

شمس قیس رازی نویسنده ایرانی قرن هفتم هجری قمری است.

از تاریخ تولد و فوت و شرح زندگی او آگاهی در دست نیست. فقط می‌دانیم که اهل ری بوده اما، مدت زیادی را در ماوراءالنهر و خراسان و خوارزم اقامت داشته است. پس از حمله مغولان به نواحی شرقی ایران، در رکاب سلطان علاءالدین محمدبن تکش خوارزمشاه، از ماندن از قتل و غارت مغولان، نزدیک به هشت سال، در شهرهای مختلف عراق به سر برد (دایرةالمعارف فارسی، ذیل مدخل؛ بهار، ج ۳، ص ۲۷). در این گریزهای شهر به شهر مدتی نیز در خدمت سلطان محمد خوارزمشاه بوده و گویا در همین ایام متن پیش‌نویس کتاب المعجم و دیگر کتاب‌های ارزشمندش نابود شده است. او پس از فروپاشی خوارزمشاهیان در حدود ۶۲۳ق، از عراق به فارس می‌رود و اتابک سعد به او لطف و مرحمت فراوان می‌کند (صفا، ج ۲، ص ۱۰۳۱-۱۰۳۲؛ نفیسی، ج ۱، ص ۱۴۰؛ اثرآفرینان، ذیل مدخل؛ بهار، همان‌جا).

مهم‌ترین اثر شمس قیس رازی، کتاب المعجم فی معایر اشعارالعجم است که اولین بار در شهر مرو در ۶۱۴ق، به خواهش یکی از فضلا در خراسان آغاز شد. درباره چگونگی به تحریر درآوردن آن گفته‌اند دوستی، که هم میل داشت معایر اشعار عرب و عجم را بیاموزد و هم می‌خواست عمق معلومات شمس قیس را بیازماید، به وی پیشنهاد داد تا کتابی در این زمینه تألیف کند. شمس قیس هم طی چند روز دیباچه را آماده کرد و بیشتر فصول و ابواب آن را نوشت و حتی قسمت بیشتر یادداشت‌ها را پاک‌نویس کرد (صفا، همان، ص ۱۰۳۲؛ نفیسی، همان‌جا؛ شمس قیس رازی، مقدمه). در همین سال، به دنبال انتشار شایعه حمله مغول، شمس همراه سلطان علاءالدین محمد خوارزمشاه به عراق و زادگاه خود ری رفت و تصمیم

گرفت زن و فرزند خود را هم از خوارزم و خراسان به ری بیاورد. او به سبب گرفتاری‌های این دوران نتوانست تألیف کتاب خود را به پایان برساند. و پس از شکست سلطان خوارزمشاه از مغولان در ۶۱۷ق، کتب خود و پیش‌نویس‌های المعجم را از دست داد؛ ولی چندی بعد، کشاورزی پیش‌نویس‌ها را پیدا کرد و به او برگرداند (صفا، همان‌جا؛ نفیسی، همان‌جا؛ بهار، همان‌جا).

پس از رهایی از هجوم مغول، به فارس رفت و در شیراز ساکن شد. با خواهش فضلالی فارس دوباره به کار روی آورد و تألیف مجدد کتاب را شروع کرد و آن را در ۶۳۰ق به اتمام رساند. اصل کتاب به زبان عربی و بسیار طولانی و موضوع آن فقط در علم عروض و قافیه بود؛ اما، جمعی از ادبای فارسی معترض بودند که چرا عروض و قافیه دو زبان عربی و فارسی را در یک کتاب آورده است (بهار، همان، ص ۲۸). بنابراین، تصمیم گرفت مطالب مربوط به زبان فارسی را در یک کتاب مستقل بیاورد. از این رو، کتاب او به صورت دو کتاب درآمد: یکی المعجم فی معایر اشعارالعجم و دیگری المعرب فی معایر اشعارالعرب که یکی از بهترین کتاب‌ها درباره فنون شعر است (صفا، همان‌جا؛ نفیسی، همان‌جا). البته قبل از آن، آثار دیگری در این زمینه خلق شده که می‌توان به ترجمان‌البلاغه ابوالحسن علی‌بن جلولغ السجری فرخی (متوفی ۴۲۹ق) و حدائق‌السحر رشیدالدین وطواط (متوفی ۵۷۸ق) اشاره کرد. حدائق‌السحر بدون شک یکی از مأخذ عمده شمس قیس در تألیف کتاب المعجم بوده است؛ ولی، برتری المعجم بر حدائق‌السحر از آن جهت است که اولاً، کتاب المعجم مشتمل بر جمیع فنون سه‌گانه شعر، یعنی عروض و قافیه و نقد شعر، است. ثانیاً، مطالب المعجم آن‌چنان گسترده است که برای هر مورد چندین بیت شاهد آورده است (شمس قیس رازی، همان‌جا).

