INTRODUCTION
Najīb Jurbādqānī was an important poet of Īrān who had flourished during the later Saljūq Kings (557-590 A.H.) and Atābeks of Azarbājān (531-622 A.H.). Unfortunately copies of his Diwān are not generally found in Eastern and Western Libraries. This is why so far he could not be made subject of serious study. A few copies of his Diwān have recently been located in libraries but except one or two none has been properly catalogued. The result is that we have been deprived of the useful introductory efforts available in discriptive catalogues which generally aim at giving the known sources of life and works of persons referred to. We should, however, be thankful to Dr. Ghulām Muṣṭafā Khān, who in his scholarly contribution to Prof. Moḥd. Shafīʾs Commemoration Volume, Armaughān-i-ʿIlmi, while introducing the ‘Alīgarh MS of Najīb's Diwān, made a serious attempt to combine the scattered and meagre information into a complete whole. (I may frankly admit that despite my serious efforts during four years of my research I could add very little to what Dr. Ghulām Muṣṭafā Khān has contributed some years before.) I have, however, succeeded in getting four MSS. of his Diwān and making a serious study of them all. As Najīb has said little or

1. Edited by Dr. S.M. ʿAbdullāh, Prof. of Urdu, Punjabi University, on behalf of "The Majlis-e-Armughān-i-ʿIlmi" Lahore (Pakistan) 1955.

2. The Maulānā Azād Library MS. No. 891.551/84 (Subḥān-Allāh Collection).
nothing about him in his own writings (or to be more
definite in his writings available to us), there was no
question of finding new facts which were not available
to Dr. Muṣṭafā except a few bits. However a serious
study of various MSS. of Najīb's Dīwān and some of the
Tazkirās such as the Khulāsatul-Ashār, 'Arafāt-i-Ashiqīn
and others, helped me solve some of the points left
unsettled by Dr. Muṣṭafā & even correct some of his errors
of judgement.

The main source from which information about the
life and activities of poets, savants, writers and
literatures is available, are Persian Tazkirās. But
about them the general complaint is that their informa-
tion is mostly insufficient and rambling. Unfortunately
this source, in case of Najīb's life is much more dis-
appointing. None of the biographers has thrown light
on his life and works. The only exception is Taqī Kāshī's
Tazkira, the Khulāsatul-Ashār, which has given some new
facts about the life of the poet not available through
any other source. The few casual references found in
the Dīwān when checked with the above statements proved
to be very useful.

1. India Office MS. No. 668 foll. 384a -389b.
A rotograph of this valuable Tazkira is available
in the Seminar of the Persian Department of this
University.
NAJİB'S BIRTH

Nothing is definitely known about Najıb's birth. This may, however, be calculated from some of the references found in his Diwān. The author speaks about Arsalān b. Tughril (556-571 A.H.) as a living monarch in a Qīṭā in praise of a certain noble. In another poem he speaks about his advance age of over seventy years thus:

In this poem he uses the term ฤๅษี in this line:

The same term has been used by him in some other poems.

e.g.,

Dr. Rieu seems to be quite correct in holding this term (ฤๅษี) to refer to the Mongol catastrophe of 617 A.H. But it is also certain that the poet wrote the poem sometime subsequent to the invasion. From this we can conclude that the poet was born about 546-547 A.H. Dr. Ghulām Muṣṭafa is quite correct in deducing the same date on the basis of above Qīṭā in which the name of king Arsalān is mentioned. But his conclusion that the poet wrote the Qīṭā in 571 A.H. at the age of 25 years

1. Diwān, Qīṭā No. 7. The desired line is this:


is not acceptable because it is the date of Arsalân's death and obviously there is no reason to suppose that the Qità was written when Arsalân was on the point of death. But even this defect would not naturally change the calculated date of Najîb's birth about 546-547 A.H. We can only say that the Qità was written by Najîb when he was near about 20 years, about 566 or 567 A.H.

NAJÎB'S HOME

Najîb is stated to belong to Jurbadqan. But we do not know anything definitely whether it was his birth place or a place where he was brought up or was his ancestral home. He himself refers to this town and is proud of being a resident of the town in the following verses:

1. Râhat-us-Sudûr p.301.

2. About the location and the importance of the town, Jurbadqan Hamdullâh Mustaufi states in his Nuzhatul-Qulûb (p.72):

"Of the Fourth Cline, in longitude 85° 32', and latitude 34°40'. It was founded by Humay daughter of the king Bahaman the Kayanian, and was named Samarî after her, for at first Humay was called Samrah. Her daughter rebuilt the town, naming it Gulbadagan (the Home of Roses), which same the Arabs changed into the Arabic form of Jurbadaqan. Its climate is temperate, and its water is from the river that bears the same name as this town, and which thence flows down to Qum. Of its crops corn is the best. Most of its population are of the Shafiîite sect. The district comprises some 50 villages, further both Dalijan and Nimvar are of its dependencies. Its revenues amount to 42,000 dinars.

Contd...5
To this may be added the appellative 'Jurbadqānī' with which he is mentioned wherever his name occurs. But as said earlier Najīb's actual relationship with this town is not known. However it may be taken to mean that he was a resident of this town.

(Contd...4)

In Muḥammad al-Buldān Vol. III p. 73 the following information is available about Jurbādqān.

In the page 406 the following statement is found about Jurbādqān.

3. Qasīda No. 3, Qita No. 8.
NAJIB'S NAME AND PEN-NAME

We have no information from his poetical works about the actual name of the poet. He has, however, been mentioned in Persian Tazkiras as Najīb ud-Dīn Jurbadqānī which according to Rūz-i-Raushan was his name and from which he assumed his pen-name.

This pen-name occurs in a few verses of his Dīwān and as such, we could not agree with Ibn-i-Yusuf Shīrāzī who states in the Catalogue of the Kitāb Khāna-i-Majlis-i-Shūrā-i-Millī that he could not find his pen name in the Dīwān. Ibn-i-Yusuf might be correct in his assumption that Najīb ud-Dīn does not seem to be the poet's proper name. It is more of a type of a ḡarb rather than a proper name.

1. Rūz-i-Raushan p. 695
2. For example in a Tarkīb-bund he says:
3. On page 437. His statement is as follows:
NAJĪB'S PATRONS

Now I shall proceed to the consideration of Najīb's relationship with those kings, nobles and other personalities whom he came in contact with and whose references are found in his Diwān. It is certain that this list cannot be exhaustive because all his poems are not available to us.

Najīb & Arsalān b. Tughril

The earliest reference to any king available in his Diwān seems to be that of Arsalān bin Tughril (died 571 A.H.). The poem in which this reference is found is a Qīṭā the addressee of which was some one else and the latter is prayed to get admittance to the court of Arsalān. The actual line is this:

The only reason in holding Arsalān identical with Arsalān Seljuqī is the similarity of this name and the contemporaneity (557-571 A.H.). Dr. Muṣṭafā on the basis of this reference had suggested that at that time the poet must have been not less than 25 years in age. As this statement is not supported by any evidence, we cannot say anything definite about this matter.

