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FOLK-SONGS COMPRISED IN THE FINNISH *KALEVALA*.

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(*Read at Meeting of May 15th, 1895.*)

IF it were necessary to convince some unscientific person too greedy for immediate results, that the work of collecting and studying folklore may have some bearing even upon practical life, one could not give him a better example to digest than the case of Finland. The surprising development of the Finns during the present century is due of course to many different causes, but no one acquainted with the subject would deny that it has been to a very large extent fostered by the efforts of the Finnish Literary Society, and the collection of those marvellous stores of folklore which lay buried under the austere reserve of the Finnish peasant.¹

That the publication of the *Kalevala* was an event of some political importance is already obvious. It has stirred

¹ The Finnish Literary Society (*Suomalaisen Kirjallisuuden Seura*) was founded in 1831, and in the same year granted a travelling scholarship to Dr. Lönnrot, and afterwards published the results of his research—the *Kalevala* and *Kanteletar*, as well as his great collections of proverbs, riddles, and magic charms.

the fibre of nationality amongst a people who have never as yet shown any political genius ; it has revealed to an obscure race their own unity and power ; it has awakened an enthusiasm for national culture and historic life which appear destined to have far-reaching effects.

The collection of Finnish folklore has thus been undertaken in a spirit and upon a scale quite without precedent. Scholars and peasants have vied with each other in their ardent efforts to unveil the hidden life of so many centuries, upon the basis of which they are hoping to erect a vigorous nationality. The results are astounding. As far as mere numbers go they are without any parallel. I have not any recent figures, but in the year 1889 the Finnish Literary Society had already collected 22,000 songs, 13,000 stories, 40,000 proverbs, 10,000 riddles, 2,000 folk-melodies, and 20,000 incantations and games.¹ The wealth of this great collection does not consist, however, in its enormous bulk, but in the quality of its contents. Amongst those 22,000 songs are many gems of poetry which the world would not willingly let die ; amongst those incantations and tales are many relics of the past preserved by this ancient and unique people which are of vast importance to the science of folklore, and can materially increase our knowledge of the history and development of mind.

This is not the place in which one should dwell upon the literary fascination of the Finnish runes. They reflect souls so uncorrupted and a passion for Nature so intense, that, as soon as their superficial strangeness has worn away, they cannot fail to touch the heart. Not less deep is their scientific interest, and I will mention one aspect of their importance.

Owing to the peculiar circumstances of its history and of its geographical position, Finland offers unusual facilities for studying the problem of the diffusion of folklore. Aliens

Finland in the Nineteenth Century, Helsingfors, 1894, p. 205.

of a widely different type of race from their western neighbours the Swedes, and also from their Russian neighbours on the east, the Finns have been constantly borrowing. They have appropriated the words, the songs, the tales, even in some cases the myths, of Scandinavia and Russia, and if any future Grimm be destined to expound the law which governs the transmigration of ideas, he will undoubtedly derive many a valuable hint from Finland.¹

Before I speak of the songs themselves I ought to say a word about the Finnish method of singing, which is very archaic, and is said to be still kept up in Karelia.² The songs are accompanied by a kind of zither, called the *Kantele*, which originally contained five strings, made first of horsehair, and afterwards of metal. The old melody which accompanied the runes is founded on G minor, and does not go higher than D nor lower than F sharp.³ While the *Kantele* is being played, two rune

¹ See Comparetti on the *Kalevala* (1892), especially the first and last chapters. (The references in this paper are to the German edition.) On the amalgamation of Swedish and Finnish songs, tales, and traditions, see a pamphlet by Ernest Lagus (Helsingfors, 1891), *Du Folklore Suédois en Finlande*. "Un sujet," he says, "des plus intéressants est encore le rapport qui existe entre la poésie populaire finnoise et la poésie populaire suédoise dans notre pays. Voilà une mission intéressante pour le folklore comparatif, plus intéressante, ce me semble, que dans tout autre pays, car, comme on le sait, notre patrie est habitée par des peuples d'origine très différente, parlant des langues qui appartiennent à deux différentes familles : le suédois à la famille indo-européenne et le finnois à celle des langues oural-altaïques. Dans aucun pays il n'y a de plus grande dissemblance d'origine et de langue entre les habitants. La poésie populaire a-t-elle pu traverser l'abîme qui les sépare? Le génie de la poésie germanique a-t-il réussi à se faire comprendre par un peuple hongrois-finnois et vice-versa?" (P. 5.)

² Brown, *People of Finland in Archaic Times*, p. 279, quoting Dr. Heinrich Hieltms' *Finnland und die Finnländer* (Leipzig, 1869).

³ At the International Folklore Congress of 1891, Professor Ilmari Krohn pointed out that the folk-music of the Finns has developed under Swedish influence to a perfection which it never attained by itself. At the same time the literary merit of the folk-songs has to a large extent departed. "La poésie lyrique est remplacée par la musique lyrique." (*Proceedings*, London, 1892, p. 137.)

singers sit opposite each other, and "having their hands locked together accompany the instrument with their song and the motion of their bodies, raising each other alternately from their seats."¹ One of the singers recites or chants a verse and his companion joins in the last word or two, and then repeats the verse alone. The first singer has now thought of the second verse, and this is sung in the same way. In one of the folk-songs the character of the true singer is delineated by one who professes to have been trained in the wisdom of Lapland, the traditional home of wizards, and the poet there says that after taking his seat upon a rock previously to singing, he takes off his coat and turns it inside out.² The object of this manœuvre is of course to strengthen the magic power of his singing, and it is a very interesting point, but whether it was ever a custom with Finnish singers I do not know. It appears, however, from passages in the *Kalevala* and the *Loitsurunoja* that the old and orthodox practice, in summer at least, was to sing without any clothes on at all.³

The collections of Finnish folk-songs which are best known and most accessible are three in number.

I. First and foremost stands the *Kalevala*, the so-called National Epic of Finland, which is composed of a great number of popular songs, ballads, charms, and runic poetry

¹ Acerbi's *Travels through Sweden, Finland, and Lapland*, 1802, vol. i. p. 226. See the excellent illustration there given, which has been reproduced in Retzius' *Finland i nordiska museet* (Stockholm, 1881), and also in the Finnish edition of the *Kalevala*, published in 1887.

² *Kanteletar*, pt. iii., song 279, line 39: "Kaannan vaarin vaatteeni murrin turkkiin musuran" (*i.e.* "I turn my furs inside out").

³ In the *Kalevala* (xii. 149), the Lapland wizards are described as sitting on a rock on a summer night:

"Ilman vyöttä vaattehitta,
Rikorielman kiertämättä,"

which Schiefner translates:—

"Ohne Gurt und ohne Rocke
Ohne dass ein Band sie deckte." Cf. *Loitsurunoja*, p. 21.

strung together into an artistic whole by the genius of Dr. Lönnrot.

