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55MSOW - DRAVEN GIDEON

Christian-Muslim Relations, a Bibliographical History Volume 13 (CMR 13) is a history of all works written on relations in the period 1700-1800 in Western Europe. Its detailed entries contain descriptions, assessments and comprehensive bibliographical details about individual works from this time.

English summary: Though Antoine Galland (1646-1715) is often remembered for his "translation" of Arabian Nights, he should also be remembered as a dignified scholar versed in both numismatics and in Oriental-

ism. This journal, of which only a few volumes survive, covers two periods of his life: the years 1672-1673, when he was in Constantinople, and the years 1708-1715, when he lived in Paris and achieved the highest position he could have hoped for: the Chair of Arabic at the Royal College (1709). French description: Si Antoine Galland (1646-1715) doit d'etre passe a la posterite a sa "traduction" des Mille et une nuits, il n'en etait pas moins avant tout un savant verse tant en numismatique qu'en orientalisme. Pour soutenir sa memoire, il prit note, des son adolescence, semble-t-il,

mais peut-etre pas de maniere continue, des evenements du jour qui le concernaient de pres ou de loin. Ce journal, dont seuls quelques volumes nous sont parvenus, concerne deux periodes: les annees 1672-1673, epoque ou il se trouvait a Constantinople, et les annees 1708-1715, annees qui correspondent a la fin de sa vie, lorsqu'il vivait a Paris. Cette derniere periode est indubitablement une des plus riches sur le plan professionnel puisqu'elle voit A. Galland acceder a la plus haute fonction qu'il pouvait esperer jamais atteindre: la chaire de langue arabe au College

royal (1709). Le journal de ces années constitue donc une source de première importance tant pour retracer les dernières années de la vie de ce savant digne représentant de la République des Lettres, qui nous fait part consciencieusement du contenu des séances bi-hebdomadaires de la vénérable Académie royale des inscriptions, que pour reconstruire son réseau de correspondants, d'amis, de collègues dans ce Siècle des Lumières qui est en train de se dessiner.

The book series "Ottomania" researches cultural transfers between the Ottoman Empire and Europe, with the performing arts as its focus. In *Ottoman Empire and European Theatre, vol. IV: Seraglios in Theatre, Music and Literature*, the series continues to explore one of the most popular subjects of eighteenth-century art: the seraglio and its harem. This volume provides a deeper understanding of the seraglio's various manifestations in the artworks, music and theatre of the Austrian/Habsburg and central European regions, including interconnections with Italy and France, from the sixteenth to the nineteenth centuries. The studies examine descriptions of the seraglio by European di-

plomats, the seraglio's visual traces in European artworks, and depictions of the seraglio in eighteenth-century Austrian Singspiele. They also consider seraglios from the Ottoman point of view and investigate the music of the seraglio in eighteenth-century opera.

Examining the history of the French experience of the Ottoman world and Turkey, this comparative study visits the accounts of early modern travelers for the insights they bring to the field of travel writing. The journals of contemporaries Jean-Baptiste Tavernier, Jean Thévenot, Laurent D'Arvieux, Guillaume-Joseph Grelot, Jean Chardin, and Antoine Galland reveal a rich corpus of political, social, and cultural elements relating to the Ottoman Empire at the time, enabling an appreciation of the diverse shapes that travel narratives can take at a distinct historical juncture. Longino examines how these writers construct themselves as authors, characters, and individuals in keeping with the central human project of individuation in the early modern era, also marking the differences that define each of these travelers - the shopper, the envoy, the voyeur, the arriv-

iste, the ethnographer, the merchant. She shows how these narratives complicate and alter political and cultural paradigms in the fields of Mediterranean studies, 17th-century French studies, and cultural studies, arguing for their importance in the canon of early modern narrative forms, and specifically travel writing. The first study to examine these travel journals and writers together, this book will be of interest to a range of scholars covering travel writing, French literature, and history.

