

Elena S. Sonina, Olga A. Lysenko

GUSTAV MOOTSE'S WORKS IN THE PERIODICALS OF ST PETERSBURG IN THE EARLY 20TH CENTURY

INTRODUCTION

Gustav Mootse (1885–1957), a little-known Estonian ex libris master and tutor, as well as a pioneer of Estonian book illustrations, was born as the eighth child in a nine-child family of schoolteachers in Tartu county (in Kastre parish, Võnnu borough, Kristjan-Jaani farm). He went to schools in Võnnu and Tartu. In 1904, against his parents' wishes, Mootse went to St Petersburg with his friends to enter the Stieglitz Central Technical Drawing School, but failed. Mootse spent an academic term as a student at the Drawing School - The Imperial Society for the Encouragement of the Arts and then transferred to the Stieglitz School. Konrad Vilhelm Mägi is perhaps the best known of the Estonians who studied at the Stieglitz School at that time. The students rented a damp and poorly heated private apartment. In his memoirs, Gustav Mootse depicts his student years in light-hearted jokes about their landlords, studies, visits to art museums, *Maslenitsa* holidays and even the break-up of a peaceful demonstration by the police.¹

DOI: <https://doi.org/10.12697/BJAH.2020.19.08>

1 Gustav Mootse, "Tuult rusikaga tagaajamas. Kunstijüngri mälestusi Peterburi ajajärgust 1904.–1917. a.", *Tuna*, 3 (2003). See: <http://www.digar.ee/viewer/et/nlib-digar:104299/162498> [accessed on 11.05.2018].

Mootse started his creative career when he was very young. He created over 250 ex libris. In 1903, his works appeared in the Estonian press for the first time and they appeared in Russia in 1904. In 1906, he participated in the art exhibition organised by the Tartu Society of Estonian Farmers. He also designed a diploma in the Art Nouveau style for the Society of Estonian Farmers. He created many book illustrations,² paintings, postcards, textbooks for artists,³ etc. However, Mootse is little known as an illustrator working for St Petersburg publications. Mootse's biographers refer to 1915–1917 as the period he spent in St Petersburg⁴ as a graphic artist. He actually appeared in the St Petersburg press much earlier. The anniversary edition of the *Postimees* newspaper⁵ refers to *Niva* (an illustrated publication for family reading) as one of the St Petersburg publications to which Mootse contributed. The biographers of his later years only refer to the satirical publication *Poogach*. This requires further research. This research is aimed at searching for Gustav Mootse's illustrations (previously not included in the academic discourse) in St Petersburg periodicals from the early 20th century; as well as identifying the specifics of his creative approach as a novice illustrator, which later influenced the evolution of his creative style.

REVIEW OF LITERATURE

Gustav Mootse is mainly mentioned with a lot of biographical details with regard to his life in Estonia and his ex libris technique.⁶ “As an ex libris artist, Gustav Mootse was the most fruitful in the older generation. He created over 250 ex libris, using a pen, wood

2 Pyotr Vasilkovsky, *Wonders of the Underwater Kingdom: Famous Stories from the Life of Water Inhabitants* (Saint Petersburg, 1914) with 106 drawings by Mootse, Mutzel, Krechmer, etc.; *Rahwaste Muinasmaalt. Koguke Wõõraste Rahwaste Muinasjutte Eesti Lastele* (Tartu: Postimees, 1919), etc.

3 Gustav Mootse, *Vesivärvide õpetus* (Tallinn: Rahvaülikool, 1921); Gustav Mootse, *Voolimise õpetus* (Viljandi: Valgus, 1921) and others.

4 *Eesti avalikud tegelased. Eluloolisi andmeid* (Tartu: Eesti Kirjanduse Selts, 1932), 195. See: <https://www.geni.com/people/Gustav-Mootse/600000010875262644> [accessed on 12.04.2018].

5 *Postimees. 1857–1907. 50-aastase kestuse mälestuseks* (Tartu: Postimees, 1909), 206.

6 E.g., *ibidem*; Paul Ambur, *Gustav Mootse eksliibristest* (Tartu: K. Mattiesen, 1944); Paul Ambur, “Foreword”, *Estonian Ex Libris: Exhibition Catalogue* (Moscow, 1961); Merle Talvik, *Ajakirjagraafika 1930. aastate Eestis: stereotüübid ja ideoloogia* (Tallinn: Tallinna Ülikool, 2010).

engravings, and dry needle.”⁷ Gustav Mootse's records are at the Estonian Literary Museum.⁸ Vello Paatsi published the artist's memoirs in instalments in *Tuna* publication.⁹ The published memoirs cover Mootse's student years in St Petersburg in 1904–1905, Russian holidays and bloody events in the early years of the First Russian Revolution. N. V. Yukhneva, M. L. Zasetskaya, V. I. Mussaev, L. Jurgenstein, A. Maldre, T. Reimu, etc. explored the life of the Estonian community in St Petersburg.¹⁰ For instance, there are two separate articles on the Estonians in addition to the summarizing paper by N. V. Yukhneva in collected works *Old Petersburg. Historical and Ethnographic Studies*.¹¹ In 2006, V. Makhtina defended her master's thesis the *Petersburg Estonians: Identity and Use of Mass Media* with an extended research chronology (from the 18th century to the present day) at the University of Tartu.¹²

Irina Solomõkova produced one of the most thorough analyses of the works by Estonian artists in Russian periodicals. She identifies main features in the development of Estonian graphic art in the late 19th–early 20th centuries. Then she focuses on works by Estonian artists in the Russian satirical publications of the early 20th century. Her analysis is full of the Soviet ideological clichés, e.g., “M. Pukits

7 Ambur, *Gustav Mootse eksliibristest*; Ambur, “Foreword”, *Estonian Ex Libris*, 11.

8 Eesti Kirjandusmuuseum [Estonian Literary Museum], *Mootse, Gustav*, F 264 (1906–1957).

9 *Tuna*, 3 (2003). See: <http://www.digar.ee/viewer/et/nlib-digar:104299/162498> [accessed on 11.05.2018].

10 Natalia Yukhneva, *Ethnic Composition and Ethno-Social Structure of the Population of St Petersburg. The Second Half of 19th Century–Beginning of 20th Century* (Leningrad: Nauka, 1984); *The Estonians on the Banks of the Neva. Destinies and Biographies* (Saint Petersburg, 2002); Marina Zasetskaya, “The Estonians”, *Multinational Petersburg: History. Religions. Peoples* (Saint Petersburg: Iskusstvo-SPB, 2002), 557–577; Vadim Mussaev, *The Estonian Expatriate Community in the North-West of Russia in the 18th–20th cc.* (Saint Petersburg, 2009); Vadim Mussaev, “The Estonian Press in Petrograd-Leningrad in the 1920–1930s”, *Three Hundred Years of Saint Petersburg Press. Proceedings of the International Scientific Conference* (Saint Petersburg, 2011), 479–486; Leah Jurgenstein, “The Estonian and the Estonian Language in Petersburg”, *Political, Economic and Socio-Cultural Aspects of Regional Governance in the European North* (Syktyvkar: Krassa Publ., 2014), 146–150; Aile Möldre, Tiiu Reimu, “Estonian Publishing in Saint Petersburg before the World War II”, *Proceedings of the Saint Petersburg State Institute of Culture*, vol. 213 (Saint Petersburg, 2016), 124–133.

11 Abram Dryzo, “On Historiography of the Estonian Population in Saint Petersburg (60–80s of the 19th c.)”, *Old Petersburg. Historical and Ethnographic Studies* (Leningrad, 1982), 70–79; Viktor A. Samoilov, “The Estonian Theatre and Some Features in the Cultural Life of Estonians in Saint Petersburg (1873–1917)”, *ibidem*, 80–97; Natalia Yukhneva, “Petersburg - Multinational Capital”, *ibidem*, 7–51.

12 Veronika Makhtina, *St Petersburg Estonians: Identity and Use of the Media* (Tartu: Tartu Ülikool, 2006). See: <http://dSPACE.ut.ee/bitstream/handle/10062/500/makhtina.pdf?sequence=5> [accessed on 12.07.2018].

and young artists J. Raudsepp, O. Jungberg, G. Mootse, A. Rebane, and R. Lepik started working with *Linda*. However, the creative work of these artists was far removed from pressing issues of the day and public demands.¹³ Overall, this is the only study on the subject for Russian-speaking readers and the paper is still relevant today.