II. The second and third collections were also made by Lönnrot; one under the name of *Kanteletar*, comprising about 750 folk-songs, the greater number of which are pure lyrics, many of Swedish, and some of Russian origin.¹

III. The third collection, published by Lönnrot in 1880 under the name *Suomen Kansan Loitsurunjoja* (*Magic Songs of the Finnish Folk*), contains nearly 900 spells, charms, and incantations.² One of the most interesting points about these magic songs is their similarity to those preserved in the sacred Accadian books discovered at Babylon; and it would be difficult to find a more extraordinary instance, or a more conclusive proof, of the permanence of racial beliefs, than that which is offered by the almost simultaneous discovery of these two sets of charms, the one committed to writing many centuries before the Christian Era, and the other taken down from the mouths of persons still living, modern representatives of the old Accadian stock, who are thus convicted of preserving for many thousands of years a tradition of magic which has

¹ *Kanteletar, elikkä Suomen Kansan Vanhoja Lauluja ja Virsiä*, 1st edition, 1840, 3rd edition, 1887. The references in this paper are to the 3rd edition. The *Kanteletar* is divided into three Parts: the first Part containing Songs for Everybody; the second Part, Songs for Different People, that is to say, a large collection of girls' songs and women's songs, a few boys' songs, and a number of men's songs. The third Part contains Ballads and Romances, and these are divided into Ancient Ballads (19), Mediaeval Ballads (32), Historical, (9), and Miscellaneous (77). Some of the most interesting of the ancient and mediaeval ballads are variants or originals of episodes in the *Kalevala*. Besides the nine strictly historical ballads, others are founded upon historical incidents, for example, the celebrated romance of Elina's Death (pt. iii. song 35) (lately dramatised and placed upon the Finnish stage—a very spirited version of Othello and Desdemona with a female Iago) is founded upon an actual occurrence of the 15th century. The German translation of *Kanteletar*, by Hermann Paul (Helsingfors, 1882), comprises chiefly a number of the subjective lyrics from the first and second parts.

² *Suomen Kansan muinaisia Loitsurunjoja*. Helsingfors, 1880.

been but slightly affected by extreme changes of environment.¹

I propose in the present paper to deal primarily with the first of these great stores of popular poetry. It is now well known to scholars that the *Kalevala* is a mere patchwork of popular runes, but fortunately the original elements are themselves in existence, and it is thus possible to unravel the various threads of which the poem is woven. This process of separating the elemental folk-songs from their artificial context has been very laboriously and skilfully accomplished by Finnish scholars, and my analysis is based mainly upon the works of Professors Julius Krohn and Compagetti. It will be obvious to all students of folklore that this rather tedious work of separation and analysis must necessarily precede any scientific investigation into the nature and sources of these Finnish runes.

I.

The main body and frame of the *Kalevala* is compounded of four cycles of folk-songs:—

- A. The Sampo-Songs.
- B. Songs relating to the national hero Väinämöinen which do not belong to the Sampo-cycle.
- C. The Songs of Lemminkäinen or Ahti.
- D. The Songs of Kullervo.

A. The groundnote of the poem is of course the story of the Quest and Rape of Sampo, the most complete version of which is known as the Archangel Sampo-Song. The incidents of this Archangel song, which belongs to the "Jason" type of story, occur in no fewer than eight

¹ See Lenormant's *Chaldean Magic*, p. 241 seq. (English translation).

different runes of the *Kalevala*.¹ It was collected at Wuonninen, a village in the district of Wuokkiniemi, two or three miles from the frontier of Finland, and was first taken down in the year 1825 by Sjögren, and again in 1833 by Lönnrot from the same folk-singer, one Ontrei, a man whose family came from Finland, and who died in 1856, aged 75. The text given by Professor Comparetti in his work on the *Kalevala*, and taken from a still unpublished volume edited by the late Professor J. Krohn and Dr. Borenus, is formed from a comparison of the two manuscripts.

The Archangel Sampo-Song.

This Sampo-Song, with an incongruity very characteristic of savage myth, opens before the creation of the world.

A little bow-backed Lapp, in pursuance of an old grudge, takes his bow and shoots the old wizard Väinämöinen, who falls into the sea and lies there tumbling to and fro for seven summers. At last he lifts his knee out of the water and grass begins to grow upon it. A little goose, seeing the grass, scrapes a nest there and lays seven eggs. Presently, however, the warmth created by the hatching of the eggs causes Väinämöinen's knee to burn, so he pulls it away, whereupon the eggs roll off and are broken.

¹ The incidents correspond thus :—

<i>Kalevala.</i>		Archangel Sampo-Song.
Rune 6.	The Lapp shoots Väinämöinen. V. falls into the sea, and commences the work of creation.	1-17
" 1.	Creation Song.	18-66
" 7.	V. reaches Pohjola, and is asked to manufacture Sampo.	67-158
" 10.	V. sends Ilmarinen to Pohjola, who manufactures Sampo and returns.	159-245
" 38.	Benefits of Sampo.	246-256
" 39.	V. and his companions go to fetch Sampo.	257-290
" 42.	Rape of Sampo.	291-349
" 43.	Pursuit of the Robbers.	350-435

Then the old wizard said :

“ That which is the lower half of the egg,
 Let that become the lower half of the world :
 That which is the upper half of the egg,
 Let that become the heaven above :
 That which is the red part of the egg,
 Let that shine as the sun
 In the highest firmament :
 That which is the white of the egg,
 Let that glimmer as the moon
 In the highest firmament :
 What are bits of bone in the egg,
 Let them become stars in the sky.”

After wallowing in the trough of the sea, helpless as a fir-tree's trunk, for another eight years, Väinämöinen is at last carried by the sea-winds towards the coasts of dark Pohjola, which is also called Manala, the land of Mana, the God of Death,

“ The country without priests,
 The unbaptized land.”¹

There the witch of Pohjola, “Pohja's harlot mistress,” is engaged in her domestic duties when she hears a cry from the sea.

“ That cry is not the crying of children,”

she says,

“ It is not the crying of women,
 It is the cry of a bearded man,
 A bearded chin is making moan.”

So she takes a boat and rowing out to sea rescues the old wizard.

“ She fed the man full,
 She let the man drink his fill,
 She made him sit down in the stern of the boat,
 She herself rowed to Pohja.

¹ This curious anachronism is explained thus. The lines are taken from the mediaeval ballad of Bishop Henry's death (*Kanteletar*, pt. iii., song 28, lines 23-24), and were appropriated by the singers of the Archangel Sampo-Song, and foisted into their runes quite regardless of the “unities.”

Then she said, when they arrived,
When they came to Pohja :—
' Now old Väinämöinen,
If you can forge Sampo,
If you can paint the lid with many colours,
With two bones of a lamb,
With three barleycorns,
Yea, with the half of these—
Then you shall have my daughter for reward.' "

The old wizard tells her that he is unable himself to forge Sampo, but he offers to go away and bring from his own country the great smith Ilmarinen, "he who wrought the heavens and hammered out the canopy of air in such wise that you cannot perceive any marks of the hammer." The witch agrees to this, and gives him a fine boat, in which he sails home driven by magic.

Upon his return to his own country ¹ Väinämöinen began to sing, and by his incantations conjured up a fir-tree with a golden top, and in the top a marten with a golden breast. Then he went to Ilmarinen and sang to him :

" Ho ! Smith Ilmarinen !
There is a girl in Pohjola,
A maiden in a cold village,
The pride of earth, the glory of the sea ;
Half the land of Pohja sings her praises,
The young gallants of Suomi yearn for her.
Through her flesh you can see the bones,
Through her bones you can see the marrow.²
If you can forge Sampo,
If you can paint the lid with many colours
With two bones of a lamb,
With three barleycorns,
Yea, with the half of these—
Then you shall have the maiden for reward !"

¹ This phrase, "omille maalle," seems to recur in Finnish runes with the same pathetic insistence as the "ἐν ἑστέρῃ γαίᾳ" of the Greek *Odyssey*.

² This description is what conveyancing lawyers call "common form" in Finnish runes. It also occurs as a poetical formula in some of the *Märchen*.

Ilmarinen distrusts him and refuses to go. Thereupon the old wizard tells him to go and look at the magic fir-tree which he has conjured up and which reaches to heaven. He bids him climb the tree and catch the marten with the golden breast. So the smith climbed the tree, "to the top, to the very top, to heaven." And when he was there Väinämöinen raised a violent storm which blew the smith from the top of the tree straight to Pohjola. There he married the witch's daughter and forged Sampo.