Almost three centuries have passed since the oldest manuscript of "The Thousand and One Nights" arrived in Europe. Since then, the "Nights" have occupied the minds of scholars world-wide, in particular the questions of origin, composition, language and literary form. In this book, Muhsin Mahdi, whose critical edition of the text brought so much praise, explores the complex literary history of the "Nights," bringing to fruition the search for the archetype that constituted the core of the surviving editions, and treating the fascinating story of the growth of the collection of stories that we now know as "The Thousand and One Nights,"

This volume is a collection based on the

contributions to witchcraft studies of Willem de Blécourt, to whom it is dedicated, and who provides the opening chapter, setting out a methodological and conceptual agenda for the study of cultures of witchcraft (broadly defined) in Europe since the Middle Ages. It includes contributions from historians, anthropologists, literary scholars and folklorists who have collaborated closely with De Blécourt. Essays pick up some or all of the themes and approaches he pioneered, and apply them to cases which range in time and space across all the main regions of Europe since the thirteenth century until the present day. While some draw heavily on texts, others on archival sources, and others on field research, they all share a commitment to reconstructing the meaning and lived experience of witchcraft (and its related phenomena) to Europeans at all levels, respecting the many varieties and ambiguities in such meanings and experiences and resisting attempts to reduce them to master narratives or simple causal models. The chapter 'News from the Invisible World: The Publishing History of Tales of the Supernatural c.1660-1832' is available open access under a CC BY 4.0 license at

link.springer.com.

Research that focuses on holograph, autograph and authorial manuscripts in Arabic handwritten script has been casual, although these manuscripts raise important and varied questions. In this volume nine contributions and case studies are gathered that address theoretical issues and convey different, disruptive perspectives. A particularly important subject of this book is the identification of an author's handwriting.

A fresh, provocative history that renews our understanding of France in the world through short, incisive essays ranging from prehistoric frescoes to Coco Chanel to the terrorist attacks of 2015. Bringing together an impressive group of established and up-and-coming historians, this best-selling history conceives of France not as a fixed, rooted entity, but instead as a place and an idea in flux, moving beyond all borders and frontiers, shaped by exchanges and mixtures. Presented in chronological order from 34,000 BC to 2015, each chapter covers a significant year from its own particular angle – the marriage of a Viking leader to a Carolingian princess pro-

posed by Charles the Fat in 882, the Persian embassy's reception at the court of Louis XIV in 1715, the Chilean coup d'état against President Salvador Allende in 1973 that mobilised a generation of French left-wing activists. France in the World combines the intellectual rigour of an academic work with the liveliness and readability of popular history. With a brand-new preface aimed at an international audience, this English-language edition will inspire Francophiles and scholars alike.

Du Maroc à la Chine, l'Orient n'a pas cessé de fasciner un Occident partagé à son égard entre la convoitise et la peur, l'enchantement et la répulsion, le désir de connaître et la volonté de conquête. De la Renaissance à nos jours, des hommes le plus souvent, des femmes quelquefois, ont parcouru les routes lointaines, appris des langues inouïes, observé des moeurs étranges et rapporté de leurs voyages des images, des manuscrits, des objets, des récits et des fables. D'autres en ont rêvé, parlé, sans jamais s'y rendre. Si le terme d'« orientaliste » nous reste surtout pour qualifier des productions largement fantastiques (peinture, romans), il est d'abord attaché à une discipline savante qui s'est

inscrite dans des cadres institutionnels solides. Il y eut aussi des cohortes de voyageurs, de missionnaires, d'informateurs, des collectionneurs, des prédateurs parfois, qui ont parcouru l'Orient sous toutes ses latitudes et en ont rapporté quelque chose. Artistes et savants, hommes célèbres et modestes médiateurs, éminents professeurs et aventuriers ambitieux, auteurs de chefs-d'oeuvre reconnus ou de travaux obscurs : ils sont un millier regroupés dans ce Dictionnaire des orientalistes de langue française par les soins d'une équipe pluridisciplinaire de spécialistes. À son apogée, au XIXe siècle, l'orientalisme fut contemporain de l'expansion impérialiste. Aussi est-il la cible, depuis la fin des Empires coloniaux, d'une dénonciation qui se voudrait sans appel. Sans ignorer ce procès ni en casser le jugement, ce dictionnaire entend montrer que la population des agents et porteurs de ces savoirs est infiniment variée et qu'elle échappe aux simplifications réductrices : toute la gamme des motivations, des plus désintéressées au plus sauvagement pragmatiques, nous offre un échantillon d'humanité qui, avec ses grandeurs et ses travers, doit faire finalement la trame d'un

