

# RUSSIAN MIND

LA PENSÉE RUSSE

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## THE 75<sup>TH</sup> ANNIVERSARY OF THE REVIVAL IN PARIS



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Dear readers, this issue of our magazine is dedicated to a special date in the history of Russian Mind: 75 years ago, following a twenty-year break, the magazine was reborn in Paris.

We are proud of the history of our publication, the fate of which was not always easy, but invariably bright. Founded in 1880 in Moscow, Russian Mind went through the trials of the 1917 Revolution and was ceased by the Bolsheviks who came to power. The life of the publication continued abroad: in Sofia, Prague and Berlin, and finally in Paris. However, in 1927 the publication of the magazine was stopped. In 1947, Russian Mind was reborn in Paris as a weekly newspaper. In 2006, the wind of change relocated Russian Mind to London, where in 2011 the magazine regained its historical format. After 10 years, the magazine, by the will of fate, returned to Paris.

Today Russian Mind is a pan-European publication covering various aspects of the cultural and socio-political life of the Russian Diaspora, as well as Russia and other countries.

An analysis of recent events convinces us that they are the result not only

of the relations between Russia and Ukraine which became sharply complicated due to disagreements in the political and other spheres, but also of the growing confrontation between the West and Russia. This underscores the importance of any actions aimed at resolving both the underlying causes of this confrontation and the inhumane developments that make such a confrontation even more challenging and causing a global conflict.

Leo Tolstoy once said: "Enlightened men cannot but know that occasions for war are always such as are not worth not only one human life, but not one-hundredth part of all that which is spent upon wars..."

It is important that governments, public organisations and citizens of all countries are as objective as possible in assessing the current events, seeking out more diverse and reliable information about their causes and the driving forces behind them. Opinions are valuable and useful to society only when they are unbiased.

We all live in a fragile world that can easily be destroyed by slander, terrorism, conflicts, nuclear war. This cannot be allowed.

*Russian Mind office is forced to temporarily stop delivery of the print edition of our magazine due to logistics problems. April 2022 issue of Russian Mind is already available on our website: [russianmind.com](http://russianmind.com). We apologize for this inconvenience and express our hope for the soonest possible improvement of the current circumstances.*

## EDITORIAL NOTE

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ANNIVERSARY

# RUSSIAN MIND: 75<sup>TH</sup> ANNIVERSARY OF THE RETURN TO THE READERS

On April 19, 1947, after a twenty-year break, the publication of *Russian Mind* was renewed in Paris in the format of a newspaper

By ANDREY GOULTSEV

The forerunner of the Parisian edition of the newspaper *Russian Mind*, the first issue of which was published on April 19, 1947, was the magazine *Russian Mind* founded in 1880 by the famous publicist and publisher Vukol Lavrov (1852–1912). The magazine was, by its self-definition, “scientific, literary and political” and quickly gained an oppositional view, becoming the mouthpiece for constitutional ideas and starting polemics with both Slavophiles and Marxists.

In police circles, *Russian Mind* earned a reputation as an extremely harmful press organ, and Vukol Lavrov came under covert surveillance. Like Lavrov, one of my great-grandfathers, Viktor Goltsev, who was an author of the column “Political Review” since the founding of *Russian Mind* and its editor, then from 1905 – its chief editor (until his death in 1906), also remained under close supervision.

Also, from the day on which the magazine

was founded, Anton Chekhov collaborated closely with the magazine, all of whose works appeared in *Russian Mind* and only after that were published in book form.

Shortly after the revolution of 1905, a well-known politician, the right-wing constitutional democrat, historian and economist Pyotr Struve (1870–1944), who led the magazine for more than ten years, became the head of *Russian Mind*. In his famous project “Great Russia”,



At the editorial office of *Russian Mind*: (standing) A. P. Chekhov and V. A. Goltsev; (sitting) M. I. Remezov, M. A. Sablin, I. I. Ivanyukov, V. M. Lavrov, I. I. Potapenko

Peter Struve put forward the idea of combining Russian nationalism with liberal values. The policy orientation of the magazine opposed both autocracy and revolutionary radicalism.

The magazine was subjected to fierce attacks of Vladimir Lenin. After the Bolsheviks came to power, Peter Struve, outlining the program of *Russian Mind* for 1918, wrote: “In the days of the greatest humiliation of Russia, we will defend the ideals that created its power and greatness, and fight against the idols that plunge it into disaster and incredible shame.”

In 1918, the Bolsheviks cancelled all “bourgeois” newspapers and magazines. *Russian Mind* ceased to exist after 38 years of publication. However, its story did not end there. Three years later, in 1921, Struve resumed publishing the magazine, first in Sofia, then in Prague (until 1924), and then in Paris (in 1927). He united both old and new literary resources around the magazine, where Ivan Bunin, Zinaida Gippius



and Mikhail Rostovtsev set the tone. At the same time, as many of you know, Struve edited the daily newspaper *Vozrozhdenie* (Renaissance) and then the weekly *Rossiya* (Russia), which inevitably diverted his attention from the “first-born”. The publication of *Russian Mind* soon ceased.

The third birth of *Russian Mind* – already as a weekly newspaper – dates back to 1947 and is associated with the name of Vladimir Lazarevsky (1897–1953), the first editor-in-chief (until 1953) of the revived publication. The next editor was Sergei Vodov (1953–1968), then Princess Zinaida Shakhovskaya (1968–1978) and then the legendary associate of Alexander Solzhenitsyn, Irina Ilovaiskaya-Alberti.

Ivan Bunin, Ivan Shmelev, Nina Berberova, Viktor Nekrasov, Joseph Brodsky, Sergei Dovlatov, Natalya Gorbanevskaya, Andrei Sakharov and, of course, Alexander Solzhenitsyn were among the most famous authors of *Russian Mind* published during the period of the Iron Curtain and the beginning of perestroika.

My collaboration with *Russian Mind* began in the 1990s, when, after

visiting Chechnya and the refugee camp in Ingushetia in a company of Yul Rybakov, a State Duma deputy (at that time), I sent my article about those trips to the newspaper.

I easily took decision on the newspaper to send the article to, but I well remember how worried I was, waiting for the editorial decision. To my great joy, the article was approved, and since then I began to write for *Russian Mind* more or less regularly.

From 2002 to 2008, I worked in my favorite newspaper: first as an administrative officer, and then as a general director and executive editor (it is customary in France to combine these two positions), while continuing to write one or two articles weekly. Those were some of the most interesting years of my life. Shamelessly taking advantage of my official position, I chose topics for interviews independently and in those years, as a journalist, met with the most famous and popular people from all over the world: Mikhail Gorbachev, Valéry Giscard d’Estaing, Vyacheslav Butusov, the Agatha Christie band, Tanya Bulanova, Pierre Cardin and many, many others.

I remember how in 2006 I, an old and faithful Pink Floyd fan, unexpectedly received a letter from the press group of the French Federation of Motor Sport (FFSA) with an invitation to come to a press conference of... Mr. Nick Mason – the legendary drummer of the legendary band. Sure, Nick Mason is known for his racing car collection, but he is a musician first and foremost. The misunderstanding was resolved quite quickly: they simply forgot to put an advertising brochure in the letter, telling that on July 14, on Bastille Day which is the main French holiday, demonstration car races dedicated to the 100th anniversary of the FFSA will be held during the day and there will be a grand concert by Roger Waters with the participation of *exclusive* Nick Mason in the evening – both events on the Formula 1 race track in Mani-Cours.

In addition, it was explained that the musicians would perform the full version of the “Reverse (originally – dark) side of the moon” for the first time since 1974! Nick Mason turned out to be a common, cheerful and extremely witty inter-



Exhibition in the Russian State Library. 2006

locutor. The concert was simply brilliant. And I still, sometimes looking at my photo with him, rub my eyes to make sure that I didn't dream of our meeting. And at night, looking at the moon majestically, imperceptibly floating above our heads, I quietly sing after it: "All that you see // All that you love // All you create // All you destroy // All that you say // And everyone you fight // And everything under the sun is in tune // But the sun is eclipsed by the moon // There is no dark side of the moon really // Matter of fact // It's all dark."

In general, I am still glad that I used my "official position" to the best I could, and I am not ashamed of this fact, since the responses from the readers were encouragingly positive, and professionals appreciated my efforts too: for four years in a row, my interviews and essays received diplomas of the competition "Golden Pen of Russia". Obviously, those were the

years when the "stars were aligned" as they should be.

It is absolutely necessary to note that not only journalistic, but also administrative work is insanely interesting in *Russian Mind*. Since 2004 we have developed and set up the release of the insert *ParisINFO* especially for our readers in France. Since the main newspaper was sent to 50 countries by that time, it was this insert that became our connection with local associations and compatriots and their mouthpiece. From regular, often stormy and "mass" (up to 20–30 people) meetings in the editorial office, the largest association at that time, the Russian Community of France, was

established in 2005 almost by itself, where *Russian Mind* became the centre of attraction and information. We have held dozens of festivals, exhibitions, concerts and discos for mutual benefit, where *Russian Mind* acted as an information sponsor, and the Rus-



Solemn donation of the archives of "Russian Mind" to the Russian State Library (RSL). 2006

sian Community was an organizer.

In 2005 *Russian Mind* celebrated its 125th anniversary with the release of a special issue in French, which made it possible to tell the French what their Russian-speaking fellow citizens live and read about.

*Russian Mind* is a Russian, French and pan-European edition at the same time. It is a unique chronicle of the life of the Russian émigré community for three quarters of a century. The historical role of *Russian Mind* consisted in the fact that during the years of the maximum separation of the world, the freedom of the Russian word always found itself on its

pages. Brilliant talents of Russia met the world here: wonderful writers, philosophers, historians, artists, publicists. They told the truth about what was happening in the Soviet Union. The publication stood on tough anti-communist positions but was never narrow-party.

In 2006 we solemnly donated our archives to the Russian State Library (RSL). In France, all printed editions are automatically stored in the central library, so that here readers can always find the necessary issue. In Russia, for obvious reasons, no one had a complete archive. This very sensitive and important event was widely covered in the media. And, as usual, we faced some challenges. Despite the mass advertising of the event and banners hung all over Moscow, the customs officers delayed the clearance of our parcels to such an extent that I took one of the annual files of *Russian Mind* in our branded binding with me from Paris, planning to simply put it on top of a pile



Vitaly Ignatenko, General Director of ITAR-TASS, speaks at the IX World Congress of Russian Press. On stage: Victor Loupan and Andrey Goultsev. Paris. 2007

of some other newspapers during the filming of the transfer of archives. But fortunately, on the last day, the customs gave the go-ahead, and we prepared the exhibition in compliance with all the rules. Indeed, in addition to newspaper filings, we handed over manuscripts and special issues of *Russian Mind* printed on thin, almost tissue paper (the only way they could be brought in and taken out of the USSR), books with author's autographs, original drawings and unique photographs.

