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## EDITORIAL

# A GREAT CONFRONTATION



Dmitry Belyukin. 'White Russia. Exodus'. 1992

100 years ago, in October 1922, the Civil War came to an end in Russia. That war was the result of the October Revolution of 1917, which forever changed the course of not only Russian, but also the world's history.

The ships that left the ports of Crimea after the fiercest civil confrontation were taking away from Russia the remnants of the defeated Volunteer Army, representatives of the nobility, clergy, scientific and creative intelligentsia. The cream of the nation was leaving the country, fleeing the Red Terror...

According to various estimates, the number of Russian emigres of the first wave was between 1.5 to 2.5 million. They were scattered around the globe, but did not forget their homeland. "We took Russia, our Russian nature, with us. And wherever we are, we cannot but feel it," Ivan Bunin said.

Dmitry Belyukin's painting, 'White Russia. Exodus' (1992), subtly conveys the immense tragedy of people leaving their homeland. "These are

officers and privates of the army and the new guard – the Kornilov and Drozdov Regiments, merchants, the artistic circle, high school and lycée students, State Duma deputies and dignitaries of the court, professors, poets and nurses. I. A. Bunin in a hat stands in the distance, to the left by the ship vent, and the others are collective types of people, personifying the image of the Russian, forever receding into the past," the artist comments on his work.

It was the first wave of emigration that left the most striking mark in world history: brilliant minds, outstanding philosophers, great scientists and scholars, writers and artists of world renown. Among the 'unwanted' people were I. A. Bunin, I. S. Shmelev, K. D. Balmont, D. S. Merezhkovsky, N. A. Berdyayev, S. N. Bulgakov, I. I. Sikorsky, K. A. Korovin, M. Z. Chagall, F. I. Chaliapin and many others. All of them were true patriots and in exile became the embodiment of the Russian people's high culture and spirituality.

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MAIN TOPIC

# CIVIL WAR: 100 YEARS OF REASONING

*The Civil War became the terrible result of the Russian Revolution*

By KARINA ENFENJYAN,  
*Executive Editor*

The October Revolution of 1917 and the fratricidal Civil War that followed it led to the collapse of the mighty Russian Empire, stopped its development, plunged the country into utter chaos and unthinkable ideological confrontation, brought terrible misfortunes and suffering to its people...

Ivan Bunin wrote in his *Cursed Days*: “Our children and grandchildren will not be able even to imagine Russia in which we once lived (that is, what was it like yesterday) and which we ourselves did not value or understand – all its might, complexity, richness, and happiness. <...> There was once a nation that reached the number of 160 million and that owned one-sixth of the earth’s surface, but precisely which sixth did they own? A truly legendary and rich land that blossomed with equally legendary swiftness!”

Any revolution means destruction and catastrophe. On the eve of the World War I, the Russian Empire was at the peak of its economic expansion and was developing at an incredibly high pace, achieving success in many areas. In 1913, the country ranked third in the world in terms of economy size and industrial output. And there was every reason to believe that with peaceful and stable development within 20–30 years, Russia would come out on top in Europe and compete with the United States for the largest national economy in the world.

When the Bolsheviks came to power, not only the economic, but

also the cultural and spiritual development of the great country was abruptly interrupted.

Literature, painting, architecture, ballet, theatre – everything was on the rise in the beginning of the 20th century. It was the Silver Age of Russian poetry.

The Silver Age... This phrase itself is connected in our minds with something sublime, beautiful and elegant. Voloshin, Akhmatova, Balmont, Tsvetaeva, Mandelstam, Gumilyov, Severyanin, Merezhkovsky, Khlebnikov, Blok, Yesenin... What a constellation of brilliant poets! And what trials of fate. Keenly feeling the deep tragedy of those terrible days, they could not but reflect in their poems the pain and suffering of their Motherland, whose sons were drawn into the fratricidal war. As true patriots, they deeply experienced the split of Russian society into the Reds and the Whites.

*White was – became red:  
Blood stained.  
Was red – became white:  
Death whitened.*

These lines belong to Marina Tsvetaeva. Sympathising with the White Movement, she saw the Civil War as only pain, suffering and irreparable losses for both sides.

Russia was losing its poets: some of them left their homeland, carrying it with them in their hearts and dreaming of returning one day; oth-

ers stayed and drained the cup of sorrow; many fell into the maelstrom of repression and died, becoming the poet martyrs of the 20th century. The Silver Age of Russian poetry was short and unique. Its poets left us an invaluable legacy – their poems.

Ballet and performance arts reached unprecedented heights before the revolution. It must be said that the ballet, which enjoyed special patronage from the Russian aristocracy, could well have been declared an old-fashioned art by the Bolsheviks and would have ceased to exist in Russia, since the most radical representatives of the new regime called for the abolition of any pre-revolutionary traditions. But, fortunately, the ballet was saved.

Of course, with the outbreak of the World War I, the problems that undoubtedly existed in tsarist Russia – above all, social inequality and the difficult working conditions of workers and peasants – became even more aggravated. And in that sense, it seems that the February Revolution logically resulted from the growing tension throughout the country. However, it must be taken into account that it happened literally on the eve of the spring general offensive against Germany and Austria, which looked like a betrayal. “Treason, cowardice and deceit,” Nicholas II said then.

Perhaps, if the Bolsheviks had failed to overthrow the Provisional Government, Russia would have taken only the path of bourgeois

transformations and would have stood on a par with the developed countries of Western Europe. Perhaps... But it did not happen. The reality turned out to be different – it was cruel and bloody. The Civil War became the terrible result of the Russian Revolution – it claimed the lives of more than 10 million people.

At times, attempts are made to lay the blame for the collapse of the Russian Empire solely on the last Russian emperor, Nicholas II, or on the liberals who overthrew him. There is also an opinion, that it was the rapid economic growth of Russia that became the main reason for the Western powers to support and even help to carry out the 1917 coup. Moreover, Russia’s victory in the war was beyond doubt.

The war and the abdication of the emperor weakened the country, which the Bolsheviks immediately took advantage of, starting subversive agitation work among the soldiers and peasants, promising them peace and lands. As a result, the front fell apart, the White movement was defeated, and on November 11, 1920, General Pyotr Wrangel gave the order to evacuate “all those who shared the way of the Cross with the army, the families of military personnel, civil officials, with their families, and individuals, who could be in danger if the enemy came” from the Crimea.

The decision taken by General Wrangel saved a huge number of

people from inevitable death. People who remained in the Crimea, including those who did not serve in the White Army, suffered from the Red Terror.

The ships left the Crimea under the St. Andrew’s flag, taking away the cream of the Russian nation to for-

eign lands, which could not but affect the future of the country.

On March 3, 1918, Russia concluded the shameful Treaty of Brest-Litovsk, according to which it lost vast territories in the west. And for many years chaos reigned in the once great country.

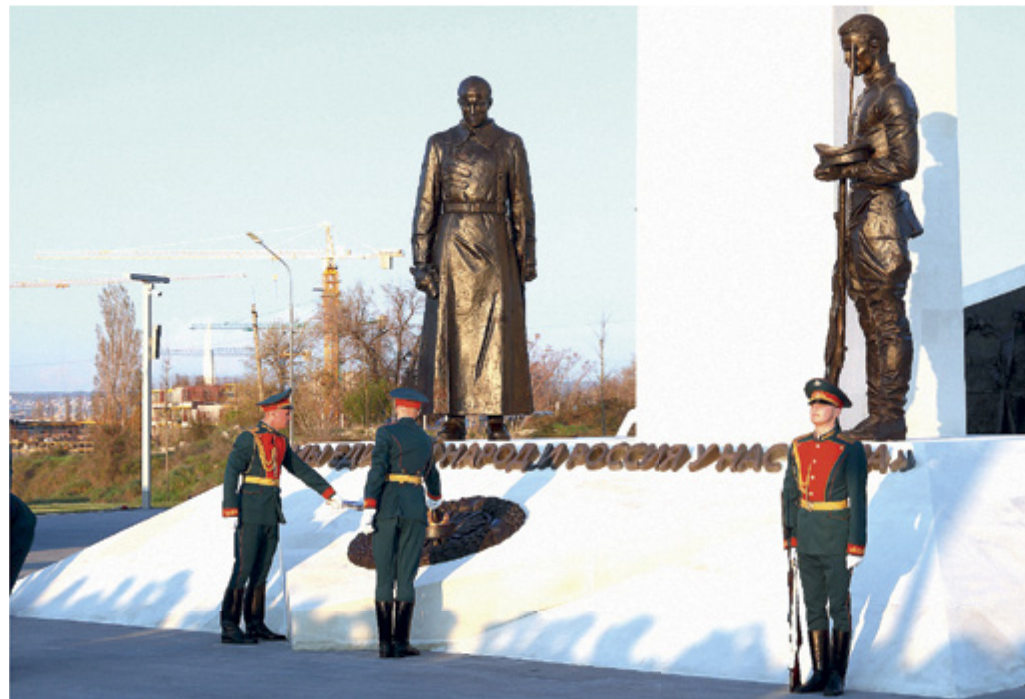




# THE MONUMENT TO THE SONS OF RUSSIA WHO FOUGHT IN THE CIVIL WAR

*May the monument to the Sons of Russia in the city of Sevastopol be a perpetual reminder of the inadmissibility of war with your compatriots and of war as such*

