meaning, putting all his rich professional experience and worldview into it.

A creator by nature and attitude, Victor Nikolaevich put his efforts to preserve the Russian cultural heritage abroad, acting as a true enlightener who absorbed the intellectual code of his contemporaries, such as Ivan Shmelyov, Boris Zaitsev and Nina Berberova, with whom he communicated and interacted a lot.

The contribution of Victor Nikolaevich to overcoming the spiritual distance among Russians of different waves of emigration and generations in France, Russian émigré and Russia as a whole, is also invaluable.

The system of new cultural ties established by a convinced protector undoubtedly remains a solid basis for the further rapprochement of all those who cherish Russian civilisation and its eternal values."

Anatoly Adamishin, Soviet and Russian diplomat, statesman, member of the Editorial Board of *Russian Mind*:

"Victor Nikolaevich was one of those people who salvaged the existence of *Russian Mind* in France, continuing the traditions of the previous two centuries."

Maxim Zamshev, Editor-in-Chief, *Literaturnaya Gazeta*:

"A charming, kind and an incredibly scholarly man, a professional of the highest standard, an outstanding figure in the Russian Diaspora. This is how we will remember Victor Nikolaevich Loupan, the Head of the Editorial Board and Editor-in-Chief of the magazine *Russian Mind*."

Prince Alexander Alexandrovich Trubetskoy, member of the Editorial Board of *Russian Mind*:

"The Russian world has lost its faithful defender Victor Loupan.

He appeared among Russian emigrants somehow unexpectedly, but quickly found his place as if he had always been among us – as a journalist, writer, publisher and, of course, as the editor-in-chief of *Russian Mind*, the oldest Russian publication.

I had a chance to get to know him when he took a bold and determined position in defense of the Orthodox part of the Russian tradition. Being an ardent defender of Russian Orthodoxy, he took an active part wherever it was necessary to defend the position of the Church at a time when different movements appeared that could lead to its split. Not sparing himself, he sought to prevent it and endured many confrontations from those who could be seen as potential separatists. He certainly contributed to the fact that the Russian Orthodox Church was able, despite many threats, to preserve itself under the Mother Church of the Moscow Patriarchate.

His contribution to the magazine *Russian Mind* is invaluable. Thanks to his efforts, the publication has found a new life, and remains one of the most popular magazines in many European countries.

And finally, his deep patriotism is a vivid example for those who are proud of great Russia with its rich history and multinational culture.

May the memory of Victor Loupan live forever!"

Rene Guerra, Doctor of Philology at the University of Paris, curator and researcher of the cultural heritage of the Russian Diaspora, member of the Editorial Board of *Russian Mind*:

"Passing of Victor Loupan is a great personal loss for me. It is hard to believe that we will not meet again in Nice, where he often visited me. I had the good fortune to meet Vic-

tor Nikolaevich in Paris nearly three decades ago. I remember our friendly conversations in the cafe *Le Select* in the Boulevard du Montparnasse, where he came after work driving his motorcycle.

When he headed the *Syrtes* Publishing House in 2001, he immediately suggested that I write an afterword to Ivan Shmelyov's book *The Sun of the Dead*. In 2003, I was invited to the wedding of his eldest daughter. In the same year, our new meeting took place in Nice at the Book Salon, where we spoke with famous writers Evgeny Popov from Moscow and Vladimir Volkov from Paris.

Since 2006, Victor Nikolaevich has been the permanent editor-in-chief of the magazine *Russian Mind*. We were like-minded in the interpretation of many historical events. In 2015, our big conversation *Treasures of the White Emigré* was published in the July issue.

Two years ago, we celebrated the New Year together with Victor and his large and friendly family in his hospitable house in the Alps.

Victor Loupan was a pure soul and a sympathetic, talented and creative person.

He left the kindest memory of himself, which we will forever keep in our hearts. God rest his soul!"

Vyacheslav Kopiev, publisher:

"Victor Loupan has passed away. It is impossible to believe it. He was a highest-class professional in journalism, publishing, documentary filmmaking.

An Orthodox person deeply devoted to his ideals.

Cheerful, epicurean, full of energy, always driving his trusted motorcycle, he radiated optimism and reliability.

Head of a large family, who had lived happily with his wife Cecile for 42 years, raising children and grandchildren. The last hero – no one can replace him, and his memory will always live with us."

IN MEMORY OF VICTOR LOUPAN

CONDOLENCES OF HIS HOLINESS PATRIARCH KIRILL

His Holiness Patriarch Kirill of Moscow and All Rus' expressed his condolences on the death of Victor Nikolaevich Loupan, a member of the Patriarchal Council for Culture of the Russian Orthodox Church

**To the family and friends
of Victor Nikolaevich
Loupan**

Dear brothers and sisters!

I was grieved to learn the sorrowful news of the untimely death of Victor Nikolaevich Loupan, an outstanding figure of the Russian Diaspora, the permanent Head of the Editorial Board of the *Russian Mind* magazine and a member of the Patriarchal Council for Culture.

As a parishioner of the Alexander Nevsky Cathedral in Paris, Victor Nikolaevich has made significant efforts to restore the canonical unity of the Archdiocese of Russian Orthodox churches in Western Europe with the Mother Church, not least in the challenging years of increasing disputes in the Russian Church abroad.

I was a witness to the deep sorrow with which Victor Nikolaevich, with whom I have personally communicated on numerous occasions during the years of my chairmanship in the Department for External Church Relations, has experienced church disagreements.

The Lord let Victor Nikolaevich see the fruits of his labour in the church field and to take part in the celebrations



Photo: pravoslavie.ru

that took place in Moscow in November 2019 on the occasion of the reunification of the Archdiocese with the Russian Orthodox Church.

I am praying to the All-Merciful Lord, who alone has the power over times and dates (Acts 1:7), that He may establish the soul of His servant Victor in the eternal mansions, where there is no sickness, no sorrow, no sighing, but endless life, and He may create eternal memory for him and give spiritual strength to all those who are mourning this loss.

With cordial condolences,

**+KIRILL, PATRIARCH
OF MOSCOW AND ALL RUSSIA**

IN MEMORY OF VICTOR LOUPAN

LES PAGES MARQUANTES DE LA VIE

Cecile Brahy, a wife of Victor Loupan, tells us his multifarious personal history (in French)

Victor Loupan est né en 1954, en URSS.

Il y fait ses études primaires, secondaires et ses deux premières années universitaires à la faculté de philologie romane.

En 1970, un conflit politique aigu oppose son père aux autorités soviétiques. Conflit qui trouvera son aboutissement en 1974, quand la famille sera poussée à l'exil.

Installé d'abord à Bruxelles, Victor Loupan est admis à l'INSAS, école réputée de théâtre et de cinéma, où il rencontre sa future épouse, Cécile Brahy. Il fonde ensuite avec elle le Théâtre Cévi Loubrah, pour lequel il écrit et met en scène trois spectacles: « *A l'amazone* » d'après Marina Tsvétaïeva, « *Gamineries* », un cabaret dont il compose la musique sur des textes de Verlaine, et « *Thérèse d'Avila* » d'après les écrits de la grande sainte.

