know the mixing of drafts and potions, powders and spices" (al-Dimashḳī, *Kitāb al-Ishāra ilā Maḥāsin al-Tidjāra*; cf. H. Ritter, in *Isl.* 7, 59). Today the term also sometimes includes dyers and dye-merchants, although the perfume merchants are the noblest and wealthiest of the *ʿaṭṭārūn*. As in the Middle Ages, herbal remedies—that is to say, the greater part of the medicines offered—are still sold dry (i.e., roots and wood chopped small; herbs, leaves, and flowers whole or crushed; and fruit or seed just dried). The containers were generally provided by the bazaar druggist (Nāṣir-i Khusraw, *Safar-nāma* [ed. Ch. Schefer], Paris 1881, 53). The plants and animals which a druggist used, and the methods of obtaining his raw materials, are particularly vividly presented in the illuminated Persian Dioscorides-manuscript Topkapī Saray Ahmed III. 2147 f. 204-475 (written in the year 867/1463 Medicines were usually given in simple form (*adwiya mufrada, Simplicia*), but they were sometimes compounded (*adwiya murakkaba, Composita*) by the *ʿaṭṭār* in the presence of the patient, who, if need be, was given a dose right away. Compare with this the miniatures in H. Buchthal, *The Journal of the Walters Art Gallery* 5 (1942), 24-33; Bishr Farès, *Le Livre de la Thériaque* in *Art Islamique*, vol. ii, Cairo 1953, plates XI and XII.

The professional knowledge of the bazaar druggist is usually scanty, and his medicines are often completely spoilt by storage under unsuitable conditions for excessive periods. Druggists have always been known for their cheating in measures and general quackery, as is attested to both by specialised works on fraudulent practices, (such as *Kitāb al-Mukhtār fī Kashf al-Asrār wa-Hatk al-Astār* of Djawbarī [7th century A.H.; cf. E. Wiedemann, *Sitzungs-Berichte der Physikalisch-medizinischen Sozietät in Erlangen* 43, 206-32], which is still much read in the Orient) and by treatises on the duties of a market superviser (*muḥtasib*). M. Meyerhof reports, for instance, how French perfumes are diluted and tampered with in the bazaar, bottled in oriental flasks, and then sold to the Europeans as genuine oriental scent and to the local inhabitants as improved Parisian products. Concerning weights, measures, and vessels used by the *ʿaṭṭārūn*, more information can be found in G. C. Miles, *Early Arabic Glass Weights and Stamps*, Supplement, New York 1951 (illustrated); for a container for measuring cf. F. E. Day, *Bulletin of the Metropolitan Museum of Art* 11, 259. In *Der Bazar der Drogen und Wohlgerüche in Kairo, Archiv für Wirtschafts-forschung im Orient* 3 (1918), 1-40, 185-218, M. Meyerhof describes how the druggists worked in mediaeval and more modern times. The best known druggists' quarter (*sūḳ al-ʿaṭṭārīn*) of ancient times was in al-Fusṭāṭ (E. J. Worman, *JQR* 8, 1906, 16-18), which was burned down almost completely in 563/1168 (but was, according to Ibn Duḳmāḳ, rebuilt under the Mamlūks), also referred to in documents from the Geniza. The *sūḳ al-ʿiṭr* of Damascus is also worthy of note (H. Sauvaire, in *JA* 9th series, vol. vii, 1896, 381, 404). A woodcut in E. W. Lane, *An Account of the Manners and Customs of the Modern Egyptians* ii, facing p. 9, gives a vivid picture of a druggist's shop in the 19th century. Original bills for medicines, prescriptions, and similar texts from a druggist's practice, exist in considerable numbers on papyrus. The fact that this particular calling was very widespread is borne out by the frequency with which the term *al-ʿaṭṭār* appears as a cognomen, especially amongst poets and scholars for whom this calling may well have served as an additional source of income. The best known instance is Farīd al-Dīn ʿAṭṭār.

The same word is used in India to denote an alcohol-free perfume-oil produced by the distillation of sandalwood-oil through flowers (for instance, roses).

