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Title: The Legendary Kiitehenjärvi - as Experienced by Finnish Artists and Scholars

Year: 2015

Version:

Please cite the original version:

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Based on the name of the village, it was safe to assume that a large traveller's cross, as they are called, once stood in the peninsula. However, I was unable to find any reference to this.

CONCLUSIONS

Kivijärvi and its neighbouring villages have long formed a peripheral region inhabited by Sàmi people and Old Believers. It is the location of age-old routes between the Gulf of Bothnia, the White Sea and Lake Ladoga. Based on old photographs, the building stock of local villages was impressive but short on decorations compared to the famous residential buildings of Luvaajärvi and Minnoa and the decorative roofed pillars in the village graveyards. The city of Kostomuksha was built in the immediate vicinity of Kontokki. I was only privy to a few observations of Kontokki's grave, in addition to the information provided by T. N. Klimov, the curator of the Museum of Kostomuksha. The tombs of the graves in the village graveyard, which is located on a peninsula, may bear a hint of the area's original Sàmi population (H. Rytkölä, unpublished notes and picture materials 1992; Kuzmin, 2013).

The Finnish villages, which were part of the Russian cultural heritage and are located in the municipalities of Kuhmo and Suomussalmi, i.e. Kuivajärvi, Hietajärvi and Rimpä, were heavily influenced by Akanlanti and Vuokinalsalmi. Traditionally, the village graveyards were unembellished. The impact of the fading away of the burial hut (gropnitsa) culture, and its lack of influence after the border was closed around 1922, is clear. The dimensions of the pillar-shaped, roofed crosses have changed and there are strong signs of the impact of Finnish influences in general (Rytkölä, 2005, 2009).

My observations cannot form a basis for very firm conclusions. These observations include many general features of northern Russian Karelian village graveyards, but a simplistic, wild and sparse style is characteristic of the Kivijärvi region. Village graveyards have one dominant element: water. Even the village graveyard at the highest location in Tettiniemi has a sight line to the lake. The only place from where the lake cannot be seen is the dusky Ristinimi graveyard. On the other hand, its mighty spruce can be seen far across the open lake. There, on the northern shore of the lake, a fisherman carved into a pine tree staves at the sun.

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My first contact with Lake Kiitehenjärvi and the surrounding Kostomuksha Nature Reserve took place during a ride in the nature reserve’s car on a day in August 2006, first to the village of Aikonlahdi and, from there, to the north-east shore of the lake to a house that once belonged to the Border Guard Service of Russia. Professor Annika Waennerberg and I had applied for a research permit and collegial help from Director Sergei Tarkhov of the Kostomuksha Nature Reserve, to trace the routes followed by artists during the cultural-historical phase known as the period of Karelianism (1890–1986). Our aim was to follow in the artists’ footsteps whenever possible, making observations on the environment where Karelians had collected real-life motifs for their works and artistic endeavours.

For educated Finns, Kittehenjärvi served as a gateway to Vienihiita Here, pupils from Aikonlahdi sang to district physician Sakari Topelius in the 1820s. Topelius paved the way for his colleague Elias Lönrot, who travelled to Aikonlahdi in 1832 to experience these rune singers’ village first hand. Lönrot and his contemporaries were followed by Fellows in receipt of scholarships from the Finnish Literature Society and Finnish Antiquarian Society who, inspired by the Kalevala, came to Kittehenjärvi in order to explore native materials and historical origins of the epic. Kaukonen, 1968: 107, 121 and 1984: 77–122; Sikkalä, 2002: 78. Expeditions to Kittehenjärvi also formed a typical component of artists’ travels in the 1890s. Yrjö Blomstedt has written: Soon a most wonderful inland lake landscape, as mysterious as we so many times before had witnessed on the other side of the border, opened up before us. The conscious notion that we were floating on the legendary fishing waters of Kalevala, in an inlet of the clear-watered Lake Kiitehenjärvi, served strongly to intensify our feeling (Blomstedt, 1934: 1901, 2).

The far-reaching legacy of Lönrot’s travels went beyond the landscape, the Kalevala epic and the Karelian people. His prolific and
suggestive approach provided a model for others on how to conduct expeditions and the various ways of reporting on them. According to Anna-Leena Silakka (2002: 79–81), Linnroth’s first travelogue, *Elia Linnrothin matkat* (1902: Elias Linnroth’s travels) already demonstrated his tendency to combine international and Finnish research traditions. Written as diary, his notes include general ethnographic descriptions, personal feelings, snapshots of the progress of his travel information on people encountered, and observations of natural conditions.