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962. SMYTH, William E. *Persian and Arabic Theories of Literature : A Comparative Study of Al-Sakkaki's Miftah al-Ulum and Shams-i Qays' al-Mu'jam*. Ph. D. dissertation, New York University, 1986, 363 p.

The essay compares and contrasts two thirteenth century texts, each seminal in its own tradition's formulation of ideas on literary creativity, the role of tradition, and the function of diverse poetic devices. Sakkaki's *Miftah* is found to be similar to Shams's *Mu'jam* in its method of literary analysis, and in what it reveals about the conception of literature in its linguistic tradition. Where the two differ, the variation is related to the poetic culture within which the two authors work. Shams, working within a tradition primarily consisting of Persian court poetry, bases his observations on a courtly milieu, whereas Sakkaki draws on the Koran and Arabic poetry for his evidence. The study illuminates an important area within the realm of contextual study of literary criticism in the medieval Islamic world by analysing the structure of the two works, by comparing their presentation of differing discourses on the figures of speech, and by studying their methods of text explication. A. K. H.

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2062 : CLINTON, J.W. Shams-i Qays on the nature of poetry. *Edebiyât*, N.S. 1 ii (1989) pp.101-127

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CLINTON, J.W. Şams-i Qays on the nature of poetry. *Studia Arabica et Islamica, Fest. Insan 'Abbas*, Beirut, 1981, pp. 75-82.

of the same name, which covers the first six years of the sultan's reign, whilst Mawlānā 'Abd al-'Azīz of Dihlī is reported to have composed a further history with the same name. There is also the anonymous, florid and eulogistic *Sirat-i Firūz Shāhī*, written in 772/1370-1 (see Storey, i, 509), which reads like an official history. The sultan himself had his achievements inscribed on stone and affixed to the walls of the Friday Mosque of his new capital Firūzābād.

Shams al-Dīn 'Afīf undertook the task of writing separate volumes on the Tughluḳids from Ghīyāth al-Dīn Tughluḳ Shāh to Muḥammad b. Firūz Shāh, recounting their virtues or *manāḳib* [q.v.]. Only that volume on Firūz Shāh is extant, perhaps originally entitled *Manāḳib-i Firūz Shāhī*, and must have been written, from an internal reference, after Tīmūr's invasion of the Sultanate in 801/1398, perhaps when the historian had returned to Dihlī after Nāṣir al-Dīn Maḥmūd Shāh, Firūz Shāh's last descendant, had re-occupied the capital at the beginning of the 15th century A.D. It has five sections (*ḳism*), each divided into eighteen chapters (*muḳaddīma*) of unequal length. The last three chapters of the fifth *ḳism* seem to have been lost, since they do not appear in any extant ms.

Writing as he apparently did when the capital Dihlī had been devastated and the Tughluḳid Sultanate was dissolving, Shams al-Dīn 'Afīf expresses in his book a clear nostalgia for the glories of the Sultanate. He praises Firūz Shāh as the special recipient of divine grace in terms which echo the style of the eulogy of Ṣūfī saints in the *tadhkīra* literature. He also provides much useful information on social and economic life of the time. The foundation of new cities, like Firūzābād, and the construction of canals, water reservoirs and the encouragement of agriculture are recorded. From his own background, he was especially interested in taxation and financial topics and their interlocking with agricultural policy, and he did not fail to mention abuses which had crept into administration and army affairs. His aim seems, in fact, to have been to portray the sultan as a saintly ruler, conformable to the demands of the literary genre of Ṣūfī hagiography, and his reign as a golden age.

