





*Siuru-ühing 1917.*

Eesti Teaduste Akadeemia Underi ja Tuglase Kirjanduskeskuse ASTRA projekt  
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 Eesti Kirjanike Liit



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Konverents

**SIURU 100**

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Eesti Kirjanike Liit

TEESID

Tallinn 2017



*Illustratsioon: Ado Vabbe*

## KAVA / PROGRAM

### Kolmapäev/Wednesday, 17. mai/May 17th

- 10.30–10.45 Avasõnad: JAAN UNDUSK, TIIT ALEKSEJEV
- 10.45–11.15 AGO PAJUR Tallinn poliitilises keerises 1917–1918
- 11.15–11.45 LOLA ANNABEL KASS Esteetiline mõte Euroopas  
esimese ilmasõja ajal
- 11.45–12.15 MAARJA VAINO Meeletu vabadus. A. H. Tammsaare  
mõtetest ajavahemikus 1917–1919
- 12.15–12.30 Kohvipaus
- 12.30–13.00 SILJA VUORIKURU Finnish literature between  
1917 and 1919
- 13.00–13.30 JĀNIS ŠILINŠ Heroes and Traitors: Latvian Writers and  
the War of Independence (1918–1920)
- 13.30–14.30 JURI KOSENKO, OLGA TŌMTŠŌŠŌN Ukrainian  
Belletristic Literature during Liberation Movement  
(1917–1921)
- 14.30–15.00 GRIGORI UTGOF Russian Literature after 1917: Some  
Marginal Notes
- 15.00–16.00 Lõuna
- 16.30 Näituse „Siuru 100” avamine Rahvusraamatukogu peanäituse-  
saalis. Kuraator Jüri Hain

### Neljapäev/Thursday, 18. mai/May 18th

- 10.00–10.30 MART VELSKER Artur Adson, Henrik Visnapuu ja  
lõunaeestikeelne kirjandus
- 10.30–11.00 MERLIN KIRIKAL „Inimkonna kõrgeimad õied”:  
kunstnikukujust Johannes Semperi novellikogus „Hiina  
kett” ja August Gailiti romaanis „Muinasmaa”
- 11.00–11.30 SIRJE KIIN Tuglase rollid Underi luules
- 11.30–11.45 Kohvipaus
- 11.45–12.15 ANNELI KÕVAMEES Siuru tundmatud kaasteelised
- 12.15–12.45 REIN VEIDEMANN Pulbitsev sõna. Siuru kirjanduslik  
publitsistika
- 12.45–13.15 TOOMAS HAUG Kuramaaži lõpp  
Kokkuvõtte konverentsist. Juhatab JAAN UNDUSK
- 13.30–14.30 Lõuna
- 15.00 Roheliselt turult Pikk 34 algab ekskursioon mööda Siuruga  
seonduvaid kohti kesklinnas Jaanus Vaiksoo juhtimisel.
- 16.53 rong Balti jaam–Rahumäe, ekskursioon lõpeb Nõmmel,  
Väikese Illimari 12, Underi ja Tuglase Kirjanduskeskuse  
muuseumiosakonnas.

## NÄITUS SIURU 100

Kuraator Jüri Hain

Tänavu möödub 100 aastat kirjandusühingu Siuru asutamisest. Ühing tegutses küll lühiajaliselt, kuid selle mõju kirjanduspildi mitmekesistamisele ja elavdamisele oli sedavõrd oluline, et toonane saavutuslikkus peegeldus mitme järgneva aastakümne kirjanduselusel. Uute annete võimas esilekerkimine, plahvatuslik kirjastustegevus ning eeskujandva mõjuga suhtumine kirjandusliku produktsiooni kujundamisse märgistas seda erilist perioodi meie kultuurielus. Ühingu moodustanud algkuuikusse kuulusid Friedebert Tuglas, Marie Under, August Gailit, Henrik Visnapuu, Johannes Semper ja Artur Adson. Neist oli ainsana tuntud kirjanik Tuglas, Gailit oli ühe raamatu autor ja teistele tähendas Siuru-periood alles debüteerimist raamatuvormis teostega. Isiksustevaheliste vastuolude tõttu lahkusid Siurust Gailit ja Visnapuu ning seejärel liitusid August Alle ja Johannes Barbarus, kellest said samuti raamatudebütandid just Siuru-perioodil.

Kirjandusühingu Siuru 100. aastapäevale pühendatud ürituste reas on ka Underi ja Tuglase Kirjanduskeskuse korraldatud vastavateemaline näitus, mis avatakse Eesti Rahvusraamatukogu peanäituse saalis 17. mail ja kestab 7. juunini. Näitusel esitatakse kõigi siurulaste kõik sel perioodil ilmunud raamatud, asetades visuaalse pearõhu teoste kunstilisele kujundusele. Neist Siuru signeedi looja Nikolai Triik oli sellal üks tuntumaid kunstnikke Eestis, Siuru „kojakunstnikuks” kujunenud Ado Vabbe saavutas laialdase tuntuse just siurulaste albumite ja raamatuproduktsiooni kujundamise läbi. Ekspositsiooni kuuluvad ka sünkroonajas jäädvustatud portree- ja grupifotod siurulastest ning neist tehtud šaržid ja nende kohta käivad epigrammid.

## EXHIBITION SIURU 100

Curator Jüri Hain

This year celebrates the 100th anniversary of the literary group Siuru. The group was active for a short period, but its influence on the diversification and enlivening of the literary scene was so significant that the achievements of that time would become reflected in the literary life of several decades to follow. Powerful emergence of new talents, explosive publishing activities and an example-setting attitude to the fashioning of literary production was what marked this extraordinary period in our cultural life. The six authors who initially formed the group included Friedebert Tuglas, Marie Under, August Gailit, Henrik Visnapuu, Johannes Semper and Artur Adson. Tuglas was the only one who had a reputation as a writer, Gailit had authored one book, and for the rest, the Siuru period meant publishing their first works in a book format. Due to personal discord, Gailit and Visnapuu left Siuru and were later replaced by August Alle and Johannes Barbarus who also published their first works during their Siuru period.

The sequence of events dedicated to Siuru's 100th anniversary contains an exhibition organised upon the occasion by the Under and Tuglas Literature Centre in the main exhibition hall of the Estonian National Library. The exhibition opens on 17 May and will last up to 7 June. All the works of all the Siuru members published in the period will be displayed at the exhibition, with the visual emphasis on their artistic design. The author of the Siuru stamp Nikolai Triik was one of the best-known Estonian artists of the time, and Ado Vabbe who was to become Siuru's "signature artist" gained a wider recognition mainly through designing albums and books by the Siuru members. The exposition also includes contemporary portrait and group photographs of the Siuru members, portrait sketches and accompanying epigrams.

Eesti kultuuris on sõnu, mille algne tähendus sai nõukogude võimu „viljastavates tingimustes” erilise varjundi. Need sõnad tähistasid mäletamist ja selle kaudu vastupanu ning seeläbi omakorda lootust, et kõik see, mis kunagi oli, võib ühel päeval naasta. Osa neist seostusid loominguliste rühmituste nimedega: Pallas, Noor-Eesti, Arbujad, ja muidugi Siuru. Idealiseeritud minevikust leitu hakkas nüüd tähistama idealiseeritud tulevikku. 1980. aastate tudengina on mul meeles luuleteater Valhalla „Noor-Eesti” ja „Siuru” etendused. Neis oli kummaline vastuolu: väliselt oli tegu kõige ehtsama salongiteatriga, täis poosi ja kenitlemist. Ja ometi oli tulemus mässumeelne ning värskendav. Tagantjärele võiks öelda, et Valhallal õnnestus Siuru vaimu saja-protsendiliselt tabada. Sama eesmärgi on püstitanud „Siuru 100” konverents ja jääb üle korraldajatele ainult jõudu soovida. Lisaks konverentsile ning raamatu-, foto- ja kunstinäitusele kätkeb märksõna „Siuru 100” endas veel 1917. aasta siurulaste Estonia-õhtust inspireeritud lavastust ning seal väljakuulutatavat novellivõistlust, mis on Eesti Kirjanike Liidu panuseks EV100 tähistamisse. Meie jaoks ei ole sõnas „Siuru” midagi museaalset, see tähistab jätkuvalt tulevikku suunatud loomingulist alget, soovi ennast kehtestada ja kirja-sõna läbi maailma helgemaks muuta.