By NATALIA MATYUKHINA



The 'To the Sons of Russia Who Fought in the Civil War' memorial complex, which was unveiled last spring in Sevastopol, was originally supposed to be called 'The Monument of Reconciliation'.

The initiators of the unveiling of this monument ten years ago were Prince Nikita Dmitrievich Lobanov-Rostovsky, Count Peter Petrovich Cheremetev and the Ex-

ecutive Director of the International Council for Russian Compatriots Eugene Semyonovich Tabachnikov.

The idea developed in an atmosphere of serious opposition from some circles of compatriots. They did not even immediately agree on the city. Kerch, in which it had originally been planned to set up the memorial, refused to unveil it. At their meeting on the 4th of September

2020, the veterans of Sevastopol declared their strong opposition to the idea of the monument. The Reds' descendants approved an appeal at the meeting, in which they noted:

'Since the collapse of our great power an ideology alien to our people has been imposed on us. The vicious programme of "de-Sovietization" presents our homeland, the USSR, as a criminal State in which repressions were the key issues. And the fact that within just eighteen years after the bloody Civil War

Russia (once backward and illiterate) became a leading country in the world, first went into outer space and became a mighty nuclear power, has been deliberately hushed up. False information on the legendary Soviet Union is being imposed on students, while information on the achievements of the talented Soviet people, who gained unprecedented success in all spheres of human ac-



tivity, is being hushed up. With the negative it is impossible to bring up a generation of patriots who are ready to stand to defend their Fatherland. We, who grew up in the USSR, remember our Great Motherland and defend its greatness.

We are surprised and outraged by the attitude of local authorities to the so-called "White flight". <...> During the First World War, which had nothing to do with the interests of Russia, the loss of military personnel and civilians amounted to 4.5 million. Losses during the Civil War reached 8 million. <...>

Now it's time to remember who and against whom the volunteer and other White armies fought with weapons in their hands. They fought against the Red Army and our people shoulder to shoulder with fourteen countries of the Entente, among which were the UK, France, Germany, the USA and Japan. <...> So, to whom are the city authorities going to open a monument of reconciliation?

There are even more unfriendly remarks about the 'Whites' in the veterans' appeal. And this is what a descendant of the 'Whites', Prince Alexander Trubetskoy (who, like the Sevastopol veterans, was an opponent of the memorial's construction), wrote:

- 'There can be no reconciliation until there is repentance with the official condemnation of Bolshevism and all that it brought: Russia's non-participation in the victory after World War I because of the betrayal in Brest-Litovsk;
- the collapse of the country's economy, which, according to the estimate of Western experts, was to have become the largest in the world in the 1920s;
- the assassination of the Royal Family;
- terror, which continued to varying degrees until perestroika;
- Gulag;
- Holodomor;
- the exodus of emigres (refugees);
- anti-religious persecutions.

'I repeat: there can be no reconciliation yet, but we can talk of an "armistice" that allows us to look at Russia, its future, and fight against its many Atlantic enemies together.'

The biography of Alexander Alexandrovich convinced me of the high moral qualities of this descendant of the 'Whites'. I think that Prince Trubetskoy expresses the position of many descendants of those who had been forced to leave Russia 100 years ago. He, like Prince Nikita Dmitrievich, was born and brought up in a family of true patriots of Russia. Their parents really passed on their love and pain of separation from the Fatherland to their children. They are united in their definition of Motherland and Fatherland. For Nikita Dmitrievich the Motherland was Bulgaria, and for Alexander Alexandrovich it was France. And for both the fatherland was Russia. This is how they were brought up. In them Russia has lost two wonderful sons.





Why do they have different stances regarding the Monument? Why do the veterans of Sevastopol agree with A. A. Trubetskoy in this matter, when in other respects they are irreconcilable enemies? What should be done in order for them to come to the conclusion that this Monument is not only needed, but vital?!

How to reach mutual understanding between descendants of the 'Whites' and the 'Reds'? The veterans of Sevastopol must feel keenly the horror and despair of those who left Russia in November 1920. It was the greatest exodus. According to many experts in modern Russia, the 'White flight' deprived Russia of a host of educated, gifted and devoted citizens. The former Soviet people cannot re-

main indifferent to the trials that befell those who made up their minds to leave Soviet Russia!

What can prompt the 'Whites' to forgive the terrible suffering of those who remained in Russia? The emigres of the Great Russian Exodus survived precisely because they had left the country. But not all of them were able to do it. None of the 'ex-Whites' who had remained was spared. Many were tormented by slander, and their lives were put on the altar of freedom and justice. But questions to Russian citizens of noble origin remain – they can be heard to this day. Many of them were asked at the meeting of the veterans of Sevastopol. Why do the White emigres never and nowhere admit that Russia, having

transformed into the Union of Soviet Socialist Republics, became the mightiest superpower in the world – technically, culturally, scientifically, militarily, and morally? It is fearful to think what would have happened to the world had the USSR lost in the Great Patriotic War.

Why did the Revolution take place? Each of those who asked this question found their own answer, but the main one boils down to the following – all people should have equal opportunities. This is the highest justice. There have never been equal opportunities in Russia.

Among those who understood this was the philosopher, jurist, publicist and public figure Yevgeny Nikolaevich Trubetskoy, whose descendant Alex-

ander Alexandrovich Trubetskoy is.

These two opinions show very clearly that the Civil War, which ended 100 years ago as a military and bloody conflict, continued in people's minds as a permanent confrontation of ideological contradictions. It has been going on all these years, continuing to this day. But it is imperative that we prevent it from developing into a bloody stage.

Last April, the following opinion was expressed on websites dedicated to discussing the possibility of any real reconciliation: 'Today, an attempt of reconciliation in the Civil War is perceived as an attempt to explain that the monarchy, the poverty of working people, the rights of the nobility and wealth by birthright, the parasitic life of the "elite" is normal... But there will be no reconciliation in Russia.'

The monument to the 'Sons of Russia who fought in the Civil War', which, in spite of everything, is perceived as a 'Monument of Reconciliation', was unveiled in our time of forgetfulness, a time characterised by instant gratification, the cultivation of a society of consumers not citizens striving to the realization of the mission of Russia and its ethnic groups. Such a monument is a reminder that civil war is one of the most terrible evils and people must learn to argue without rattling the sabre, all the more not to go to war against compatriots. Let's not forget history.

The world keeps changing. Technological progress cannot be stopped: new people are being born with new ideas for the transformation of the beautiful face of

our planet. We must hope that the world will overcome the new difficulties and for many centuries there will be the powerful and beautiful state of Russia, with an interesting history and outstanding deeds of those who lived before us and loved this land. If only we preserve our monuments on this land, preserve what was accomplished for us by millions of our ancestors, the freedom of thought and speech, our language and unique culture. If only

we live to see a new generation of people – young people who love Russia and the entire world.

May the Monument of Reconciliation in the city of Sevastopol be a perpetual reminder to them of the inadmissibility of war with your compatriots and of war as such. And may the grateful descendants remember the names of those who deemed it their duty to unveil this wonderful memorial.