Bibliography: The surviving part of 'Afīf's work was edited in the Bibl. Indica series, Calcutta 1888-91; tr. of extracts in Elliott and Dowson, *History of India*, iii, 269-373. See also Riazul Islam, *The age of Firuz Shah, in Medieval India Quarterly*, Aligarh, i/1 (1950), 25-41, on Mawlānā 'Abd al-'Azīz's work; P. Hardy, *Historians of medieval India, studies in Indo-Muslim historical writing*, London 1960, 40-55; Storey, i, 509-12. (I.H. SIDDIQUI)

SHAMS AL-MA'ĀLĪ [see ḲĀBŪS B. WUṢḤMAGĪR B. ZIYĀR].

SHAMS-I FAKHRĪ [see FAKHRĪ].

SHAMS-I ḲAYS, the familiar form of the name of Shams al-Dīn Muḥammad b. Ḳays Rāzī, author of the oldest Persian work on poetics, *al-Mu'ḍjam fi ma'āyir aṣḥ'ār al-'aḍḳam*, which covers the full range of traditional literary scholarship. Facts about his life are only to be found in his own statements, mostly in the introduction to his sole surviving work (*Mu'ḍjam*, 2-24). His native town was Rayy, where he must have been born around the beginning of the last quarter of the 12th century. For many years he lived in Transoxania, *Kh*'ārazm and *Kh*urāsān. He relates an incident situated in Bukhārā and dated 601/1204-5 (*Mu'ḍjam*, 456). In 614/1217-18 he was living at Marw, where he wrote the first draft of his textbook in Arabic. When in the same year the *Kh*'ārazm Shāh 'Alā' al-Dīn Muḥammad (596-617/1200-20) marched to the west against the caliph al-

Nāṣir [q.v.], he joined the sultan's retinue. In 617/1220, during a battle with the Mongols near the fortress of Farzīn (between Iṣfahān and Hamadān), he lost all his books, but was able to retrieve some parts of the manuscript of his textbook from the local peasants. About 623/1226, he took refuge in Shīrāz with Sa'd b. Zangī, the Salghurid Atabeg of Fārs (599-628/1202-31), who admitted him to his court as a companion (*muḳarrab*). He retained this position under Sa'd's successor Abū Bakr (628-58/1231-60).

In these secure surroundings, he was able to resume the writing of his work on poetics, which had been frustrated by his constant travels and the turbulent events of the Mongol invasion. The version which he now produced was an extensive Arabic work on Arabic and Persian poetry together. However, the literati (*zurāfā'*) and poets of Shīrāz did not approve of his approach because they considered a critical discussion of Persian poetry in Arabic not very useful. Giving in to this, Shams-i Ḳays then dealt with the two poetical traditions separately, each in its own language. Of these two books, only the Persian one has survived.

The *Mu'ḍjam* (sometimes erroneously vocalised *Mu'adḍjam*) consists of two parts and a *khātima*. The first part contains the oldest treatment of Persian metrics still extant. The ten fundamental patterns current in Persian poetry are arranged in four circles in accordance with the system of 'arūd [q.v.] as it had been established by al-Khalīl (89 ff.; cf. Elwell-Sutton, 77-9). Remarkable, moreover, is the discussion of the metre of the *rubā'ī* [q.v.], which Shams-i Ḳays regarded as a Persian invention, tentatively attributed to Rūdakī [q.v.]; it is treated as a derivative of the *hazaḳj* pattern. The more miscellaneous contents of the second part include, first, the theory of rhyme (*'ilm-i ḳāfiyat*), which entails a discussion of Persian grammar as far as it is concerned with the definition of rhyming letters (204 ff., *hurūf-i ḳāfiyat*); attention is also given to the use of *radf* and *wāḍiḳ*, respectively the repetition of a word after or before the rhyming letter in each line, which are special features of Persian poetry (258-61). This is followed by a chapter on the embellishment of poetry (328 ff., *maḥāsini-shī'r*), a list of rhetorical figures in the tradition of the textbooks of *badī'* [q.v.]. In this section, the influence of Rashīd al-Dīn [q.v.] Waṭwāṭ is evident, but a number of Shams's figures do not appear earlier in Persian textbooks; some can be traced back to Ḳudāma b. Dja'far [q.v.] (cf. S.A. Bonebakker, *The Kitāb Naqd al-shī'r*, Leiden 1956, Introd. 59). The treatment of poetical genres (*aḍḳinās-i shī'r*), which concludes this part, pays only scant attention to specifically Persian features. The *khātima* is devoted to the practice of poetry (*shā'ir*) and plagiarism (*sarikāt-i shī'r*). The prescription for the composition of a poem at the beginning of this appendix is a translation from Ibn Ṭabāṭaba's *Yār al-shī'r* (ed. Cairo 1956, 4 ff.).