1. For the detailed information see the Rāḥat-us-Sudūr p. 281.
2. See Diwān, Qīṭā No. 7
Najīb & Kamal ud-Dīn

Najīb's one Qasīda is in praise of a Sadr called Kamal ud-Dīn. Dr. Mustafa has held him identical with Tugril's minister Kamal ud-Dīn Zanjānī. It seems most probable that Kamal ud-Dīn was nobody else but the said minister of Tughril b. Arsalān (571-590 A.H.).

Dr. Mustafa connects Najīb's travel to the court of Kamal ud-Dīn Zanjānī in the early days of Tugril's reign with the great famine of 570 A.H. According to him the poet's following line refers to the said famine:

But it is difficult to agree with his conclusion because of the following points:-

(1) The word ḥΞ̣̣̣̣̣̣ is not used in its literal sense; it is used figuratively and hence it cannot be interpreted to refer to some actual famine.

(2) The famine is stated to have occurred in 570 A.H. and Tughril's rule begins one year later. If he was really compelled by this famine to leave his home and come to the royal court, he should have come the very year and should have not postponed his arrival to the following years.

1. Diwān, Qasīda No. 39.
2. See Armughān-i-Ilmī p. 177.
3. See Rāhāt-us-Sudūr p. 331.
4. Qasīda No. 34
(3) Tughril's first minister was Jalāl ud-Dīn, son of Qiwām ud-Dīn Darguzīnī whose actual date of replacement by Tughril's second minister, namely Kamāl ud-Dīn Zanjānī is not known. However if the tenure of his office, might be supposed to be of two years, then Najīb's arrival would be delayed till 573 A.H. So it would not be fair to connect his arrival in 573 A.H. with a famine which occurs three years before.

It may be noted that Dr. Ghulām Muṣṭafa had attributed the poem to an Amīr of Washāq Fort. If this statement is read with that of Khulāsāt-ul-Asbār it would result that the famine should have occurred later than 620 A.H. because according to the author of the Khulāsāt-ul-Asbār Najīb had gone to Washāq Fort after the Mongol catastrophe. In other words Dr. Muṣṭafa's conclusion is self-contradictory. Any how his conclusion has no bearing on the point under discussion.

1. See Dr. Nazir Ahmad: Makātīb-i-Sanāḥī, Tāliqāt: pp. 180-182. and Rahat-us-Sudūr pp. 255, 265, 282, 297, 331. Asir Akhsīkatī was attached to him and he has written two Qasidas in praise of this liberal patron (see Diwān-i-Asir pp. 139, 159).

2. For a detailed account of this minister of Sanjar & Maḥmūd Seljūqī see the Makātīb-i-Sanāḥī, Tāliqāt pp. 143-185.

3. See Armughān-i-Īlmī p. 177.

Najīb has written three poems for Sadr ud-Dīn. Of these two poems are in praise of Sadr ud-Dīn who was a minister and one was written for a theologian. The minister seems to be identical with Sadr ud-Dīn Maraghi who was the third minister of Tughril b. Arsalān. He was a liberal patron of poets which is proved by Aṣīr Akhsikati's composition in his praise.

Najīb has clearly stated that he travelled to his court so that he may lead a happy life. In the first of these Qāṣidas the poet is more personal while in the second he praises a canopy erected by the Vazir. Some lines of the second are quoted to show that they are in the praise of the same person:

1. See Qāṣīda No. 45, Qīṭā No. 2 and Tarkīb-bund.
2. See Diwān-i-Asīr p. 95.
3. Diwān Qāṣīda No. 45.
The other Šadr ud-Dīn seems to be nobody else but the great divine Šadr ud-Dīn Abdul Latīf b. Šadr ud-Dīn Muḥammad Khujandī (d.580 A.H.). Both the father and his son were renowned divines and belonged to the house of the Khujand and were the leaders of the Shafiites of Iṣfahān. This Khujandī as well as his son Jalāl-ud-Dīn Khujandī were great patrons of poets. The great panegyrist Jamāl ud-Dīn Abdur Razzāq Iṣfahānī’s poems are for this patron. Asīr Akhsīkatī also had some poems in his praise. Now I shall quote some of the lines of the small poem which is in the form of a Tarkib-Band from Najīb’s Diwān:-

But it cannot be said with certainty whether the poet travelled to Iṣfahān or not.

2. Diwān Jamal ud-Dīn pp. 11,60,77,118 etc.
Najīb & ‘Alā ud-Daula ‘Arab-Shāh

Najīb was very closely associated with Saiyid ‘Alā ud-Daula Fakhr ud-Dīn ‘Arab-Shāh, the most brilliant member of the ‘Alawī family of Hamadān. ‘Alā ud-Daula exercised great influence in his days so much so that he succeeded in giving the hand of his sister to Arsalān b. Țughril but was killed in 584 A.H. by Arsalān’s son Țughril. On this occasion Rawandi composed an elegy commemorating his death and this elegy is quoted in full in the Rāhat-us-Sudūr. Rawandi himself lived with him for many years and taught his son calligraphy and Qur’ānic asiences. Najīb’s another contemporary Aṣīr ud-Dīn Akhsikatī composed some poems in praise of the same patron.

1. For ‘Arab Shāh’s account See Rāhat-us-Sudūr pp.45, 163, 301, 342, 397, 476, and Introduction to Diwan-i-Aṣīr Akhsikatī pp. 89, 91.
2. See, the Rāhat-us-Sudūr p. 353.
3. pp. 353-365. The poem opens thus: آذار بن جراحت است روحانیان ناز یاد ان جراحت روحانیان ناز
Najīb has composed three Qaṣīdas in praise of 'Alā ud-Daula whom he calls شوق بیا و شکر سالو. A few lines from the three Qaṣīdas are quoted in order to show his close association with him:

1. ماجح سیف و فقیر آصف ایام کر و بیان شنا شیر ملک رویا رویاه را، علی کر و بیان آسان آسان و زمان خاص و مصنف، لایم کر وان
2. سیبہ مروی مشته علل دومن و زمین نیپ چا نہ دیا و دیا وان نیپ چا نہ دیا و
3. سر میت و مشت سرمایہ، مارکا آس و شف "لیا کر وان نیپ چا نہ دیا و دیا وان نیپ چا نہ دیا و

'Alā ud-Daula has three illustrious sons Majd ud-Dīn Hamayun, Fakhr ud-Dīn Khusrau Shāh and 'Imād ud-Daula Mardān Shāh. They held responsible posts under the Seljuqs. Najīb praised Fakhr ud-Dīn Khusrau in a separate Qaṣīda thus:

1. نیتا کرا میت و مشت سرمایہ، مارکا آس و شف "لیا کر وان نیپ چا نہ دیا و دیا وان نیپ چا نہ دیا و
2. سیبہ مروی مشته علل دومن و زمین نیپ چا نہ دیا و دیا وان نیپ چا نہ دیا و
3. سر میت و مشت سرمایہ، مارکا آس و شف "لیا کر وان نیپ چا نہ دیا و دیا وان نیپ چا نہ دیا و

'Imād ud-Daula Mardān Shāh does not seem to have been praised in a separate Qaṣīda. Perhaps he has been mentioned along with his father in the third Qaṣīda mentioned above. I cannot agree with Dr. Ghulām Muṣṭafa who says that the said Qaṣīda is in praise of 'Imād-ud-Dīn Mardān Shāh solely. The reason is this. The phrase مرکز شف to repeat in this

1. Diwān Qaṣīdas No. 10, 24, 31
2. Rāhat-us-Sudūr pp. 45, 46, 355n., 367, 381, 386.
Qaṣīda. This was his father's title and not that of the son. The same was repeated in another Qaṣīda in praise of ʿAlā ud-Daula from which we have quoted earlier. An interesting point is that the Qaṣīda in which Mardān Shāh is mentioned happens to be in the same rhyme and metre as that of Khusrau Shāh.

Dr. Ghulām Muṣṭafa's assumption that Najīb's association with this illustrious family could not be long and close is not based on sound argument. The verses from which he infers the result are not from the last Qaṣīda but from the one in praise of ʿAlā ud-Daula himself. This is one of the reasons why we cannot hold him quite correct.

Najīb & Atābeks of Azarbājān
(531-622 A.H.).

Now we pass on to the consideration of Najīb's association with the Atābeks of Azarbājān. Atābek Shams ud-Dīn Ildagiz (d.571 A.H.) had two sons, Atābek Nuṣrat ud-Dīn Muḥammad (d.587 A.H.) and Muẓaffar ud-Dīn Qazīl Arsalān (d. 587 A.H.) Atābek Nuṣrat ud-Dīn Muḥammad had three sons, the first, Nuṣrat ud-Dīn Abū-Bakr (d. 607 A.H.) who succeeded to his uncle Qazīl Arsalān, the second Qatluh Inānaj Maḥmūd (d. 592 A.H.) and the third Muẓaffar ud-Dīn Uzbek (d. 612). Najīb seems to be associated with Muẓaffar ud-Dīn Uzbek. Though he has written only one Qaṣīda 1 in praise of Uzbek, most of his poems are in praise of Uzbek's minister Jamāl ud-Dīn Ayy Abe.

Malik Uzbek had stayed in Hamadan for many years from 593 A.H. onwards and during all these years he had wielded great influence in the Political life of the period. Najib seems to have come to his court from his native town Jurbadqan as he says:

\[ \text{Najib & 'Izz ud-Din} \]

An important personality of this period was 'Izz ud-Din Yahya for whom Najib has written one Qasida. According to Ibn-i-Isfandyar he was sent as an emissary by Qazil Arsalan to the Ispahbad of Tabristan, Husam ud-Daula Ardashir b. Hasan (567-602 A.H.) after the death of Atabek Muhammad Ibn-i-Ildgiz in 582 A.H. His brother, Qazil Arsalan led an attack on Tughril b. Arsalan in 585 A.H. Tughril could not defend and fled from Hamadan to Tabaristan and took refuge with Husam ud-Daula Ardashir b. Hasan. Qazil Arsalan sent 'Izz ud-Din Yahya to the Ispahbad with the message that if the Ispahbad would send Tughril to him he would not only give Ray, Sawa, Qum, Kashan and Qazvin to him but would also accept his suzerainty on Iraq and Azarbajjan. The Ispahbad turned down his request and sent his guest to Damghan and Bistam where from he regained the throne in 586 A.H. 'Izz ud-Din

2. Diwan p.2.
impressed Ispahbad Ardshīr to such an extent that he granted an annual allowance of 700 dinārs and a robe of honour. Some lines of Najīb's Qaṣīda are as follows:

In this Qaṣīda Najīb has included two lines of Asīr Akhsīkatī and the latter had composed this Qaṣīda in praise of Arsalān's minister Jalāl ud-Dīn Abul Fazl b. Qiwāmud-Dīn Darguzīnī. In the last line Najīb refers to two important poets namely Khāqānī and his pupil, Mujīr Bāfqānī.

Najīb & Jamāl ud-Dīn

Najīb composed the largest number of Qaṣīdas and Qītas in praise of Jamāl ud-Dīn; but we are not quite clear about the latter's personality. We cannot, however, agree with Dr. Ghulām Muṣṭafā's view that all these poems are meant for Jamāl ud-Dīn Ayy Abe who was Malik Uzbek's Ĥājīb. These poems appear to be for three following persons:

1. Qaṣīda No. 20
2. Diwān-i-Asīr pp. (139-43) Qaṣīda beginning with:
3. Qaṣīda No: 20 The desired verses are thus:

Mujīr's most of the poems of the Seljūq kings are quoted in the Rahāt-us-Sudūr Mr. Kabīr Ahmad Jāsī of the Persian Dept., M.U. Aligarh is engaged in the preparation of a critical edition of Mujīr's Diwān which forms the topic of his thesis for the award of Ph.D. in Persian.

4. See Diwān
(a) Three poems in praise of a patron whose name has clearly been mentioned as Jamāl ud-Dīn'Umar.  
(b) Two poems appear to be for a king who has been called Jamāl ud-Dīn Shāh.  
(c) The rest are in praise of a Sadr whose name is Jamāl ud-Dīn.

Regarding the first two we have no information except that the first was a noble connected with Quhistan as the following lines suggest:

The last may be identical with Jamāl ud-Dīn Ayy Abe but the unusual absence of the term "Ayy Abe" from all the poems makes the matter doubtful. It is also significant that the poet refers to the Mongol invasion on Īrān, and naturally he means the great havoc caused by the Mongol barbarians. As this invasion had taken

1. Qaṣīdas No. 5,8,42. The desired verses are the following:

2. Qaṣīdas No. 11,43. The desired verses are the following:

3. See Diwān
place in 620 A.H., evidently the poems referred to above could have not been written earlier than this date (620 A.H.) We also learn from the Ḥāhat-ās-Sūdūr that Jamāl ud-DMn flourished under the Uzbek in the closing years of the sixth century. As the Uzbek Sultān sat on the throne in 607 A.H. and continued to reign till 612 A.H. it is difficult to suppose that these poems were written during his regime. We are also in the dark about the subsequent part of Jamāl ud-Dīns life. We cannot say definitely whether he had been in his post during all the years of Uzbek's reign. In case these poems are supposed to be for Jamāl ud-Dīn, we will have to suppose that he outlived his master, Uzbek as a Sadr. But it remains to be solved as to whose Sadr he was. As all these poems are very ambiguous, we are at a loss to say anything definitely in this regard. Unless these poems are clear there is no reason why one should agree with the view expressed by Dr. Muṣṭafa.