Bibliography: (Apart from works already mentioned in the text): A. Dietrich, *Zum Drogenhandel im islamischen Ägypten* (*Veröffentlichungen aus der Heidelberger Papyrus-Sammlung*, N.F. no. 1), Heidelberg 1954; G. Wiet, *Les marchands d'épices sous les sultans mamlouks* (*Cahiers d'Histoire Égyptienne*), Cairo 1955. (A. DIETRICH)

ʿAṬṬĀR, FARĪD AL-DĪN MUḤAMMAD B. IBRĀHĪM. Persian mystical poet. The dates of his birth and death cannot be fixed with any certainty. According to Dawlatshāh, he was born in 513/1119 and the general belief is that he was killed by the Mongols in Nīshāpūr in the year 627/1230. This would mean that he lived to the age of 114, which is improbable, and besides, Nīshāpūr was conquered by the Mongols as early as 617/1220. According to a *taʾrīkh* verse in some manuscripts (e.g. Ibrahim Ef. 579), in other sources (Saʿīd Nafīsī, *Djustudjū*, 607), and according to the inscription on the tomb erected by Mīr ʿAlī Shīr, he died as early as 586/1190, that is to say, three years after writing *Manṭik al-Ṭayr* (Saʿīd Nafīsī 129). Saʿīd Nafīsī adheres to 627 as the date of his death, but he bases this assumption on the spurious book *Miftāḥ al-Futūḥ* and on the statement of Djāmī that ʿAṭṭār had given the *Asrār-nāma* to Djalāl al-Dīn Rūmī who had emigrated from Balkh with his father in 618/1221. This emigration, however, probably took place as early as 616/1219 (Ritter in *Isl.* 26, 1942, 117-8). Nothing definite concerning the dates of his life can be got from ʿAṭṭār's own works. The one which seems to contain most biographical information, *Mazhar al-ʿAdjāʾib*, is a forgery, which unfortunately misled Mīrzā Muḥammad Ḳazwīnī as well as the author of this article. ʿAṭṭār was a pharmacist and doctor, and whilst not actually a Ṣūfī, he admired the holy men and was edified by the tales told about them, from his youth onward.—When attempting to compile a list of ʿAṭṭār's works, one meets with a peculiar difficulty: the works attributed to him fall into three groups which differ so considerably in content and style that it is difficult to ascribe all three to the same person. The main works of the first group are *Manṭik al-Ṭayr*, *Ilāhī-nāma* and *Muṣībat-nāma*; those of the second group are *Ushturnāma* and *Djawhar al-Dhāt*; and those of the third *Mazhar al-ʿAdjāʾib* and *Lisān al-Ghayb*. There is, in addition, a fourth group of works which can—on the basis of internal evidence—be proved not to be by ʿAṭṭār. With the exception of *Asrār-nāma*, the epics of the first group consist of a clear, well-constructed main story, which is interspersed with numerous—generally short—subsidiary tales. These tales reflect a wealth of religious and profane life. Told with masterly skill, these subsidiary tales are richly varied in subject, and they are the main charm of the works of this group. In the second group the number of tales is much reduced, and the interest is withdrawn from the external world and all that occurs in it. A limited number of ideas are pursued with intensity and great emotion, and with many repetitions. The recurring themes are: complete *fanā*, even through physical death, monistic pantheism (there is nothing other than God, and all things are of one substance), the knowledge

of one's self as everything, as God, as identical with all prophets. People are repeatedly recognised as God by others, and addressed as such. The presentation is broad and ill-ordered, and full of tiresome repetitions. Frequently one does not know who is speaking or who is being addressed. Anaphora is used excessively: on occasions a hundred consecutive lines begin with the same words. Saʿīd Nafīsī considers the works of this group as spurious, and attributes them to the writer of the third group, a man from Tūn who lived in Ṭūs for a long time, who was undoubtedly a Shīʿite and must have lived in the 9th/15th century. He considers the change of style, which had been accepted both by Muḥammad Ḳazwīnī and by the author of this article, to be impossible. One might object that a change of style and a limitation of the field of interest are not out of the question in a poet; that the beginnings of the use of anaphora can be found in the works of the first group; and also that some of the themes frequent in the second group are traceable in the first. I therefore do not regard it as utterly impossible that the works of the second group should be genuine, though it is rather doubtful. In the time of Djāmī—that is to say in the 9th century—at least, these works were considered genuine, because Djāmī's remark in the *Nafaḥāt al-Uns* that the light of Ḥallādj had manifested itself after 150 years in ʿAṭṭār, can be based only on the works of the second group, in which Ḥallādj plays an extensive part.