**Tiit Aleksejev**

Eesti Kirjanike Liidu esimees

There are a number of words in Estonian culture, the original meanings of which acquired a special nuance under the “fertile conditions” of the Soviet regime. These words signified memory, which meant resistance, and in turn, a hope for all that once was to someday return. Some were names of former Estonian artists’ and writers’ groups: Pallas, Noor-Eesti, Arbujad and, of course, Siuru. Fragments of an idealized past began to stand for an idealized future. As a student in the 1980s, I can remember the Valhalla Poetry Theater performances of *Noor-Eesti* and *Siuru*. A strange contradiction arose: for all intents and purposes, it was the most genuine parlor theater there could be, full of poses and preening. Nevertheless, the result was something refreshing and rebellious. In retrospect, one could say that Valhalla managed to capture the spirit of Siuru, one-hundred percent. The “Siuru 100” conference has set the same goal, and I wish its organizers the very best of luck. In addition to the conference and a book-, photo-, and art exhibition, “Siuru 100” will include a performance inspired by Siuru members’ evening at the Estonia Theater in 1917, as well as the announcement of a short-story competition that will be the Estonian Writers’ Union’s contribution to the Republic of Estonia’s centennial celebrations. For us, there is nothing museum-like about the word Siuru: it continues to stand for a creative spark directed towards the future; for the desire to make one’s voice heard, and to make the world a brighter place through the written word.

**Tiit Aleksejev**

President of the Estonian Writers’ Union

## TALLINN POLIITILISES KEERISES 1917–1918

Ago Pajur Tartu Ülikool

1917. aasta algul oli Tallinn Eestimaa kubermangu halduskeskus, Eesti suurim linn, Venemaa merekindlus ja kiiresti arenev tööstuskeskus. I maailmasõda tekitas majandusprobleeme (varustusraskused, toidunappus, korteripuudus) ning elanike seas valitses sõjatüdimus, rahulolematuse, ebakindlus tulevikku suhtes ja hirm Saksa vägede sissetungi ees.

Veebruarirevolutsiooni kandvaks jõuks Tallinnas olid vabrikutöölised ning vene sõdurid, domineeris vene keel ja vene meelelaad ning läbi ei saadud vägivald (tapmised, põletamised, rüüstamised). „Revolutsiooni mesinädalaid“ iseloomustasid üldine vaimustus vabadusest ning massilised miitingud ja meeleavaldused.

Marie Under ehk Printsess



Ümberkorraldused algasid demokratiseerimisest: kehtestati poliitilised vabadused ning kaotati piirangud ja eesõigused. Sellega kaasnes eestlaste esiletõus kohalikul juhtimistasandil, eestikeelse asjaajamise sisseseadmine ja rahvusväeosade asutamine. Autonoomiaseadus lõi eeldused Tallinna kujunemisel pealinnaks.

Poliitilised vastasseisud tekkisid samaaegselt demokraatlike reformidega korraga mitmel tasandil: seaduslikud võimuesindajad ja revolutsiooniline demokraatia; venelased ja eestlased; enamlased ja rahvuslased. Teravatele vastasseisudele lisandusid erakondlikud erimeelsused.

Enamlik diktatuur järgnes riigipöördele, mida juhtis vene sõduritele ja punakaardile tuginenud Eestimaa sõja-revolutsioonikomitee. Võimu ülevõtmine kestis mitu kuud ning sellega kaasnes poliitilise tegevuse keelustamine, erakondade töö tõkestamine, ajakirjanduse allutamine kontrollile ja repressioonide käivitamine.

Iseseisva Eesti riigi loomise idee kerkis esile seoses sooviga vabaneda enamlikust diktatuurist ja vältida Saksa okupatsiooni. Moodustati Päästekomitee ja koostati iseseisvusmanifest. 24. veebruaril 1918 lahkusid Tallinnast Vene väed koos enamlastega ja järgmisel päeval alustas tegevust Eesti ajutine valitsus.

Saksa okupatsioon tõkestas omariikluse ülesehitamise. Võim läks Saksa sõjaväelaste ja baltisaksa aadli kätte, kes ei tunnustanud Eesti iseseisvust, vaid seadsid sihiks poolautonoomse Balti riigi loomise Saksamaa koosseisus. Majandusolukord halvenes, vabrikud jäid seisma, varustusraskused süvenesid ja Tallinna elanikkond kahanes.

Omariikluse ülesehitamine algas uuesti pärast Saksamaa sõjalist lüüasaamist ilmasõjas ja novembrirevolutsiooni puhkemist. Taastus Eesti ajutise valitsuse, Eesti maanõukogu ja kohalike omavalitsuste tegevus. Olukorda muutis keerulisemaks toidu-, kütte-, raha- ja tööpuudus.

Vabadussõja puhkemine tõi kaasa reaalse ohu Tallinna langemiseks Punaarmee kätte. Ühtaegu püüdsid enamlased korraldada mässu linnas eneses. Meeleolud kõikusid viimsepäevaootusest vastupanutahteni. Korraldati oma sõjaväge ja oodati pikisilmi välisabi.



## TALLINN IN A VORTEX OF POLITICS 1917–1918

**Ago Pajur** University of Tartu

At the beginning of 1917 Tallinn was the administrative centre of the Governorate of Estonia, the largest city of Estonia, a sea fortress of the Russian Empire, and a rapidly developing industrial centre. World War I caused economic problems (supply difficulties, food and housing shortages), while among the citizens, boredom with the war, dissatisfaction, uncertainty about the future, and fear of an invasion by German military forces prevailed.

Factory workers and Russian soldiers were the leading forces in the February Revolution in Tallinn; the Russian language and a Russian mindset were predominant; and several acts of violence (murders, arsons, looting) took place. “The honeymoon of the Revolution” was characterised by a general celebration of freedom as well as mass meetings and demonstrations.

Reorganisations started with democratisation: political freedoms were instated and restrictions as well as privileges were abolished. This brought along the rise of Estonians on the local governance level, the introduction of Estonian as a language of administration, and the formation of national troops. The Autonomy Act created the preconditions for Tallinn’s becoming the national capital.

Simultaneously with democratic reforms, political confrontations occurred on several levels between the legal representatives of power and revolutionary democracy; between Russians and Estonians; between Bolsheviks and nationalists. In addition to these sharp oppositions, disagreements between political parties arose.

Bolshevik dictatorship followed the *coup d’état* that had been led by the Estonian Revolutionary War Committee supported by Russian soldiers and the Red Guards. The transfer of power lasted for several months and was accompanied by prohibition of political activities,

blocking the activities of political parties, subjection of journalism to control and launching of repressions.

The idea of establishing an independent Estonian state emerged in connection with the wish to eliminate the Bolshevik dictatorship and to prevent a German occupation. A Salvation Committee was founded and the Estonian Declaration of Independence was composed. On 24 February 1918, Russian troops and Bolsheviks left Tallinn, and on the following day the Estonian Provisional Government took office.

The German occupation hindered the building up of an independent state. Power was in the hands of the German military and Baltic-German nobility who did not acknowledge Estonian independence but set the goal of creating a semi-autonomous Baltic state as a part of Germany. The economic situation worsened, the factories stopped working, supply difficulties became more serious and Tallinn’s population diminished.

Establishing an independent state was restarted after Germany’s defeat in the Great War and the outbreak of the November Revolution. The activities of the Estonian Provisional Government, the Estonian Provincial Assembly and local governments were restored. The situation was complicated by a shortage of food and finances, as well as high unemployment.

The outbreak of the War of Independence brought about a tangible threat of Tallinn’s occupation by the Red Army. At the same time, the Bolsheviks were trying to organise an uprising within the city. The morals fluctuated from doomsday expectations to a mood of active resistance. A national army was formed, and foreign aid eagerly anticipated.

## ESTEETILINE MÕTE EUROOPAS ESIMESE ILMASÕJA AJAL

**Lola Annabel Kass** Tallinna Ülikool

Impressionismi üks silmapaistvamaid kunstnikke Max Liebermann on öelnud, et „impressionism pole vool, vaid filosoofia“. Tõesti, impressionism tähistab küll tehnilist võtet, kuidas objekti jäädvustada, kuid samuti osutab sellele, et „ilu peitub vaataja silmades“ ja ideele, et iga inimene kogeb maailma isemoodi. Seepärast võiks ka kunstnik oma loome kaudu subjektiivset maailma tajumise viisi ning muljeid endale meelepäraselt vormis teistega jagada. Sellest kreedost lähtuvalt on impressionism haagitav ka mässuga kanoniseeritud akadeemilise kunsti vastu. Ent mitte ainult akadeemiate poolt seatud reeglite hülgamisega, vaid ka vastu astumisega avalikkuse (rahva) nõudmistele. Oluline on seda mainida, sest just impressionistide hoiak mõjutas suuresti tulevasi kunstnikke ja kirjanikke avangardistide nii 19. sajandi lõpul kui ka järgneval sajandil. Võib väita, et impressionistid olid vajalikud selleks, et lõppeks jõuda seisukohani, mida saab kokku võtta kreedoga „kunst kunsti pärast“. Viimast võiks küll tõlgendada üsna avaralt ja näha selles eelkõige kaitsepositsiooni – kunsti võib teha ajendatult erinevatest soovidest ning kunstiline eksperiment on alati tervitatav, sest see rikastab mitmeski mõttes kunstiruumi.

