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A Jungian Reading of *The Kalevala* 500-1300?: Finnish Shamanism - The Patriarchal Senex Figure Part 1: Introduction

Abstract

Jungian interpretation of the *Kalevala*, focusing on the character of Väinämöinen and his role as Shaman. Part 1 gives an introduction to the *Kalevala* and to shamanism, then analyzes the creation myth in the *Kalevala*.

Additional Keywords

Creation in The Kalevala; Jungian analysis of The Kalevala; The Kalevala—Jungian analysis; Shamanism

A JUNGIAN READING OF THE KALEVALA 500-1300?: FINNISH SHAMANISM ~ THE PATRIARCHAL SENEX FIGURE PART I: INTRODUCTION

BETTINA KNAPP

The Kalevala, the national epic of Finland, is based on collections of ancient poems and ballads gathered together by Elias Lonnrot (1802-1884), physician, philologist, and scholar. Comparable to Homer's Iliad and Odyssey, and to Firdausi's Shah-Nama, in that it transports its readers to a mythic age where purity of thought and feeling cohabited with whirlpools of evil energies. The Kalevala sings of primordial times when Gods and heroes roamed the earth.

Lonnrot gathered his material from every corner of Finland, traveling from the humblest villages to the most prosperous cities, talking with old and young, and thus gaining access to cellars and attics, anywhere and everywhere, for all possible information concerning his native land's literary and poetic heritage. The runes (runot) or songs comprising The Kalevala were usually handed down from one generation to another often by wandering kantele players (a five or seven string zitherlike instrument plucked by hand).

The Kalevala or Old Karelian Songs was published in 1835 (I) and 1836 (II); a new edition appeared in 1849. It has been suggested that Lonnrot was overly subjective in his approach to The Kalevala. Yet Homer and Firdausi, who gathered the material--so it has been stated in the same way, may likewise be accused of a similar charge. Such is the poet and the scholar's prerogative. The mythology of every land at any and every time is subject to innumerable variations. Lonnrot, who heard and read multiple versions of one song and varied plot delineations of a hero's life, chose the one he felt best suited his endeavor, the one he felt most representative of Finland. His selection, based on a lifetime of study and meticulous scholarship, is reflective of his own deep feeling for his nation and its people.

Whether ancient or modern, fact or fiction, the events delineated in The Kalevala as well as those recounted in the other national epics, reveal archetypal patterns in their peoples; they are like those psychic images that expose both conscious and unconscious impulses, needs, desires, in a living culture. In that archetypes lie at the base of all religions, myths, and legends, they dramatize dimensions of understanding and feeling contained in the collective unconscious that are eternal, dating back to archaic times yet still powerful in this instance in the Finnish psyche.

Ectypal Analysis

The Roman historian Tacitus in his Germania, who first mentioned the Finns, was in reality referring to the Lapps, the country's first inhabitants. The actual Finns began migrating to the land named after them from the Baltic areas in small tribes and clans. By the eighth century they had taken the land away from the Lapps, who were driven northward. By the year 1000, their settlements had solidified, and the national culture, which would be reflected in The Kalevala had begun to grow.

The adventures and events dramatized in The Kalevala date from 500-1300, according to Lonnrot. Other scholars, such as Julius Krohn, suggested somewhat earlier period, 400-1000. The nineteenth century romantic poets fired with feelings of national pride were convinced that The Kalevala was drawn from some remote nebulous time, probably from the Creation period.¹

Whatever the actual date, the situations, dramatis personae, feelings, and atmosphere possess a mythical quality, reflecting a culture and a time in history that was difficult and rigorous. Those farmers living in remote areas, spent all their lives barely eking out a living for themselves and their families; fishermen, loggers, hunters, combed the northern areas for food. Epidemics of cholera, typhoid, tuberculosis, dysentery, were more the rule than the exception. During the winter, particularly in the northern regions near the Arctic Circle, long periods of darkness enveloped the land. Travel in those isolated regions when the waterways were ice-covered, was possible only by sleighs or carriages, pulled by reindeer. Fear of evil spirits haunted the people always during those darkened and depressing months. When spring came and the sun reappeared, seemingly reborn, jubilation was felt in the hearts of all, hope was renewed. Winter in the more southern regions of Finland was, of course, less harsh and extreme. Nevertheless, here, too, blinding snowstorms, frozen lakes, rivers, and canals, made communication and travel difficult.