The epics of the third group, on the other hand, have been conclusively proved to be spurious. In the *Maẓhar al-ʿAdjāʾib* the poet asks the reader to read Ḥāfiẓ (died 791 A.H.) and Ḳāsim-i Anwār (died 837 A.H.) and prophesies the appearance of Djalāl al-Dīn Rūmī (Saʿīd Nafīsī 146 ff.). I find such a difference in style and content between the works of the second and those of the third group, that—unlike Saʿīd Nafīsī—I should not ascribe them to the same poet. With regard to the probable chronology of the works (on the basis of self-quotation), see my *Philologika* X, in *Isl.* 25, 1939, 144-156. The conclusions drawn in that article from the statements in the *Maẓhar al-ʿAdjāʾib* (whose author has the audacity to claim all ʿAṭṭār's genuine and famous works as his own) as also in my own article "Aṭṭār" in *IA*, are now superseded.

Individual works: First group:

1) *Dīwān*: apart from love poems, this contains the exposition of the same religious thoughts as govern the epics. Printed in Tehran, but not in a critical edition.

2) *Mukhtār-nāma*: a collection of quatrains arranged according to themes, with an elucidatory prose introduction describing the origin of the work—which originally formed part of the *Dīwān*—and the destruction of the two works *Djawāhir-nāma* and *Sharḥ al-Ḳalb* (Ritter, *Philologika* X, 152-155). Incomplete publication, Teheran 1353.

3) *Manṭiḳ al-Ṭayr* (*Maḳāmāt al-Ṭuyūr*): grandiose poetic elaboration of the *Risālat al-Ṭayr* of Muḥammad or Aḥmad Ghazzālī. The birds, led by the hoopoe, set out to seek Sīmurgh, whom they had elected as their king. All but 30 perish on the path on which they have to traverse seven dangerous valleys (*Haft wādī*: this part appears as an independent work in some manuscripts). The surviving 30 eventually recognise themselves as being the deity (*sī murgh* = *Sīmurgh*), and then merge in the last *fanā* in the divine Sīmurgh. Inadequate edition by Garcin de Tassy, Paris 1857; *Mantic uttair ou le langage des oiseaux .... par Farid-uddin Attar*; *Traduction française* and *La poésie philosophique et religieuse chez les Persans d'après le Mantic uttair, ou le langage des oiseaux de Farid-uddin Attar*, 3rd edition, Paris 1860; on the translation by Baron E. Hermelin, Stockholm 1929, see Jan Rypka in *Archiv Orientalní* 4. 1932, 149-160. The best edition known to me is the one which appeared in Bombay in 1313 A.H., published by Cooper and Cooper. For other editions of *Manṭiḳ al-Ṭayr* and for works of ʿAṭṭār in general, see E. Edwards, *A Catalogue of the Persian printed books in the British Museum*, London 1912; A. J. Arberry, *A Catalogue of the Library of the India Office, Vol. II, Part IV. Persian Books*, and the catalogues of manuscripts. A Turkish commentary was written by Shemʿī in 1005/1596-7 (MS. Carullah 1716). For Turkish translations and studies, cf. my article on "Attar" in *IA*.

4) *Muṣībat-nāma*: a *ṣūfī* disciple (*sālik*), in his helplessness and despair, is advised by a *pīr* to visit successively all mythical and cosmic beings: angel, throne, writing tablet, stilus, heaven and hell, sun, moon, the four elements, mountain, sea, the three realms of nature, Iblīs, the spirits, the prophets, senses, phantasy, mind heart and soul (the self). In the sea of the soul, in his own self, he eventually finds the godhead. The tale may have been inspired by the *ḥadīth al-shafāʿa*. Printed in Tehran 1298 A.H.

5) *Ilāhī-nāma*: a king asks his six sons what, of all things in the world, they wish for. They wish in turn for the daughter of the fairy king, the art of witchcraft, the magic cup of Djam, the water of life, Solomon's ring, and the elixir. The royal father tries to draw them away from their worldly desires and to inspire them with higher aims. Edition by H. Ritter, Istanbul-Leipzig 1940, *Bibliotheca Islamica* 12. Concerning a Turkish version, cf. the article Attâr in *IA*.