Another point worth consideration is that the poet speaks of his advance age of 70 as he himself says:

and that he had been in the court of Jamāl ud-Dīn for 30 years, as is evident from this line:2


2. Qīṭā No. 1
In case this poem is ascribed to 620 A.H. the date of Jamal's birth would be about 550 A.H., and that of his first entering into the service of Jamal ud-Din, 590 A.H. we have already stated that Dr. Ghulam Mustafa is incorrect in holding two other Jamals ud-Dins namely Jamal ud-Din 'Umar and Jamal ud-Din Shah identical with the aforesaid Sadr, obviously because in the case of Jamal ud-Din 'Umar the poet has written three times his name as such. There is no reason why the two should be regarded as one and the same person, when the two names differ substantially. With regard to Sultan Jamal ud-Din the poet's statement is quite clear and he should not be confounded with a man who is not occupying the throne. The terms etc. occurring in poems in praise of this patron clearly testify to his holding imperial authority as is evident from the following verses:

2. Qasidas No. 11, 43.
Najīb & Имад ул-Мulk

The author of the *Khulāsāt-ul-Ashār* has given some new facts about Najīb's patrons. According to him, Najīb was attached to Імад ул-Мulk Sāwaji who was a minister of Sultan Rukn ud-Dīn Ghursānjî, the younger brother of Sultan Jalāl ud-Dīn Munkbarnī. As stated by him when Rukn ud-Dīn got control of Īrān and Kirmān and Имад ул-Мulk Sāwaji was raised to the position of a minister, Najīb went to Isfahān and got admittance into the court of Rukn ud-Dīn where he was subsequently appointed as an officer under him. It is also stated

3. For him see the *Tarikh-1-Jahangushā-i-Juwainī* pp.208-209.
4. This was a part of the name of the famous Jalāl ud-Dīn Khwārazmshāh (d. 628 A.H.) There is a divergence of opinion about its correct reading and its actual meaning. The three readings are Ё (with Ё), Ё (with Ё) and Ё (with Ё). The first reading is found in the authentic and even contemporary records such as (1) the *Sirat-1-Jalāl ud-Dīn Munkbarnī* by Jalāl ud-Dīn's secretary, Ahmad b. 'Ali al-Nasawi, (ii) the *Jahangushā-i-Juwainī*, by 'Ata Malik Juwainī (iii) the *Mi:f.1amul-Buldan* by Yagut, (iv) the *Tabagät-i-Nagiri* by Minhāj-i-Sirāj and (v) *Masālik-ul-Amsār* by Ibn Fāzl Allāh Damishqī, etc. The second reading is accepted by a number of orientalists whose statement is based on some correct texts and is not so serious.

The third reading is found in the writings of Malik ush-Shu'ara Bahār (Sabk-i-Sana Vol. II) and others but it is absolutely incorrect. For a detailed discussion see "*Tarikh-i-Jahangushā-i-Juwainī*" by Mirza Muhammad b. Abdul Wahāb Qazwīnī, *Tarikh-i-Jahangushā-i-Juwainī* (Vol, II, pp. 284-293.)
that on the day of his appointment he was awarded a robe of honour and a large sum of money which he readily distributed among the poor and the needy. On the Sultan's suspicion that the reward was not worth it the poet recited the following lines from Nasir-i-Khusrau with which the king was so pleased as to have him endeared:

These all occurred in Isfahān and when Rukn ud-Dīn went to Fīrūzkūh and was killed in an engagement with the Mongol horde, Najīb left Isfahān and settled at Qalā-i-Washāq and passed the rest of his life in seclusion, singing occasionally in praise of the rulers of that fort.

We do not know the sources on which Tāqī Kashi, the author of the Khulāṣat-ul-Ashār has based his account. As for the personalities of ʿImad-ul-Mulk Sāwajī and Rukn ud-Dīn they are historical figures and are elaborately mentioned in the historical records.

Rukn ud-Dīn, the younger brother of Jalāl ud-Dīn Khwārazm Shāh and the son of ʿAla ud-Dīn Muḥammad (596-617 A.H.) has been mentioned under a separate heading by ʿAta Malik Juwainī which fully confirms

Taqī Kāshi's statement. 'Imādud-Dīn Sāwajī was, no doubt, Rukn ud-Dīn's Atābek but it is doubtful whether he was Najīb's real patron because the Dīwān does not provide ample evidence to this effect.

There is, however, one Qaṣīda whose addressee is mentioned in these lines:

1. Qaṣīda No. 3.
2. Qaṣīda No. 8.

Though there is nothing to show that 'Imād ud-Dīn was the Atābek of Rukn ud-Dīn, yet we cannot rule out the possibility of the identification of the two personalities because both are contemporary and have the same name. But it is also a fact that the settlement of the problem needs clear evidence.

Najīb and 'Imād ud-Dīn Muhammad

Najīb's one Qaṣīda is in praise of a patron whose name is mentioned in these lines:
We have no precise knowledge about the personality of this Vazîr. However he seems to be a minister attached to the court of the Atâbeks of Azarbijân.

The following verses may be quoted in this connection:

What I have been able to conclude from these lines is this that the Şadr was attached to Qâtb ud-Dîn Atâbek who was a ruler and probably whose son, Prince Zîâ ud-Dîn was with the minister when the poet composed this Qâṣîda. But such statements are not available in political histories. No king of the name of Qâtb ud-Dîn Atâbek contemporary with Najîb is mentioned in history. One Atâbek Qâtb ud-Dîn Maudûd mentioned in the Râhat-us-Sudûr is not a contemporary personality.

It would not be out of place to mention that Aşîr Akhsîkatî, a contemporary of Najîb, was also attached to ʿImâd ud-Dîn Muḥammad in whose praise, he composed a Qâṣîda.

---

1. p. 276.
I shall quote some lines from it.

The patron cannot be identical with one 'Īmād ud-Dīn who according to Taqī Kāshī was Najīb's patron because he was attached to Sultān Rukn ud-Dīn, son of Sultān Jalāl ud-Dīn Munkabernī, and not to the Atābeks.

Najīb & 'Umar

Najīb's one Qaṣīda beginning with which is quoted in the Munis-ul-Ahrār is in praise of a patron called 'Umar. The relevant verses are as follows:

1. See Diwan-i-Asir pp. 36-37
2. See Khulāsat-ul-Asfār pp. 385-386
3. See Qaṣīda No. 37.
As one of his patrons was Jamāl ud-Dīn in whose praise Najīb composed three Qaṣidas, it may be concluded that this patron may be identical with the latter. But as the title );

does not appear in the poem we are at a loss to say anything definitely in this regard.

