

La Mythologie Indienne

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la philosophie de la mythologie de schelling est encadrée de trois côtés par l'introduction historico critique qui établit la relevance philosophique de la

mythologie par le monothéisme qui définit la problématique générale par la philosophie de la révélation qui relie le procès mythologique au développement in extenso mise en chantier depuis les années vingt professée à partir de 1828 elle précède en fait ces développements annexes c est une œuvre relativement stable témoin repère voire facteur de la grande mutation de la pensée schellingienne après les âges du monde le tournant concerne surtout l'essence religieuse de la mythologie stimulés par l'ambiance savante de l'époque par les découvertes foisonnantes des mythologues archéologues orientalistes et autres les exposés de schelling témoignent d'une somme considérable de lectures la mythologie est intégrée à la religion et à la philosophie à une philosophie élargie à la dimension de son objet rivalisant en philosophie d'érudition avec les savants il entend donner la parole aux seuls documents l'auteur privilégie contre toute interprétation allégorisante l'interprétation interne tautégorique de la mythologie c'est une sorte d'histoire immémoriale régie par la loi universelle de la catabole l'histoire documentée d'une humanité tragique en proie au dieu une histoire surnaturelle qui se déploie entre le moment fatal inscrutable de la chute et l'avènement d'un rédempteur inscrite en filigrane dans tout le cours du procès subjectif nécessaire schelling se singularise par la structure rigoureuse de la construction par la cohérence des moments qu'il articule sans rigidité il sait également assumer les anomalies éventuelles extra mythologiques qui confirment au fond la loi suprême du monde la loi de justice édictant que rien ne soit célé mais porté au grand jour manifesté révélé

véritable dictionnaire encyclopédique émaillé d'innombrables récits cet ouvrage emmène le lecteur dans le monde fascinant de la mythologie hindoue les divinités y sont classées en fonction des textes où elles apparaissent mais aussi selon la hiérarchie qui règle leurs rapports entre elles des divinités majeures des veda et des purâna aux divinités mineures incluant les demi dieux des grandes épopées les plantes les animaux et les oiseaux sacrés un ouvrage complet et passionnant qui nous permet d'accéder à la connaissance d'une foisonnante mythologie

dans l'Inde ancienne il n'existe pas de mot sanskrit pour parler de mythes ce que nous désignons comme tels était considéré par les Indiens au moins jusqu'au XIX^e siècle comme des histoires réelles expliquant un rite ou donnant un cadre de pensée aux actions et aux comportements de tout un chacun ces 100 légendes sont l'occasion d'explorer l'hindouisme religion pratiquée par environ 80 % de la population de l'Inde un État devenu récemment le pays le plus peuplé de la planète des différentes versions sous lesquelles on les connaît seules ont été retenues les plus célèbres ou les plus intéressantes du couple phare formé par Iva et Pravat jusqu'aux yogin ces sorcières aux redoutables pouvoirs en passant par Gan et le dieu à tête d'éléphant ou encore Narasimha l'homme lion quatrième avatar de Visnu Alexandre Astier nous convie à un fabuleux voyage au pays des vaches sacrées

des millions de divinités peuplent le panthéon hindou dont les textes sacrés et les grandes épopées le Ramayana le Mahabharata nous content les aventures au fil de l'histoire des hommes et selon leurs besoins ces divinités naissent tombent dans l'oubli se transforment changent de visage ou de nom Vishnou le plus

populaire des dieux compte ainsi vingt huit incarnations dont krishna et bouddha vieille de plusieurs millénaires la mythologie indienne reste vivante dans le quotidien de chaque hindou a chacun son dieu familier intime qui l aide à conduire sa destinée son karma

this is the first volume of a projected three volume work on the little known south indian folk cult of the goddess draupadi and on the classical epic the mahabharata that the cult brings to life in mythic ritual and dramatic forms draupadi the chief heroine of the sanskrit mahabharata takes on many unexpected guises in her tamil cult but her dimensions as a folk goddess remain rooted in a rich interpretive vision of the great epic by examining the ways that the cult of draupadi commingles traditions about the goddess and the epic alf hiltebeitel shows the cult to be singularly representative of the inner tensions and working dynamics of popular devotional hinduism

fourteen essays and one appendix discuss numerous eighteenth century indo persianate albums muraqqa's consisting of folios with paintings calligraphic pieces and elaborate decorative margins these albums now in berlin baroda london paris and manchester were assembled for or collected by the mughal nawabs of awadh uttar pradesh local elites in bengal and bihar as well as europeans the book not only presents hitherto rarely investigated material but also provides general information and many new discoveries based on first hand codicological study and historical research it will significantly expand our knowledge of the production collecting practices and audiences of muraqqa's in eighteenth century india

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