certain humanisme. Amendée, complétée, mise à jour, cette nouvelle version est fidèle aux choix qui ont présidé à l'élaboration de ce dictionnaire, et au désir de ses concepteurs de fournir un jalon dans le débat critique qui entoure l'orientalisme. Elle a trouvé un double prolongement : d'une part dans un colloque conclusif, qui a lui-même pris la forme d'un ouvrage intitulé : *Après l'orientalisme, l'Orient créé par l'Orient* (IISMM/Karthala, 2011) ; d'autre part dans un site internet <http://dictionnairedesorientalistes.ehess.fr>, qui accueille en continu corrections et nouvelles notices, mais aussi diverses pièces complémentaires (comptes rendus, textes d'interventions, etc.), et en constitue ainsi un complément indispensable, constamment remis à jour et enrichi. François Pouillon est anthropologue, spécialiste du monde arabe, directeur d'études à l'École des hautes études en sciences sociales, où il a dirigé le Centre d'histoire sociale de l'Islam méditerranéen.

This Festschrift for Reinhard Schulze focuses on a life-long concern of his, namely the relationship between Islam and modernity. The contributors reflect upon

the academic study of Islam, Islamic cultures of knowledge, media and literature, and current societal processes. Diese Festschrift für Reinhard Schulze widmet sich einem Lebensthema des Jubilars, nämlich der Beziehung von Islam und Moderne. Die Beiträge reflektieren akademische Forschung zu Islam, islamische Wissenskulturen, Medien und Literatur, sowie gegenwärtige Prozesse in nahöstlichen Gesellschaften.

This book argues that the provenance of early modern and medieval objects from Islamic lands was largely forgotten until the "long" eighteenth century, when the first efforts were made to reconnect them with the historical contexts in which they were produced. For the first time, these Islamicate objects were read, studied and classified – and given a new place in history. Freed by scientific interest, they were used in new ways and found new homes, including in museums. More generally, the process of "rediscovery" opened up the prehistory of the discipline of Islamic art history and had a significant impact on conceptions of cultural boundaries, differences and identity. The book will be of interest to scholars working in the history of

art, the art of the Islamic world, early modern history and art historiography. A wide-ranging consideration of early modern Muslim and Christian empires, covering the Iberian, Ottoman, and Mughal worlds, including questions of political economy, images and representations, and historiography. *Empires Between Islam and Christianity, 1500–1800* uses the innovative approach of “connected histories” to address a series of questions regarding the early modern world in the Indian Ocean, the Mediterranean, and the Atlantic. The period between 1500 and 1800 was one of intense inter-imperial competition involving the Iberians, the Ottomans, the Mughals, the British, and other actors. Rather than understand these imperial entities separately, Sanjay Subrahmanyam reads their archives and texts together to show unexpected connections and refractions. He further proposes, in this set of closely argued studies, that these empires often borrowed from each other, or built their projects with knowledge of other competing visions of empire. The emphasis on connections is also crucial for an understanding of how a variety of genres of imperial and global history writing developed in

the early modern world. The book moves creatively between political, economic, intellectual, and cultural themes to suggest a fresh geographical conception for the epoch. “[Sanjay Subrahmanyam, the pre-eminent practitioner of “connected histories,” offers yet another set of fascinating encounters of peoples, objects, ideas, and practices between the Ottoman, Mughal, and British empires. As always, he stays close to the archive, but is nonetheless able to spin a wonderfully imaginative web of pictures and stories. A delightful read.]”
 — Partha Chatterjee, Columbia University

The essays in this volume scrutinize the expanse of sources for *The Arabian Nights* or *The Thousand and One Nights* in all of their static and dynamic complexity. They follow the trajectory of the Nights’ texts, the creative, scholarly commentaries, artistic encounters and relations to science.

