

The manuscript of Vecdī’s Dīvān
in the Hafız Ahmed Agha Library

„Vecdī plants this fresh poem in the rose-garden of poetic ideas.”

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The Hafız Ahmed Agha Library is an exceptional institution that has represented continuity since the 18th century, serving as a bridge between the modern world and the Ottoman past. It is a great honour for me to take part in the preparation of a volume whose aim is to create awareness of this little-known yet unparalleled collection. Tarık Tüten’s honorable invitation—which was a tremendous gift for me—arrived at a moment when I happened to be reading The Bosnian Chronicle, the matchless and sweeping novel by the Bosnian author Ivo Andrić, set around the time of the founding of the Hafız Ahmed Agha Library. The opportunity to immerse myself simultaneously in a literary work depicting life in a small Ottoman town and in the manuscript holdings of a bibliophile provincial Ottoman intellectual’s library brought the twilight of the Ottoman Empire closer to me, turning it into a more personal and tangible experience. Just like Andrić’s protagonists, the Hafız Ahmed Agha Library now connects two worlds in its own way—and perhaps the writer’s words are just as fitting for this institution, which recalls the Ottoman past of Rhodes: “No one truly knows what it means to be born and live on the edge of two worlds—to come to know and understand both, yet be powerless to bring them closer or make them explain one another; to love and hate both in equal measure; to waver and hesitate for a lifetime; to live in two countries without belonging to either; to feel at home everywhere, yet remain a stranger forever.”

Benedek Péri

The literary collection of the Hafız Ahmad Agha Library founded in Rhodes in 1793 provides valuable insight into the reading preferences of its founder and book collector, Hāfız Ahmed Agha (d. ca. 1801). Within the library’s collection, which comprises more than eight hundred volumes, works on Islamic studies dominate. According to the detailed catalogue describing the manuscripts, the literary texts section consists of only forty-five volumes. Although the canon of Ottoman classical imperial literary tradition, established at the turn of the 15th and 16th centuries, had grown immensely by the late 18th century—the time of the library’s foundation—interestingly, this is not reflected in the library’s literary section. Ottoman Turkish literary texts constitute less than a quarter of the collection. Out of the forty-five volumes, nearly half—twenty-two volumes—are Arabic literary texts, which is not particularly surprising given the founder’s interest in Islamic studies.

The small collection of Persian texts consisting of fourteen volumes clearly reflects the perspective of an average Ottoman intellectual regarding Persian literature at the end of the 18th century. Among the volumes there are works that served as an introduction to classical Persian literature, important Ottoman commentaries on classic Persian texts, and a selection of the texts themselves.

Beyond the Ottoman commentaries of well-known Persian texts by Sūdī Bosnevī (d. 1599) and Muslih ed-Dīn Mustafā Sürūrī (d. 1562), the Persian literary classics are represented by works such as the *divans* of Hāfız (d. 1392) and Hilālī Çağatāyī (d. 1529), as well as Sa’dī’s (d. 1292) *Gulistān* and *Būstān*, which were also widely used for learning Persian in the Ottoman Empire. Among the Persian texts, there are also works that were considered trendy within the Ottoman cultural scene at the end of the 18th century, the *divans* of Sā’ib Tebrizī (d. 1676), ‘Urfī Şirāzī (d. 1591), and Şevket Buhārī (d. 1596). These poets were representatives of the “new style” (*tarz-i tāze*), often referred to as “Indian style” *sebk-i Hindī* in Turkish literary historiography, that gained immense popularity in the Ottoman literary scene during the 17th century, and the presence of these works in a private collection far from Istanbul indicate that they appealed not only to a professional audience in the main cultural centre of the Empire but also to a broader Ottoman readership interested in Persian poetry.

