

گفته‌اند که ایام شباب سوزنی در تنعم و خوشی سپری شده است. جوانی بوده عیارپیشه، قلندر، فسادانگیز که جز کامرانی و شادکامی کاری نداشته است (دانشنامهٔ ادب فارسی، همان‌جا؛ فروزانفر، همان‌جا). در اواسط عمر صاحب جاه و مالی بوده و زندگانی مرفهی داشته و در دستگاه سلطان سنجر (حکومت: ۵۱۱-۵۵۲ق) صاحب منصب بوده است (دانشنامهٔ ادب فارسی، همان‌جا). البته، این شغل در ناحیه‌ای به‌جز زادگاهش، سمرقند، به‌وی تفویض شده و در آن دیار به رنج دوری از زن و فرزند و نیز به کسالتی دچار شده است و در این میان نیز مرگ فرزند شاعر را سخت نالان کرده است.

چنان‌که از اشعار سوزنی برمی‌آید، حاسدان بر او رشک بردند و از وی نزد خاقان (احتمالاً باید محمودبن محمدخان، خواهرزادهٔ سنجر و خاقان سمرقند، باشد) سعایت کردند. سرانجام، سوزنی بر اثر سعایت بداندیشان به تیره‌روزی دچار شد و ثروتش به یغما رفت و حتی قصد جانش کردند، ولی او از میان مخالفان گریخت و سلطان سنجر بر او رحمت آورد و عذر او را پذیرفت و وی را از مال و خواسته بی‌نیاز ساخت. پس از این واقعه، سوزنی قصد حج کرد و گفت که به زیارت کعبه می‌رود تا از دیدار جماعتی که او را خلاف کردند هزار فرسنگ دور باشد و در آن خانهٔ مقدس از پروردگار بقای دولت سنجر را بخواهد.

گویا، به گاه پیری و فرسودگی، بار دیگر تنگدست شد. سوزنی عمری طولانی داشت، چنان‌که به کرات به پیری خود اشارت کرده و از سپیدی موی و شکستگی و ناتوانی بدن نالیده است. سوزنی سمرقندی در اواخر عمر از عصیان‌های ایام جوانی پشیمان شد و از کرده‌های خویش پوزش طلبید (صفا، همان، ص ۶۲۳؛ دانشنامهٔ ادب فارسی، همان‌جا). بر حسب گفتهٔ خود سوزنی، دیوانش به دست پسرش، ضیاء‌الدین، مدون

شمس‌الدین ابوبکر سوزنی سمرقندی، ملقب به «تاج‌الشعرا» و متخلص به «سوزنی»، شاعر قرن پنجم و ششم هجری قمری است.

تاریخ تولد و فوت او دانسته نیست. وی نام اصلی خویش را در یک‌جا «عمر» و در جای دیگر «محمد» آورده است. عوفی دربارهٔ تخلص وی در لباب‌الالباب آورده است که تعلق خاطر و عشق شاعر به شاگرد سوزنگری علت این تخلص بوده است و سوزنی نیز خود از این دلداری با نام «نجم کلاه‌دوز» یاد کرده است.

