

the Peninsula had on the flux used in glassmaking and on the development of a local Andalusian glassmaking tradition. The chapter is without doubt the most interesting and fascinating section of the whole book, for it provides a fruitful diachronic analysis of the technological developments and changes in supply patterns of the Iberian Peninsula from the late Roman period to the eleventh–twelfth century. The discussion encompasses data on various glass assemblages including the material from the ninth-century workshop in Pechina, from several sites in Córdoba dated between the eighth and tenth centuries, as well as a brief comparison with some later finds from Ciudad de Vascos and Albalat (tenth–twelfth century). The most interesting and illuminating conclusion is the evidence for the development of a new Andalusian glassmaking technology based on the use of local lead slag from silver or lead mines, as the analysis of eighth- or ninth-century glass from Šaqunda surprisingly demonstrates. This technology seems to have paved the way for an even more advanced Andalusian glass production which exploited litharge instead of lead slag, as exemplified by the comprehensive tenth-century assemblage from Madinat al-Zahra, and resulting in a clearer and probably more easily workable soda ash lead glass. Schibille uses not only the analytical evidence but cites the written record which claims the invention of a “new glass” in al-Andalus in the tenth century. Compositional discriminants for later Iberian plant ash glass are also suggested, particularly elevated lithium concentrations, combined with high thorium to zirconium ratios.

While the nature of this research still feels preliminary at points and certainly in need of additional analytical data which will target some of the specific insights suggested by the author, this is without doubt a very comprehensive and useful study of glass production and supply during the early Islamic period. Its scope will mainly assist scholars interested in the compositional study of Islamic glass, but it will prove helpful for scholars in the broader fields of archaeology and history, as it seeks out fruitful links between different sub-disciplines. In this respect, the link with the archaeology – and not just the history – of the different regions investigated is sometimes lost or discussed only superficially, and a closer connection between compositional and archaeological studies may have provided even more informative insights into the subject. Nevertheless, this book offers a very useful starting point for anyone wishing to study Islamic glass and willing to explore the geopolitical trends that impacted its production and trade.

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Ḥannā Diyāb: *Kitāb al-Siyāḥah* (The Book of Travels)

(ed. Johannes Stephan, trans. Elias Muhanna) (Library of Arabic Literature.) 2 vols; xlii, 328 pp., vii, 330 pp. £46. New York: New York University Press, 2021. ISBN 978 1 479 89230 3.

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Ḥannā Diyāb, a Maronite from Aleppo who lived from approximately 1687 until after 1764, has gained increased fame in recent decades. It is now known that he was the source for a



number of stories of the *Arabian Nights* published in French (1704–17) by Antoine Galland. These stories, even though they are not found in the written Arabic tradition of the *Arabian Nights*, remain an important oral contribution, as they include some of the best-known stories from the collection, such as Aladdin and the Lamp and Ali Baba and the Forty Thieves, among others.

Kitāb al-Siyāḥah, or *The Book of Travels*, is another contribution of Ḥannā Diyāb, yet on this occasion the contribution is written. In this book, he narrates his travels as an assistant to Paul Lucas, the envoy of French king Louis XIV, to collect antiquities from the Ottoman Empire. Ḥanna's travels began in 1707 and took in Lebanon, Egypt, Tunisia, and France (where he met Galland), before he returned home to Aleppo in June 1710. This account is recorded in Arabic in a single manuscript (MS Vatican, BAV, Sbath 254).

The book under review opens up Ḥannā's travel account to a wider Arabic- and English-speaking audience. It comprises an Arabic edition of the text with extensive notes and an introduction by Johannes Stephan, along with a parallel English translation by Elias Muhanna. It consists of two volumes with a foreword by Yasmine Seale and an afterword by Paolo Lemos Horta. The account is divided into chapters, each covering a specific portion of the journey.

While the whole journey is framed by the presence of Lucas, Ḥannā's master, the author still manages to make the account his own, conveying the distinct experience of a Maronite Syrian traveller. It is unclear, however, why it took Ḥannā around 54 years to sit and write his travel account: he wrote it in 1764 when he was around 75 years old. In fact, the influence of time on his memory is something that has occupied scholars to the extent of legitimately wondering how much of Ḥannā is shared with Aladdin, one of his story's heroes, or even how much truth is to be found in his travel account.