My own visit to Kitehejärvi also began in the spirit of Linnroth. I had previously made several expeditions to Russian Karelia, during which, within the scope of the research interest in question, I observed the lives of local residents and the ways they experienced their living environment. This would now be my first visit to the Kostomuksha Nature Reserve. The importance of this visit was emphasised by the fact that the nature reserve is not open to the public and researchers can only enter the reserve and border zone by special arrangement. This means that researchers need to consider carefully why they are going to explore the terrain. My mind buzzed with questions: what kind of Kalevala world opened up before the eyes of artists at Kitehejärvi and what was left of it today? In particular, what would a holistic approach bring to practical field work in an uninhabited region, and to what type of observations would it lead?

**KARELIANISM**

Yrjö Him gave a presentation in Norrköping in 1932 and then participated in Kalevala-themed workshops in Åskel Gallen-Kallela’s (1853–1931) and the underlying cultural trend he referred to as the “Karelian Renaissance”. This presentation was published under the title *Kalevala-romanitikko ja Åksel Gallen-Kallelasen sekä muutama mietieltä karelianismista Suomen sivistyselämässä* (Kalevala romantic and Åskel Gallen-Kallela, with a few reflections on Karelian thought within Finnish civilization) in Him’s work *Maarehamma ja taidetta* (Tukialma: suomalaisesta sivistyskäytästä ja Kalevala-romantikasta; 1938; Travellers and seers. A study on Finnish civilization and Kalevala romanticism). Him’s idea of narrowing the scope of Karelianism to include only the art of Kalevala-Kallela is significant from the point of view of Kitehejärvi. Gallen-Kallela made only two short trips to Russian Karelia, during both of which he headed for Lake Rekki and the village of Mäkisuo. Nevertheless, the outcome of his visits resulted as history of art, as they transformed Kalevala illustration and created a new inspirational style of another. Another outcome was a new style period, which Him termed Karelianism (Waenerberg, 2007: 206–214).

Hannes Siivola’s studies on Karelianism, including artists’ journeys to Kitehejärvi and Mäkisuo, are considered classics on the subject. In his book *Karjalan löytyjät* (1969: The discoverers of Karelia), Siivola divides enthusiasm for Kalela into two movements: the approach taken by the Fenomans, who promoted nationalism and the position of the Finnish language, and Karelianism i.e., Kalevala-based Romanticism developed on the basis of national Romanticism, runn and collecting in the European Neo-Romanticism (Siivola, 1969: 79–81). In his doctoral thesis, *Karjalan kuva – Karelianismin taustasta ja valheita autonomian aikana* (1973; The image of Karelia – the background and phases of Karelianism during the period of autonomy), Siivola expanded this approach to cover runn collection and expeditions to Karelia. In this connection the term Karelianism evolved two meanings: the creation of a foundation and programmatic stance, so the travels in the years of high Karelianism, 1890–1896, are presented as subplots of the programmatic Karelianism. Travels to Kitehejärvi are discussed in the chapter “Tukialma” (Karelian artists), in which Siivola examines the Karelianist art manifesto, the inspirational background of Karelian artists, their travel experiences and the writing conventions they employed in their travelogues (Siivola, 1973: 266).

In his book, *Karjalan laulajat* (1968; The singers of Karelia), Veikko Kaukonen writes about the significance of Akonhā and Kitehejärvi to the origin of the Kalevala. Kaukonen discusses local rune singers, the collectors who traveled on the lake and the significance of the outcomes of their expeditions. Kansannouju Kauko-Karjalainen and Kalevala symphony (1984; Far Karelia in folk poetry and the birth of the Kalevala) includes descriptions of the rune singing villages around Lake Kitehejärvi, their residents and the local way of life, combining materials recorded by Kaukonen himself during the war with materials recorded by Karelianists. Kaukonen writes about travels on the lake by Karelianist artists, the people they encountered, and the variety of information they record. He emphasises the scientific and artistic value of the materials collected by artists Akseli Gallen-Kallela, Louis Sparre (1863–1964), Emil Vilkkä (1866–1952), Yrjö Blomstedt (1871–1912), Victor Sucksdorff (1866–1952) and Into Konrad Inha (1866–1930). [... ] the drawings and coloured works represent a unique and rich collection of picture materials of impeccable scholarly and artistic value, another such one does not exist and it can never be repeated, since the Far Karelia of the 19th century belongs to the past and substantially differs from the present” (Kaukonen, 1969: 104). To these unique collections of picture materials, I would add the wealth of written notes, photographs and objects donated by the Karelianists to Finnish collections.