And the next year we celebrated the 60th anniversary of the Paris edition. *Russian Mind* gained such popularity, that the IX World Congress of Russian Press was timed to coincide with this event and was

held in Paris as "our guest". We were visited by 250 journalists from Russian-language publications from all over the world!

In general, dear readers, you understand that I was, and remain, one of the most faithful admirers of *Russian Mind*.



Andrey Goultsev in his office at the editorial office of *Russian Mind*. 2005

## MEMORY

# IN MEMORY OF VICTOR LOUPAN

*Pages of life journey of an outstanding journalist  
(continued from No. 143/03/2022)*

By MIKHAIL LEPEKHIN

In the last decade of the 20th century Victor Nikolaevich Loupan was known as a remarkable journalist, but in the first two decades of the 21st century he enjoyed a reputation as an experienced publisher and a prominent publicist. Such evolution was natural and instructive.

The interview given long ago to Loupan by Patriarch Alexy II led to an unexpected consequence. One day, when returning from Russia in a half-empty first-class cabin, Victor was found side by side with a respectable man of his own height; a conversation ensued. His companion turned out to be Count Sergei Sergeevich Pahlen, who had previously read Loupan's articles in *Le Figaro Magazine*. Both of them were fascinated by the theme of "royal remnants", and turned out to be like-minded people on a number of other issues related to Russia. Count Pahlen, then chairman of the Fiat concern, founded the publishing house *Éditions des Syrtes* intended to publish books corresponding to the idea of traditional European values.

Since the 18th century the life of the noble Baltic family of Pahlen has been inextricably linked with Russia, and Sergei Sergeevich's interest in the past and the present of a great power was natural. What was happening in Russia did not cease to excite him, but unlike most people in Europe and Russia, he was not filled with pessimism, but sincerely believed that Russia was destined for a rapid rise and prosperity, and even in the

very near future. Given the status in which Russia remained in the late 1990s, such a point surprised by its rare originality of worldview, because it hardly occurred to anyone to make such optimistic forecasts at that time. Moreover, being personally acquainted with Putin, Count Pahlen connected the coming revival of Russia with his – then little known – name.

When Yeltsin announced his resignation and appointed Prime Minister Putin to be acting President of the Russian Federation on December 31, 1999, the forecast of Count Pahlen began to come true. In January, Sergei Sergeevich called Loupan and suggested that he immediately begin writing an essay on a given topic, namely, the beginning of a new rise of Russia. On March 26, 2000, Putin was elected President of the Russian Federation, then on May 7 he was inaugurated, and in June Loupan's book *Le défi russe (The Russian Challenge)* was published, instantly attracting the attention of the world media.

The title of Loupan's book refers to one of the pillars of French ideology in the last third of the 20th century, J.-J. Servan-Schreiber's bestseller *The American Challenge* (1967). For Europe in the 1960s, the publication of this work was comparable in its consequences only to O. Spengler's *The Decline of the West* (1918) published half a century earlier. Imbued with fear of US investment expansion into Western Europe and the impending death of European culture, economy

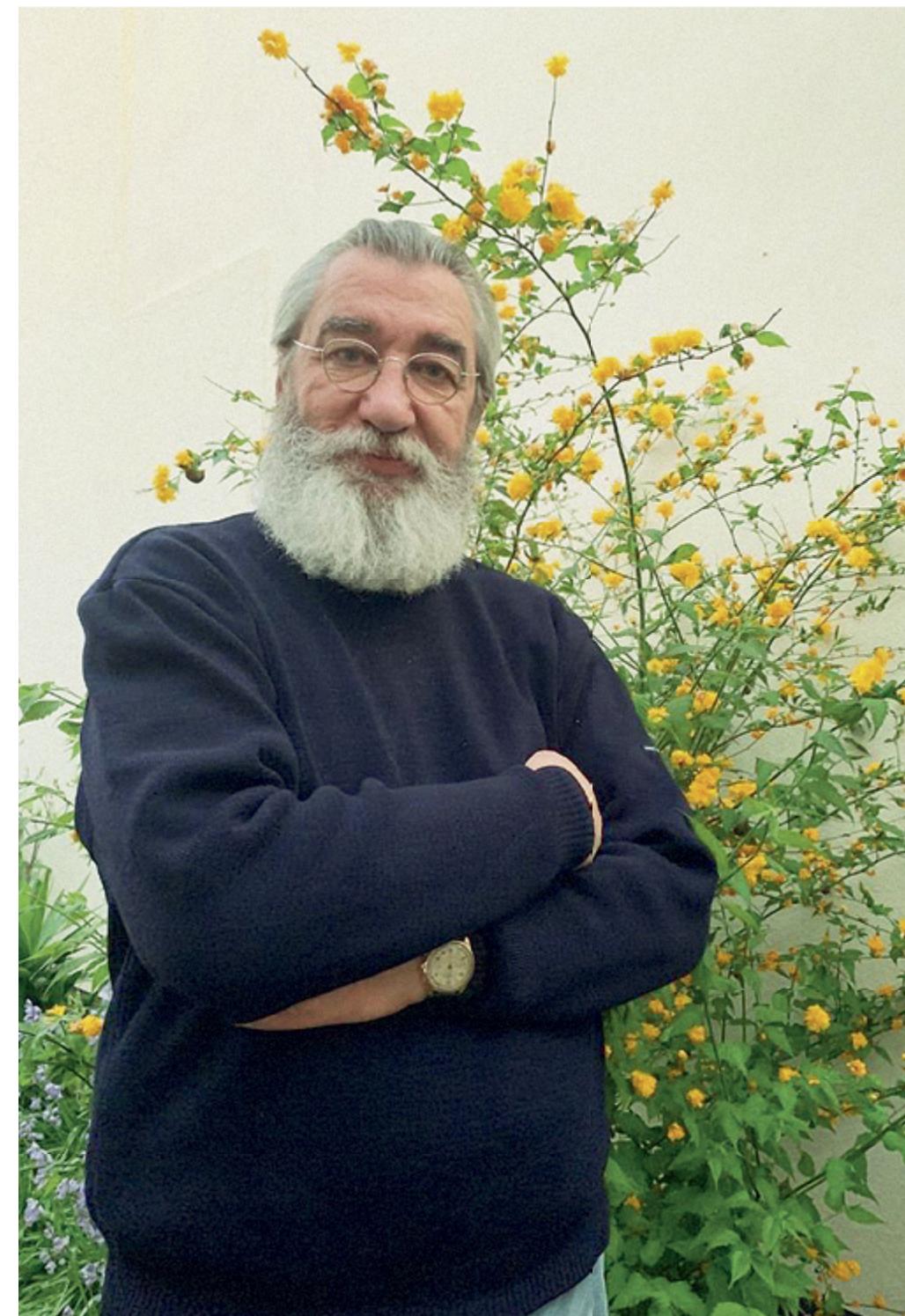
and industry from the consequences of Americanisation, Servan-Schreiber's bestseller, along with the works of G. Kozhev, served as the ideological basis on which the building of the European Community was being erected since the beginning of the 1970s. Loupan's book borrowed only the title from *The American Challenge*, but its national optimism clearly goes back to Servan-Schreiber's next book, *The Awakening of France* (1968) – alas, being completely shadowed by the author's name due to the unfortunate events of that year.

In the historical and literary constructions of the author of this article, the matter of the secondary nature or dependence of the text has always been perceived as a derivative of the personality of the author. So, M. V. Golovinsky was perceived by me as an imitator of F. M. Dostoevsky and E. Drumont, like Hitler of Napoleon and Ataturk or Stalin of Nicholas I and Alexander III. Loupan was no exception: in a conversation with me, Victor did not deny dependence on Servan-Schreiber's two books and on the charm of his personality as a master of outrageousness, a great analyst, and a cult person in world journalism. Here I also note that the book *The World Challenge* (1980) by Servan-Schreiber and the book *The Japanese Challenge* (1970) by H. Hotberg who imitated him, were not known to Loupan – for their total practical uselessness.

By imposing the pattern of *The Awakening of France* on the fabric of

the narrative about Russia at the end of the 20th century, Loupan achieved the desired effect. Servan-Schreiber contrasted the receding greatness of de Gaulle's France with renewed France, which was supposed to make a breakthrough into the future and become the head of the coming united Europe – this was one of the goals of the Radical Party, where the author of the book was one of the leaders. In the year of its publication, the hot Parisian summer crushed the political careers of both de Gaulle and Servan-Schreiber. The main story line of *The Russian Challenge* is also built on the emphasised opposition of the bygone era of Yeltsin to the coming brave new world under the leadership of Putin.

In conclusion, note that in Russia, Jean-Jacques Servan-Schreiber (1924–2006) is still an unknown figure shadowed by his famous son David (1961–2011), a promoter of a healthy lifestyle. As for de Gaulle, for Loupan he has always been the greatest political figure of France in the 20th century, who built the system of values that the French (for the most part) are guided by to this day. I had a chance to talk with Victor about the personality of the founder of the Fifth Republic. Despite his sympathy for General Giraud, it was de Gaulle who was more sympathetic to Loupan, because he succeeded,



but the other one lost. More than once Lebed pointed to de Gaulle as a role model: for him, he served as a perfect combination of a military man and a politician, who was independent in making even the most unpopular decisions and taking full responsibility. Loupan has repeated-

ly compared the beginning of Putin's rule with de Gaulle in 1958, perceiving their ascent to the pinnacle of power as the dawn of a new era. Loupan's extraordinary reverence for the memory of de Gaulle was influenced by the traditional sympathies for the ardent *anti-Americanist*, which

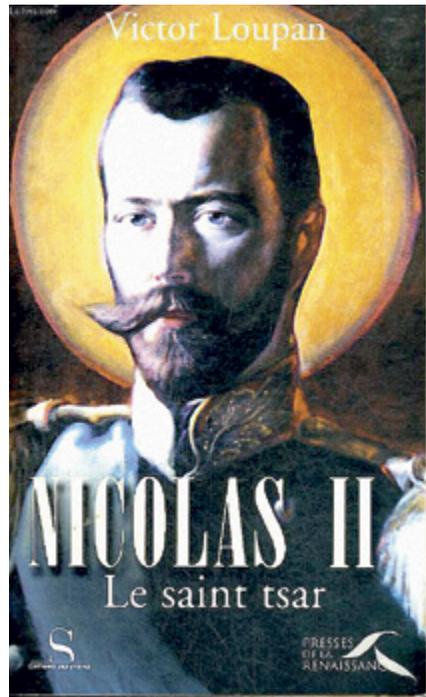
was common throughout Russia and France, as well as Victor's long-term acquaintance with Prince K. Ya. Andronnikov (1916–1996) who was de Gaulle's personal translator.