After a short time he returns home to his own country and proposes to Väinämöinen that they should return together to Pohjola for the purpose of stealing Sampo.

"Ho! old Väinämöinen!"

he says,

"Since Sampo is in Pohjola,
And the lid is painted with many colours,
There is ploughing there, and sowing,
Everything there flourishes.
But Sampo is imprisoned,
Under nine locks,
Its roots are rooted
Nine fathoms deep."

Väinämöinen agrees to his proposal and the two heroes start together for dark Pohjola. And when they came to the Isle of Fog they saw Water-Liito standing on a headland, and at his request they allowed him to accompany them.

When they reached Pohjola the old wizard began to sing and put to sleep the whole of that wicked land where Sampo was imprisoned. When he came to the nine locks he smeared them over with butter and swines' fat, transformed himself into a water-snake, and slid through the locks until he reached the place where Sampo lay rooted nine fathoms deep.

"He pushed Sampo with his chest.
Tried to move Sampo with his arms,
Still Sampo did not stir,
Hundred-horns did not move.

Then Water-Liito, Master Laito,
Took an ox from Pohjola,
A plough from the tilled fields,
And ploughed therewith the roots of Sampo.
He made Sampo stir,
He made Hundred-horns move."

So they succeeded at last in dragging away the magic treasure, which they placed in their ship and sailed away home.

Ilmarinen wonders why the old Master-singer does not sing for joy at their success, but Väinämöinen replies that it will be time enough to sing when they reach their own doors. He sends the smith up the mast and bids him look back towards the shores of Pohja. At first he declares he can see nothing but hawks and eagles, but presently he sings out :

"Now a ship is coming from Pohja,
A boat with a hundred rowlocks beats the water,
There are a hundred men rowing
A thousand at the oar-handles."

The fact is that the old witch and her people have been awakened in the following manner :

"An ant, a black flying ant,
A two-jointed Kaleva,¹
Squirted on the crane's claws :
The crane raised a cry,
It made suddenly an angry shriek.
Lempo expected it was his cow,
Piru expected it was Long-tail ;
Pohjola was roused,
The wicked land awoke."

By means of flint and tinder Väinämöinen created a barrier of rocks between the two boats, upon which the pursuers suffered shipwreck. Then the old witch, who was among the pursuers, transformed herself into a bird, and flew up

¹ *Kaleva*, the giant hero, the eponym of *Kalevala*, "the land of Kaleva." The name appears to be applied to the little ant ironically.

and perched on the mast-head of Väinämöinen's ship. The wizard seizes the rudder and tries to break her claws, but cannot succeed in destroying the little toe. So he proposes that Sampo shall be divided between them. The witch refuses, and there is an angry debate between them, Väinämöinen dilating upon the virtues of Sampo, and the witch threatening to destroy by her magic arts all the benefits which Sampo confers. The fragment, which contains 435 lines, ends abruptly by the hero defying the witch to do her worst.

As this Sampo-Song and the Creation Myth with which it is connected are of peculiar interest, it may be useful to add an analysis of the variants given by Professor J. Krohn in his *Kalevalan Toisinnot*.¹

Variants of Creation Song.

(1) Väinämöinen after the Creation goes to Pohja (as in the Archangel Song) or elsewhere. (Four variants, Nos. 1-4.)

(2) The Attack of the Lapp on Väinämöinen mixed with the Creation Song (as in the Archangel Song), but V. goes nowhere afterwards. (Fifty-three variants, Nos. 5-58.)

(a) Fragmentary forms from E. Österbotten (the most northerly province of Finland), where the song has nearly died out. (Eight variants, Nos. 5-12.)

(β) Full and clear type of the story from Finnish N. Karelia, north of Lake Lagoda. (Forty-five variants, Nos. 13-58.)

The Lapp shoots V., who falls into the sea. Then a bird builds a copper nest on V.'s knee and lays a golden egg. The knee becoming warm, V. moves it, and upsets the egg, which is broken into six fragments. From the upper half of the

¹ Vol. i. Helsingfors, 1888.

egg he creates the sky, from the lower half the earth, &c., &c., as in the Archangel Song.

In twenty variants the bird is a wild duck "sotka" (*Fuligula clangula*). In two it is a "sorsa" (*Anas boschas*), in two an eagle, in others "haapana" (*Anas penelope*) hornet, "alli" (*Fuligula glacialis*) "telkkä" (*Fuligula cristata*). In the *South* the bird is always a swallow.

(3) Original form of the myth; in which the Creation Song is *not* mixed up with the Attack of the Lapp. (From the *South* of Finnish Karelia, Esthonia, &c. (Seventy-one variants, Nos. 59-130.)

(a) Miscellaneous fragments of the Creation Song containing only the Building of the Swallow's Nest.

A swallow flies about all a summer's day seeking for a spot where she may hatch her young. At last she sees a ship on the sea, and perching on the mast, lays a golden egg in a copper nest. A storm arises, the ship heels over, and the egg rolls into the sea. (Thirteen variants, Nos. 59-71.)

(β) Shows a form in which the myth of the Creation of the World has been resolved into a myth of the Creation of *Sea-dogs* or Fishes, which spring from the upset egg. (Six variants, Nos. 72-77.)

(γ) Instead of the creation of the whole world these variants give the creation of an island only from the upset egg. Out of the island grows a fresh grass-plot, and from the grass-plot a beautiful maiden. She is courted by all, but in vain. At last comes Thomas of the Grass (*Nurmi-Thomas*, i.e. Death), who carries her off in his sledge, which travels so fast that all the fields tremble. (Fifty-two variants, Nos. 78-130.)

This tale is given in one of the folksongs (*Kanteletar*, pt. iii., song 1), a curious relic of antiquity.

(4) These fragments contain the creation of the island

and the maiden, but there is no courtship, and they end differently. (Fifteen variants, Nos. 131-145.)

(5) Creation of island, but not of maiden. (Nine variants, Nos. 146-154.)

(6) The beginning is the same as before, but the end is more archaic and mythical. The egg that falls from the ship becomes the sun, moon, and stars. (Seven variants, Nos. 155-161.)

(7) The egg is not laid on a ship, but on land (an island, grass-plot, shrub). A storm arises and the egg is rolled into the sea. The swallow begs a smith to make her an iron rake, with which she rakes up the egg. Then from the yellow part the moon is made, from the white the sun, from the remainder the stars. (Fifty-nine variants, Nos. 162-221.)

Variants of the Sampo-Rape.

Krohn gives 103 variants (Nos. 222-325), the most complete of which, containing 308 lines, was found by Ahlquist in 1846 in the parish of Ilamants (north of Lake Lagoda). It agrees pretty closely with the Archangel Song, the main differences being the following:

(i.) The third companion is named Joukamoinen.

(ii.) After they have left Pohjola Joukamoinen asks Väinämöinen to sing a song of triumph. At first V. refuses, but finally allows himself to be persuaded, and sings so that all the cliffs resound, whereupon the ant bites the crane, and so on.

(iii.) When the witch perches on the mast Väinämöinen strikes off all her claws except the *Nameless Claw*.¹ With this claw she seizes V.'s boat and lifts it into the air. At V.'s command the boat sinks again.

The nameless finger is the little finger, with which Väinämöinen breaks from his mother's womb. See Jacob Grimm's *Kleinere Schriften*, vol. ii. p. 97.

It appears that a fog is then conjured up by the witch, which V. disperses with a crack of his whip.

One of the variants is peculiarly interesting, from the fact of its having been collected at Wermland in Sweden, from the descendants of a Finnish colony, who migrated thither from North Tavastland about the year 1600, and who have kept the leading features of the story almost entire.