Moodsad kunstnikud jõudsid tõdemuseni, et kunsti aheldamine normide külge võib pärssida viljakust ning sellest saadavat loomise rõõmu. Friedebert Tuglase sõnu kasutades ongi peamine tegelikult „loomise rõõm“.

Oma ettekandes räägin esimese ilmasõja aegsest esteetilisest mõttest, mille juured ulatuvad 19. sajandil aset leidnud esteetilisse pöördesse. Ettekande fookuses on nii impressionistliku idee mõju Euroopa kujutavale kunstile kui kirjandusele, kuid samuti kunstniku kogemus oma kaasajast ning sellega kaasnevad esteetilised muutused. See tähendab, et tuleb rääkida erinevatest suundmustest ja (kunstilistest) aadetest, mis on iseloomulik ajajärgu kultuuriruumile.

Ühtlasi teen sissevaate sõja mõjust kujutavale kunstile ja kirjandusele, mis haakub eelmainitud kunstniku kogemusega tema kaasajast. Oluline on pöörata tähelepanu tõsiasjale, et loomeinimesed reageerisid ühiskondlikele muutustele, moderniseerumisprotsessi eri aspektidele, kuid sellele lisaks õige teravalt esimesele maailmasõjale. Ma ei räägi aga mitte niivõrd sõja enda tematisseerimisest. Pigem huvitab mind sõja ehk kriisiolukorra ning äkiliste muutuste mõju esteetiliselt mõttele ja kunstilisele eneseväljendusele, sellele, kuidas mõjutas muutunud keskkond kunstniku „loomise rõõmu“.

*Friedebert Tuglas ehk Felix,  
1917*



## AESTHETIC THOUGHT IN EUROPE DURING WORLD WAR I

**Lola Annabel Kass** Tallinn University

Max Liebermann, one of the most prominent Impressionist artists, has said that “Impressionism is not a trend but a philosophy”. Indeed, Impressionism denotes a technique of capturing the object, but is also related to the idiom “beauty lies in the eye of the beholder” as well as the idea that each person perceives the world differently. Thus, artists could also share with their audiences, via their creation, their subjective ways of perceiving the world and their impressions in a format of their preference. Proceeding from this creed, Impressionism could also be linked with a rebellion against canonised academic art, yet not only due to abandoning rules created by academies, but also by standing up against public (popular) demand. It is important to mention this because it was exactly the attitude of impressionists that would go on to have a strong impact on the future Avant-Garde artists and writers in the late 19th as well as in the 20th centuries. It can be claimed that Impressionists were necessary in order to reach the platform that can be briefly summarised as “art for art’s sake”. The latter, however, can be given a rather broad interpretation and viewed as a predominantly defensive position – the creation of art can be inspired by various desires, and artistic experimentation is always welcome as it enriches the space of art in various ways.

Modern artists came to the conclusion that chaining art to norms can restrict creative fertility and the joy of creation deriving from it. To use the words of Friedebert Tuglas, the “joy of creation” actually is the most important thing.

My presentation will talk about the aesthetic thought during World War I, that has its roots in the aesthetic turn that had taken place in the 19th century. The presentation focuses on the impact of the Impressionist ideas on European visual arts and literature, but also on the artists’ experience of their contemporary period and the

accompanying aesthetic changes. This means that various tendencies and (artistic) ideals characteristic of the cultural space of the period should be addressed.

In addition, I will look into the impact of the war on visual arts and literature in connection with the artists’ experience of their contemporary period mentioned above. It is important to pay attention to the fact that creative people reacted to social changes, different aspects of the process of modernisation, but, in addition to that, they had a rather sharp reaction to the World War. However, I will not talk so much about the thematisation of the war itself. Rather, I am interested in the impact of the war, or a situation of crisis, and abrupt changes in aesthetic thought and artistic self-expression and how the changed environment affected the artists’ “joy of creation”.

MEELETU VABADUS.  
A. H. TAMMSAARE MÕTETEST AJAVAHEMIKUS 1917–1919

Maarja Vaino Tallinna Kirjanduskeskus

1917. aastal, mil loodi Siuru rühmitus, avaldas Tammsaare Eesti Päevalehes vähetuntud loo pealkirjaga „Meeletu mälestused“. Meeletu alustab oma jutustust järgmiste sõnadega:

„Siis algas vabadus. [...] jah, siis algas ta, just siis, just nõnda. Esteks oli kuulutus ja siis algas ta.“

Vabadus on aastail 1917–1919 Tammsaare loomingu üks läbivaid märksõnu. Tammsaare analüüsib sõja ja revolutsiooniga kaasnevat „uut vabadust“ ning näeb selles rohkem vastutustundetust kui uut kvaliteeti ühiskondlikus elus.

1919. aastal ilmus Tammsaare artiklikogumik „Sõjamõtted“. Nii „Meeletu mälestused“ kui ka „Sõjamõtted“ olid nõukogude ajal keelatud kirjanduse nimistus revolutsioonikriitiliste seisukohtade tõttu. Artiklis „Mõtted ja mälestused“ kirjutab Tammsaare näiteks: „Ei tea, mida tundsid maapäeva liikmed kuulutades või mis tundsid vägivalda kannatades, ei tea ma, mis tundis vägivaldne rahvahulk ja tema ässitajad. Aga kõrvaltvaatajas tekib kõike seda lugedes midagi, mis pole ei nutt ei naer, vaid raske nukrus, tõsiselt mõtlema panev tume aimdus.“

Ah siis niisugune on kuulutatud ja kiidetud vabadusest aru saamine! Ah siis niisugune on isikupuutumatus, niisugune revolutsiooni kandev jõud!“

Koitjärve metsade vahel Oru talus elanud Tammsaare suhtumine revolutsiooni ja vabadusse oli teistsugune, kui see väljendus Siuru vabadusromantikas.

Ettekandes vaadeldakse Tammsaare loomingu peamisi märksõnu „Siuru“ tegutsemise aastatel ning seda, kuidas need suhestuvad rühmituse hoiakutega.

DELIRIOUS FREEDOM. ON THE THOUGHTS  
OF A. H. TAMMSAARE BETWEEN 1917–1919

Maarja Vaino Tallinn Literary Centre

In 1917, when the Siuru group was formed, Tammsaare published a little-known story “Delirious memories” in the newspaper Eesti Päevaleht. The delirious narrator begins his tale with the following words:

“Then freedom began. [...] yes, then it began, just then, just so. At first there was the announcement and then it began”.

In 1917–1919, freedom was a recurrent keyword in Tammsaare’s work. Tammsaare analyses “the new freedom” that accompanies war and revolution, and sees it more as irresponsibility than a new quality in social life.

In 1919 a new collection of articles by Tammsaare *Thoughts on the war* appeared. During the Soviet period, both “Delirious memories” as well as *Thoughts on the war* were on the list of banned books due to their critical outlook towards the revolution. For example, in the article “Thoughts and memories” Tammsaare writes: “I do not know what the members of the Estonian Provincial Assembly felt when announcing this, or what they felt when suffering from violence, I do not know what the violent crowd and its incendiaries felt. But in a bystander something evolves when he about all this that is neither tears nor laughter, but a heavy sadness, a dark premonition bringing about serious thoughts.”

So this is the understanding of the announced and praised freedom! So this is the security of person, this is the carrying force of the revolution!“

Tammsaare who lived on a farm in the middle of forests at Koitjärve had a different attitude towards the revolution and freedom than that expressed in Siuru’s romanticised idea of freedom.

The presentation observes the main keywords in Tammsaare’s works during the years when Siuru was active and compares these to the attitudes of the group.

## FINNISH LITERATURE BETWEEN 1917 AND 1919

**Silja Vuorikuru** University of Helsinki

It is impossible to discuss Finnish literature between the years 1917 and 1919 without considering Finland's gaining of independence and fighting a war. Finland gained its independence from Russia on 6 December, 1917. The years leading to independence were shadowed by World War I, and Finland was also strongly affected by a shortage of provisions. In January 1918, Finland was caught in a civil war as hostilities began between the senate (government) troops and troops led by the Finnish People's Delegation. The war raged for about four months, ending in May 1918 when the government's "White" troops conquered the Red Guard of Finland or "the Reds". The war divided the people in an unprecedented way, leaving in its wake national trauma and underlying tensions lasting almost up to the present day.