Life in Medieval Finland like that in Northern and Central Asia focused around the shaman: he was priest, magician, healer, educator, adjudicator, and demiurge. The virtual patriarch of the tribe or clan, wisdom, transmitted from extratemporal sources, resided in him. His power stemmed in large part from his ability to communicate with spirits in the other world and perform miracles. The most important figure in The Kalevala, Vainamoinen, --hero, musician, shaper of events--is a prototypal shaman.

Shamanism, an ancient animistic religion, dated back, according to some mythologists, to 3000 B.C., and continues in certain areas of Asia today, in a mitigated form along with Christianity, Hinduism, Buddhism, and Taoism. The Finns were converted to Christianity in the eleventh century; at first they practiced Catholicism, but today the majority of them are Lutherans. It is understandable, therefore, that many Christian elements are interwoven in the happenings in The Kalevala.

Shamans are looked upon not only as "Masters of Fire" but also as "Masters of Spirits." Unlike those religious groups who address their prayers to God or Gods, or invoke the saints and other holy people asking them to act as intercessors, shamans have direct dominion over extraterrestrial forces. Their effectiveness resides in their skill and knowledge of a world that lies beyond the visible sphere: it is an animistic domain, where an invisible world tingles with

life and mysterious spirits make their feelings and intentions known through happy or sorrowful events. The shamans intercede when evil spirits seek to harm an individual person or tribe; their art, it is said, aids them in rendering certain enemy forces ineffectual or in manipulating them as they wish. Shamans thus call up spirits or demons (or former shamans) from the other world to help them heal the sick, fight battles, or discover specific secrets that lie hidden in the natural world that, if known, help them perform their magical feats even more effectively. Shamans employ a variety of fascinating techniques, which can be mastered only after long periods of ascetic, self-disciplined practice.

A shaman, for example, may sit in his yurt (dwelling), staring for hours or days at the wall until he enters into a deep trance; he may chant or meditate, hallucinate, trying to evoke gods, demons, and ancestral spirits to feed the needy and cure the sick. During the shaman's trance, or other parapsychological conditions, his soul is said to be able to ascend to heavenly regions or descend into infernal ones. Communication between the living and the dead can be established by the shaman because he dominates these supernatural forces and is not possessed by them. He also is able to accomplish other miraculous deeds: he can transform himself into an animal, mineral, or vegetable. Should he decide to become a horse, a rock, a flower, he can project his own being and assume the personality of the other entity; thus he is able to act, speak, resemble whatever persona he has invoked. The intimacy he enjoys with the supernatural forces as a result of his metamorphoses takes him back to the primordial condition, an archaic state of being that replenishes his psyche, reinvigorates and restores what would have otherwise been delimited by the difficulties involved in his temporal experience.²

Shamans, so it has been reported, have been known to accomplish other astounding feats as walking upon, lying upon, or even swallowing hot coals; enduring extreme cold, cutting their flesh deeply with knives without harming themselves; levitation. Such incredible activities require arduous initiation periods which vary according to the region where shamanism is practiced, but which seem to have in every case, produced men who possessed a high degree of intelligence and insight, as well as remarkable memories and great sensitivity.

A shaman may inherit or be elected to this religious vocation. Blood line is, however, not sufficient to prove one's actual calling. The signs indicating a youth's propensity for such a religious life are frequently made manifest in his behavioral patterns. A future neophyte may become moody, introverted, sleepy, and seek out lonely and isolated areas in the forest or wilderness where he can experience nature in its fullness and primitive conditions. At this period in his life he may be prone to visions and hallucinations or even to convulsions and hysteria. These very special neurological disturbances are considered signs of the Almighty's favor: a call for an encounter with Divinity or with special spirits with whom the future shaman will learn to communicate and from whom he will receive instructions as to what sort of initiation he is to undergo.³

During the initiation period, the novice must learn to harden and strengthen himself. He may go to a mountaintop and live in complete isolation for seven days or more, subsisting on whatever animals he can catch and kill, unaided by any form of instrument or weapon. In solitude he may subject himself to intense cold and enter into a trance during which time he feels his soul becoming detached from his body. Expanded consciousness, to which he has now opened himself, teaches him a new vocabulary; it also makes him aware of new and unearthly musical tonalities and rhythms, and dance steps (mandalas) that will aid him in acquiring new and very special magical powers. The initiation period is also spent learning the secrets of the elder shaman: how to dominate and survive physical pain and agony; how to acquire knowledge concerning the most important of all rituals--death and rebirth. If, after the completion of the initiation, the novice is deemed acceptable, capable of living no longer in the profane world, but existing in a transpersonal region, of curing the ill, of communing with invisible spirits, he will become a shaman. In all likelihood, he will thereafter not only perform astounding physical feats, but will also enter into an intimate spiritual rela-

tionship with nature and the cosmos; he will astound his people by his incredible memory, his abilities as singer, poet, musician, priest, doctor, and seer.