Annta Waenerberg’s article *Karelianismuksen kuvataiteessa* – kataavasta luonnonvarastoa iliklikikujaksi (2007; Karelianism in the fine arts – from a vanishing natural resource to perpetual motion) was written while the memories of our expedition to Kitehejärvi were still fresh. The article describes the concept of Karelianism and its development from an art movement into a scholarly approach and mindset. Referring to Onni Okkonen, Waenerberg seeks to understand the meaning of field expeditions for artists considered to represent Karelianism. Of course, artists had been embarking on expeditions before the emergence of European Realism and Neo-Romantic Karelianism. Waenerberg notes that in the 1890s, such expeditions to Russian Karelia no longer were concerned as mere journeys aiming at collecting material. Instead, they were “expeditions for hunting material reality, vital to the imagination of artists educated in realism” (Okkonen, 1961: 188; Waenerberg, 2007: 206). Both Akseli Gallen-Kallela and Louis Sparre make a clear distinction here. More collection of material could focus on foreign countries, nature or the countryside, as well as literature or art collections, and their outcomes could be exploited in art works of varying styles. In contrast, expeditions focusing on realism were insurmountable from artistic activity itself; they were a “manifestations of realism, its essential prerequisite” (cf. Okkonen, 1961: 188–189; Waenerberg, 2007: 206). Parisan realism was therefore not just a source of inspiration underlining artists’ journeys to Kitehejärvi; the artists themselves were actually implementing this realism through their expeditions to what is now the Kostomuksha Nature Reserve (cf. Nieminen, 1997: 106; Waenerberg, 2007: 206).

**MOODS OF NATURE AND LIVING PEOPLE**

An article published in Pälkäne paperi on 1 October 1890 and titled Karjala ja sen taittelejä merkitsee (Karelia and its artistic significance) is regarded as the art manifesto of Karelianism (Siivola, 1969: 82). Extensively quoted in Finnish discussions of the topic, it was in fact published after the first set of journeys to Kitehejärvi made by Axel Gallén and Louis Sparre. Annast publicly announced a wish that had already been fulfilled. The article also illuminates what these realism-based expeditions meant in public discussion of the issue.

What a triumph a work of art would be if based on a subject originating there where Kalevala was sung, in the homeland of a people that has preserved the Karelian character lost or corrupted elsewhere, and how the numerous subbranches of ancient runes cleared up for us, with the keen eye of an artist presenting the environment in which rune singers have lived and from which they have surely drawn great inspiration! [... ] We would need flesh and bones, light and shadows, we long to see the so-called moods of nature and living people. In short: the artistic side of Karelia is that which we crave to know. (Anonymous, 1890).

During their "tukialma" in the summer of 1890, Axel Gallén and Mary Stöör (1868–1947) did some work in the cottage of Lapinsalmi in Kuhmoniemi. Louis Sparré’s interest for Finland and Karelia had been aroused in the art circles of Paris and through
his friendship with Gallén. He too travelled to Lapinsalmi, from where the two artists' friends made two trips across the border to Kitelehnärvi. During the first expedition, they visited at least Sappovaara and Milnoa, south of Lake Kitelehnärvi, while the second journey, for which they were joined by Mary Sööö, included visits to Aokinähtä and Milnoa (Sparre, 1952: 118–123; Gallen-Kallelä-Sirén, 2002: 127–135).

In the summer of 1892, Sparre returned to Russian Karelia with fellow artist from Paris, sculptor Emil Wikström. Their journey began from Aokinähtä, the home village of Karelians encountered earlier by Sparre. Other travel destinations included Munankiikilä, Härköniemi, Sappovaara and Milnoa. Sparre's travel book Kalevalan kansa katsomassa (1930; Visiting people of Kalevala) is an account of this journey. His third travel companion was his wife, the artist and arts and crafts teacher Eva Mannheimer-Sparre (1870–1957). The couple's honeymoon in the summer of 1893 and a "winter camp" from February 1894 onwards were spent on expeditions to Kajari, and the home of the artist Antti Pohjola, in Kitelehnärvi and Milnoa. These journeys are recorded in the memoirs of Eva Mannheimer-Sparre, Taiteilijaelämää (1951; An artist's life).