عشق به شاگرد سوزنگر، سوزنی را علاقه‌مند به آموختن آن صنعت کرد و سوزنی به قدری در این صنعت متبحر شد که بر جمله استادان تقدم یافت (صفا، ج ۲، ص ۶۲۲؛ عوفی، ج ۲، ص ۱۹۱؛ دانشنامهٔ ادب فارسی، ذیل مدخل). نسب سوزنی به ادعای خودش به سلمان فارسی صحابی می‌رسد (فروزانفر، ص ۳۱۵؛ شریفی، ذیل مدخل؛ نفیسی، ج ۱، ص ۹۸). لقب وی در جایی «تاج‌الشعراء» و در جای دیگر «الحکیم تاج‌الشعراء محمدبن علی سوزنی» آورده شده است (صفا، همان‌جا؛ فروزانفر، همان‌جا؛ اثر آفرینان، ذیل مدخل؛ دایرة‌المعارف فارسی، ذیل مدخل). عوفی در لباب‌الالباب، زادگاه او را شهر نسف گفته و مؤلف تاریخ گزیده و هدایت در مجمع‌الفصحاء او را از مردم کلاش، از توابع سمرقند، دانسته‌اند، ولی خود سوزنی دربارهٔ زادگاهش در مصرعی نام تحشب را آورده، نسف به فتح اول و دوم معرب تحشب است که شهری بزرگ میان جیحون و سمرقند است. سوزنی در جوانی برای تحصیل به بخارا رفت. ظاهراً، تحصیلات وی در علوم دین شامل اخبار و تفسیر و حدیث می‌شد. سپس به شاعری پرداخت. وی زبان عربی و ترکی را نیز می‌دانست (صفا، همان‌جا؛ فروزانفر، ص ۳۱۵-۳۱۶؛ عوفی، همان‌جا؛ نفیسی، همان‌جا).

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"SÜZENİ, MUH. B. ALİ NEŞEFİ"

SÜZENİ, MUHAMMED ŞEMSEDDİN

FED

Rycka, "History---", S. 214-215

- FED -

Süzeni, Muhammed Semreddi

Süzeni

Browne

L. H. Persia.

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Süzeni

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دیوان

حکیم سوزنی سمرقندی

تصحیح و مقدمه و شرح احوال و فهرست لغات و ترکیبات و جایها
با معانی و تقابیر از :

دکتر ناصرالدین شاه حسینی

۱۹۶۰



شرکت چاپ و انتشارات امیرکبیر

مردادماه ۱۳۳۸

چاپخانه موسوی

سر آغاز

خوب بیاد دارم که بهاری سرسبز بود و شکوفه‌های رنگارنگ طبیعت را جلوه‌ای دلپذیر بخشیده بود، برای تبریک عید نوروز بخدمت استاد سخن مرحوم بهار که خدایش غریق رحمت کنادرفته بودم. استاد را کسالت ورنجوری سخت از پای در آورده بود باچهره‌ای گرفته و دلی مشحون از غم ورنج بگوشه کتابخانه خویش خزیده پوستینی بردوش گرفته بود و دیوان حکیم سوزنی را در پیش نهاده با دقتی خاص مطالعه میکرد. همینکه چشمش بمن افتاد از آنجا که بامنش مهربی و صفائی خاص بود، با همان لحن خاص خویش گفت: «احسنت بیا جانم، چه خوب کردی که بسراغ ما آمدی بیا که خوب بموقع رسیدی با سوزنی خلوت کرده بودیم بیاتوهم بامادراین خلوتگه رازانباشو» و آنگاه بالحنی مؤثر این چند بیت از صفحه‌ای را که در پیش داشت قرائت فرمود.

ای خداوندی که از لطف تو جواه آورده‌ام ز آنچه بودمم گرفته باز گاه آورده‌ام
تویکی اندر حساب و من بشرط بندگی بادل یکتای خود پشت دو تا آورده‌ام

هیچکه روزی بخدمت نامدم پنجاه سال رو بسوی درگه تو گاه گاه آورده‌ام
گر خطا کردم بدل وز دیده کنون از ندم گوئی از دل باروا ز دیده میاه آورده‌ام
گرچه از حشمت بفرق من کلاه بندگی است دیده گریان و فرق بیکلاه آورده‌ام، الخ.
لطف بیان و کلام مؤثر سوزنی و لحن دل انگیز استاد چنان مر اشفته و مسحور خود ساخت که از همان دم بر آن شدم تا نسخ خطی دیوان سوزنی را در هر کجا که هست