Once he has become a shaman and has, after years of practice, proved his abilities, he may become the religious leader of his tribe or clan. Called upon to heal the sick or guide alienated souls, to help his tribe to fight for their rights over aggressive neighbors, to see that the fertility of the land is renewed and that the sun returns after months of darkness, the shaman practices his magico-religious art for all to experience. His rituals usually begin with meditation or mental contemplation during which time he sees himself with great clarity: such objectivity leads him to virtually sever psyche and soma--ego and Self. He sees, at this time, his soul separated from his body, wandering through the spheres of being. He may observe his own skeleton, see his flesh and blood separating from his bones; he may lacerate his flesh, yet stem the flow of blood. His utterances made up of sacred phonemes, labials, gutturals, sonorities of all types, have the power to invoke spirits and guide the confused. If he seeks to journey to the heavenly sphere, he may choose to sacrifice a horse in the yurt, so that its spirit may aid him in his ascensional ride. The horse in such cases is killed in a very special manner: its spinal column is crushed so that no blood will fall upon the worshippers in the yurt. The flesh and skin are then hung. Offerings are made to ancestors and protective spirits. A communal meal is then prepared, to be eaten by the shaman and those who seek the protection and aid of the Gods and spirits. At times, a heavenly bird is invoked, or other ascensional animals. The shaman now begins his skyward journey. He will climb a sacred tree, looked upon as the World Axis or Cosmic Tree. Sometimes the shaman uses the poet in the center of the yurt (meant for the smoke to exit) which he climbs and from which he leaves the yurt. The roof of the yurt is itself considered to have holy aspects: it is constructed to resemble a heavenly vault, the Center of the World--linking earth to heaven.⁴ At other instances, he rides on horseback to a nearby tree.

During the ceremonies, the shaman, or master musician and poet, may beat loudly on his drum, play the kantele, or simply intone or chant, thus invoking the supreme deity, Bai Ulgan. It is Bai Ulgan who assures fertility, whose attention is focused on humankind, who lends a helping hand whenever needed. He is neither remote nor cut off from those who seek his aid. Through the shaman he talks to his people. a psychophoric interchange takes place during which the deity is not only concretized, but the shaman takes on the god's characteristics and reaches a state of ecstasy. With Bai Ulgan's aid, the shaman can ascend to heavenly spheres and descend to the domain of the dead. During such journeys the shaman's voice, vibrating in strange and haunting fashion, may take on piercing rhythmic counterpoint. If he assumes a bird or animal's persona during the ritual, he may cry, screech, bark, beat, howl, and chant in what many Westerners might consider a state of protracted delirium. Such moments may include willed seizures (unlike the neurological condition which, unless medicated, is uncontrollable). Here the shaman is considered to be experiencing transpersonal existence, thereby reuniting what has been divided within him: in religious terms, earth, heaven, and the lower spheres; in psychological terms, experiencing the nonlinear space/time continuum of the collective unconscious. The shaman has reached the state that was known prior to the great cosmic schism: when nature and the Gods spoke the same language--in a participation mystique. Such "ontological mutation" is reenacted by the shaman in spiritually ordered religious rituals which make of him not only a great religious leader, but also a supreme poetic artist.⁵

Archetypal Analysis

1. The Creation Archetype

Creation, whether referring to the cosmogonic process, to the birth of a child or an idea, or a new psychological attitude, is both a solemn and sacred moment in the life experience: when the primordial condition of wholeness or oneness is transformed into differentiated zones. In psychological terms, it may be described as the ego breaking away from the collective unconscious.⁶

In The Kalevala, the creative process ushers in an archaic mode of thinking and feeling. Earth, mountains, trees, springs, seas, and land masses are personalized; they vibrate with elemental life and personality, as if participating in a giant awakening. Each entity, paradoxically, experiences itself as part of the cosmos, yet retains its own energetic (manna) personality. The dual nature of this relationship arouses a sense of wonderment and excitement, and the numinosum.

