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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.

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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.

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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 *shehnāme* genre date from the mid-9th/15th century, as occasional works written for presentation to Meḥmed 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, Selim 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-nāme* of the first *shehnāmedjī*, 'Arif (or 'Arifī, d. 969/1561-2), contains 62 miniatures (Esin Atıl, *Süleymān-nāme: 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-volume *Hüner-nāme* ("Book of accomplishments") (992/1584 and 996/1588), also in Ottoman prose, on Selim I (1512-20) and Süleymān II respectively; the three-volume *Shāhīnshāh-nāme* ("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-nāme* ("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 Shehnāme-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 *shehnāme* style inap-

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Lala Şahin Paşa

Lala Şahin (Lālā Şāhīn) Paşa (d. 788/1386?) was tutor (*lala*) to the Ottoman sultan Murad (Murād) I (763–91/1362–89) and the first person in the Ottoman state to hold the title of beylerbey (*beglerbegi*, lit. “lord of lords,” in this period, commander-in-chief of the army; in later usage, governor general). Apparently, Şahin was a convert to Islam, and, according to Taşköprülüzade (Taşköprülüzāde (also Taşköprüzade, Taşköprizade), d. 968/1561), a manumitted slave of Sultan Orhan (Orkhān, r. c. 724–63/1324–62). Circa 760/1359, Orhan sent Şahin to the European part of the Ottoman domains (Rumeli), a few years after the death of Orhan’s son, Süleyman (Süleymān) Paşa (d. 1357), who had been leader of military operations in Rumeli.

At this time, Şahin was serving as Murad’s tutor and taking part in important Ottoman conquests in Thrace. According to Halil İnalçık, these may have included the capture of Edirne, although the date of the city’s seizure is still disputed. When Orhan died (763/1362), Murad returned

to Bursa to succeed him, but left Şahin in Rumeli as commander-in-chief, or *beylerbeyi*. As such, Şahin played a key role in many further conquests in Bulgaria and Greece, alongside Evrenos (d. 1417), other marcher lords (*uc beyleri*), and the vizier Çandarlı Kara Halil Hayreddin (Qara Khalīl Khayr al-Dīn) Paşa (d. 789/1387). He also played a role in the Ottoman victory of 883/1371 over the Serbs at Chernomen (Çirmen, “the battle on the Maritza”), as well as in the conquests of Filibe (Plovdiv), Drama, and Serres. He probably took part in the Ottoman conquest of Niš (787/1385), but died before Murad I’s campaign against Karaman (788/1386). His connection to the town of Kirmasti (Mustafakemalpaşa) is apparent from the fact that he constructed an extensive pious foundation there. In addition to his still extant tomb (*türbe*), and a now mostly ruined mosque, *imaret* (*imāret*, hospice), and *medrese* (*madrassa*), this originally also included a *zaviye* (*zāwiya*, dervish lodge).

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some extent continue to be) at stake in this controversy touch on the righteousness of the actions of Abū Bakr, the rectitude of Khālid (who was accused by some of murdering Mālik and unlawfully appropriating his wife), and, on a more basic level, the criteria for being considered a Muslim, the punishment for apostasy, the justness of violently enforcing the payment of *zakāt* to the state (or the lack thereof), and—for the Shī'a—the legitimacy of the pre-'Alid caliphs. From a historical viewpoint, however, the affair had few immediate consequences: Abū Bakr pardoned Khālid, though his successor 'Umar (r. 13–23/634–44) reportedly wanted to stone Khālid for his acts, and the incident may have played a role in his later decision, as one of the first acts of his reign, to relieve Khālid of command. The elegies Mālik's brother, the celebrated poet Mutammim, composed for him could also be seen as an important outcome of the affair, particularly if the political constraints on Mutammim's mourning can be understood to have influenced the development of the Arabic elegy in general.

Mālik was also a poet in his own right, but the few poems attributed to him are almost exclusively occasional in nature and of scant literary importance. Many authorities (including al-Aṣma'ī, d. c.213/828) nevertheless attribute a fine elegy to him (*al-Mufaḍḍaliyyāt*, no. 9, 1:63–79, 2:20–4), although al-Mufaḍḍal al-Ḍabbī (d. after 163/780) ascribes it to his brother Mutammim.

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al-Balansī, *Tarikh al-Ridda. Gleaned from al-Iktifa of al-Balansī*, ed. Khurshid Ahmad Fariq (New Delhi 1970), 10 and 50–5; Ibn Khallikān, *Wafayāt al-a'yān wa-anbā' abnā' al-zamān*, ed. Iḥsān 'Abbās (Beirut 1968), 6:12–7, presumably building on Wathīma b. Mūsā's (d. 237/851) important lost *Akhbār al-ridda*; Abū l-Faraj al-Isfahānī, *Kitāb al-aghānī* (Cairo 1927–74), 15:298–312. The elegy ascribed to Mālik b. Nuwayra is found in al-Mufaḍḍal b. Muḥammad al-Ḍabbī, *al-Mufaḍḍaliyyāt*, ed. Charles J. Lyall, Oxford and London 1918–21, 1:63–79 (Arabic), 2:20–4 (English).

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Maritsa, Battle of

The **Battle of the Maritsa** River was a decisive encounter between forces of the crumbling Serbian Empire, led by Despot Jovan Uglješa (r. 1365–71/766–73) and his brother Kralj ("King") Vukašin (r. 1365–71/766–73), and the Turks, who were most plausibly under the command of Lala Şahin Paşa (Lala Şāhīn, d. c.788/1386) and Evrenos Bey (d. 820/1417). The Ottoman Sultan Murad I (Murād, r. 763–91/1362–89) was occupied in Anatolia at the time and was not present. The action took place in eastern Thrace near Čirmen (contemporary