The main idea of the book was that the Putin phenomenon was the beginning of a new era in the history of Russia. The author was forced to explain the main stages of Russian history since the late 1980s, to the Western reader. The description of the Yeltsin's decade was sustained in emphatically gloomy tones with a detailed and objective analysis of the failure of Yeltsin's foreign and domestic policy. Moreover, Loupan did not allow himself even the slightest irony in describing Yeltsin's personality. Created according to the canons of political biography, the "portrait of Putin against the backdrop of an era" was built on the contrast of personal qualities and public service of the former and new rulers of Russia. Putin appears as the restorer of the country's former greatness, its imperial traditions of the past – meaning imperial Russia and the USSR. The historical continuity of Russian statehood with the arrival of Putin begins to recover despite the opposition of the West – such conclusion was made by Loupan.

One of the most significant fragments of the book is devoted to the perception of the "Russian idea" by the West. According to the author, and from the point of view of the West, Russia should not exist at all. The Cold War did not end with the abolition of the USSR: the lowering of the red flag over the Kremlin on December 25, 1991, only marked the transition of the struggle to a new level. Anti-communism and anti-Sovietism gradually evolved into Russophobia. ("They were targeting communism, but reached Russia", – this is how A.A. Zinoviev evaluated the actions of the intellectual opposition even before Loupan's book). According to the author, in the future, the confrontation will only grow, because the

world does not need strong Russia at all. The modern developments have confirmed this thesis.

The book was written for France, but it turned out to be more in demand in Russia than in the West. The reason is quite simple: in France, the name of Loupan was more attractive,



but in Russia, the opinion had already been formed in the minds of readers by the leading mass media, and Victor obviously could not change it (note that the absence of an English translation of the book is typical). The success in Russia was due to the fact that the author interpreted the facts known to the Russian reader in a positive sense for the authorities, and he did it simply and intelligibly, inspiring the readers for optimism that was previously unusual for them.

Count Pahlen expressed his wish that *The Russian Challenge* be translated and then published in Russia. Being well acquainted with S.A. Kondratov, the owner of Terra, then largest publishing house in Russia, I arranged for the publication. Without any delay, the translation was completed and the original layout was made up. Note that the translator (V.M. Mul-

tatuli) and the typesetter-proofreader (S.K. Egorov) categorically opposed to mentioning their names in the book glorifying Putin. These were the realities of 2001: if in Russia and abroad the new head of state appeared as a renovator and reformer, then in Saint Petersburg they still continued to see him primarily as an accomplice (variant: associate) of the notorious A.A. Sobchak.

When signing the contract, Loupan was amazed by the act of Kondratov, who unilaterally changed the pre-negotiated terms of the contract to his own favour. Nevertheless, Victor accepted them, in turn asking him to insert one outwardly unimportant clause, with which Kondratov agreed. Having left the meeting, Victor exclaimed in amazement: "He wanted to deceive a Moldovan?!" As a result, the contract was concluded on the terms being more favourable for Loupan than it was in the original version. Nevertheless, Kondratov managed to deceive the Moldovan by printing another 5,000 copy edition: the book widely promoted in the media sold fast. Unfortunately, Terra refused to publish a book of interviews and reportages by Loupan, which I had planned to issue in the same type of design.

On March 13, 2001, the presentation of the newly published *The Russian Challenge* took place at the Russian Cultural Foundation. It was the joint triumph of the publisher and initiator, Count S.S. Pahlen, the author V.N. Loupan, a hospitable host N.S. Mikhalkov (that book fully corresponded to his views) and I.L. Shurygina, a deputy director of Terra who curated the Russian edition. I was amazed at the number of speakers, as well as people not included in the program, who tried to contribute their patriotic two cents. Since the belly is not filled with fair words, we switched to a perfectly organised buffet, and it was a real holiday for everyone. Victor was amazed at the number of people who came to him to get an autograph, introduce themselves, or clink glasses; he nev-

er stopped answering questions and giving interviews. The aura of total joy from a worthy event is still memorable. The book, combined with its presentation, instantly brought Loupan fame in Russia: since then he has become a *media person* and willingly agreed to give interviews.

Moreover, the term "very timely book" turned out to be quite applicable to *The Russian Challenge*. Being released immediately after Putin's inauguration, it filled the information vacuum that had formed around the name of the President of the Russian Federation. Journalists and propagandists in the year 2000 had absolutely no idea of the framework of Putin's future policy, nor of his worldview. As for the *electorate*, they were simply glad that the drunken old partocrat had been replaced by a sporty young Chekist who had assumed the burden of responsibility for the country.

The book also attracted attention of the main character. Victor recalled how Putin came up to him at one of the receptions and thanked him for the pleasure he got from reading the book. Let me remind you that chronologically, *The Russian Challenge* was *de facto* the first book about Putin in French and Russian, written in excellent style and without the slightest sign of servility. The assessment given to his book by the head of state was pleasing to Victor: he sincerely sympathised with Putin as a politician and a person. For Loupan, he was not only one of the most important persons in the world, but also a man who achieved this power through his own efforts. Self-made Loupan sincerely admired Putin: even the imperial grandeur of political views hardly seemed so significant in comparison with the fact that a person from the lower social strata "became reasonable and great by his own and God's will".

But let's go back to France.

In the last year of the past millennium, for unknown reasons, the circulation of *Le Figaro Magazine* fell significantly: the leading high-intellectual conservative publication of France was becoming of little demand. A question arose among the owners of the publication about the removal of Henri-Christian Giraud from the post of editor-in-chief. In this regard, the future of Loupan in this magazine also became problematic: freedom of action and decent fees favourably distinguished him from most of the employees. For this reason, Victor accepted the invitation of Count Pahlen to become editor-in-chief of *Éditions des Syrtes*. In his decision, the owner was guided by Loupan's fame as an author and his focus on Russia.

In 2000 Victor parted ways with *Le Figaro Magazine* and had managed *Éditions des Syrtes* until 2002. This was Loupan's first administrative experience, which he greatly cherished. At the age of 46, constant traveling around the world began to tire him, and the occupation of a prestigious post under experienced guidance became the starting point for a subse-



quent successful administrative and publishing career. Let me remind you that *Éditions des Syrtes* established by Count Pahlen became a highly profitable enterprise thanks to a carefully thought-out focus: the choice of themes smoothly switched from

European conservatism to Russian names and books, which before were unknown to French readers (suffice it to mention *The Sun of the Dead* by I.S. Shmelyov and *Cursed Days* by I.A. Bunin).

Considering the preferences of the owner of the publishing house, Loupan himself quickly created the book *The Holy Tsar Nicholas II (Nicolas II, le Saint Tsar; 2001)*, which was an emotional retelling of the *Letters from the Royal Family in Confinement (Jordanville, 1974)*. In France, Loupan's book was a success, since the personality of the last sovereign, thanks to the works of M. Ferro and E. Radzinsky, was interpreted primarily from a liberal standpoint. There was no point in translating it into Russian: it was written only for French readers, and in Russia only the laziest did not write about Emperor Nicholas II in those years.

In 2002 Victor took over a larger publishing house, *Presses de la Renaissance*. The owner of the publishing house, the venerable Alain Noël, considered Loupan not only as a successful manager, but also a good Christian: this opinion was confirmed by the book *Nicolas II, le Saint Tsar*.

Victor justified trust in both guises. With Noël credited as his co-author, Loupan published the impressive *Investigation of the Death of Jesus (Enquête sur la mort de Jésus; 2005)*. The idea to bring together the news and testimonies of the death of the Savior, giving them an assessment from the 21st century scientific point of view, belonged to Noël. In his work, he attracted

nine prominent Catholic and Jewish researchers from various fields of knowledge (medicine, law, archeology, textual criticism). However, according to Victor's personal opinion, so much has been written on this topic for almost two thousand years after

this event, that it would be superfluous to collect material on his own. Loupan was brought in as a director primarily to help Noël complete the book. Immersion in the world of the New Testament distracted Victor from modern squabbles. Work on the book lasted two years. Written in a living language, the *Investigation* revealed Loupan's gift of a spiritual writer who managed to present a rather complex topic in a way understandable to a modern secular reader. Victor's gift of spiritual enlightenment fully manifested itself a decade later, when he began broadcasting on *Radio Notre Dame*.

As for the talent of entrepreneurship, Loupan's real triumph happened in 2005. In March, Russia was the main guest at the annual book fair; huge portraits of two Russian authors, S.A. Aleksievich (I forgot which book was translated) and S.P. Tyutyunnik (Loupan compiled the collection *War and Vodka* from his stories) were presented at the top of the *Presses de la Renaissance* booth. Victor himself walked around with a megaphone and from time to time urged the French with its help in a loud voice to take autographs and talk with *living Russian classics* – who by the sweat of their brow alternately inscribed books and answered questions; visitors waited in line to reach both of the *classics*. To my question, why he did prefer a provincial (from Rostov-on-Don) military journalist with a set of army tales, who was almost unknown in Russia, to V.V. Shurygin being not only the best military observer, but also Loupan's longtime acquaintance with the wonderful *Letters from a Dead Captain*, Victor answered simply: “Too smart – the French will not understand”. For Loupan, the commercial success of the book was the main indicator of the effectiveness of his work.

Note that it was Loupan who discovered Aleksievich's works for France, and there is also his merit in awarding her the Nobel Prize in 2015.

Service in the publishing house *Presses de la Renaissance* had a certain inconvenience. For Loupan, the need to work daily *bell to bell* at the office (a dull cramped office near the Botanical Garden was evidently incompatible with his size) was painful: “I feel like a caged animal here”. The combination of directorial duties with the position of editor-in-chief in *Russian Mind* (see details below) led him to realise the need to make a choice in



favour of another publishing house with a more flexible work schedule.

In 2008, Loupan was invited to head the publishing house *Éditions de l'Œuvre*: that year several investors (the most honourable profession in the West) simultaneously came up with a good idea to make profit of publishing books. It would be the highest madness to refuse such idealistic businessmen, and Victor enthusiastically dived into the publishing business that was familiar to him. It went on for more than five years, until in August 2013 investors ran out of funds (investments went through the publishing house *Bayard*). The

publishing house was liquidated, but for Loupan the process of changing investors was blissful and painless: almost immediately, in 2014, he became director of the publishing house *Éditions du Rocher*. I can't say anything about the products of the two publishing houses, since Victor didn't present them to me – probably, he didn't consider it necessary to give obviously unnecessary books. Loupan understood my tastes and preferences and invariably presented his freshly published books when we met – some of them were a source of special pride for him, he talked about the complexity of their preparation and enjoyed the result. Note that attempts to establish a joint business with Russian book publishers were not crowned with success even in the blessed 2000s, and then the idea was completely abandoned as obviously hopeless...

