Abstracts

MART TŠERNJUK. **Kun and Peng in the Book of Zhuang-Zi**

The Book of Zhuāng-Zǐ 莊子 begins with a description of the Great Metamorphosis: a fish called *Kūn* 鯤 changes into a bird called *Péng* 鵬. These two characters appear right in the first passage of the book. It is worth mentioning that, in Zhuāng-Zǐ, it is their first appearance in the whole history of Chinese literature.

Zhuāng-Zǐ creates an image so powerful that researchers and commentators have struggled for centuries to understand the real meaning behind the image. Is *Kūn-Péng* just an image for the ideal sage, or has it some other deeper philosophical implications?

The author of this article presents an etymological analysis for these two characters, *Kūn* and *Péng*, along with comparative examples from Chinese mythology and other classical Chinese texts.

KADRI RAUDSEPP. **Feeling for the limits of studying Buddhist texts –
the higher tantras of Tibetan Buddhism**

In this paper, I investigate the limits of studying certain Buddhist texts — those belonging to the category of Buddhist tantras — focusing on the higher tantras of Tibetan Buddhism. Among many other features that make a tantra specific is that it needs an empowerment. This ritual is performed by a master who initiates a disciple into a specific *maṇḍala* of awakened beings, which gives a disciple a right to read, study, and practice the given teaching system. Buddhist tantras, for many justified reasons, have always kept their secrecy; however, there have been many, including Buddhist scholars, who, fascinated by those secret practices, eagerly reveal their most profound aspects publicly. It seems that, in the case of higher tantras, the academic circles should reconsider the aspect of secrecy. Even though people define secrecy in different ways, it is not appropriate if the traditional understanding of secrecy and its reasons are not taken into account at all. It would be necessary that, even in the case of research on historical aspects of the higher tantras, the researcher should request a permission from the authorized lineage holder of the tradition, and that should be mentioned at least in a footnote of an article or a preview of a book.

That being said, I would not like to claim that studying Buddhism, not supported with practice, is worthless. Buddhism can and should be understood and studied in its multiple aspects, including ethical, philosophical, psychological or historical.

The situation is, however, different in case of higher tantras, as the meaning of these texts reveals itself only through experience which involves secret direct transmission from teacher to disciple. In that context higher tantras cannot be approached according to western research criteria where secrecy and experiential understanding have no place.

MARGIT JUURIKAS. **From *kami* to *kagami* — functions of the mirror in *shintō***

The mirror has an ability to confuse a person with its physical and optical qualities. Looking into a mirror creates a conflict between objectivity and subjectivity, which allows the human being to see himself/herself through somebody else's eyes. It boosts the individual's self-awareness and his/her understanding of the surrounding social and religious context.

Without a doubt, both tendencies can also be seen in several different functions of the mirror in *shintō*. In Japanese mythology, the mirror plays an important role; it is seen as a symbol of imperial power and its defender. The most important function of the mirror in a *shintō* shrine is symbolization of the presence of *kami* as a physical object (*shintai*). The presence of a symbol of *kami* makes a shrine and the surrounding area a sanctuary. However, the mirror symbolizes also *kami*'s pure, fair mind and fidelity, and the respect of his worshiper. For the visitor, the mirror in the shrine emphasizes the situation in which he/she is, the presence of *kami*, and the interdependence between this world and the higher sphere.

In the philosophical context, the mirror symbolizes insight, which in *shintō* is a medium for achieving unity with *kami. Kami* is a source of reflection. The mirror as an object is a medium through which *kami* manifests itself. Through the mirror, the human being gets an idea of *kami*s — above all his/her own inside *kami*s — their existence and his/her potential to become *kami*. By acknowledging *kami* and his/her own "*kami*-nature", the human being realizes his/her true nature. The mirror helps to realize this — whether it be a specific object or an internal mirror.

