

seuran toimituksia XXXV. Kansatieteellisissä tutkielmia, omistettu Kaarle Krohnille. Helsinki, 1914. No 7, p. 13. Information about the Vepsians was kindly provided by M. Joalaid.

³¹Mustajõe (Põlva): KM KO f. 199:1, 17; Külitse (Nõo): Mss 115 m.

³²Kuressaare (Tarvastu): see Note 16, Jung, p. 214.

³³Kaprali (Karksi): E 10235/6, RKM II 94, 32 (53).

³⁴Polli (Karksi): ERA II 236, 568.

³⁵Local tradition, heard in 1985.

³⁶Laguja (Otepää): Mss 113.

³⁷Riisa (Suure-Jaani): see Note 16, Jung, p. 214.

³⁸Vanaküla (Põlva): H, Mapp 655 (1-4); H, Mapp 656 (5); Miiaste (Põlva): E 72240 (2).

³⁹Võmmorski (Setumaa): local tradition from 1984.

⁴⁰Soeküla (Urvaste): ERA II 245, 167; Anikatsi (Paistu): E 45229.

⁴¹Kaprali (Karksi): E 10235/6.

⁴²Orava (Räpina): KM KO f. 200, m. 8:5, 10; Külitse (Nõo): Mss 115m; Arula (Otepää): KM KO f. 199, m. 42, 9/10; Kastre (Võnnu): ERA II 240, 637 (48), ERA II 240, 715 (34-36); Uue-Kariste (Halliste): see Note 16, Jung, p. 13.

⁴³Uderna (Rõngu): KM KO f. 200, m. 12:1, 29; Keisriküla (Helme): see Note 16, Jung, p. 143.

RELIGIOUS BACKGROUND OF THE ESTONIAN MARTINMAS SONGS

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On the 10th of November Martinmas was celebrated in Estonia and it was based on the memorial day of Saint Martin. It is an important date in the Estonian folk calendar that marks the beginning of winter and end of autumn works. Masked minstrel-beggars (originally only boys and men) used to visit farmhouses in Estonia, asking for alms and blessing people, animals and fields. The minstrel-beggars made up a whole family that consisted of a father, a mother and children. Martinmas is one of the holidays of the souls visiting time in autumn, during which the departed ancestors were believed to visit their homes. It was often regarded as its end-date. The minstrel-beggars songs constitute a whole cycle which is one of the longest and most numerous Estonian runo-songs. The report is based on the analysis of

2337 texts. Ülo Tedre has divided the cycle into 8 parts: 1) greeting-song (was sung behind the door); 2) entering-song; 3) dancing-song; 4) begging-song; 5) spinning-song; 6) inquiring-song (the farmwork was checked); 7) gratitude and blessing-song (or cursing-song if the minstrel-beggars did not get anything); 8) departing-song. The same cycle was sung in a bit modified form on the eve of St. Catherine's Day (Nov. 25). One of the central motifs of the entering-song and of the whole cycle is the poetical description of the journey. This popular motif has a mythological origin.

The minstrel-beggars sang that they have come from afar or from a far land. The description of their journey may be quite long – 20-25 verses, sometimes even over 50. This motif is connected with the entering-request and explains that supernatural beings have come. The description of the journey is based on two oppositions – vertical and horizontal – the minstrel-beggars have come from afar and from high. The sky and the land are clearly opposed, the usual formula being '*We have not come by land, we have come from heaven.*' (*Ega mart pole maasta tulnud,/ mart on tulnud taeva'asta.*)

In this opposition the heaven is positive, it is the sacred world. The description of the journey consists of two parts – the heavenly and the earthly trip. The heaven is characterised by attributes – golden, silver, copper, red; the land is black, slippery, muddy, cruel, bad. All the obstacles occur in the earthly part of the journey.