En 1982, il quitte la Belgique pour les Etats-Unis, où il enseigne pendant deux ans à l'Université, en Louisiane. Il passe ensuite une année à Los Angeles, au prestigieux *American Film Institute*, pour lequel il réalise trois moyens métrages de fiction: « *The barbarians* » d'après Patricia Highsmith, « *It was all good* » d'après Truman Capote et une comédie « *Ivan in paradise* » qu'il écrit et réalise sur le mariage blanc d'un émigré russe aux Etats-Unis.

En 1985, Victor Loupan s'installe en France où il réalise quatre films documentaires produits par Arte, France-2 et France-3. De nombreux articles de presses en témoignent. Le premier « *Soldats perdus* », consacré

aux prisonniers soviétiques en Afghanistan, fait le tour du monde, et provoque l'ire de l'URSS. Ensuite « *Soldats perdus 2* » où il a retrouvé au Canada les soldats qu'il avait interviewés en Afghanistan. Il a aussi réalisé le documentaire de référence sur le prix Nobel de Littérature « *Joseph Brodski: poète russe, citoyen américain* » et enfin « *Moldavie, rêve de liberté* » reportage réalisé lors de la chute du communisme, en 1990, sur les aspirations de la république soviétique dans laquelle il a grandi.

Il est aussi un proche collaborateur d'Andrei Tarkovski pendant les deux dernières années de la vie du grand cinéaste.

En 1986, il débute dans la presse écrite, à l'Express et à VSD. Entre

1986 et 2000, il publie plus de 200 reportages dans le Figaro Magazine, articles régulièrement cités dans les revues de presse des radios. Quadrilingue (il parle russe, roumain, français et anglais), il couvre notamment la chute du communisme dans les pays de l'Est: les remous de la prise de pouvoir par Eltsine, la chute de Ceausescu, les guerres de Yougoslavie, du premier bombardement en Sloénie à la guerre du Kosovo, où il sera un des deux seuls reporters français sur le terrain, ainsi que les deux guerres de Tchétchénie. Il fait aussi des reportages culturels: les boîtes peintes et icônes russes de Palekh, les tapis et les chevaux akhal teke du Turkménistan, les chevaux Orloff, les maisons d'écrivains



Joseph Brodsky et Victor Loupan Photo issue des archives familiales

(Faulkner, Tolstoï, Tourgueniev, etc.) Il rédige également des interviews fleuve de grandes personnalités: André Tarkovski, dont il a recueilli les dernières paroles publiques, Noam Chomsky, Alexandre Zinoviev, Joseph Brodsky, Susan Sontag.

Victor Loupan est aussi l'auteur de nombreux livres, publiés en France, en Allemagne, en Pologne, au Portugal, en Roumanie et en Russie, notamment « *La révolution n'a pas eu lieu* » sur la chute de Ceausescu, « *L'argent de Moscou* » sur le financement du PCF par l'USSR, « *Le défi russe* » sur l'arrivée du Poutine au pouvoir, livre qui a marqué par son caractère prémonitoire, « *Le saint tsar* » sur Nicolas II, dernier Tsar de Russie, « *Le désarroi* » son seul roman, « *Enquête sur la mort de Jésus* », et en 2017 « *Une histoire secrète de la révolution russe* ».

Victor Loupan mène ensuite une carrière d'éditeur. D'abord aux Editions des Syrtes, puis aux Presses de la Renaissance où il publie notamment une Bible illustrée des chefs d'œuvre de la peinture occidentale, préfacée par Régis Debray, qui a fait date. Il fonde ensuite sa propre maison, Les Editions de l'Œuvre, où il publie notamment le prix Nobel de Littérature Svetlana Alexiévitich, ainsi que le bestseller « *Le prix à payer* » sur la conversion de l'Iranien Joseph Fadelle. Malheureusement, les crises économiques de 2008 et 2011, l'obligent à fermer sa maison. Il devient alors directeur éditorial des éditions Le Rocher.

Victor Loupan est également, depuis 2006, président du comité éditorial et rédacteur en chef de *La Pensée russe*, journal de référence de l'émigration russe en Europe fondé à Paris en 1947, et de son supplément *Le Messenger orthodoxe*. Il est aussi collaborateur régulier de la *Literatournaïa Gazeta*, le plus grand journal culturel de Russie, qui a publié hier un grand hommage à son sujet.

Victor Loupan a longtemps participé au « *Grand débat* » du vendredi matin, sur Radio Notre Dame, dont



Victor Loupan avec sa femme Cécile Brahy Photo issue des archives familiales

il est devenu en 2013 l'un des animateurs principaux. Il a commencé par animer « *Lumière de l'orthodoxie* » et deux émissions culturelles « *Surexposition* » sur l'actualité des beaux-arts et « *Ecrans & Toiles* » sur le cinéma. Depuis 2019, il anime l'émission quotidienne « *Culture Club* ».

En 2014, Victor Loupan renoue avec le cinéma en devenant professeur à l'Ecole Georges Méliès fondée par Franck Petita, un des plus prestigieux instituts d'enseignement du cinéma d'animation en France. Il donne des cours de Grammaire du Langage Cinématographique et d'Analyse filmique. Il y révèle un talent de pédagogue né, aimé autant de ses confrères que de ses élèves.

Victor Loupan est aussi une figure de l'orthodoxie russe. Apprenant son décès, le Patriarche Cyrille de Moscou a publié une lettre d'hommage dans laquelle il évoque leurs nombreuses rencontres, lorsque Mgr Cyrille était Président du département des relations ecclésiastiques extérieures du Patriarcat de Moscou. Le patriarche dit de lui, l'appelant par son nom russe: « *Je peux témoigner avec conviction, que toute division dans l'Eglise blesse le cœur de Victor Nikolaïevitch.* »

Mgr Cyrille évoque également les grands efforts que Victor Loupan a déployés, en tant que paroissien de la cathédrale Saint Alexandre Nevski à Paris, pour rétablir l'unité entre l'Archevêché des églises orthodoxes de tradition russe en Europe occidentale et son Eglise-mère. Le patriarche se félicite aussi que Victor Loupan ait pu assister, en 2019, à l'événement tenu avec un grand faste à Moscou, pour clore ce chapitre d'un siècle dans l'histoire de la diaspora russe et de l'orthodoxie en Europe. Victor Loupan est membre du Conseil pour la culture du Patriarcat de Moscou.

Il est marié avec Cécile Brahy avec laquelle il a eu quatre enfants et onze petits-enfants.

Suite à l'annonce de son décès, le 22 janvier 2022, une déferlante de messages d'affliction et d'affection s'est déclenchée, venant de France, de Belgique, de Russie, de Moldavie, de Roumanie, d'Angleterre, des Etats-Unis. Les offices religieux pour le salut de son âme ont été célébrés en quantité tant dans l'Eglise orthodoxe que dans l'Eglise catholique. Sa famille tient à remercier du fond du cœur tout ceux qui se sont ainsi manifestés.

