



ḤADĀ'EQ AL-SEḤR

ḤADĀ'EQ AL-SEḤR, shortened title of the famous treatise *Ḥadā'eq al-seḥr fī daqā'eq al-še'r* ("Gardens of Magic in the Subtleties of Poetry"), written by Amir Rašid-al-Din Moḥammad 'Omari, widely known as Rašid(-e) Waṭwāt (d. 578/1182-83). Being the second Persian treatise on '*elm al-badi'* (rhetorical embellishments, see *BADÈ'*), it has among its predecessors the *Tarjomān al-balāḡa* by Rāduyāni (late 11th century) on the Persian side, and the *Ketāb al-maḥāsen fī'l-naẓm wa'l-naṭr* by Marḡināni (early 11th century) on the Arabic side. The treatise consists of a short introduction; fifty-five chapters, each describing a single *badi'* figure and its varieties; and a sort of appendix explaining some general concepts of literary theory and several less important poetical devices. Waṭwāt examines all in all sixty-three *badi'* figures (counting eight in the Appendix).

The structure of the *Ḥadā'eq* is in fact the structure of the Persian version of '*elm al-badi'* itself, but unlike his famous follower, Šams-e Qays al-Rāzi, who focused mostly on figures based on meaning and on the problems of *majāz* (figurative speech), Waṭwāt concentrates on figures which refer to the phonetic aspect (*lafz*) of poetic discourse. The ones he describes in most detail and with numerous quotations are varieties of *tajnis*, *radd-āl-'ajoz 'ala'l-šadr* and the like. The arrangement of figures in the treatise is based on the authority of preceding tradition (going back to the *Ketāb al-badi'* by Ebn al-Mo'tazz); on the importance of a figure for poetics as a whole (the oldest and the most important figures, like *tajnis* and *saj'*, being examined first); and on the principle of analogy, formally similar figures being placed next to each



other. The interaction of these principles creates the complex and seemingly random composition of the treatise.

Two-thirds of Waṭwāt's book consists of quotations, 514 in all: 145 from Arabic prose (mostly from the Qur'ān and the *ḥadīth nabawī*); 160 from Arabic poetry (most frequently cited being Motanabbi and Ḥariri); 37 from Persian prose; and 172 from Persian poetry (with 'Onṣori and Mo'ezzi heading the list of quoted authors). Compared to other Persian treatises on poetics, the *Ḥadā'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, Waṭwāt emphasizes the unity of the Arabic and Persian literary traditions; Persian poetry is interpreted as practically bilingual. He is, however, mostly concerned with the Persian-language poetry of Iran.

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