Photo: rvio.histrf.ru

## 'CIVIL WAR' by MAKSIMILIAN VOLOSHIN

(Translated by Albert C. Todd)

*Some rose from the underground,  
Some from exile, factories, mines,  
Poisoned by suspicious freedom  
And the bitter smoke of cities.  
Others from military ranks,  
From noblemen's ravished nests,  
Where to the country churchyard  
They carried dead fathers and brothers.  
In some even now is not extinguished  
The intoxication of immemorial  
conflagrations;  
And the wild free spirit of the steppe,  
Of both the Razins and the  
Kudaiars, lives on.  
In others, deprived of all roots, is  
The torn fabric and sad discord of  
our days –  
The putrefied spirit of the Neva  
capital,  
Tolstoy and Chekhov, Dostoyevsky.  
Some raise on placards  
Their ravings about bourgeois evil,  
About the radiant pure proletariat,  
A Philistine paradise on earth.  
In others is all the blossom and rot of  
empires,  
All the gold, all the decay of ideas,  
The splendor of all great fetishes,  
And of all scientific superstition.  
Some go to liberate  
Moscow and forge Russia anew,  
Others, after unleashing the elements,*

*Want to remake the entire world.  
In these and in others war inspires  
Anger, greed, the dark intoxication of  
wild outbursts –  
And in a greedy pack the plunderer  
Afterward steals to heroes and  
leaders  
In order to break up and sell out to  
enemies  
The wondrously beautiful might of  
Russia,  
To let rot piles of wheat,  
To dishonor her heavens,  
To devour her riches, incinerate her  
forests,  
And suck dry her seas and ore.  
And the thunder of battles will not  
cease  
Across all the expanses of the  
southern steppes  
Amid the golden splendor  
Of harvests trampled by horses.  
Both here and there among the ranks  
Resounds one and the same voice:  
"Who is not with us is against us!"  
"No one is indifferent, truth is with  
us!"  
And I stand one among them  
In the howling flame and smoke  
And with all my strength  
I pray for them and for the others.*

1919

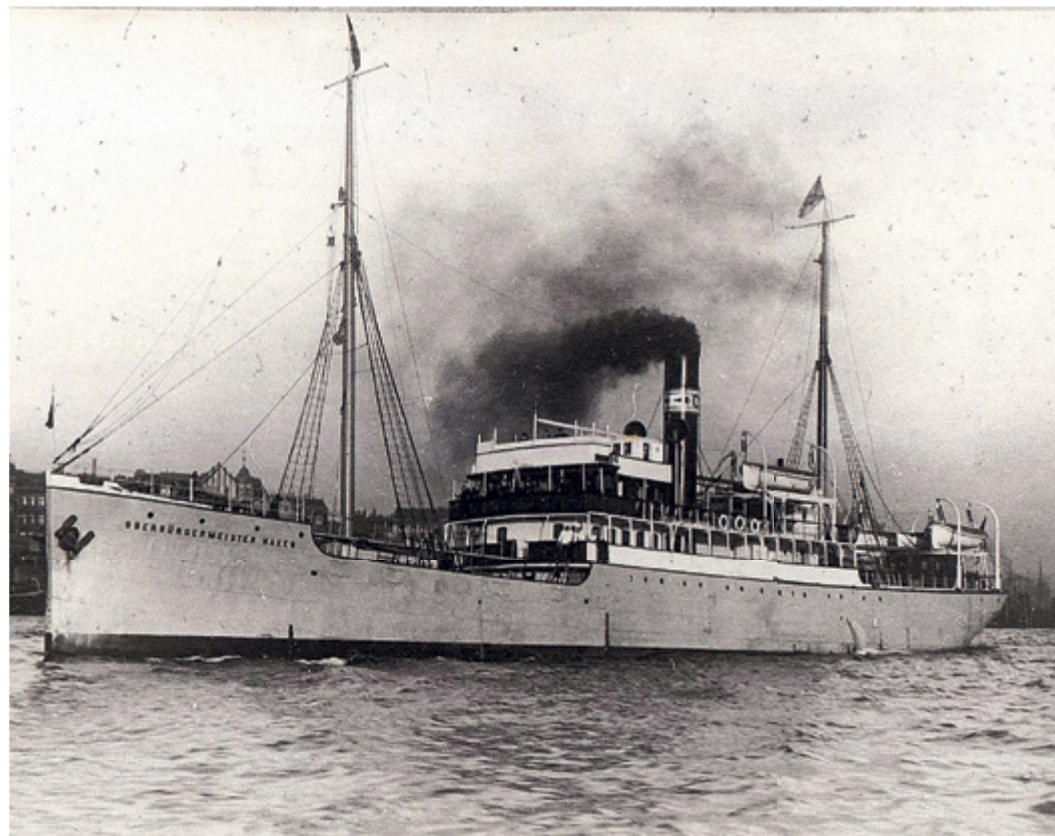


HISTORY

# PHILOSOPHERS' SHIP: THE EXPULSION OF THE INTELLECTUALS

*Dramatic events associated with the Philosophers' Ship occupy a special place in Russian history*

By ANATOLY TERESHCHENKO,  
writer, author of the book, *Secrets of the Silver Age*



The Oberbürgermeister Haken

The Philosophers' Ship should be considered in the literal and figurative senses. Literally, in 1922 two German ships, Oberbürgermeister Haken (29–30 September) and Preussen 'Prussia'; 16–17 Novem-

ber), transported from Petrograd to the port of Szczecin over 160 people from among the scientific and creative intelligentsia. Deportations were also carried out by ships from Odesa and Sevastopol and by trains from

Moscow to Latvia and Germany.

The deportation on the so-called 'Philosophers' Ship' in the early 1920s dragged on for several months for various reasons. There was an ongoing search for prominent scientists, economists, doctors, writers and philosophers. The fact is that many had changed their place of residence because of the Civil War slaughters in large cities, hunger and cold in flats and hidden in villages with their relatives. They were to be found and prepared for exile.

Thus, a virtual vivisection of the Russian culture of that

time was carried out, which led to irreparable losses and the degeneration of the gene pool.

It is believed that over 200 people were subjected to expulsion abroad from Russia, and if taken with their



Nikolai Berdyaev



Ivan Ilyin

families – up to 500. And those who for some reason remained in their homeland were subjected to repressive measures that inculcated in them loyalty to the authorities, and any objection turned into a form of suicide.

From 1918 on Russian universities and institutes were obliged to admit first of all members of the Communist Party, employees of Soviet institutions and people of proletarian origin, even if they had no document on secondary education.

By a decree of the Council of People's Commissars all university academic degrees were abolished, and the departments of law, history and philology were closed. Twenty-seven well-known professors of Russian universities were shot by the Bolsheviks for 'anti-Soviet views', including the world-famous chemist, Professor Mikhail Tikhvinsky.

A little-known fact: in 1922, six professors at Moscow University, including the Dean of the Department of Physics and Mathematics Vsevolod Stratonov, sent an open letter to Lenin and Trotsky. In it they stated that under the Bolsheviks Russian science eked out a miserable existence. There was nothing to treat and

Having read the letter, Lenin commanded his secretary: 'Include Dean Stratonov in the expulsion list.'

Europe regarded the expulsion of scientists and cultural figures as an unexpected and generous gift from the Bolsheviks.

Finding themselves in exile against their will, many scientists, politicians and writers immediately plunged into the hectic creative life of the Russian diaspora. They were actively involved in public work, published their own newspapers and magazines, on the pages

of which they published articles, memoirs, notes and letters, lectured at higher educational institutions, thus introducing the West to Russian culture.

According to available information, before the outbreak of World War

*"Germany is not Siberia, but how terribly difficult it was to break away from the roots, from a very essence, which boils down in one short word: Russia".*

Nikolay Lossky, Russian philosopher

work with. Teachers were not paid for months. Sixty-three prominent Russian scientists and ten out of forty Russian academicians had starved to death and some in despair had committed suicide.



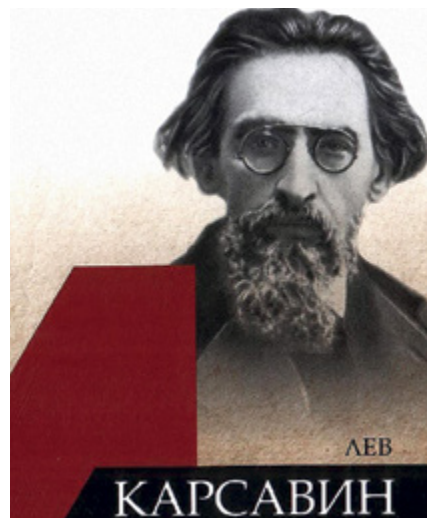
II, scientists expelled from Russia had published over 13,000 research works in the West in all branches of knowledge, seriously advancing scientific and academic developments.