The historians studying journalism have not mentioned Gustav Mootse. For instance, *Poogach*, where Mootse was a leading book illustrator, was often a subject of research,¹⁴ but Mootse was never mentioned. The multi-faceted and lavishly illustrated book by P. N. Baratov and T. A. Filippova on satire in Russian periodicals of 1914–1918 includes three of Mootse's cartoons (*Sanaa's Grief, Until Now to the Peter and Paul Fortress, The Unemployed*). There are output information of pictures, comments, but there are no mentions of the artist.¹⁵ T. A. Filippova includes two of Mootse's cartoons (*Night Affair, Sanaa's Grief*) in her papers, but does not mention his name.¹⁶ This despite the fact that Gustav Mootse was always precise and put his initials or a legible signature on his illustrations.

MATERIAL, METHODS AND RESULTS

Having reviewed the annual files of the illustrated publications (*Niva, Ves' Mir, Ogonek, Zhizn' I Sud* and *Poogach*) and the Estonian publications (*Linda* and *Sädemed*), we identified various stages in the creative evolution of Gustav Mootse as an artist. We limited the time covered by the sample to the so-called *Saint Petersburg Period* in Mootse's career (1904–1918). We chose these five Russian and two Estonian publications because of Mootse's participation in their publishing.

13 Irina Solomõkova, *Eesti demokraatlik graafika 1905.–1907. a. revolutsiooni perioodil* (Tallinn, 1955), 68.

14 Anita Bubentsova, "Satirical Journals in Petrograd for 1917 as Sources of Information of Revolutionary Events (Following Collections of the Library of the Russian Academy of Sciences)", *Society. Environment. Development*, 3 (44) (2017), 8–14; *Press–1917. Illustrated album*, comp. by Anton A. Antonov-Ovseenko, Elena N. Bryzgalova, M. A. Vashchuk, Oksana D. Minaeva (Moscow, 2017); "The Russian Revolution of 1917", *Power, Society, Culture*, 2 vols. (Moscow, 2017), etc.

15 Pyotr Baratov, Tatiana Filippova, *The Great War and the Great Revolution in the Russian Satire Periodicals in 1914–1918* (Moscow: Kuchkovo pole, 2017), 205, 215, 224, and 227.

16 Tatiana Filippova, "Images of the Great Russian Revolution in Satire of the Age", *Proceedings of the Institute of Russian History of the Russian Academy of Sciences*, 14 (2017), 17, 26; Tatiana Filippova, "Spring of 1917: 'the Used-to-be'", *Zhurnalists*, 2 (5 February 2017), 90–91.

The research is based on the principles of historicism, biographical and comparative-historical methods, and a complete review of selected periodicals.

Estonians had settled the areas at the mouth of the Neva River long as early as in the 17th century, before St Petersburg was even founded. By the 1910s, there were about 20 thousand people in the expatriate Estonian community in St Petersburg. By 1917, it had increased to 50 thousand.¹⁷ Some young Estonians went to St Petersburg colleges. "Many Estonians preferred the Saint Petersburg University (and other schools of higher education) over the University of Tartu as it was harder for Estonians to be admitted, especially in earlier times."¹⁸ In 1904, Gustav Mootse, who had come from a peasant family, entered the Stieglitz Central Technical Drawing School in St Petersburg. In 1893–1907, fifteen Estonian students of art, including Mootse, attended this school of arts and crafts.¹⁹ Gustav Mootse was also influenced by his fellow citizen J. Köler from Viljandi County, who would later develop from a student at the Academy of Arts to a member of the Academy of Sciences and founder of Estonian national painting.

During his studies at Baron Stieglitz's school and later classes with J. W. Mate, a painter who was a member of the Academy of Sciences, Mootse had to study and also earn living. The novice artist supposedly received commissions from the editors of illustrated publications, which became his principal source of income.

In St Petersburg, Mootse also continued to cooperate with the Estonian press. He published two headpieces or decorative banners in *Linda* (Tartu) in 1904,²⁰ and there was flood of publications in 1905. Images on Mootse's headpieces and vignettes in *Linda* mostly repeat the first pictures by M. Pukits, an Estonian graphic artist who was one of the founders of the Estonian Society of Artists in St Petersburg. In 1905, the artist published 53 illustrations in *Linda*, including 28 originals and 25 copies of his own illustrations. In *Linda*, the largest are two colour inserts and a colour cover depicting a harvest,

17 Vadim Mussaev, "The Estonian Expatriate Community in the North-West of Russia in the 18th–20th centuries", *Nestor. Journal of History and Culture of Russia and Eastern Europe*, 10: Finno-Ugric Peoples of Russia: Problems of History and Culture (2007), 326.

18 Abram Dryzo, "On the Historiography of the Estonian Population in Saint Petersburg (1860 to 1880s)", *Old Petersburg. Historical and Ethnographic Studies* (Leningrad, 1982), 76.

19 Solomõkova, *Eesti demokraatlik graafika 1905.–1907. a. revolutsiooni perioodil*, 35.

20 *Linda*, 32 (1904), 628; *Linda* 33 (1904), 655.



FIG. 1. GUSTAV MOOTSE'S ILLUSTRATION "HEINAKUU", *LINDA* (1905).

bridge in the autumn forest, and elder woman with an owl against a background of blackening branches.²¹ Headpieces for the Estonian publication include the artist's typical subjects, for example, forest and rural landscapes, images of girls with books, birds, decorative letters, etc., which Mootse used extensively in Russian publications (Fig. 1 and 2).²² For the artist, birches were among his favourite trees. As a rule, he placed them in the foregrounds of his pictures. There are also subjects that the artist only used in Estonian publications: views of Lutheran churches, the sea, seashore, boats, fishing (netting), owls, dragonflies, cobweb, etc.²³ Some of Gustav Mootse's illustrations in the Tartu-based *Sädemed*, which he created during his St Petersburg period, are also distinctive because they show national identity. The headpiece with a girl against the rising sun (1905) and geometric

21 Gustav Mootse, "Rukki-Lõikus", *Linda*, 27–28 (1905); "Sügisel", *Linda*, 37–38 (1905); *Linda*, 47–48 (1905).

22 *Linda*, 1–2 (1905), 4, 23; *Linda*, 9–10 (1905), 171, 180; *Linda*, 17–18 (1905), 344; *Linda*, 35–36 (1905), 687, 694, 705, etc.

23 *Linda*, 3–4 (1905), 43, 59, 67; *Linda*, 5–6 (1905), 83, 92, 97; *Linda*, 21–22 (1905), 430; *Linda*, 23–24 (1905), 471, 447, 457; *Linda*, 33–34 (1905), 656, 674; *Linda*, 39–40 (1905), 784, 793; *Linda*, 49–52 (1905), 979, 988, 995, etc.



FIG. 2. GUSTAV MOOTSE'S ILLUSTRATION "NÄÄRIKUU", *LINDA* (1905).

vignette (1906) do not have obvious Estonia-specific attributes²⁴ unlike the three large-format pictures from 1911. The incineration ceremony for fallen warriors (traditional for the ancient Aesti), and the national dress are all presented by an artist with deep knowledge of historical details (Figs. 3 and 4).²⁵

Like illustrations in the European periodical publications, the ones in Russia also draw on traditions that go back to manuscript books and inexpensive popular prints. In 18th-century journalism, artists made wide use of ornamental patterns and decorative initials. In the early 19th century, book illustrations (drawings) appeared. The illustrated periodicals in Russia primarily developed as so-called thin magazines (fashion, caricature, humour, etc.). In the early 20th century, drawings were widely used in newspapers, subject-oriented and cross-functional thin magazines, as well as illustrated supplements to newspapers and magazines. The newspapers with drawings, cartoons, photographs, and even early infographics that deserve attention include *Novoye Vremya*, *Peterburgskiy Listok*, *Syn*

24 *Sädemed*, 1 (1905), 5; *Sädemed*, 5 (1906), 3.

25 *Sädemed*, 1 (1911), 8; *Sädemed*, 2 (1911), 20; *Sädemed*, 3 (1911), 36.

FIG. 3. GUSTAV MOOTSE'S ILLUSTRATION, *SÄDEMED* (1911).FIG. 4. GUSTAV MOOTSE'S ILLUSTRATION, *SÄDEMED* (1911).

Otechestva, as well thin magazines (*Niva*, *Solntse Rossii*, and *Oskolki*). In thick magazines, illustrations were not as frequent and limited to photographs of famous people or pictures and photos of the events described. World War I led to a peak in the use of photographs (for instance, S. M. Propper's *Ogonyok*'s large circulation was based on this). Overall, early 20th century photography (even by K. K. Bulla, the most famous Russian photographer) did not keep up with the times, and chronicle pictures became a substitution for photos in newspaper and periodicals.

