ELIAS LÖNNROT AND HIS *Kalevala*

By

ELEMER BAKO

The Library of Congress
Washington
1985
ELIAS LÖNNROT AND HIS KALEVALA
A Selective Annotated Bibliography with an Introduction to the National Epic of Finland

By
ELEMER BAKO
Finno-Ugrian Area Specialist
European Division, Library of Congress

Preface
By
David H. Kraus

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APPENDIX: Program of the symposium on “The Kalevala and Finnish Identity in Finland and America,” held at the Library of Congress on January 24, 1985 .................................................. 28
The European Division of the Library of Congress has prepared two displays in less than a decade to celebrate the Kalevala, the Finnish national epic. The first, in 1978, marked the 175th anniversary of the birth of Elias Lönnrot, the man who wove folksongs into a national epic. The second, in 1985, commemorates the 150th anniversary of the first publication of the Kalevala. It is appropriate that the European Division be involved in the celebration of such events. One of the Division's commitments is to build the Library's Finnish collections in the social sciences and humanities, a mission that has been carried out with skill and persistence over the past 30 years by Elemer Bako, Finno-Ugrian area specialist.

The present publication, by Dr. Bako, is a revision of his 1978 publication, Elias Lönnrot and His Kalevala, expanded to include the more important recent publications. The publication and the display mentioned above were prepared in support of a symposium, "The Kalevala and Finnish Identity in Finland and in America," held at the Library of Congress on January 24, 1985. The program of the symposium is included in this publication. In Finnish tradition, the Kalevala is a fusion of the arts. The symposium is such a fusion, being presented by the American Folklife Center of the Library of Congress with the assistance of the Embassy of Finland and the Music and European Divisions of the Library of Congress. The annotations to the entries cited in this publication further demonstrate the broad cultural base of the Kalevala theme.

D.H.K.
The content of this image is not legible. It appears to be a page from a document, but the text cannot be accurately transcribed or interpreted due to the quality of the image.
INTRODUCTION

In 1977, Finland marked the 175th anniversary of the birth of Elias Lönnrot (1802–84), a collector of Finnish heroic songs and folk poetry that he developed into a great epic, the Kalevala. The work performed by this country doctor, born one of seven children of a village tailor, involved him in collection trips to the eastern Finnish regions in 1828, 1832, 1833, 1834, 1835, 1837, and 1842.

In the first version of this epic, completed in 1835, he attempted to construct some groups of songs around the legendary heroes, such as the collection of songs about Väinämöinen. This so-called Proto-Kalevala, consisting of sixteen songs (laulannot) totaling 5,052 lines, remained unpublished until eight years after Lönnrot’s death.

His other version, known as the Old Kalevala, was published in 1835; it contained thirty-two poems (runos), with a total of 12,078 lines. This edition was translated into Swedish by Mathias A. Castrén, the famous Finnish linguist, in 1841, then into French by the writer Louis Antoine Léouzon-Le-Duc in 1845. Thus, Lönnrot’s work made its entry into the world of European literature.

The acclaim it earned abroad as well as at home, in Finland, spurred Lönnrot and a younger collector of folk poetry, David E. D. Europaeus (1820–84), to conduct further expeditions into the “Kalevala regions” of eastern Finland. The new efforts revealed many new, hitherto unknown songs, and in 1849 led to the publication of a final version, named the New Kalevala, which consisted of fifty poems (22,795 lines). Many of these poems contained lyrical and descriptive songs that Lönnrot worked into the framework of the epic poetry. The numerous translations of this edition into the most important languages of Europe reached many millions of readers in fairly quick succession. A German translation was prepared by Anton Schiefner in 1852; this translation was studied closely by Longfellow and served as a model for his Song of Hiawatha. A Swedish translation was made by Karl Collan (1864–68); the first Hungarian translation was published by Ferdinand Barna.
Lönnrot's personal decision to compile and edit, as well as to combine the collected epic songs while keeping unchanged the original octosyllabic style of the Karelian singers, has been praised and criticized. However, his creation reflected the essence of everything that is Finnish: the "land of the thousand lakes," the endless forests, the many occupations of the Finnish people, the sauna, the humor, the tough, trying existence, the realities and poetry, and the drama and melancholy of the Finnish life and fate.