The Gallén and Sparre couples, as well as Spiridov, together with Wästerlind, travelled around Karelia doing investigations and collecting real-life materials. They made drawings, paintings and notes and collected objects of their travels in preparation for their future artistic endeavours. The drawings, sketches and studies of art created on the basis of these travels now form part of various public and private collections. For example, objects collected by Gallén are on display at the Gallen-Kallelä Museum in Espoo and the Käkisalmi, Gallen-Kallelä's home and studio in Ruovesi. Inspired by the 100th anniversary of the Kalevala (1935), Sparre donated the manuscript of his travel book to the Kalevala Society in Helsinki and his collection of Karelian objects to Kainuu Museum in Kajaani.3 The materials collected in Karelia by


Emil Wikström were destroyed in a fire at his art studio in Visavaaru in 1896. In 1894, architect student Yrjö Blomstedt and his architect friend Victor Sucksdorf embarked on a journey to Russian Karelia, with the intention of collecting materials for a plate collection, building style motifs and ornamental patterns. The two architects published their expedition from Aokinähtä, from where they proceeded first to Kitelehnärvi and then to Milnoa via Härköniemi. Blomstedt and Sucksdorf donated the results – photographs, drawings and objects – to the fund of their expedition, the Finnish Antiquarian Society, while the "rune and incantations" were given to the collections of the Finnish Literature Society. Other materials from the travel are housed at the Provincial Archives of Jyväskylä and the Museum of Finnish Architecture.

This collection expedition was documented by Blomstedt in Karjalaia rakennukset ja koristemuotoja (1900 and 1901; Karelian buildings and ornaments). The first volume of this work, a plate collection, was published in 1900 and comprised plates with various drawings and photographs of Russian Karelia. Texts published in the second volume during the following year included a preface, an introduction and an archeological section. The preface explained the premises of the expedition. The introduction combined the ideological background to the project, comprising Kalevala-based and Karelia-related Romanticism, and the scholarly and national principles of an "epochal approach." The third section of the publication gave a description of the travel route through Russian Karelia, adapted to a form of a travel journal, as well as an ethnographic analysis based on previous research and the verses of Kalevala and Kanteletar.

Blomstedt and Sucksdorf made use of the results of their expedition during their careers as architects and designers, and in their discussion in journalism Finnish architecture. The first and second volume of Karelian buildings and ornaments, a classic work on the

history of Karelianism and Finnish architecture, serves as a reference work even today. This publication was later characterised as the Kalevala of architecture and a classic in the Finnish art industry.

On their expedition to Karelia in 1894, funded by the Finnish Literature Society, photographer Into Konrad Inha and philologist Kusti Karjalainen briefly visited Milnoa, the Sappovaara canal and Aokinähtä. According to Hannes Silho and Pekka Laaksonen (1999) this expedition by Inha and Karjalainen is one of the key journeys made during the height of Karelianism. The photographs taken on this five-month expedition were soon disseminated for use as illustrations in literature on Karelia. Objects collected by Inha and Karjalainen are included in the collections of the National Museum of Finland.4 In 1896, Inha published an article titled Laukkuinimesten kotima (The Pedlers’ homeland). A comprehensive travelogue and description of Viina Karelian culture, Kalevan laulumailta (In the song lands of Kalevala) was published in 1911. Similarly to Blomstedt, Inha wanted to publish more than a picture book and personal travelogue, using research literature and the publications of those who had visited Karelia before him to support his observations.

The travel routes and objects of interest to artist–scholars were linked to Kitelehnärvi in a number of ways. To a certain extent, their contemporaries used the same routes. They became enchanted by the lake and scenery, were impressed by the local people, and studied the same themes, some of which had been partly conventionalised during the course of the 19th century. In general, the artists shared an interest in magical and rough areas of wilderness, thefection for the lives of inhabitants of the backwoods, and a common concern about the depletion of the material environment. Brief expeditions had long-term impacts. Moods, images and ideas collected from the Kitelehnärvi region continued to evolve in new works of art long after obvious motifs and identifiable details had been discarded (Kokkonen, 1961: 209–210; Gallen-Kallelä-Sirén, 2005: 127–135; Waenerberg, 2007: 214–216).

EDITED FRAGMENTS FROM THE DIARIES OF SUMMER 2006

Acquaintance with the real-life materials described here formed the prelude to Annika Waenerberg's and my departure for Kitelehnärvi and Milnoa. We took copies of literature and travelogues with us, as well as copies of photographs, paintings and drawings stored in museum collections. Intentionally imitating the approach taken by Lönnrot and the artists, we did exactly as the Karelians had done around a hundred years earlier. If only in their minds, they brought along the Kalevala compiled by Lönnrot. In practice, we sought out a relevant location in the landscape of each village. Once in position, we read aloud the travelogues and notes and examined the pictures and surrounding landscape. We also took photographs and engaged in some writing. Annika completed some watercolour paintings.