Headpieces in best-selling *Niva* publication were among the first Mootse's works that appeared in St Petersburg publications. They accompanied poems in *From Maria Konopnitskaya* by A. Korinphsky and V. Umanov-Kaplunovsky's *In the Empty Lot*.²⁶ Surrounded by massive stone buildings in a capital city, the young artist recalls the nature of his homeland. There are black-and-white birch trees, a faraway field, and roofs of village huts, path and pond lit by the sun, depicted. Mootse's vignettes are also available, for instance, the woven pattern and small picture of a rural subject crowning the story *Bride Barbara* by I. Potapenko (the same vignette will end *Class* by B. Lazarevsky), or the wreath pattern for V. Bryusov's poem *What Time*.²⁷

The artist's lyric tone and small-size graphics stood out against the overall content of *Niva*, full of news of the Russo-Japanese War and 'the unrest' (the censored word for the First Russian Revolution). Even this small number of commissioned illustrations supported the artist in his studies. He later recalled, "Before the holidays, I received a fee from *Niva* for a picture. Therefore, there was no shortage of 25-cent Easter cake and Paskha, instead of raisin bread made of sifted flour, on my lonely holiday table."²⁸

In the 1910s, Mootse was as a designer for *Ves' Mir*, the well-known science, arts and literature publication which was edited and published without much success by N.V. Gaevsky, the owner of a steam-driven ledger factory, bookbinding and publishing facility. Mootse's pictures might also confirm the editor's negligence. The magazine was published from 1910 to 1918. In May, 1910, the

26 *Niva*, 4 (29 January 1905), 68; *Niva*, 7 (18 February 1906), 103.

27 *Niva*, 48 (3 December 1905), 927; *Niva*, 6 (11 February 1906), 87; *Niva*, 15 (14 April 1907), 235.

28 Mootse, "Tuult rusikaga tagaajamas", 113.

signature *GMo*²⁹ appeared there for the first time. In 1910, Mootse made headpieces for stories and essays, both original and translated. Artist's signatures appear as initials as the editors did not reveal names of their graphic designers.

We have found 73 Mootse's headpieces from 1910. It might seem that this is an indicator of the success of the novice artist as the weekly publication only had 52 issues, i.e. less than the number of the headpieces made by the artist. However, of 73 drawings, only 14 were originals, not copies of existing drawings (of these, 12 headpieces and 2 illustrations). All were black-and-white.

The editorial policy allowed for the chaotic repetition of illustrations, often without making any reference to accompanying texts. The first Mootse picture in *Ves' Mir* depicts the equestrian wearing a helmet and surrounded by enemies. The headpiece accompanied romantic story *Spring Flowers* by Z. D. Lvovsky written in the voice of a teenager, "I am the Knight of the Rueful Countenance... I am a quiet troubadour of the night."³⁰ The image matches the text. However, the same headpiece was repeated nine more times without any associated content in the texts it accompanies.³¹ Moreover, the headpiece was reused again next year.³²

In *Ves' Mir*, Gustav Mootse is seeking the most successful forms of the ex libris. Some headpieces are rectangular and stretched vertically with the titles of various works (or the author's photo). There are also rectangular-vertical ones: with the soldier wearing the old-Russian dress staying on the edge of a forest (printed eleven times in 1910),³³ a prehistoric man wearing an animal skin with a bow in hands (six times),³⁴ a girl wearing classic clothes with scales in her hands (five times),³⁵ the girl on the pile of books (five times),³⁶ two

29 Vladimir Savonko, *Dictionary of Signatures of Russian Ex-Libris Artists*, Table V (Leningrad, 1929).

30 *Ves' Mir*, 15 (1910), 17.

31 *Ves' Mir*, 16 (1910), 26; *Ves' Mir*, 17 (1910), 30; *Ves' Mir*, 20 (1910), 10; *Ves' Mir*, 22 (1910), 13; *Ves' Mir*, 27 (1910), 19; *Ves' Mir*, 29 (1910), 18; *Ves' Mir*, 35 (1910), 28; *Ves' Mir*, 38 (1910), 25; *Ves' Mir*, 41 (1910), 19.

32 *Ves' Mir*, 16 (1911), 29; *Ves' Mir*, 24, 28 (1911), etc.

33 *Ves' Mir*, 20, 28, 31, 32, 36, 37, 38, 39, 41, 42, 44 (1910).

34 *Ves' Mir*, 15, 18, 23, 28, 41, 43 (1910).

35 *Ves' Mir*, 16, 30, 33, 34, 37 (1910).

36 *Ves' Mir*, 20, 22, 27, 29, 32 (1910).



FIG. 5. GUSTAV MOOTSE'S ILLUSTRATION, *VES' MIR* (1910).

girls against the background of books (three times).³⁷ Some headpieces are rectangular-horizontal. These include children walking in a grove (printed eight times in 1910),³⁸ an image of the Tauride Palace with the birds flying in the sky (in 1910, printed six times) (Fig. 5).³⁹ There are the headpieces framed with a circle inspired by the modernists: a girl wearing the Estonian national dress (published eight times),⁴⁰ the wreath with the skull under it (three times).⁴¹ Editors also repeated the picture of a peasant girl near a well six times (without any association to texts next to it).⁴² In 1910, only one picture (a satyr and girl playing the flute) was published once to illustrate short story *Cincinnati* by D'Anunzio.⁴³

These (often mindless) repetitions of pictures can only be explained with one thing: there were not enough pictures in an editorial

37 *Ves' Mir*, 21, 28, 32 (1910).

38 *Ves' Mir*, 16, 17, 27, 32, 36, 38, 39, 40 (1910).

39 *Ves' Mir*, 16, 22, 28, 30, 32, 41 (1910).

40 *Ves' Mir*, 21, 27, 29, 32, 34, 37, 42, 45 (1910).

41 *Ves' Mir*, 21, 42, 43 (1910).

42 *Ves' Mir*, 18, 20, 22, 27, 32, 33 (1910).

43 *Ves' Mir*, 16 (1910), 10.

portfolio and, having once paid the artist for a work, an editor was ready to reuse the drawing again and again.

In 1911, Mootse's standing at *Ves' Mir* was consolidated. This is evident from the fact that new headpieces (instead of copies of the earlier illustrations) appear in almost each issue. Mootse also started illustrating numerous stories. In contrast to dashed headpieces, Mootse's illustrations for stories are contone with dominating dark spots. Thematically, they accompany St Petersburg essays,⁴⁴ genre sketches,⁴⁵ landscapes,⁴⁶ etc. Sometimes, Mootse illustrated an entire issue.

The headpieces demonstrate the artist's idiom, i.e. geometric shapes frequently inserted into each other. For instance, when illustrating *Last Date* by Z. Lvovsky, the artist surrounded the portrait of a young girl against the sky with an oval medallion and framed with rectangular oak leaves.⁴⁷ There are headpieces in the form of shields, with laurels on top and frameworks made of stalks of roses. The artist draws from Ancient Greece, details of the Estonian national dress, and rural-life scenes. Mootse also illustrates works by Russian writers, such as *Silver of the South* by A. S. Green (Fig. 6),⁴⁸ *My Neighbours* by A.I. Kuprin⁴⁹ and foreign authors, such as *My Brother Guye* by M. Prevost,⁵⁰ *Leather Funnel* by A. Conan Doyle,⁵¹ etc.

Sometimes, there is no connection between pictures and texts: for instance, Mootse illustrated Lavedan's story *Rachel* translated from French with a headpiece in the Old Russian style (a girl wearing a kokoshnik, village church, and birches).⁵² Reused headpieces were also frequency, although fewer in their number than in 1910.

44 Valerian Svetlov, "Corner. Fragment from the Modern Chronicle of Saint Petersburg", *Ves' Mir*, 21 (1911), 9–11.

45 Anthony Ossendovsky, "Night in Amo-Jan-Nin Temple", *Ves' Mir*, 18 (1911), 9–14.

46 Vladimir Lurie, "Portrait", *Ves' Mir*, 19 (1911), 19.

47 *Ves' Mir*, 20 (1911), 9.

48 *Ves' Mir*, 22 (1910), 9. Pictures by Mootse and his contemporaries to works by Russian science fiction writer Green are reprinted today: Alexander Green, *Cyclone in the Plain of Rains*, 3 vols. (Moscow: Prestige Book, 2018).

49 *Ves' Mir*, 22 (1911), 9.

50 *Ves' Mir*, 23 (1911), 12.

51 *Ves' Mir*, 25 (1911), 18.

52 *Ves' Mir*, 19 (1911), 19.