Shams-i Ḳays saw his work in the first place as a tool for literary criticism providing measures (*ma'āyir*) for the distinction between good and bad poetry (3, *bar naqd-i nik va bad-i kalām-i manzūm*) to prose writers and poets alike. In his view, poetical technique was a creation of the Arabs, and Persian poets were merely following their example (69). Nevertheless, the *Mu'ḍjam* stands out as the most important contribution to Persian literary theory, both on account of its wide scope and the quality of its discussion of detail. Among the poets dealt with, by far the most often cited is Anwarī [q.v.], who flourished in the first half of the 6th/12th century. Although the book never achieved the popularity of Rashīd al-Dīn Waṭwāṭ's textbook,

- Shams-i Ḳays

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المجمع فی معایر اشعار العجم:
تألیف شمس الدین محمد بن
قیس الرازی - بتصحیح محمد
قزوینی - با مقابله و تصحیح
مجدد محمدتقی مدرس رضوی -
[دانشگاه طهران، ش ۵۵۴] -
وزیری - لو + ۴۹۷ ص -
۱۰۰ ریال (۱۳۳۸)

چهارمین چاپ کتاب مشهور و بسیار مفید
المجمع فی معایر اشعار العجم بهمت آقای
مدرس رضوی و با تصحیحات مجدد و ملاحظات
تازه انتشار یافت. نخستین بار این کتاب
بهمت مرحوم قزوینی و در جزء انتشارات
اوقاف کیب نشر شد. پس از آن آقای مدرس
رضوی دو چاپ دیگر با توجه به نسخه‌هایی
که در دست مرحوم قزوینی نبود از این اثر انتشار
این کتاب همت گمارد بزور چاپ آراست.
بعد از چاپ دوم آقای مدرس، نسخه‌ای در ترکیه
بدست آمد و بعضی از فضلا هم ملاحظاتی
بر چاپهای قدیم بود و بعلاوه همه آن چاپها

Rahim-ma-yi Kitab, say 1/5, 1338 Tehran
 - el-Mu'jam fi Ma'ayiri Es'aril A'elem
 - semsi - Kaysi - Razi

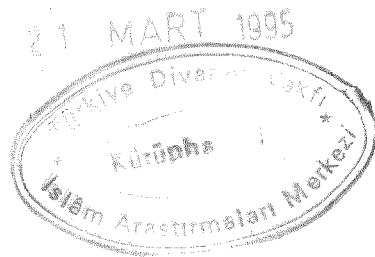
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نایاب شده بود و تجدید طبع را ایجاد میکرد. سه چاپ پیش است. در این طبع هفت نسخه
 طبع کنونی منقح‌تر و آراسته‌تر از هر خطی مورد استفاده مصحح قرار گرفته است.

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What's in a Name? The Issue of Language in Early Persian Works on Poetics

William E. Smyth

Washington D.C.

Few environments are completely unilingual. In America, for instance, English may dominate communication, but almost every American is aware of some non-English "intrusion." The waiter at a restaurant, for instance, may shout orders in Chinese, or a local radio station may switch its broadcast to Spanish in the evenings. Such linguistic heterogeneity does not, however, lead to some sort of Babel-like confusion because each language has its place and seldom ventures out of it. It is only when someone ignores the unwritten rules of linguistic propriety — and perhaps speaks in Spanish at a posh Florida club, as we have heard recently,¹ that problems may arise.

In the present paper I would like to consider this type of transgression. It occurs not in Miami or Los Angeles, but in seventh/thirteenth century Iran and involves the use of Arabic and Persian in Islamic scholarship. I will focus my attention on the introduction to *Shams-i Qays Rāzī's* (c. 1233) *al-Mu'jam fī Ma'āyir Ash'ār al-'Ajam* (The Compendium for the Scales of Persian Poetry), a manual on Persian poetics.² *Shams-i Qays* explains here that he had originally composed *al-Mu'jam* in Arabic, but was asked to translate his text into Persian by colleagues in Shiraz. The passage shows that language was still an issue in the thirteenth century, and I will suggest below that *Shams-i Qays'* remarks echo those of earlier writers in the Persian poetics tradition.