The motif '*We have come from the heaven*' can also be found in the South Karelian Martinmas songs. In Ingria the popular motif '*we have come from the heaven by a silver perch,/ by a golden pole*' also occurs. It is clear that this is a loan from Estonian song. So this song-motif can not be very old, it is not of Balto-Finnic origin. But much older is the mythological idea. The golden pole seems to be an Estonian parallel to the belief of various nations who have talked about a heavenly bridge or rope that connects heaven and earth. The belief is familiar to the Siberian shamanic peoples; a pole as a bridge to the upper realm occurs in Russian folk tales of magic; the image of a cosmic pillar (*skambha*) plays an important role in the *Rigveda* mythology. The image can be found in Scandinavian mythology (the heavenly bridge Bifröst) and also in Tibetan folk religion (the heavenly rope *dMu-thag*). However, as parallelism or expressing the same thought in a slightly different formulation is very characteristic of the Estonian runo-songs, we cannot be sure that the song reflects ideas of different levels of heaven and stages of the way. It may well be that *the golden pole*, *the silver perch* and *the copper rod* are poetical synonyms. And yet, the combination of *golden*, *silver* and *copper* is noteworthy, as it occurs in the cosmogonical images of the oldest runo-songs (e.g. *a shrub of silver, copper and gold* in the *Song of Creation*) (H II 2, 517/19 (675)). The motif of a *golden pole* is well known all over Estonia, even in Saaremaa (Pöide) where the song has not played such an important role in the Martinmas customs. Sometimes

the songs tell us also about a wonderful door or a heavenly gate. The way of the minstrel-beggars from heavens is long: they come *from a distant place, around the world, they skirted the moon and came over the sun*, etc. Sometimes wondrous pictures are added of what they have seen on their way.

There are a few texts where these pagan beliefs are connected with Christian mythology to stress the holiness and supernatural qualities of the guests. Even the Estonian word *mardisant* ('minstrel-beggar') is derived from the Latin word *sanctus* ('holy'). The first part of the word *mardisant* may come from St. Martin but it can also be connected with the old Estonian dead-appellation *marras, mardus*. Sometimes the minstrel-beggars stress that they have come from God's place:

<i>Lähme sedä tettu tiida,</i>	We are going this way,
<i>seda raiutu radada,</i>	along this hewed path,
<i>kun on Jumal enne käinü,</i>	where God has walked before,
<i>õbet jäänu jäälle pääle,</i>	silver is in his tracks,
<i>kulda sammuli sadanu.</i>	gold has fallen on the steps.
	(<i>Paistu</i>)
<i>Jummal saate pallu tervist,</i>	God is sending you his greetings,
<i>käske märti vastu võtta.</i>	he ordered you to let the minstrel-beggars in.
	(<i>Võnnu</i>)

Still there is not a single text where we could find Christian descriptions of the heavenly Paradise. The God that occurs in these texts may be older than the Christian conception of God. The minstrel-beggars are not angels or saints like it sometimes occurs by the Slavonic nations in the *kolyada*-customs at Christmas-time. So the motif of the minstrel-beggars' heavenly origin relies upon pagan beliefs.

In the description of the earthly part of the journey sometimes a few place names are given that denote a geographically far land or a town:

<i>Mart on ise Hiiumaalta,</i>	Mart has come from Hiiumaa,
<i>mardi pojad Poolamaalta,</i>	his sons are from Poland,
<i>mardi naine Narvalinnast.</i>	his wife has come from Narva-town.
	(<i>Tõstamaa</i>)

The journey was long and lasted for several days. Often the minstrel-beggars stress that they have come at night. They say that they have come through *many parishes and sixty kingdoms*. A runo-song is a poetical text and of course we should not take these descriptions literally. These are mythological images that stress the longitude of the journey.

The main part of the earthly journey is a trip through forests and bogs:	
<i>Läbi soo, läbi rabade,</i>	Through bogs, through swamps,
<i>läbi pika piirametsa,</i>	through high forests,
<i>läbi kuiva kuusemetsa.</i>	through dry fir-woods.
	(<i>Varbla</i>)

There are many obstacles that make the journey difficult. The sufferings seem to be a motivation for the asking of alms. The minstrel-beggars are cold and wet. Sometimes the minstrel-beggars sing that they have come over mountains and fields, seldom they have had a long journey over sea. The central obstacle is a river or a stream or a lake.