Loupan himself was neither a bibliophile nor a book lover: his attitude towards books was utilitarian and pragmatic to the right extent. All his children grew up reading the classics, Victor himself had to read a lot in connection with his official duties – he did not have, and could not have, a cult of the book, which was common among Russians in the 1970s, which he lost. A Western man, he never ceased to be a descendant of the Moldavian peasants, for whom the hearth is the main value. A comfortable home life is hardly compatible with book wisdom, therefore, the number of printed publications in Victor's dwelling was reasonably sufficient, the excess was mercilessly expelled.

About the benefits of books... I remember Victor's story about the interview with A. Pinochet. The re-

tired dictator of Chile treated journalists with great prejudice. Having repeatedly encountered dishonesty in the interpretation of his words, in the late 1980s he refused to be interviewed, and it became a matter of prestige for Loupan to receive one. A mutual friend introduced Victor as a *passionate bibliophile*: this was enough to get an agreement for a meeting. The general happily began to showcase his huge library devoted to geography and military history to the guest who had flown across the ocean. Victor diligently listened to a very long story about a particular rarity, expressed his admiration, then effortlessly directed the course of the conversation in the right direction and received an agreement for an interview. Victor recalled their tour of the book kingdom with a shudder: “*Mikhail, you should be in my place – you would have something to talk about with Pinochet, but I only needed an interview with him*”. As a result, Loupan considered the interview with Pinochet one of his most successful experiments in this genre.

I would add a couple of words about Victor's skill as an interviewer: he did not seek to ask many questions, especially provocative or leading ones, did not seek to involve the interlocutor in an argument or demonstrate his great knowledge. Loupan strove to give the interviewee the opportunity to express themselves as much as possible, the questions only directed the flow of the conversation. Victor always treated any interlocutor, even being personally unpleasant to him, with emphasised respect and attention.

Concluding a brief story about Loupan's 33-year professional career, I will note (in his words) that when moving to a new position, he never lost his salary, maintained good relations with colleagues and tried not to fuel slander, avoiding to comment on the reasons and circumstances of the transition. Most of those who knew him, remember Victor as a

successful businessman with impeccable manners, being friendly to his subordinates. No matter how their relationship developed further, he spoke with gratitude about the *elders* (Louis Povel, Henri-Christian Giraud, Count Pahlen), without whose help and faith in him Victor could not have made his career.

If Loupan is famous in the Russian Federation primarily as the author of *The Russian Challenge*, then among Russian emigrants he is known as the editor-in-chief of *Russian Mind*, which still retains the status of the leading publication of the Russian Diaspora, both printed and online. Oddly enough, during the period of global savagery and separation of mankind, small islands of printed intelligent life still survived in the middle of the Internet. The name *Russian Mind*, as one of the symbols of a bygone era, still connects the past with the present.

In 2006, Loupan headed the editorial board of the weekly *Russian Mind*, which had been published as a newspaper since 1947. The first quarter of a century that Victor spent outside the USSR coincided with the era of the highest rise of the newspaper. The publication, which until the end of 1991 received generous financial assistance from the US State Department, did not lack either eminent authors or quality materials. In comparison with its main competitor, the New York-based *Novoe Russkoe Slovo* (*New Russian Word*), Paris-based *Russian Mind* was superior due to the intellectual level of the printed materials and quality of editing; the amount of the fees was also its advantage. This continued until the death of I.A. Ilovaiskaya-Alberti (1924–2000). After her death, *Russian Mind* was saved by I.V. Krivova. In 2005, the ownership of *Russian Mind* passed to the Association established by several persons interested in the revival of this publication.

Its objective history deserves separate consideration. I hope that someday a thorough study of the ups and

downs of a wonderful publication will be impartially written.

Immediately upon the approval of Loupan in the position, I received his invitation to become one of the permanent employees of the publication. Due to the lack of free time and the absence of habit to supply content of a given volume by a certain deadline, I had to refuse; but my refusal did not affect our good relations.

I remember how I visited Victor in their new office (near *Pont-Neuf*). A freshly refurbished apartment converted into an office was crammed with boxes of office equipment and paper – all the furniture was covered with foil, you could only sit on the boxes. Victor sat on the only chair fitting his size and complained about his fate. He collaborated in a weekly publication for seventeen years, but he never managed it, and only now he realised what a torment it was to manage employees, be responsible for content, communicate with authors, and control deadlines. Most of the time was taken up by the authors: in addition to the existing ones, who were surprised to learn about the miraculous resurrection of the supporter newspaper, new ones also gathered being ready to supply materials on any topic at a minimal price. For the most part, the old ones were not suitable due to their excessive intelligence: the intellectual level of readers has been rapidly falling since the beginning of this new millennium, as Loupan had already seen in *Le Figaro Magazine*, and he did not want to repeat the same mistake. To his surprise, Loupan found that it was easier for him to get in touch with the next generation of authors than with the previous one. The fourth and fifth waves of Russian emigrants were free from the ambitions of the third wave and were quite manageable.

In view of the fact that since September 1990 I have been on good terms with I.A. Ilovaiskaya-Alberti (and last saw her two days before her

sudden death in 2000), Victor asked me some questions about several employees of *Russian Mind* of that era. Alas, I could not help in any way: I judged all the authors primarily by their texts, but Loupan was interested in their human qualities which he knew much better than me. About some of them (I forgot whom exactly) it was said that “they still belong to old time: now no one will read them anymore”. Victor pointed out the unacceptable predominance of serious text over illustrative material in the weekly publication: “the simpler it is written, the more people will read it” and “any picture attracts”; to consolidate reader success, brevity of the text and the absence of footnotes were required. Victor associated his vision of the new image of the newspaper (in particular, the proportion between text and image) with the global process of the progressing stupidity of mankind – and primarily in Europe. Loupan’s editorial *credo* was that “the newspaper is published not for authors, but for readers”.

Subsequently, Loupan succeeded in transforming the hitherto weekly newspaper into a magazine, and a new period began in the existence of *Russian Mind*. Of course, the monthly magazine (the format and layout corresponded to the simplified version of *Le Figaro Magazine*) became much easier for him to make than the newspaper.

My remark that he *de nomine* became the successor of the Moscow professorial liberalism at the turn of the 19th and 20th centuries, amused Loupan, who was a staunch opponent of any subversive ideology: “What was under Ilovaiskaya will no longer exist”. Victor tried to *win over the reader* – in the end he succeeded. The former reader, due to natural chronological reasons, if not died out, then stopped reading the updated *Russian Mind*. Now it almost never enters Russia due to the oversaturation of the internal information market and the lack of solvent demand. Over the past quarter of a

century, a new reader living in the Western world has grown up: this is a Russian-speaking, successful middle-aged person, who is interested in the whole range of major global problems described in an accessible form in their native language without obvious ideological dictate and with a minimum of advertising.

Of course, many materials in *Russian Mind* are devoted to Russia, but there is no extreme nationalist sense or the imposition of “universal values”. The magazine does not contain frontal pro-Putin or anti-Western propaganda, but it quite correctly explains Russia’s position on the most important issues. Victor skillfully combined official and personal positions in his Editor’s Letter, as well as in the editorials that he wrote for each issue.

At the very beginning of his editorship, Orthodox Loupan was worried that the name of the newspaper was associated with Catholicism and with the neo-renovationism trend in Orthodoxy (Ilovaiskaya-Alberti was a Catholic; in 1992–2000 the newspaper was published with money from the *Kirche in Not* (*Church in Trouble*) fund. Victor asked me to propose a worthy candidate for the Orthodox column of the weekly. I immediately suggested Fr. Andrey Kuraev, to which Loupan gladly agreed. On my first visit to Moscow, I met Fr. Andrey and submitted the proposal. The venerable Protodeacon was pleased with such a flattering opinion of himself, but he had to refuse: he would not have time to write an article every week, so, he was afraid to let the editor down. When I returned to Saint Petersburg, I was overtaken by a call from Loupan. I announced the refusal – and it was a sigh of relief on his part: “It’s good that it happened: his candidacy did not pass the approval”. (I am sorry, I did not check the details.) I have no idea what prevented him from this plan, but the religious column never appeared in the newspaper. Note that Victor himself followed the works of Fr. Andrey with

great interest and sympathy: their books about Dan Brown (*Les démons de Dan Brown* (2005); *Fantasy and Truth of Da Vinci Code* (2006)) were published almost simultaneously.

Later, Loupan became a religious radio columnist: since 2014 he hosted a morning broadcast three times a week on *Radio Notre Dame*.

More than a quarter of a century of my acquaintance with Victor did not grow into business or professional contacts. Visiting Paris at least once a year, I invariably paid him a visit. In turn, Loupan visited me three times in Saint Petersburg. We often visited Moscow, where we met under the hospitable shelter of Anatoly Petrik. Victor called me many times, usually about his publishing activities. The era of the 1990s and the 2000s was different from the modern one for the better: we were younger, there was no such concentration of anger and anxiety in the world, and the future looked great...

In 2003, I was invited to the wedding of Victor’s daughter, who married a pious Catholic descendant of an old French noble family. After the wedding, everyone was invited to an all-night meal at the mansion rented by Loupan in Marais. With oysters and wine, all night long in the company of Rene Guerra and Véronique Schiltz, I listened to Victor’s stories about his travels and interesting meetings – he was then only 49 years old, but he had seen a lot and met many persons. It would be very good if someone collected Loupan’s reports of the years being crucial for mankind (1986–2000) and published them as a separate book.

Book publishing and diligence brought good results: in the second half of the 2000s, Victor’s well-being improved significantly, and the question on buying real estate for a comfortable summer vacation for the whole large – and still growing – family, arose. According to Loupan, earlier he could not imagine that buying a house with a plot would be so exciting, but it took an unthinkable

amount of time. There were many offers; properties for sale were amazing in their diversity (castles, mansions, huge plots in villages), and prices in the provinces were more and more pleasant as we moved away from Paris... As a result, they acquired an estate somewhere in the foothills of the Alps (towards Grenoble): two spacious houses built in the 17th century and several hectares of land in a dying village. It was there that the ancestral memory of the serene life, lost in the spring of 1941 in the village of Chepeleutsi, was relocated. I regret that, due to being extremely busy, I did not respond to Victor’s repeated invitations to stay there in the mountains.

The last decade of our acquaintance coincided with Victor’s monstrous workload (the demand also brought devastating health consequences). There was less and less time for meetings – and after the sudden instantaneous death of Anatoly Petrik in October 2016, we never met again in Moscow. Victor still called me with specific questions, but less and less frequently. Visiting Paris annually, I invariably paid a visit to Victor, however our conversations began to take on a reminiscent character: the departed friends replaced living people in our memories, one by one... In 2018, I was in the hospitable house of Victor and Cecile in Saint-Cloud for the last time, and in the next two years we met in the city. The last time we saw each other in February 2020 at the Alexander Nevsky Cathedral: the fellows of Véronique Schiltz at the

Academy of Inscriptions and Fine Literature (*Académie des Inscriptions et Belles-Lettres*) ordered a memorial service for her. Two years later, in the church that became Victor’s home, a funeral service was held for him as well...

