



KOFRI

KOFRI, pen name of MAWLĀNĀ AMIR-ḤOSAYN TORBATI (d. Borhānpur, India, 1016/1607), a poet-calligrapher of the second part of the 16th and the first decade of the 17th centuries. He was born in Zāva, a village in the Torbat-e Ḥaydariya district in Khorasan, to a noble sayyed family. Kofri, who had a good talent for poetry, soon developed mastery in calligraphy, especially in the style of *šekasta-taʿliq* (see [CALLIGRAPHY](#)), as well as in epistolary art.

Like numerous other Persian poets who sought their fortune in India, the young Kofri, together with a fellow poet, Nawʿī Kaḃuṣāni (see [NAWʿI](#); d. 1019/1610), set out for India. For some time he remained in the company of the statesman-scholar Mirzā Yusof Khan Mašhadi, governor of Kashmir under the Mughal Jalāl-al-Din Akbar Shah (q.v., r. 949-1014/1542-1605; *Golčīn-e Maʿāni*, II, pp. 1163-64, 1557), soon rising to fame throughout the region. Then he joined the retinue of prince Dāniāl b. Akbar Shah, and composed fine panegyric odes (*qaṣidas*) for him. When the prince died (1604), Kofri entered the great circle of poets and learned people at the court of the influential military general and statesman [Mirzā ʿAbd-al-Raḥīm Kān-e Kānān](#) (q.v.; d. 1627) at Borhānpur, achieving high position and great wealth. He expressed his deep gratitude to this powerful figure by writing many exquisite *qaṣidas* eulogizing him. According to ʿAbd-al-Bāqī Nahāvandi (III, pp. 807-8), Kofri died in Borhānpur in 1607, but the present author considers 1604, mentioned by Awḥadi Balyāni, more plausible (see *Golčīn-e Maʿāni*, II, p. 1165, n. 1).

Kofri seems to have been mainly a panegyrist, but the poetry quoted from him in various memoirs clearly shows his propensity for lyrics (*ḡazal*, q.v.) and



quatrains (*robā‘i*). Detached from the main body of his *qaṣida*, its *nasīb* (amatory prologue of the multithematic *qaṣida*) section hardly falls short of the characteristics of a real *ḡazal*, a noticeable feature in the works of the 15-18th century poets who were more inclined to the lyrics and poetic themes typically used in this highly popular poetical form. It appears that no complete *Divān* of his has been published or identified yet. So one might suspect that of all his poetical production only a small amount quoted in various sources has survived.

Aḥmad Golčīn Ma‘āni and EIr.

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