6) *Asrār-nāma*: it has no framework-story, and repeatedly mentions the gnostic motif of the entanglement of the pre-existing soul in the base material world. ʿAṭṭār is supposed to have given a copy of this book to the young Djalāl al-Dīn Rūmī. Printed in Tehran 1298/1880-1 Cf. H. Ritter, *Das Meer der Seele, Mensch, Gott und Welt in den Geschichten des Farīduddīn ʿAṭṭār* (Leiden 1955) for content and ideas of Nos. 3, 4, 5 and 6.

7) *Khusraw-nāma*: a romantic novel of love and adventure, concerning Khusraw, the son of the emperor of Rūm, and Gul, the daughter of the king of Khūzistān, with many adventures, befalling above all the faithful Gul, who is besieged by a succession of suitors. Synopsis in *Philologika* X, *Isl.* 25, 160-173. Printed in Lucknow 1295/1878.

8) *Pand-nāma*: a small moral treatise which enjoyed great popularity; it has been printed in Turkey alone at least eight times (1251, 1252, 1253, 1257, 1260, 1267, 1291). Concerning further editions see Saʿīd Nafīsī 109-10 and the above mentioned catalogues. It has been translated into several languages (compare Geiger-Kuhn, *Grundriss der Iranischen Philologie*, ii, 603 and Saʿīd Nafīsī 108-10). As early as 1809 it was published in London by J. H. Hindley, then by de Sacy together with a French translation: *Pandnameh ou Livre des Conseils*, Paris 1819. For the Swedish translation by Baron Erik Hermelin, see Jan Rypka in *Archiv Orientalní* 4, 1932, 148 ff. The Turkish translation, completed in 964/1557, was by Emrī, who died in 988/1580, and it was repeatedly printed in Turkey together with the Persian text (1229, 1266, 1280, 1282). Turkish commentaries: Shemʿī (died 1009/1600-1), *Saʿādat-nāma*; Shuʿūrī

(died 1105/1693-4 autograph of 1083 A.H. Istanbul, Darülmesnevi 185; ʿAbdī Pasha (died 1113/1701-2), *Mufīd*; Bursalī Ismāʿīl Ḥaḳḳī (died 1137/1724-5), in great detail, printed Istanbul 1250; Meḥmed Murād (died 1264/1849) *Māḥaḍar*, Istanbul 1252, 1260.

9) *Tadhkirat al-Awliyā*: an extensive prose work which contains the biographies and sayings of Muslim mystics. It ends with a biography of Ḥallādj, who plays such an extensive part in the works of the second group. Other biographies—over 20 in number—have been added in some manuscripts. In these, as also in his epics, ʿAṭṭār has treated his sources freely, and has often altered them in the light of his own religious ideas. For the numerous Turkish studies and translations, see the article Attâr in *IA*; in addition Saʿīd Nafīsī 110-112. The text of the edition by R. A. Nicholson, *The Tadhkiratu 'l-awliyá of Shaykh Faridu'd-din ʿAṭṭár*, London-Leiden 1905-1907, Persian Historical Texts 3 and 5, is not always trustworthy. Other editions in Saʿīd Nafīsī 112 and in the above mentioned catalogues.

10) *Bulbul-nāma*: the birds complain to Solomon about the nightingale which, they say, disturbs them with her song to the rose. The nightingale is called upon to defend herself. Eventually Solomon orders that she be left in peace. Saʿīd Nafīsī (106-7) regards this book as spurious. Printed in Tehran 1312.

11) *Miʿrādj-nāma*: could well be an excerpt from the *naʿt* of any *mathnawī*. In the only manuscript which I have seen, it covers a mere two pages.

12) *Djumdjuma-nāma*: a rather short story which might come from any of ʿAṭṭār's epics. Jesus resurrects a skull in the desert; the dead man, who had been a great king, tells Jesus about the torments of the grave and of hell; he then embraces the true faith and dies for a second time. For Turkish editions of this little work, see *IA*: Attâr.