The Thousand and One Days, a companion collection to *The Thousand and One Nights*, was published in 1710–1712 by French Orientalist scholar François Pétis de la Croix who advertised it as the faithful, albeit selective translation of a Persian work. Subsequent research has found that

The Thousand and One Days is actually the adapted translation of a fifteenth-century anonymous Ottoman Turkish compilation titled *Relief after Hardship*. This compilation, in turn, is the enlarged translation of an equally anonymous Persian collection of tales that likely dates back to as early as the thirteenth century. The tales in both the Ottoman Turkish and the Persian collections are mostly tales of the marvelous and the strange, a genre that dominated much of the narrative literatures of the pre-modern Muslim world. Ulrich Marzolph’s *Relief after Hardship: The Ottoman Turkish Model for The Thousand and One Days* is a detailed assessment of the Ottoman Turkish compilation and its Persian precursor. Based upon Andreas Tietze’s unpublished German translation of the Ottoman Turkish *Ferec ba'd es-sidde*, it traces the origins of the collection’s various tales in the pre-modern Persian and Arabic literatures and its impact on Middle Eastern and world tradition and folklore. Ottoman Turkish literature proves to be a suitable candidate for the transmission of tales from East to West long before the European translation of *The Thousand and One Nights*. Additionally, the concept of “relief

after hardship” has the same basic structure as the European fairy tale, wherein the protagonist undergoes a series of trials and tribulations before he attains a betterment of his status. Marzolph contends that the early reception of these tales from Muslim narrative tradition might well have had an inspiring impact on the nascent genre of the European fairy tale that has come to know international success today. This fascinating compilation of tales is being presented for the first time to an English language audience along with a comprehensive survey of its history, as well as detailed summaries and extensive comparative annotations to the tales that will be of interest to literature and folklore scholars. Analyzes developments in the rise of the Ottoman Empire, from 1280 to 1808, and its modernization and demise in the nineteenth and early twentieth centuries

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Historians and social scientists have long identified bureaucracy as the modern state's foundation and the reign of France's Louis XIV as a model for its development. A World of Paper offers a fresh interpretation of bureaucracy through a close examination of the department of the Sun King's last foreign secretary, Jean-Baptiste Colbert de Torcy. Torcy, who served as foreign secretary from 1696-1715, is widely regarded as one of the most brilliant foreign ministers of the ancien regime. Building on the work of his predecessors, he fashioned a skilled team of collaborators as he managed the complex issues of war and peace during the turbulent final decades of Louis XIV's reign. John Rule and Ben Trotter examine

Torcy's department to depict administrative structures as they emerged through the circulating stream of paper that connected his office with provincial administrators and diplomats abroad. They explore the collection and centralization of information during Torcy's tenure through the creation of a modern state archive, discreet intelligence gathering, and the surveillance and management of the French mails. They also study the postal carriers, couriers, household officers of the royal court, genealogists hired for research, and an informal "brain trust" of experts, and advisors who carried vital information in and out of the department every day. A remarkable reconstruction of the department of Jean-Baptiste Colbert de Torcy, *A World of Paper* demystifies bureaucracy and explores the ways in which the modern information state developed from his labours. Published in 1881, Galland's diary records life as secretary and librarian to the French ambassador in Istanbul in 1672-3.

The adventures of the man who created *Aladdin* *The Book of Travels* is Ḥannā Diyāb's remarkable first-person account of his travels as a young man from his home-

town of Aleppo to the court of Versailles and back again, which forever linked him to one of the most popular pieces of world literature, the *Thousand and One Nights*. Diyāb, a Maronite Christian, served as a guide and interpreter for the French naturalist and antiquarian Paul Lucas. Between 1706 and 1716, Diyāb and Lucas traveled through Syria, Cyprus, Egypt, Tripolitania, Tunis, Italy, and France. In Paris, Ḥannā Diyāb met Antoine Galland, who added to his wildly popular translation of the *Thousand and One Nights* several tales related by Diyāb, including "Aladdin" and "Ali Baba and the Forty Thieves." When Lucas failed to make good on his promise of a position for Diyāb at Louis XIV's Royal Library, Diyāb returned to Aleppo. In his old age, he wrote this engaging account of his youthful adventures, from capture by pirates in the Mediterranean to quack medicine and near-death experiences. Translated into English for the first time, *The Book of Travels* introduces readers to the young Syrian responsible for some of the most beloved stories from the *Thousand and One Nights*. A bilingual Arabic-English edition.