Persian into Arabic

The subject of the *Mu'jam* is *'ilm al-balāgha* — literally, "the study of eloquence" — and in the case of *Shams-i Qays* this was specifically the eloquence of Persian poetry. (For the specific concerns of *'ilm al-balāgha* in the Persian tradition see Smyth 1989; see also *EIr*, s.v. *balāghat*.) By the end of the fourth/tenth century a court tradition of Persian literature had established

Shams-i Qays

on the Nature of Poetry

Jerome W. Clinton

Although from the 4th/9th century on, Persian gained ever increasing acceptance as a language of poetry and diplomatic correspondence, at least at Iranian courts, it never seriously challenged Arabic as the language of religion, philosophy or science. As a consequence, while Persian poetry itself developed with explosive vigor, there was virtually no writing in Persian on poetry or the artistic use of language. When scholars of Iranian origin such as Ibn Qutaiba or 'Abd al-Qahir al-Jurjani wrote on these subjects, they did so in Arabic and took their examples exclusively from Arabic poetry. Nor were their works ever translated into Persian.

When Persian came at last to be used as a vehicle for discussing poetry as well as composing it, the works that emerged were straightforward manuals of prosody written for the instruction of courtly amateurs. The first of these to survive, and probably one of the first written, is Muhammad ibn 'Umar Raduyani's *Tarjuman al-Balagha* which was composed some time around the beginning of the 6th/11th century.¹ The second, Rashid al-Din Vatvat's *Hada'iq al-Sihr fi Daqa'iq al-Shi'r* did not appear until three-quarters of a century later and was largely an unacknowledged crib from Raduyani.² These two works provide some insight into contemporary taste, but they do not address themselves to more theoretical questions.

The next work to appear, the *Mu'jam fi Ma'ayir Ash'ar al-'Ajam* of Shams-i Qays (Shams al-Din Muhammad ibn Qays al-Razi) was composed during the first quarter of the 7th/13th century, and was both a substantial advance over earlier work and the first Persian work to examine the question of the nature of poetry and poetic composition.³ The bulk of Shams-i Qays' *Mu'jam* is taken up with lengthy and detailed discussions of 'aruz, qafiya and the varieties of rhetorical tropes and figures. It is for these, and particularly for the

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ص ۲۱۴ س ۵ : «و حرف یاء از این کلمات برای توسیع مجال قوافی بیندازند» ، در حاشیه در مقابل این جمله علامت استفهامی (?) گذارده شده و در زیر آن نوشته : «رجوع به ص ۱۸۰ س ۵ به آخر ، احتمال دارد که اینجا ماقبل این جمله سقطی باشد و احتمال دارد که اصلاً این عبارت زاید است و جای آن در ص ۱۸۰ س ۵ بوده است که ناسخ سهواً اینجا تکرار کرده .»

ص ۲۱۵ س ۲ باخر : [و هاء مخفیة و به قول مصنف هاء وصلی] در جمع از کتابت ساقط شود .

ص ۲۱۹ س ۱ : ان قافیت (غ) ، از قافیت (صح) .

ص ۲۲۱ : یاء تنکیر و یاء شرط و جزا (اگر بخواستی بدادمی ، اگر بفروختی بخیریدی) و یاء تمنی (کاش بیامدی) را یاء ملیئنه تعبیر می کند و مقصودش چنانکه در ص ۲۲۵ تصریح می کند یاء مجهول فلیحرر .

ص ۲۲۲ : در حاشیه از مقابل س ۶ الی آخر ص خطی کشیده است .

ص ۲۲۳ س ۱۰ : چون طوی (غ ظ) ، چون طویبی (ظ) .

از س ۱۰ تا آخر صفحه در حاشیه در مقابل خطی کشیده شده است . مقصود از قوافی مماله قوافی است که کلمات عربی مماله الالف چون دعوی و معنی و دنیسی و عقیبی در آن استعمال شده باشد و بنابراین خوب می بود اگر از شعر معزی و ادیب صابر چند بیت دیگر ایراد می کرد که در آن کلمات عربی مماله الالف باشد ، چنانکه تقریباً یقین است که در سایر ابیات ایشان چنین کلمات بوده است .