SAINTS OF FEBRUARY

The veneration of saints is extremely important to Orthodox Tradition

AUGUSTIN SOKOLOVSKI,
Doctor of Theology, Priest

According to the words of the Apostle Paul, the saints “by faith conquered kingdoms, worked righteousness, received promises, stopped the mouths of lions, quenched the power of fire, avoided the edge of the sword, got strengthened out of weakness” (Heb. 11:33–34). Just as in the Old Testament the promises were made to the Fathers and then to the People, so also in the New Testament, in the time in which we live, salvation comes through the Church founded on the Apostles and is visible in the saints.

Therefore, together the Apostles, the Church, as the new people of God believing in the Lord Jesus, have been writing the Fifth Gospel, which is nothing else than the history of the salvation of the world in Christ. It will end only with the end of history, when “the day of the Lord comes like a thief in the night, and then the heavens will pass away with a noise, the elements, having flared up, will be destroyed, the earth and all the works on it will be burned up” (2 Peter 3:10).

The veneration of saints is extremely important to Orthodox Tradition. Therefore, each day of the year in the liturgical calendar is dedicated to the memory of a particular saint.

The memory of many wonderful saints is celebrated in February. Thus, on February 1, the Church celebrates the memory of Saints Macarius the Great (300–390) and Macarius of Alexandria (295–394). Both lived at the same time and at the same time they laboured – that is, they prayed and limited themselves in everything for the sake of God and their neigh-

bors in the Egyptian desert. They left behind a great legacy and were among the greatest seers of God in the history of Christianity. The life of the saints was recorded by Bishop Palladius of Elenopolis (364–430).

The names “Egyptian” and “Alexandrian” in relation to these saints aren’t accidental. Indeed, in the Roman Empire, the capital city of Alexandria and Egypt itself were different administrative units.

Macarius the Great was a little older than his brother who, as Palladius writes, was “second in time, but first in monastic prowess”. Both studied with the founder of monasticism, Anthony the Great (251–356). Macarius the Great was born in the Nile Delta near modern Cairo to a Christian family. At thirty he came to the desert where he had spent sixty years! At the age of forty, he was rewarded with great gifts, so that he was nicknamed “the old man” and “the elder boy”. Elders in the monastic environment were called ascetics who were rewarded with the gift of foresight and the ability to perform miracles. At the same time, Macarius was ordained a presbyter. The monk lived in the inner desert, called Skete, and he had two disciples.

Hiding from the laity and hermits who came to him, Macarius dug a special grotto. “When he was disturbed, he went into the cave, and no one found him”. The Bishop of Alexandria, the Arian heretic Lucius, sent him into exile to the pagans, in the hope that they would kill him. However, the latter, having heard the sermon of Macarius, were baptised. With the name of Macarius,

a message, numerous prayers and 50 sermons have been preserved. The saint cast out demons, performed miracles and signs, and was a prophet. Macarius the Prophet... hiding from people.

Macarius of Alexandria or Macarius the Citizen – according to Palladius – until the age of forty “sold snacks and was an Alexandrian citizen”. At the age of forty, he experienced conversion. After being baptised, he went into the wilderness, where he spent about sixty years. He lived in different parts of the desert – in Skete, Cells, in the west as well as in Nitria – but he did not have a permanent place of residence. The saint became one of the first monks ordained to the priesthood in Egypt. The fact is that original monasticism was a purely ascetic movement and was in no way connected with the Church as an institution, and therefore with the priesthood.

Macarius was distinguished by an amazing desire to compete with other ascetics in all those feats that he managed to “peep” or see. So, once he incognito entered the monastery of Pachomius the Great (292–348), located on the territory of modern Sudan, but due to his extreme austerity he was recognised among the many thousands of the latter’s disciples. The monastic rules, the epistle to the monks and the “a funeral sermon” have been preserved with his name. Macarius of Alexandria – a hermit ... who did not have a desert.

Palladius also wrote about another Macarius. Sometimes he is mentioned under the name of Macarius “the younger”, and therefore by mis-

take he is identified with the “city” Macarius. Macarius the Younger was a shepherd. As an eighteen-year-old youth, he effortlessly fought with a peer and unintentionally killed him. “Without saying a word to anyone,” writes Palladius, “he went into the desert”. For three years, Macarius simply wandered, and then for twenty-five years he lived in the shelter he built for himself. “And he was rewarded with such grace that he defeated demons”.

On February 12, when almost half of the last winter month is over, the Church celebrates the memory of Basil the Great, Gregory the Theologian and John Chrysostom. This holiday is extremely important for all of Russian Orthodoxy abroad. The fact is that the historical cathedral church of the Korsun Diocese of the Moscow Patriarchate in March 1931 was consecrated in honour of Vasily, Gregory and John, and received the name of the Three Hierarchs Cathedral.

A joint celebration in honour of the Three Hierarchs was established in 1084 in Constantinople under Emperor Alexios I Komnenos (1056–1081). It aimed to put an end to the disagreements that had arisen at that time about patristic authority in the Church. Three Hierarchs were proclaimed equally important for the Orthodoxy. That is why in the liturgical calendar this holiday is called the Synaxis of the Ecumenical Teachers.

The feast of the Three Hierarchs has something in common with the feast of the Triumph of Orthodoxy, celebrated on the first Sunday of the Great Lent. This is the joy of the impeccability of the Orthodox faith and gratitude to God for the fact that by the Holy Spirit the Lord Jesus raised up the Holy Fathers in His Church. Such a celebration always contains some idea and representation, and therefore in theological language it is called ideological. In this sense, the memory of the Three Hierarchs is also a remembrance of those great Churches to which they belonged,

apostles Peter and Paul, and one of the first episcopal sees. The place is where the disciples of the Lord Jesus first began to be called Christians (Acts 11:26). Antioch gave the world a famous theological school and the Church the great exegete Theodore of Mopsuestia (350–428), Theodoret of Cyrus (393–460) and Bishop of New Rome, as Constantinople was originally called, John Chrysostom (347–407).

Antiochian monasticism glorified the Church with the virtues of the Stylites. The theology of Antioch greatly contributed to the understanding of the Christological mystery, helped the world to realise the fullness of the humanity of Christ, without which our Eastern Orthodoxy would be different.

In 526 Antioch was destroyed by an earthquake. In 529, Justinian I rebuilt the city, and in a superstitious impulse, he renamed it the City of God, in Greek “Theopolis”. But it did not help. After the Arab conquest in 637, the great early Christian capital, now the provincial Turkish town of Antakya, gradually faded into historical decline.

This is Christian Cappadocia. This huge formerly Christian country – in fact, the eastern



A Byzantine mosaic of John Chrysostom from the Hagia Sophia

half of the Churches with which they were in communion, and of those churches and communities that are no longer with us.