The works of the second group (described above):

13) *Ushtur* (*Shutur*)*-nāma*: the central figure of the first part of this work is a Turkish puppet player, who appears as a symbol of the deity. He has seven curtains to his stage and has seven assistants. He breaks the figures which he himself had created and tears the curtain. He sends his assistants in all directions and himself withdraws in order to guard his secret. A wise man asks him for the reason for his actions. By way of a reply, he is sent in front of seven curtains. There he beholds a strange, fantastic series of events, the meaning of which is to be understood symbolically. He is always sent on by a *pīr* without any clear information, and on his arrival at the 7th curtain he is asked to fetch from a grave some writing written on silk in green letters. On this God has revealed matters concerning Himself, the way towards Him, the creation, and the prophet Muḥammad. There is repeated mention of decapitation as a means of reaching God, and Ḥallādj is repeatedly pointed to as the great example. The fruitless wandering from one curtain to another is reminiscent of the cosmic journey of the *sālik* in the *Muṣībat-nāma*. The second part deals almost exclusively with Ḥallādj. On the scaffold he has talks with Djunayd, Shaykh-i Kabīr (Ibn al-Khafīf), Bāyazīd and Shiblī, and in these, as God, he develops a monistic-pantheistic theology. In spite of its length, the *Ushtur-nāma* is an important and interesting work which deserves closer study. Metre: *Ramal*.

14) *Djawhar* (*Djawāhir*) *al-Dhāt*: this epos was written after the *Ushtur-nāma*, because the latter (as well as the *Muṣībat-nāma*) is quoted in it. In this work, too, Ḥallādj is continuously presented as a model of the *fanā* and of becoming God. Among other stories, it contains the one of ʿAlī whispering the divine secrets into a cistern. These secrets are then betrayed by a reed which had grown in the cistern and had been cut into a flute. The connexion with the 18 introductory lines of the *Mathnawī*, by Djalāl al-Dīn Rūmī, is obvious. My assumption is that it is this story (which goes back to Midas' donkey-ears via Niẓāmī) which has inspired Djalāl al-Dīn; Saʿīd Nafīsī, who considers the work a later forgery, assumes the reverse to be the case (p. 114) (H. Ritter, *Das Prooemium des Mathnawī-i Mawlawī*, in *ZDMG* 93, 169-196). The epic also contains the story of the youth who went on a sea voyage with his father, recognised himself as God and jumped into the sea in order to lose himself completely in the divine nature. The youth is also recognised as God by a fellow-passenger. The *motif* of the recognition of a man as a God by another man also appears in other works of this group. This work was printed in Teheran in 1315/1355.

15) *Haylādj-nāma*: a poor imitation of the second part of the *Ushtur-nāma*. Metre: *Hazadj*. Lithographed, Tehran 1253.

16) *Manṣūr-nāma*: a short tale in the metre *Ramal*, beginning: *Būd Manṣūr ay ʿadjab shūrīda ḥāl*. It is a short description of the martyrdom of Ḥallādj.

17) *Bīsar-nāma*: a short *Mathnawī*, the centre of which consists of self-deification (*Man khudāyam man khudāyam man khudā*) and *fanā* by decapitation. It contains verses from other *mathnawīs* of this group. Its content is connected with the second part of the *Ushtur-nāma*. Lithographed, Tehran 1319 and several times in Lucknow.

The works of the third group (undoubtedly by another hand):

18) *Maẓhar al-ʿAdjāʾib* (the "place where miracles appear") is an honorary name for ʿAlī, to whose glorification this work is dedicated. He is the divine man, the bearer of divine secrets, the Shāh of all beings, prophets and angels. Legends about ʿAlī play a large part. The author claims all the works of ʿAṭṭār as his own, and gives great biographical detail, including the meeting with Nadjm al-Dīn Kubrā. Lithograph, Tehran 1323. Saʿīd Nafīsī 126 ff.

19) *Lisān al-Ghayb*: again a Shīʿite work by the same poet, who explicitly renounces Abū Bakr and ʿUthmān. Saʿīd Nafīsī 122-3. These two works have no literary value.

Works of the fourth group (demonstrably spurious on the basis of internal evidence):

20) *Khayyāṭ-nāma*: for contents see E. Berthels, *Farīdaddīn ʿAṭṭār's Khayyāṭ-Nāma*, in *Bull. de l'Ac. des Sc. de L'URSS*, Classe des Humanités 1929, 201-214. Ḥādjdjī Khalīfa attributes the work to a certain Khayyāṭ-i Kāshānī. Berthels considers it genuine.