MARET NUKKE. **Japanese classical *nō* plays as adaptations**

This study views the *nō* plays as texts that adapt Japanese and Chinese classical literature, folklore and legends, and use quotes from the Japanese *waka* poetry. In order to explain the nature of *nō* plays as generic adaptations, they are analyzed using contemporary adaptation theories, which are generally applied to film adaptations. For mapping different adaptation strategies found in classical *nō* plays, this study bases on the theoretic works of the founder of the *nō* theatre, Zeami (1363–1443).

Five adaptation strategies will be introduced that are used for the adaptation of (literary) source materials into the form of *nō*. By using the first adaptation technique, an appropriate *shite* character can be created for a *nō* play by the "condensation" of multiple characters into one unified portrait, or by the omission of one character of a pair from the story, resulting in the creation of the protagonist as a symbol and the tragic mood of the play. The second technique could be used when the playwright intends to expand the story by adding new characters or using a well-known character in a fictional situation. In order to create the *nō*-like timeline, the third technique of adaptation could be applied – *honzetsu* deconstruction, according to which the events from the source material would be rearranged in a way that earlier events are placed into the second half of the play, and later events appear in the first half. For the creation of inter-textuality and climaxes in

the *nō* play, the fourth technique of adaptation could be used that defines how to interweave the *honkadori* quotes into certain parts of the play. Lastly, in the case when there is no solid source available for a *nō* play, the fifth technique of adaptation could be employed that allows the author to write a play using poems about a well-known place (*meisho*), enabling the creation of a play that introduces persons and moods related to the famous site.

GUO XI. **The Lofty Message of Forests and Streams**

Translated and commented by Katja Koort

Shanshui hua landscape painting became the leading genre of Chinese painting during the reign of the Northern Song dynasty (960–1127), overshadowing the former *renwu hua* figurative painting. As could be expected, the emergence of the new genre caused active discussions about the essence and meaning of the landscape in Chinese art theory. Between the 10th–12th centuries, notably many treatises on landscape painting were written. Particularly distinguished among them is the essay "The Lofty Message of Forests and Streams" (*Linquan gaozhi ji*) by the painter and theorist Guo Xi (*ca* 1020–1090). The visions of Guo Xi were formulated on the basis of his notes by his son Guo Si (died after 1123), a scholar and official, and the treatise reached the readers almost 20 years after its author's death. The essay "The Lofty Message of Forests and Streams" consists of several parts; here its first part "Of Mountains and Waters" (*Shanshui xu*), which deals with landscape painting, is published in Estonian for the first time with comments.

In present-day Sinology, Guo Xi's treatise is often interpreted as a philosophical text; parallels are drawn with the Taoist thinker Zhuangzi (*ca* 369–286 BCE) and later Neo-Confucianists, many of whom were the artist's contemporaries. The landscape descriptions in the text can really refer to the experience of living as a hermit and practices of self-perfection, but the main attention is still paid to defining the ways of vision and depiction. Several formal poetic devices have been applied in the essay, which make reading the text both complicated and exciting.

PEETER ESPAK. **The temple building text of King Ur-Nanše and the structure of the early Sumerian pantheon**

The paper is a commented translation and an analysis of an incantation or temple building royal inscription from the period of the reign of the Lagašite King Ur-Nanše (*ca* 2520 BC). The text features the primordial Enki-ninki gods as well as the Sumerian god Enki. It is remarkable that several shrines for Enki(g) and Inanna were built during the period of Ur-Nanše and it seems probable that both — Enki and Inanna — might have been seen as the pre-eminent divine figures in the Southern Mesopotamian territories before the cult of Enlil and Nippur theology emerged supreme.

JAAN LAHE. **The cult of Mithra in the Kushan Empire and in Iranian religion**

Mithra is a multifaceted Indo-European deity who was associated with different fields and functions. We meet Mithra in different religions and cultural spaces: during the time of the Vedas, in Iran, in Asia Minor, and lastly also in the Roman Empire.

When comparing Mithra in the Iranian religion outside the Kushan Empire and in the Kushan Empire, the author of the article comes to the following conclusions:

1) In the Iranian religion, both outside and inside the Kushan Empire, Mithra was one of many deities, not the key deity as he was later in the Mithraic cult during the Roman Empire. Both outside and inside the Kushan Empire, he carried a significant role in the religion of Iranian tribes. He is inarguably one of the most important deities.