This is the great city of Antioch, the apostolic capital founded by the

half of Asia Minor and the whole continent, the church metropolis with the centre in Caesarea – gave the world George the Illuminator (257–331) and Equal-to-the-Apostles Nina (280–335).

The Great Cappadocians were born and worked here: Basil the Great (330–379) and Gregory the Theologian (329–390) celebrated in the Synaxis of the Three Hierarchs, as well as Gregory of Nyssa (335–394) and Amphilochius of Iconium (340–394).

In 1071, after the battle of Manzikert, the Constantinople Empire lost these territories forever. Today, ancient frescoes in caves are a reminder of Christianity here. Their blinded eyes, because they were gouged out by the conquerors, beg not to forget about the glorious living past of Christian Cappadocia.

This was the great Carthaginian Church. The Church that gave the world an incomparable, amazing, great, harmonious theology. It gave the universe the glorious adamant apologist Tertullian (160–240), staunch martyr Bishop Cyprian (200–258), Saint Augustine (354–430), who wrote more than all the Fathers of the Church together, the fighter against the Arianism of the Vandal kings Fulgentius of Ruspe (462–533), the theologian and bishop Facundus of Hermiana (+570) who, in his polemic against government interference in the affairs of the Church, was not afraid of the Emperor Justinian the Great himself (482–565).

Augustine is rightly called the Teacher of Grace and the Father of the Christian West. Without Carthaginian theology, Christian Europe would have been completely, unrecognisably different. The Carthaginian Church perished after 698, when Carthage was completely destroyed by the Arab conquerors.

“We will not have enough time” (cf. Heb. 11:32) to talk about the Syrian Church of the East, whose dioceses stretched to China itself. The great son of this Church was St Isaac the Syrian (640–700). He was born in what is now Qatar and was Bishop of Nineveh. According to the writings that have come down to us, his heart was merciful even for demons, and he himself was completely blind from profuse crying. It is Isaac who is quoted by the Elder Zosima in Dostoevsky’s novel *The Brothers Karamazov*.

The greatness of the Assyrian Church was brought down by the invasion of Tamerlane (1336–1405). Many marvellous, great cities of Christian apostolic sees and entire Churches that have gone into obliv-



St. Gregory the Theologian

ion. But like the mysterious Woman of the Apocalypse and her Child, the Lord, through the preaching of the Gospel and the good intention of His Predestination for the salvation of nations, raised up new Church-

es. The Lord spoke in the hearts of Equal-to-the-Apostles rulers. In 988 Russia was baptised under St Vladimir. Thus, the succession of faith and Apostolic Tradition was preserved where there had been no Christianity before. This is how the commandment of the Lord Jesus about preaching the Gospel even to the ends of the earth was fulfilled: “Go, therefore, make disciples of all nations, baptising them in the name of the Father and of the Son and of the Holy Spirit” (Matthew 28:19).

On the last day of winter, February 28, the Church honours the memory of St Eusebius of Syria. The saint was one of those thirty great ascetics whose life was written by Theodoret of Cyrus (393–457) in his Religious Story. Their memory is celebrated by name by the Church from January 26 to March 14 and prepares the congregation for Great Lent. We do not know anything about the date of birth and death of Eusebius. All that we know about the life of this Syrian monk is contained in the four paragraphs that Theodoret dedicated to him. The Syrian bishop is extremely brief, careful in his statements and in his words. Therefore, every characteristic, detail and word must be treated with great attention, perceived as a treasure left to the Church by those who have seen God.

In the first paragraph of his narrative, Theodoret talks about the beginning of the monastic path of Eusebius. There is a surprising remark: “Eusebius first entrusted himself to the care of others, went where he was led”. Having learned austerity, the saint decided to live in seclusion. This classic scheme of the monastic transition from a community to a retreat, hermitage, loneliness, in the choice of Eusebius himself, acquires the features of a paradox. He settled on a mountain near a very large village. He built himself a fence of stones but did not fix it with any mortar. He began to live in the open air. An uncovered life was one of the amazing features of Syrian monasticism. Eu-

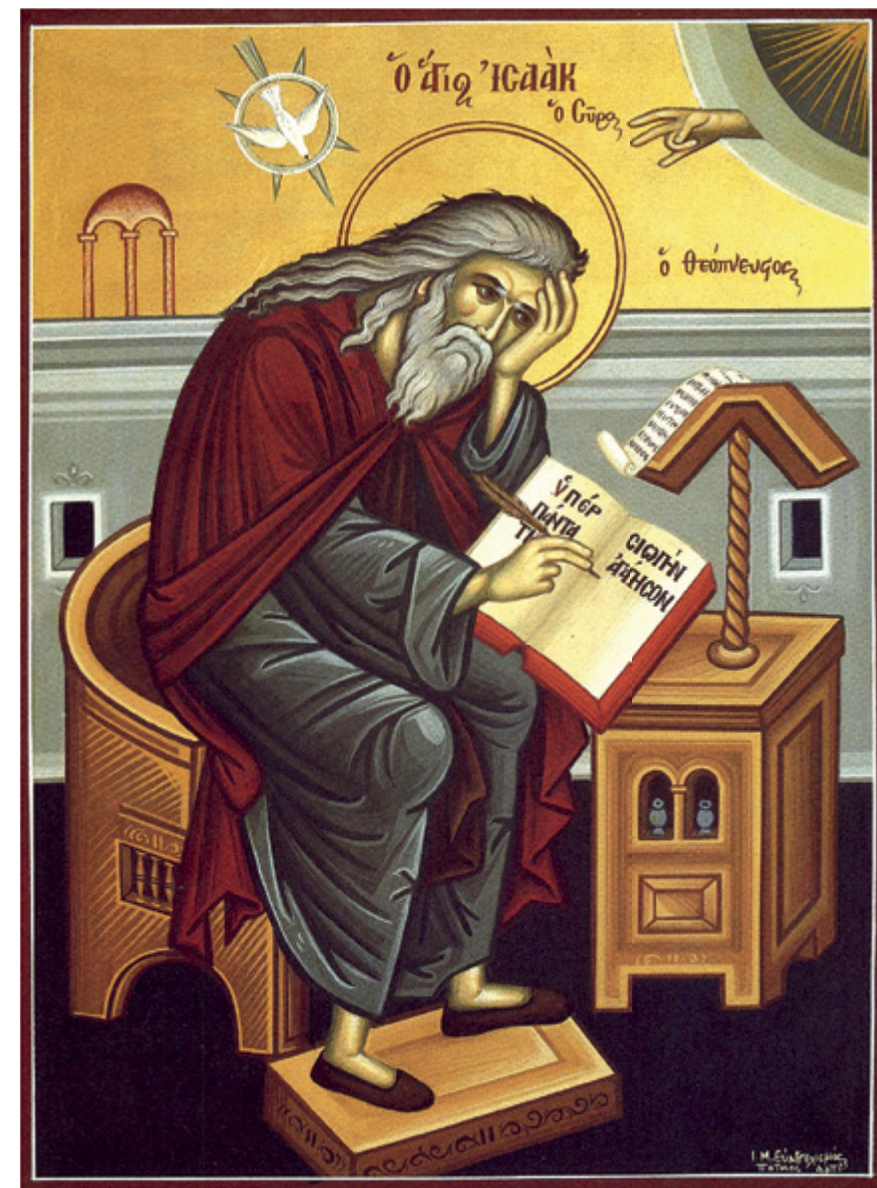
sebius spent days and nights, and all seasons in the open air. He ate peas, figs with water. So, he lost his teeth and completely lost his muscles. In order to somehow fix the belt on the body, he simply sewed it to the tunic in which he walked. “For the muscles completely disappeared and the belt freely slipped down” (18:1).