Najīb and the ruler of the Washāq Fort

The other part of Taqi Kāshī's statement that Najīb settled at Washāq is correct because it is corroborated by a reference available in Mustaufī's Nuzhat-ul-Qulūb. Taqi Kāshī has expressed almost the same opinion previously as follows:

1. Washāq was the name of a castle which accordì
g to the author of the Nuzhat-ul-Qulūb (p. 73), stood in the district of Natanz. Originally it was known by the name of Kamart; but when a certain Washaq became governor thereof, it took his name, and thus was called Washāq. The poet Najīb-ad-Dīn of Jurbādaqān in reference to this has, written the following couplet:

"But why so obstinate? when every morn,
at time of sunrise,
The sun's foot strikes against a stone
that is in Kamart!"

But in our MSS of Najīb's Diwān and in the verse quoted in the Khulasat-ul-Ashār, the word is and not . The same term finds mentions three times in these verses:

2. The Nuzhat-ul-Qulūb, p. 73

But one point to be settled is when and wherefrom the poet proceeded to the Washāq-fort. In the Khulāsat-ul-Asḥār we have the following statements:

1. Nājīb went to Baghdad, settled there for some time till the Mongol invasion led by the army of Chingese took place and the poet had to leave Baghdad for the Washāq fort.

2. Sultān Rukn ud-Dīn Ghursānjī appointed the poet the superintendent of Isfahān and he discharged his duties very efficiently. In the meantime the Sultān had to proceed to Firūzkōh to wage war against the Mongol army. But there he was killed in the battle. Nājīb is stated to have accompanied the Sultān to Firūzkōh but after the patron's assassination he left for the Washāq fort.

But these two statements are obviously contradictory and I fail to subscribe to any one of the views. It is difficult to believe that Nājīb was in Baghdad when the Mongols invaded it, for it is known that the city was invaded by Hulagu in 658 A.H. and not by Chingese earlier. As the poet was not alive in 658 A.H. hence the statement cannot be held as correct. The other statement that Nājīb went to Firūzkōh with Sultān Rukn ud-Dīn\textsuperscript{1} is not

---

\textsuperscript{1} For the title of the Sultān, refer to the Tabagāt Vol. I, p. 299, 309 & 314. This history prefers to call him غورسنجی meaning Ghursānjī (see page 314).
corroborated by the historical facts. The contemporary historian, Minhāj-ī-Sirāj has clearly stated that Rukn ud-Dīn was in ‘Irāq when the Mongol invasion took place. A fierce battle took place between the Mongols and the army of Rukn ud-Dīn but the latters were defeated and most of them were killed or captured. This incident took place in 617 A.H. It would worthwhile to quote the Tabaqāt in original:

From all these details what I have been able to judge is this that Rukn ud-Dīn was perhaps killed in 617 A.H. at Isfahān in his engagement with the Mongol army. Najīb was with the Sultān at Isfahān and on the

latter's assassination and the general massacre, he fled to the Washāq fort and settled there.

The available Dīwān of Najīb contains two poems both in the same rhyme and metre which seem to be related to the ruler of the Washāq Fort. One of these is clearly mentioned by Hamdullāh Mustaufī and Taqī Kāshī to be in praise of the ruler of this Fort. In the other the ruler is not mentioned but the way in which the poet proceeds in the Qaṣīda exhibits that the poet is referring to the same place as referred to earlier. Washāq Fort seems to be situated on a high mountain, well guarded, and surrounded on all sides by the mountain cliffs. This is fully borne by the following lines selected from both of them:-

1. Qaṣīda Nos. 25, 26 beginning with:
Dr. Muṣṭafa tries in vain to identify Badr ud-Dīn Mahmūd, the addressee of the first of these two Qasīdas with Qutbūgh Inānaj Mahmūd, the brother of Muẓaffar ud-Dīn Uzbek, firstly because the names of the two differ substantially and secondly because the authors of the Muzhat-ul-Qulūb and the Khulāsat-ul-Ashār clearly state: them to belong to the ruler of Washāq Fort. Despite the fact that Dr. Muṣṭafa referred to the statement of Muzhat-ul-Qulūb it is strange how this important point escaped his notice.

Dr. Muṣṭafa has attributed the Qasīda beginning with: 

\[ \text{Here the word } \text{}\text{ means nothing but service. It is an abstract noun formed from the word } \text{ which in the Burhān means: } \text{This word is frequently used in the writings of the contemporary as well as early masters. Dr. Muṣṭafa has again erred in deducing that in the aforesaid Qasīda the poet has referred to a severe famine of 570 A.H. about which we have spoken earlier.} \]

1. See the Armughān-i-Ilmī pp. 84-85
2. For him see the Nāhat-us-Sudūr pp. 347-348, 370-371 etc.
3. The Armughān-i-Ilmī p. 177 n
4. Qasīda No. 34.
Najīb & Sultan Rukn ud-Dīn Ghuršānī

As we have stated earlier, Najīb was very liberally patronised by the Sultan who made him over the sole charge of the administration of Isfahān. Although the exact authority (stated to be 'Ulka') is not known yet what the author of the Khulāsat-ul-Asl-fār has stated clearly shows that he held a powerful authority and that he discharged his duties very efficiently. Though the Najīb's Dīwān affords no evidence to the poet's indebtedness to Sultan Rukn ud-Dīn, yet we cannot reject the statement of Taqī on this pretext alone for we have reasons to believe that Najīb's complete works have not come down to us. Even if the poet had not praised the Sultan, he may be excused for the simple reason that the Sultan was attracted by the poet's administrative qualities rather than by his poetic excellences. From the Tabaqāt we might suppose that Rukn ud-Dīn died in 617 A.H. and then from the poet left Isfahān for the Washāq fort.

Najib & Muazzib ud-Din Abul Qasim

Najib has written two poems in praise of a patron called Muazzib ud-Din Abul Qasim. This personality has not been mentioned in political histories. Fortunately one Muazzib ud-Din Abul Qasim Ali b. al-Husain, who was a patron of Abu Sh-Sharaf Nasih b. Zafar b. Sad al-Munshi al-Jurbadqani, the translator of the Arabic Tarikh-i-Yamini of al-Utbi, finds mention in the preface of the above translation. According to Abu sh-Sharaf,

1. Qasidas No. 18, 29.

2. The Arabic Text has been edited by Dr. Sprenger, Delhi, 1847. An account of the work, including, extracts in Arabic and German, has been published by Dr. Noldeke in the Sitzungsleerichteder Kaiserlichen Akadeemie, Vienna, Vol. XXIII pp. 15-102, and another with copious extracts in English, by Sir, H. Elliot, History of India Vol. II pp. 14-52. (Catalogue of the Persian MSS in the British Museum Vol. I, p. 157.)