When roaming the wilderness, the artists of the 1890s were often assisted by local guides. Renne Haverinen, from Lenton in Kuhmoniemi, was the guide used by Gallén, Sparre, Wikström, Blomstedt and Sucksdorf during their travels on and around Lake Kitelehnärvi (see Lonkila, 2010: 68–77).

4 The National Museum of Finland; T.K. Inha’s picture and object collections; http://suomenmuseotiedot.fi.

Our expedition was guided by Boris, Nikolai, and Sergei. Like Rennie with the Karelians, Nikolai took very good care of us over a period of several days. He seldom stayed more than 2 m from us. This was even true at night, when we could hear his steady breathing through the board walls from the apartment next door. Nikolai’s local knowledge was invaluable to us: after a brief search, we found the villages and foundations we were looking for. We made carefully planned day trips, travelling in all directions, and returned safely to our accommodation in the evening.

One morning, a surprise awaited us at Lake Kittelenjärvi. Planning to spend a long day engaged in field research in Munankilta, Rinkinen and Harkonen left out early. As soon as we headed out onto the lake, a dense and dark fog enveloped us. The fog was so dense that the features of Nikolai, who was sitting at the rear of the boat, kept disappearing from sight, even though our vessel, an aluminium boat that reminded me of Spuntik, could not be considered long. After we had continued our journey through the fog for a while, Nikolai announced that we were going around in circles and that it was pointless to carry on. He suggested that we go to Neisaisaari Island to eat our packed lunches, codfish with potatoes and onions, the fog would take hours to clear. As we sat on the island, I remembered the stories of the marauding robbers, called ruotat (in Finnish, referring to “the Swedes”), who were trapped in a thick fog on the island. Reassembling the conditions of the 1890s, the view over the lake was filled with mythic beauty, with rapid changes from moment to moment. The fog veiled details and enhanced colours, sharpening my eyesight and focusing my mind on the mesmeric effect of the air and water and how people react to them.

Our expedition led us to the locations of villages visited by the Karelians, and to views from villages and hilltops where we allowed our eyes to wander over waters, trees and moist fields on descending slopes. Although covered with a thick and high layer of raspberry bushes, these features of the landscape were clearly recognisable as fields. We visited the village graveyard in Munankilta, where some groppitais (Rytölä’s article in this publication; also Rytölä, 2009: 196) remained intact. While at the graveyard, we hung some winding-cloths. In Miiiosa, where to Sergei Tarkhov drove us, we discovered the presumably location of an archeaic church. This church, which had remained unchanged for hundreds of years, was now lost. On its steps, a rune singer once placed a magnifying glass to make Galén (Oksala, 1891: 207). This was a scene recorded by Sparre in more than one of his classic works. This church was extensively photographed by Blomstedt, who recorded its ground plan. The entire group of Karelians, including Galén, Sarris, Wikstrom, Blomstedt, Sucksdorff and Inha, visited this church during their travels.

I was interested in a very similar way to the field work method as well as the foundation and justification for arguments, the key issue consisted of becoming sensitive to a range of observations: perceiving Kittelenjärvi, as it was known, in the 1890s and through the combined impression of works of art and the landscape. One of the striking experiences was our observation of how the bay near Akseli Gallen-Kallela’s painting Purven valitus (1907; The boat’s lament). We were also influenced by the order and colour of the tourists who preceded me, the linearity of movement, moving on the surface, seemed to

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Lemmikäisen äiti (1897; The mother of Lemmikäinen).

I no longer recall which “painting” I was referring to when we stood on the other side of the headland, admiring the ‘well-ordered’ shoreline rocks. There, the rocks are similar in size and neatly side by side, unlike other beaches where they are varied in colour and shape and overlap each other to a greater degree.

We begin by talking about Järnefelt, then Gallen-Kallela, and possibly realism and synthetism until, all of a sudden, Helena realises that the rocks resemble those in "The mother of Lemmikäinen.’ That’s right!!! There it is: the regularity of the rocks, the thickness and the darkness of the outlines, even though the rocks are light in colour. This makes us startle; this really is the pattern. Next moment I continue, after realising that the white flower I saw on the bank in Tullinniem was the same as in “The mother of Lemmikäinen” (Notes by Annika Waenener, Kittelenjärvi, 2006).