At the opening of The Kalevala an amorphous condition prevails. The Virgin of the Air, Ilmatar, a disembodied spirit of the natural world, a transhuman presence, an invisible force, has grown weary of her solitary existence. The cold and remoteness of the barren region she inhabits pains her, and so do her purity and voicelessness. A psychic image, a kind of World Soul, reminiscent of Plotinus's "unending All of life",⁷ she experiences in her loneliness a painful sensation of disorientation, of a lack of identity, as though she were wasting and losing herself perpetually, irrevocably. She yearns for some other being, some responsive force that will put an end to the stillness of her static spiritual condition. Metaphysically solitude permeates her identity-less being; it stirs feelings of dissatisfaction as well as fear.

There was a virgin, maiden of the air, lovely woman, a spirit of nature.

Long she kept her purity, ever her virginity in the spacious farmyards, on the smooth fields of the air.

In time she got bored, her life seemed strange in always being alone, living as a virgin

in the spacious farmyards, on the smooth fields of the air.

Now indeed she comes lower down, settled down on the billows, on the broad expanse of sea, on the wide open sea (p. 4).

Ilmatar's sense of alienation increases, causing her a kind of overwhelming panic. Her inability to alter her condition, to transform her barren state into a fecund one, causes chaos within her, a condition that manifests itself as a catalytic force. Such tumult is important in that it fosters in the Virgin of the Air, a climate conducive to the creative process.

Virginity, such as Ilmatar's, has a negative connotation. Not yet a spiritus creator, the Virgin of the Air is but a wandering disembodied spirit; she longs to become incarnate, to leave the infinite and solitary expanse which is her home. To find another being would, she feels, transform her abstract formless presence into a viable concrete entity. As an idea or vision seeks incarnation in the work of art, as a solitary persona yearns for companionship and communication, so does the Virgin of the Air decide to mingle with the moisture of life--the sea beneath her. She slips into the waters that so many poets have compared to an infinite space/time continuum and that Thales of Miletus, considered the first original substance on which the earth rests and of which all else is made, and psychologists identify with the amniotic fluid which surrounds and protects the fetus in its mother's womb and also as the collective unconscious. There she absorbs and reabsorbs this liquid realm, this preformal state of existence into her being, she rests.

"There came a great blast of wind, severe weather from the east.... The wind kept rocking the girl... The wind blew her pregnant... .. She carried a hard womb, a stiff bellyful for seven hundred years" (p. 5). Wind, frequently regarded as divine spirit (nous, pneuma) is looked upon in Genesis as a creative force: when God "breathed into his (Adam) nostrils the breath of life; and man became a living soul" (Gen. 2:7). Anaxagoras wrote of a "whirlwind" that created the world from itself.⁹ It is the wind/spirit that injects energy into inert matter, that foments movement. Similarly, we may say that an idea, when activated, propels the mind, injecting thought clusters with increased momentum, allowing an idea to snowball, to acquire density and force, as it makes its way into existence.

A tempest rages. Its fury turns the Virgin of the Air

around and around in the waves, causing foam to whiten the horizon. Such an image is not only reminiscent once again of the Creation story in Genesis, when the Spirit of God covered the waters, but also of Aphrodite born from the foam of the sea as related by Hesiod in his Theogony; of the Vedic hymn, when Vayu moved over the waters inspiring cosmic creativity with each of his breaths.¹⁰ Such an event, symbolized in The Kalevala, by the storm of divine, psychic, and poetic origin, disturbs the established cosmic rhythm and balance, preparing the way for a new center of gravity, impelling fresh attitudes and orientations.

The fetus just conceived, remains within the Virgin of the Air for seven hundred years. It must be noted that in myths time is not reckoned according chronological time, but eternal concepts. There is, therefore, no beginning, no end; time bathes in a limitless and spaceless sphere. Such an expanse is impossible to measure or experience in an intellectual frame of reference. That the Virgin of the Air does not give birth for so long indicates that the child she would bear still needs to be protected and was not yet ready to withstand the rigors of the outside world. Nevertheless, dangers beset all phases of life. Should her pregnancy continue too long, the fetus could experience a condition of stasis; worse, it could rot, disintegrate and then fall back into the prima materia. As long as the womb/unconscious does not communicate the fruit of its inner process to the outside/conscious world, the living being does not emerge; the idea remains water-logged, the psyche, egoless.