We can talk about Loupan for quite a long time: I hope that memoirs

well-established life, he loved to eat, drink and talk. To the best of his ability, he tried to give back to society, and he did not demonstrate that. He was always tactful and respectful to the opinion of the interlocutor, even if it did not coincide with his own point of view. All the money earned went to his family, all free time (if any) was shared with the family. Unhurried in all his actions, the descendant of the Moldavian farmers, Loupan was thorough in everything.

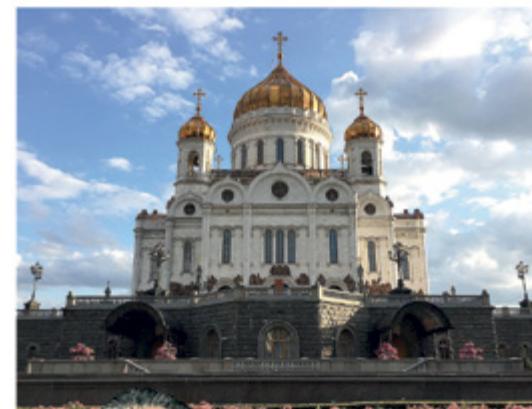
Remembering Victor, you visibly realise that the family was the main value of life for him: parents, wife, children, grandchildren, brother and sister, nephews. In turn, Cecile and his family saw Victor as a mighty and unshakable *pillar and affirmation of the truth* on which their peaceful existence was established. Considering that Moldovans perceive themselves as descendants of Roman legionnaires, Victor corresponded to the status of the father of the family (*pater familiae*), but not the progeny producing sire (*proletarius*).

Victor organically absorbed and invested the best of what he acquired in Moldova, Ukraine, Russia, Belgium, France, and the USA, in his children. (NB! He perceived Belgium as a country incomparably more reasonable than France, in which he was annoyed by the dominance of leftist ideology and intolerance for other people’s opinions). Diligence, goodwill, joyful perception of the surrounding world and even an optimistic vision of the future have always been the hallmarks of Victor. He managed to live 67 years in own spiritual harmony. A life full of external events did not affect his inner peace of mind. “The world caught me in its nets, but failed to catch me” – as G.S. Skovoroda, one of Victor’s favourite authors, made a will to engrave on his gravestone.

On January 22, 2022, Victor Loupan passed away. It is hard to realise that a great worker, a wonderful intellectual, a cheerful and a very kind person have left us.

## EDITOR'S LETTER

## HEART OF RUSSIA



“**M**oscow 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

about him, as well as his interviews and reportages collected together, will be published. Arranged in chronological order, they will perfectly describe this wonderful person.

Family, circle of friends, fellows, good acquaintances and neighbours – Victor knew and welcomed everyone. He greatly appreciated the

# THE LIFE-GIVING HOSPITALITY OF THE LORD

*On these holy days, the Church calls the faithful to special reflection on the mysteries of faith*

By AUGUSTINE SOKOLOVSKI,  
*Priest, Doctor of Theology*

Easter in 2022 falls on April 24th. The week preceding this main event of the Christian liturgical year is called Passion Week and is dedicated to the remembrance of the sufferings on the cross of the Lord Jesus Christ.

On these holy days, the Church calls the faithful to special reflection on the mysteries of faith. The concern of the Church is aimed at helping the people, to avoid all sorts of misunderstandings.

Some say that the Lord Jesus, experiencing forsakenness after His Entry into Jerusalem, became, in a way, a prototype of modern secularity, or, if we translate it into the language of everyday life, gave us an example of how we can live without churches and holy places. This is a serious theological error.

The Lord experienced God-forsakenness. But he did it on the Cross. At the same time, His whole life was filled with the presence of God. The words of the Heavenly Father – “*This is my beloved Son, in whom I am well pleased*” – were heard at the very beginning of the Lord’s mission, at the time of Baptism (Mk. 1:11), and just before its completion, at the time of the Transfiguration (Mk. 9:7). They are biblical evidence that the grace of God and the Holy Spirit rested upon Him in abundance. The Lord Jesus was full of power and glory and blessing.

That is why the Lord could heal, cleanse, and what is very important, had the power and authority to forgive sins and raise the dead. Even just before His Passion, when the soldiers came to isolate Him from the disciples, taking Him into custody, they “stepped back and fell to the ground” as soon as they heard His voice (John 18:6). In the Gethsemane Prayer, when all the sinless human nature of the Lord was horrified and trembled before the coming death, faith and prayer, and the Angel of God strengthened Him. “*And being in anguish, he prayed more earnestly, and his sweat was like drops of blood falling to the ground. An angel appeared to him from heaven and strengthened him*” (Luke 22:43–44).

Our glorious Lord Jesus, Beloved Son of the Father, Christ Messiah, trust His Father and prayed for those who were crucifying Him. He was always filled with the Kingdom, and Power, and Glory, and... Faith. By His faith we are saved. By His wound we are healed (Isaiah 53:5).

On the Cross, the Lord experienced what each of us human beings should have experienced. He truly experienced that God-forsakenness, which we experience in our lives – in our fears and in our depressions, in our panic and in our weakness – but which, in the least degree, cannot be compared with the God-forsaken-

ness that our Lord then already took over. He truly experienced that terrible, bitter, cursed, hellish emptiness of God-forsakenness, which pierced Him, as His was Hanged on the Cross. The Sin of the World was laid on Him. The sun has faded. It could not look at this terrible splendor of human sin that killed God.

Approaching this Great Day of the Lord Jesus’ Death on the Cross, we also remember those who were close to the Lord and whom the Lord loved. We remember the one who betrayed and sold the Lord Jesus. Liturgical texts say a lot about him. Literature and philosophy think a lot about him. His Name is Judas. Perhaps we have never been so close to understanding who Judas Iscariot really was.

Judas was a truly religious man... in the face of himself and in the eyes of the world. A man of autonomous religiosity, he was so close to our 21st century. The time when we build not temples, but banks; the time that proclaims that there is no salvation outside the market. “*He had a money box with him and carried what was put into it*” (John 12:6). Judas forgot that the God of Abraham, Isaac, and Jacob is the God who trusts us. Requiring irresponsibility, God is trusting and spontaneous. God of the Apocalypse. God takes the world by surprise.

In moments of crisis – in the history of the world and in the personal biography – where, as it seems, everything is simple and “decided for us without us,” the Lord stands by. He is waiting for our choice. He is waiting for our decision, to see if we will renounce. Shall we not find – to justify our own, personal, or collective fear and betrayal – the genuine Religious Arguments? Shall we not refer, in justification of our own God-forsakenness, to His infinite great Example? An example of the Great Sufferer who was crucified.

The Lord longed to bring us salvation. He was hungry for the fulfillment of the Scriptures. “*Knowing that everything had already happened, he said: “I thirst!”*” (John 19:28). This thirst for the salvation of the world was a true testimony that even in His forsakenness the Lord Jesus was never forsaken.

“*He took upon Himself our infirmities and bore our sicknesses*” (Isaiah 53:4). This messianic prophecy of the Old Testament, the prophet Isaiah undoubtedly refers to our Lord Jesus Christ. In these days of the Great Week of the Lord’s suffering on the Cross, the Church, as a community of believers, is called to attentive reflection on the facets of the redemption in Jesus Christ.

To understand the words of Isaiah, it is extremely important to know the biblical, patristic and, no matter how unexpected it may sound, the dogmatic understanding of the disease. The essence of illness and even death was not accessible to the understanding of the person of ancient times. Indeed, in that time, in general, it was believed that illness, or death, is some kind of autonomous entity. It comes suddenly, penetrates into a body, it takes over the human being. But if a person possessed a certain spell, or, perhaps, knew a certain doctrine, acquired an antidote, then nothing bad could simply happen.

In turn, the Pelagians – heresy, named after their protagonist, the British monk Pelagius, who preached



*Ivan Aivazovsky. Agony in the garden. 1897*

at the beginning of the 5th century, transferred this understanding to the level of Christian dogma. They taught that by applying a special effort, one could achieve sinlessness, and eventually gain immortality. Arguing with this and with similar teachings, St. Augustine (354–430), Bishop of Hippo Regius in Roman Africa, argued that the dispute about whether a person is mortal or immortal, is meaningless. For the man... is already dead. Even if he is still living and moving. “*To live is to die*”, – as Metcallica sings.

It is much easier for a person of the 21st century to agree with Augustine,

and therefore with the teaching of the Church, than with Pelagius. Each of us is familiar with the history of his or her illness, everybody knows about hereditary diseases. Everybody knows that death, in one way or another, soon or late, will overcome us.

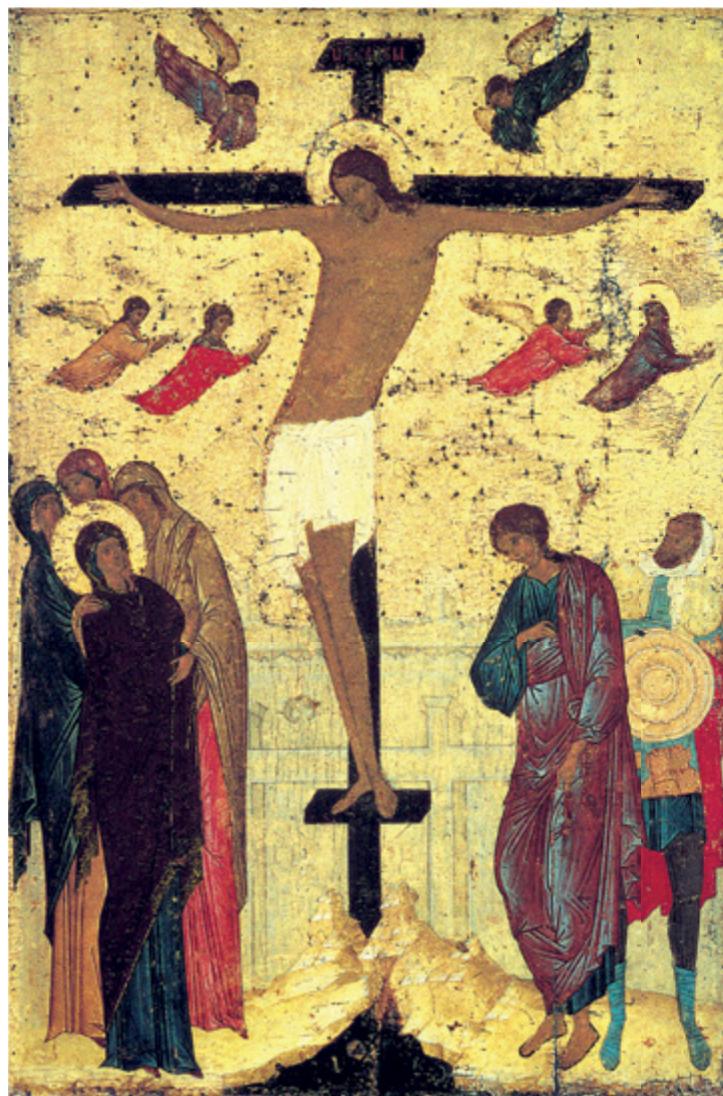
Pelagius was condemned at the III Ecumenical Council of 431. Some opinions that a person is able not to sin in this life were condemned at the Carthaginian Councils of the beginning of the 5th century adopted by the Universal Church. Belief in the ability to live and not sin is heresy. The condition of us humans as chil-

dren of Adam is such that sin is a sign of life. According to the words of the Apostle Paul, only “the dead cease to sin” (Rom. 6:7).