The translation has been published in Tehran in 1272 A.H. For other translations of Tarikh-i-Yamini see, C.A. Storey: Persian Literature; Section II, pp. 250-252.
the translator of the *Tārīkh-i-Yamīnī*, his native place Jūrbādqān (a town situated between Hamadān and Isfahān) was a favourite resort of the king, Ulugh Bārbak, to whose territory it belonged, and that, wishing to present him on one of his visits with an instructive and entertaining composition, he had been advised by the Vāzīr, Muḥazzib ud-Dīn Abū Qāsim ‘Alī b. Ḫusain, his own patron and benefactor, to select the *Yamīnī* of ‘Utbi for translation. A penegyric in prose and verse on the said Vāzīr brings the preface to a close. The translation was made shortly after 602 A.H.

We have reason to believe that Najīb’s patron Abū Qāsim Muḥazzib ud-Dīn was identical with Abu-Sharaf’s benefactor in view of the following:

1. Both Abu Sharaf, the translator of the *Tārīkh-i-Yamīnī* and Najīb were contemporary.

2. Both belonged to the same place, viz, Jūrbādqān.

3. The translation was made shortly after 602 and Najīb was in the prime of his age then.

4. Abū Qāsim was a Vāzīr of Jūrbādqān and it is natural that if a Jūrbādqāni poet composes poems in praise of Abū Qāsim, these poems must be deemed to have been in praise of the same personality.

1. These details have been borrowed from Catalogue of the Persian MSS in the British Museum, Vol. I, page 157.

2. Ibid; Also C.A. Storey: Persian Literature, Section II, pp. 250-252.
5. The name and the title of the patron in both the cases are the same.

6. It is interesting to note that Najīb is also stated to have attempted on the translation of the Tārikh-i-Yamānī in verse, some verses of which are contained in a bayaz preserved in the Kitābkhāna-i-Salṭanatī, Tehran. In case the verses are genuine, it may be inferred that one may have been inspired by the other in his attempt of the translation of the same work.

Following are some of the important patrons of Najīb about whom some thing is known but a larger number of patrons are such that nothing is known about them. I shall better give their names as under:-

1. Badr ud-Dīn Mahmūd (Qaṣīda No. 26)
2. Bahā ud-Dīn
   ( " " 34)
3. Fakhr ud-Dīn
   ( " " 30)
4. Ḥusām ud-Dīn
   ( " " 7)
5. Majd ud-Dīn
   ( " " 38)
6. Mukhtas ud Dīn
   ( " " 28)
7. Shīhāb ud-Dīn
   ( " " 44)
8. Tāj ud-Dīn Ṭālī
   ( " " 15)
9. Zain ud-Dīn Abul Karam
   ( " 2,12,& 14)
Na'īb's death

Some thing is known about the date of Na'īb's death. In the Tārīkh-i-Guzīda he is stated to have died in the closing years of the Seljuqi regime. The author of the Khulāsat-ul-Ashār is correct in raising objections to this date. He correctly points out that one who has often mentioned the Mongol catastrophe cannot be supposed to have died before the eclipse of the Seljūq dynasty of Iraq in 590 A.H. after Tughril b. Arsalān. He also adds that it is possible that the author of the Nuzhat-ul-Qulūb may have referred to Seljūqs of Rūm (till 657 A.H.) or Seljūqs of Kirmān (till 583 A.H.) who were contemporary with Chingese Khān but he has serious doubts about it and does not approve of such generalisation. He, however, fixes 665 A.H. as the date of Na'īb's death in the town Jurbādqaṃ. But the modern scholars including Dr. Sprenger do not agree with him. They fix 625 or 635 A.H. as the date of his death. They base their arguments on this point that one who was 70 years of age on the occasion of the Mongol invasion cannot be

1. p. 826
2. p. 389a
supposed to have survived over 40 years without supposing that he was over 120 years. Since this unusual age is not mentioned by the Khulāsat-ul-Aslār, it is really improbable that he died in 665 A.H. But it may also be noted that the period, 625-635, of his death is not based on any particular ground. He may have died in this period or might have lived beyond.

One point however, remains to be settled. According to the Khulāsat-ul-Aslār (p.388), Najīb died at Jurbādqān. But the same authority infers us that he passed the rest of his closing years at the Washāq fort. The two statements are more or less conflicting and we are not in a position to hold any one of them as perfectly correct. However, this much be added that since the date of Najīb's death as stated in the Khulāsat-ul-Aslār is wrong it may be said that the place where he is supposed to have died may not be quite correct.
NAJĪB'S WORKS

Najīb does not seem to be a versatile writer, for whatever has come down to us is much less than is expected of a poet of Najīb's standing. It is no doubt certain that his complete writings could have not been saved from the relentless hands of time. But it is also true that the portion seems to have lost is not much because MSS. of his Dīwān are available and they do not very much differ so far as their volume is concerned. Besides the Dīwān, Najīb composed a Maṣnawī called بُسْرُحَم which exists only in a few lines quoted in the Haft Iqlīm, the major portion lost. This Maṣnawī which seems to deal with the romance of Bishr and Hindī two 'Arab lover and beloved. Obviously this romance could not be popular topic for the Persian poets. But its attribution towards Najīb is as certain as anything for almost all the significant authors from Ḥamd-Allāh Musta’fī down to Ibn-i-Yūsuf-Shīrāzī ascribe it to this poet.

1. See Haft Iqlīm No. 100/20 (Qūṭūb ud-Dīn collection).
2. For its pronunciation see the Lisān al-‘Arab p.129.
3. See the Tārīkh-i-Guzīda p. 326.
4. See the Fihrist Kitābkhāna-i-Millī, Tehran, p.436
See also Khulāsat-ul-Ashār p.384
He is also stated to effect a metrical translation of Utbi's history *Tarikh-i-Yamni* in Persian, some verses of which are stated to be included in a *Bayaz*, in the Kitābkhāna-i-Saltanatī Tehran. But the details are lacking about which we have spoken earlier.

The total number of verses which had been made available through all sources come about 1907. If we rely on the statement of *Khulāsat-ul-Ashār* then we can safely say that less than one hundred verses have not been available to us. Probably it is on account of this quantity that Najīb could not be a very popular poet.

1. See the *Oriental College Magazine*, Lahore, May & August, 1964, p.76.
NAJIB AS A POET

Najib was a powerful poet. He has been undoubtedly excelled in Qasida-writings. Although he seems to have indulged in various branches of poetry, his main field is Persian Qasida. His Qasidas exhibit his command on the Persian language and this is why he has been reckoned as one of the best poets of his time. The Tazkira writers have spoken very highly of his accomplishments in poetry and I shall quote some views as follows:

1. The author of the Khulasat-ul-Ashar says:

2. The author of the Arafat-i-Ashiqin observes:
3. The author of the *Haft-Iqlīm* opines:

The author of the *Haft-Iqlīm* opines:  

4. The author of the *Majma-ul-Fusaha* states:

The author of the *Majma-ul-Fusaha* states:  

5. The author of the *Atash-Kada* writes:

The author of the *Atash-Kada* writes:  

These observations would show the position of the poet that he has held from his time downwards. His popularity may well be judged from this fact that the important Persian lexicographers have quoted him frequently for illustrating the meanings of difficult words and technical terms. The author of the *Farhang-i-Jahāngīrī* has quoted him more than twenty times on various occasions. 