The most comprehensive treatment of the

Arabian Nights ever published, with more than 800 detailed encyclopedic entries and a wealth of authoritative essays and resources. * Includes 800+ encyclopedic entries covering all aspects of the Arabian Nights * Begins with a fascinating introduction and a variety of essays by renowned scholars, presenting areas of pivotal interest and concern * Includes a concordance of tales in different editions and translations * Provides an extensive bibliography, featuring reference works published in English and other languages

A magnificent and richly illustrated volume?with a groundbreaking translation framed by new commentary and hundreds of images—of the most famous story collection of all time. A cornerstone of world literature and a monument to the power of storytelling, the Arabian Nights has inspired countless authors, from Charles Dickens and Edgar Allan Poe to Naguib Mahfouz, Clarice Lispector, and Angela Carter. Now, in this lavishly designed and illustrated edition of *The Annotated Arabian Nights*, the acclaimed literary historian Paulo Lemos Horta and the brilliant poet and translator Yasmine Seale present a splendid new selection of tales from the

Nights, featuring treasured original stories as well as later additions including “Aladdin and the Wonderful Lamp” and “Ali Baba and the Forty Thieves,” and definitively bringing the Nights out of Victorian anti-quarianism and into the twenty-first century. For centuries, readers have been haunted by the homicidal King Shahriyar, thrilled by gripping tales of Sinbad’s seafaring adventures, and held utterly, exquisitely captive by Shahrazad’s stories of passionate romances and otherworldly escapades. Yet for too long, the English-speaking world has relied on dated translations by Richard Burton, Edward Lane, and other nineteenth-century adventurers. Seale’s distinctly contemporary and lyrical translations break decisively with this masculine dynasty, finally stripping away the deliberate exoticism of Orientalist renderings while reclaiming the vitality and delight of the stories, as she works with equal skill in both Arabic and French. Included within are famous tales, from “The Story of Sinbad the Sailor” to “The Story of the Fisherman and the Jinni,” as well as lesser-known stories such as “The Story of Dalila the Crafty,” in which the cunning heroine takes readers into the everyday life of

merchants and shopkeepers in a crowded metropolis, and “The Story of the Merchant and the Jinni,” an example of a ransom frame tale in which stories are exchanged to save a life. Grounded in the latest scholarship, *The Annotated Arabian Nights* also incorporates the Hanna Diyab stories, for centuries seen as French forgeries but now acknowledged, largely as a result of Horta’s pathbreaking research, as being firmly rooted in the Arabic narrative tradition. Horta not only takes us into the astonishing twists and turns of the stories’ evolution. He also offers comprehensive notes on just about everything readers need to know to appreciate the tales in context, and guides us through the origins of ghouls, jinn, and other supernatural elements that have always drawn in and delighted readers. Beautifully illustrated throughout with art from Europe and the Arab and Persian world, the latter often ignored in English-language editions, *The Annotated Arabian Nights* expands the visual dimensions of the stories, revealing how the Nights have always been—and still are—in dialogue with fine artists. With a poignant autobiographical foreword from best-selling novelist Omar El Akkad and an

illuminating afterword on the Middle Eastern roots of Hanna Diyab’s tales from noted scholar Robert Irwin, Horta and Seale have created a stunning edition of the Arabian Nights that will enchant and inform both devoted and novice readers alike.