The English translation eases the comprehension of unusual Arabic words and expressions along with the considerable number of foreign idioms, for example transliterated Turkish words. Although the translation tends to use more common English words like "bell" and "biscuits" for *nāqūs* and *buḡsumāt*, rather than more specialized vocabulary (in this case "semantron" and "rusk"), it deserves praise for its accuracy and for preserving the original style of the story and its discourses.

Two meticulous studies, in the form of the introduction and afterword, cover issues that were not elaborated on in earlier works (see *D'Alep à Paris: Les pérégrinations d'un jeune Syrien au temps de Louis XIV*, by Ḥanna Diyāb, ed. and tr. Paule Fahmé-Thiéry, Bernard Heyberger and Jérôme Lentin (Paris: Sindbad, 2015)). One of the major issues is the parallels between the orphan stories added to the *Arabian Nights* by Ḥannā and Galland and the tales which Ḥannā inserted in his travel account.

Stephan's introduction focuses on the relationship between Ḥannā and Lucas as the driving force of the storytelling in Ḥannā's account. While Bernard Heyberger considers that this account should not be overloaded with implications about the relationship between East and West, Stephan observes some glimpses of this through the prism of the relationship between Ḥannā and Lucas.

Ḥanna's storytelling abilities are recognized not only in his orphan stories recounted to Galland, but also in more than 40 stories that he recorded in his travel account. These stories could be narrated independently of the travel account. Stephan notes examples of Ḥannā's astuteness in his storytelling, such as when he narrates them in the third person via an individual whom he meets on his travels, or when he either arranges the stories into groups or naturally weaves them into the trajectory of his travels. From a linguistic point of view, the introduction offers interesting observations on Ḥannā's Middle Arabic and writing style in comparison to his contemporaries, such as Ḥannā al-Ṭabīb (Krimsti, "Riḥlat al-Shammās Ḥannā al-Ṭabīb", 2021), and Elias al-Mawṣilī

(Ghobrial, *The Secret Life of Elias of Babylon*, 2014). Moreover, the introduction connects Ḥannā to external sources, such as the manuscripts he owned.

In the afterword, Horta recognizes Ḥannā's distinctive contributions to the *Arabian Nights* collection. He examines the travel account through the lens of these stories told to Galland by Ḥannā. His analysis retrieves Ḥannā's place and stolen rights as the main player in the orphan tales, rather than Galland. Horta argues how the account of Ḥannā reveals the same characteristics of the stories he supplied to the *Arabian Nights*. Moreover, Horta evaluates what has been taken for granted in scholarship about the role of Galland in terms of developing the characters in the *Nights* and modernizing the stories and making them coherent. Comparing the *Nights* and the travel account, we can surmise that Ḥannā is more likely to have done what is usually attributed to Galland. Although Lucas had written a travel account that never mentions Hanna, the afterword sheds light on many parallels between the two accounts.

Readers will appreciate the map of the travels at the beginning of the two volumes. At the same time, they will miss an image of the manuscript to get a sense of it during discussion of its orthography and handwriting, or at least a clear reference to the Vatican website where digital photos are available. It would have been helpful to add subtitles to the edition, or at least to the translation, to distinguish the different sections of the account and the narratives. Overall, the work is significant and brings new insights into the life and travels of an early modern Aleppan Christian.

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Adam R. Gaiser: *Sectarianism in Islam: The Umma Divided* (Themes in Islamic History.) xii, 237 pp. Cambridge: Cambridge University Press, 2023. £70. ISBN 9781009325042.

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In popular accounts of the modern history of Islam, episodes of sectarian violence are invariably presented as the recrudescence of ancient, irrational hatreds that forever bedevil the region's inhabitants. Gaiser's fine monograph – which is emphatically *not* a book about modern sectarianism – is an intellectually responsible history of sectarian difference and of the emergence of a pentad of Muslim *firaq*, around which the book is largely organised: viz., the Khawārij and Ibādiyya, the Shī'ā, the Murji'a and Mu'tazila, and the Sunnis (chapters 3–6, respectively). These parts of the book seek to complicate, while proving unable to fully transcend, the typologies and narratives of classical Muslim heresiography, a genre which first emerged in the Muslim *Mashriq* and drew upon longstanding Christian antecedents in the complex religious soup of late antiquity. Chapters 3–6 are bookended by chapters that theorize the notion of the “sect”, set the historical scene for the “core” of the book and reflect on the history of intra-Muslim relations (chapters 1, 2, and 8).