For a long time the opinion prevailed that the war divided Finnish literature in twos. The first two decades of the 20<sup>th</sup> century are defined by turn-of-the-century symbolism and realism. In the 1920s Finnish literature became more and more modernist, which was especially evident in the Finnish-Swedish poetry of the time (e. g. Elmer Diktonius, Edith Södergran). The war in 1918 was seen as a divider that neatly separated literary periods.

Nowadays that perception has been contended. The writers and literary trends in the early 20<sup>th</sup> century also influenced post-independence literature, and many of the writers who made their debut in the 1910s continued their literary work and development without interruptions throughout the following decade.

However, gaining independence and the war of 1918 still had a lasting effect on the literature and literary life of the time. Two important writers perished in the opposing camps of the civil war: Algot Untola (known under the pseudonym of Maiju Lassila) fell on the Red side, and Juhani Siljo on the White. Aino Kallas closely followed the events

of 1917–1918 both in Finland and in Estonia; although she still resided in Tartu, she spent long periods of time in Helsinki. The family moved to Helsinki at the beginning of 1918, when Oskar Kallas took the position of the Estonian ambassador in Finland.

Several writers felt the need to portray and explain the events of the time in a literary form. Runar Schildt, a Finnish Swede, published his collection of short stories *Hemkomsten* or *Kotiinpaluu* (*Return to Home*), that tells a story of a young man who fought against the Reds, as early as 1919. The only Finnish Nobel-winning author, F. E. Sillanpää, published his novel *Hurskas kurjuus* (*Meek Inheritance*), that tells the story of a Red soldier in the same year. Maria Jotuni, one of the most noted Finnish woman writers, described both the shortages caused by WWI [in the play *Kultainen vasikka* (*Golden Calf*), 1918] and the anxiety caused by the civil war [in an unfinished play *Elämä ja kuolema* (*Life and Death*)]. For a long time, the war was depicted in literary and other contexts mainly from the winner's perspective, and the violence and oppression by the Whites were political taboos. The best-known literary testament to the war of 1918 appears in Väinö Linna's trilogy *Täällä Pohjantähden alla* (*Under the North Star*) that was published as late as 1959–1962.

The presentation will give an overview of Finnish literature between the years 1917 and 1919. Although the independence and the civil war had a major influence on the literature of the time, taking the links with the preceding and succeeding tendencies in literature in consideration is also justified.

## HEROES AND TRAITORS: LATVIAN WRITERS AND THE WAR OF INDEPENDENCE (1918–1920)

Jānis Šiliņš University of Latvia

The author of the paper has investigated the fate of famous Latvian writers during the turbulent years of 1918–1920. Some of them (Kārlis Skalbe, Jānis Akuraters) had an indisputable role in the emergence of the independent Latvian state; some had a great impact on defending national independence even despite being in exile (Rainis); others took the opposite stand and collaborated with the Germans and the Bolsheviks.



*Karl Artur Adson ehk Paaž, 1918.  
Foto: Parikas*

During the decisive battle on the banks of the river Daugava against the advancing Russian and German forces, the Latvian army was inspired by the poem “The Daugava”. The Latvian military leaders acknowledged that the impact of the poem on the soldiers in the battlefield was similar to an additional regiment. The author of this poem, Jānis Pliekšāns (Rainis) returned from emigration in Switzerland in April, 1920. He and his wife Aspazija were welcomed as national heroes.

In 1923 the famous Latvian author Andrievs Niedra (1871–1942) published his most scandalous work *The Memoirs of a National Traitor*. In his autobiography Niedra described the path of a beloved turn-of-the-century Latvian writer and intellectual towards becoming one of the most hated and despised persons in Latvia. He was the head of the pro-German puppet government from May until June in 1919 and had the formal political responsibility for the German attack against Estonian and Latvian allied forces and the battle of Cēsis. In Latvia, Niedra was tried for betrayal and thus went into exile.

Another famous Latvian writer Andrejs Upīts (1877–1970) was sentenced to death after the end of the Latvian War for Independence and his return from Soviet Russia in 1920. He had been the head of the Section of Arts under the communist regime in the first half of 1919. Upīts fled from Latvia after the fall of the Soviet government of Pēteris Stučka. In Russia he wrote a theoretical study on the use of art for the manipulation of masses (“Proletarian Art”, 1920). After his return to Latvia Upīts escaped execution only due to petitions from other Latvian artists and writers.



## UKRAINIAN LITERATURE DURING THE LIBERATION MOVEMENT (1917–1921)

**Yuriy Kosenko, Olha Tymchyshyn** Ukrainian Literary Society of  
Friedebert Tuglas / Taras Shevchenko National University of Kyiv

The Ukrainian language has survived under an intense pressure from Russian imperialists and their accomplices aimed at its eradication and assimilation. From the beginning of the 18th century Russian empire issued decrees absolutely prohibiting printing books in Ukrainian. Only an irresistible urge to fight this motivated prominent prose writers and poets. Ukrainian literature from 1917–1920 has some similarities with the processes taking place in Estonian literature in that period; however, Ukrainian literature took its own unique path of development.

1917 was the year of an unprecedented rise of the Ukrainian independence movement and building a Ukrainian state. It was extremely difficult since the years of oppression and Russification were close to having achieved their goal. The masses of population were ignorant; therefore, they were an easy target for the populist and enemy propaganda. Moreover, Ukrainian intelligentsia was carried away by an unfounded enthusiasm as regards solving social questions. Thus, the potential for a passionate explosion was soon dissipated by a strange mix of euphoria and ruin, senseless debates launched by Social Revolutionaries, their propensity to socialist phantoms and inattention to real challenges. Constructive national energy did not become externalised in actual demands of state-building. Nationally conscious intellectuals had to make huge efforts to show the denationalized Ukrainian people that they were no “Khokhols” and “Little Russians”, that Ukrainian was not “a language of peasants”, and that when their motherland was free, its name had not been “Little Russia”, but “Ukraine”. Instead, the leaders of the Ukrainian Central Rada demonstrated some rudiments of a “vassal” dependence, overestimated “the possibility of restoring the statehood based on principles of feudalism” founded by Mykhailo Drahomanov

and enriched by Mykhailo Hrushevsky. This was a thoughtless step, a negligent attitude toward the expansive Russian politics.

In that difficult situation, nationally conscious writers sided with the Ukrainian National Republic. Later, some of them had to emigrate, others were martyred by the occupying Russian powers, and some lived in the Ukrainian state occupied by Russian communists, which rendered them incapable to write. In contrast to the Republic of Estonia, the Ukrainian National Republic existed only until 1921, when it was completely occupied by Soviet Russia. Despite the short existence of an independent state, Ukrainian literature received a powerful stimulus for future development as the heroic spirit of the liberation war left its imprint on its path. Figures of that period such as Yevhen Malaniuk, Valentyn Otamanovskyy, Oleksandr Oles, Volodymyr Sosiura, Pavlo Tychyna, Mykola Khvylovyi and others, contributed greatly to the history of Ukrainian literature. In that time Ukrainian poetry underwent several innovations. For instance, Ukrainian poetry was influenced by Western European poetry, side by side with patriotic poems also free verse and Futuristic creations appeared.

A particular phenomenon in Ukraine was the appearance of a large number of national communist writers and poets. Denying “the Red Terror” and chauvinism of Bolsheviks, Ukrainian proponents of socialism tried to create their own independent Communist Party. These ideas were followed by “the Borotbists” [Fighters, from the name of magazine “Borotba” (“Fight”)], the members of the Ukrainian Communist Party (Borotbists), established on the basis of the Ukrainian Party of Socialist-Revolutionary-Borotbists, which was founded after a split in the Ukrainian Socialist-Revolutionary Party. One of its leaders was Vasyl Ellan (real name – Ellanskyy) – a well-known poet, critic and satirist who adopted the pen name Blakytnyi during his incarceration in Lukianivska prison by the Central Rada. “The Borotbists” fought against the German occupation; the volunteer army as well as Hetmanat, the Directorate of Ukraine, often aided Bolsheviks. In addition to V. Ellan (Blakytnyy) many writers, such as H. Myhailichenko, A. Zalyvchyy, V. Chumak, Y. Hryhoruk, were members of the Ukrainian Communist Party (Borotbists). They died in the class war. Their life shows us the falsity of communist ideas; however, some of their works have maintained their freshness and importance.

To conclude, Ukrainian literature of the Liberation movement was created under the conditions of an ongoing war with Russia and other hostile forces. However, that huge pressure also had a positive effect on some literary figures. Moreover, the liberation movement, the existence of a Ukrainian state and the heroic fight for its independence influenced the destiny of Ukrainian literature as well as an all-Ukrainian nation. It has to be emphasized here that under the conditions of the freedom of creation, Ukrainian literature demonstrated the tendency to liberate itself from imperial dominance of Russian literature and showed a high internal similarity with the literature of Western Europe with its national features.