Three variants (Nos. 235-237) contain only the ant and crane episode.

No. 238 contains only the reefmaking with flint and tinder.

The rest of the fragments are more or less mixed up with other sagas and songs.

B. Songs of Väinämöinen not belonging to the Sampo Cycle.¹

- (1) *The Birth of Väinämöinen.*
- (2) *The Rival Singers.*
- (3) *The Rival Suitors.*
- (4) *The Wounding of Väinämöinen's Knee.*
- (5) *Väinämöinen's Journey to Vipunen.*
- (6) *Väinämöinen's Journey to Deathland.*
- (7) *The Passing of Väinämöinen.*

(1) In the first *Kalevala* (1835) Väinämöinen is the creator of the world in accordance with the general tradition, but in the second edition (1849) the creation is ascribed to *Kave Luonnatar* or *Ilmotar*, the Nature- or Air-goddess, who in *Kalevala*, xvii. 291 *sqq.*, is described as

“Kave, old wife, daughter of Nature,
Kave, golden fair,
Kave, the oldest of women.”

¹ Some of these songs and of the romances mentioned on p. 340 are sometimes found in conjunction with Sampo-Songs, but appear nevertheless to have an independent origin.

The necessity for this alteration arose from Lönnrot's wish to include the folk-song of *Väinämöinen's Birth*, which he had collected in Finnish Karelia. In this song the mother of Väinämöinen is not named Luonnatar or Ilmotar, but she is so named in some magic-songs, and Lönnrot doubtless thought that the creation might more appropriately be ascribed to the Nature- or Air-goddess than to any of the persons named in different versions of the song as Väinämöinen's mother (the maiden Iro, the maiden of Pohjola, &c.) The circumstances of the birth are those which usually attend the advent of supernatural heroes.¹

(2) *The Rival Singers* relates the famous contest in songs of magic between the Finnish Apollo and a Lapland Marsyas, named Joukahainen. The former punishes his presumptuous rival, and only releases him from enchantment upon being promised the hand of the Lapp's sister in marriage. By giving to this sister the name of *Aino*, and by giving to the suitor of Aino the name of *Väinämöinen*, Lönnrot has connected this song with the celebrated *Rune of Aino*, but they are in reality totally distinct poems.²

(3) *The Rival Suitors*. The reader will have noticed that in the Archangel Sampo-Song the daughter of Pohjola is offered as a reward for the forging of Sampo. When Ilmarinen goes to forge it, she is married to him, but nothing is said of the rival courtship of Väinämöinen and Ilmarinen which occurs in the *Kalevala*. The maiden there chooses Ilmarinen, not because he has forged Sampo but because he is the younger, and (having washed his face with magic

¹ Cf. the American Hero-Myth given by Brinton, *American Hero-Myths* (Philadelphia, 1882), p. 54.

² In seven variants Joukahainen's sister is named *Anni*, but in most versions she is called "ainoan sisären," which does not mean his "Sister Aino," but his "dear sister." Ninety variants of the song are given in Krohn's *Kalevalan Toisinnot* (Helsingfors, 1888), vol. i., numbers 340-430, pp. 118-157.

soap, through the kind forethought of his sister) the more beautiful of the two. This tale of the *Rival Suitors* is frequently found united to the Sampo and other tales, but it is generally told as an independent story, and does not end with the betrothal, but goes on to relate the subsequent home-faring, running up into the incidents of *The Golden Bride* and *The Wooing of the Son of Kajo*. The folk-tale of "Ilmarinen's Courtship"¹ is a sample of the manner in which all these incidents were pieced together.

(4) The tale of the *Wounding of Väinämöinen's Knee* contains many archaic features. The story runs that in building a boat Väinämöinen cuts his knee, and cannot stanch the blood, which pours out in so large a stream that it threatens to drown the world. After some fruitless inquiries, the hero at last finds an old man to whom he sings the magic song of the *Origin of Iron*.² The old man having learnt this *Origin*, makes a long incantation abusing iron for doing so much mischief, and finally heals the wound.

(5) A more interesting tale is that which relates Väinämöinen's *Journey to Vipunen*. This old giant is full of the wisdom of the Old World, and Väinämöinen, having lost three words of magic without which he is unable to finish a boat that he is making, goes to Vipunen to obtain them.³ The way lies over the points of needles, the edges of swords, and the edges of axes, but the smith Ilmarinen forges magic shoes which enable Väinämöinen to make the journey. The giant is a mountain of earth with a fir-tree growing out of his forehead. Väinämöinen enters his mouth, and

¹ Schreck, *Finnische Märchen* (Weimar, 1887), p. 3.

² This *Raudan synti*, which is given in the *Kalevala*, xi. 39-266, corresponds almost exactly with the version in the *Loitsurunoja* 32 (a), p. 313 sqq. The making of the salve (xi. 425-488) corresponds with the *Voiteen synti* (origin of salves) given in the *Loitsurunoja*, 50 (a), pp. 343-4.

³ This beginning of Rune xvi. corresponds with the magic song *Veneen synti*, "Origin of the Boat." *Loitsurunoja*, p. 341.

taking up his abode in the giant's stomach, sets up an anvil there and works at it so persistently and causes Vipunen such discomfort, that he is at last induced to tell the three words of magic.

A similar tale is told about the smith Ilmarinen being swallowed by *Ukko Untamoinen*, "Old Father Sleeper," another ancient nature-giant of the same kind as Vipunen.¹ He likewise sets up a smithy inside the giant, and forges a bird which pecks a hole in his side.² It looks, indeed, as if the story had been told originally of Ilmarinen, as we hear nowhere else of the great singer doing smith's work; and indeed, in the Western versions of the tale, the hero who goes to Vipunen is sometimes called Ilmarinen.³

(6) It is an essential feature in every national epic that the hero should descend into the Shades; and although the descent into Vipunen's belly is actually a visit to the underworld, Lönnrot has also inserted in the *Kalevala* part of a magic song concerning the *Origin of Beer*, in which a similar episode occurs. The beer requires a singer, as in the 25th rune of the *Kalevala*. Väinämöinen resolves to go and be that singer, but on the way he breaks his sledge, and wanting a gimlet to mend it, goes off to find one in the kingdom of Tuoni, the God of Death. The incidents of his journey are common to most folktales of this type. There is the difficulty of the living man's admission, the gate guarded by serpents and a savage watch-dog, the

¹ The prolific race of giants appears to have sprung from three main roots.

(i.) There are certain mythical giants, who represent features of the inorganic world, the sun, the earth, mountains, or, as Vipunen, the grave and underworld of the dead (*Orsi fauces*). (ii.) There are giants, like the Indian Râkshashas, who appear to preserve the memory of those gigantic beasts and flying serpents which struck terror into the heart of early man. (iii.) And other giants, like the Cyclops, seem to represent magnified aboriginal tribes of men.

² Schreck, *Finnische Märchen* (Weimar, 1887), p. 3. In the Cossack story of *Ivan Golik* (Bain, p. 264), Ivan, swallowed by a whale, *smokes a pipe* in its belly, and procures his liberty in a manner which may be readily conjectured.

³ Comparetti, *op cit.*, p. 115

offer of drink, which is refused, and a difficult escape in the form of a water-snake.

(7) The final *Passing of Väinämöinen*, which is very similar to the passing of other heroes, such as Hiawatha, the Gond hero Lingo, or our own Arthur, was collected in Russia, and I will only mention that in the oldest versions the hero is not named Väinämöinen, but Virokannas.