Against the methodological backdrop of historical and comparative folk narrative research, *101 Middle Eastern Tales and Their Impact on Western Oral Tradition* surveys the history, dissemination, and characteristics of over one hundred narratives transmitted to Western tradition from or by the Middle Eastern Muslim literatures (i.e., authored written works in Arabic, Persian, and Ottoman Turkish). For a tale to be included, Ulrich Marzolph considered two criteria: that the tale originates from or at least was transmitted by a Middle Eastern source, and that it was recorded from a Western narrator’s oral performance in the course of the nineteenth or twentieth century. The rationale behind these restrictive definitions is predicated on Marzolph’s main concern with the long-lasting effect that some of the “Oriental” narratives exercised in Western popular tradition—those tales that have withstood the

test of time. Marzolph focuses on the originally "Oriental" tales that became part and parcel of modern Western oral tradition. Since antiquity, the "Orient" constitutes the quintessential Other vis-à-vis the European cultures. While delineation against this Other served to define and reassure the Self, the "Orient" also constituted a constant source of fascination, attraction, and inspiration. Through oral retellings, numerous tales from Muslim tradition became an integral part of European oral and written tradition in the form of learned treatises, medieval sermons, late medieval fabliaux, early modern chapbooks, contemporary magazines, and more. In present times, when national narcissisms often acquire the status of strongholds delineating the Us against the Other, it is imperative to distinguish, document, visualize, and discuss the extent to which the West is not only indebted to the Muslim world but also shares common features with Muslim narrative tradition. *101 Middle Eastern Tales and Their Impact on Western Oral Tradition* is an important contribution to this debate and a vital work for scholars, students, and readers of folklore and fairy tales.

Before the Enlightenment, and before the imperialism of the later eighteenth century, how did European readers find out about the varied cultures of Asia? Orientalism in Louis XIV's France presents a history of Oriental studies in seventeenth-century France, mapping the place within the intellectual culture of the period that was given to studies of Arabic, Persian, Turkish, and Chinese texts, as well as writings on Mughal India. The Orientalist writers studied here produced books that would become sources used throughout the eighteenth century. Nicholas Dew places these scholars in their own context as members of the "republic of letters" in the age of the scientific revolution and the early Enlightenment.

La correspondance est souvent considérée comme un document exceptionnel. Elle serait la porte ouverte vers le secret des individus, l'occasion de découvrir les personnalités, d'observer les choix intimes... Les universités d'été de Ferney-Voltaire ont souhaité rediscuter cet a priori. La publication de correspondances montre les limites de cette source, la difficulté de réunir des corpus cohérents et la nécessité de contextualiser les textes. Écrire des let-

tres, c'est aussi prendre une posture, se positionner face aux cadres culturels de l'échange... En privilégiant une approche pluridisciplinaire, ce volume s'intéresse autant à des anonymes qu'à des écrivains ou à des politiques connus. Il montre que l'idée du dévoilement des secrets de l'intime par la correspondance est souvent un mythe.

Si Antoine Galland (1646-1715) doit d'être passé à la postérité à sa "traduction" des *Mille et une nuits*, il n'en était pas moins avant tout un savant versé tant en numismatique qu'en orientalisme. Pour soutenir sa mémoire, il prit note, dès son adolescence, semble-t-il, mais peut-être pas de manière continue, des événements du jour qui le concernaient de près ou de loin. Ce journal, dont seuls quelques volumes nous sont parvenus, concerne deux périodes: les années 1672-1673, époque où il se trouvait à Constantinople, et les années 1708-1715, années qui correspondent à la fin de sa vie, lorsqu'il vivait à Paris. Cette dernière période est indubitablement une des plus riches sur le plan professionnel puisqu'elle voit A. Galland accéder à la plus haute fonction qu'il pouvait espérer ja-

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publier de manière critique l'intégralité du Journal d'A. Galland se concrétise avec la parution de cette première livraison qui contient les deux premières années de la période parisienne (1708-1709). L'édition d'un texte aussi dense en informations ne pouvait qu'être accompagnée d'une riche annotation due à des spécialistes de chaque domaine concerné (littérature du XVIII^e s., Académie des inscriptions et belles-lettres, orientalisme, Mille et une nuits, antiquité classique, numismatique). This volume of Indexes and an extensive

English introduction completes the publication of the critical edition of *The Thousand and One Nights*, of which the first two volumes, the Arabic text and commentary, were published in 1984. For the first time, the oldest manuscript of this famous Arabic text is now completely accessible to scholars and interested readers. This third and final volume, which completes painstaking work of more than three decades, magnificently adds to the important and pioneering work by Muhsin Mahdi which has been lauded by so many.