*Johannes Vares-Barbarus*



## SOME NOTES ON RUSSIAN LITERATURE AFTER 1917

**Grigori Utgof** Tallinn University

The presentation will observe the choices facing the authors living in Russia during the initial phase of the Civil War, particularly after the Red Terror has started: (1) to support the Bolsheviks; (2) to oppose the Red faction; (3) neither support nor oppose them. In connection with the third choice, the presentation will focus in more detail on the career of Vladislav Khodasevich before his emigration from Russia in 1922.



## ARTUR ADSON, HENRIK VISNAPUU JA LÕUNAEESTIKEELNE KIRJANDUS

**Mart Velsker** Tartu Ülikool

Lõunaeestikeelses kirjanduses algas uus tõus I maailmasõja päevil ning kestis kuni 1920. aastateni. See on ühtlasi aeg, mil lõunaeesti keelest sai Tiit Hennoste sõnade kohaselt „avangardi programmiline vahend“ (Hennoste 2014: 106). Peale Marie Underi olid ülejäänud Siuru kirjanikud kõik pärit Lõuna-Eestist. Paigakeskse ideoloogia kujundamisel oli oma osa Friedebert Tuglasel, kuid märgatavama panuse „teistmoodi keeles“ kirjutamisse on jätnud Artur Adson ja Henrik Visnapuu. Kui poleks nende loomingu kõrval mõnd Gustav Suitsu teksti ning Hendrik Adamsoni luuletusi, siis võikski väita, et Siuru rajab 20. sajandi lõunaeestikeelse luule alused. See väide võiks tulla õigupoolest kaalumisele nii ehk teisiti.



Lõunaeesti luules arenevad välja kaks teineteisest lahknevat teed, üks on Adsoni ja teine Visnapuu tee. Adsonist on sageli räägitud kui võrukeelsest murdekirjanikust. Ta valib teadlikult endale sobiva rolli, ning suunab maalähedase alalhoidlikkusega ühe niiskirjanduse üldilmet. Visnapuud tavaliselt murdekirjanikuks ei nimetata, ta on eriti oma loomingu varasemas järgus eksperimenteerija, keelte sünteesija. Tundub, et ta kirjutamisviisis on ambitsioon kujundada kirjandus põhimõtteliselt ümber millekski uueks ja enneolematuks. Võrreldes teiste avangardistlike katsetajatega on Visnapuul paremini näha ka seos „päris“ lõunaeestikeelse kirjandusega. Visnapuu ületab keeltevahelisi piire, Adson pigem rõhutab vahet „oma“ ja „võõra“ vahel.

Kõigi nende erinevuste juures võiks märgata siiski ka sarnasusi ja mõelda lõunaeesti kirjanduse lahknevate võimaluste ühisosale. Visnapuu ja Adson ei kasuta kumbki ühtki puhtakujulist lokaalset murrakut. Nad on Siuru autorite seas kaks markantsemat muusakultuse kultiveerijat. Mõlemal on olulisi kõnelusi jumalaga. Mõlemal süveneb hiljem konservatiivne rahvuslikkus. Kas need ja muudki jooned võiksid olla tähenduslikud? Selle üle on soov ettekandes aru pidada.

### Kirjandus

Hennoste, Tiit 2014. Lõunaeesti keel ja eesti kirjanduslik avangard. – Looming 1, lk 97–107.

*August Gailit ja Henrik Visnapuu ehk  
Ge ja Vürst*

## ARTUR ADSON, HENRIK VISNAPUU AND LITERATURE IN SOUTH-ESTONIAN LANGUAGE

**Mart Velsker** University of Tartu

Literature in South-Estonian-language witnessed new a growth during the days of World War I that lasted until the 1920s. This was also a time when the language of South Estonia became, to use Tiit Hennoste's words, "a designated tool of the avant-garde" (Hennoste 2014: 106). With the exception of Marie Under, the rest of the Siuru writers all came from South Estonia. Friedebert Tuglas played an important role in devising the ideology of the region, but remarkable contributions to "writing in a different language" were made by Artur Adson and Henrik Visnapuu. Had there been no texts written by Gustav Suits or by Hendrik Adamson appearing next to them, it could be stated that it was Siuru that created the basis of the 20<sup>th</sup>-century poetry in South Estonian. This argument could actually be considered anyway.

In South-Estonian-language literature, two different paths emerge, one taken by Adson and the other by Visnapuu. Adson has often been described as a dialect writer who uses the local Võru language. He deliberately chooses a role that is appropriate for him and, with his rustic conservatism, defines the general appearance of a niche literature. In general, Visnapuu is not defined as an author who writes in dialect; rather, he is, especially in the early stages of his career, engaged in experimentation, a synthesis of languages. It seems that his style of writing reveals an ambition to reorganise literature in order to make it new and unprecedented. In comparison with other experimenters of the avant-garde, a stronger connection with the "real" South-Estonian literature is seen in Visnapuu. Visnapuu crosses the boundaries between languages, Adson rather emphasises the difference between "the self" and "the other".

In addition to differences, also similarities can be noticed, though, and a possible common ground can be considered in the splitting of South-Estonian literature. Neither Visnapuu nor Adson used any typical local dialect. They were those who most ardently professed the cult of the muse among the Siuru authors. Both held important dialogues with God. Both would move towards more rigid national conservatism later on. Could these and other characteristics be meaningful? My intention is to discuss these issues in my presentation.

### Literature

Hennoste, Tiit 2014. Southern Estonian language and the Estonian literary avant-garde. – *Looming* 1, pages 97–107.



*Henrik Visnapuu*

„INIMKONNA KÕRGEIMAD ÕIED“: KUNSTNIKUKUJUST  
JOHANNES SEMPERI NOVELLIKOGUS „HIINA KETT“ JA  
AUGUST GAILITI ROMAANIS „MUINASMAA“

Merlin Kirikal Tallinna Ülikool

„„Geenius“ ei tähenda instinktide inimest, vaid inimest, kelle hinge-omadused vaimse kontrolli mõjul on väärtuslikuks saanud. [...] Kunstnik on kõrgemate väärtuste kandja. Ta on inimkonna kõrgeim õis.““

Johannes Semper, 1919.

1918. aastal ilmus Johannes Semperi proosadebüüt, novellikogu pealkirjaga „Hiina kett“, mille kolme viimase novelli protagonist on maalikunstnik Tarm, kes otsib aktiivselt ideaalset, kirglikku naist ning tunneb maal suvitades elust rõõmu. 1918. aastal ilmus teiseltki Siuru liikmelt, August Gailitilt, proosatekst – suvitusromaan „Muinasmaa“,



Johannes Semper ehk Asm

milles seiklevad kirjanik Morin ja maalikunstnik Bruno Erms, kes erinevalt Semperi Tarmist on aga päevavargad ja oportunistid, reljeefselt spontaansed boheemid. Oma suvepäevad veedavad nad eesti talusid külastades, teisi arvustades, naisi ihaledes, valetades ning tihti ka klaasi kummutades.

Ehkki Semperi ja Gailiti kunstnikukujud on mitmes mõttes – kunstiharrastuse ja selle üle arutlemise poolest näiteks – erinevad, on nad ka üllatavalt sarnased. Kõik kolm armastavad vaheldusrikast elu ja kulutavad erakordselt palju aega naiste vaatlemisele, nendest kõnelemisele ja nende n-ö tagaajamisele. Rakurss, millest lähtudes Tarm elu ja naisi mõtestab, on paljuski sarnane vaatenurgaga, mis domineerib Semperi luuledebüüdis, 1917. aastal ilmunud luulekogus „Pierrot“. Nii „Hiina ketis“ kui ka „Pierrot’s“ domineeriv naisekuju on sale, himukas, hoolimatu ja raevu külvav kokott, kes ilmub (linna) maastikuga ühtesulanult. Gailiti Ermsi ja Morini silmade läbi aga on naised lihtsad-lihalikud olendid, keda ei tasu kuigi tõsiselt võtta. Siiski tundub, et ilma naisekujudeta ei suudaks ei Tarm, Erms ega Morin elada, luua ega loodut mõtestada. Kuidas nendes tekstides kunstnikku (kes on vaikimisi mees) konstrueeritakse? Millistest hoiakutest lähtuvalt kujutatakse naisi (ja kas ka naine võib olla kunstnik)?

Johannes Semper tuleb oma esseistikas kunstiküsimuste juurde ikka ja jälle tagasi. Tema romantismi käsitlevast tsitaadist johtub, et suur kunstnik (või pigem müüt sellisest figuurist) kontrollib enda instinkte, elades n-ö analüütiliselt ja oma teguviisidest teadlikult. Kunstnik on ekstraordinaarne kuju, suunanäitaja, kes oma väärtuste paletiga peaks olema eeskujuks ka teistele. Mil moel suhestuvad sellise kunstihoiakuga Gailiti Morin/Erms ja Semperi Tarm? Mis on nende jaoks oluline, milline on nende väärtussüsteem? Kunstnikukuju vaatlen ma kunsti tematiseerimise, soosuhete ning armastuse/seksuaalsuse konstrueerimise kaudu. Mis on kunst ja mis on elu ning milline on nende omavaheline suhe ja miks?