<i>Mardi kodu kauge'ella,</i>	The minstrel-beggars home is afar,
<i>viis vetta ta vahela,</i>	five waters are inbetween,
<i>kuusi kurjada jõgesi,</i>	six evil rivers,
<i>sada santi hallikasta,</i>	hundred bad springs,
<i>seitse sooda sitke'eida.</i>	seven sticky bogs.
	(Vändra)

It is noteworthy that various peoples have believed that water is the principal obstacle on the way to another world, to the realm of the dead. From this mythological image several motifs have arisen – sometimes the song does not mention the waters, but the minstrel-beggars say that they are wet or their horse had drowned:

<i>Obu uppus meil ojasse,</i>	The horse drowned in a stream,
<i>linalakk jäi laine'ele,</i>	the flaxen-mane was taken in the waves,
<i>märä mätäste vahele.</i>	the mare inbetween sods.
	(Paistu)

Often the songs tell about crossing a bridge or about building it.

<i>Mart tegi sillad soode pääle,</i>	The minstrel-beggar made bridges over
	bogs,
<i>madalate maade pääle.</i>	over low lands.
	(Vändra)

In Mulgimaa and in Pärnumaa minstrel-beggars have sung about a mysterious character – ‘*saabasjalg*’ or ‘*tuhveljalg*’ (literally, ‘boot-leg’, i.e. one wearing boots or shoes) who throws them into the water. In Estonian runo songs ‘*saabasjalg*’ or ‘*tuhveljalg*’ has denoted a man, boy, brother, bridegroom or landlord. It seems that here it means the landowner to whom some mythological features were attributed.

There are two texts from Mulgimaa where the minstrel-beggars describe themselves in the form of a bird having wings and feathers. It is possible that this image can be connected with the belief in soul-birds. One of the traditional costumes of the minstrel-beggars was the costume of a goose or a stork. Therefore it is possible that the singers were not mistaken when they sang about coming over forests, not through forests. It is possible that they were believed to come in a form of a bird and flying.

As a conclusion we can say that the Estonian Martinmas customs were connected with the souls visiting time in October and in November. The minstrel-beggars were guests from another world, they were departed ancestors who

came to see their living relatives. Therefore the minstrel-beggars had supernatural qualities: their blessings were believed to be effective and their curse was dangerous. But in a course of time these customs lost their magical functions and they have become a form of amusement of young people and children. Several researchers like Kristi Salve and Ülo Tedre have stressed the Balto-Finnic, pagan origin of Estonian Martinmas customs and this is also confirmed by the motif discussed above. But naturally there are also later, medieval and modern layers. The song motif about the journey of the minstrel-beggars is based on an idea of the difficult journey to the realm of death, to Toonela, with all its obstacles. It is a rare case in Estonian folk religion where myth and custom are clearly connected and a mythological text is performed in ritual notions.

TRADITIONAL UNDERSTANDING OF THE IDEAL ORGANISATION OF THE WORLD IN THE UDMURT RELIGIOUS-MYTHOLOGICAL SYSTEM

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It is so typical of a man to dream about future. It is quite natural that the more complicated the world used to be the more various and richer were the views of a man on the future world organisation. Spontaneous views, dreams about the ideal organisation of reality gradually became integral structures, systems widely spread all over the world as social Utopias. The scholars concentrated their attention on the study of the Utopian systems created by philosophers, sociologists, economists. But unfortunately they were very little interested in the history of the Utopian ideas, which spontaneously had appeared among the people.

Unfortunately it should also be said that such an important and perspective sphere of research based on Udmurt data has not yet been analysed.

The most representative sources concerning social-Utopian views of the Udmurts are their pagan incantations-*kuris'kons*. The texts of the *kuris'kons* were published by B. Munkácsi (1887), Y. Wichmann (1893), G. Vereshchagin (1886, 1889), N. Pervukhin (1888-1889), I. Vasilyev (1906)¹ etc. Though the