



BADR JĀJARMĪ

BADR JĀJARMĪ, MALEK-AL-ŠO‘ARĀ’ BADR-AL-DĪN B. ‘OMAR, a 7th/13th-century poet who enjoyed renown in his own time. Born in Jājarm, Khorasan, he received his education in *adab* in that province and later moved to Isfahan where he entered the service of K̄vāja Bahā’-al-Dīn b. Šams-al-Dīn Moḥammad Jovaynī, the governor of Isfahan and ‘Erāq-e ‘Ajam. At Isfahan he met and made friends with the poets Majd Hamgar and Emāmī Heravī. He learned much from Majd Hamgar, who was his senior in years and standing; this probably explains why compilers of *taḏkeras* (biographical anthologies) have described him as Majd Hamgar’s pupil.

Jājarmī was K̄vāja Bahā’-al-Dīn’s panegyrist and also wrote poems in honor of the latter’s father, the *šāḥeb-e dīvān*, K̄vāja Šams-al-Dīn Moḥammad Jovaynī, and uncle, the historian ‘Aṭā-Malek Jovaynī. It seems that he spent almost all his life as a poet in the service of the Jovaynī family. He died on 29 Jomādā II 686/11 August 1287, shortly after Majd Hamgar and Emāmī. A *marṭīa* (elegy) written by Badr Jājarmī on the death of Sa‘d-al-Dīn Ḥamawī in 650/1252 contains expressions of devotion which suggest that he may have been a disciple of that shaikh.

Of Jājarmī’s poetry, estimated by Nafīsī (*Naẓm o naṭr* I, p. 162) at 4,000 verses, a large number is quoted in various *taḏkeras*, mostly in the *Mo’nes al-aḥrār* (comp. 741/1340) of his son Moḥammad b. Badr Jājarmī. Altogether this work contains 1,122 verses by him, including 201 from a treatise on limb spasms (*eḵtelājāt-e a’zā’*) which he wrote and 32 about powers (*eḵtīārāt*, i.e., astrological influences) of the moon, the rest being *qaṣīdas*, *ḡazals*, *qe’as*,



mosammaṭs and *robāʿīs* and other quatrains.

In content, Jājarmī's oeuvre comprises eulogies, elegies, chronograms, oaths, and jests. It is mediocre poetry for the most part, displaying some sort of poetic artifice, such as the question and answer form, the repeated word-play (*tajnīs-e mokarrar*), the acrostic (*tawšīh*), the divided metaphor (*taqsīm*), the use of words consisting solely of undotted letters throughout a poem, etc. All these frills attest to his bent for rhetoric, of which he was indeed the foremost contemporary master. Worthy of mention is his Persian verse rendering of a well-known Arabic *qaṣīda* by Abu'l-Faṭḥ Bostī.

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