"HUMANITY'S HIGHEST BLOSSOMS": THE FIGURE OF THE  
ARTIST IN *CHAIN OF CHINA* BY JOHANNES SEMPER  
AND *ANCIENT LAND* BY AUGUST GAILIT

Merlin Kirikal Tallinn University

"*Genius* is not an instinctual human being, but rather a person whose characteristics, due to mental control, have gained value. [...] The artist is the carrier of higher values. He is humanity's highest blossom." – Johannes Semper, in 1919.

In 1918, Johannes Semper issued his prose debut, a collection of five short stories called *Chain of China*. The protagonist of the last three short stories is Tarm, a painter who is actively looking for an ideal, passionate woman and who takes pleasure in spending the summer in the countryside. In 1918, another member of the Siuru literary circle, August Gailit, published a prose text titled *Ancient Land*, in which a writer called Morin and his comrade, painter Bruno Erms are gadding about. Unlike Semper's Tarm, they are good-for-nothings and opportunists, spontaneous bohemians who spend their summer days visiting Estonian farmsteads, criticizing others, lying, lusting for women, and often draining the cup.

Although Semper's and Gailit's artist figures are different in many ways, e.g. considering their artistic pursuits and discussions of artistry, they are also surprisingly similar. All three love an eventful life and spend much time observing women, talking about them and chasing after them. The angle from which Tarm interprets life and women is similar to the vantage point that dominates in Semper's poetic debut, the poetry collection *Pierrot* (1917). The prevailing female figure both in *Chain of China* and *Pierrot* is a slim, lustful, carefree and tension-sowing cocotte who appears as if fused into the (urban) landscape. In the eyes of Gailit's Erms and Morin, however, women are simple carnal creatures who should not be taken very seriously. Still, it seems that without the female characters, neither Tarm, Erms nor Morin could live, create or give meaning to what they have produced. How is the artist (who is male by default) constructed in these texts? What are

the attitudes on which the literary depiction of women is based (and is there space for female artists)?

In his essays, Johannes Semper repeatedly returns to the question of art. His quotation on Romanticism cited above indicates that a great artist (or rather the myth of such a figure) controls her/his instincts, lives analytically, as it were, and is aware of her/his actions. The artist is an extraordinary figure, who leads the way and should set an example to the others with the palette of his/her values.

How do Gailit's Morin/Erms and Semper's Tarm relate to this artistic outlook? What is important for them, what is their system of values? The aim of this paper is to observe the figure of the artist via the thematisation of art, gender relations and the construction of love/sexuality. What is art and what is life, and how do they relate to each other and why?



## TUGLASE ROLLID UNDERI LUULES

Sirje Kiin USA/Eesti

### Tuglas kui maestro, kriitik ja õpetaja

Friedebert Tuglas ja Marie Under tutvusid 1907. aastal Tallinnas Underi Tartu maantee koduses kirjandussalongis. Juba esmaohtumisest alates võttis Tuglas Underi luuletajamissiooni suhtes kriitiliselt hindava hoiaku: Underi ilusa kodu („täis päikest, pilte ja lilli-idüllit“) interjäär sisendas temas kahtlusi, „kas võib säärases umbuses üldse kirega kirjutada, mõtlesin. Vahet ainult luulet maitseks ja sinisukana jõudeviluks värsistada“, nagu Tuglas hiljem meenutas.

Rollid olid Tuglase poolt niisiis varakult paika pandud: Under kui tagasihoidlik salongiperenaine, kes vaid harrastas jõudeviluks värsistamist, aga Tuglas kui maestro, kes perenaisele küll meelitusi ütleb, kuid ometi sisimas tema loomisvõimesse ja – kirge uskumata!

Kui puhkes „Siurukevad“ ja sündisid Underi „Sonetid“ ning „Sinine puri“, muutus armunud maestro jahmunud kriitikuks, keda ehmatas seni süütuks peetud salongisisuka intiimsete armastusluuletuste kireglik sensuaalsus ning avaline erootika. Tuglasest kujunes Underi kõige karmim („dilettant!“), aga samas kõige usaldusväärsem kriitik ja õpetaja, kelle mõjul kujunes romantilisest armastusluuletajast viljakas ekspressionist, ballaadimeister ja panteistlikult filosoofiline elumõtte-luuletaja.

### Tuglas kui Underi südame murdja

„Eelõitsengu“ ja „Sonettide“ luule koosneb peamiselt romantilisest loodus- ja armastuslühirikast, mille keskmes on armastava naise enesekeskse eneserefleksioonid, mille meeolu on helge, eneseküllane, sensuaalne, pehme ja päikseline. Kuid alates neist kolmest luuletusest, mis „Sonettides“ on kirjutatud ning pühendatud Tuglasele,

inspireeritud nende ebavõrdsest, Underile sügava pettumuse toonud armusuhtest, ning enamuse „Sinise purje“ varjuderohkest armastusluulest on loodud täiesti teisenenud, minoorses tonaalsuses. Elu suures armastuses pettumuse viljana sugeneb Underi luulesse dramaatilisus, dihhotoomiline veendumus, et igal valgusel on vari (õnnevarjutus!) ning arusaam sellest, et ainus täius on lõpetamatus.

### Tuglas kui Underi eluaegne väljakutse

Tuglase peamine tähendus Underi loomingule seisnes selles, et ta esitas eneses kahtlevale Underile vajaduse end vaimselt (Tuglasele) tõestada – see väljakutse oli üks Underi hilise eneseteostuse peamisi sisemisi motiive. Tuglas hoidis nõudliku sõbrana alal provotseerivat, kriitilist hoiakut Underi luuletajamissiooni suhtes, alates Underit nii sügavalt riivanud „dilettandi“-etteheitest „Sonettide“ arvustuses kuni 1933. aasta mälestusartiklini, kus Tuglas on endiselt veendunud, et Siuruta (loe: Tuglaseta) poleks Under üldse aktiivselt kirjandusse hiskitud ning võinukski jääda endiseks ajaviitelaulikuks.

Ent Underile jääb siiski viimane sõna, sest küps Under esitab oma väljakutse Tuglasele.

Marie Under, 1917. Foto: Parikas



## THE ROLES OF FRIEDEBERT TUGLAS IN THE POETRY OF MARIE UNDER

Sirje Kiin US/Estonia

### Tuglas as a maestro, a critic and a mentor

Friedebert Tuglas and Marie Under met in the literary salon at Under's Tartu Road home in Tallinn in 1907. Ever since their first meeting Tuglas adopted a critical attitude towards Under's mission as a poet: the interior of Under's beautiful home ("full of sun, pictures, and flower-idyls") created doubts in him: "... whether it is possible to write with passion in this stuffiness at all, I thought. Perhaps only to taste poetry and to compose some verse as a bluestocking to fill her idle time," as Tuglas later recalled.

Thus, Tuglas had put their roles in place already early on: Under as the modest hostess of a salon who would dabble in writing poetry only to fill her idle time, and Tuglas as a maestro, who would pay her compliments, yet deep inside would not believe in her ability to create passionately.

By the time of the spring of Siuru in 1917, and the publication of Under's poetry collections *Sonnets* and *The Blue Sail*, Tuglas had fallen deeply in love with her. This changed him into a dazed critic, who was taken aback by the passionate sensuality and open eroticism of the intimate love poems by the salon bluestocking he had considered an innocent. Tuglas became Under's harshest (initially, he called her a "dilettante"), yet most reliable critic, as well as a mentor under whose influence she developed from an author of romantic love poetry into a prolific expressionist, masterful writer of ballads, and a pantheistic philosophical poet contemplating the meaning of life.

### Tuglas as the breaker of Under's heart

Under's early poetry mainly consists of romantic lyrics about nature and love, at the heart of which there are self-centred self-reflections of a woman in love in a mood that is happy, self-sufficient, sensual, soft and sunny. But starting with three poems, which were published in *Sonnets* and dedicated to Tuglas – inspired by their unequal love affair that was to prove a major disappointment for Under – and the majority of the nuanced love poems in *The Blue Sail*, her tone and mood changed utterly. These are poems in a transformed, minor key. As the fruit of a deep disappointment in the love of her life, the poems become dramatic, express a strong conviction in a fundamental dichotomy in which each light has a shadow (the Happiness of Eclipse!) and the recognition that the only fulfillment lies in inconclusiveness.