The political castration of the scientific and creative elite naturally had a negative impact on the country's progressive development.

True, an insignificant number of commanders continued to serve in the Army and Navy, and in industry – some engineers who had graduated from higher educational institutions before the Revolution. It was they who would later be called 'specialists', but these specialists, seeing the lack of prospects in the country's development, insisted in the early 1930s on the purchase of over 200 plant projects from abroad, on the basis of which

they were then able to create more or less modern military equipment.

Stalin turned out to be more perspicacious than Lenin in this matter. As Yuri Chashin wrote in his article, *Lenin's Philosophers' Ship and Our Losses*: 'Here is the price of the decisions of a half-educated from Simbirsk, the brother of a terrorist and regicide, who walked another way – that of not only the destruction of the Tsar, but the extermination of the whole people... It would be as if someone now dared to attack modern China. After all, there are no suicides in politics. But the Russian scientists exiled by Lenin had to work for the benefit of the peoples of other countries. Most of them succeeded and left behind scientific schools in Europe and America.'



Lev Karsavin



Sergei Trubetskoy

An example is the activity of an aircraft designer, 'the father of the world helicopter industry', Igor Ivanovich Sikorsky, though he had been pushed out of Soviet Russia by negative circumstances a little earlier. Various, unexpected achievements of design ideas are associated with his name, each time bringing world aviation to a new level.

And the Philosophers' Ship took abroad hundreds, if not thousands like him. What Sikorsky did for France and the USA he could have done for Russia...

## THE MOST FAMOUS PASSENGERS OF PHILOSOPHICAL SHIPS

*Berdyaev Nikolai Alexandrovich (1874–1948), a Russian religious philosopher, publicist and public figure.*

*Bulgakov Valentin Fedorovich (1886–1966), the last secretary of Leo Tolstoy and his biographer.*

*Bulgakov Sergey Nikolaevich (1871–1944), an Orthodox theologian, philosopher, publicist, economist and public figure.*

*Ilyin Ivan Alexandrovich (1883–1954), a lawyer and religious philosopher.*

*Karsavin Lev Platonovich (1882–1952), a historian-medievalist, philosopher and theologian.*

*Kizevetter Alexander Alexandrovich (1866–1933), a historian, thinker, professor of Moscow University, member of the Cadets Party.*

*Lossky Nikolai Onufrievich (1870–1965), a philosopher, representative of intuitionism and personalism.*

*Osorgin (Ilyin) Mikhail Andreevich (1878–1942), a writer and publicist; freemason.*

*Prokopovich Sergey Nikolaevich (1871–1955), an economist, politician; freemason.*

*Sorokin Pitirim Aleksandrovich (1889–1968), a philosopher, sociologist, one of the founders of American sociology.*

*Stepun Fyodor Avgustovich (1884–1965), a publicist and philosopher.*

*Trubetskoy Sergei Evgenievich (1890–1949), a politician, scientist.*

*Frank Semyon Ludvigovich (1877–1950), a philosopher.*

*Yasinsky Vsevolod Ivanovich (1884–1933), a doctor-engineer, mechanical engineer, professor at the Higher Moscow Technical School.*



Inscription on the pillar: "From this embankment in the autumn of 1922, outstanding figures of Russian philosophy, culture and science went into forced emigration"



# NICHOLAS II's PORTRAIT

*Who made a copy of the Emperor's portrait in a grey jacket?*

By OKSANA KOPENKINA,  
art analyst and founder of the Russian-language Arts Diary website

The famous 'Portrait of Nicholas II' by Valentin Serov, displayed at the Tretyakov Gallery, is not the original.

This explains a lot because the portrait is extremely unusual: it was painted in thick wide strokes, as if it were a sketch. It is hard to believe that in 1900 the Imperial Family would have approved of such a style. Surely this would have been regarded as negligence. The original of the portrait was, of course, more detailed. It is also surprising that the portrait is not ceremonial... The Tsar is depicted in the double-breasted jacket of the Preobrazhensky Life-Guards Regiment, which he wore every day.

Why was Serov allowed to paint such a portrait of the Tsar? In fact, the artist initially, as expected, painted a formal portrait of Nicholas II. But in this portrait he is in an unusual uniform. The fact is that in 1896 Queen Victoria appointed Nicholas II the honorary title



Valentin Serov. Portrait of Emperor Nicholas II. 1900. Tretyakov Gallery



Valentin Serov. Portrait of Nicholas II in the Full-Dress Uniform of the Colonel-in-Chief of the Royal Scots Greys. 1900. Scottish National Gallery.

of Colonel-in-Chief of the Royal Scots Greys.

A huge black spot on the portrait formed by headwear in the area of the sovereign's chest looks ominous, as if foreshadowing a tragedy.

Nicholas II presented the portrait to that very regiment. The painting is now at the Scottish National Gallery.

But simultaneously with this ceremonial portrait Serov also painted the Tsar's portrait in a modest grey jacket as a gift to Tsarina Alexandra Feodorovna.

Until 1917 this portrait was kept in the private chambers of Nicholas II's wife. The original! But, of course, no one saw it. And in theory, it could not have ended up in the museum at that time. But one day a foreign photographer was allowed to take a photo of this portrait. And then, in 1913, the Russian artist Mikhail Rundaltsov made an engraving from this photo, which is kept at the Russian Museum. And

from it we can imagine what the original looked like.

Note that this portrait has a slightly different look compared to the copy from the Tretyakov Gallery, as well as more thorough details.

In 1917 the sailors who broke into the Winter Palace and the Empress' private quarters pierced Nicholas II's portrait with bayonets... Serov had died a few years before. So who made a copy of this portrait for the Tretyakov Gallery? This is an interesting story, and it happened in 1900.

...When Valentin Serov was working on the Emperor's portrait in a double-breasted jacket, Tsarina Alexandra Feodorovna started criticising his work. In her opinion, it was necessary to correct something in some places. Dumbfounded, Serov suggested that she finish the portrait herself. She blushed and left the room offended...

Serov understood from her reaction that the portrait's fate would be vague. And just in case he made... a copy! And since Serov made the copy for himself, he was a little more outspoken. And he painted the Tsar's look a little sadder and more thoughtful. Here Nicholas II is just a man.

And most importantly, the painting has a secret. If you look at it from close up, every stroke is visible. And we cannot but feel that the portrait is unfinished. But if you move a little further, the portrait comes alive! Paradoxically, the broad strokes create an incredibly realistic image.

An episode from Serov's life illustrates this well. Once the artist came to the editorial office of The World of Art magazine for a meeting. And he had Nicholas II's portrait (perhaps he was taking it to the Winter Palace) with him. The artist arrived before everyone else and decided to put the portrait on a chair in front of the table. Folded hands were at the level of the table's surface, as if the monarch had really put them on the table. Serov masked the top of the painting with drapery. As a result, a complete illusion of Nicholas II sitting at the table was created.

People began to come and... almost everyone froze in fright or recoiled at the sight of the 'living Tsar'.



Mikhail Rundaltsov. Portrait of Nicholas II with a portrait by the Tsarevich (based on the original portrait by Valentin Serov). 1913. Russian Museum, St Petersburg



# HISTORY OF THE PATRIARCHATE

*On the centenary of the end of the Civil War in Russia*

By AUGUSTINE SOKOLOVSKI,  
*doctor of theology, priest*

Remembering the centenary of the end of the Civil War in Russia, let us turn to the topic of patriarchate in the Church. Let's talk about how this ancient institution of church government was restored during the two Revolutions of 1917. Let us turn to its theological etymology. Let us also consider its implementation in the ancient churches of East and West. Thus, we will try to make our modest contribution to the remembrance of the most important and mournful events of a hundred years ago Russia.

In the period from August 15th (28th), 1917 to September 7th (20th), 1918, the Local Council of the Russian Orthodox Church was held. This event was the first ecclesiastical meeting of the Russian Church since the second half of the 17th century. Due to the special nature of church-state relations in the Russian Empire in the time preceding the February and October Revolution, the convocation of such a general Council was not possible.