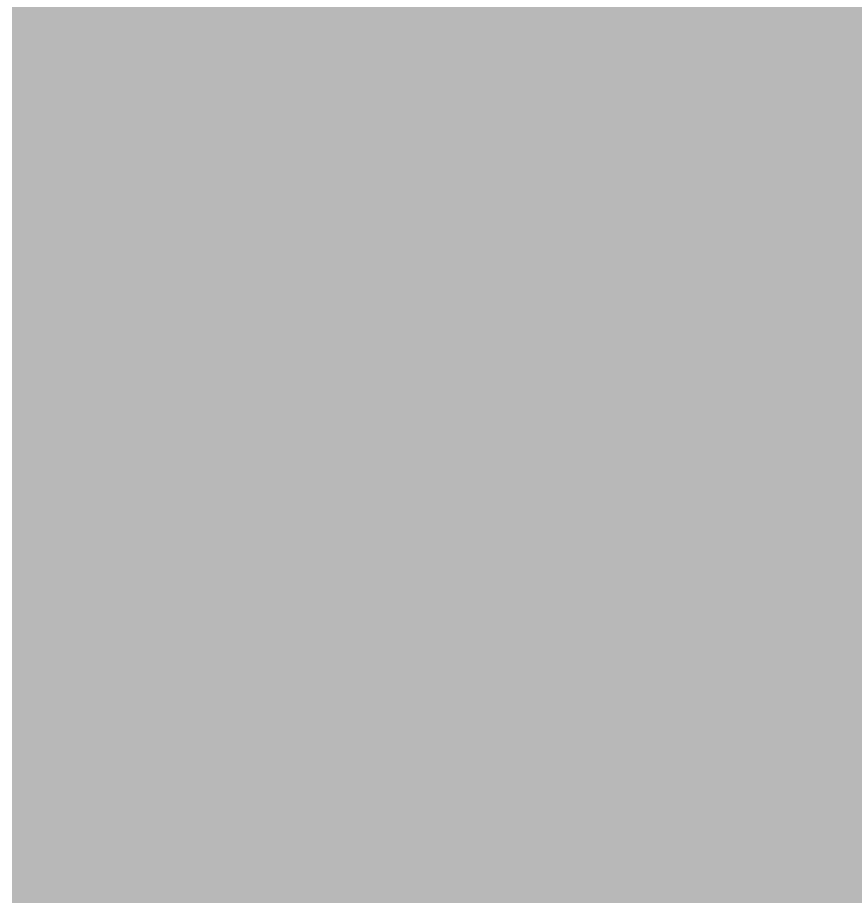


FIG. 6. GUSTAV MOOTSE'S ILLUSTRATION, *VES' MIR* (1910).

Mootse's cooperation with *Ves' Mir* lasted for several years, whereas he only worked with *Ogonek* (journal of arts and literature) from time to time. Nevertheless, his name appears in subtitles of publication written as follows: "illustrated for *Ogonek* magazine by artist G. Mootse." His headpieces and pictures were unique and, judging from their content, intended for these particular texts. However, he was not frequently published in *Ogonek* in 1913 (none of his works

appeared in 1912 and 1914). In this publication, Mootse's pictures are dashed, full of air, and seem much high and positive. There are mainly genre scenes, vignettes, and decorative initials, such as for stories like *Hare* by P. P. Gnedich, *Successful Life* by N. Potapenko, and *Troika* by G. Zh.⁵³

In 1914–1916, Mootse published his pictures in *Zhizn' I Sud*, the public law publication, which (like the most of illustrated publications) was weekly. The artist's range of creativity was expanding at that time. Along with the headpieces, vignettes, and pictures, there are subject covers and caricatures with his monogram. Leading illustrators usually made covers as a face of a publication and this is a measure of the artist's success among other authors for the publication.

The picture design for *Glory to Belgium!* poem by Yu. Vegov demonstrates three pompous approach (which was not typical of the artist).⁵⁴ St. Iolanthe holding the Belgian flag also has a king's portrait on her shield. Crows are flying over the ruins, and exhausted people are looking with hope at the rising sun. Everything is framed by oak leaves. Gustav Mootse also created seasonal covers for the Christmas and Easter issues. The Christmas contone cover repeated the principles of a hagiographical icon.⁵⁵ In the centrepiece (in the form of an unfinished circle), there is a World War I soldier, waiting for the Christmas star in the winter forest. The scenes in the margins depict a snow-covered pit house, village streets, streets of Petrograd and a decorated Christmas tree. Fir boughs with cones are embracing the cover (Fig. 7). The Easter contone cover⁵⁶ shows Russian Orthodox traditions, such as the commemoration of the departed and triple kiss ceremony. Willow branches, a Russian symbol of the upcoming Easter, are a binding chain of the picture.

Mootse's standing at *Zhizn' I Sud* was so good that he got an assignment to prepare a cover for an advertising brochure to be sent to potential subscribers of the publication in 1916.⁵⁷ In the centre of the black-and-white scene, there is Themis, blindfolded, with a

53 *Ogonek*, 9 (3 March 1913), 15–16; *Ogonek*, 18 (5 May 1913), 4, 8–9; *Ogonek*, 30 (28 July 1913), 6–7.

54 *Zhizn' I Sud*, 13 (29 March 1915), 1.

55 *Zhizn' I Sud*, 51 (20 December 1915), 1.

56 *Zhizn' I Sud*, 15 (10 April 1916), 1.

57 *Zhizn' I Sud*, 50 (13 December 1915). Annex.

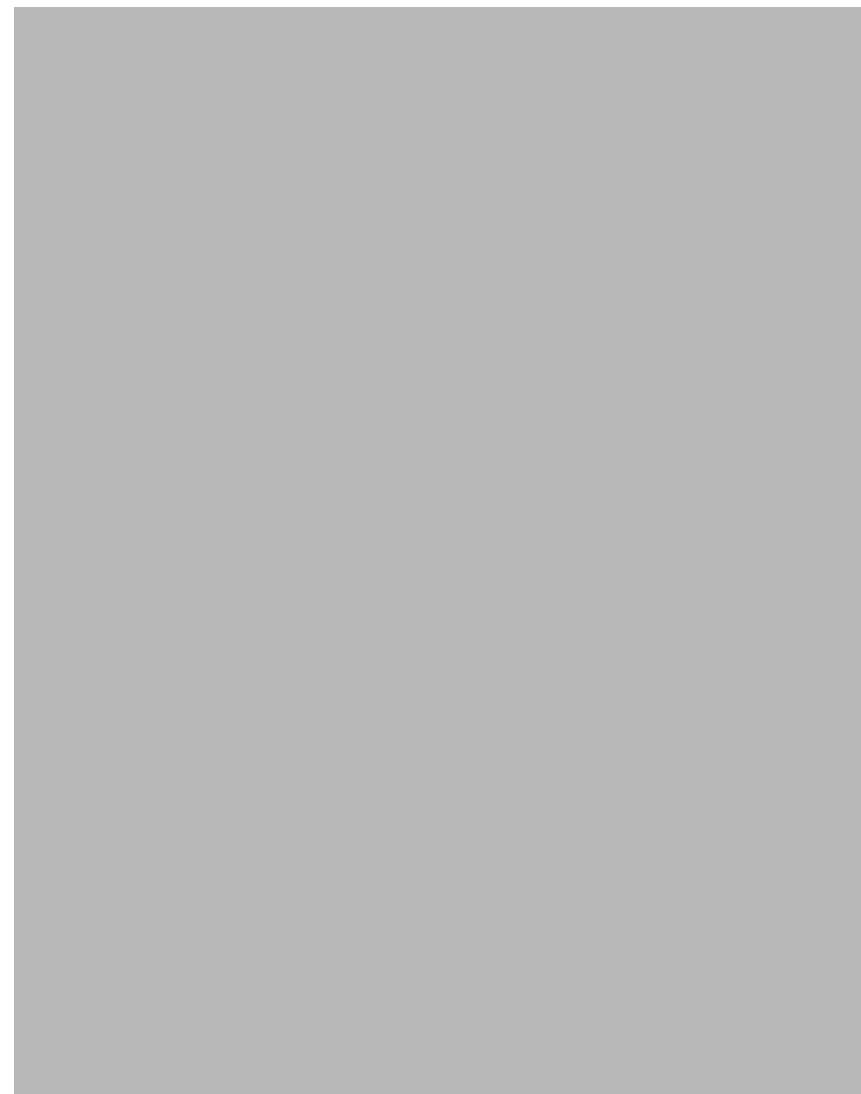


FIG. 7. GUSTAV MOOTSE'S ILLUSTRATION, *ZHIZN' I SUD* (1915).

sword, scales, and flaming torch. The fire is dissipating the darkness descending on the people. The subscription year of 1916 covers one third of the page and is on folds of Themis's clothes. Exhausted poor people and mothers with babies are pleading for justice before

the goddess of justice in the foreground. Behind Themis, there are murderers with revolvers and knives, quartermasters with keys, dandies, and prostitutes. The symbolism of the picture is obvious. The allusions are easily interpreted. The publication focuses on the fight to achieve legal solutions to all national legal problems, regardless of a social status of citizens. However, where incidentally or not, in 1916, the editors stopped publishing *Zhizn' I Sud*.