The *Kalevala* story, although not a sequence of truly epical events, suggests the existence of a magical, legendary place—the country of Kalevala (which Francis P. Magoun, Jr., the most recent American translator of the *Kalevala*, calls a "shadowy background figure of Ancient Finnish poetic legend") and its people, the Finns themselves. They are in a perpetual war with their northern neighbors in Pohjola ("Northern Farm"), generally assumed to be Lapland. One of the main concerns of the people of the Kaleva region (i.e., Kalevala) is to regain possession of the Sampo, a mysterious talisman of magic powers.

These struggles are fought mainly by gigantic, superhuman figures: mythical heroes (Väinämöinen, Ilmarinen, Lemminkäinen, and others) whose lives and deeds (a mixture of a subconscious, collective recollection of prehistoric events and of a curious, often boldly creative fantasy on the part of the individual singers of later times) have been perpetuated in the runos of the *Kalevala*. These songs were performed by many generations of bards, singing in pairs, seated opposite each other, with their hands clasped, and swaying back and forth to the rhythm of their song. The clasped hands became the symbol of national continuity and cooperation for the Finns of our times. The chants of the *Kalevala* singers (each of whom knew many thousands of lines of the ancient songs) served as modern echoes of the parting song of Väinämöinen, the principal hero of the pre-Christian *Kalevala* world, who must surrender his privileged position to the newborn son of...
Marjatta (representing Mary, the Bible’s Holy Virgin). In the last runo of the great epic, Väinämöinen sings:

“Let time pass, one day go, another come;  
they will need me again, be looking, waiting for me  
to fetch a new Sampo, to prepare a new instrument,  
fetch a new moon, free a new sun,  
when there is no moon, no sun, nor any worldly joy.”

After this “looking and waiting” period was over, the songs were collected, edited, and published; in half a century’s time, the Kalevala became universally recognized as the representative work of Finnish national poetry, a superb expression of the historical existence of the Finnish people, heretofore unknown to literary Europe.

This new revelation of native Finnish poetry became a source of national pride and reassurance, at the very time when, following six hundred years of Swedish rule over the Finnish people, Finns felt with increasing sincerity that their homeland (then a Grand Duchy with limited autonomy, attached to the Russian Empire) should become independent. It became increasingly evident that it was the duty of the educated classes (which up to that time had spoken mainly Swedish and Russian) to learn the language of the common people and to acquaint themselves with their spirit.

A new generation of writers and poets, historians, and political writers awakened the Finnish nation. Lönnrot himself had been active in many ways. In addition to the Kalevala, he published other works of Finnish folklore: the Kanteletar (1840–41), a collection of old songs and ballads; a collection of proverbs (1842); a collection of riddles (1844); and a collection of magic formulas and incantations (1880). The songs published in the Kanteletar (from kantele, the traditional Finnish musical instrument) were soon translated by the best Finnish poets into Swedish and thence became known to the rest of the world.

Lönnrot’s activities outside the world of folklore covered many aspects of literature, history, linguistics, lexicography, botany, and medicine.
He rendered parts of the Iliad and Odyssey into Finnish, wrote a History of Finland (1839), with J. F. Cajan; a History of Russia (1840), with Kustaa Ticklen; a practical medical handbook (1839); the Flora Fennica—Suomen Kasvisto (1860), a book on the plants of Finland; he also translated a legal handbook into Finnish (1863), poems by Finland's leading poet Runeberg (who wrote them originally in Swedish), and Finnicized many foreign words in the Finnish language. His greatest lexicographic work, a Finnish-Swedish Dictionary (1880), was prepared in cooperation with several prominent Finnish linguists at the University of Helsinki, where he lectured as professor of Finnish from 1853 to 1862. He was also one of the founders of the Society of Finnish Literature and was its chairman from 1854 to 1863.