It turns out that the very fact of convening such a meeting is closely connected with the February, and then the Bolshevik Revolution in Russia. Then the Church was separated from the state. Therefore, for a very short time, she was able to determine the rules of her own existence. The most important act of the Council is rightfully considered the restoration of the patriarchate. The institution of the Patriarchate was officially abolished in 1721, while the Church was

governed collectively. It was headed by the Holy Synod, and formally the All-Russian Emperor himself.

On November 5 (18), 1917, according to the modern calendar, Metropolitan Tikhon (Belavin) was elected Patriarch; on November 21 (December 4), he was solemnly elevated to the patriarchal throne. This event marked then, for the Church and the State, the entry of Russia into the Civil War. The Patriarchate of Tikhon was short-lived.

For the very fact of his existence, Tikhon was persecuted by the Bolshevik authorities. He suffered a lot, was under house arrest, and died on April 7th, 1925 – on the Orthodox feast of the Annunciation – in the Donskoy Monastery in Moscow. In October 1989 he was canonized by the Russian Church as a confessor of the faith.

The centenary of the end of the Civil War in Russia is an important reason to remember not only Patriarch Tikhon, but also the last Patriarch Adrian of All Russia, whose successor St. Tikhon was.

In 1690, Metropolitan Adrian of Kazan was elected Patriarch of Moscow and All Russia. The election, according to our calendar, took place on August 24th (September 3rd). An outstanding hierarch of the last century, Metropolitan Anthony Khrapovitsky (1863–1936), venerated Adrian as a saint. In his efforts to restore the patriarchate, Anthony prayerfully relied on Hadrian's intercession before God in the saints.

Then, at the very beginning of the 20th century, the very idea that the patriarchate in the Russian Church would be restored very soon seemed impossible. Metropolitan Anthony believed that if this happened, it would truly be a miracle of God. Surprisingly, without the zealous labors and sermons of Anthony, the restoration of the patriarchate, perhaps, did not happen. It is important to remember that even at the Local Council of 1917–1918, some of its participants did not initially consider the restoration of the patriarchate in our Church to be necessary. But by the will of God, at the very beginning of the Civil War in Russia, the Patriarch stood at the head of the Russian Church.

Thus, by the fate of God, Patriarch Adrian, in the Holy Spirit, became involved in our recent church history. Adrian was the last patriarch of the first patriarchal period in the history of the Russian Church. His title is "Patriarch of Moscow and All Russia and All Northern Countries". In the parishes of the Russian Church in Scandinavia, it is used to this day. Obviously, this ancient title has not lost its relevance in anything.

Adrian passed away to the Lord in 1700. He was of a monastic spirit. He left behind a number of edifying works, as well as a small correspondence with Peter I. By the will of the Tsar, a successor to Adrian was not chosen. The Russian Church then entered the Synodal Period. For more than two centuries it has been

managed collegially. It was formally headed by the Sovereign himself. Other Eastern Orthodox Patriarchs called the Holy Synod "beloved brother in Christ."

When remembering the last Patriarch Adrian, it is very important for us to thank God for the patriarchate in our Church, and, of course, to understand the origin and essence of the patriarchal ministry itself. To thank God that the patriarchate in our Church was revived at the Local Council of 1917–1918.

It is important to remember that initially the primates, that is, the highest hierarchs of the Local Churches of antiquity, bore the title of archbishops, or simply bishops.

Such, for example, was the primate of the great Ancient Carthaginian Church of the Roman Africa, the martyr Cyprian (+258):

Are you, Cyprian, a bishop of the Christians? You will be beheaded by the sword," said the governor.

— Thank God! – these were the last words of Cyprian of Carthage.

The Roman Empire at the turn of the 4th–5th centuries had about 50 million inhabitants. There were about 2,000 bishops in the Universal Church.

The Jews who did not accept the Lord Jesus continued to keep the Law of Moses and wait for a political liberator – the Messiah. The formal head of this people, or rather, the one with whom the Roman Authorities preferred to speak in case of disputes, conflicts and perplexities, was the Jewish patriarch, also called Nasi. This was true until 415–426, when the Christianized Roman Empire put an end to this Institute.

Saint Cyril of Jerusalem (315–387) was the first hierarch to take the title of patriarch, as the head of the Local Church and the primate of Orthodox Christians. The diocese of the City of Jerusalem was then subordinate to the Archbishop of Caesarea of Palestine. Such a special designation of the bishop of Jerusalem as a patriarch, thanks to



*Patriarch Tikhon of Moscow*

St. Cyril, not only greatly confirmed the authority of this hierarchy. In the future, after about a century, it greatly contributed to the recognition of Jerusalem, at the Fourth Ecumenical Council in Chalcedon in 451, as a Local Church and Patriarchate.

At the same time, the main thing is that the Great Father of the Church, the author of the famous "Catechetical Letters", Cyril, then prophetically testified that the true People of God is the Church, New Israel, Orthodox Christians. The Patriarch is the Father of the Believers. The

Patriarch is an Intercessor – homo orans – a person who always prays. The Patriarch is the Defender of the Faithful from the mighty of this world. Then inspired by this example, the primates of other important local Orthodox Churches began to be called patriarchs.

Unlike the Eastern Orthodox Patriarchates – Constantinople, Antioch, and Jerusalem – the Western Church, in which Rome traditionally held primacy, did not seek to consider the "patriarchate" as a permanent institution. And although



the title “Patriarch of the West” was once bestowed on the popes of Rome, Rome itself did not attach much importance to this. In 2006, this title was abolished by Benedict XVI. Indeed, the role of “patriarchs”, that is, the true Fathers and Defenders of the People of God, the popes gave way to the saints. So, in the 5th century, the Bishop of the city of Tours in France, St. Martin (316–397), became the true “Patriarch of the West” for the whole of Europe.

By an amazing coincidence, his memory is celebrated by the Church on October 25th. That is, at the same time when we remember the centuries of the end of the Civil Confrontation in Russia.

By tradition, the hierarchs whom the Church canonized as saints are called “hierarchs.” Saint Martin of Tours was such a saint. In addition, in the person of St. Martin, we honor a repentant Roman soldier, an ascetic, a saint and a wonderworker. Thanks to his mercy to the poor, persecuted and persecuted, Martin entered the memory of the People of God with the name “Merciful”.

It was Martin who founded the first monastery on the territory of modern France, preached a lot in Gaul and beyond. There is an opinion that he became the first saint not a martyr, canonized in the Ancient Church in the West. Saint, whose image is comparable to Nicholas the Wonderworker, Martin was one of the most revered saints of Christian antiquity.

With the Christianization of Europe, and, in particular, of Germany, the veneration of St. Martin also spread. More and more temples were erected in honor of him. Therefore, the oldest temples of a particular region, are usually dedicated to this Saint Martin. Today, only in France, 237 settlements are named after Martin, about 3,600 churches are dedicated to him. Finally, the great reformer Martin Luther (1483–1546) was named after Martin of Tours.

Many customs, folk and social traditions are associated with the

name of Martin. So, like St. George’s Day in Russia, servants could move to other masters on St. Martin’s day. The same day was the last day before the beginning of the Christmas fast, which once existed in the Christian West.

The origin of the word “chaplain” owes its origin to the veneration of Martin. This was originally the name of the priests who served at the “kappa” – the mantle of St. Martin kept in Paris. There is also a special pilgrimage route of the saint, which begins from the birthplace of the saint on the territory of modern Hungary. The pilgrimage passes through the places of his exploits, miracles and preaching, through Italy, the Netherlands, Spain, Croatia and Poland, and ends in the city of Tours itself.

The veneration of Saint Martin is extremely great. Undoubtedly, he is one of the most revered saints in history. Moreover, this veneration extends not only to the entire Orthodox world, but to the entire Christianity. As a spontaneous reaction to such great fame of one of the saints, the question arises why some saints are revered more than others?

The answer to it is revealed in the biblical teaching, according to which, an immortal man, created in the image of God, who has attained the likeness of God in holiness, lives and continues to live forever. Even after death, he or she remains a living, thinking, loving person.