Sōzanī
 302. **Sōzanī**, the celebrated satirical poet. 'Aufī calls him al-Ḥakīm Tāj al-shu'arā' [547] Muḥammad b. 'Alī al-Sūzanī and Muḥammad is also the name by which he refers to himself in his poems.¹ However, he gives his father's name as Mas'ūd (not 'Alī)² and indicates that he followed his father in the profession of poetry. He was born, again according to 'Aufī, in Naṣaf (Nakhshab), but spent most of his life in Samarqand, and he is often called Sōzanī Samarqandī. His pen-name comes from *sōzan*, 'needle', and was perhaps chosen to match the sharp wit of his satires.³ His time can be determined from the fact that his *qaṣīdahs* mostly address the rulers of Samarqand during the second and third quarters of the 12th century. His earliest unambiguously identifiable patron is the Qarakhanid Arslān-shāh Muḥammad (II) b. Sulaimān (495/1102 to ca. 523/1129), and he praised his successors down to Qılıch Tamghāch Khān Rukn al-dīn Mas'ūd (II) b. Ḥasan (ca. 556/1161 to 574/1178), his principal patron. He also praised the clerical rulers of Bukhārā (the *ṣadr*s of the Āl i Burhān), [548] the Seljuq Sanjar and various lesser personages. There is one (authentic?) poem⁴ eulogising the Khwārazm-shāh Atsız. In one poem⁵ addressed to Mas'ūd's wazīr Sa'd al-mulk Mas'ūd b. Aṣ'ad he mentions the date Muḥarram 560/1164. Daulat-shāh (himself a native of Samarqand) says that Sōzanī died in 569/1173-4; since he gives this date in connection with a precise localisation of the poet's grave it is likely that he found the date on the

¹*Dīwān* p. 446, l. 1 and 183, l. 21. The editor (on p. 3 of his introduction) also cites verses in which the poet appears to call himself 'Umar and Bū Bakr. However in the first verse (= *dīwān* p. 112, l. 4) one of the manuscripts available to the editor has not *nām i man chūn ṣāhib i 'ādil 'Umar khwānand khalq*, but ... *'ādil hamē khwānand* ... and this reading must obviously be preferred (*'sāhib i 'ādil* here means 'Muḥammad'). The verse giving his name (*nām*) as Bū Bakr is found in a religious poem (*dīwān* p. 1, second verse from the bottom) which, as the editor admits, is missing in most copies of the *dīwān*. It is probably spurious. It is, however, not impossible that the poet had Abū Bakr as a *kuryah*. Nafīsī (in the notes to his edition of 'Aufī, p. 694) quotes a verse in which Sōzanī appears to give his name as Ibrāhīm, but in the printed *dīwān* (p. 267, l. 8) we read not *man gar Ibrāhīm nām-am*, but *gar na Ibrāhīm nām-am*.

²*Dīwān* p. 183, l. 21; 389, ult. and elsewhere.

³There are a number of poems in the *dīwān* in which he plays on the name, e.g. p. 390-2, 447. 'Aufī's story according to which he chose the name as a result of a love affair with a needle-maker need hardly be taken seriously.

⁴*Dīwān* p. 341-2.

⁵P. 141-2.

‘Aufī. These include a *rubā‘ī* mocking Sanjar, evidently in the aftermath of his defeat at the hands of the Ghuzz in 548/1153, and some verses in praise of Shihāb al-daulah wa l-dīn, wazīr in Herat. ‘Aufī also quotes two verses which he heard from the poet’s own mouth (evidently in Bukhārā) and which had been addressed to him by ‘Burhān i islām’ (i.e. al-ṣadr al-kabīr ‘Umar II b. Mas‘ūd, the clerical ruler of Bukhārā from 593/1196-7 to ca. 616/1219) at the time when Shihābī arrived in Bukhārā from Marw. See also above p. 324 (Diyā’) and 381-2 (Khālah).

‘Aufī II p. 392-3; Rāzī III p. 459 (no. 1527); Khaiyām-pūr p. 311.

300. Mu‘In al-dīn Sirājī Balkhī is the author of two *ghazals* quoted by ‘Aufī in his chapter on the poets of Khurāsān after the time of Sanjar (i.e. after 552/1157). Rāzī has in his chapter on the notable men of Balkh an entry on one ‘Sirāj al-dīn’ which begins with the same words as ‘Aufī’s entry on Sirājī Balkī, but quotes a different set of verses, and states that this poet served at the court of the Khwārazm-shāhs.