In addition to the covers, Mootse also provided many illustrations for *Zhizn' I Sud*. They are mainly genre line sketches based on published stories, such as *Coke* by E. Viensky, *Who is the Murder* by E. Jalue, *Murder near the Breach* by O. Snegina, *In the Rooms* by L. M. Vasilevsky, *Anarchist* by V. Franchich, etc.⁵⁸ For P. M. Shkarin's story *When the River Turns*, the artist made an illustration of an early Christian scene with a chained tiger, elder man, and girl near a post.⁵⁹

One of Mootse's covers looks like a grotesque.⁶⁰ Previously, the artist's works of graphic art did not have grotesque features. One can refer to the contone caricature of 1916 as the Mootse's transition to following caricature works in 1917. The goddess of justice wearing antique clothing is depicted in profile, in close up in the centre. Having thrown her sword aside, she is running in horror, wringing her hands. A group of non-central characters is around Themis (non-central both in scale, and, obviously, in nature): yard keepers, reach peasants, café society, officials, and half-dressed women. Bank notes and shares are pouring from top. There is a clear connection between a critical social focus of the caricature and advertising brochure of the publication.

Finally, art satirical publication *Poogach* is the last St Petersburg periodical on our list, for which Mootse was an illustrator in 1917. Printing house owner V. S. Borozin was its publisher, A. A. Drozhdinin was its editor, journalist, and author of satirical poems. The publication was published only for a period of one year, but became a noticeable phenomenon in the Russian journalism. It is possible to regard its issues exhibited by the State Hermitage Museum as an evidence of a prominent position of *Poogach* among the Russian periodical publications of 1917 (exhibition *The Winter Palace and*

58 *Zhizn' I Sud*, 35 (29 August 1915), 29; 38 (20 September 1916); 1 (3 January 1915); 22 (29 May 1915); 39 (25 September 1915).

59 *Zhizn' I Sud*, 48 (29 November 1915), 3.

60 *Zhizn' I Sud*, 36 (4 September 1916), 1.

Hermitage in 1917. The History was Shaped Here (October 26, 2017–February 4, 2018).

Gustav Mootse was undoubtedly one of the leading artists in *Poogach*. Of 23 issues of the publication, Mootse was not only present in three. There are 85 pictures by Mootse in the publication, including 22 full-colour large-format cartoons (seven of them became front covers of issues, six were back covers/backsheet), 24 black and white caricatures, and 37 headpieces for the works published in *Poogach*, 2 grotesques and 1 advertising page.

Prior to 1917, Gustav Mootse had never shown his political views in pictures published in periodical publications (possibly, because of censorship). Artist's views were not radical. We can insist on this if for no other reason than because he collaborated with such periodicals as *Lasteleht*, *Linda*, *Nooresooleht*, and *Sädemed*, focused on the non-politically motivated audience supporting liberal views. It is clear from the published memoirs that bloody events of January 9, 1905 in St Petersburg confused Mootse, but he did not take any active part in the ongoing First Russian Revolution.⁶¹ It is also significant that Mootse was not on the list of 45 people expelled from the Stieglitz's School because of their participation in student revolutionary outrages in spring of 1905 (there were six fellow Estonian students on the list).⁶² Overall, the year of 1917, terrible for Russia, forced both Gustav Mootse and the editorial board of *Poogach* to focus on pressing issues of the time.

Let's have a look at the covers made by Gustav Mootse as a face of the mentioned publication. Mootse's covers for the first four issues of the publication shaped the visual perception of the new printed media. All the covers are heavily political. Five of them are devoted to the deposed Emperor, and one to A. D. Protopopov, the last Minister of the Interior in Imperial Russia.⁶³ On the Neva embankment, Nicholas I is powerlessly clinching his fists, "So far, only dead kings have been taken to the Peter and Paul Fortress, and I seemingly will be the first one taken there alive."⁶⁴ (Fig. 8) The cartoon is contone, black and red. The sharp spire of the Fortress visible behind the former

61 Mootse, "Tuult rusikaga tagaajamas", 108.

62 Solomõkova, *Eesti demokraatlik graafika 1905.–1907. a. revolutsiooni perioodil*, 66.

63 Protopopov to Kerensky, *Poogach*, 2 (April 1917), 1.

64 *Poogach*, 1 (April 1917), 1.



FIG. 8. GUSTAV MOOTSE'S ILLUSTRATION, *POOGACH* (NO. 1, APRIL 1917). "SO FAR, ONLY DEAD KINGS HAVE BEEN TAKEN TO THE PETER AND PAUL FORTRESS, I WOULD SEEMINGLY BE THE FIRST TAKEN THERE ALIVE."

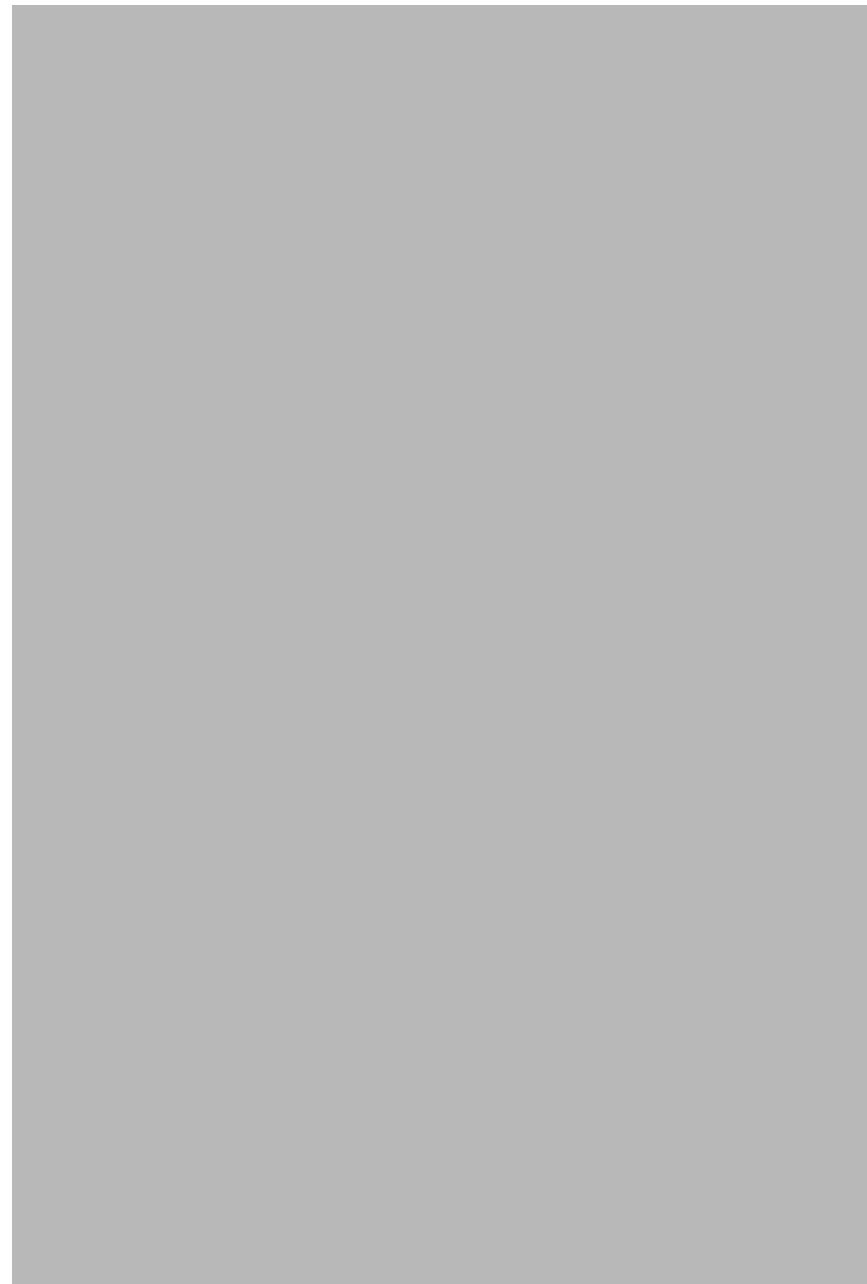


FIG. 9. GUSTAV MOOTSE'S ILLUSTRATION, *POOGACH* (NO. 4, MAY 1917). "BREAD AND FLOUR. DENATURED ALCOHOL 95°. POISON. NIKOLAI, 'MAY I THINK THAT I WILL MYSELF HAVE TO SWITCH OVER TO MOONSHINE AND ONLY LOOK AT A BREAD TICKET INSTEAD OF GRUB?'"

emperor's shoulder is an ominous reminder of a main prison in the Russian Empire. The red flag on the bastion and crows contribute to colours and the content of the picture. Subsequent issues include pictures of Nikolai with his family and Rasputin. Nikolai and the Empress are looking at bread coupons and reading "the amazing newspaper" *Pravda* (Fig. 9). There are also the images of Nikolai and a fortune-teller with the mening that the former rule is verbally and visually desacralised (Fig. 10).⁶⁵

As for dominating colours, the artist made red and black covers. There were also several covers with the shades of yellow, green, and purple. At the same time, he preferred black-and-white illustrations with an additional colour.