The fact that Lonnrot was "the most influential Finnish writer of the period," as emphasized by Ahokas, is explained by the tremendous intellectual impact of the Kalevala; its influence as well as the personal example of Lonnrot's dedication and scholarship pervaded the spirit and minds of several generations of Finns. Finland's independence, which was finally achieved in 1917, was largely the result of the "spirit of the Kalevala."

The Kalevala has since become a great fountain-head of modern Finnish culture; many of its springs have broadened into powerful streams of the arts and literature, as well as modern research into Finnish national heritage—anthropology, archeology, folklore, musicology, philology, and sociology, to name but a few fields of artistic and scholarly interest. The Kalevala is recognized as one of the great epics of world literature, and its creator, Elias Lonnrot, is acknowledged as one of the leading personalities of all times in cultural research.

E. B.
LIST OF MATERIALS INCLUDED IN THE DISPLAY OF 1978

Titles marked with an asterisk (*) were shown alternately at different times during the display period.

“Finland: Lönnerot’s Field Trips.” Enlargement of a map with this title showing Lönnerot’s routes in 1828, 1832, 1833, 1834, 1835, 1837, and 1842. Design by Samuel H. Bryant. Published on verso of the cover of *The Old Kalevala and Certain Antecedents*, (1969), by Francis Peabody Magoun, Jr. (See entry.)


Shown in the display: “Väinämöinen’s departure,” inserted between pages 372 and 373.


A photograph of the portrait of Elias Lönnerot, painted in oil by Bernhard Reinhold in 1872 for the celebration of the seventieth anniversary of Lönnerot’s birth. The original hangs at the University of Helsinki.


Facsimile reproductions of Lönnerot’s original handwriting are illustrated, for example, between pages XVI-XVII of the final manuscript of the *Old Kalevala* (beginning of Poem 2), and the first page of the manuscript of the *Proto-Kalevala*, with Lönnerot’s alterations and additions.
Also, following the above illustrations, there is a reproduction of the title-page of the first edition of the *Old Kalevala*, published in 1835. Its full title reads in translation: *The Kalevala, or Old Karelian Songs from the Ancient Times of the Finnish People.*

*FF (Folklore Fellows) Communications.* Helsinki, Suomalainen Tiedekatemia—Academia Scientiarum Fennica, Number 53: Krohn, Kaarle. *Kalevalastudien.* 1924. 152 p. GR1.F55

Displayed is a map indicating the regions (colored in green) where the epic songs of the Kalevala were discovered by Lönnrot and his followers.


Page 4: “All Finnish poems belonging strictly to the national literature are composed in verses of eight syllables, in an unrhymed metre like that of Longfellow’s *Hiawatha.*”


This early translation of the Finnish epic was recognized as the model from which Longfellow received his inspiration for the writing of *Hiawatha.* (See also caption following the entry on *The Popular Poetry of the Finns*, by Charles Billson, Jr.)

* Sibelius Centenary Committee, Helsinki. *Jean Sibelius.* Edited by Timo Mäkinen. Helsinki, Published for the Sibelius Centenary Year by the Sibelius Centenary Committee, 1965. 55 p., illus., music. ML410.S54S52

Sibelius’ commitment to the musical world of the Kalevala originated with his studies at Vienna, Austria, in 1888, when his teacher Karl Goldmark encouraged him to work on his “Kullervo Symphony,” to be composed in a “purely Finnish spirit.” (Pages 9 through 11)

Aaltonen, Finland's leading sculptor in the first half of this century, created a number of works inspired by the *Kalevala*. Some of them are shown on pages 102 and 103 of this biography of the artist.

A SELECTIVE BIBLIOGRAPHICAL LIST OF LIBRARY OF CONGRESS HOLDINGS RELATED TO THE DISPLAY “LÖNNROT AND HIS KALEVALA”

The following part of the bibliography is a combination of the original 1978 selections with more recent publications.