21) *Waṣlat-nāma*: the poet is a man called Buhlūl. Saʿīd Nafīsī 131-132.

22) *Kanz al-Asrār* (= *Kanz al-Baḥr* = *Tardjamat al-Aḥādīth*): compiled 699/1299-1300. *Philologika* X, 157; Saʿīd Nafīsī 120.

23) *Miftāḥ al-Futūḥ*: compiled 688/1289-90, according to other manuscripts 587/1191-2, by a man from Zandjan, *Philologika* X, 157; Saʿīd Nafīsī 127-128.

24) *Waṣ.yyat-nāma*: compiled 850/1446-7. *Philologika* X 158. Perhaps = *Waṣlat-nāma*?

25) *Kanz al-Ḥaḳāʾiḳ*: contains a panegyric to a prince by name of Nīkū Ghāzī. Concerning the possibly corrupt name of this prince see Saʿīd Nafīsī

121, Ritter, *Philologika* X, 158. Concerning four other spurious works, compare *ibid.*, 154.

Bibliography: Works other than those mentioned in the text: Mīrzā Muḥammad Ḳazwīnī, Introduction to E. G. Browne's edition of the *Taḏkirat al-Awliyā*; H. Ritter, *Philologika* X in *Isl.* 25, 1939, 134-173; idem, the article in *IA.* (All three articles still take *Maẓhar al-ʿAḏjāʾib* to be genuine and use it as a source for biographical matter); Saʿīd Nafīsī, *Djustudjū dar Aḥwāl u Āṯār-i Fariduddīn ʿAṭṭār-i Nīshābūrī*, Tehran 1320. Apart from these, histories of literature and catalogues of manuscripts.

(H. RITTER)

AL-ʿAṬṬĀR, ḤASAN B. MUḤAMMAD, Egyptian scholar of Maghribine origin, born in Cairo after 1180/1766. He studied at al-Azhar, and was one of the few *ʿulamāʾ* who, after the occupation of Egypt by Bonaparte, entered into relations with the French scholars and took an active interest in the new learning. He then spent many years in Syria and Turkey, and on his return to Egypt was employed as editor of the Official Journal (*al-Waḳāʾiʿ al-Miṣriyya*) founded by Muḥammad ʿAlī (1244/1828). In 1245/1830 he was installed as Shaykh al-Azhar by Muḥammad ʿAlī, with whose programme he was thought to be in sympathy, and died in office in 1250/1835. He was probably most influential as the teacher of Rifāʿa Rāfiʿ al-Ṭahṭāwī [*q.v.*], but his handbook of correspondence (*Inshāʾ al-ʿAṭṭār*) enjoyed a wide vogue, and was frequently reprinted at Cairo and in India.

Bibliography: ʿAlī Pasha Mubārak, *al-Khiṭaṭ al-Djadīda*, iv, 38-40; Ph. Tarrāzī, *Taʾrīkh al-Ṣaḥāfa al-ʿArabiyya*, i, Beirut 1913, 128-30; Brockelmann, II, 473; S II, 720; E. W. Lane, *Modern Egyptians*, chap. ix; J. Heyworth-Dunne, *Hist. of Education in Modern Egypt*, London 1940, 154, 265, 397; Sulaymān Raṣad, *Kanz al-Djawhar fī Taʾrīkh al-Azhar*, Cairo 1320, 138-41.

(H. A. R. GIBB)

ATTACK [see ATAK].

ATTRIBUTE [see ṢIFA].

AURĒS [see AWRĀS].

AVARS (AWAR, from Ādharī Turkish *avarali:* "unstable", "vagabond") *Ibero-Caucasian people*, inhabiting the mountainous part of the autonomous Soviet Socialist Republic of Dāghistān (basins of the rivers Ḳoysu of Andi, Ḳoysu Awar, Ḳara-Ḳoysu and Tleyserukh) and the northern part of the Soviet Socialist Republic of Azerbaijan. The Avars are Sunnī Muslims of the Shāfiʿī rite. In 1955 their numbers were estimated at 240,000, of whom 40,000 approximately were in the Belokanī and Zakatalī districts of Azerbaijan.