C. The songs of Lemminkäinen or Ahti.

The runes of Lemminkäinen or Ahti comprise a collection of myths and folk-tales, the latter containing the familiar incidents of the *Life-token*, the *Restoration of the Dead*, and the *Uninvited Guest*, the last of which was, I believe, imported, in part at least, from the Swedes.¹

The songs are:—

- (1) *The Wooing of Kyllikki.*
- (2) *The Death and Restoration of Lemminkäinen.*
- (3) *The Uninvited Guest.*
- (4) *Ahti's Sea-voyage.*

(1) The *Wooing of Kyllikki* is very rare, only two versions being known. The hero of this adventure is always named Ahti, which is properly the name of the Finnish sea-god. Lönnrot, indeed, calls the sea-god Ahto (a diminutive of Ahti), in order to distinguish him from the Ahti of these folk-songs, but there is no such distinction among the folk. The tale as given in the *Kalevala* is elaborated with many additions; for example, the courtship of the Sun and Moon at the beginning of Rune xi., which corresponds with the very popular ballad of *Suometar*,² and

¹ Cf. Lagus, *op. cit.*, p. 6. (I have not, however, had an opportunity of learning whether the story is the same as that of the popular Swedish ballad of that name.)

² *Kanteletar*, pt. iii., song 6. The story also occurs in the *Kalevipoeg*, and Mr. Kirby informs us (*Hero of Esthonia*, vol. i. p. xxvi.) that nearly 200 variants have been found in Esthonia alone. A translation of one variant is given in Latham's *Nationalities of Europe*, vol. i. p. 142.

the capture of Kyllikki from the group of dancing maidens, which is taken from the "Sister Violated" story in the Kullervo cycle.¹

(2) *Lemminkäinen's Death and Restoration.*

This story, which comprises four runes of the *Kalevala* (xii.-xv.), is compounded of many different elements. The Chase of Hiisi's Elk (told in the *Kanteletar*, pt. iii., song 7, of Lyylikki) and the other marriage-tests are customary incidents related of many heroes and common to various songs. The real kernel of the tale is the beautiful picture of Mother's Love given in the 15th rune.

(3) The story of the *Uninvited Guest* and the fight with the Host of Pohjola (Runes xx., xxvi.-xxx.). In all the variants but one, the country to which the hero goes is not Pohjola but Päivölä, the land of the Sun, and his combat is with the son of that luminary. The story of the Isle of Refuge, inhabited, like the Island of Broken Hearts in Mr. Gilbert's play, by beautiful and lovesick maidens, was thought by M. Marmier to be one of the many memories of Greek tradition which have floated northward.²

(4) The *Journey of Ahti* and his companion Tiera to the frozen North (Rune xxx.) is one of the strangest and most disconnected parts of the *Kalevala*, and in the opinion of Professor Comparetti it represents some forgotten myth, traces of which may be seen in the *Loitsurunoja*.³ It is possible that the story may be a popular reminiscence of the Scandinavian myth of Thor, as the story of Lemminkäinen's death may be an echo of the myth of Balder, to which it corresponds with some closeness.

¹ See post, p. 339.

² Cf. the Blue Bird ballads. Kirby, *Hero of Esthonia*, vol. ii. p. 292 sqq.

³ Comparetti, *op. cit.*, p. 129. Cf. *Loitsurunoja*, p. 299; Pakkasen *Syntä*, "Origin of Sharp Frost," which corresponds with the *Kalevala*, Rune xxx. 213-240. See *Folk-Lore*, vol. iv. p. 46.

First draft of the Lemminkäinen Runes.

In the *Kalevalan Esityöt* of A. Borenius and J. Krohn (Helsingfors, 1891, vol. i. p. 15 *sqq.*), is given Lönnrot's first draft of the Lemminkäinen runes composed in the year 1833 (the date 1883 given in Comparetti's book, p. 106, is an obvious misprint), and a comparison of this immature attempt with the Lemminkäinen runes of the present *Kalevala* throws considerable light upon Lönnrot's methods. This early draft comprises the bald outline of all Lemminkäinen's story with the exception of the voyage with Tiera,¹ yet it contains only 825 lines, whilst the corresponding nine runes of the *Kalevala* contain no fewer than 4,377 lines.

It begins with a description of the brewing of the festal beer by Osmotar. Then the red beer cries out for a singer, and Päivilä, the old one of the heavens (Päivilä tuo Ilman ukko), bids his servants invite the poor and wretched, the blind and the halt, all except Lemminkäinen the rude (lieto poika, lit. "dirty"), who is always so quarrelsome. When asked how they should recognise Lemminkäinen or Kaukomieli, he replies that they will recognise him by his bright piercing eyes and by his living on a headland.

Then follows a description of Ahti's or Kaukomieli's life on an island with his mother (*Kalevala*, xi. 2-20). He calls to his mother for his harness and his armour. "Where are you going, my son? are you going to the woods or to the sea? to chase the stag or to the great wars?" "Neither. I am going to the feast of Päivilä." His mother beseeches him not to go, and tells him at some length the various perils which he will encounter—a big serpent, a fiery waterfall, a bath of fire, a hundred stakes with a head suggestively empaled on every stake *except one*, a wolf and adders guarding the

¹ Lemminkäinen has of course nothing to do with the Sampo-Rape, although Lönnrot, in order to connect that with the Lemminkäinen runes, has given his name to the companion of Väinämöinen and Ilmarinen in the place of Jouka-moinen or Water-Liito.

gates of Päivölä, &c. Lemminkäinen pooh-poohs all her anxiety and declares such bugbears only daunt children. He sets off, encounters all the perils she has foretold, and overcomes them all. Then he meets very inconsistently the old one of Pohjola and his wife, and goes with them into the house of Pohjola. He complains of the food and especially of the beer, picks a quarrel with the son of Päivä, or Päivilä, and invites him to "come out." The combatant with the longest sword is to have the first blow. The son of Päivä declares that his sword is the longest, and on measuring swords it proved to be the longest by a single barleycorn. They fight, and Lemminkäinen lops off the head of the son of Päivä "like a fish's fin."

Then he goes home, and by his mother's advice seeks a temporary exile in some desert island, and there is a rather bare allusion to the Isle of Refuge with its hundreds and thousands of amiable girls.

Then follows a tale in which Lemminkäinen goes like Ilmarinen in the folktale to woo the daughter of Hiisi. He is set no fewer than six tasks, including the familiar catching of Hiisi's elk, wolf, and horse, ploughing a field of serpents, bathing in a bath-room of hot iron, &c. At last he is killed, his mother goes to seek him, takes a copper rake and rakes up fragments of his body, which she restores to life.

The literary genius which has breathed upon these rather dry bones, and by the judicious addition of picturesque incidents, descriptions, prayers, magic songs, and lyrics from other sources has restored them to the beauty and vigour of the *Kalevala* runes, is scarcely less wonderful than the restoring love of Lemminkäinen's mother.

D. With the cycle of songs relating to Kullervo, or the son of Kaleva, which has been mainly developed in Esthonia, many English readers are already familiar from

the pages of Mr. Kirby's delightful book on *The Hero of Esthonia*.¹

All the stories about Kullervo which appear in the *Kalevala* occur also in the Esthonian epic, with the exception of the tale of the smith's wife.²

This group of stories has nothing at all in common with the rest of the *Kalevala* story, the only connecting link which Lönnrot could discern is that the smith whose wife was killed by Kullervo is in two only of many variants named Ilmarinen. The folk-songs of the son of Kaleva, the eponymous giant of Kalevala, out of which the Kullervo runes were fashioned, are the following :

(1) *The Revenge of Kaleva's Son* (a) *against the smith's wife*, (β) *against Untamo*.

(2) *The Sister Violated*.

(3) *The Campaign*.