1. Elias Lönnrot—Sources on Biography and General History


Pages 70 through 72 contain a literary biography of Elias Lönnrot, mainly as the collector and creator of the *Kalevala*, with some references to early *Kalevala* translations and Lönnrot’s other works.


The standard biography of Lönnrot. A smaller edition by the same author is, *Elias Lönnrot* (Helsinki, Suomalaisen Kirjallisuuden Seura, 1945. 91 p., illus.) (Tietolipas, 2) PH117.L6A63

The article was issued in connection with a symposium on “The Kalevala and Finnish Identity in Finland and America” presented by the American Folklife Center in cooperation with the Embassy of Finland “and colleagues in Finland” on January 24, 1985. The program of the symposium is printed as an appendix in the present publication.


A rich selection of pictures illustrative of the social and economic conditions, the culture and civilization in Finland in the 1880s. Part of the material is related to the “discovery” of Karelia and the cultural heritage reflected by the *Kalevala.* The list of illustrations and of the picture captions also appear in English, on pages 195–197 and 198–207, respectively.


1st ed. (Frederick A. Praeger, New York, N.Y., 1962)

A general history of Finland, the first edition of which ended with World War II (1945). To the second edition was added a short “Postwar Chronicle” (p. 284–287).

On the historical role of the *Kalevala* in awakening the national spirit in Finland (pages 227–228): “The significance of nationalist values was emphasized at the turn of the century by the neo-romantic current in the arts characterized by a fervent interest in the ‘Kalevala.’ The composer Jean Sibelius drew on the national epic for his tone poems, in whose monumental simplicity the influence of folk music can be traced. The close connection between political and cultural history is demonstrated by his world-famous ‘Finlandia,’ composed in 1899 as the finale to the series of historical tableaux staged at a patriotic festival. The artist Akseli Gallen-Kallela forsook naturalistic landscape and genre painting in favor of depicting episodes from the ‘Kalevala’ in a synthetic manner. The poet Eino
Leino wrote his most impressive verse on motifs borrowed from folklore and in the Kalevalan meter. The simultaneous appearance on the national scene of these and several other men of creative genius ushered in, at the turn of the century, a unique golden age of the Finnish spirit. The rank and file of the nation could not help being carried along by the rising tide of national self-esteem.”

Published as volume 60 (1980) of the Kalevalaseuran Vuosikirja. A collection of studies, research reports, articles related to past and current collection trips to Karelia, follow-up studies to linguistic and folklore topics and an array of cultural heritage phenomena related to the Kalevala, and to research on Lönnrot and his approach to folk poetry collection.

Chronological table: 259–269.
Index of personal names: 270–275.
The influence of the Kalevala upon modern Finnish belles lettres is characterized on pages 9 through 23.

Chapter 2 “From National Division to the First Era of Oppression” (pages 40–61) contains background material to the history of the origin of the Kalevala.

2. Karelia—Land of the Kalevala Songs


A somewhat romantic account of the travels of two young scholars in certain areas where Elias Lönnrot made his third through seventh trips (as depicted in the enclosed map). This is a pioneering work inasmuch as the authors (Inha and his younger friend, K. F. Karjalainen) took 177 photographs of their trips while following the "footsteps" of Lönnrot. This journey was undertaken in 1894 and lasted six months.


A superbly produced, up-to-date general monograph of Karelia on the scholarly level. Each narrative chapter is followed by ample bibliographical selections, and each volume has a combined index of personal and place names.

Volume V entitled *Karjala, laulun ja sanan maa* (Karelia, land of song and word) is especially dedicated to the forms and functions of the *Kalevala* songs and music in the life of Karelian Finns, past and present.

A selection of biographies, family histories, and other recollections illustrative of the history of the Finns and Finnish Swedes in Karelia, beginning with the 1300s. Several of the *Kalevala* singers, song collectors, and artists are portrayed.


A rich collection of photographic materials illustrative of Karelia, past and present. Portraits, traditional folk architecture, costumes, customs, etc.


A foreword (p. 5) and an introductory essay on the Finno-Ugrian peoples, their languages, cultures, etc., are followed by a selective bibliography entitled “References” (p. 29-31).