It is quite surprising that the library’s literary section contains only nine volumes of Turkish literary texts, encompassing a total of just eleven works. These volumes and texts are the following: 1. Edebiyat 26: a. Münif (d. 1543), *Dīvān*, b. Sābit (d. 1712), *Edhem ü Hümmā*; 2. Edebiyat 27: Nābī (d. 1712), a. *Hayriye*, b. *Gülşen-i Devlet* ; 3. Edebiyat 35: Muhammed el-Hāc Muslī, *Şerh-i Şefik-nāme*; Edebiyat 36: Şefik (d.1715), *Şefik-nāme*; Edebiyat 37: Hākānī (d. 1606), *Hilye-i Sa’ādet (Hilye-i Hākānī)*; Edebiyat 38: Hibbetullāh b. Ibrāhīm, *Sā’at-nāme*; Edebiyat 40: Seyyid Vehbī (d. 1736), *Dīvān*; Edebiyat 41: Nābī, a. *Tuhfet el-Harameyn*, b. *Manzūme-i Terceme-i Hadīs Erba’in*; Edebiyat 43: a. Hilālī, *Dīvān*, b. Vecdī (d. 1661), *Dīvān*, c. Neşātī (d. 1674), *Dīvān*.

Like the Persian collection, the Turkish literary texts also reflect the prevailing literary tastes of the late 18th century. During this period, the works of Ottoman “fresh speakers” (*tāze-gūyān*), followers of the dominant trend in Persian classical literature, overshadowed those representing the traditional classical style.

Vecdî's collection of poems is included in a collected volume (*mecmû'a*) containing two further texts, the Persian *divan* of Hilâlî and the Turkish *divan* of Neşâtî. The volume is bound into a textile binding which appears to be quite new perhaps not older than the second half of the 19th century.



FIGURE 1: Vecdî, Abdalbâkî bin Mustafa (d. 1661), *Divan*, Hafız Ahmed Agha Library, 1094, Rhodes. The manuscript's slipcase in *Çeharkûşe* style covered with marbled paper, *ebru* (left). The manuscript is bound with brown leather, covered with green fabric. Photos: T. Tuten

The first fly-leaf contains the title in Arabic script *Dîvân-i Hilâlî ve Vecdî ve Neşâtî* written in blue and an old call-number (422). Even to a superficial observer, it is evident that Hilâlî's *divan* and the other two poetic collections were not produced at the same time and were most likely compiled into a single volume at a later date, perhaps when the textile binding was prepared. This assumption is further reinforced by the fact that the pages of Hilâlî's *divan*, which constitutes the first text of the volume (ff. 1b–35a), were cut to size. Part of the marginal note written by a later hand on folio 6a fell victim to this trimming. The text of Hilâlî's *divan* starts with a decorated *unvân*. This part of the manuscript is not dated, the name of the copyist and the place of copying are not known.

Hilâlî spent most of his adult life in Herat, considered the last stronghold of Timurid cultural life, where he closely interacted with the leading figures of the literary scene. He was well-acquainted with Mîr 'Alî-şîr Nevâ'î (d. 1501), the founder of the Chaghatay Turkic classic literary tradition; Hüseyin Baykara (d. 1506), the Timurid prince of the city; and 'Abd er-Rahmân Câmî (d. 1492), the last great figure of the classical period of Persian literature. He witnessed the tumultuous events of the 16th century, surviving the city's occupation first by the Shaybanids in 1507 and later by the Safavids in 1510. He lost his life in 1529 when 'Ubeydullâh Khan (d. 1539), the future Shaybanid ruler,

recaptured the city and had the poet executed for some of his satirical verses.¹ Although Hilâlî's talent and poetic qualities were acknowledged by his contemporaries, his *divan* was not among the Persian poetic texts widely read or popular in the Ottoman Empire.² In this light, the manuscript from the Hafız Ahmed Agha Library is undoubtedly considered rare and valuable.