The second paragraph of the description is devoted to this and the desperate attempts of the saint to avoid popularity. The monk responded only to rare visitors but, as soon as he finished his conversation, he immediately “smeared his door with mud”. Where Eusebius lived there was a door, but no cover. After all, he lived in the open air. And even this limited communication was too much for him. Having rolled a huge stone to the door – an undoubted reminder of a coffin in the Syrian tradition – Eusebius talked through a hole in the wall.

And here, a detail surprising in its human warmth: Theodoret himself was honoured to talk with the saint. “Finally, Eusebius began to refuse everyone in his conversation: he only honoured me with his sweet and God-loving voice; often, when I was about to leave, the elder held me back, continuing to talk about heavenly things” (18:2).

Having been ordained bishop Theodoret gave away all his property, had neither a house nor property. Being the only child of his parents, Theodoret was born through the prayers of those very God-loving religious people about whom he later wrote.

In the third paragraph of the story about Eusebius, a new paradox awaits the reader. In order to avoid crowds of people who came to him this time not for advice, but for a blessing, Eusebius again went to the monastic community. Or, it would be more correct to say, he didn’t leave, but ran away, jumping over the fence. “And forgetting about the weakness of his strength, he jumped over the fence, which was not easy to climb even for a strong man” (18:3). Eusebius



Isaac of Nineveh

jumping over a fence to avoid people’s attention: this, judging by the content, was the last episode when Theodoret saw Eusebius alive. To leave, to run away, to leave, to avoid – in this a typical for Syrian monasticism way of perceiving the temporal, something deeply early Christian is revealed. The ancient Church did not strive for expansion but humanity, swiftly and in multitude, fled to it.

“Eusebius went to the nearest ascetics and in their monastery – a small fence attached to the wall – continued to ascetic in ordinary labours” (18:3). In the fourth and last

paragraph, Theodoret writes about how the abbot of the very monastery where Eusebius tried to hide from people spoke about the last days of the Syrian father: “During Great Lent, the saint was content with fifteen figs. Then he was over 90 years old. “In such labours, bathed in streams of sweat, he achieved his goal” (18:4). Perhaps this recollection of the last winter saint, Eusebius, should end with the words of Theodoret himself: “I want to use his intercession before God, as I used it during his lifetime. For I believe that he still lives” (18:4).

7 MASTERPIECES OF THE HERMITAGE

For the 170th anniversary of the opening of the first public museum, the New Hermitage, in Saint Petersburg on February 17, 1852

By OKSANA KOPENKINA,
art analyst, founder of the Arts Diary & Pad website

The Hermitage in St. Petersburg. 5 buildings. 20 km of corridors. 350 halls. 60,000 paintings. You will need 40 days to view them all. If you stop at each picture for at least one minute.

The Hermitage has not been justifying its name for a long time. This word is translated from French as “a secluded place, cell.” That was until the middle of the 19th century. Then it could be visited by rare guests on special passes. In 1852, the museum was open to all comers.

The Hermitage collection is grandiose. No wonder the museum ranks 13th in the world in attendance.

Alas, the Hermitage collection has also suffered serious losses. After the 1917 revolution, the Soviet government sold 48 masterpieces! Titian’s masterpiece “Venus at the Mirror” irrevocably left Russia. “Madonna of Alba” by Raphael. “Adoration of the Magi” Botticelli. This is also part of the history of the Hermitage...

There are so many masterpieces in the collection that it’s very difficult to outline a route through the museum.



Here are just 7 brilliant paintings. Different eras and styles.

Leonardo da Vinci. Madonna Litta. 1490–1491

There are few works of the Renaissance in the Hermitage. But among them there are already two works by Leonardo da Vinci. This is de-

spite the fact that in the world there are only 19 works by the master!

The museum acquired a masterpiece in the mid-19th century from the Italian aristocratic family of Litta. The picture returned to Russia. Yes, it was already there.

Giulio Litta brought it with him when he became a citizen of Russia. He married the niece of Potemkin. However, his heiress, daughter of a stepdaughter, returned the painting to her Italian relatives after the death of Giulio.

The picture is small – 41 x 32 cm (16 x 13 inches). But after a few seconds you stop noticing it. Something very majestic fits in the small space of the picture. Timeless.

Mother with great tenderness looks at the baby. He falls to her chest. With little sad eyes he looks in our direction. After all, five minutes before that, a little drama broke out. Virgin Mary decided to wean the baby from her breast. The cut-outs for feeding were carefully sewn.

But she could not resist the requests and crying of the baby. One neckline was rushed in a hurry. So

Leonardo portrayed the mercy and love of a mother for her child.

Raphael. The Conestabile Madonna. 1502

Another masterpiece of the Renaissance is kept in the Hermitage. “The Conestabile Madonna” by Raphael.

Alexander II bought it for his wife. The purchase was scandalous.

The Italians were outraged that their legacy was leaving the country. They scolded the owner, Count Conestabile. Persuaded not to sell. Even raised money to buy a masterpiece and leave it at home. But they never man-



aged to collect the right amount of money. The picture went to Russia.

It is stored in its native frame, which was executed according to Raphael’s drawings.

Raphael created his masterpiece at a young age. He was barely twenty years old.

But this is the value of this artwork. It was created in the city of Perugia, in the teacher’s workshop. Rafael has not yet seen the artworks of Leonardo and Michelangelo, which will greatly affect him.

His art is still very original. Thin lines. Gentle colours. Harmonious landscape. We see his genius in its original form. Thanks to Madonna Conestabile.

Caravaggio. Lute Player. 1595–1596

“Lute player” of Caravaggio was purchased at the beginning of the XIX century at the request of Alexander I.



For a long time, the picture hung in the Hermitage under the name “Lute Girl”. After all, the young man is depicted very sensual. Only flat chest suggests that this is not a girl.

Young Caravaggio noted that paintings with such youths were successful with some representatives of the Catholic Church. Therefore, he willingly wrote them.

But he soon abandoned such stories. He increasingly depicted tragic Bible stories. The Taking of Christ. Death of the Virgin. The Entombment of Christ.

Caravaggio was often called a naturalist for his unusual elaboration of details. Spoiled fruits. Cracks in the lute. Shabby notes.

Caravaggio first used his famous Tenebroso in The Lute Player. This is when figures and objects are pulled out by a dim beam from pitch darkness.