Information and other references on the *Kalevala* and Karelia are included in the part on *The Finns* (p. 143-182).


The material selected for the publication includes photographs of costumes, utensils, etc., from Karelia and from neighboring regions.

An overview of the history of Karelia and its people, beginning with the mid-sixteenth century. Emphasis is on the times since the discovery of the Karelian songs and the publication of the *Kalevala*, and on the cultural and political movement, known in Finland since the 1890s as “Karelianism.”


A broad survey of the history of “Karelianism” (i.e., interest in Finland, in the land and people of Karelia) and of the evolution of many branches of research related to them; some of the research centers around the *Kalevala* songs and other types of folk poetry. The study covers the periods of “autonomy” (1809–1917) under Russia.


A beautifully photographed and printed picture book about Finland, with emphasis on esthetic features of the land and its human settlements.

3. The *Kalevala*—Editions in Finnish


The copy (the Library’s “2nd set”) was received from the Smithsonian Institution.

On the cover: “To the Smithsonian Institution, Washington, by the Society of Finnish Literature, Helsingfors, Finland.”

The “Alkulause” (Introduction) was originally signed by E. L. (Elias Lönnrot) in 1849.

PH323.A1 1870

A popular edition that was made possible by a donation—a frequently practiced form of financing Finnish language publications during the times of “Finnish autonomy.”

On the cover: “To Mr. Eugene Scuyler from O. Donner.”


4PH Fin 257

A commemorative edition of the Kalevala, issued for the centenary of the first edition of the New Kalevala in 1849.


PH323.A1 1951 b

A critical edition, published with the assistance of several leading writers and linguists.


PH323.A1 1981


This most recent edition of the Kalevala, issued for the 150th anniversary of the publication of the final version of the Finnish national epic, is the most proper monument to the memories of its original collector and compiler, Elias Lönnrot, and of its most dedicated and most genial illustrator, Akseli Gallen-Kallela.
4. The *Kalevala* — Youth Editions (Finnish)


PH355.H234K3

These “stories of the *Kalevala*” are retold in prose for the Finnish youth. The illustrations reflect the magic of the epic.


PH323.A2K6


Part of a collection shown in the exhibit “One Hundred Most Beautiful Books of Finland Published in the Past Ten Years” presented by the Finnish Publishers’ Association at the Smithsonian Institution, Washington, D.C., in November, 1964.

The “Kalevala stories” are centered around some main heroes (Väinämöinen, Lemminkäinen, and the “Mistress of the North”).

5. The *Kalevala* — Translations (English)

*The Kalevala, the Epic Poem of Finland*, translated into English by John Martin Crawford. New York, J. B. Alden, 1888. 2 v.

PH324.E5C7 1888

Translated in blank verse.


PH324.E5C7 1904


ACL.E8, no. 259–260
PH324.E5M3

A complete translation in prose of the final, 1849 version, the *New Kalevala*, with extensive notes and indexes.

6. The *Kalevala*—Translations (English), Selections

*Kalevala; Selections from the Kalevala*. Translated from the German version by John A. Porter . . . With an introduction and analysis of the poem. New York, Leypoldt and Holt, 1869. 144 p.  
PH324.E5P6

PZ8.2.B25S

PZ8.1.F47 Wi

“What I have tried to do in ‘The Wizard of the North’ is to retell for English readers the parts of the Kalevala that most nearly make a connected story.”—Note.

PZ8.1.D5 He

PH324.E5J6

PZ8.K22 Tal
7. The *Kalevala*—Translations (Other than English)

*Kalevala. French.*

PH324.F5L4 1926

On verso of cover: “Ce texte a été établi par Charles Guyot d'après la traduction de Léouzon-Le-Duc. L'ornamentation en a été spécialement exécutée par Paul de Pidoli.”

The text is rendered in prose.

*Kalevala. German*

PH324.G5F4


*Kalevala. Hungarian.*

PH324.H8V5

Előszó (Foreword): p. I–XXVIII.