### Tuglas as a lifelong challenge to Under

The main significance of Tuglas as regards Under's works lies in his posing a challenge to Under (who laboured in deep self-doubt) to prove herself intellectually. This challenge served as a main internal motive in Under's later career. Tuglas retained his provocative, critical attitude towards Under's mission as a poet that had started with his "dilettante" reference that had been deeply hurtful for Under until the memorial article from 1933 in which Tuglas expressed the conviction that without the Siuru literary group (that is, without Tuglas), she would not have become actively involved in literature and could have remained a versifier in her idle hours.

Yet the last Word belongs to Under, as the mature Under delivered her own challenge to Tuglas.

## SIURU TUNDMATUD KAASTEELISED

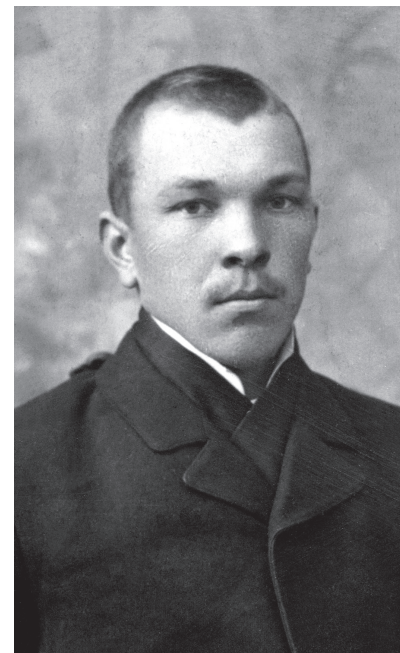
**Anneli Kõvamees** Tallinna Ülikool

Kui öeldakse Siuru, siis kangastuvad esmalt Marie Under, Friedebert Tuglas, Henrik Visnapuu jt eesti klassikud. Ent Siuru albumitesse on pääsenud ka autoreid, kes on tänaseks vajunud suuresti unustuse hõlma. Siuru 1919. aastal ilmunud kolmas album on tänasel päeval tundmatute nimede poolest kõige rikkam. Sealt leiab Mart Leksteini (1886–1939, aastast 1937 Lepaste), Martin Puru (1889–1924) ja Juhan Ritsesoni luuletusi. Kui luuletaja ja ajakirjaniku ning luulekogu „Kurbus“ (1919) autori Leksteini kohta leidub omajagu materjali, siis Puru ja Ritseson jäävad varikujudeks, kelle tähenduslikum märk näibki olevat Siuru albumeis esinemine. Puru luuletusi on ilmunud küll ka Noor-Eesti viiendas albumis (1915) ja Ritseson vilksatab luulega Uudismaas 1920. aastatel. Siuru esimeses albumis (1917) esinevad ka Rudolf Reimanni (1893–1957) luuletused. Tegemist on 1909. aastal debüteerinud kirjaniku ja pedagoogiga, kes lisaks ilukirjandusele avaldas õppekirjandust.

Kõigis kolmes albumis on Siuru kaasteelistest esindatud prosaist ja kunstnik Aleksander Tassa (1882–1955) proosapalade ja artiklitega ning Jaan Oks (1884–1918) proosa ja luulega.

Prosaist, luuletaja ja kriitik Jaan Oks on Siuru kaasteelistest kindlasti kõige tuntum. Tema kirjandusliku tegevuse põhiaeg langeb aastatesse 1906–1910. Mitmel juhul on esile toodud tema intensiivne kirjutamine, otse vulkaaniline loomistung. Eluajal avaldati tema loomingut väga vähe, esineb ta Noor-Eesti albumeis ning kõigis Siuru albumites. Suurem osa Oksa loomingust jäi käsikirja või hävis. Oluline roll tema vaimse pärandi hoidmisel oli Adsonil ja Tuglasel, kes postuumselt tema töid avaldasid. Tähenduslik on tema nii vaimne kui ka ruumiline lähedus siurulastele, kes lugesid vaimustunult Oksa tekste, samas kui autor ise viibis 1917. aastast Tallinnas haiglas, mis asus Pikal tänaval Adsoni elamise kõrval.

Oksal on oluline koht Tuglase ja Artur Adsoni kirjavahetuses, mida on võimalik lugeda 2011. aastal avaldatud kogumikus „Paaži ja Felixi kirjavahetus 1917–1944“, samas teistest eelnimetatutest on juttu vaid riivamisi, nad ilmuvad albumeisse justkui eikusagilt. Ettekanne võtab vaatluse alla tuntud siurulaste vähemtuntud kaasteelised, käsitledeski pikemalt siurulaste hoolealust ja maskotti Jaan Oksa.



*Jaan Oks*

## SIURU'S LESSER-KNOWN FELLOW TRAVELLERS

**Anneli Kõvamees** Tallinn University

When the name of Siuru is mentioned, Marie Under, Friedebert Tuglas, Henrik Visnapuu and other Estonian classics immediately come to mind. However, the albums of Siuru also include authors who are largely sunk into oblivion by today. The third album of Siuru that appeared in 1919 is the one richest in names that remain unknown today. It contains poems by Mart Lekstein (1886–1939, from 1937 Lepaste), Martin Puru (1889–1924) and Juhan Ritseson. While there is sufficient information about Lekstein, poet, journalist and the author of a poetry collection titled *Sorrow*, Puru and Ritseson remain shadowy figures whose most significant function in literature seems to have been their inclusion in the Siuru albums. Still, the fifth album (1915) of the Young Estonia group contains poems by Puru, and Ritseson makes a cursory appearance with his poems in *New Soil* in the 1920s. Also poems by Rudolf Reimann (1893–1957) can be found in the first album of Siuru (1917). Reimann was a writer and teacher who made his debut in 1909 and wrote textbooks in addition to literary works.

In all three albums, Aleksander Tassa (1882–1955), the prose writer and artist, is present with his fiction and articles, and Jaan Oks (1884–1918) with his fiction and poetry.

The prose writer and critic Jaan Oks is the best-known among these fellow travellers of lesser reputations. The main time of his literary activities falls between 1906–1910. His intensive writing and direct volcanic passion for creating has been highlighted on several occasions. During his life time, very few of her works were published; he is present in the albums of Young-Estonia and in all the albums of Siuru. The major part of Oks's works either remained in manuscript or perished. Artur Adson and Tuglas played an important role in retaining his intellectual heritage and published his works after his death. What is significant is his intellectual and spatial closeness to the members

of Siuru who rapturously read his texts as the author himself stayed at a hospital next to Artur Adson's home in Pikk Street, Tallinn, in 1917.

Oks has an important place in the correspondence between Tuglas and Adson that is available in the collection *The Correspondence between the Page and Felix 1917–1944* that was published in 2011, yet there is only a cursory mention of the others who appear in the albums as if out of the blue. The presentation concentrates on the lesser-known fellow travellers of the famous Siuru members, fo particularly focusing more on their adoptive mascot Jaan Oks.



Siuru nime alla koondunud kirjanikerühmitus kujutab endast ühelt poolt uusromantilise Noor-Eesti elu- ja kunstinägemuse edasiarendust *non plus ultra* – tõsi, eesti avangardi kontekstis peab keele- ja kirjandusteadlane Tiit Hennoste Siurut „marginaalseks hetkeks” – teiselt poolt on see võetav kirjanduse ja laiemalt võttes sõna teatraliseerimisena. Sõna(kunst) kui performatiivne kõneakt; kui esitluskunst, *performance*. Seejuures, Siuru enda nn piduõhtuid Tallinnas Estonia teatris, Viljandis 1917. aasta sügisel, simmanit Tartus Vanemuise teatris aprillis 1918 ja tekstide ettelugemisi Tallinna Draamateatris 1919. aasta mais on siiski raske kirjeldada *performance*'itena, sest nendes sisalduv mänguline element ei küündinud *performance*'it krooniva kujundi loomiseni. Küll aga iseloomustab Siuru etteasteid otsene publikule suunatus, provokatiivne avalikkus.

Rühmituse manifestiks võib pidada 10. novembril 1917 Viljandis peetud Friedebert Tuglase kõnes „Kirjanduslikud väljavaated” (ilmunud rmt-s F. Tuglas, Aja raja. Noor-Eesti, 1919) öeldut: „Mõõt on täis! Meie tahame jälle vaimliselt elada, luua ja maitseda. / - - - / „Loomise rõõm – see olgu meie ainus tõukejõud!”