(4) *The Messengers of Death*.

(1) (a) These songs tell how the son of Kaleva soon after his birth kicked his cradle to pieces, &c., was sold to a smith whose wife made him a herdboy and gave him a cake with a stone baked in it, whereupon he killed her as in the *Kalevala* rune.

(β) These songs tell of the family feud between the brothers Untamo and Kalervo; the former kills the latter, and Kalervo's son avenges his father's death.

(2) This is the same theme as that of the Scotch ballad of *The Bonny Hynd*. It also occurs in the *Kalevipoeg*.

In versions apparently most original the hero does not commit suicide but sacrifices a wild animal as an atonement for his crime.

(3) *The Campaign*, and (4) *The Messengers of Death* are complementary runes, the one being concerned with

¹ London (Nimmo), 1895. 2 vols.

² This tale, however, occurs in Esthonia under the title "The Royal Herd-boy." See Kirby, *op. cit.*, vol. i. p. 279.

the answers given by the relatives of the hero (generally named *Anterus*), who is going to the wars, when he inquires how his death would affect them; the other contains the answers which the hero himself gives to the messengers informing him of the death of his relatives. It is the death of his wife, which affects him, for which *Lönnrot* substituted the death of his mother.

II.

Besides these four main cycles of song there are seven distinct romances or folk-tales woven into the fabric of the *Kalevala*:—

- (1) *The Tale of Aino.*²
- (2) *The Fishing for the Mermaid.*
- (3) *The Wooing of the Daughter of the Air.*
- (4) *The Golden Bride.*
- (5) *The Wooing of the Son of Kojo.*
- (6) *The Captivity and Deliverance of the Sun and Moon.*
- (7) *The Story of the Virgin Maria.*

(1) *The Tale of Aino*, which forms one of the best known and most poetical episodes in the *Kalevala*, and which has recently found such beautiful expression in Finnish art,¹ is a pure romance with nothing epic about it.

A lovely maiden goes into the woods to gather twigs of birch for making bath-whisks. There she is met by the son of Kalev or Osmo—a purely generic term—who tells her harshly that he loves her and that she must be his. The girl answers proudly and goes home in tears. Her mother favours the proposed marriage, and bids her daughter go to the store closet and put on her best dress. Aino goes to the store closet, and finding there her mother's golden belt, she hangs herself with it. On discovering her daughter's

¹ In the *painting* of A. Gallén, the *sculpture* of J. Talkanen, and the *drama* of *Aino*, published in 1893 by Johan Henrik Erkkö.

death the mother bewails her fate as in the *Kalevala*. The story which the mother tells her daughter in the *Kalevala* version about the gifts of gold and silver which she received in her girlhood from the daughters of the Sun and Moon appears to be part of a totally distinct song which is given in the *Kanteletar* (pt. iii., song 84).

(2) *The Fishing for the Mermaid*, or daughter of Vellamo, has no connection at all with the Aino rune, although Lönnrot has brought the stories into conjunction by the device of making Aino drown herself in the one tale, and identifying her with the mermaid in the other. The fisher is generally Väinämöinen, but the story is told of Lemminkäinen and others.^a The mermaid who is caught and afterwards escapes back to her own element is a divinity called "Vellamo's daughter," "Ahti's daughter," or simply "daughter of the waters."

(3) *The Wooing of the Daughter of the Air* is another charming fairy tale, complete in itself. The Daughter of the Air is a divine being of exquisite beauty who refuses to grant her love except to the man who can perform certain impossible tasks which she sets him. She is brought into the framework of the *Kalevala* story by being identified with the daughter of Pohjola's hostess, whom Väinämöinen goes to woo. But in none of the versions is she called the daughter of Pohjola. She is always spoken of as a divinity, sometimes as the daughter of Tapio, the Wood-god. In Esthonia her wooers are the sons of the Moon, Sun and Stars.¹

¹ The marriage tests set by the Daughter of the Air are :

- (i.) To cut a hair from a horse's tail with a knife that has no edge ; to tie an egg with an invisible tie.
- (ii.) To peel a stone ; to cut a club from ice without making a splinter.
- (iii.) To build a boat out of chips from her spindle, and launch it without touching it.

The tests of Louhi for Lemminkäinen are :

- (i.) To catch the wild elk of Iiisi.

(4) The story of the man who made himself a golden image for a bride, which in the 37th rune of the *Kalevala* is attributed to Ilmarinen, and (5) the story (also assigned to Ilmarinen) of the carrying off of the daughter of Louhi, whom he changes into a sea-gull in the 38th rune, are both of them derived from Russian sources.¹ They form part of a cycle of songs, four of which are given in *Kanteletar*, relating to one Ivan, and are derived from the heroic songs of Iván Godinvóvich.² One of these songs is marked by an act of strange barbarity very alien from the spirit of Finnish poetry,³ and Lönnrot, while adopting most of the incidents, has judiciously omitted the most repulsive.

(6) The tale of the *Captivity and Deliverance of the Sun and Moon*, which is worked into the 49th rune of the *Kalevala* and part of the 47th, is told in *Kanteletar* of Turo, the son of Jumala (Heaven), who is identified by Krohn with the Scandinavian *Thor*.⁴ As this tale has never been translated from *Kanteletar*, so far as I know, I will give a short account of it. It seems to bear traces of Scandinavian influence.

(ii.) To bridle Hiisi's horse of fire.

(iii.) To catch the black swan in the Death River.

(*Kalevala*, xiii. 23, xiv. 275 and 375.)

The tests of Louhi's daughter for Ilmarinen are :

(i.) To plough a field of serpents.

(ii.) To muzzle Tuoni's bear.

(iii.) To catch Tuoni's pike.

In all these tests Ilmarinen is helped by his bride-elect, but in the *Märchen* the tests are different (except the first), and he receives no help from his bride.

¹ These two stories are united in the folktale of Ilmarinen's courtship. Schreck, p. 3.

² Comparetti, *op. cit.*, p. 116. For the Russian song, see Hapgood's *Epic Songs of Russia* (1885), p. 124.

³ *Kanteletar*, pt. iii. songs 46-50. The incident referred to occurs in pt. iii., song 46, line 231 *sqq.* The first part of the incident is alluded to in the old Scottish ballad of "Gil Brenton," v. 18, and in many other old songs.

⁴ *Kanteletar*, pt. iii., song 2. See *ib.* p. 485.

The Tale of Turo.

"Once upon a time it happened that the sun was not in the sky, the moon was absent, and all the land was wrapped in darkness. The sun had been stolen by Esthonian conjurers, and the moon by German magicians. So the Son of Jumala, the bold and clever Turo, promised that he would go and seek for the missing lights. First of all he wound up a ball of sleep, then he took some beer in a pitcher, some honey in an ox's horn, placed a stone in his bosom and a comb in his shirt, and then started off on his horse.

"After he had ridden some distance he came upon a fallen tree which completely blocked the road. But he had only to pour out some beer and let a drop of honey fall upon the tree and it split in two at once, and left the way clear. By means of the same charm he defeated two other obstacles, a hill and a lake, which successively attempted to block the path, and then he saw before him the roofs of Hiisi, the dwellings of the Devil. So he went up and found a little barn standing there in which he saw three girls at work, and what should they be doing but polishing up the moon and cleaning the sun! He went up quietly to the door and threw his ball of sleep into the barn, and immediately the three girls fell into a deep slumber. So Turo carried off the sun and the moon. After he had gone a little way he heard a great noise behind him, and looking back he saw all the devils were on his track. Then he took the pebble from his bosom and threw it down, saying:

'Grow big, little pebble,
Grow big and mighty,
So that they cannot pass over you,
So that they cannot pass round you.'