Therefore, many saints chose to praise God day and night. They preferred to get away from the veneration of people, and after the death of



*Patriarch Adrian of Moscow*

the body to maintain that humility that revived their souls in their bodily life on earth. As it says in the book of the Apocalypse: “These are those who came from the great tribulation; they washed their clothes and made their clothes white with the blood of the Lamb. For this they are now before the throne of God and serve Him day and night in His temple, and He who sits on the throne will dwell in them” (Rev. 7:14–15). These saints, who loved the praise of God most of all, laid their hands on Saint Martin and entrusted him with intercession for the people. They preferred to remain in the unknown. Great saints, and, above all, saints, holy bishops, contemporaries of Martin himself.

In fact, a contemporary of the IV century, Martin was the interlocutor of Ambrose of Milan (340–397) and Paulinus of Nola (354–431), and many others who spoke and mentioned Martin in their works.

After his death, Saint Martin was not only given great veneration, but he also had to suffer. Thus, the relics of the saint were partially destroyed

by the Protestant Huguenot iconoclasts in the 16th century, and the ancient church dedicated to him in Tours was destroyed during the French Revolution. Like the great saints and shrines of the Russian Church after 1917, Saint Martin and his veneration also came under attack from the revolutionaries of 1789 in France.

The saint’s memory has also suffered in modern times. So, because of secularization, that is, the processes of secularization of the state and society in the 19th and 20th centuries, there was a noticeable extinction of his veneration. Once one of the most revered saints, the True Patriarch of the West, at the turn of the second and third millennia, he suddenly became forgotten. As if, with the approach of the Second Coming of the Lord, in these last times of the world, Martin the Merciful in a special way propitiated God, asking Him to fall into oblivion from people, in order, according to the word of the Apostle Paul, to expect the Parousia of the Lord with all the saints in Heaven (cf. Phil. 3; 20–21). It turns out that



*Martin of Tours*

if age is given to us in order to learn to say goodbye, then holiness is given by God in order to learn to hide (cf. Matt. 6:1–4).

The event of the Revolution of 1917 and the subsequent civil confrontation in Russia was a real shock for many. And yet, in the history of the world and the Church, there have been several such upheavals. All of them provide us with an important opportunity to reflect on the fate of the Universe.

So, Rome fell in 476. The leader of the barbarians, Odoacer, took the city and sent the royal regalia to Constantinople. At the same time, the Roman Empire did not cease to exist. After all, there was no formal division between East and West. However, the Great City of Rome, which dominated the world for centuries, has lost its political significance. A time of decline and marginalization had begun.

It is important for us to remember that in the history of Christianity there were two worldviews expressed by brilliant representatives of the Patristic Thought. It was they who predetermined the subsequent development of the civilizations of the East and West. They also became the cause of their contradictions and confrontations for subsequent times.

Thus, the father of church history, Eusebius of Caesarea (269–339), believed that the adoption of Christianity by Emperor Constantine was a blessing from above. Henceforth, according to Eusebius, Christianity and the empire were to go hand in hand. Orthodox Emperors, according to Eusebius, will protect and equip the

Church until the end of time. Such a vision of the issue was expressed in detail by Eusebius in his famous “Praise to Constantine”.

Eusebius personally knew Constantine, was close to the court, and therefore formulated his worldview on this issue quite consciously. And although formally Eusebius was not completely Orthodox and cannot be considered one of the “Fathers of the Church”, his worldview became fundamental for the entire subsequent development of Eastern Orthodoxy.

In turn, St. Augustine of Hippo (354–430), one of the simple bishops in Carthaginian Roman Africa and, at the same time, the greatest of the Fathers of the Church, lived a century later than Eusebius and was extremely far from the imperial court. In 410, Augustine witnessed the first capture of Rome by the barbarians. He formulated his attitude to the question of the relationship between the Kingdom and the Priesthood in the colossal work “On the City of God”.

Augustine believed that the baptism of Constantine and the Christianization of the Empire were a blessing. However, he also believed that Constantine, who founded the city of his name, Constantinople, on the banks of the Bosphorus, is similar in this to the founder of the Earthly City, Cain. For the only true City is the City of God, and the homeland of a Christian is in Heaven.

Augustine called the Church and the City of God itself the Republic. Augustine considered states and empires to be transitory and warned the Church against excessive reliance on the powers of this world. This worldview formed the basis of the Western Christian worldview, with its constant confrontation between the power of the bishop and the secular rulers.

In the Kingdom of Christ and God, we will know the answer to the question which of the two great Teachers of the Ancient Church, Eusebius and Augustine, was right.



# DIPLOMATIC BALL AT THE PALACE OF COUNT SALTYKOV

*The role of cultural diplomacy as a “soft power” tool that contributes to the improvement of mutual understanding between the countries and peoples cannot be overestimated*

By YULIYA KAZAKOVA

The new autumn season of historical balls in Moscow was opened by the Diplomatic Ball, which took place this year in the middle of September, bringing together the prominent representatives of the modern political elite under the arches of the Palace of Count Saltykov.

The Diplomatic Ball is not only a significant social event, but also a cultural platform for conducting public diplomacy and activities aimed at strengthening peace and friendship of peoples.

The Ball was held with the assistance of the International Diplomatic Club and the Diplomatic Faculty of the Eurasian International University. The organising committee team led by the Rector of the Eurasian International University, Chairman of the Council for International Humanitarian Cooperation and Public Diplomacy Konstantin Klimenko spent several



months preparing the Ball so that the guests of honour could feel the atmosphere of balls of past centuries.

The tradition of holding balls has its roots in the distant past. The wedding of False Dmitry and Marina Mniszech marked the beginning of balls in Russia. Peter's Assemblies, introduced by Peter the Great into the cultural life of Russian society in the 18th century, continued the development of the ballroom culture in Russia, which reached its peak in the 19th century. Balls have become the main way of spending leisure time; here the representatives of high society met each other or sometimes broke existing alliances.

Over the centuries, cultural diplomacy connected the players in the international political arena who sometimes hold opposite views, because the rules and traditions for the historical balls are equal for everyone. The role of cultural diplomacy as a “soft power” tool that contributes to the improvement of mutual understanding



between the countries and peoples cannot be overestimated.

Annual charity balls have become traditional in Moscow. Patrons attend cultural events to contribute to communities and connect with like-minded people.

This year the Diplomatic Ball at the Palace of Count Saltykov was attended by the diplomats from 26 foreign embassies, foreign journalists accredited in Russia, representatives of international business corporations, members of the public diplomatic movement, students of the Diplomatic Faculty of the Eurasian International University, as well as the Diplomatic Academy of the Ministry of Foreign Affairs of Russia, MGIMO University and Moscow State University.

In his welcoming speech, the presenter noted the significance of the event, emphasising that this year it has become a cultural platform for public diplomacy, as well as a large-scale charitable project aimed at establishing a lyceum for gifted children at the Eurasian International University.

The organisers of the Ball prepared a unique program for the

guests, in which leading artists and musicians took part.

The Ball opened with a concert program featuring soloists from the Bolshoi Theatre and the Verdi Hall Theatre. The ballet troupe *Ballet Nacional de Rusia* under the direction of Tatiana Panteleeva performed the waltz from Tchaikovsky's *Sleeping Beauty* with the participation of artists of the Bolshoi Theatre of Russia. The *Verdi Hall* Theatre brought the guests of the Ball into the world of brilliant operetta music. The guests enjoyed *Mussetta's Waltz* from Gi-

acomio Puccini's opera *La Bohème* performed by Ksenia Muslanova, laureate of international competitions, soloist of the Bolshoi Theatre of Russia, the Stanislavski and Nemirovich-Danchenko Moscow Academic Music Theatre and the Moscow Opera House.

The Ball program was opened by the historical polonaise dance performed by the ballet troupe *Ballet*

*Nacional de Rusia*. The ballroom part of the event, where the guests themselves were the main participants, became the culmination of the evening.

The Ball organisers never ceased to amaze the guests and at the end presented the soloist of Parma's Royal Theatre of Italy, Olga Leman-Balashova, who performed the aria of Lauretta from the opera *Gianni Schicchi* by Giacomo Puccini.

An additional note of warmth was added to the atmosphere of the event by an old folk dance game, the game *Brook* which is familiar to, and close to the hearts of, many participants from a very young age.

The Ball ended with a traditional farandole, a Provençal traditional round dance.