The Avars are divided into two major groups—formerly federations of tribes (*bo*), which are subdivided into clans (*kʿibilʿ*): the Maarulal group (from *maar* "mountain" in Avar, in Russian *tawlinsti* from the Ḳumīḳ *taw*: mountain) to the North of the plateau of Khūnzāḳ, and the Bagaulal (in Avar: rough men), composed of the southern clans. The Avars claim to have been converted to Islam by the Arabs. According to a legendary tradition, Islam is said to have been introduced to Khūnzāḳ by the Amīr Abū Muslim, and his tomb and sword are still shown there. In point of fact, this tradition confuses Amīr Abū Muslim, who never went to Dāghistān, and the Shaykh Abū Maslama, who is reputed to have lived there in the 5th/11th century. In point of fact, when the Arabs arrived in Dāghistān, Christianity and even Judaism had already taken root in the Avar country and Islam only penetrated very slowly, since Christianity in the Georgian rite survived at Kakhib until the 10th/16th century. However, in the 5th/11th century, the Tanush *aul*, capital of the Avar principality of the Nutsal, originally a vassal of the Ḳāzī-Ḳūmūḳ (see LAK), was already a Muslim stronghold and one of the principal centres of Arab culture of Upper Daghistān. The islamisation of the country was completed during the brief period of Ottoman domination (965-1015/1558-1606), that is to say at the time of the formation of the Avar Khānate, whose rulers claimed (legendary) descent from the Arab governors of Khūnzāḳ.

In the 11th-12th/17th-18th centuries, the Avar Khānate dominated Upper Dāghistān culturally and politically, especially with Ummu-Khān Avar (died 1634), who codified the Avar *ʿādat*, and his successors who received tribute from the King of Georgia and from the Khāns of Shirwān, Shekkī and Darband. However, the lords of Khūnzāḳ were never able to completely unite Avaristān, which remains divided amongst a multitude of clans, some grouped in free federations (*bo*) and others tributary to the Khānate.

In 1727 the Avar Khānate accepted the Russian protectorate for the first time, but soon rejected it. It was again imposed for a second time on ʿUmar Khān in 1802, then once more in 1803 on his son and successor Ṣulṭān Aḥmad Khān.

In 1821, after the revolt of Sulṭān Aḥmad Khān, Avaristān was occupied by Russian forces which, without assuming power directly, were content to provide the ruler with military advisers. From that time, the plateau of Khūnzāḳ served the Russians as a springboard for the conquest of Upper Dāghistān. At the beginning of the 19th century, the Avar country became the field of activity of the initiates of the Naḳshbandiyya order, who in 1830 instigated a popular movement there directed both against the Khānate, which was in alliance with the Russians, and against the "infidels". The Khānate was overthrown in 1834 by the Imām Ḥamza Beg [*q.v.*] and the Russians were shortly afterwards expelled from Avaristān. The surrender of the Imām Shāmil [*q.v.*] on 25 August 1859 put an end to the imāmate; the Russians re-established the Avar Khānate, placing Ibrāhīm Khān of Meḥtulin at its head. However, on 22 February 1863, Ibrāhīm Khān was arrested and sent into exile; on 2 April 1864, the Khānate was finally suppressed and its territory annexed to the Avar *okrug* administered directly by the Russian authorities.

After the October Revolution, the Avar territory became part of the autonomous Soviet Socialist Republic of Dāghistān, attached to the Russian Soviet Federative Socialist republic (decree of the Supreme Soviet of January the 20th 1921).

The Avar language belongs to the North-Eastern branch (Dāghistānī) of the Northern group of Ibero-Caucasian languages. Its sphere extends from the *aul* of Čirinot to Novo-Zakatali in Azerbaijan, 170 km. further to the South; it is subdivided into numerous dialects (almost one to each clan) forming two main groups: the Northern (or Khūnzāḳ) dialects and the Southern dialects (Antsukh, Čokh, Gidatli and Zakatali). The literary language was formed from the *Bolmats* ("language of the army"), the vehicle of inter-tribal relations from the 16th century onwards. In the middle of the 17th century, Avar was endowed with an Arabic alphabet (completed by numerous signs for the transcription of