And the pebble did as it was told, and became a great mountain which completely baffled the pursuers. However the next day he heard the devils howling

344 *Folk-Songs in the Finnish Kalevala.*

after him again. This time he threw down the comb, saying :

'Grow into a forest of pines,
Pine-trees with trunks of iron,
So that they cannot pass over you,
Nor through you, nor by your side.'

And the comb did as it was told, and became a forest of pines through which the devils could not pass.¹ The next day Turo arrived in his own country bringing back the sun and moon.

"Then he fastened the sun on the topmost bough of a golden pine, and set up the moon on the top of a fir-tree. And the sun shone brightly on the topmost bough; it shone upon the happy, on the rich and joyful, but it did not shine upon the fatherless, the poor, and wretched. So he fixed it on the lowest bough instead, and it shone brightly on the lowest bough; it shone upon the fatherless, the poor, and wretched, but it did not shine upon the fortunate and happy. At last he fastened the sun upon the middle bough, and there it shone brightly. And now the sun shines equally upon poor and rich; it shines upon the gay and wealthy, and it shines upon the fatherless and those who are in want. The moon throws her gentle ray alike upon the door of the prosperous and the threshold of the mean."

(7) *The Lay of the Virgin Marjatta* is a long poem, given in full in *Kanteletar* (pt. iii., song 20), containing the

¹ In the Russian story, *The Witch and the Sun's Sister* (Ralston, pp. 170 *sqq.*), Prince Ivan throws down a brush, which becomes a chain of mountains, and a comb, which becomes a forest. Also in the Russian tale of the *Baba Yaga* (Ralston, pp. 139 *sqq.*), the girl throws down a towel, which becomes a river, and a comb, which becomes a forest. See Ralston's remarks on this (*ib.* pp. 142-144). Also see Campbell's suggestion to explain the popularity of the comb in folk-tales (*Tales of the West Highlands*, vol. i. p. lxxi. *sqq.*, ed. 1890). In *Saxo Grammaticus* (v. 165), the wonder-working Finns themselves when hard pressed cast down pebbles which became mountains, &c. See also Bain's *Cossack Tales*, p. 56.

incidents of the last rune in the *Kalevala*, which are set out by Mr. Sidney Hartland in his recent study of the Supernatural Birth.¹ I will only add that the name of the Virgin Maria or Marjatta appears to be derived from the berry which she eats (marja), and its resemblance to the name of the Virgin Mary is purely accidental, although it doubtless helped the process by which the Christian story became grafted on an old pagan legend.

III.

Amongst the ingredients of the *Kalevala*, scattered freely throughout the work, and placed into the mouths of the characters, or even in some cases absorbed into the narrative itself (as in the 48th rune), are many prayers, chants, religious formulas, and other magic songs and lyrics. They may be roughly classed as :—

- (1) Origins.
- (2) Charms.
- (3) Lyrics.

(1) More than fifty Songs of Origin are included in the *Kalevala*, to some of which I have already alluded. I give a list of the more important, with references to the original versions given in the *Loitsurunoja* and the English translations of them which have already appeared in *Folk-Lore*.

	KALEVALA.	LOITSURUNOJA.	FOLK-LORE.
	Rune and Lines.	Page.	Vol. and Page.
α Origin of Iron	vii. 177. ix., 29-258	313	ii. 31.
β Origin of Fire	xlvi. 67-364. xlviii.	336	iv. 30.
γ Origin of Nine Diseases	xl. 23-476	322	iv. 35.
δ Origin of Serpents	xxvi. 695-758. Cf. also xv. 591, and xix. 78	285	i. 37.
ε Origin of Adders	xxxiv. 93-100	285	i. 45.

¹ *The Legend of Perseus* (1894), vol. i. pp. 108-110.

346 *Folk-Songs in the Finnish Kalevala.*

ζ Origin of Beer . . .	x. 143 <i>sqq.</i>	296	ii. 61.
η Origin of Frost . . .	xxx. 213-298	299	iv. 46.
θ Origin of the Bear . .	xlvi. 355-458	278	i. 26.
ι Origin of Flax . . .	xlviil. 15 <i>sqq.</i>	291	i. 337.
κ Origin of Salves . . .	ix. 425 <i>sqq.</i>	343	iv. 42.
λ Origin of Water- snakes	xv. 591-602		
μ Origin of Diseases caused by Magic . . .	xvii. 185-238		
ν Origin of Uncer- tain Ills	xvii. 167-244		

The second rune, describing the sowing of the primal earth by Väinämöinen with the aid of Pellervoinen or Sampsa and other dwarfs, is entirely composed of three magic songs used in connection with agriculture. The first song, the *Planting and Sowing of the Earth*, is a Song of Origin, employed for the purpose of exorcising wood in order to cure a wound caused by any wooden instrument. (See *Loitsurunoja*, p. 310, "Puiden Synty.")

The second song, the *Great Oak*, is very widespread, and corresponds with the Song of the Origin of Stich, four versions of which are given in the *Loitsurunoja*. (See *Loitsurunoja*, pp. 301-309, "Pistoksen Synty.")

The third song, the *Planting of the Barley*, has been sung for many centuries at a purely heathen spring festival, and appears to be one of the numerous songs of the Origin of Beer.¹ It is stated by Le Duc that "les vieux Finnois prononcent aujourd'hui cette invocation en ensemençant leurs champs."²

(2) Charms and magic formulas occupy a large space in the *Kalevala*.

The subjoined list is not by any means exhaustive.

Charm of Menace (to terrify the enemy)	xvii. 485-494.
Charm of Vengeance (to terrify the enemy)	xvii. 317-346.

¹ Comparetti, *op. cit.*, pp. 108-9.

² *Le Kalevala traduit par L. Le Duc* (New edition, Paris, 1879), p. 17, note.

Charm of Boasting (to give the magician confidence)	xii. 144-184.
Charm of Inspiration	xvii. 185-238.
Charm of Exorcising (to conjure away evils wrought by witchcraft)	xvii. 397-446.
Charm of Posting (to send the evil spirit on its way <i>post-haste</i>)	xvii. 447-474.
Charm of Binding (to fix the evil spirit to the spot)	xvii. 433-446.
Charm of Defence	xii. 255-296, xxx. 447-480, xliii. 401-434.
Charm to invoke Aid	xvii. 257-308, ix. 507-516.
Charm for Aid in Sickness	xvii. 179-184.
Charm for Sudden Attacks of Pain	xvii. 495-504.
Charm to assuage Pains	xlvi. 259-312, xvii. 245-256.
Charm for Healing	xlvi. 197-354.
Charm for the Veins	xv. 315-376.
Charm for Stanching Blood	ix. 343-416.
Charm for Fire-burns	xlvi. 301-366.
Charm for Child-bearing	xlvi. 117-146.
Charm for Fishing	xlvi. 123-150.
Charm for Bear-hunting	xlvi. 47-144.
Charm for bringing Cattle Home	xxxii. 273-314.
Charm for Cattle	xxxii. 37-542.
Charm for Starting	xvii. 475-484.
Charm for bringing Home	xvii. 309-396.
Charm for Milking	xxxii. 141-228.
Charm for Rowing	xlvi. 197-216.
Charm for Sowing	ii. 296-330.
Charm for quieting Snakes	xxvi. 633-670.
Charm for driving Serpents aside	xix. 78-90.
Charm for Dogs	xxii. 373-378.
Charm for Bees	xv. 393-534, xx. 345-380,
Charm for Waterfalls	xl. 23-82.
Charm for Baths	xlvi. 211-228.
Charm for Divination	xlvi. 81-104.
Charm for Fire	xlvi. 1-372.
Charm for Sacrifice	xiv. 253-264.
Charm of Abuse for Iron	ix. 271-342.
Charm of Protection against Bears	xxxii. 315-542.
Charm for Woodmen (hunters)	xiv. 23-264.
Charm for Soldiers	xliii. 191-206.
Charm for Seafarers	xlviii. 29-40.