‘Aufī II p. 323-4; Rāzī II p. 76-7 (no. 565); Hidāyat, *Majma‘* I p. 247; Khaiyām-pūr p. 264 (‘Sirāj’ and ‘Sirājī’).

301. Jamāl al-dīn Fakhr al-shu‘arā’ Muḥammad b. ‘Alī al-Sirājī is also quoted in ‘Aufī’s chapter on the poets of Khurāsān after the time of Sanjar as the author of three poems, two of them expressly dedicated to the last Ghaznavid ruler of Lahore, Sirāj al-daulah Khusrau-Malik (555/1160 to 582/1186) from whom the poet evidently had his pen-name.

‘Aufī II p. 324-7; Hidāyat, *Majma‘* I p. 245; Khaiyām-pūr p. 246 (‘Sirājī i Khurāsānī’).

302. *Sōzanī*, the celebrated satirical poet. ‘Aufī calls him al-Ḥakīm Tāj al-shu‘arā’ Muḥammad

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Sōzanī

- Sūzanī (FED)

23 TEMMUZ 1992

2. Sōzanī

Šamsuddīn Muḥammad b. Mas'ūd (oder 'Alī, vgl. Šafā, TAI 2, 622),
Ḥakīmī S., aus Nasaf bei Samarqand. Gestorben 569 hq.

Zur *Literatur* über Leben und Werk vgl. Altes, FME 42.

Dīwān. Enthält Qaṣīden, Musammaṭs, Qiṭ'as, Gazals, Rubā'īs, alle Gattungen sowohl in ernster als auch in frivoler Ausprägung, ersteres mit den üblichen Themen eines Panegyrikers, darunter auch besinnliche und religiöse Gedichte. Herausgegeben von Dr. Šāh-Ḥusainī, Nāṣiruddīn, Teheran 1338 hš.

3831

321 Fol. 25,7 × 17 (17,5 × 10,5) cm. 2 Kol. 17 Z. Schwarzer Lederband mit blindgeprägtem Medaillon und Zierecken, sowie Randleisten. Innen rot mit Rosette und Zierecken auf goldenem und blauem Grunde in durchbrochener Arbeit. Klappe entsprechend. Kalligraphiertes Nasta'liq, in schwarz-goldenem Rahmen. Überschriften rot. Vor den ersten fünf Teilen jeweils ein illuminiertes Kopfstück. Auf 1a Titel und Exlibris für Sultān Mehmed II Fātih.

Hellmut Ritter: Persische Handschriften

117

- a) 1b-172b: *Qaṣā'id* (und *Musammaṭāt i madhīya*). Anfang:
سلطان کسی بود که زیلان آب کش
- b) 173b-260b: *Qaṣā'id* (und *Musammaṭāt*) *i hazliya*. Anfang:
نرخ جماع از پیشیز رفت بدینار
- c) 261b-292b: *Muqaṭṭa'āt i madhīya*. Anfang:
احرار جهان بنده احسان تو کشتند
- d) 293b-300b: *Muqaṭṭa'āt i hazliya*. Anfang:
حکیم سوزنیم چشم شاعران بهجا
- e) 301b-313a: *Gazaliyāt*. Anfang:
ای روی تو چو چشمه خورشید در حمل
- f) 313a-321b: *Rubā'iyāt*. Anfang:
یارب کل باغ دینم از پژمردن
- Anfang Ša'bān 880h, von Gulšanī, in Qusṭanīniya.

ORIENS, c. 29-30, s. 116-117, 1986 (Leiden)

-Suzani

Iyās, *op. cit.*, v, 218; al-Sha'rānī, *op. cit.*, 30-2). Moreover, the eschatological dimension is very much present in his work (see the many *fatwās* in his *Hawā*, e.g. ii, 213-56, 358-66, etc.; see also *Buḥrā al-ka'ib bi-likā' al-habīb*, Cairo 1969).