ص ۲۲۵ اوایل : و ضمه ماقبل واو در لغت فارسی دو گونه باشد مشبعه و ملیئنه . مشبعه چنانکه ضمه حور و سور ، و ملیئنه چنانکه ضمه روز و یوز .

و همچنین کسره ماقبل یاء دو گونه باشد مشبعه و ملیئنه . مشبعه چنانکه کسره دیروپریرو و متقدمان شعر متحرک به ضمه مشبعه را مرفوع معروف خوانده اند و متحرک به ضمه ملیئنه را مرفوع مجهول و همچنین متحرک به کسره مشبعه را مکسور معروف

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- ص ۵ س ۴ باخر : جمع آمدی . صواب جمع آیدی است (ظ) .

- ص ۶۵ س ۸ : بسیر (غ) ، بسیر (صح) .

- ص ۸۸ س ۱۰ : غزنین ، در حاشیه مکتوب است . رودکی در غزنین چه می کرد . وی در بخارا پایتخت سامانیان بود یادر بلخ و سمرقند و نحوه . گویا مصنف پایتخت سامانیان را با پایتخت غزنویان به هم اشتباه کرده است .

- ص ۸۹ در حاشیه اوایل صفحه مکتوب است : مصنف بسیار عبارت را متکلفانه می نوشته است و کلمات وحشی معقد عربی در فارسی استعمال می کرده است .

- ص ۱۷۹ اواسط : والف زیبا و شکبیا را به الف شیدا و پیدا ملحق می دارند در جواز از بهر آنکه هر دو از صیغ نعوت اند . همچو شیدا و پیدا و اگرچه زیبا و شکبیا ظاهر الت ترکیب اند ، الخ . شاهد در ارجاع ضمیر جمع است به غیر ذوی الارواح .

ص ۱۸۱ س ۱۱ : اورا از این جنس توسعات بسیار باشد . در حاشیه : Licence مقصود ترجمه کلمه توسعات است .

ص ۲۰۳ اوآخر : و حرف جمع چون موصول بود بهاء بیان حرکت معنی لیاقت و مشابهت دهد ، چون مردانه و پادشاهانه و بزرگانه .

و در ص ۲۰۹ باز همین مطلب را [به] تکرار گوید و قطعه ای از انوری ایراد کند که قوافی آن مغانه و صوفیانه و ابلهانه است .

* - این مطالب را مرحوم قزوینی علی الظاهر از روی یادداشتها و توضیحاتی که یکی از فضلا بر چاپ المعجم نوشته بوده و تصوری کنم مرحوم میرزا فضلعلی آقای تبریزی باشد استنساخ کرده است .

374. PELLÒ, Stefano. « La terminazione -at nella teoria della *qāfiya* di Šams-i Qays ». *Annali di Ca' Foscari*, XL, 3, (2001), pp. 111-130, (Serie orientale 32).

Aussi subtil qu'audacieux, cet article examine le sort spécifique réservé aux mots d'emprunt terminés en *tā marbūta* dans la théorie de la rime persane exposée dans sa somme de poétique, *al-mu'jam fi ma'āyir as'ār al-'ajam*, par Šams-i Qays-i Rāzī (13^e s). L'A. s'appuie sur les travaux de J. R. Perry pour montrer que la terminaison -at, pour fréquente qu'elle soit en persan, apparaît presque uniquement dans des mots empruntés à l'arabe, où elle marque le plus souvent le substantif féminin abstrait, tandis qu'elle n'a pas de valeur grammaticale dans la langue persane, qui ignore la catégorie morphologique du genre. Or la théorie persane de la rime exclut la « rime grammaticale », ce qui permet, selon l'A., de mesurer le degré d'intégration de ces mots d'emprunt au vocabulaire persan. En effet, à une époque où le bilinguisme des lettrés est encore de règle, le processus de suffixation arabe demeure sensible aux persanophones. Aussi le *tā* féminin arabe accède chez Šams-i Qays à un statut hybride, respectueux en un sens de ses caractéristiques originales, et moins rédhibitoire que celui des suffixes d'origine iranienne qui ne peuvent jamais tenir lieu de *rawī* (élément fondamental de la rime, qui doit être une consonne radicale du mot). Oscillant entre deux solutions extrêmes : accepter ou exclure tout *tā* comme *rawī*, le poéticien prend le parti d'un *rawī* « double » qui requiert la répétition systématique de l'élément immédiatement antéposé au *tā*. Šams-i Qays reconnaît donc la valeur de la terminaison -at arabe dans sa théorie de la *qāfiya*, sans pour autant adopter la souplesse de la théorie arabe à son égard (la suffixation étant un phénomène suffisamment rare en arabe pour ne pas être