2) In both the Arsacid and early Sassanid era, Mithra had a strong solar aspect in Iranian religion, both outside and inside the Kushan Empire. This is expressed in iconography (nimbus with rays) as well as in identifying him with the Greek sun god Helios (Strabon; Kushan coins).

3) In the Iranian religion during the Achaemenid and Sassanid era as well as in the religion of Iranian tribes in the Kushan Empire, Mithra was associated with royal nomination. Unlike in Iranian religion outside the Kushan Empire, Mithra of the Kushan Empire seems to be associated with contractual relationships only in terms of royal nomination.

Therefore, it can be said that Mithra also retained his essence among the Iranian tribes living in the Kushan Empire, being different from the Mithra of Iranian tribes outside the Kushan Empire only in some individual aspects, the most important of which are being a contractual deity only in terms of royal nomination and his special connection with the lunar deity, who is considered to be the original main god of the Kushan tribes.

Śatapatha brāhmaṇa XI, 5, 1, 1–17: **Purūravas ja Urvaśī**

Translated and commented by Martti Kalda

The story of Purūravas and Urvaśī (*Śatapatha brāhmaṇa* XI, 5, 1, 1–17) is one of the most famous narratives in ancient Indian mythology and literature. While in the original Rigvedic hymn (RV X, 95), one can only see a set of emotional outbursts between the divorced husband and wife settling their accounts, the translated passage of *Śatapatha Brāhmaṇa* gives the legend a completely different meaning. In the ideology of Brahmana texts, which belong to the group of commentaries in the Vedic literature, the myth becomes a love story between the earthly man Purūravas and the heavenly nymph (Skr *Apsaras*) Urvaśī, interrupted by semi-divine Gandharvas. The man's attempt to get back together with a woman expresses human aspirations toward immortality and divinity. Therefore, the story teaches us how to sacrifice in the proper manner and how to ascend to heaven through kindling of fire-sacrifice. Martti Kalda's translation is equipped with a

comprehensive introduction and commentaries that show not only the place of the Purūravas and Urvaśī story in Vedic literature but also its further developments in Indian literature and culture until 20th century.

TARMO KULMAR. **Notes on love in ancient and Oriental religions**

Naturally, the love for god (Greek *agápe*, Latin *caritas*, Sanskrit *karunā*) appears in the texts of ancient religions and Oriental world religions. Love as friendship or attachment (Greek *filía*, Latin *dilectio*, Sanskrit *priyatā*) also has an old religious background, and so does sexual love (Greek *éros*, Latin *amor*, Sanskrit *kāma*).

Archaic archaeological materials of the fertility cult contain strong erotic motifs starting with the so-called Willendorf Venus, but the names of celestial gods of many ancient peoples already express the relation of friendship or the more spiritual love for god. The article provides examples from written texts of ancient civilisations from Ancient Egypt, Ancient Mesopotamia, Ancient Greece and Rome, classical Indian Hinduist texts (*Bhagavadgītā, Kāmasūtra*), Hinayana and Mahayana Buddhist texts (*Dhammapada, Bodhicaryāvatāra)*, and classical Chinese Taoist and Confucian texts (*Daodejing, Lunyu*). Examples are also given from the history of other religions, e.g. Shintoism or the beliefs of Peruvian Incas.

These text examples show that the love for god, *agápe*, and the feeling of friendship, *filía*, appear in all these religions. However, sexual love, *éros*, is also essentially present in all the religions from their beginning, either in archaeological materials or written texts. There is no reason to doubt the existence of *éros* in ancient religions. Naturally, purely religious texts contain erotic motifs less frequently, but one should also take into consideration that most human activities, including sexuality, were part of the religious sphere in ancient times and the Middle Ages.

VLADIMIR SAZONOV. **On beer and its role in Ancient Mesopotamia**

Sumerians and Akkadians in the 3rd millennium BC, later also Assyrians, Babylonian, Hittites, Phoenicians, Hurrians, Persians and other ancient people liked to drink beer. Beer was part of their cultural legacy.