So the almost tangible volume is shown. And the character’s emotions take on a dramatic connotation. Such a theatrical effect will become very popular in the Baroque era.

Rembrandt. The return of the prodigal son. 1669

The painting “The Prodigal Son” is one of the earliest acquisitions of the Hermitage. It was purchased from



the French Duke by order of Catherine II in 1766.

This is the last artwork of Rembrandt. A crowd always gathers near this masterpiece, because it makes a strong impression.

A plot from the Gospel of Luke is depicted. The youngest son wandered around the world. Spent the inheritance of his father. He squandered everything, captive of his passions.

And so, in extreme need, he returned to the threshold of his father’s house. His clothes turned into rags. Slippers stutted. His head was shaved because he was in hard labour.

The father graciously accepted his son. He bent over him and gently laid his hands on his shoulders.

The picture shows twilight. Only weak light fashion figures. The woman in the background is barely distinguishable. Perhaps this is the mother of the returning young man.

The picture tells of parental mercy and forgiveness. It is about the fact that even a descending person has a hope to find shelter. Provided that he will take away his pride and kneel.

Thomas Gainsborough Portrait of a Lady in Blue. 1778–1782

At the beginning of the 20th century, “Lady in Blue” was transferred to the Hermitage according to the will of nobleman Alexei Khitrovo.

It is considered one of the best artworks of Gainsborough. Although he did not like to paint portraits. He was forced to carry them out for customers to feed his family. However, he became famous thanks to portraits.

In this picture we see all the best features of the Rococo Era. Light, melting strokes. The ideal of sophisticated beauty. The airiness of the image. Elegance in the facial expressions and gestures of the heroine.



At the same time, there is no chewing and pretence. Woman is natural. Countess Beaufort was just such in life. Graceful and feminine.

Surprisingly, her mother was a member of the Blue Stocking community. These were some kind of feminists of the XVIII century. They valued their readability and broad outlook above women’s outfits and worries about the house.

Gauguin. Woman Holding a Fruit. 1893

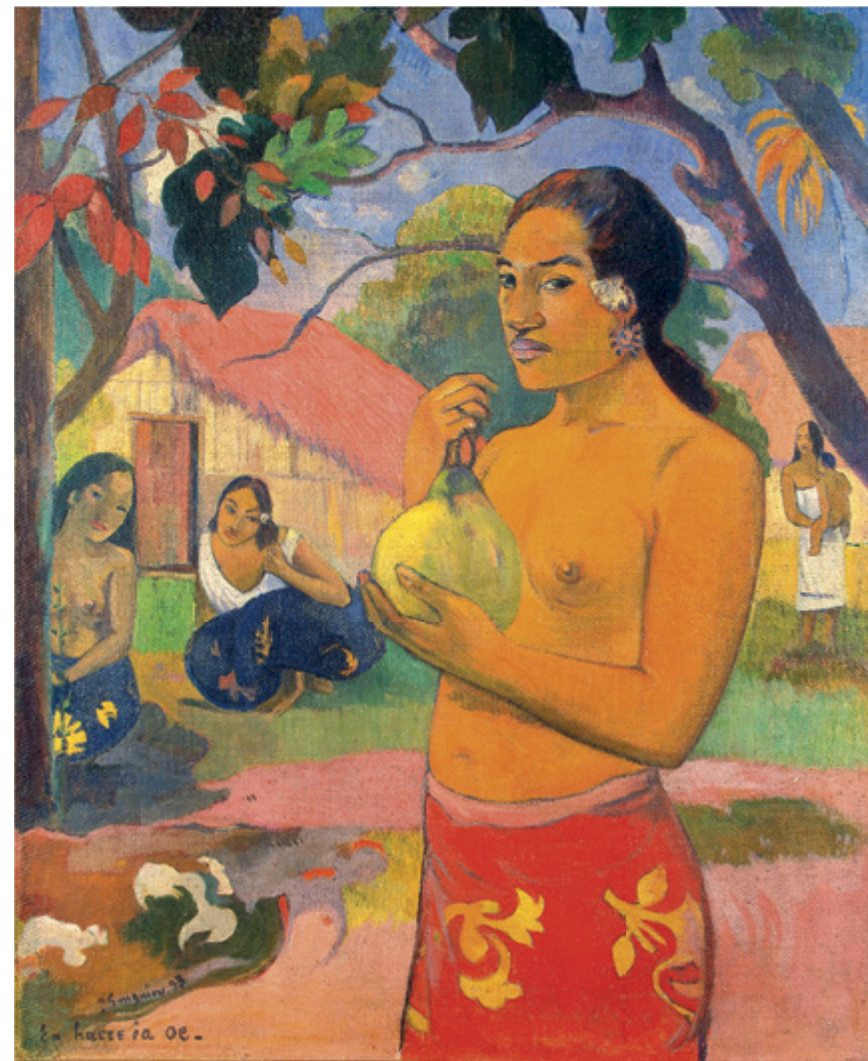
In Russia there are many paintings of Gauguin. Thanks to collector Ivan Morozov, a pre-revolutionary industrialist. He bought “The Woman Holding a Fruit” in 1908.

After the revolution, his entire collection was nationalized. In the middle of the 20th century, it was divided between two museums: the Hermitage and the Pushkin Museum in Moscow.

Gauguin was a very extraordinary person. A quarter Peruvian, he was always drawn away from the bustling cities. Once he got to Tahiti.

There the artist wrote “Woman Holding a Fruit”.

Pay attention to how thin the paint is. We see the texture of the canvas. Gauguin was extremely poor. Paint



was expensive. He had to spend it very sparingly.

Flat image. Bright colours. Exotic details... The audience did not accept such unusual painting. Gauguin was miserable.

The artist’s paintings began to be bought only a few years before his death.

Matisse. The Dance. 1910

The painting “Dance” was commissioned by the Russian merchant



and art collector Sergei Shchukin. Before being sent to Russia, the panel was shown at the exhibition in Paris. The public scolded the work. Shchukin used to be called a collector of all sorts of rubbish, but this time he faltered and refused to accept the commissioned work. Then he changed his mind and apologized to the artist for his weak moment. And the panel, together with its companion piece “Music”, safely reached Russia. Now this “trash” is considered one of the main masterpieces of modernism.

The canvas depicts the image of the golden age of mankind. That was the era. People enjoyed progress and arts. They believed that they lived in the most prosperous time. But it was only the calm before the storm. They would see the terrible hardship of world wars soon.

The picture is painted with only three colors. This further emphasizes the symbolism of the bodies. They whirl in a frantic dance. It is the quintessence of passionate, pure movement. But this emotionality is not chaotic, it is balanced by movement in a circle, by centrifugal force. And also by the classic shapes of the dancer on the left side.

THE GLOBAL RISKS REPORT 2022

By ELLA LARINA



Photo: Tobias Rademacher

Climate risks dominate global concerns as the world enters the third year of the pandemic. According to the Global Risks Report 2022 by World Economic Forum, while the top long-term risks relate to climate, the top shorter-term global concerns include societal divides, livelihood crises and mental health deterioration.