Sin is a sign of life. Simultaneously it is evidence of death, which lives in everyone, abides with everyone, and will never be separated from us until it completely destroys us. Until we leave this world. As one of the songs of Nautilus Pompilius figuratively says: “Cain will kill us all, because he no longer has eyes.”

No teaching, no meditation, no other religion, no technology is simply able to save a person from death and sin. And everything that modernity offers – all biological, medical, physiological promises, any kind of virtual or real immortality, all religions and sciences of the world, all ideas, philosophies, and beliefs – are simply unable to conquer death. Death is next to us, and in us: like a sister, like an interlocutor, like an alter ego, like a second self.

Deliverance from sin, sickness and death is possible only in our Lord Jesus Christ. Therefore, He was not born of a man and a wife, but, according to the Creed, of the Holy Spirit and the Virgin Mary. The birth of the Holy Spirit means that He is a newly created Man, the Second Adam, in whom there is neither sin nor death. The Lord Jesus Christ became the divine human response to the commandments, to the calls and promises and, most importantly, to the Testament. For everything that God expected from man, but could not receive, starting from Adam and



Dionysius. Crucifixion of Jesus. Around 1500

Eva – who ate from the tree of the knowledge of good and evil – and ending with us, “the last people of the last times, who know too much”.

Our Lord Jesus Christ is the God Who Entered into History. In Jesus is the infinite “Yes” and “Amen” to His Divine Father. He healed, cleansed, forgave, resurrected, brought closer, united. In return He was crucified. According to the incomprehensible mystery of the divine economy, it turned out that at the time of the Crucifixion, everything in Him became a true blessing for everyone.

The Lord was tortured, and pierced, nailed, and crucified. The Lord was spat upon, and killed, he was cursed according to the biblical word. “If a

crime worthy of death is found in anyone, and he is put to death, and you hang him on a tree, then his body should not spend the night on a tree, but bury him on the same day, for cursed before God is everyone who hangs on a tree, and not defile your land, which the Lord your God gives you as an inheritance” (Deut. 21:22–23).

The curse, the condemnation of death, which we all deserve, turned into a condemnation of death that fell upon Him. And when the Lord was crucified, the voice of the Father that accompanied Him all the days of His earthly life – “This is my beloved Son, in whom I am well pleased” – became forever our property. The property of all who believe, who believe and have faith in Christ Jesus until the end of the age.

The Lord proclaimed on the Cross: “It is done” (John 19:30). And the favor of the Father

turned to us. We have become heirs of His Life, for Jesus has become the heir of our death. This is the essence of the New Testament. As the author of the Epistle to the Hebrews writes: “For where there is a covenant, the death of the testator is needed” (Heb. 9:16).

In the sacraments of the Church, in the sacramental, mysterious reality of her life, it happens that all our illnesses, visible and invisible, all weaknesses and sins become His property and enter into His reality, partake of Him ... in order to be destroyed. Even if we do not receive instant healing and deliverance from the diseases that haunt everyone, this does not mean that they are not healed. On the contrary, it means that they will serve us

in redemption, for they have already been partakers of His Cross.

The Lord has made his wandering Church the heir of the Kingdom. The quiet joy of the first days of the Great Week of Suffering is a guarantee of the blessing that the Lord granted. Glory is given instead of sin. For sin is lost glory. The Lord will reign with His saints in the Kingdom. “From the ends of the earth we hear the song: “Glory to the Righteous!” The Lord of Hosts will reign on Mount Zion and in Jerusalem, and before his elders there will be glory” (Is.24:16;23).

These are the days of Suffering of the Great Sufferer – our Lord Jesus Christ. This is the beginning of the great days of Passion. It means that from now on, strengthened by the sacraments, we are called to forget about our own sins. For by our sins the Lord is led to death. We must forget about our sorrows and illnesses. For in these days there is One Who Sorrows and Sick. The son of the carpenter Joseph, according to Scripture, the Son of Man, as the Lord Himself most often called Himself, the Son of Humanity, which, as a kind of collective carpenter, turned out to be able to make only the Cross for the Best of People. In these days of the Great Holy Week, only one Great Dead Man hangs on the Cross. Silence surrounds the earth. The Lord is coming to rise on the third day.

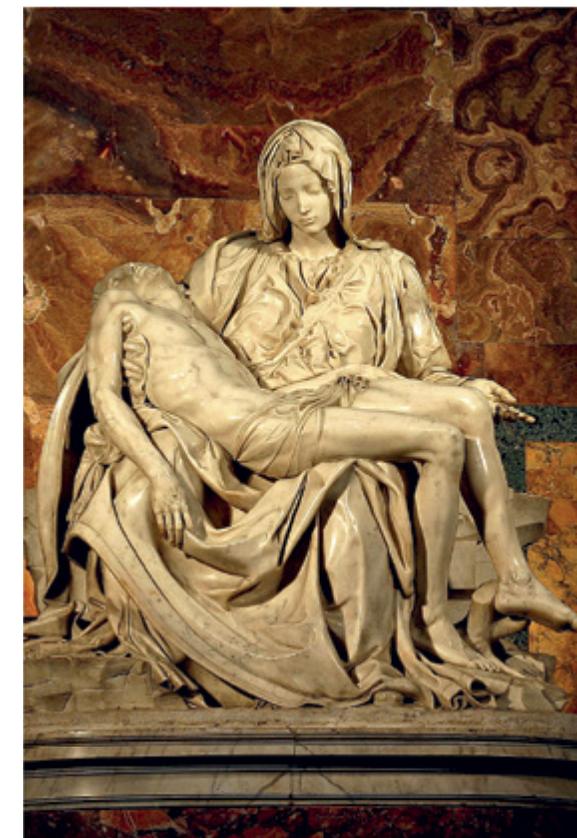
The “Third day” is the time when, according to biblical teaching, the deceased person is finally and irrevocably dead. The “Third Day”, when all human hope is lost, but only God begins to act. He is the Son of God, who suffered for us and died – this is the only Remembrance of these days. It contains healing, forgiveness, and resurrection. “The Lord will bind our wounds. He will revive us in two days, on the third day he will raise us up, and we will live before Him” (Hosea 6:1–2).

The irmos of the ninth ode of the canon of Matins on Holy Thursday in Church Slavonic language begins with beautiful words about the “Lord’s Wandering”: “Come and enjoy

the wanderings of the Lord and immortal meals.” The word “wandering” in the Greek language literally means “hospitality”, but in the Slavic language, with a literal translation its meaning widens to include an extremely rich combination of hospitality and wandering of the Lord.

According to the Gospel, the Lord Jesus really spent His whole life wandering. He himself spoke of the fact that He had nowhere to lay His head. Thus, He Who is homeless, for the Last Supper of His earthly life, invites the disciples and apostles, among whom, the traitor, invites all of us, each individually and the whole Church, to take part in his wanderings and his meal, He invites us to enjoy His hospitality.

The hospitality of the Lord, the hospitality of the Last Supper of our Lord is not only the ascension with Him to Jerusalem to participate in the Last Supper, but also the entire path of Passion Week, dedicated to remembering the events, miracles and deeds



Michelangelo. Pietà. 1499

of the Lord performed by Him in the last days of His earthly life. This is the meditation on all His words, which, as the book of Ecclesiastes says about the words of the Righteous, are like driven nails (Eccl. 12, 11). Nails that pierced the Body of the Righteous One, nailed on the Cross.

The story of the barren fig tree is also remembered in these days. It tells how the Lord, going up to Jerusalem, saw a tree that did not bear fruit. The Lord cursed the fig tree, and it withered immediately. This narrative contains a direct moral edification addressed to everyone: if we do not bear the fruits of virtue, then we will be identified with a barren fig tree, and the word of damnation will be pronounced over us.

But this narrative has another, theological meaning, directly related to the mystery of Salvation. After all, every person, by nature, is barren. We, as Dostoevsky writes about it in his Notes from the Underground, are all stillborn. Unable to bear fruit.

Already withered and died, being alive. “You bear the name as if you were alive, but you are dead,” says the Apocalypse (Rev. 3:1).

To save the world, our Lord Jesus Christ... became a fig tree. But he became a flowering fig tree, full of life and strength. He had no sin; he did not have to die. But having ascended the Cross, He took upon Himself the curse of the Cross, addressed not to Him, but to “everyone hanging on a tree”. He did it voluntarily. Thus, the curse of all people fell on His head. Lord Jesus became a fig tree that accepted the curse so that we could all partake of the life-giving hospitality of His Sufferings.

HEALTH

# WORLD HEALTH DAY: OUR PLANET, OUR HEALTH

By WORLD HEALTH ORGANIZATION



## Our Planet Our Health

Clean our air, water & food

#HealthierTomorrow



Our health and the health of our planet are inextricably linked, and the need to focus on creating healthy societies on a healthy planet is becoming more and more apparent.

The 2022 World Health Day theme centres on this link between the health of our planet and the health of humans, animals, plants – all living creatures. In line with the One Health approach, which emphasizes the interdependence of animal, human and environmental health, this year's WHO campaign will promote messages and activities that showcase how individual choices and social behaviours impact our environment.

While humans contribute to environmental degradation with unsustainable behavioural patterns, we can and must also be part of the solution when it comes to addressing the single biggest health threat that humanity faces – the climate crisis.

### *Everything is interconnected*

Rising temperatures, floods and extreme rainfall are all ways in which climate change is impacting the lives of millions of people in the WHO European Region. At the same time, other human-caused health threats like air pollution, ecosystem degradation, and the production and consumption of tobacco are exacerbating the damage to our planet. These are themes that will be explored alongside the initiatives implemented in cities across the Region.

WHO is calling on everyone to re-imagine a world where clean air, water and food are available to all, where economies are focused on planetary and human health and well-being, and where healthy, people-centred cities, villages and communities create conditions for people to lead better lives.

### *Need for action*

In the midst of a pandemic, a polluted planet, increasing diseases like



Photo: Antoine GIRET

cancer, asthma, heart disease, on World Health Day 2022, WHO will focus global attention on urgent actions needed to keep humans and the planet healthy and foster a movement to create societies focused on well-being.