Finally, it should not be forgotten that al-Suyūṭī also was a historian and biographer. In this field, he took up theory (e.g. *al-Shamārīkh fī 'ilm al-ta'rīkh*, but above all he wrote on several concrete subjects, such as a history of the caliphs (*Ta'rīkh al-khulafā'*, Cairo 1964), a history of Egypt (*Husn al-muḥādara*, quoted above), and a great number of biographical collections, chosen according to specialities (*tabakāt* of commentators, traditionists, grammarians, poets, etc.). He did not neglect literature, but this was hardly ever an end in itself. He took it up, in particular, under its historical angle (*al-Mustazraf min akhbār al-djāwārī*, Beirut 1963) or under its erotic one (his *Rashf al-zulāl min al-sihr al-halāl* has been translated by René Khawam under the title *Nuits de noces*, Paris 1988), and his poetry is dedicated to the praise of the Prophet.

Bibliography: Add to the sources quoted in the article, al-Suyūṭī's biography, written by his disciple 'Abd al-Kādir al-Shādhilī, *Bahjat al-'ābidīn bi-tarjamat Djalāl al-Dīn* (mss. in London, Dublin, Kuwait), as well as Shams al-Dīn al-Dāwūdī, *Tarjamat al-Suyūṭī* (ms. Tübingen); Naḍīm al-Dīn al-Ghazzī, *al-Kawākib al-sā'ira bi-āyān al-mī'a al-'āshira*, Beirut 1945, i, 226-31. E.M. Sartain, *Jalāl al-Dīn al-Suyūṭī*, remains the most complete study in a Western language; see also eadem, *Jalāl al-Dīn al-Suyūṭī's relations with the people of Takrūr*, in *JSS*, xvi (1971), 193-8. In his bibliography, S. Abū Djīb mentions several studies in Arabic (*op. cit.*, 331-2). In his *Muhammad's birthday festival* (Leiden 1993, 45-70), N.J. Kaptein presents and translates al-Suyūṭī's *fatwā* which validates the practice of the *mawlid nabawī*. (E. GEOFFROY)

SŪZ, SAYYID MUḤAMMAD MĪR (1133-1213/1720-98), Urdu poet, was born in Dihli. His father was descended from a Guḍjarātī saint, but the family originally hailed from Bukhārā. The poet had the broad education and training typical of the noble classes. He was an excellent archer and horseman, and generally skilled in the martial arts and noted for his physical strength. He was an expert calligrapher, and excelled in all the seven different types of ornamental writing. After a licentious youth, he became a dervish. As a writer, whilst a number of *tadhkira* authors refer to him and quote from his verse, there is a lack of firm detailed information. Mīr Ḥasan [*q.v.*] asserts in his *Tadhkira* that Sūz wrote prose as well as poetry: but none of this has survived; not even, regrettably, his book on archery.

His skill as a poet is recognised, but while the salient points of his poetry are well-known, we lack an authoritative *diwān*. He was known for his emotional recitation, which contrasted with the more common *taht al-laḥz* method, which perhaps placed phonology before feeling. His Urdu poetry is dominated by *ghazal*, but also includes *mathnawī*, *rubā'ī* and *mukhammas*. He at first used the *takhalluṣ* Mīr, but, to avoid confusion with Mīr Taḳī Mīr [*q.v.*], changed it to Sūz (= "passion, burning"). He was the first Urdu poet to achieve fame for *rekhtī* verse, that is, using women's language, in which Rangīn later became better-known. Spontaneity, simplicity, avoidance of high-flowing similes and obscure allusions, all these, according to Saksena (*op. cit.* in *Bibl.*, 60), are among his characteristics. He does not make excessive use of Persian expressions: and, unlike his contemporary, Sawdā [*q.v.*],

he has no penchant for virtuosity in prosody, such as rich and difficult rhymes. It is all very tantalising, and from what we know of his life and works, one is tempted to ask, "Is this a genius *manqué*?" Though essentially a Dihlī poet, he was, like others, driven by Marāthā and Afghān incursions to leave the city, and after a stay in Muḥshidābād, seat of the Nawwābs of Bengal, he became mentor of the Nawwāb Āṣaf al-Dawla in Lucknow in 1797, but died the following year. A pleasant, witty and courteous gentleman, he did not take easily to patronage, but won a niche for himself as a "prince of amorous style" (Saksena, 60). It must be admitted, however, that it contains more pathos than passion.