THE CROSSING POINT BETWEEN THE TEXTUAL AND THE REAL

Antti Tenetz has studied the Paanajärvi National Park (from 2012 onwards) by taking photographs and locating his routes and digital coordinates on a digital map. His idea is to record the ground and his painter’s activities and the artist’s reflections on his own self and his observations of different places. Tenetz refers to his method as moving on the surface and constructing of life lines and routes. He also refers to the way in which these GPS-recorded routes form a picture of his personal network and knowledge. After familiarising myself with the Tenetz’s method during our mutual expeditions to Paanajärvi National Park, and during writing this article, I have come to understand how accurately this method, and the images and routes, describes the way in which we viewed Kittelenjärvi in practice.

During my travels in Kittelenjärvi, and based on studying the maps and routes of the travellers who preceded me, the linearity of movement, moving on the surface, seemed to


be essential. Through this method, the artists’ travels became textualised in the terrain, forming an imaginary and real net in the surroundings of Lake Kittelenjärvi. This net was supplemented by threads of texts and pictures brought along for the expedition. In these nets, common subjects, themes and moods shared by various travellers can be identified.

Our field work at Kittelenjärvi prompted considerations of the relationship between the textual and the experiential, by which I mean the social construction as well as experiential and individual interpretation of a cultural environment. On Lake Kittelenjärvi, the relationship between humans and nature or, in this case, the personal experience of humans as part of nature and its cycle, evoked a strong sense of self-identification with the place and the people.

The artefacts we had brought with us, the written texts and the visual materials of artists and photographers, clearly promoted and advanced this process of identification. On this occasion, however – otherwise than I had anticipated – our mimetic approach did not function as a means of distancing and absence. On the contrary, it created a feeling of presence induced by the intimate connection with nature.

During the expedition, pondering upon what it was I was identifying with, I felt in contact with the same environment as the artists of the 1890s and their subjects. Based on my awareness of theฯ the situation had been in the 1890s, and the recent reduction of physical surveillance and other activities in the area by the frontier guard detachment, a certain “intimacy” and sense of wilderness had emerged within the region’s natural setting over a period of seven decades. The interesting thing of this is that, due to my closeness to nature, I realised this was all a part of a wider process, not only in collaboration with the wild natural environment which the artists of the 1890s imagined to be a setting for the way of life of the Kalevans and Karelians and for people living in harmony with nature.
ACKNOWLEDGEMENTS

I would like to thank the Kostomuksha Nature Reserve for organising the expedition; Heikki Rytkölä for his wise instructions; Professor Annika Waernerberg for the field trip, shared experiences and the materials she entrusted to my care; and Antti Tenetz for sharing his thoughts on his scholar-artist journey through Paanajärvi and his comments on my manuscript. I would also like to thank Pekka Haisinen and Marja-Lisa Westman for their invaluable comments on the manuscript. This work was funded by the University of Jyväskylä Department of Art and Cultural Studies.

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ARHEOLOGISCHE ARBEITEN AUF DEM KOSTOMUKSHIJSKIEN RAIONE Der Nationalmuseum Republic Karelien

В статье представлены как общий обзор археологических работ, выполненных в Костомукском районе Карелии, так и более подробные результаты исследований интересных памятников разных эпох, полученные за последние 30 лет.

Ключевые слова: Костомукский район, каменный век, православные, греческие, древнерусские и древнеримские предметы.

M. M. Shakhnovich, M. M. Шахнович

A general overview of archaeological work conducted in Kostomuksha area, Karelia, as well as more detailed results from studies on interesting monuments dated from different epochs, obtained in the past 30 years, are provided.

Keywords: Kostomuksha district, the Stone Age, orthodox cemetery, trapping, archaeological work.

КАМЕННЫЙ ВЕК


В северной части о. Каменное первые девять стоянок и местонахождений каменного века зафиксированы в 1993 г. В июне следующего года российско-финляндская археологическая экспедиция (X. Рюкка, Э. Суоминен, М. М. Шахнович) продолжила исследование восточного и юго-западного берегов. За пять дней были зафиксированы еще 13 стоянок (Каменное X–XXII), система ложбин на полуострове Кневсвахонок и два оригинальных «культо-вых» объектов («кважи»). Следует упомянуть и исторические памятники. Например, «Киргитивени» – большой полюс каменного века (4,2 x 2 м), в центральной части озера, в 0,7–1,5 км к юго-востоку от южного берега полуострова Тетримки. На нем по преданию стоял знаменитый Э. Ленпрот. Из кургана…