“The first Diplomatic Ball was not only a significant social event, but also a notable act of public diplomacy. Diplomats from different countries, political and public figures met here in the ballroom. In an informal setting, they had the opportunity to exchange views on topical issues. I especially want to note that the Ball is also a charity event. The funds raised from the Ball will be used to support the establishment of a lyceum for gifted children at the Eurasian International University,” Konstantin Klimenko said.





# CIVIL WAR IN LITERATURE AND CINEMA

Many works have been written about the revolution of 1917 and the Civil War, which became the most difficult trial for Russia. Our story is about three masterpieces of world literature and their film adaptations.

## The White Guard (1923) michael bulgakov

Almost every character in this book has a real prototype. Even the house where the Turbins live is the same house where the Bulgakovs lived until 1918. The semi-mystical revolutionary Kyiv, which is simply called the "City" throughout the novel, plays a special role in the book. *The White Guard* became a requiem for the Russian intelligentsia.

Bulgakov's departure from the emphatically negative portrayal of the White Guard environment brought the writer to the accusations of Soviet literary critics in his attempt to justify the White movement, to arouse pity and sympathy for it. In turn, the Russian émigré criticised Bulgakov for his loyal attitude towards the Soviet regime.

But for the writer himself, the most important thing was moral truth.

Part of the novel was first published in the *Russia* magazine in 1925, and it was published in full in France in 1927–1929.

The play *The Days of the Turbins* created by Bulgakov on the same plot, was staged at the Moscow Art Theater, where it ran intermittently until June 1941 and enjoyed great



The film was directed by Vladimir Basov, who also played the role of staff captain Viktor Myshlaevsky. The film starred such famous actors of Soviet cinema as Andrey Myagkov, Vladimir Samoilov, Oleg Basilashvili, Valentina Titova, Vasily Lanovoy, Andrey Rostotsky and others.

## And Quiet Flows the Don (1925–1940) mikhail sholokhov

The epic novel in four volumes by Mikhail Sholokhov, which gained him worldwide fame, is drawing a broad panorama of the life of the Don Cossacks during the First World War, the revolutionary

events of 1917 and the Civil War in Russia. The novel tells about the tragic events in the history of Russia, about human destinies crippled by fratricidal slaughter, about the love that has survived all the trials.

Sholokhov received the Nobel Prize in Literature for 1965 with the wording "for the artistic power and integrity with which, in his epic of the Don, he has given expression to a historic phase in the life of the Russian people," becoming the third Russian writer after Bunin and Pasternak to receive this award.

*The Quiet Flows the Don* was filmed four times – in 1930, 1958, 2006 and 2015. The 1958 film adaptation directed by Sergei Gerasimov remains unsurpassed. Sholokhov personally approved the actors for Melekhov and Aksinya roles. They were superbly performed by Pyotr Glebov and Elina Bystritskaya.

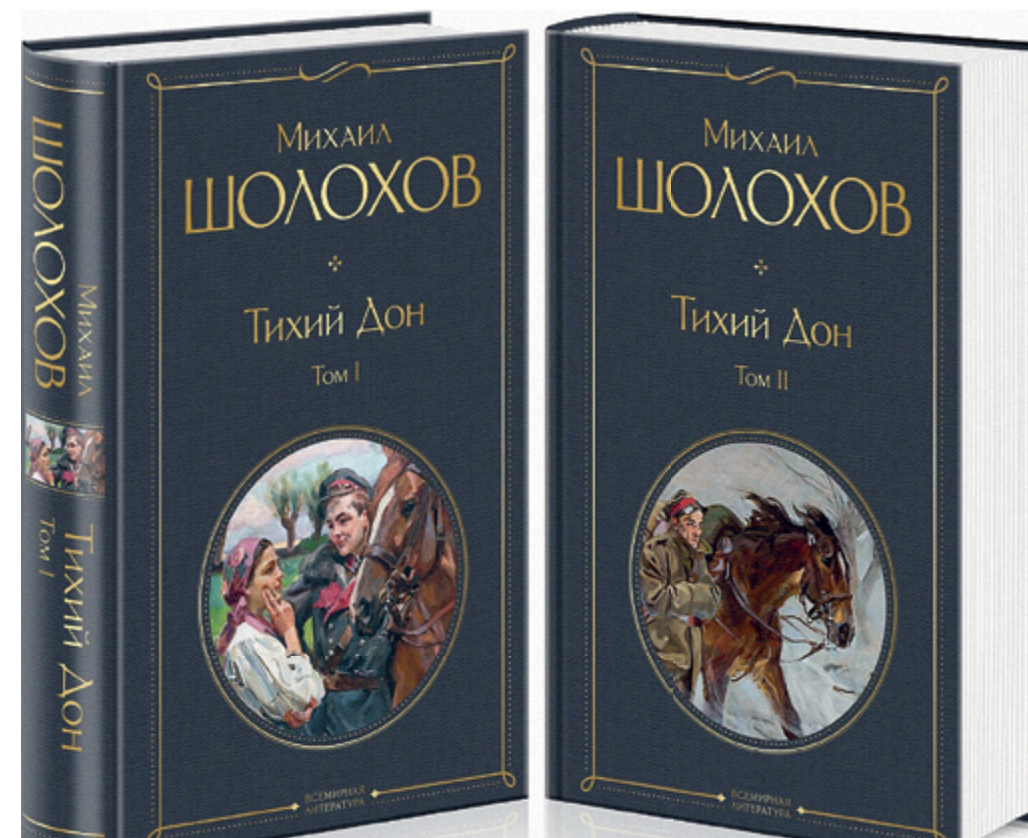
The three-episode film not only became the leader of the national box office attracting 46.9 million viewers. Readers of the *Soviet Screen* magazine

success with the Soviet audience.

The complete edition of *The White Guard* (of course, a censored version of it) was published in the USSR in 1966.

*The White Guard* fuelled several film adaptations.

In 1976, as ordered by the USSR State Committee for Television and Radio Broadcasting, a three-part feature film of the same name was shot. As in the play, the plot is based on a turning point in the history of Russia: the revolution and the Civil War, which once and for all changed the life of the Russian intelligentsia.







Shot from the movie *The Quiet Flows the Don*, 1958

and critics rated it as the 1957–1958 best film, and it also received a diploma from the Directors Guild of the USA to the best foreign film, 1958. It also was awarded at the international film festivals in Brussels, Karlovy Vary, Mexico City and the All-Union Film Festival in Moscow.

### Doctor Zhivago (1945–1955) boris pasternak

The tragic events of 1917 occupy a central place in Boris Pasternak's novel *Doctor Zhivago*. The novel was created over ten years, from 1945 to 1955, and is the pinnacle of Pasternak's work as a prose writer.

The personal drama of the young doctor and poet Yuri Zhivago unfolds against the backdrop of social and historical upheavals at the beginning of the last century and is correlated with the fateful history of Russia at that time.

Pasternak wrote: "In it I want to give a historical image of Russia over

the past forty-five years, and at the same time, as facilitated by all aspects of my plot that is heavy, sad and detailed – as ideally, as if it were Dickens and Dostoevsky, – this thing will be an expression of my views on art, the gospel, the human life in history, and much more."

The writer failed to publish the novel in the Soviet Union. In May 1956, he handed over the *Doctor Zhivago* manuscript to the Italian communist publisher Giangiacomo Feltrinelli. In November 1957, the novel was published in Milan in Italian, and in January 1959, Feltrinelli published the novel in Russian according to the author's manuscript.



On October 23, 1958, Boris Pasternak was awarded the Nobel Prize with the wording "for his important achievement both in contemporary lyrical poetry and in the field of the great Russian epic tradition."

As a result, Pasternak was expelled from the Union of Soviet Writers, the writer was persecuted. The novel, which no one read in the USSR, was condemned at meetings in various institutions, plants, factories, and collective farms. The phrase "I did not read, but I condemn!" became a popular quotation.

In the end, the writer was forced to refuse to receive the Nobel Prize. The persecution of the writer did not go unnoticed and became the cause of his illness and premature death in 1960.

Only on December 9, 1989, the Nobel diploma and medal were passed in Stockholm to the writer's son Yevgeny Pasternak.



Film adaptation of *Doctor Zhivago*, 1963

In the Soviet Union, *Doctor Zhivago* was first published in the *Novy Mir* magazine in 1988.