The artist presents the collapsed monarchy in various ways. On headpieces, a crown, which was a symbol of monarchy, is broken into pieces by a thunderbolt and placed on a skull with a whip in teeth.⁶⁶ In some caricatures, there is a frog inside the crown or puppy sadly staring at the crown.⁶⁷ The Emperor, who is wearing a traditional army officer's uniform, is talking to a railway switcher about a total crash (there is play on words here – the crash of the Empire and the train crash).⁶⁸ In the same issue, merchants are laughing at a freight depot saying that carriages will not leave empty, "They will take distinguished ministers and police officers to Siberia."⁶⁹ At an exhibition, a man is explaining to a woman that, over time, it is possible to renovate pictures but Nikolai Romanow "will have no chances!"⁷⁰ Sisters of Mercy are talking behind the former Empress' back, "It seems that this spring, the air is much cleaner and healthier for the sick people. Or is this because Alice of Hesse no longer visits us these days?"⁷¹

The crown on the Empress's head was the most unexpected use of the symbol of monarchy (vulgarity was not typical for Mootse, but

65 *Poogach*, 3 (May 1917), 1; "Could I Rely on", *Poogach*, 4 (May 1917), 1; "See There, the Barin is Friendly", *Poogach*, 6 (May 1917), 1; "Reading Newspapers", *Poogach*, 9 (June 1917), 1.

66 *Poogach*, 1 (April 1917), 5, 7; *Poogach*, 9 (June 1917), 10.

67 *Poogach*, 3 (May 1917), 6; *Poogach*, 7 (June 1917), 7.

68 "The Last Trip", *Poogach*, 2 (April 1917), 7.

69 "In the Freight Depot", *Poogach*, 21 (April 1917), 5.

70 "At the Painting Exhibition", *Poogach*, 1 (April 1917), 4.

71 "They Do not Blow Off", *Poogach*, 6 (May 1917), 16.

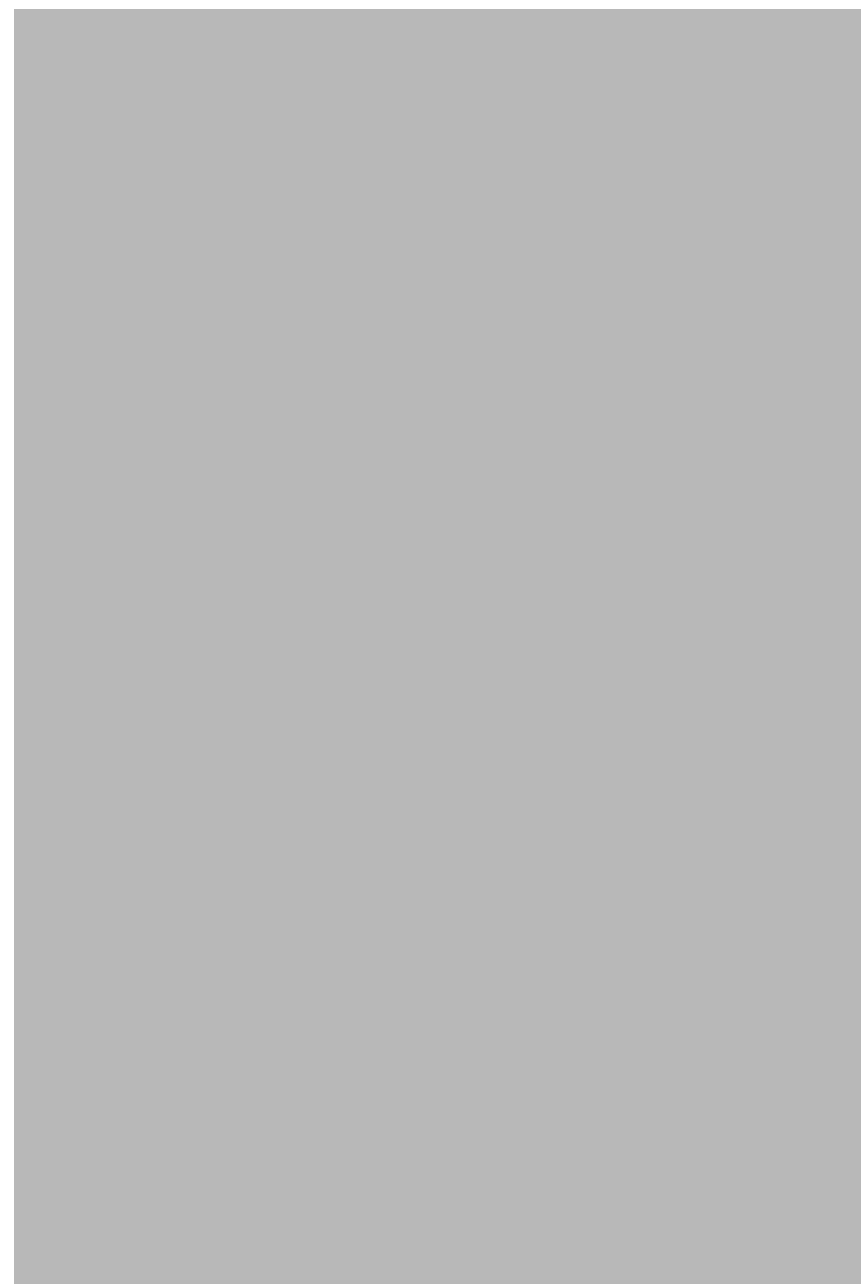


FIG. 10. GUSTAV MOOTSE'S ILLUSTRATION, *POOGACH* (NO. 6, MAY 1917). "– SEE, SWEET BOSS, THERE IS THE ACE OF SPADES. YOU WIL BE IN DOUBLE TROUBLE, SWEETY. – UM. THE ACE OF SPADES. DOUBLE TROUBLE. IT'S A GOOD THING THAT THE ACE WAS NOT OF DIAMONDS!"

there are his initials at the bottom). Half-naked Alexandra Feodorovna is kissing the bare feet of drunken Rasputin.⁷² This scene was quite popular at that time. Perhaps, A.V. Remizova-Vasilyeva (Miss was her pseudonym) was the first to produce a drawing with this scene.⁷³ In the small, 1/5-page black-and-white headpiece in the March issue of *Novy Satirikon*, Rasputin wearing the Russian national dress is sitting on a decorated trunk, while the Empress is kissing his boot. Rasputin is the only life-like portrait figure in the picture. In the cover of brochure *Empress and Rasputin* by I. Kovyl-Bobyl, painter V. S. Svarog (Mootse was acquainted with him) also depicted the Empress kissing the Rasputin's boot.⁷⁴ In pamphlet *Autocratic Alice and Sluttish Grisha* published in Petrograd, a series of lewd pictures also includes the kissing ceremony: Nikolai is kissing the hand of elder Rasputin, while Alice is kissing his bare foot.⁷⁵ Lines of sight and colour patterns were different, but the idea was the same.

Several Mootse's cartoons in *Poogach* are about the "former" people, who had earlier been rich and noble, had been on positions of very high officials and, because of social changes during the Revolution period, lost everything, including their dignity and respect. Cartoon "Unemployed" is dedicated to the "blessed memory" of a guard, courtier, police officer and censor (Fig. 11).⁷⁶ The back cover is black and red. Confused faces, sadness and the lack of demand for the shown characters clearly made contemporaries feel happy. The objective of Mootse was to make his contemporaries feel happy when looking at the picture. Mootse also made black-and-white illustrations for The *Former Censors* poem, which depicts former oppressors of the freedom of speech as present-day sellers of newspapers and matches.⁷⁷ It is also true that the artist was also not happy enough with the Provisional Government. The journalist is sadly looking at empty broadsides, "Is this called the freedom of press? Well, keep on destroying. We have yet had a lot of obscenities."⁷⁸

72 "Sanaa's Grief", *Poogach*, 3 (May 1917), 11.

73 *Novy Satirikon*, 12 (March 1917), 11.

74 Ivan Kovyl-Bobyl, *The Queen and Rasputin* (Petrograd, 1917). Cover.

75 "People Get What They Deserve", *"Autocratic" Alice and Sluttish Grisha* (Petrograd, 1917).

76 "The Unemployed", *Poogach*, 1 (April 1917), 16.

77 "The Former Censors", *Poogach*, 2 (April 1917), 3.

78 "Next to the Closed, *Zemshchina*", *Poogach*, 1 (April 1917), 3.