Additionally, most experts believe a global economic recovery will be volatile and uneven over the next three years.

Now in its 17th edition, the report encourages leaders to think outside the quarterly reporting cycle and create policies that manage risks and shape the agenda for the coming years. It explores four areas of emerging risk: cybersecurity; competition in space; a disorderly climate transition; and migration pressures, each requiring global coordination for successful management.

In its Global Risks Report 2022, World Economic Forum shares the results of the latest Global Risks Perception Survey (GRPS) in the context of the current global outlook, followed by an analysis of growing divergences in the areas of climate transition, cybersecurity, mobility, and outer space. The report examines the tensions arising from such divergence, spillover effects, consequences for stakeholders, and shocks that could arise. The report concludes with reflections on resilience, drawing from the lessons of year two of the pandemic. The key findings of the survey and the analysis are below.

The report identifies economic stagnation as the most serious challenge persisting from the pandemic. The macroeconomic outlook remains weak, with the global economy expected to be 2.3% smaller by 2024 than it would have been without the pandemic. Commodity prices, inflation, and debt are rising in both the developed and developing worlds. The pandemic and its economic consequences continue to stifle countries' ability to control the virus and

facilitate a sustainable recovery. Along with labour market imbalances, protectionist policies and widening disparities in education and skills, the economic fallout from the pandemic risks splitting the world into divergent trajectories.

"Health and economic disruptions are compounding social cleavages. This is creating tensions at a time when collaboration within societies and among the international community will be fundamental to ensure a more even and rapid global recovery. Global leaders must come together and adopt a coordinated multistakeholder approach to tackle unrelenting global challenges and build resilience ahead of the next crisis," said Saadia Zahidi, Managing Director, World Economic Forum.

Governments, businesses, and societies are facing increasing pressure to transition to net-zero economies. An aggressive and rapid transition would alleviate long-term environmental consequences but could have severe short-term impacts, such as putting millions of carbon-intense industry workers out of jobs or triggering societal and geopolitical tensions. By contrast, a slower but more orderly transition would prolong environmental degradation, structural fragilities and global inequalities. Divergent trajectories across countries and sectors are creating more barriers to collaboration and cooperation in both scenarios.

Carolina Klint, Risk Management Leader, Continental Europe, Marsh, said: "As companies recover from the pandemic, they are rightly sharpening their focus on organizational resilience and ESG credentials. With cyber threats now growing faster than our ability to eradicate them permanently, it is clear that neither resilience nor governance are possible without credible and sophisticated

WORLD ECONOMIC FORUM

ed cyber risk management plans. Similarly, organizations need to start understanding their space risks, particularly the risk to satellites on which we have become increasingly reliant, given the rise in geopolitical ambitions and tensions."

"Social cohesion erosion", "livelihood crises" and "mental health deterioration" are three of the five risks seen as the most concerning threats to the world in the next two years. This societal scarring compounds the challenges of national policy-making, limiting the political capital, focus from leaders, and public support needed to strengthen international cooperation on global challenges. The health of the planet, however, remains a constant concern. Environmental risks – in particular, "extreme weather" and "climate action failure" – appear as top risks in the short-, medium-and long-term outlooks. In the medium term, economic risks such as "debt crises" and "asset bubble burst" also emerge as governments struggle to balance fiscal priorities. In the longer-term horizon, geopolitical and technological risks are of concern too – including "geoeconomic confrontations", "geopolitical resource contestation" and "cybersecurity failure".

Peter Giger, Group Chief Risk Officer, Zurich Insurance Group, said: "The climate crisis remains the biggest long-term threat facing

humanity. Failure to act on climate change could shrink global GDP by one-sixth and the commitments taken at COP26 are still not enough to achieve the 1.5 C goal. It is not too late for governments and businesses to act on the risks they face and to drive an innovative, determined and inclusive transition that protects economies and people."

The report closes with reflections on year two of the COVID-19 pandemic, yielding fresh insights on national-level resilience. The chapter also draws on the World Economic Forum's communities of risk experts – the Chief Risk Officers Community and Global Future Council on Frontier Risks – to offer practical advice for implementing resilience for organizations.

The Global Risks Report series tracks global risks perceptions among risk experts and world leaders in business, government, and civil society. It examines risks across five categories: economic, environmental, geopolitical, societal, and technological. Every year the report also analyses key risks to explore further in deep-dive chapters – these could be risks that feature prominently on our survey, those for which warning signs are beginning to surface, or potential blind spots in risk perceptions.

NEVER-ENDING FUN ON THE SLOPES

The “Snow Safari” is a unique ski trip through the Engadin: from Corvatsch via St. Moritz to Piz Nair, then down to Celerina. 72-year-old snowboarder Ueli Lamm takes us with him on a journey through the mountains where he has spent countless hours of his life.

St. Moritz

The Engadin is the place to go for all those who love winter: this birthplace of winter holidays entices visitors with its almost-guaranteed sunshine – boasting the highest number of hours of sunshine across Switzerland – and an endless array of pistes.

Every free minute on the piste

A cloak of mist lies over the Engadin lakes. Ueli Lamm has made an early start, ready for a trip across both St. Moritz ski areas: Corvatsch and Corviglia. Ueli had already spent countless hours on the mountains right on his doorstep as a small boy: as a ski racer, as a cameraman when he and his friends attempted to copy the most well-known ski films of the 70s – and then for 30 years as a keen snowboarder. “We had no school in the afternoons. So we could come and ski fairly early on in the day and then just spent all of our time in the snow,” he remembers.

Nature and sport

For tens of years, Ueli Lamm ran his father’s tradition-steeped “Lamm Cashmere Haus” in St. Moritz, where

he was born and grew up. Since he retired, he has dedicated all of his time to his hobbies. As for most of the locals there, these are very much characterised by nature and exercise: cross-country skiing, archery, golf... but above all his passion is snowboarding. Even at the age of 72.

Inspired to take up snowboarding by his nephew

Since the early nineties, alongside the cross-country skis and golf clubs, Ueli has also kept a number

of snowboards in his cellar. The inspiration to get on the board came from his nephew Reto Lamm, Swiss snowboard pioneer and at that time a world champion in the halfpipe. “Where I would be on my skis for just a few minutes, I suddenly needed an hour when on a snowboard,” Ueli says, remembering his first few attempts. But the fantastic feeling that came along with gliding through the snow on a snowboard spurred him on – as it still does today.

An all-rounder – as fit as a young chamois

Ueli’s peaceful, even somewhat reserved manner belies his excellent record. After smashing both of his knees to pieces in a ski race, he started cross-country skiing instead. He has already taken part in the Engadin Skimarathon – an annual cross-country ski race – almost every year since it began over 50 years ago. Because of his talent at cross-country skiing, his friends even took him with them to a biathlon race. This combined cross-country skiing and archery, a sport that still fascinates him to this day.