The Virgin of the Air is assailed with torment. She regrets ever having allowed herself to be impregnated, longing for her lonely airborne state to the freedom and sameness of her present condition. As she roams about in the endless waters, a sense of worthlessness and inadequacy overwhelms her. She fears a stillbirth in the same way an artist does an unfinished or imperfect work. Depression is not unknown in the individual who brings forth the new and untried. Frequently, when on the verge of completing a magnum opus, a lull descends upon the artist or writer, a sense of depression overtakes the creative individual, just prior to the moment when inert energy is transformed into kinetic or active fields, when the idea is about to erupt into consciousness. It is as if the unconscious senses the future loss of what has belonged to it alone.

In desperation, the Virgin of the Air calls to Ukko, the heavenly God, the luminous father. This living being, considered a universal fructifyer because he is the source of unlimited energy, "radiates through and in every particle of nature."¹¹ Omniscient and omnipotent, he may be looked upon as that Creative Point, that sustaining force which gives impetus to life. The representative of infinite wisdom, he is empowered to regulate, order, and guide unlimited and inaccessible expanses. He hears the supplications of the Virgin of the Air as they resound in soundless waves through the universe.

Time passes. A goldeneye, a type of wild duck, flies above the waters, seeking a place to nest. The Virgin of the Air raises her knee from beneath the sea. When the bird sees this smooth surface, he decides it is the perfect place to incubate his young. He alights on it, the eggs are then formed and warmed.

Like the Paraclete, the intercessor for the Virgin Mary, so the bird--a psychic soul force, a bridge between Ukko and water, a messenger aiding in the transformation process--is instrumental in giving body to spirit, material form to the amorphous condition. Symbolic of a superior state in the hierarchy of being, the bird--a totem--is a paradigm for spiritual realization, as can be seen in the drawings of birds as soul bearers in the Lascaux caves; and as mystical soul forces in Farid al-din Attar's The Conference of the Birds.

That the bird should have chosen the knee--a part of the body that is referred to a number of times in The Kalevala--as its nesting place, is also significant. A connecting physical link between the upper and lower parts of the leg, it is the knee that enables us to get to our feet and walk, to carry out a willed idea. Insofar as the Virgin of the Air is concerned, the knee makes it possible for her to

realize her potential, to nurture a new element both passively and actively.

As the eggs take on warmth, the Virgin of the Air suddenly feels herself burning, her "sinews" melting, "her skin scorched" (p. 6). The fire of creation has heightened the intensity of her emotions. Love begins flaming within her; movement takes on energy. Oneness has vanished and is giving way to multiplicity, diversity--the future earthborne state. The birth process in general has often been compared to an ordeal by fire; Siva created the world with fire; Brahma is identified with fire; the phoenix is reborn from its ashes; the Holy Ghost appeared to the Apostles as tongues of fire (Acts 2:3-4). Since shamans experience the flame of mystical heat during their moments of magical ecstasy, it is not surprising that the Virgin of the Air should also feel burning sensations. As life grows within her, she is involved in the transformatory process: eggs turning into earth/matter. While she continues to swim in the vast expanses of water, she fashions coasts, bays, reefs, islands, and mountains, giving birth, so to speak, to myriad facets in the form of earthly configurations.

Humankind has yet to come into existence; it remains an illusion, a spiritual force buried deeply within the womb of the Virgin of the Air. For another thirty summers and thirty winters, the gestation period will pursue its course. The Virgin of the Air swims here and there, always hoping that the treasure contained within her will emerge. Not until the fascino sum ends, however, not until the fruit of the womb has grown sufficiently strong to become weary of its inner existence will it emerge from the dark of cosmic existence.