Najīb exercised influence on some of his contemporaries and subsequent writers. Relying on the evidence of the author of the *Khulāsah-ul-Ashār*, one may observe that Aṣīr Umānī, Sāīd ud-Dīn Haravī, Raft ud-Dīn Lumbānī and even Kamāl-i-Ismā‘īl have held him in great esteem. He has further stated that the two most outstanding Qaṣīda-writers of the period viz. Kamāl Iṣfahānī and Salmān Sāwaja have imitated his style. This statement is not confirmed.
by any other authority but if it is true then it is the highest tribute to the achievements of the poet, for Persian Qaṣīda-writing owes much to these two outstanding personalities.

Najīb was not a poet so conscious of himself as to ignore the earlier masters who have exercised some influence on his poetry, or at least to whom he showed some reverence. They are ʿUnṣūrī, Sanāʿī, Mašūd-i-Sād-i-Salāmān, Muʿīzzi, Khāqānī, Mujīr Bailqānī, Aṣīr Akhsīkatī and Nīzām ud-Dīn Kirmānī. The only striking point is that the available Diwan excludes mentioning Anwarī. This is inexplicable to me. Perhaps the missing portion of the Diwan would have contained Anwarī's praise as well. I shall quote a few lines to show his view about ʿUnṣūrī, Sanāʿī, Mašūd-i-Sād-i-Salāmān, Muʿīzzi and Khāqānī:

Now I shall examine some of the outstanding features of his poetry very briefly.

1. Najīb was a forceful writer. His poetry shows that he could create effect and charm with the aid of simple and ordinary words. Some verses from two of his Qaṣīdas are quoted below which would adequately justify my observation:
2. Najib was capable of depicting his feelings in a pathetic way. The Qaṣīda written as an elegy on the death of some lady of the house of Ḥusain ud-Dīn is a clear testimony to this. Some verses are given below:

3. Najib has sometimes copied the style of the Arab poets specially in introducing some of the similes so common in Arabic poetry. Some of the earlier Persian poets have also introduced this element in their writings. The following introductory lines of the Qaṣīda beg:
4. Najīb has not produced anything in the form of lyric. Two or three examples of Ghazals have no special value, though some of his Tashbībs show his success in introducing lyrical atmosphere in his poems. For example in one of his Qaṣīdas he depicts the love of the beloved in this way:

Again he says:
Again he observes:

Najib seems to be much interested in indulging lofty imaginations of the type so popular with the poets of the Sabk-i-Hindi. I shall do no better than to quote a few examples to show the poet's interests in exaggeration:

5. Najib seems to be much interested in indulging lofty imaginations of the type so popular with the poets of the Sabk-i-Hindi. I shall do no better than to quote a few examples to show the poet's interests in exaggeration:
6. Najīb's original and effective similes and metaphors attract our attention. Here are a few examples:

6. Najīb's original and effective similes and metaphors attract our attention. Here are a few examples:
7. Najib was conscious of the fact that his poem could not find favour with the people if he showed complete apathy to the conventional style. This feeling compelled him to make a display of his erudition by creating ornamental embellishments in his Qasidas by using various figures of speech specially:

It would be useful to add a few lines on the peculiarities of the language used by Najib:-

1. Najib has taken liberty of making the ' Соfter as in the following:

In the word نعاب, but he used here without تعمير. In a few cases he has used تعمير where it was not unusual to use it. For example:
The words ٌنَّرْ and ُنْصَفَ are used without َتَتَّبَعَ. In Persian all such Arabic words the last letter of which was ُرْ have been made soft. But here the word ُنْصَفَ, the Persian word ُنْصَفَ and Arabic ُنْصَفَ have been used in such a way as the last letters have become ُنْصَفَ. But it is not Najīb's own innovation. Such examples are found in the Diwāns of almost all the earlier masters of the language.

2. Some peculiar features about his use of Verbs are:-

(i) He uses ُنْصَفَ before ُنْصَفَ in the verb as in ُنْصَفَ ُنْصَفَ ُنْصَفَ ُنْصَفَ but it was not unusual with Najīb. This is to be found in the writings of almost all his contemporary and earlier poets:

(ii) The Diwān also provides such examples as exhibit that he would not hesitate in using ُنْصَفَ before the negative verb (فعل سفي) such as ُنْصَفَ and before ُنْصَفَ as in ُنْصَفَ ُنْصَفَ ُنْصَفَ ُنْصَفَ.

(iii) He occasionally uses the old form of verbs as in the following verse he uses ُنْصَفَ in preference over ُنْصَفَ.

1. For example Sanā'ī says:

Similarly the Rāhat-us-Sudūr gives such examples:
3. Najib repeats the preposition so common with ancient poets of Persian:

4. Najib uses at times nouns for adverbs e.g.

5. Najib sometimes uses the Arabic words in the same sense as used in Arabic for example in Persian means pride, but when the first letter is followed by , it means 'deceit' in Arabic and the same meaning is desired in the following line:

6. Najib has at times dropped in which is not a compound word (ست مفت) but a pair of two words the first being ست and the second

7. Najib uses idioms so often. I shall quote some of the idioms selected from the Diwan:
Towards the close of this discussion I would like to give a list of such words and phrases as may throw some light on Najīb's Sabk. This list may be read with the long list appearing towards the close of the thesis.
Copies of Najib's Diwan though not rare, are not frequently available. So far as I am aware there are six copies available in various libraries of the world, four of which have been consulted by me. A description of these four MSS is given below:

1. The Maulana Azad Library MS. No. 891,5511 (Subhan-Allah Collection).

It is transcribed on a large-sized MS; size 16" x 10½"; two verses in a line; number of verses varies from 88 to 98 in a page including 42 verses round the margin. The MS contains about 1400 verses of which about 100 verses are unreadable, written in a Nastaliq hand, without the date of transcription and the name of the scribe. The MS is arranged unalphabetically. The Qasidas, Tarik-Band and Muqattat are intermixed. Towards the close appear the Rubaiyat.

The MS begins with the following Qasida:-

2. The British Museum MS No. OR 3376 (Rieu Supplement, No. 234).

It contains 129 folios; size 9" x 5½"; 15 lines in a page with about thirty lines round the margin, written in a fair Nastaliq hand; dated Thursday 2, Zulqada A.H. 1002. The Qasidas and a few
Qitâs are in alphabetical order breaking off at f. 21b. The MS begins with the line:

The Banâkîpûr Library, Patna MS

The MS is defective at the beginning, in the middle and at the end. It is one of those MSS of the library which has not been catalogued so far. At present it has 40 folios containing about 1461 verses. The first and the last available lines respectively are as follows:

The MS is not free from occasional blunders.