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most of Onson's poems. The corpus of examples is completed by Vatvât's choice, basically from Ghaznavid authors, and from his own poems.³³ Compared to other Persian treatises on poetics, the *Hadâ'eq* is distinguished by the fact that prose, especially Arabic prose, is considered a genuine variety of literature. Both in this treatise and in his other works Vatvât emphasizes the unity of the Arabic and Persian literary traditions; Persian poetry is interpreted as practically bilingual. He is, however, mostly concerned with *qa-side* poetry written in Persian.

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4. Shams-e Qeys' *Mo'jam*

The description of *badi'* figures was continued almost a century later in the most complete and analytical Persian composition on poetical theory, the book of Shams-al-Din Mohammad b. Qeys of Ray, or Shams-e Qeys for short. The treatise was begun in Marv around 1217, finished in Shiraz around 1232, and entitled *al-Mo'jam fi ma'âyir ash'âr al-'ajam* (A Compendium of the Standards of Persian Poetry).³⁴ Shams-e Qeys initially had written his book in Arabic and intended it to be a description of both the Arabic and Persian traditions. If not for the Mongol invasion, which caused him to flee to Shiraz, his name probably would have been added to the already long list of writers on Arabic poetics.

In the introduction to his book, after describing the misfortunes of his journey to Shiraz, Shams-e Qeys relates that, when he resumed the work on the Arabic text of the *Mo'jam*, his Shiraz colleagues expressed their dissatisfaction with Persian poetry being discussed in Arabic:

33 For more details see Rashid-e Varvât, *Sady volshebstva*, Introduction pp. 61-68, and the commentary.

34 On Shams-e Qeys' biography and the history of the composition of the *Mo'jam*, see M. Qazvini's introduction in Shams-e Qeys, *Mo'jam*, pp. *hâ-yâ* (reprinted from the first ed., London, 1909).

... as the rules adopted by authors of such works prescribe the inclusion of Arabic poems and, when needed, Arabic passages in Persian compositions, but not the inclusion of Persian poems and critical analyses of the Dari language in Arabic compositions. That is why *kh'âje imâm* Rashid [Vatvât], the *kâteb* (secretary), having conceived the idea of describing the intricacies of the art of Arabic and Persian poetry, ... took the Persian language as the foundation for his book *Hadâ'eq al-sehr fi daqâ'eq al-she'r*, ... because he knew that this would increase its value and the desire of most people to study it. Since every person who has mastered the school of the Arabic language preserves the ability to understand Persian, but not every Persian-speaking (*fârsi-gu*) poet is skilled in Arabic.³⁵

After this reference to his predecessor Vatvât—presented as a statement of his scholarly colleagues—Shams-e Qeys concludes his preface by saying that he yielded to the persuasions and, having made an extract from his Arabic composition, included into his Persian *Mo'jam* everything related to the Persian (Dari) language and Persian poetry.³⁶

Thus the *Mo'jam* continues on the one hand the tradition of describing the science of *badi'* with respect to Persian poetry, which had already been undertaken in the *Tarjomân* and the *Hadâ'eq*, but on the other hand makes a new start, in as far as Shams' treatise distinguishes itself from Arabic scholarship within the history of its own creation. He also makes a new step to domesticate the Arabic literary theory, translating his own composition from Arabic into Persian and adding some important aspects of Arabic poetics previously unexplored in Persian books on *badi'*.

The treatise includes a biographical preface; two parts (*qesm*) dedicated respectively to metrics (*fann-e aruz*) and to the rhymes and criticism of poetry (*elm-e qâfiyat va naqd al-she'r*); and a conclusion (*khâteme*) dealing with the process of versification and with the varieties of poetic borrowings and plagiarism (*sareqât-e*

35 *Mo'jam*, pp. 23-24.

36 On Shams-e Qeys' decision to complete his work in Persian, in connection with broader developments in Persian literature and the problem of literary identity, see W. Smyth, "What's in a Name?", pp. 294-97.