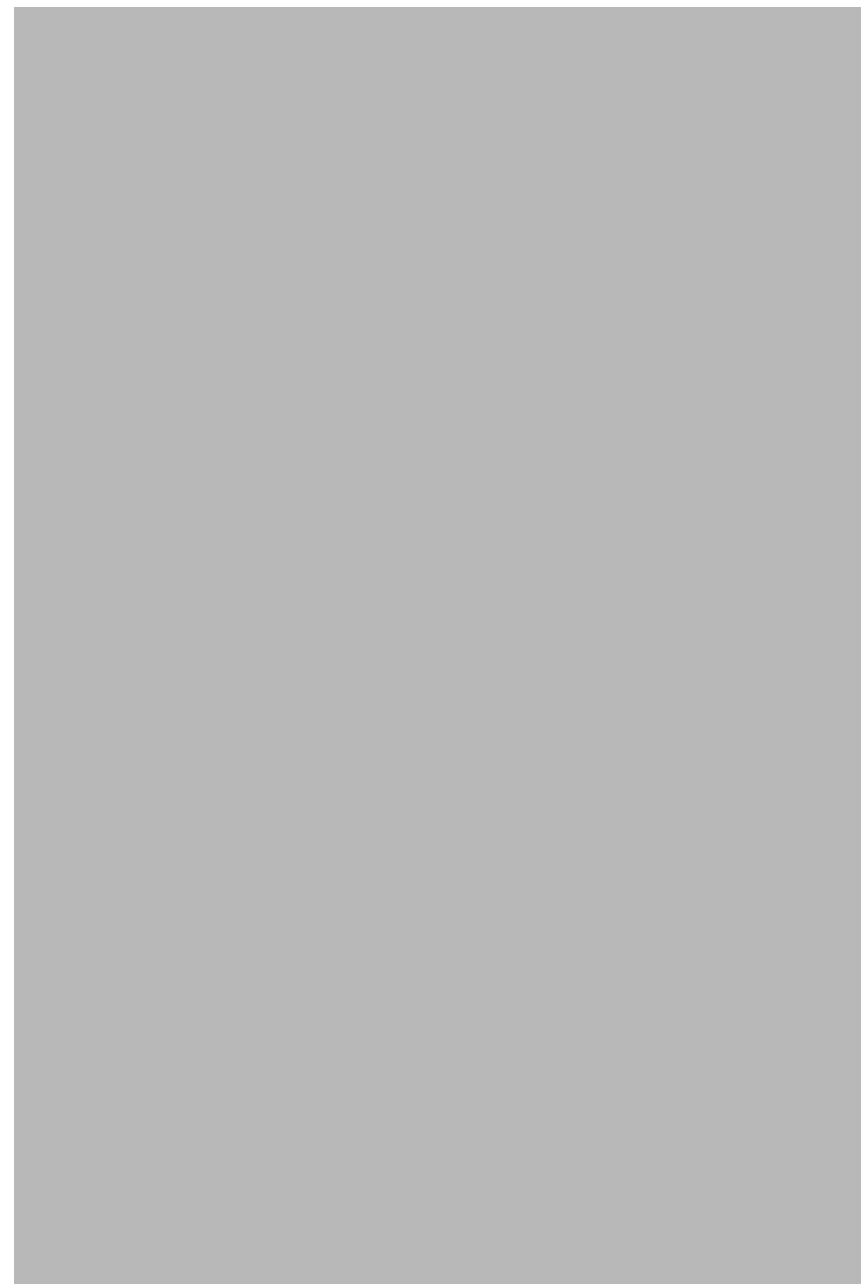


FIG. 11. GUSTAV MOOTSE'S ILLUSTRATION, *POOGACH* (NO. 6, APRIL 1917). "THE UNEMPLOYED. TO THE BLESSED MEMORY OF GUARD, COURTIER, POLICE OFFICER, CENSOR AND GOVERNOR."

Poogach's cartoonist draws attention to signs of times. The two-sided full-colour spread filled with Mootse's illustrations captured the protest of house cleaners and dishwashers as well as a political discussion on the Krestovsky Island.⁷⁹ In the queue, there is a dispute between "an anarchist communist" and "wife of a police jailer."⁸⁰ The Anarchists, hiding out at Durnovo's villa (their headquarters in 1917), are hiding fake bombs and alcohol.⁸¹ The criminals are wondering whether the spoils are better in a bourgeois's study or kitchen.⁸²

Later, Mootse's cartoons had a clearer anti-Lenin focus. Ragged fellows are wondering how "to rob an apartment" as "we have been kicked out of all the palaces and spend our nights in boulevards" (in summer of 1917, the Bolsheviki were kicked out of Kshesinskaya's villa, and the Anarchists were kicked out of Durnovo's villa).⁸³ The caricatured politician is thinking, "It is necessary to overpromise in order to have the Bolsheviki being red with envy."⁸⁴ Socialistic newspapers for factory workers are full of the words that "are not defined by the best dictionary."⁸⁵ Even the small headpiece by Mootse for the traditional column called *Government's Actions* includes Mootse's philosophical understanding that the Bolshevism would be short-lived: a boy is blowing a head of a blooming dandelion off. In front of him, there is an elder man (Time?), who is blowing the last hair off Lenin's baldhead.⁸⁶ The flower seeds and hair of the Bolshevik politician are colliding in a flight, while in the distance, at this intersection point, there is a flock of flying crows, typical for Mootse's works of art.

Cartoons with the hidden political content also condemn the era. In May, a young girl is wearing her fur coat because she's afraid that in her absence someone will break into her apartment and rob

79 "At the Servants' Protest. On the Krestovsky, there is Also the Revolution", *Poogach*, 2 (April 1917), 8–9.

80 "In the Bread Queue", *Poogach*, 7 (June 1917), 13.

81 "The Last of the *Mohicans* at Durnovo's Country House", *Poogach*, 13 (July 1917), 13.

82 "Anarchist Gorillas", *Poogach*, 14 (July 1917), 16.

83 "The Anarchist Bolsheviki without their Nest", *Poogach*, 15 (July 1917), 10.

84 "Representative of the New Party", *Poogach*, 23 (October 1917), 12.

85 "Dictionary-supported Reading of Newspapers", *Poogach*, 16 (August 1917), 16.

86 *Poogach*, 19 (September 1917), 2.

her.⁸⁷ A thief is worried that his mates will steal his loot.⁸⁸ Peasants are lamenting that they aren't cows: "We'd be willing to eat all the hay ourselves rather than selling it at a fixed price".⁸⁹ In Crimea, instead of roses and kisses, guides want credit slips from banks and threaten to strike (in spring of 1917, there were strikes in Crimea).⁹⁰ Queuing for bread is causing other associations: "during the old regime, women were also queuing in Gorokhovaya Street staying as far as from Tsarskoye Selo" (detention cells of the Secret Police were in Gorokhovaya St).⁹¹

Mootse also reacted to everyday life. Three prostitutes at the seaside are asking a man for a dinner. The answer hints at high prices and instant solutions to financial difficulties: "you need to rob three banks to pay for a dinner at a resort."⁹² For the same reason ("a bottle of milk is 40 kopecks, pound of bread is 25"), a young girl is kicking wanters from her suburban house countryside out as "meals for them are beyond the pale!"⁹³ An absent-minded fatty is trying to remember, with whom and where he had agreed a date.⁹⁴ Boyfriends go to a female cook "on a three-shift basis."⁹⁵ A passerby doesn't know the time as he's taken his watch to a pawnshop.⁹⁶ A sailor is happy as on board a submarine, his wife, mother-in-law, and German spies cannot pursue him (Fig. 12).⁹⁷

Some of Mootse's cartoons deal with World War I. He interprets the war in an unequivocal manner: we will win, the Germans are weak and about to surrender. Women "are hinting" at a need for the Cossacks to "cultivate the land still occupied by the Germans."⁹⁸ The Germans are marching into captivity instead of fraternising

87 "Our Time", *Poogach*, 5 (May 1917), 7.

88 "Night Affare", *Poogach*, 13 (July 1917), 8.

89 "Regret", *Poogach*, 16 (August 1917), 13.

90 "Our Bourgeoisie in the Crimea", *Poogach*, 10 (June 1917), 5.

91 "New Queuing in the Gorokhovaya Street", *Poogach*, 1 (April 1917), 5.

92 "At the Sestroretsk Resort", *Poogach*, 9 (June 1917), 9.

93 "Brushing-off Dacha Wanters", *Poogach*, 4 (May 1917), 8.

94 "Absent-minded", *Poogach*, 10 (June 1917), 12.

95 "8-hour Working Day", *Poogach*, 1 (April 1917), 10.

96 "In the Park", *Poogach*, 13 (July 1917), 5.

97 "In the Summer Garden", *Poogach*, 4 (May 1917), 5.