The translation by Béla Vikár (1859–1945), a folklorist whose method in collecting folklore materials inspired Béla Bartók and Zoltán Kodály in their Hungarian ethnomusicological collections and research, was prepared around the turn of the century and is still regarded as the best in Hungarian and the closest interpretation of the Finnish original both in form and content.
The first edition (Budapest, 1909) published by the Hungarian Academy of Sciences, Budapest, was followed by a deluxe edition, issued by the joint efforts of Finland and Hungary, on occasion of the Kalevala Centennial in 1935. Special paper was donated by the Government of Finland, and the book was embellished with the illustrations rendered by Akseli Gallen-Kallela. The above described edition is the most recent one of Vikár’s superb translation.

Kalevala. Selections. German


The introductory essay entitled “Kalewala, das Nationalepos der Finnen” (p. 5–36) is followed by a selection entitled “Die Schönsten Lieder des Kalewala” (p. 39–110). The chapter “Nachweise und Anmerkungen” (p. 11–118) contains bibliographical references, notes about source materials, about the introductory essay and to the songs translated for the volume.

Kalevala. Selections. Italian


An extract of parts of the Kalevala which relate to its main heroes.

8. The Kalevala as a Source of Finnish Historical and Cultural Heritage


The work describes “the story of the birth of the Kalevala,” analyzes its “inner construction,” characterizes the epic as a whole
by outlining its special nature and its art in creating human characters as well as its style and other features.


A standard treatise on the subject, with numerous references to the *Kalevala*.


The chapter on Jean Sibelius, Finland's foremost composer (on pages 16 through 33) and other chapters on several of the representatives of Finnish musical revival in the 19th and 20th centuries describe many works that originated with *Kalevala* themes.


Shortly after the achievement of the independence of Finland, architect Eliel Saarinen submitted his design for the construction of a magnificent "Kaleva House" in the vicinity of Helsinki, intended as a center for research about the past of the Finnish people and its culture. The idea was promoted by the Kalevala Society, Helsinki. The designs for the rooms of Kaleva House by the sculptor Alpo Sailo are worthy of mention.
Kalevalaseura. *Vuosikirja* (Yearbook). v. 1–, 1921–, Helsinki, Werner Söderström Oy., illus., maps. Annual. PH325.K34

Indexes: published circa every 20 years.

A yearbook issued by the Kalevala Society, Helsinki, for the support of research on *Kalevala* related topics.


PH281.S8L7


ND793.G3039

A very good analytical study of the artistic style of the pioneering illustrator of the *Kalevala*.


PH326.R8

Bibliographical references included in “Lyhenteitä”: pages 186–187. A systematic study of the geographic dialectal relationships of the language of the *Kalevala*.


GR1.F55 no. 139

Transl. by Iris Walden-Hollo.

“Eine Ergänzung zu meiner Dissertation ‘Metrikkamme perusteet, Grundlagen der finnischen Metrik’.”

Bibliographical references included in “Abkürzungen”: pages 155–158.

The most extensive published collection of Finnish folk poetry, much of which is directly related to the Kalevala songs.

9. The Kalevala as an Element of General Information about Finland


Lönnrot and the Kalevala: page 105.


Pages 224–225: "Kalevala." A concise history of the Kalevala, its origins, literary construction, and its present position in the national literature of Finland.


10. The Kalevala in World Culture


The chapter on the Kalevala entitled "Das Epos des Zauberers" (pages 95–126) analyzes the Finnish epic as "the song of the creative word."


Among others, references are made to Grimm’s essay “Über das finnische Epos” which he presented in the Kaiserliche Akademie der Wissenschaften (Berlin, 1845).


Bibliographical references included in “Notes” (pages 111–136).


A critical overview of the world situation and contacts of the traditional Finnish verse forms.

11. Akseli Gallen-Kallela, Illustrator of the *Kalevala*


Published with excellent illustrative materials, with a year-by-year biographical summary of the artist’s life and works (p. 246–247) between 1865–1931. Attached are mini-reproductions of the artist’s works (in color) in chronological sequence, followed by a chronological listing of his exhibits held in 1886–1931.

