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**SHĀHĪN DIZH** [see ṢĀ'ĪN KAL'Ā].

**SHĀHĪN, LALA**, according to the early Ottoman chronicles, the preceptor or tutor (*lala*) of the Ottoman sultan Murād I [q.v.] and the first to occupy the post of the *beglerbegi* [q.v.] of Rumelia. Perhaps he can be identified with Shāhīn b. 'Abd Allāh who signed a *wakf* document issued by sultan Orkhan [q.v.] in 1360; or also with the military leader Ṭawāḥ, who, according to a Greek contemporary chronicle, supported the Lord of Yanina Thomas Prelimpos against the Albanians in 1380. Shāhīn crossed from Anatolia to Thrace in the 1360s, probably accompanying Murād when he was still a prince, and fought against the Christians successfully, especially in Bulgaria, where he conquered several fortresses and towns. In 1388 he invaded Bosnia and, according to Neshri [q.v.], he died shortly afterwards.

*Bibliography*: F. Babinger, *Beiträge zur Frühgeschichte der Türkenherrschaft in Rumelien (14.-15. Jahrhundert)*, Munich 1944; Irène Beldiceanu-Steinherr, *Recherches sur les actes des règnes des sultans Osman, Orkhan et Murad I*, Societas Academica Dacoromana, Acta Historica VII, Munich 1967; H. Inalcik, *The conquest of Edirne (1361)*, in *Archivum Ottomanicum*, iii (1971), 185-210; E.A. Zachariadou, *Marginalia on the history of Epirus and Albania (1380-1418)*, in *WZKM*, lxxviii (1988), 195-210.

(ELIZABETH A. ZACHARIADOU)

**SHĀHĪN-I SHĪRĀZĪ**, 14th-century Judaeo-Persian epic poet, the most brilliant name in Judaeo-Persian original literature. Mawlānā ("Our Master") Shāhīn ("the Falcon", a name in common use among the Jews of Persia at that time) wrote under one of the Mongol Īlkḥāns, Abū Sa'īd Bahādūr (1316-35 [q.v.]). The comparatively numerous extant manuscripts with miniature paintings can be taken as a sign of his popularity.

Although influenced by the great epic poets of Persia, Firdawsī and Nizāmī, Shāhīn was by no means a mere epigone. The metre he used was the *hazadī musaddas makhzūf* (----/----/----). Shāhīn himself never gave titles to his epic works, and only not very informative words like *sharḥ* ("explanation"), *tafsīr* ("commentary") or (B.L. Or. 4742, fol. 3a, l. 1) *Kitāb az tafsīr-i Tōrāh* (in other manuscripts *Kitāb-i Shāhīn* and *Dāstān* "Story" occur). The titles chosen by Wilhelm Bacher have been commonly adopted, viz. the *Book of Genesis* (now mostly *Bereshit-nāma*), the *Book of Moses* (now commonly *Mūsā-nāma*), the *Book of Ardāshīr*, consisting of two parts, Megillat Esther and the story of Shērō and Mahzād, and the *Book of Ezra*. The brief epic *King Kishwar*, the story of King Kishwar and his seven pieces of advice to his son Bahrām (known in only one manuscript, ENA 396, fols. 1a-4b, The Jewish Theological Seminary of America in New York) could be by Shāhīn, but it is doubtful. If it were gen-

uine, it would be the only purely Persian work by Shāhīn devoid of any specific biblical influence.

The sources of Shāhīn were the biblical books (as for the Pentateuch, almost exclusively the non-legal parts), non-biblical Jewish material (midrash, folk-traditions), and Islamic elements.

*Bibliography*: W. Bacher, *Zwei jüdisch-persische Dichter, Schahin und Imrani*, Budapest 1907; Dorothea Blieske, *Shāhīn-e Šīrāzīs Ardašīr-Buch*, diss. Tübingen 1966, unpubl.; J.P. Asmussen, *Studies in Judeo-Pers. in literature*, Leiden 1973; Vera Basch Moreen, *Miniature paintings in Judeo-Persian manuscripts*, Cincinnati 1985. (J.P. ASMUSSEN)

**SHĀHNĀMEDJĪ** (or SHEHNĀMEDJĪ) (Ṭ.), the term for an Ottoman writer of literary-historical works in a style inspired by the *Shāh-nāma* of the Persian poet Firdawsī [q.v.], i.e. works composed in Persian, in the *mathnawī* form of rhymed couplets in the *mutakārib* metre, describing in fulsome terms the military exploits of the reigning sultan. The first Ottoman compositions in the *shehnāma* genre date from the mid-9th/15th century, as occasional works written for presentation to Meḥemmed II (1451-81).

An official, salaried post of *shehnāmedjī* "writer of *shehnāmes*", was established by Süleymān II (1520-66) in the 1550s as a form of court historiographer. Of its five incumbents, three produced between them at least fifteen known works, largely chronicles of the military and imperial achievements of contemporary Ottoman sultans, particularly Süleymān, Selīm II (1566-74), and Murād III (1574-95). In line with developing literary taste, many of the later works were composed in Ottoman Turkish prose rather than Persian verse. Most of the manuscripts (few of which have been published) were richly illustrated by palace artists with specially commissioned miniature paintings and were intended as *objets d'art* for the sultan's private collection. The *Süleymān-nāma* of the first *shehnāmedjī*, 'Arif (or 'Arifī, d. 969/1561-2), contains 62 miniatures (Esin Atıl, *Süleymānnāma: the illustrated history of Süleymān the Magnificent*, New York 1986).

Principal among the works composed by the third *shehnāmedjī*, Lokmān (in post ca. 1569-96), are: *Zübdeṭi 't-tawārīkh* ("Essence of history") (completed 991/1583), a world history in Ottoman prose; the two-volumed *Hüner-nāma* ("Book of accomplishments") (992/1584 and 996/1588), also in Ottoman prose, on Selīm I (1512-20) and Süleymān II respectively; the three-volumed *Shāhīnshāh-nāma* ("Book of the Shāh of Shāhs") (991/1581-2, 1001/1592, and 1004/1596), in Persian verse, on the reign of Murād III; *Kiyāfetü 'l-insāniyye fī shemā'il 'Oḥmāniyye* ("Description of the features of the Ottoman sultans") (987/1579), essentially an album of portraits of the sultans with accompanying text in Ottoman with physiognomical observations (facsimile text in *Kiyāfetü 'l-insāniyye fī semā'ili 'l-Osmāniyye*, ed. M. Tayşi, Historical Research Foundation, Istanbul 1987).

Lokmān's successor Ta'fīkī-zāde (in post ca. 1590-1600) composed a *Shemā'il-nāma* ("Book of descriptions") (1002/1593) in Ottoman prose on the strengths of the Ottoman dynasty (cf. C. Woodhead, "The present terror of the world?" *Contemporary views of the Ottoman empire c. 1600*, in *History*, lxxii/234 [1987], 20-37); and narratives of the Hungarian campaigns of 1593-4 and 1596, in Ottoman prose and verse respectively (for the former, see Woodhead (ed.), *Ta'fīkī-zāde's Shehnāma-i hümayūn on the Ottoman campaign into Hungary, 1593/94*, Berlin 1983).

The post lapsed soon after 1600 for reasons which are unclear but probably related to the changing role of the sultan, which rendered the *shehnāma* style inap-