No doubt, beer was a favorite drink of all ancient peoples of Ancient Mesopotamia, Egypt, Iran and Anatolia.

According to several Ancient Mesopotamian mythological texts, royal hymns, epics (e.g. Gilgamesh Epic), deities and deified heroes also enjoyed drinking beer. There were many different sorts of beer — Sumerian and Akkadians brewed dark, light, red, sweet and other types of beer. Beer was mostly made from barley, but also from wheat and dates. People of Mesopotamia drank beer as an everyday drink because water in Mesopotamia was always muddy and undrinkable.

The cuneiform mark for beer was invented at a very early time and was already known in the pictographic Sumerian language at the beginning of the 3rd millennium BC or even earlier. The terminology related to beer and alcohol was developed in ancient Sumer and Akkad during the 3rd millennium BC. Moreover, the

words describing drinking and brewing of beer, beer drinking ceremonies and rituals associated with beer were used very actively. Let us mention as an *example gratia* the very important Sumerian term *kaš-dé-a*, which could be translated as 'the flowing of bear'. This 'flowing of beer' had a very important ritualistic context. Beer was poured on the altars for different deities. Beer also played an important role in creation myths, e.g. in the myth *Enki and Ninmah* where god Enki and mother goddess Ninmah created different people. During the humankind creation process, god Enki and goddess Ninmah were drinking a lot of beer, and at the end of creation, they became completely drunk. The importance of beer in religion was also accentuated in other Sumerian and Akkadian myths and epics — in "A song of Inanna and Dumuzi", "Iddin-Dagan's Sacred Marriage Hymn" and many other texts.

Thus, beer played a very important role not only in daily and social life but also in culture, politics, and, of course, in the religious and spiritual life of ancient peoples and their rulers — kings.

ART JOHANSON. **The reforms of Philip II and the structure of Alexander's army**

The aim of the article is to find which changes were made in the Macedonian army before the military campaign in Asia (334–324 BC). These influenced the complete later military development and tactical concepts in the Greek cultural space until the 1st century AD.

King Philip II of Macedon (reigned from 359–336) succeeded in taking his army to an entirely new level, which actually was the precondition for the major military campaign in Asia. New services appeared in the armed forces; the significance of cavalry increased; new kinds of weapons were introduced and equipment was innovated. The muscle of Philip II's army was cavalry, which, in cooperation with infantry, had to decide the fate of the battle. The fact that all the soldiers were professionals and, consequently, well trained contributed to the strength of the army. In addition, experience was constantly gained in minor wars with the Balkan tribes and Greeks.

Thus, Philip had created an army that was ready to launch a successful attack on Persia. His army was ready to fight all the year round and its tactical capability helped to achieve decisive victories. After Philip's death, the army was inherited by Alexander the Great (reigned from 336–323 BC), but its structure remained the same in the three main battles against Persia (Granicus, Issus and Gaugamela).

VIKTOR KORROVITS, ALVER ARIA. **Influence of religions on social contacts**

The authors present the mathematical form to and give reasons for a function which describes an influential group establishing its own rules. The development of a group has three phases: (a) initial stability, (b) an almost linear period of changes and (c) saturation. New activity may occur after saturation in order to preserve the influence according to the general growth of the population, or the decadence of group may follow. According to religion studies, some compromises are expected to be made while recruiting new group members, which can also be

observed in contacts. Contacts are always based on some ideology (including religious) which justifies the meaningfulness of a contact to an individual and is also approved by the group. For this reason, the phases have to comprise (a) a state of old religious ideology, (b) a subsequent change in ideology and (c) a state of new religious ideology. The conclusions are as follows: (a) the change of contacts and their proportions in the group should force the investigators to search for changes in religious ideology, (b) the change in religious ideology forces to look for the changes in group influence, and (c) the impossibility or possibility of resource (or benefit) redistribution should be reflected in changes of the group's influence and their religious ideology.

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