(3) The most important of the remaining lyrical formulas included in the *Kalevala* are the following:

(a) The Marriage Songs, which occupy four runes (xxii.-xxv.).

(b) The two versions of the Origin of the Harp, or Kantele.

(c) The Introductory and Closing Songs.

(a) Some of the Marriage Songs are given in the *Kanteletar* (pt. i. songs 126-169), but the collection in the *Kalevala* is more complete. It should be mentioned that the description of the marriage feast itself belongs to the Lemminkäinen runes (Journey to Päivölä). The group of marriage formulas given in the *Kalevala* contains the *Chant of Tears* (xxii. 1-448) and the *Chant of Consolation* (xxii. 449-522), both addressed to the bride before her marriage; the *Chant of Guidance* for the bride (xxiii. 1-478); the *Chants of a Daughter-in-law* (xxiii. 479-850), setting forth at length all the drawbacks and inconveniences of married life; the song of *Warning to the Bridegroom* (xxiv. 1-296); the *Bride's Farewell* (xxiv. 301-462); and the *Songs of Welcome* (xxv. 41-242, 281-382) and of *Badinage* (xxv. 245-266), sung upon the bride's arrival at her husband's house.

(b) The Origin of the Harp, or Kantele, is not a magic song, like the other "Origins," but a pure lyric, which is often sung in connection with the Sampo and other songs, but appears to have been originally a distinct poem. Two versions are given in the *Kalevala*,—

(1) The *Northern* version, in which the Kantele is made of the bones of a pike's head (xl. 205-342, xli.).

(2) The *Southern* version, in which it is made of birch-wood (xliv.).

In order to introduce this second version Lönnrot invented

the episode in xlii. 469-502, where the first Kantele is washed overboard in a storm and lost at sea.¹

(c) Lönnrot had no difficulty in composing opening and closing lyrics out of the many favourite folk-songs whose theme is the praise of song. The best part of the Introduction (i. 51-90) is taken from a very beautiful poem given in the *Kanteletar* (pt. ii., song 280) called "The School of Song"; and the lines in the closing lyric, describing the singer's early life in his mother's cottage (l. 593-608), are taken from a song given in the *Kanteletar* (pt. i., song 2) called "Forgive me, gentles!"

There are also a number of minor lyrics introduced at various points; *ex. gr.* the song sung by Väinämöinen in xliii. 385, when sowing the fragments of Sampo, a song composed of different popular lyrics none of which have anything to do with Sampo. There are also some *Gnomes* introduced, generally at the end of an episode, and usually attributed to Väinämöinen, who sums up the moral situation after the manner of the chorus in Greek tragedies. See the *Kanteletar*, pt. i. song 90, where Lönnrot has collected a number of these proverbs under the title "Väinämöinen's Sayings."

¹ The best "Origin" of the Finnish Kantele is that given in the *Kanteletar* (pt. i., song 1), in a little lyric which reminds one of Blake. It may be rendered thus:

" 'Tis false, that idle story told
About our harp of plaintive tones,
That Väinämöinen, wizard old,
Once formed it from a fish's bones.

" From Misery the harp is sprung,
Its frame was moulded by Distress;
The strings by Sorrow's hands were strung,
And the pegs turned by Wretchedness,

" O never may it wake to glee,
Nor leave its woeful plaint unsung,
Since it was born from Misery,
And Sorrow's hands the strings have strung."

IV.

In conclusion, it must be added that there occur in the *Kalevala* a few verses which cannot be found in any existing folk-songs, and which were in all probability composed by Lönnrot himself. A list of these additions has been compiled by Krohn, and they are not very numerous. They were not inserted wilfully, but chiefly through the exigencies of the epic design which required connecting links between the different songs. Names are dealt with freely, as we have seen—though not more freely than by the folk-singers themselves—and incidents are freely transferred, but they are rarely manufactured. Two notable cases of actual invention are the loss of the first Kantele, and the spurious "Origin of Pearls," which Lönnrot derived from the tears of Väinämöinen in Rune xli. Lönnrot's favourite method of composition consisted in interpolating into the narrative a magic song, a lyric, or part of some other narrative. The introduction of magic songs and lyrics was, however, a custom of the folk-singers themselves. They did not actually sing them, we are told, like the rest of the runes, but occasionally paused in their singing and remarked: "Here follows such-and-such a magic song,"¹ or, "Here should follow the marriage songs which the women have handed down,"² after which they would immediately proceed with the narrative.

I have already mentioned several instances of the interpolation of part of one folk-story in the body of another; I will, however, give one more example to show how this process was sometimes employed for a purely artistic purpose.

The distinctly Homeric description of the little serving-maid who goes out early in the morning to perform her daily work, and is startled by hearing the cries of a stranger

¹ Comparetti, *op. cit.*, p. 138.

² *Ib.*, p. 117.

on the sea-shore (vii. 133-168), is an interpolation (see the narrative in the Archangel Sampo-Song), and is taken from a poem given in the *Kanteletar* (pt. iii. song 130) called, "The Girl who laid a wager with the Sun."

We may conclude, however, that the alterations made by Lönnrot were as few and slight as was consistent with his design of welding the national songs into a continuous epic. "Upon the whole," says Comparetti, "the *Kalevala* is constructed of materials entirely supplied by the folk with the original verses."¹

I append a summary of the foregoing analysis.

SUMMARY.

I. Main Themes of the *Kalevala*.

A. The Sampo-Songs.

The Archangel Sampo-Song.

Variants of Creation Song.

Variants of the Sampo-Rape.

B. Songs of Väinämöinen not belonging to the Sampo cycle.

- (1) *The Birth of Väinämöinen.*
- (2) *The Rival Singers.*
- (3) *The Rival Suitors.*
- (4) *The Wounding of Väinämöinen's Knee.*
- (5) *Väinämöinen's Journey to Vipunen.*
- (6) *Väinämöinen's Journey to Deathland.*
- (7) *The passing of Väinämöinen.*

C. The Songs of Lemminkäinen or Ahti.

- (1) *The Wooing of Kyllikki.*
- (2) *The Death and Restoration of Lemminkäinen.*

¹ *Op. cit.*, p. 140.

352 *Folk-Songs in the Finnish Kalevala.*

(3) *The Uninvited Guest and the Journey to Päivölä.*

(4) *Ahti's Sea Voyage.*

Lönnrot's first draft of the Lemminkäinen Runes.

D. The Songs of Kullervo.

(1) *The Revenge of Kaleva's Son.*

(a) *Against the Smith's Wife.*

(b) *Against Untamo.*

(2) *The Sister Violated.*

(3) *The Campaign.*

(4) *The Messengers of Death.*

II. Romances and other Folktales.

(1) *The Romance of Aino.*

(2) *The Fishing for the Mermaid.*

(3) *The Wooing of the Daughter of the Air.*

(4) *The Golden Bride.*

(5) *The Wooing of the Son of Kojo.*

(6) *The Captivity and Deliverance of the Sun and Moon.* The Tale of Turo, from the *Kanteletar*.

(7) *The Lay of the Virgin Marjatta.*

III. Magic Songs, &c.

(1) Origins.

(2) Charms and Magic Formulas.

(3) Lyrics.

(a) The Marriage Songs.

(b) The Origin of the Harp.

(c) The Introductory and Closing Songs.

IV. Additions apparently composed by Lönnrot himself.