In Italy, the published novel quickly became popular. In 1963, producer Carlo Ponti got interested in it and had acquired the film rights. The film was directed by David Lean. Having decided to stage *Doctor Zhivago*, Lean took a big risk, since he had never been to Russia. Filming took place in Spain, Canada and Finland. They had to work in forty-degree heat. When filming the winter, people in crowd shot fell from heat stroke. For the role of Larissa, the beloved and muse of the protagonist, Carlo Ponti persistently offered his wife Sophia Loren. But Lean invited the little-known English actress Julie Christie. The role of Yuri Zhivago was given to the Egyptian Omar Sharif.

The film adaptation of the novel enjoyed a phenomenal audience success and

became one of the highest-grossing films in the history of cinema. The film has been dubbed into 22 languages. The Academy of Motion Picture awarded its creators five Oscars.

In 2002, the novel was filmed by the famous Italian director Giacomo Campiotti. The screenwriter was Andrew Davies, who adapted the classic novels more than once. In the series with a total duration of four hours, Dr. Zhivago was played by Hans Matheson, and Lara was played by Keira Knightley. According to critics, Campiotti's *Doctor Zhivago* is one of the most successful and reliable foreign films about Russia. The atmosphere of that difficult era was conveyed without embellishment. The cast was brilliant. "This is the case when the actors are perfect for their roles," critics wrote.

The first adaptation of *Doctor Zhivago* in Russia was the series directed by Alexander Proshkin. Filming was completed at the end of 2005, but it was not shown on television until May 2006. The main roles went to Oleg Menshikov who played Yuri Zhivago, and Chulpan Khamatova as Lara. Oleg Yankovsky played Viktor Komarovskiy and Varvara Andreeva played the role of Tonya. The director justified his choice as follows: "When you collide Yankovsky with Menshikov on the screen, some kind of spark is already struck of it. And the combination of Menshikov – Chulpan – Yankovsky itself generates electricity."

Screen adaptation of brilliant literary works is always a titanic work and a big risk. "Cinema," as Tarkovsky noted, "is always a way to collect some fragments into a single picture."



Film adaptation of *Doctor Zhivago*, 2002



## THEMED TOUR: EXODUS OF 1920–1922. STORIES AND DESTINIES

The Alexander Solzhenitsyn House of Russia Abroad in Moscow announced the themed tour *Exodus of 1920–1922. Stories and Destinies*, which will be held from 4 to 29 October on the main exposition of the Museum of Russia Abroad.

“Our tour is focused on people who were forced to leave our Motherland, who by the will of fate endured the brunt of the Civil War, experienced defeat and exile... On people who were not destined to see Russia again... On people who were to have a decisive influence on the formation of the Russian diaspora. <...> People of all orders and degrees, educations, professions and political beliefs were

forced to leave their homeland, but forever preserved its image, continued to consider themselves Russians and believe in Russia. And growing the hope of returning here someday, they educated their children according to Russian traditions. It is about these people, about their difficult but significant lives that our museum describes,” the website of the Alexander Solzhenitsyn House of Russia Abroad announces.

## CIVIL WAR IN THE MEMORY OF THE RUSSIAN DIASPORA

On October 31, 2022, the international scientific conference *Civil War in the memory of the Russian diaspora. To the 100th Anniversary of the Far Eastern Exodus and the End of the Armed Confrontation of 1917–1922*, will open.

The event was organised in cooperation with the Alexander Solzhenitsyn House of Russia Abroad, the Institute of Russian History of the Russian Academy of Sciences and the Russian Historical Society with the support of the Russia Heritage Abroad Foundation.

The history of the Civil War is the history of the revolutionary crisis in the country, the history of the ideological split, social and national disunity, Russia’s dramatic entry into a new path of its development. A tough confrontation led to the mass emigration of Russian citizens from the country. The Russian émigré wrote the history of the Civil War, painstakingly collecting the materials and evidences, publishing them, preserving the memory of the tragedy of the Time of Troubles in the 20th century Russia. Letters, diaries, memoirs have preserved the living breath of history, its true voices. Philosophical thought as well as literary and artistic searches of the Russian diaspora inevitably carried the memory of the events of armed civil confrontation and ideological intransigence.

The Russian diaspora lived recognising itself as an integral ethnic group without a state or borders. With all the political contradictions, the Russian émigré retained its spiritual and intellectual strength, its representatives were in demand in science and industry around the world, and Russian literature, music, its visual arts continued to develop and inspire the world community.

The following sections are expected to work within the framework of the conference:

- The Far Eastern exodus as an epilogue

to the Civil War in Russia (1917–1922);

- The Civil War in the historical memory of the Russian diaspora: voices of history and images of memorial culture;

- “Cursed days” of the Russian Time of Troubles in the socio-political consciousness as well as literary and artistic heritage of the Russian émigré;

- The history of Russian émigré in China (1917–1925).

The conference will also host a round table *One Hundred Years Later. The tragedy of the Civil War in the self-consciousness of the Russian diaspora: testimonies of exiles and the memory*



“God will not leave us, Russia will not forget!”  
Pyotr Wrangel

of descendants (1922–2022), which involves the offline and online participation of compatriots from different countries.

## THE DAY WHEN THE SPACE AGE OF MANKIND BEGAN

On October 4, 1957, the Space Age of mankind began: on this day 65 years ago, the first artificial Earth satellite, Sputnik 1, was launched into an Earth orbit from the Scientific Research Test Site No. 5 of the USSR Ministry of Defense, later called the Baikonur Cosmodrome.

Scientists Mstislav Keldysh, Mikhail Tikhonravov, Nikolai Lidorenko, Vladimir Lapko, Mikhail Ryazensky, Boris Chekunov, Gleb Maksimov and

many others worked on its creation, headed by the founder of practical astronautics Sergei Korolev.

The launch day of the first artificial Earth satellite coincided with the opening of the 8th International Astronautical Congress in Barcelona. The sensational announcement of the launch of Sputnik 1 into an orbit was made by Academician Leonid Ivanovich Sedov, and since the leaders of the Soviet space program were unknown to the public due to the secrecy of their work, it was Sedov who became known to the world community as the “father of Sputnik”.

Sputnik 1 flew for 92 days, until January 4, 1958, completing 1440 orbits around the Earth (about 60 million km), and its radio transmitters worked for three weeks after the launch. Due to friction against the upper atmosphere, the satellite lost speed, entered the dense atmosphere and burned out due to air friction.

In September 1967, the International Astronautical Federation proclaimed October 4 as the Dawn of the Space Age.

On August 8, 2017, a plain on the surface of Pluto was named after the first artificial Earth satellite.





# QUEEN ELIZABETH II

Queen Elizabeth II of Great Britain, who ruled the country for the longest time of all British monarchs, died on September 8 at the age of 96.

Elizabeth II ascended to the throne on February 6, 1952 at the age of twenty-five, after the death of her father, King George VI, becoming the head of the Commonwealth and the reigning queen of seven independent Commonwealth countries: Great Britain, Canada, Australia, New Zealand, South Africa, Pakistan, and Ceylon (known today as Sri Lanka).

Elizabeth reigned as a constitutional monarch through major political changes such as the Troubles in Northern Ireland, the decolonisation of Africa, and the United Kingdom's accession to the European Communities and withdrawal from the European Union. The number of her realms varied over time as territories gained independence and some realms became republics.

As queen, Elizabeth was served by more than 170 prime ministers across her realms. 15 prime ministers of Great Britain, starting with Winston Churchill (he resigned as Prime Minister in 1955), served her.

Her many historic visits and meetings included state visits to China in 1986, to Russia in 1994, and to the Republic of Ireland in 2011, and meetings with five popes.

Elizabeth II, who was the great-niece of the last Russian Emperor Nicholas II, became the first British monarch to visit Russia. That four-day visit is considered to be one of the most important foreign trips of Queen's reign.



Significant events included Elizabeth's coronation in 1953 and the celebrations of her Silver, Golden, Diamond, and Platinum jubilees in 1977, 2002, 2012, and 2022, respectively.

The reign of Elizabeth II, which lasted 70 years, was truly significant. She was born in one world and died in a completely different one, but she always was modern, causing universal admiration and respect.

On the eve of the celebration of the 70th anniversary of her accession to the throne, Elizabeth II addressed the nation:

"I remain eternally grateful for, and humbled by, the loyalty and affection that you continue to give me. And when, in the fullness of time, my son Charles becomes King, I know you will give him and his wife Camilla the same support that you have given me."



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