Photo: Austin Kehmeier

WHO estimates that more than 13 million deaths around the world each year are due to avoidable environmental causes. This includes the climate crisis which is the single biggest health threat facing humanity. The climate crisis is also a health crisis.

### *Making a difference*

Our political, social and commercial decisions are driving the climate and health crisis. Over 90% of people breathe unhealthy air resulting from burning of fossil fuels. A heating world is seeing mosquitos spread diseases farther and faster than ever before. Extreme weather events, land degradation and water scarcity are displacing people and affecting their health. Pollution and plastics are found at the bottom of our deepest oceans, the highest mountains, and have made their way into our food chain. Systems that produce highly processed, unhealthy foods and beverages are driving a wave of obesity,

increasing cancer and heart disease while generating a third of global greenhouse gas emissions.

While the COVID-19 pandemic showed us the healing power of science, it also highlighted the inequities in our world. The pandemic has revealed weaknesses in all areas of society and underlined the urgency of creating sustainable well-being societies committed to achieving equitable health now and for future generations without breaching ecological limits.

The present design of the economy leads to inequitable distribution of income, wealth and power, with too many people still living in poverty and instability. A well-being economy has human well-being, equity and ecological sustainability as its goals. These goals are translated into long-term investments, well-being budgets, social protection and legal and fiscal strategies. Breaking these cycles of destruction for the planet and human health requires legislative action, corporate reform and individuals to be supported and incentivized to make healthy choices.

# PICASSO INGRES: FACE TO FACE

By KATE THOMAS



Jean-Auguste-Dominique Ingres, 'Madame Moitessier', 1856

For the first time ever a painting by Pablo Picasso ('Woman with a Book', 1932) from the Norton Simon Museum in Pasadena, California, and the painting by Jean-Auguste-Dominique Ingres ('Madame Moitessier', 1856) which famously inspired it, will be shown side by

side at the National Gallery, London as part of a special collaboration between the two museums.

Picasso admired Ingres and referred to him throughout his career. Picasso's affinity with Ingres can clearly be seen not only in painting but also extensively in his drawings and studies

during his 'neoclassical' phase in the 1920s. In 1921 Picasso was working in Paris and was in the process of reinventing his art after Cubism. He encountered Ingres's 'Madame Moitessier' in an exhibition that year and was so enthralled by this portrait that it remained lodged in his memory and 11 years later in 1932, he painted 'Woman with a Book'.

The latter is one of his most celebrated likenesses of his young mistress Marie-Thérèse Walter (1909–1977), whom he had met in 1927 – while still married to his wife, the Russian ballet dancer Olga Khokhlova (1891–1955). 'Woman with a Book' balances freedom and restraint, and echoes 'Madame Moitessier' in significant ways: his model's hand touching the temple is a direct quotation, while the flowers on her sleeves evoke Madame Moitessier's dress.

By replacing Madame Moitessier's fan with an open book, Picasso evoked the suggestive sensuality latent beneath Ingres's image of bourgeois respectability. The serene profile reflected in a mirror to the right in Picasso's portrait likewise references the earlier painting but may also constitute an abstract self-portrait.

Wearing her finest clothes and jewellery, Madame Moitessier (1821–1897) gazes majestically at us. She is the embodiment of luxury and style during the Second Empire, which saw the restoration of the French imperial throne and extravagant displays of wealth. The room has the ambiance of a luxurious 18th-century salon with its Japanese Imari vase, silk handscreen, ornate fan, Louis XV

console table, gilded mirror frame and padded damask sofa (with a tiny cupid peeking over Madame Moitessier's left shoulder). Her distinctive pose is based on an ancient fresco from Herculaneum depicting the goddess of Arcadia, that Ingres may have seen in Naples in 1814. In the portrait, he uses the gesture of Arcadia's right hand, with its index finger raised, supporting her head. Ingres owned engravings of the mural and preparatory drawings show how he gave great attention to the precise positioning of Madame Moitessier's right arm, hand and fingers. Indeed, for Ingres, Madame Moitessier was a living embodiment of the Classical ideal. A modern-day goddess enthroned in luxury, she sits impassively, fully confident of her place in society.

The portrait was commissioned in 1844 to celebrate the marriage two years earlier of Marie Clotilde-Inès de Foucauld to the wealthy merchant, Sigisbert Moitessier. Ingres was initially reluctant to accept the commission but changed his mind after meeting the 23-year-old Madame Moitessier, whom he described as 'beautiful and good'. Art critic Théophile Gautier, who was present during some of the painting sessions, agreed with Ingres, describing her beauty as the most regal, magnificent, stately and Junoesque that he had ever seen drawn.

It took Ingres 12 years to complete the painting. During this time, the picture underwent several major revisions: a young daughter, Catherine, was originally included but was re-



Pablo Picasso, 'Woman with a Book', 1932

moved from the composition, and at the last moment, in 1855, a different dress was chosen to reflect a change in fashion. The yellow dress Madame Moitessier was initially wearing was changed to a dress of fashionable and expensive Lyon silk printed with a floral pattern, which is echoed by the flowers and leaves of the extravagant gilt frame, designed by Ingres himself.

Her reflection in the mirror was a startling invention to show a different side of her, but closer inspection of the mirror reveals some oddities. The reflection is not entirely consistent with her actual position. It also lacks the detail and luminosity of the figure, its dull surface contrasting with the opulence of Madame Moitessier and her surroundings. This complex

and ambiguous invention suggesting simultaneous points of view would have an impact in the 20th century, and not only on Picasso.

This exhibition is an opportunity to explore Picasso's enduring affinity with Ingres, and his ability to reference or 'steal' previous artist's work which he famously acknowledged when he said: 'Lesser artists borrow; great artists steal.\*' It will provide visitors with a unique opportunity to compare the two works and to engage with these masterpieces in a different way.

Christopher Riopelle, the National Gallery's Neil Westreich Curator of Post-1800 Paintings, says: 'Picasso was a passionate student of European painting with a voracious memory for images. He constantly pitted himself against the masters he most ad-

mired, among them Ingres. Beguiled by the voluptuous Marie-Thérèse Walter, for Picasso 1932 was one of the most inventive and productive years of his long career. Perhaps it is no surprise that the memory of Ingres's opulent, regal and strange 'Madame Moitessier', wondered at in an exhibition eleven years earlier, should so powerfully impose itself anew on Picasso's imagination.'

National Gallery Director, Dr Gabriele Finaldi, says: 'I am delighted that our exceptional collaboration with the Norton Simon Museum brings together Ingres and Picasso in a face off that demonstrates the ongoing dialogue between artists of different times. Picasso makes us look again at Ingres, and Ingres helps us to understand Picasso.'

## CULTURE

## DELACROIX AND NATURE

Nature may be a well-known aspect of Eugène Delacroix's oeuvre, and yet it goes beyond artistic theme to play a much more complex role in the history painter's work, through observation, study and reinvention.

The *Delacroix and Nature* exhibition (running at Musée national Eugène-Delacroix until 27 June 2022) invites you into the painter's last apartment and studio for a discovery of his ties to nature. Within the intimate setting of the museum and its charming garden, visitors can escape to a peaceful haven of nature at the heart of Paris, take part in creative workshops and learn about the history of the garden with a new podcast.

Delacroix loved nature. He plunged into the contemplation of the sea and landscapes, and took many trips to the countryside, staying in his home in Champrosay or with his friend George Sand in the Berry region. Throughout his career, he lovingly described the beauty of nature in his *Journal* and in his letters. He sketched with sculptor Antoine-Louis Barye at the Jardin des Plantes menagerie. Animals re-

mained an inexhaustible source of interest to him.

But beyond the curiosity, pleasure and relaxation derived from its observation, nature was above all for Eugène Delacroix a subject of study. The shape of a leaf, the colours of a flower, the texture of fur, the curve of an animal's spine... Delacroix delighted in the manifold details before his eyes, and eagerly made them the focus of countless studies. Featured in the *Delacroix and Nature* exhibition, rare landscapes painted by Delacroix, as well as a number of the painter's sketches and drawings, form a collection of personal herbaria, bestiaries and study sheets that Delacroix would never display to the public during his lifetime. Bringing a fresh perspective to what nature has to offer, the exhibition invites visitors to follow in Delacroix's footsteps and look at nature with an artist's eye.

*Delacroix and Nature* continues at the heart of the painter's studio with a discovery of Eugène Delacroix's creative process, and the way in which he reappropriated nature to reinvent it in his paintings. The artist drew upon his observations of fauna and flora to

compose and create his finest works. The landscapes thus serve as backdrops for numerous bucolic scenes, while the animals he sketched come to life in his masterpieces. Delacroix did not hesitate to create imaginary animals or expressive deformations of their anatomies as evinced by the *Tiger Hunt* on loan from the Musée d'Orsay. Similarly, he created a botanical decoration for *Orpheus comes to Civilize the Still Savage Greeks and to Teach them the Arts of Peace*.