Ever since he was young, he has also spent a lot of time on the golf course – with ever-changing and imaginative training sessions: he’s currently practising keeping a golf ball up in the air using a golf club while simultaneously training his balance on a balance board. “The crazy thing is that, yes, snowboarding came after all of that,” Ueli laughs. It really is crazy indeed – because when you watch Ueli on a snowboard, you would think he’d been doing it forever.

Corvatsch or Corviglia? Why not both!

Anyone who comes to the Engadin for the skiing or snowboarding will know this already, and newcomers should be warned in advance: the activities and variety on offer on the



St. Moritz



slopes is enormous – making the decision regarding which mountain to spend the day on rather difficult. Many visitors to St. Moritz choose to spend a day either on Corvatsch or on Corviglia on the other side of the valley. What a lot of people don't know, however, is that both mountains can be included in one route – and all in a single day. The solution? Snow Safari.

Some time has passed already since he set off on his early journey from Sils to Furtschellas, leaving behind the first tracks of the day in



the perfectly prepared pistes. Ueli stands on the summit terrace of the Corvatsch, the first highlight of the “Snow Safari” – quite literally: at 3,303 metres, this is the highest ski station in Graubünden. The perfect moment to take his first break. The view is just phenomenal and extends far into the distance. The view of the Bernina Massif in particular, with the glaciers below, is hard to tear yourself away from.

Now the “Snow Safari” can really get started! Ueli takes up his snowboard in anticipation of the 1,500-metre descent to St. Moritz. “Stopping off at the upper station for the Hahnensee lift is well worthwhile,” he reveals. “The view of the valley, the lakes lined up like a string of pearls – there’s

simply nothing like it.” Ueli takes a quick photo – and in no time at all he’s vanished in the direction of the valley below. It’s clearly a delight, curving over the slightly rugged terrain and finally through the larch forests as far as St. Moritz.

A change of scene: Even more sun on Piz Nair

The Hahnensee descent ends on the outskirts of St. Moritz, with the aerial ropeway to Signal just steps away. This takes its passengers to the other side of the valley. The “Snow Safari” then continues in the ski area of Corviglia. On the sunny slopes at the foot of Piz Nair, sporting history has been written here for decades: as the venue for the Ski World Cup, Olympic Games and Ski World Championships. From the gondola up to Piz Nair, the view as it crosses the start of the downhill slope – the legendary “free fall” – is simply breathtaking. Ueli, too, knows the slope here only too well.

“For those who like coasting down pistes, Corviglia is a real paradise,” enthuses Ueli. And he should know:

where, as a junior in the ski club, he once had to trudge through the snow on foot, modern cable cars and mountain railways now take no time at all to reach the second 3,000-metre peak of the day: Piz Nair. With the breath-taking views that have been revealed, you can’t help but linger for a while on this peak too. A good idea in any case: “The pasta up here is supposed to be really great,” says Ueli. So, it’s a good opportunity to recharge our batteries and enjoy the panoramic views.

Making the descent as the sun casts its last rays

After lunch, it’s time to buckle up once again. The wide slopes of the Corviglia are the perfect place to enjoy a thrilling descent down to the valley below. And anyone who still has energy left can make the “Snow Safari” that little bit longer with a few extra descents. The many pistes and chair lifts on Corviglia are simply too hard to resist. And of course, you don’t have to! “The great thing about this ski trip is that you can stop for something to eat or drink in one of the excellent mountain inns whenever you like – so it ends up being a culinary tour at the same time,” Ueli advises.

The piste narrows out for the final few metres, running alongside a rock face through sparse larch forest. Then suddenly the view opens up, with the entire valley and the village of Celerina visible below. The sun is starting to cast long shadows already at this final stage of the Snow Safari, a journey through the slopes of the Engadin region. Ueli makes a turn at the edge of the village and looks back towards Piz Nair. Before he makes his way home, he pulls out his phone and takes a photo for Facebook to remember the experience by – and as a “wish you were here” to his nephew Reto: “It’s the same now as it’s always been: snowboarding through the Engadin is never going to be boring.”



RESEARCH, INNOVATION AND SUSTAINABILITY

By EMMA BELOVA

The Swiss Agency for Development and Cooperation (SDC) of the Federal Department of Foreign Affairs (FDFA) and the Swiss National Science Foundation (SNSF) are jointly launching a new applied research programme focused on the fight against poverty and on sustainable development.

The programme, undertaken in partnership with organisations directly involved in development, is aimed at researchers from Switzerland and the Global South. The SDC will contribute approximately CHF 19 million to the programme, set to run from 2022 to 2026. Research and innovation are key to achieving the objectives of the International Cooperation Strategy 2021–24.

The new programme responds to the scientific and development communities' expressed need for greater opportunities to conduct transdisciplinary research and deliver innovative solutions that are specifically tailored to the needs of people on the ground.

Spotlight on Swiss research and excellence

This new instrument is specifically designed to involve the Swiss scientific community. About 80% of the SDC's research funding is targeted at the international scientific community. The SOR4D programme aims to harness and promote the potential of Swiss research institutions active in development.

Once the first call for projects is published, Swiss researchers will be



Photo: Chokniti Khongchum

able to submit projects to be carried out in partnership with researchers from developing countries as well as with public and private sector actors active in the field of development. The aim is to conduct research that yields workable, concrete solutions to pressing development challenges.

The submitted project proposals will be evaluated by a committee of international experts in science and development. This competitive approach is designed to ensure that the most interesting and promising ideas and partnerships are taken forward. With an SDC budget of about CHF 19 million over five years (2022–26), the SOR4D programme will facilitate the implementation of up to 28 three-to-four-year projects costing CHF 500,000 to CHF 1,000,000.

SOR4D helps fulfil Swiss commitments

The commitments made by Switzerland in its Foreign Policy Strategy 2020–23, its International Cooperation Strategy 2021–24 and towards its implementation of the UN 2030 Agenda require new approaches to expedite the transfer of knowledge and technology from science to practice.

The SOR4D programme is a direct contribution to these commitments. The programme is in line with the thematic priorities of the Foreign Policy Strategy and the International Cooperation Strategy, i.e. to promote scientific partnerships and harness Swiss innovation and the potential of education and research.



12-MONTH SUBSCRIPTION TO RUSSIAN MIND MAGAZINE

United Kingdom – 55 GBP **ANNUAL**
European Union – 65 EUR **Digital Subscription –**
The rest of the world – 80 EUR **30 EUR**

TO SUBSCRIBE YOU CAN DO THE FOLLOWING:

1. Bank transfer for EUR and USD currency:

Coordonnées bancaires: «La Nouvelle Maison Russe»
IBAN: FR76 3000 3040 9000 0372 6001 151
BIC/SWIFT Code: SOGEFRPP

2. Subscribe via Pay Pal on our website:

www.russianmind.com/payment/

IMPORTANT

Please make sure that you provide the confirmation of your payment and contact details (home address, phone number and email address). You can contact us at rmooffice@russianmind.com