Bibliography: Kudrat 'Alī Shawḳ, *Tabakāt al-shu'arā'*, ed. Niḥār Aḥmad Fārūqī, Lahore 1968, 231-40, contains a short account and useful examples of Sūz's poetry. This should be taken together with Abu 'l-Layṭh Šiddīqī, *Lakḥnaw kā dabistān-i shā'irī*, Lahore 1955, 135-8. Ram Babu Saksena, *A history of Urdu literature*, Allahabad 1926, 59-60, is helpful. In addition to Kudrat 'Alī Shawḳ's work mentioned above, the *tadhkiras* of the following authors merit reference: Muḥḥafī [*q.v.*]; Nassākh, *Sukhan-i shu'arā'*; and Mīr Ḥasan [*q.v.*].

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SŪZANĪ (better Sōzanī), Muhammad b. 'Alī (or Mas'ūd?) al-Samarkandī, Persian satirical poet of the 6th/12th century. A native of Nasaf (Nakhshab), he eulogised several of the Karakhānid rulers of Samarkand, from Arslān Shāh Muḥammad II (495-ca. 523/1102-ca. 1129) up to Kīlīč Ţamghāč Khān Mas'ūd II (ca. 556-74/ca. 1161-78), but also several of the Burhānid *šadrs* of Bukhārā [see *šADR*, 1], the Saldjūkid Sandjar [*q.v.*] and others. Dawlatshāh, who appears to have seen Sūzanī's grave in Samarkand, says that he died in 569/1173-4, and adds that before his death he repented his many sins and turned his hand to devotional poetry.

However this may be, Sūzanī is now remembered mainly as the author of vehemently abusive invectives and of pornographic (mostly homoerotic) facetiae. For modern scholars (as already for the mediaeval Persian lexicographers) their interest resides largely in the fact that they contain many examples of the Samarkand dialect and of unusual slang expressions. The poems were collected, together with a good number of scurrilous anecdotes, by the Šafawid antiquarian Taḳī Kāshī [*q.v.*] in his *Khulāṣat al-ash'ār*, from which virtually all of the manuscripts purporting to contain Sūzanī's *diwān* are apparently derived, and a selection of these mediocre manuscripts forms the basis of the published edition by N. Shāh-Ḥusaynī, Tehran 1338 *Sh.*/1959. However a fair number of Sūzanī's poems are contained in a textually superior form also in anthologies of the 7th-8th/13th-14th centuries.

Bibliography: 'Awfī, *Lubāb* ii, 191-8; Mustawfī, *Tārīkh-i guzīda*, ed. Nawā'ī, Tehran 1339 *Sh.*/1960, 733-4; Dawlatshāh, *Tadhkira*, 100-3; Taḳī Kāshī, *Khulāṣat al-ash'ār*, B.L. ms. Or. 3506, fols. 361a-396a; Browne, *LHP*, ii, 342-3; de Blois, *Persian literature*, v, 546-50 (with further references); R. Zipoli, *I Carmina Priapea di Sūzanī, in Annali di Ca' Foscari*, xxxiv/3 (Venice 1995), 205-56.

(F.C. DE BLOIS)

SŪZĪ ĀLEBĪ, Meḥmed b. Maḥmūd b. 'Abd Allāh, Ottoman poet who lived in the second half of the 9th/15th century and the first decades of the following one, d. 931/1524.

Born at Prizren [*q.v.*] near Ūsküb [*q.v.*] (Skoplje), he became secretary to Mīkhāl-Oghlu [*q.v.*] 'Alī Beg,