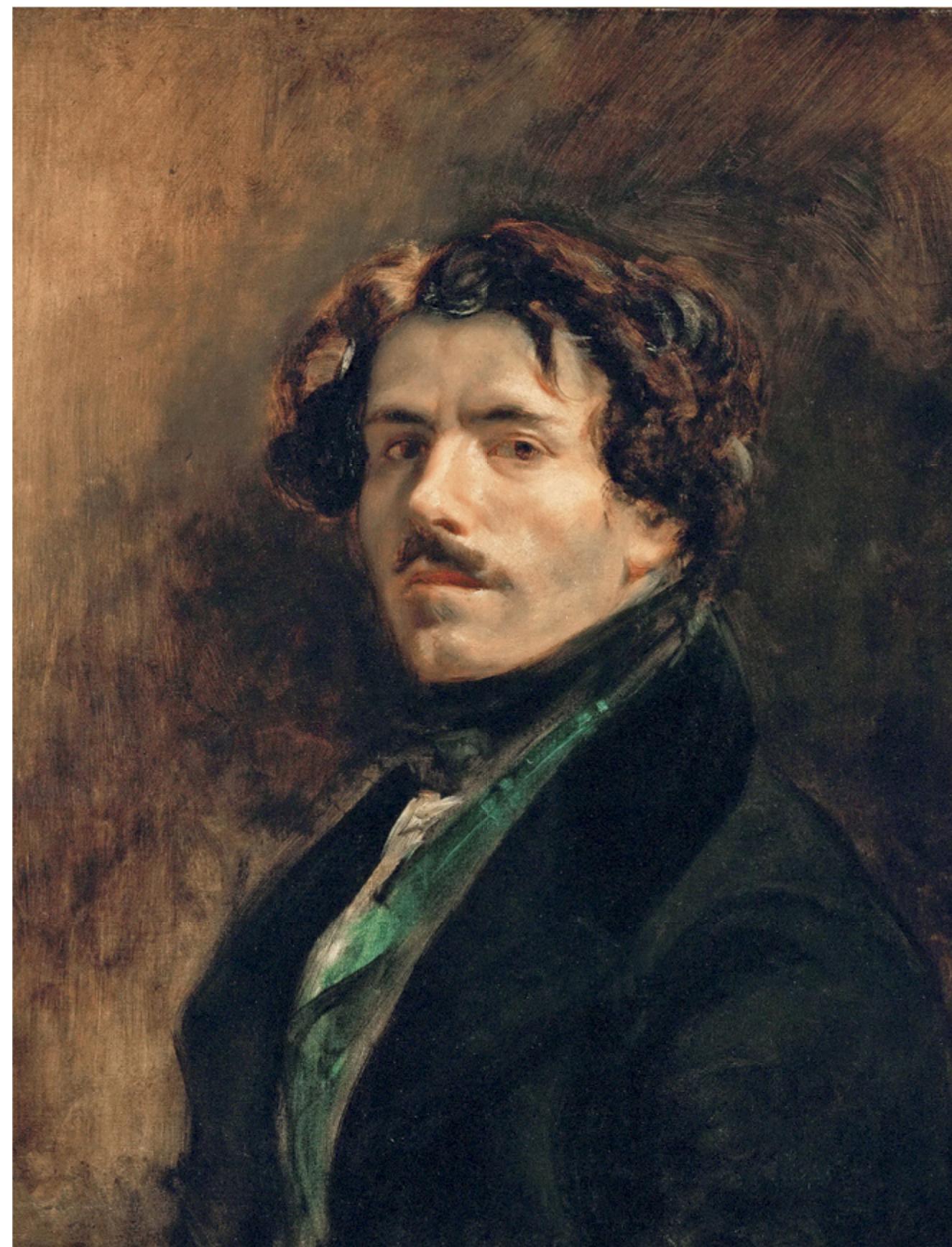
The exhibition concludes with a discovery of Eugène Delacroix's magnificent garden. Visitors are invited to take a break to listen to our podcast, and delve into the past with Eugène Delacroix's gardener, Adolphe Cabot, who tells the story of this tranquil green setting. A number of new workshops on nature are also proposed: botanical illustration, botanical printing and watercolour workshops, among others, will take place throughout the exhibition at the heart of this haven of peace in the capital city. The rich and varied cultural programme also includes concerts, guided tours and conferences.



*Etude de deux tigres, ou Jeune tigre jouant avec sa mère* © RMN-Grand Palais (musée du Louvre) / Franck Raux



*Lionne prête à s'élaner* © RMN-Grand Palais (musée du Louvre) / Hervé Lewandowski



*Eugène Ferdinand Victor Delacroix. Self-portrait. 1837*

## SOCIETY

# THE HISTORY OF EARTH DAY

Every year on April 22, Earth Day marks the anniversary of the birth of the modern environmental movement in 1970. Let's take a look at the last half-century of mobilization for action.

## How it all started

In the decades leading up to the first Earth Day, Americans were consuming vast amounts of leaded gas through massive and inefficient automobiles. Industry belched out smoke and sludge with little fear of the consequences from either the law or bad press. Air pollution was commonly accepted as the smell of prosperity. Until this point, mainstream America remained largely oblivious to environmental concerns and how a polluted environment threatens human health.

However, the stage was set for change with the publication of Rachel Carson's New York Times best-seller *Silent Spring* in 1962. The book represented a watershed moment, selling more than 500,000 copies in 24 countries as it raised public awareness and concern for living organisms, the environment and the inextricable links between pollution and public health.

Earth Day 1970 would come to provide a voice to this emerging environmental consciousness, and putting environmental concerns on the front page.

## The idea for the first Earth Day

Senator Gaylord Nelson, the junior senator from Wisconsin, had long

been concerned about the deteriorating environment in the United States. Then in January 1969, he and many others witnessed the ravages of a massive oil spill in Santa Barbara, California. Inspired by the student anti-war movement, Senator Nelson wanted to infuse the energy of student anti-war protests with an emerging public consciousness about air and water pollution. Senator Nelson announced the idea for a teach-in on college campuses to the national media, and persuaded Pete McCloskey, a conservation-minded Republican Congressman, to serve as his co-chair.

They recruited Denis Hayes, a young activist, to organize the campus teach-ins and they chose April 22, a weekday falling between Spring Break and Final Exams, to maximize the greatest student participation.

Recognizing its potential to inspire all Americans, Hayes built a national staff of 85 to promote events across the land and the effort soon broadened to include a wide range of organizations, faith groups, and others. They changed the name to Earth Day, which immediately sparked national media attention, and caught on across the country. Earth Day inspired 20 million Americans – at the time, 10% of the total population of the United States – to take to the streets, parks and auditoriums to demonstrate against the impacts of 150 years of industrial development which had left a growing legacy of serious human health impacts. Thousands of colleges and universities organized protests against the deterioration of the environment and there were massive coast-to-coast rallies in cities, towns, and communities.

Groups that had been fighting individually against oil spills, polluting factories and power plants, raw sewage, toxic dumps, pesticides, freeways, the loss of wilderness and the extinction of wildlife united on Earth Day around these shared common values. Earth Day 1970 achieved a rare political alignment, enlisting support from Republicans and Democrats, rich and poor, urban dwellers and farmers, business and labor leaders.

By the end of 1970, the first Earth Day led to the creation of the United States Environmental Protection Agency and the passage of other first of their kind environmental laws, including the National Environmental Education Act, the Occupational Safety and Health Act, and the Clean Air Act.

Two years later Congress passed the Clean Water Act. A year after that, Congress passed the Endangered Species Act and soon after the Federal Insecticide, Fungicide, and Rodenticide Act. These laws have protected millions of men, women and children from disease and death and have protected hundreds of species from extinction.

As 1990 approached, a group of environmental leaders approached Denis Hayes to once again organize another major campaign for the planet. This time, Earth Day went global, mobilizing 200 million people in 141 countries and lifting environmental issues onto the world stage. Earth Day 1990 gave a huge boost to recycling efforts worldwide and helped pave the way for the 1992 United Nations Earth Summit in Rio de Janeiro. It also prompted President Bill Clinton to award Senator Nelson the



Presidential Medal of Freedom – the highest honor given to civilians in the United States – for his role as Earth Day founder.

As the millennium approached, Hayes agreed to spearhead another campaign, this time focused on global warming and a push for clean energy. With 5,000 environmental groups in a record 184 countries reaching out to hundreds of millions of people, Earth Day 2000 built both global and local conversations, leveraging the power of the Internet to organize activists around the world, while also featuring a drum chain that travelled from village to village in Gabon, Africa. Hundreds of thousands of people also gathered on the National Mall in Washington, DC for a First Amendment Rally.

30 years on, Earth Day 2000 sent world leaders a loud and clear message: Citizens around the world wanted quick and decisive action on global warming and clean energy.

## Turning a new page

As in 1970, Earth Day 2010 came at a time of great challenge for the

environmental community to combat the cynicism of climate change deniers, well-funded oil lobbyists, reticent politicians, a disinterested public, and a divided environmental community with the collective power of global environmental activism. In the face of these challenges, Earth Day prevailed and EARTHDAY.ORG re-established Earth Day as a major moment for global action for the environment.

Over the decades, EARTHDAY.ORG has brought hundreds of millions of people into the environmental movement, creating opportunities for civic engagement and volunteerism in 193 countries. Earth Day engages more than 1 billion people every year and has become a major stepping stone along the pathway of engagement around the protection of the planet.

## Earth Day – today

Today, Earth Day is widely recognized as the largest secular observance in the world, marked by more than a billion people every year as a day of action to change human be-

haviour and create global, national and local policy changes.

Now, the fight for a clean environment continues with increasing urgency, as the ravages of climate change become more and more apparent every day.

As the awareness of our climate crisis grows, so does civil society mobilization, which is reaching a fever pitch across the globe today. Disillusioned by the low level of ambition following the adoption of the Paris Agreement in 2015 and frustrated with international environmental lethargy, citizens of the world are rising up to demand far greater action for our planet and its people.

The social and cultural environments we saw in 1970 are rising up again today – a fresh and frustrated generation of young people are refusing to settle for platitudes, instead taking to the streets by the millions to demand a new way forward. Digital and social media are bringing these conversations, protests, strikes and mobilizations to a global audience, uniting a concerned citizenry as never before and catalysing generations to join together to take on the greatest challenge that humankind has faced.

# BRITISH GOVERNMENT TO SUPPORT CREATIVE BUSINESSES

By RUSSIAN ART & CULTURE

Creative industries businesses will benefit from a £50 million Government boost to help drive economic growth and level up the country, Culture Secretary Nadine Dorries announced.

The investment includes £21 million to help build on the international success of the UK film industry through a three-year UK Global Screen Fund. This follows a successful one-year pilot of the DCMS scheme that has boosted the global reach of UK independent productions, including *The Miracle Club* (starring Maggie Smith) and *Good Luck to You, Leo Grande* (starring Emma Thompson), administered by the British Film Institute (BFI).

£8 million will help start-up gaming businesses across the country grow their operations, through the UK Games Fund. Based in Dundee, the UK Games Fund will make sure video games firms' talented workforces have the skills they need to thrive in the sector. This includes increased support for early-stage businesses and entrepreneurial young developers, nurturing talent and fostering new games creation across the UK.

The Creative Scale Up Programme, which provides finance and business support to firms in the creative industries, will also be expanded with more than £18 million of new funding. This investment will support innovative creative businesses outside of London as part of the government's levelling up plans.

The creative industries have made a substantial and sustained contri-

bution to economic growth and job creation across the UK growing, on average, nearly twice the rate of the wider economy. The announcement is recognition of their great work, and will form part of the Government's Creative Industries Sector Vision, which will be published in the summer and will set out the approach for supporting this high-growth sector into the future.

"The creative industries in the UK are truly world class and I am committed to doing everything I can to support their innovative work as they continue to thrive. £50 million of Government investment will provide businesses across the country with the tools they need to expand their work and provide even more jobs as we look to level up opportunities across the country," said Culture Secretary Nadine Dorries.

"It's great news that the UK Global Screen Fund is set to deliver a further three years of vital support to our world class independent screen industries. In its pilot the year, the fund has stimulated new international partnerships, boosting co-production, distribution and development opportunities to drive growth and



Photo: Daniel Apodaca

export," added British Film Institute CEO Ben Roberts. "This continued investment recognises the power and potential of UK screen content and ensures that we can build on its global impact, delivering for the UK economy and reaching new audiences around the world."

"Creative Coalition Festival is a key moment for UK creativity, bringing together diverse voices from across industry and politics to drive the change and fresh thinking needed to unleash the potential of our world-leading Creative Industries," said Caroline Norbury MBE, chief executive of Creative UK.



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