“Lähteet” (Literary sources): p. 266.

An enlightening volume of recollections, personal correspondence, travel notes, and selections from diaries of Kirsti Gallen-Kallela, who made many acquaintances of prominent personalities in Finland as well as in other countries including the United States, while traveling with his famous father and mother.


A thorough historical and art historical study of the evolution of the concept of Väinämöinen's figure and character in the *Kalevala* in the course of the 19th century until it reached its final form in the art of Gallen-Kallela.


"The original art works, if not otherwise mentioned, belong to the collections of Pirkko and Aivi Gallen-Kallela."

Translators: Diana Tullberg, and Ana Lewis.

A fine description, superbly photographed, of the studio-home of a great artist and his family.

12. Jean Sibelius, and, the *Kalevala* as Inspirator in Modern Finnish Music


Bibliography: vol. 1, p. 295.
Index (compiled by Terence A. Miller): vol. 1, p. 197-316.

Volume I of this edition is an abridged version of volumes I and II originally published in 1965 and 1967 by Otava, Helsinki, under the title Jean Sibelius.

The most widely recognized Sibelius-monograph.


A review of Erik Tawaststjerna's *Sibelius.* (Transl. from the Swedish by Robert Layton. London, Faber and Faber; Berkeley, University of California Press, 1976–.)

P. 114: "This book prompts genuine enthusiasm and not merely on the part of Sibelius enthusiasts. In it, people and music are living things, not entries in a catalogue. It is copiously provided with musical examples, though here a perhaps slightly captious comment is justified, for they call for strong eyes to decipher the complexities of Sibelius’ scoring."


“To the Sibelius Museum.”


P. XX: "For their interest and assistance, I would also like to express my appreciation to Mr. Antero Vartia, Counselor for Press and Cultural Affairs, and to Ambassadors Richard R. Seppälä and Olavi Munkki of Finland. — This bibliography was prepared with the aid of a grant from the Sibelius Centenary Committee in Helsinki (Joonas Kokkonen, Member of the Finnish Academy; Riitta Björklund, Secretary.)"
Fred Blum, a member of the staff of the Music Division at the Library of Congress at the time of the preparation of this first international bibliography on the life and works (and the related publications) of Jean Sibelius (1865–1957) has based his material largely on the holdings of the Library.


“An Aino Achté” (t.p.)

Copyright on orchestral arrangement of previous piano version; Jean Sibelius; 1 Nov. 51; EP58362.

“Reproduced and bound by Presto Reproductions, New York, N.Y.”


M1002/S56 op. 22. no. 2

For orchestra.


First presentation in Helsinki, at the Suomen Kansallisteatteri (Finnish National Theatre) in February, 1917.

A highly appraised work in its times. It is a musical expression of the atmosphere of the Finnish forest. Some of its reviewers, without expressing any doubt regarding its originality, compared it with Wagner’s *Die Meistersinger von Nürnberg*.
Klami, Uuno Kalervo. *Kalevala—sarja* (-suit, -suite) 5 säävelkuvaelmaa suurelle orkesterille . . . 5 Tone Pictures for Large Orchestra. Helsinki, Fazer, 1951. score (103 p.)
Duration: 27 min.
Contents. — Maan synty. (The Creation of the Earth.) — Keväään oras. (The Sprout of Spring.) — Kehtolaulu Lemminkäiselle. (Cradle Song for Lemminkäinen.) — Terhenniemi. (Terhenniemi.) — Summon taonta. (The Forging of the Sampo.)

P. 2: “The Kalevala suite was performed in Helsinki for the first time in 1933, under the baton of Georg Schnéevoigt, two years before the 100th anniversary of the publication of the first edition of the Finnish national epic. The Terhenniemi movement was subsequently added to the suite by virtue of which it comprises a symphonic whole.”