Ei saa märkamata jääda, et teatralset kuulutust (subjekti endale võetud õigust lavale astudes ja seal olles prohveti rollis publikut kõnetada) leidub ka Siuru kahes esimeses albumis (1917, 1918) avaldatud publitsistikas. Selleks on kõigepealt Aino Kallase soomekeelsest „Nuori Viro” esseede kogust tõlgitud portree Tuglasest, kes närvlikult erksa ja fantaasiavõimelisena tõusvat oma värviküllases ja muusikalises proosaloomingus eesti kirjanduslikuks kangelaseks. Kui Kallas tsiteerib Tuglase kuulsaks saanud taotlust „Luua müüte – see on kõige kõrgem”, siis näeb ta meelsasti prohveti ainst ka kirjaniku isiksuses ning tema elus. Looja mütologiseeritusest on kantud ka Arthur

Valdese kui algselt Tuglase kirjandusliku teisiku, aga Valdese nime all teistegi siurulaste n-ö variaatori etteaste esimeses albumis fragmentidega „Teile ja iseenesele”.

Kogu 20. sajandi alguse uusromantilist paradigmat metatase dilt hinnates paistab see mulle eesti *logos*'e ja *mythos*'e, keeletegelikkuse (selle mõistesisu) ning selle tegelikkuse loomisvõimelise aluse ümberkujundamisena. Esimeses albumis ilmunud Johannes Aaviku „Keele ilo” manifesteerib seesugust püüdu *par excellence*. Aaviku puhul teame, et see ei jäänudki ainult keeleuuenduse püüdeks, vaid on paljuskü määranud eesti keele staatust ja kasutust kogu järgneval sajandil.

Siuru II albumis (1918) leiame Aino Kallase taaskord mütologiseeriva essee Jaan Oksast, mida kolmandas albumis (1919) täiendab Johannes Semperi valitud „passaaž” „Nimetu elajas”. Semper kommenteerib oma valikut taotlusega esitleda pigem Oksa stiili kui tema komponeerimata mõttekulgu ning mõtet ennast. Ometi on selleski iseloomulikku Siuru publitsistikale: teravdatud, koguni sakraliseeritud individualism, afektiivsus, pulbitsev väljenduslikkus, erootiline loomistung.

„Elujärg on sugu, mida keegi ei tohi vabatahtlikult kinni ahendada,” kõlab Oksa kuulutus.

Siuru tegutsemist saatis rohke esinemine ka perioodikas, mida koondab 1918. aastal Tuglase koostatud koguteos „Sõna”. Selle ala pealkiri laiendab seda „sõnavõtuna” (sõna kui tõlgendav, kommenteeriv, võitlev, aga ka kui sõnategevust parodeeriv sõna): „Teaater. Tants. Muusika. Kirjandus. Keel. Kunst. Seltskond. Moraal. Poleemika. Paroodia. Pamflett. Ülevaated.”. Siin väärivad tähelepanu Johannes Aaviku käsitus „Keel ja kirjandus”, Rasmus Kangro-Pooli „Siuru ja moraal” ja toona ajakirja Kasvatus ja Haridus toimetanud, tulevase rahvusliku Tartu ülikooli kuraatori Peeter Põllu poleemiline „Mõned Siuru kultuurilised konsekventsid”. See ilmus 1917. aasta lõpus Postimehe esiküljel, millega anti artiklile n-ö programmiline staatus.

Põllu kirglik sõnarünnak oli suunatud Siuru väidetava dekadentsi (patoloogiline suguiha, parasitlus, vaimuhaiguse ülistamine, edvistav individualism) vastu. Põld nägi selle allikana Euroopa suurlinnu, sedasama Euroopat, kuhu Noor-Eesti oli tahtnud eestlasi viia. Poleemika

Siuru ümber, mis följetonide ja autoparoodiatega (A. Gailit, K. A. Hindrey) viis 1919. aastal rühmituse lagunemisele, aktualiseeris juba 19. sajandi lõpuaastatel vallandunud vaidluse kirjanduse olemuse ja piiride üle (Eduard Vilde vs Juhan Liiv), vaidluse sõnakunsti ja ühiskonna suhete, aga laiemalt võttes kirjanduse eetilise ja esteetilise mõõtkava ümber; vaidluse, mis hilisemas eesti kirjanduseluski, kuni tänaseni välja, on korduvalt puhkenud.



*August Alle, 1919.  
Foto: Parikas*

## LIVELY WORD. SIURU'S WRITINGS ON LITERATURE

**Rein Veidemann** Tallinn University

On the one hand, the writers who formed the literary group Siuru represent a *non-plus-ultra* further development of the vision of life and art that prevailed in the New Romantic Young Estonia group – although the linguist and literary scholar Tiit Hennoste considers Siuru to be “a marginal moment” in the context of Estonian avant-garde. On the other hand, the group can be taken as theatricalisation of literature and, in a broader sense, the word. Word (art) as a performative act of speech; as performance. However, Siuru’s so-called party nights at the Estonia Theatre in Tallinn, in autumn 1917; the dance held at the Vanemuine Theatre in Tartu in April 1918 can still hardly be described as performances for the playful element involved did not reach the status of the crowning image of performance. What is characteristic of the Siuru events, however, is their unmediated orientation towards the audience, a provocative publicity.

The words of Friedebert Tuglas from his speech “Literary outlooks” held in Viljandi on 10 November 1917 (published in Tuglas’s book *The Echo of Time*, Noor-Eesti, 1919 can be considered as the group’s manifesto “Enough is enough! We want to live intellectually again, to create and to taste. / - - / . The joy of creation – let it be our only incentive!”

It cannot escape attention that the theatrical announcement (the subject’s self-proclaimed right to step onto the stage and to address the audience in the role of a prophet) can be found in the essays published in the first two albums of Siuru (1917, 1918). First there is the portrait of Tuglas, translated from Aino Kallas’s Finnish-language collection of essays “Nuori Viro”(Young Estonia), who is shown to emerge as the Estonian literary hero, possessing nervous alertness and vivid imagination in his colourful and musical fiction. When Kallas cites Tuglas’s soon-famous proclamation “To create myths – this is

the highest", she gladly sees the matter of the prophet in the author's personality and his life. Mythologizing of the creator also marks the performance of Arthur Valdes who originally served as Tuglas' literary double, but also functioned as a pseudonym of several other Siuru members under the name of Valdes, with the fragments "To you and to myself".

When evaluating the early-20<sup>th</sup>-century New Romantic paradigm on a meta-level, I see it as a rearrangement of Estonian *logos* and *mythos*, our language reality (its conceptual meaning) and the latter's basis that is capable of being creative. "The joy of language" by Johannes Aavik published in the first album is a *par excellence* manifestation of such an attempt. In case of Aavik, we know that it did not only remain an attempt at language renewal, but has in many ways determined the status and usage of the Estonian language during the whole following century.

In the second Siuru album (1918) we can find another mythologising essay by Aino Kallas about Jaan Oks, that is complemented in the 3<sup>rd</sup> album (1919) by Johannes Semper's choice "passage" "Nameless creature". Semper comments on his choice as an endeavour to present the style of Oks, rather than his un-composed stream of thoughts and the thought itself. Yet even this contains features typical of Siuru's essays: a sharpened, even sacralised individualism, affectivity, mercurial expressivity, an erotic passion for creation. "Standard of living is like a breed that no one can voluntarily lock up in chains," Oks declares.

Siuru's activities were accompanied by the members' frequent appearances in the periodicals, collected by Tuglas into the anthology *Word* that was published in 1918. Its subtitle expands on the title as "taking the floor" (the word as being interpreting, commenting, fighting, but also the word that is parodying verbal activities): "Theatre. Dance. Music. Literature. Language. Art. Society. Morals. Polemics. Parody. Pamphlet. Reviews". Here, Johannes Aavik "Language and literature" deserve attention, as do Rasmus Kangro-Pool's "Siuru and morals" and the polemical "Some cultural consequences of Siuru" by Peeter Põld, the then editor of the journal *Upbringing and Education* and the would-be curator of the national University of Tartu. It was published on the front page of the newspaper *Postimees* at the end of 1917, which gave the article a programmatic status as it were.

Põld's passionate verbal attack was directed against Siuru's alleged decadence (their pathological sex drive, parasitism, glorification of mentally illness, attention-seeking individualism). As its source, Põld saw the metropolises of the same Europe where the Young Estonia members had wanted to lead Estonians. The polemics surrounding Siuru that, together with feuilletons and self-parodies (A. Gailit, K. A. Hindrey), led to the disintegration of the literary group in 1919, made topical the discussion of the essence and boundaries of literature that had emerged already during the final years of the 19<sup>th</sup> century (Eduard Vilde vs Juhan Liiv), the debate on the relations between verbal art and society, and, in a broader sense, also the ethical and aesthetical scale of literature; a dispute that has been repeatedly reignited in Estonian literary life of literature even later..

August Gailit, 1917.  
Foto: Parikas





Oh, viige see Gripi pipile,  
Sirulii, sirulii, ui-tai-ta! . .