The archetype of emerge in The Kalevala may be considered a paradigm of exogamy: the ego can no longer be repressed and seeks as best it can to free itself from the unconscious, to sever itself from the uterine waters--what metaphorically speaking is an incestuous existence. Within the mother's womb, Vainamoinen, the prototypical man of wisdom, begins to reflect upon his condition. He wonders how long he can endure this "dark hiding place," this "cramped dwelling where he never saw the moon nor spied the sun" (p. 7). He grows impatient and longs for the outer world for the freedom to live and grow independently. He beseeches the moon and the sun to set him free, to "Escort the traveler to land" (p. 7). No outside force, however, comes to his aid. He alone must strive, seek, fight, and gain his own freedom. To struggle for the birth of self government is a lonely affair. Like death, it is a voyage a rite de passage that must be undertaken singlehanded. It is in the very provoked by the ordeal itself, that inner strength is gained, that fortitude comes into being.

Vainamoinen has been already been endowed with a certain cast of character: he "ponders", he "reflects", he "thinks" before he acts. To extricate himself from his imprisonment, he uses his fourth finger of his right hand, regarded by the ancients as an important factor in divination--and his left toe to move "the gate of the fort," to turn "the bony lock." The metaphor of the Virgin of the Air's womb being a "fort" and "lock" indicates the force with which Vainamoinen must struggle. He will stop at nothing. Should his finger and toe not help him, his nails will serve him. He will use them to cut his way out of the "threshold" and his knees to give him leverage. He cuts, rips, tears at the flesh, using every instrument at his disposal to create a large enough birth passage. An accumulation of energy enables him to propel himself outward in one final thrust.

Vainamoinen "plunged straight into the sea," then surfaces and makes his way to treeless land. In joy and ecstasy he gazes at the Moon, the Sun, the Great Bear and other constellations. The "stout-hearted singer" (p. 7), as he will be known, understands that his connection with the Virgin of the Air has ended. His mother gave him life. It is he alone who must heroically shape his own fate, his own essence and individuality, thus becoming the psychopomp future generations will look up to as leader and wise man. He felt the strength to fulfill what he already knew to be his mission.

Vainamoinen, primordial man and future shaman/poet is unique among culture heroes in that he is already born old. A senex figure who had lived for so many years within his

mother's womb, he emerges as a patriarch in every sense of the word: magician and worker of miracles. Throughout The Kalevala he is alluded to as "steadfast," as "an eternal sage," as "reflective." He is logos, reason, the Word made flesh, verbalized thought, characteristics that presuppose inner awareness. A reflective and meditative being, Vainamoinen will not act rashly as long as reason directs his way. A creative force, a poet and rune singer who accompanies himself on the kantele, he is reminiscent of Orpheus. Stones stir to his music, the grass, flowers, trees, bend to his harmonies. Filling the universe with song, Vainamoinen holds nature in thrall.

Vainamoinen possesses vast powers, as do many culture heroes. Through his mother has autonomy over the forces of the air (ancestral spirits, demons); the birds, instrumental in his birth, have endowed him with spiritual attributes, sublimating capabilities; the waters, which had been his home for so long, allowed him to feel at ease in a fluid, constantly shifting and transforming world. Now Vainamoinen would have to learn to cope with the earth: the material world--encounters with people. If he succeeds in understanding the factors involved, he will have proven his mettle and be able to fulfill his destiny as shaman and poet. Vainamoinen's trajectory thus far has consisted of three stages.

Air: an amorphous, invisible condition; similar to the idea that remains immersed in the prima materia; hypostatized abstract concept; a formless ego existing in the collective unconscious.

Water: a fluid, tactile, still invisible entity; an idea in the process of taking on sustenance and consistency; the ego emerging into consciousness though still enjoying a participation mystique.

Earth: the incarnated being; the solid, visible, phenomenological sphere; an idea realized, manifested. Ego-consciousness comes into being.

(End of Part I)

Footnotes

1. John I. Kolehmainen, Epic of the North, The Kalevala, p. 189.
2. Mircea Eliade, Myths, Dreams, and Mysteries, pp. 42-44.
3. Encyclopedie des Mystiques, I, p. 45.
4. Myths, Dreams, and Mysteries, pp. 64-9.
5. Ibid., p. 60.
6. Marie Louise von Franz, Patterns of Creativity Mirrored in Creation Myths, p. 116.
7. C. G. Jung, Collected Works, V. p. 138.
8. Elias Lonnrot, The Kalevala. Translated by Francis P. Magoun, Jr. Because of the length of The Kalevala certain episodes have been omitted from this analysis.
9. Jung, V. p. 49.
10. Joseph Campbell, The Masks of God, Oriental Mythology, P. I().
11. Jung, V. p. 61.



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