For orchestra.
Duration: 17 min.
“The Federation of Musical Artists in Finland (Suomen Säveltaiteilijain Liitto) receives support for its publications from the Finnish State and the Rafael Ahlström and Alfred Kordelin Funds.”

Duration: about 10 min.

On verso of t.p.: “Commissioned by the Ohio Music Education Association.”

“Note” (on t.p.): “Kalevala (accent on the first syllable) is the name of a collection of ancient poems embodying myths and hero legends of Finland. It was selected as the title of the composition because the Finnish folksong used is a Kalevala melody. Six different folksongs form the basis of the entire work, contained in four sections . . . , and an introduction.”
13. The Kanteletar

*Kanteletar*; elikka, *Suomen kansan wanhoja lauluja ja wirsiä* (Kanteletar; or, the old songs and hymns of the Finnish people). 3. painos. Helsingissä, Suomalaisen Kirjallisuuden Seuran kirjapainossa, 1887. LIV, 506 p. (Suomalaisen Kirjallisuuden Seuran Toimituksia, 3).

PH329.A1 1887

“Alkulause” signed: Elias Lönnrot.
Ed. by Julius L. F. Krohn.


The three parts of the work contain “general songs,” “special songs,” and “hymn songs.”


“Dem hochverdienten Sammler der finnischen Volkspoesie, Elias Lönnrot zu seinem achtzigsten Geburtstage zugeeignet vom Übersetzer.”

The collection of folksongs (begun in 1828) was first published by Lönnrot in 1840. The name *Kanteletar* (derived from kantele, the name of the traditional Finnish musical instrument) means “goddess of the kantele.” The original edition contained 652 poems (songs). In this edition some variants were omitted by the translator, thus reducing the number to 300.


P. 71: “A selection of the *Kanteletar* (numbering 652 poems) edited and translated by Professor Erich Kunze (Germany), was published in the spring. The collection focuses attention on traditional Finnish lyric poetry, so often obscured by the *Kalevala*, and, at the same time, provides an introduction to the literature on the subject. The publication of the poems provides a rare opportunity for the non-Finnish speaker to see how the Kalevala-metre — perhaps best known through Longfellow’s imitation in *Hiawatha* — really works.”
14. Research in Folklore and Mythology—Subject Catalogs and Indexes with References to the *Kalevala*


Issued also as FF (Folklore Fellows) Communications, numbers 106–9, 116–7 (Helsinki, 1932–1936). GR1.F55, Nos. 106–9, 116–7


The work is based partly on Antti Aarne’s *Verzeichnis der Märchentypen* (Helsinki, 1910. FF Communications, no. 3), and its revision by Thompson, entitled *The Types of the Folktale*. (Helsinki, 1928. FF Communications, no. 74).

In all these works, there are continuous references to the *Kalevala* (English translation, by W. P. Kirby. London, 1907. 2 v.).
APPENDIX


Opening Remarks

Alan Jabbour
Lauri Honko

ARTISTIC LEGACY OF THE KALEVALA

Reading of an excerpt from the Kalevala in Finnish and in translation
Aili Waris Flint
Austin C. Flint

The Kalevala as Literature
Kai Laitinen

DISCUSSION

Excerpt from The Age of Iron, a television program based upon the Kalevala
Finnish Broadcasting Company

KALEVALA AND NATIONAL IDENTITY: TWO VIEWPOINTS

The Kalevala Process
Lauri Honko

DISCUSSION

Partial Repentance of a Critic: The Kalevala, Politics, and the United States
William A. Wilson

DISCUSSION
FINNISH IDENTITY IN AMERICA

The *Kalevala* as a Bridge between Finland and the United States
Aili Waris Flint

DISCUSSION

Immigrant to Ethnic: Folk Symbols of Identity Among Finnish-Americans
Yvonne Hiipakka Lockwood

DISCUSSION

Excerpt from “In Palo at Laskiainen, Everyone is a Finn.” A documentary film made in Palo, Minnesota
Smithsonian Institution

Comments
Thomas Vennum, Jr.

COMMENTARY AND DISCUSSION
Panels of Participants