98 "Look, Sidorenko", *Poogach*, 5 (May 1917), 8.



FIG. 12. GUSTAV MOOTSE'S ILLUSTRATION, *POOGACH* (NO. 5, MAY 1917). "IN THE SUMMER GARDEN. – ARE YOU INDEED FROM A SUBMARINE? – YES, MA'AM, THIS IS MY QUALIFICATION. – DO YOU FEEL SCARED UNDER THE WATER? – QUITE THE OPPOSITE! UNDER THE WATER MY MOTHER-IN-LAW IS NOT PURSUING ME, MY WIFE IS NOT RUNNING AFTER ME, AND SO FAR THERE HAVE BEEN NO GERMAN SPIES!"

in trenches.⁹⁹ Another picture also includes a surrendering attempt: soldiers are surrendering to the Russian children asking to be taken "without fail to the unit where the troops have received fresh bread

99 "Two Grenadiers", *Poogach*, 9 (June 1917), 6.

as our commanders have already knocked all our teeth out and we cannot eat stale bread."¹⁰⁰ German Emperor Wilhelm II is complaining that he cannot visit all the battlefronts. His son is calming him down by saying, "soon we'll be torn to pieces once and for all."¹⁰¹ The Grim Reaper is begging a crow to show him the way to Germany as "shock battalions have kicked me out of Russia."¹⁰² At a barbershop, a German man is asking for a haircut, and "for a stomach cut too to reduce his appetite."¹⁰³ The fleeing Germans are arguing whether the Kaiser will soon sign a peace treaty.¹⁰⁴

In 1918, Mootse left St Petersburg. It is likely that he returned home because his mother (Ann Mootse (Kerge)) died in May 1918. Another reason is his failing health, caused by semi-starvation while he was a student. Not to mention the fact that the Bolsheviks criticised by the artist were at that time in power and (according to the Decree "On Print") the most of the middle-class publications where Mootse published his works were closed down. Thus, this was the end of the artist's almost quarter-century cooperation with the illustrated periodicals.

The rest of Mootse's life was typical for an artist. In Estonia, he was a schoolteacher of drawing in Põltsamaa, Rakvere, and Viljandi. He also published textbooks on painting: *Analytical and Experimental Psychological Guide on Drawing* (Viljandi, 1921), *Guide on Watercolour Painting* (Tartu, 1921), *Guide on Perspective I-II* (Tallinn, 1921, Viljandi, 1921), *Doctrine of Flow* (Viljandi, 1921), *Consonance (Harmony) of Colours* (Rakvere, 1925), and *Aesthetics and Art* (Rakvere, 1925).

In 1926-1927, Gustav Mootse was a student at the State Academy of Graphic Arts and Book Crafts (Leipzig, Germany). In 1928, he went to Italy as a student. He presumably returned to Estonia in 1930, as his father, Jaan Mootse, passed away in May of 1930. In the 1930s, he wrote his memoirs, published in instalments in *Tuna*.¹⁰⁵ His career as an ex-librist also started at that time, "Gustav Mootse was the most

100 "The Last Request", *Poogach*, 10 (June 1917), 16.

101 "Willy and His Son", *Poogach*, 10 (June 1917), 13.

102 "At the Crossroads", *Poogach*, 15 (July 1917), 16.

103 "In the German Tonsorium", *Poogach*, 16 (August 1917), 10.

104 "Rumors about Peace", *Poogach*, 23 (October 1917), 7.

105 *Tuna*, 3 (2003), <http://www.digar.ee/viewer/et/nlib-digar:104299/162498> [accessed on 11.05.2018].

productive ex-libris artist of the older generation. He created more than 250 bookplates in pen, woodcut and drypoint.¹⁰⁶ After 1947, Gustav worked as a research fellow at the Viljandi Interdepartmental Museum of Local Lore. There are no data on Mootse's family. He died in 1957, aged 72, and was buried in Viljandi.

CONCLUSIONS

The principle of historicism makes it possible to trace Mootse's growing standing in the illustrated publications of St Petersburg. Starting with a small number of illustrations in *Niva*, the Estonian artist became a leading book illustrator for *Poogach*. We can observe Mootse's search for small graphic art forms. He experimented with headpieces, vignettes, decorative initials. He also developed techniques for overlapping of geometric objects. The artist's lines became more and more confident and assertive. The scope of subjects in his pictures became increasingly diverse and rich: starting from nature and rural architecture, the young artist came to the amazing variety of pictorial forms and works of art, in which he puts blames on social phenomena, processes or characters shown in his pictures. The national identity and lyrical sadness were inherent in his graphic arts.

Gustav Mootse's satirical works usually lack clear distinctive features, whereas it is easy to identify and attribute his style in the headpieces and vignettes. For instance, a rose in stardust (headpiece for *Byloye (Past)*, feature story by A. Neshenie), a boy in the forest seeing a snake (for a column in *Dela Tekushchiye [Day to Day Affairs]*), three flying storks (for a column in *Deystviya Pravitel'stva [Government's Actions]*), a female head with a rose (vignette for *Dnevnik Nevesty Provokatora [Diary of Provocateur's Bride]*),¹⁰⁷ etc. Typically, Mootse preferred symbols of death (a skull, the Grim Reaper, broken birch, crows); of light (torches hold by Danko, Russia, or naked baby); of nature (forest, lake, birds, clouds, and flowers), and of Antiquity (nymphs, satyrs), etc. Later, he repeatedly used these images in the bookplates he created. For instance, as early as in 1914, Mootse used

106 Ambur, *Gustav Mootse eksliibristest*; Ambur, "Foreword", *Estonian Ex Libris*, 11.

107 *Poogach*, 4 (May 1917), 2; *Poogach*, 7 (June 1917), 2; *Poogach*, 9 (June 1917), 2; *Poogach*, 16 (August 1917), 4.

the image of a girl sitting on a pile of books, stars and the Moon for a bookplate for A. A. Frenkel (an employee of *Satiricon* and other illustrated publications). He also used these images and motifs for illustrating magazines.¹⁰⁸ Thus, it is reasonable to assume that the creative evolution of Gustav Mootse, maestro of the Estonian ex libris, included a long apprenticeship at the illustrated publications that appeared in St Petersburg illustrated in the early 20th century.

Researchers have most probably not identified all the works of graphic art by Mootse including in fields such as advertising and the early-20th century silent movies. They have not looked through all of the illustrated publications. For instance, Mootse's pictures in the well-known cheap popular publication *Peterburgskiy Listok* are still waiting to be researched. Here we make only reference to the figure of Santa Claus in the illustrated supplement to the *Peterburgskiy Listok*.¹⁰⁹ Sill, the historians of Russia-Estonia relations in the arts did a lot of work and now stages in the creative evolution of the founder of Estonian book illustration are quite clear. In Gustav Mootse's graphic works we notice an irrevocable yesterday, and this spirit that typified that era is an enduring value in his headpieces and vignettes, pictures and cartoons.

108 Edward Getmanskyy, "Jewish Bookmark in the Russian Empire", *Sem' Iskustv*, 6 (53) (21 June 2014), <http://7iskusstv.com/2014/Nomer6/Getmanskyy1.php> [accessed on 15.07.2018].

109 "Santa Claus", *Peterburgskiy Listok*. Illustrated Supplement, 101 (1911).

ELENA S. SONINA, OLGA A. LYSENKO: GUSTAV MOOTSE'S WORKS IN THE PERIODICALS OF ST PETERSBURG IN THE EARLY 20TH CENTURY
KEYWORDS: GUSTAV MOOTSE; EX LIBRIS; RUSSIAN PERIODICALS; ESTONIAN ART; ESTONIAN COMMUNITY IN ST PETERSBURG

SUMMARY

The article presents the under-explored St Petersburg period in the work of Gustav Mootse, famous Estonian artist, founder of Estonian book graphics and ex libris master. Upon a thorough archival research of illustrated periodicals, the authors have revealed unknown images by Mootse. Based on those, they make conclusions on stages in Mootse's creative evolution, show a progressive growth in his standing in St Petersburg periodicals, show his search for forms and experiments, and comment on specifics of his creative work.

CV

Elena S. Sonina (b. 1968), Associate Professor in the Department of Journalism History, Higher School of Journalism and Mass Communications Institute, Saint Petersburg State University, Candidate's degree in Philology. Her main research topics are the visualised history of journalism in the 19th–early 20th centuries, Russian pre-revolutionary newspapers, the history of Russian, Soviet, and post-Soviet censorship, and literary board games.

Olga A. Lysenko (b. 1979), Specialist's degree in Philology, is now an independent researcher and translator in the private sector. Her main research topics are sociolinguistics and Slavonic studies. Previously, she worked at the National Library of Russia and the Vladimir Mayakovsky Saint Petersburg Central City Public Library, and was a university lecturer.