4. A selection from the Divân preserved in the Lytton Collection, Muslim University Library under Adab-i-Fârsî Supplement No. 40/1-2-3. It is part of a Majmûa containing selections from a number of ancient Persian poets of Iran. At present this part is bound along with the selections from the Divân of lImâdî and Rażî ud-Dîn Nîshâpûrî; Naţîb’s selection appears in the last. It has 11 folios containing selections from 44 Qasîdas and Muqâṭâât and 5 Rubâîs; written in a clear Nastâlîq; size 12" x 6". The number of lines would be about 550. It begins with:

Besides these, one MS is preserved in the Library of Majlis-i-Shûrâ-i-Millî, Tehrân. and another in the Bodleian Library, Oxford. But
inspite of my earnest wish and efforts these could not be available to me. About the existence and the location of MS of Najīb’s Diwān noticed by Sprenger in the Oudh Catalogue, no information is available to me.

I have also consulted Persian anthologies, Tazkiras and lexicons and have been able to check the corresponding poems and even the solitary verses in the Diwān. The following books of this class need mention.

1. Mūnis-ul-Akrār:

Single MS preserved in Ḥabīb Ganj Collection (No.51/37 ف) of the Aligarh Muslim University library. This is a very important anthology in Persian verses composed by Aḥmad b. Muḥammad Kalāṭī Iṣfahānī in 702 A.H. and Muḥammad Jājarmī’s popular anthology is mostly borrowed from it. According to Prof. Sāid Nafīsī it is the earliest anthology of Persian verses that is dated. Fortunately this anthology contains Najīb’s two poems beginning:

1. For a detailed description of this book see Dr. Nazīr Aḥmad: Tārīkhī wa Adabi Mutālē pp.157-195.
2. See Armughān-i-Ilmī, p. 127.
2. Mūnis-ul-Ahrār of Badr-i-Jājarmī:

This is very well known anthology about which late Mīrza Muḥammad Qazwīnī and others have written much. Its MS dated 741 A.H. has been examined and scrutinized by Mīrza Muḥammad Qazwīnī in the Bīst Maqāla-i-Qazwīnī. Unfortunately this valuable MS could not be available to me. I have, however, to depend on the printed edition (Volume I only) which is not free from occasional typographical mistakes. This book contains Najīb's 13 complete poems and naturally they have been of immense help to me in determining the text of Najīb's Diwan. Two poems beginning with:

اربعین دل انہوں پرست سودایی
زمانہ نہ جہنم نوشته مژاہد داری

are quite new and not available from any other source.

3. A very valuable Majmūʿa containing poems from ancient poets of Persian is preserved in the Ḥabīb Ganj Collection (under MS No. 49/2 ہو). In this valuable collection Najīb's 19 Qasīdas (some in full, others only a selection), a few Qitās and one Tarkīb-Band are quoted.

Another Qasîda quoted in his name seems to be spurious. On fol. 202-215 seven poems are quoted in the name of Najîb connected with the usual words 
ahâzi... 
Of these only the first three are really Najîb's poems and the following four are from Amîr Muîzzi, the poet-laureate of Sultan Sanjar. In some later hand the words 
preceding the 5th Qasîda indicating that the last three are Muîzzi's poems, were corrected into 
But this correction should have been made at a point preceding the 4th Qasîda beg: 
Since this point was missed the said Qasîda is to be attributed to Najîb. But it is an incorrect attribution in view of the following points:

1. The patron's name in this poem appears as: 
The same patron has been praised in Muîzzi's another poem exhibiting the later's pen-name, thus: (p.209).

2. The term which is available in the Qasîda is also found in Muîzzi's poem thus:

3. The poet states to have served the house of Seljûq for forty years under Sanjar and one other Sultan (name not mentioned). Sanjar is also mentioned in Muîzzi's Qasîda thus:

1. The line reads: (p.213).
4. **Butkhāna:** It was compiled by Muḥammad Sūfī Mazandrānī, a copy of which is preserved in the Bodleian Library, Oxford. It contains selections from a number of Najīb's Qaṣīdas, Qītās & 5 Rubā'īs which have been used in correcting the text. A photograph of this valuable anthology (it has been noticed as a Taẓkīra because of an appendix dealing with the lives of the poets added to it by Abdul Laṭīf Abbāsī under the title of Khulāsattush - Shūarā), is available in the Seminar of the Persian Department of this University. Another copy of this work is preserved in the Majlis library, Tehran which has been referred to by Aḥmad Gulchīn Ma'aniī in his edition of the *May-Khāna*. Another MS of the Khulāsattush-Shūara (without the Butkhāna) is preserved in the Library of Qāzī Sahib of Aḥmadābād.

---

1. The number of verses is about 530.

2. Two poems beginning with: نا د که ی سی غی نمایند ام ای را، می گذشتند چون سرورالی اگر are available in none of my sources.

3. See: C.A. Storey: *Persian Lit.* Vol. I p. 807n. The Khulāsattush Shuara has been edited by Miss Sime Inal, as a Dissertation for M.A. (Deptt. of Persian M.U. Aligarh) "Two valuable articles have recently been written on 'Abdul Laṭīf, one by Syed Akbar 'Ali Tirmizi published in Islamic Culture Jan., 1957 and the other by Mr. D.N. Ahuja which is to be published in the same paper.

4. See *May-Khāna* p. 479
The following Taṣkiras of Persian poets have been particularly useful in settling the text:

1. ʻArafat-i-ʻAshiqīn, Oriental Public Library Bānkīpūr, Patna Ms.

2. Ātashkada: No. OR 2929 British Museum Library, London.

3. Haft-Iqlīm: Ms. No. 100/20 QuṭubudĪn Collection of Alīgarh Muslim University Library and No. OR 5854 British Museum Lib.

4. Majmūʿul-Fusahā: (printed)

5. Khulāṣat-ul-Asbār: India Office Ms.
PREPARATION OF TEXT

As none of the MSS used by me in the preparation of the text of the Diwān, is very authentic and old, I was confronted with difficulty in settling the text at many a place. On the same account I adopted none of them as base. The best and the most probable reading has been kept as text and the rest indicated in the margin but absurd readings have been avoided. As stated earlier anthologies, Taṣkiras & lexicons have been used in the collection of the text and a reference to them has been invariably made in the margin of the text. In the margin arrangement has been made to illustrate some of the difficult words and phrases. At the end notes on some important terms have been added under the title شنی. The list of words added towards the close of the thesis is intended to give the vocabulary of our poet. I may frankly admit my short-comings in failing to settle the text at a few places which could only be done when better MSS are made available.