The seemingly low popularity of Hilâlî's *gazels* makes it all the more intriguing that a copy of the *divan* also appeared, as part of a *mecmû'a*, in another Ottoman private collection dating back two hundred years earlier. An Ottoman intellectual named 'Alî Çelebi, who passed away in Ottoman-occupied Buda in the late 1580s, left behind an estate inventory that includes a listing of his books, among which is an item described as the *Dîvân of Şâhî, Âsafî, and Hilâlî*. It should be mentioned here that compared to his *gazels*, Hilâlî's narrative poem *Şâh u Dervîş* gained greater popularity in the Ottoman Empire, as evidenced by the poetic replies it inspired from Ottoman poets.³

The other two texts in the volume, Vecdî's (ff. 36b–58a) and Neşâtî's (ff. 58b–143b) *divans* are dated, and the scribe is also known. According to the brief colophon found at the bottom of folio 143b, below the text box, Neşâtî's *divan* was completed in A.H. 1094/1683 by a certain Hüseyin el-Iznîkî. The characteristics of the handwriting make it unequivocally clear that Vecdî's *divan* is also the work of the same scribe, who most likely copied it in the same year, which would make this copy the oldest copy of Vecdî's *divan* prepared in the same year as the hitherto known oldest copy preserved in the library of the Topkapı Sarayı Müzesi.⁴

It is also entirely certain that the two Ottoman *divans* were once part of a single, standalone volume. This is evidenced by the short note announcing the titles of the texts found on folio 36a,⁵ as well as the undated ownership notes on the same page. The relatively large number of ownership notes and stamps indicate that the volume had a rather eventful history, frequently changing hands during the period between its copying and the time when it entered the collection of the library. One of the ownership stamps dated A.H. 1181/1767 also suggests that the two major parts of the collective volume couldn't have been bound together before this date.

It is entirely common for Vecdî's *divan* to appear in the same volume as the collected works of other, mainly contemporary poets, such as Mezkâtî (d. 1676), İsmetî (d. 1665), Bahâyî (d. 1654). The majority of the 28 manuscripts detailed in Eşref Yanmaz's MA thesis are found within collective volumes.⁶

1 Michele Bernardini, "Helâlî Astarabâdî Jagatâ'î," in *Encyclopaedia Iranica* online edition <https://iranicaonline.org/articles/helali-astarabadi-jagatai-mawlana-badr-al-din> accessed on 10. 01. 2025

2 The database of the Türkiye Yazma Eserler Kurumu Başkanlığı lists only four manuscripts. To this small number four more copies should be added. Two of them are preserved in the Nadir Eserler collection of the library of Istanbul University (https://katalog.istanbul.edu.tr/client/tr_TR/default_tr/search/results?qu=Hilali+divan&te=&lm=IUNEK; accessed on 10. 01. 2025) and two are preserved in the Topkapı Library. Fehmi Edhem Karatay, *Topkapı Sarayı Müzesi Kültüphanesi Farsça Yazmalar Kataloğu* (Istanbul: Topkapı Sarayı Müzesi, 1961), 267

3 Sevim Birici, *Türk Edebiyatında Şâh u Dervîş (Şâh u Gedâ)'ler ve Hilâlî Çağatâyî'den Yapılan Şâh u Dervîş Çevirilerinin İncelenmesi*, PhD thesis, Fırat Üniversitesi, Elazığ, 2004, 6–9.

4 Ahmet Mermer, *XVII Yüzyıl Dîvân Şâiri Vecdî ve Dîvânçesi* (Ankara: Milli Eğitim Bakanlığı 2002), 52, 56.

5 *Külliyât-i Dîvân-i Vecdî ve külliyyât-i Dîvân-i Neşâtî. Bu mecmû'ada iki dîvân mevcûddur.*

6 Eşref Yanmaz, Vecdî. Hayatı, Edebî Kişiliği ve Dîvânı'nın Karşılaştırmalı Metni, MA thesis, Atatürk Üniversitesi, Erzurum, 1995, 26–41. Ahmet Mermer's descriptions of the manuscripts do not specify which other poets' *divans* appear in the same volume as Vecdî's *divan*.

The copy of Vecdî's *divan* preserved in the Hafiz Ahmed Agha Library begins with a double-page, and the top of each page is adorned with a decorated *unvan*, characterized by the ornate colour palette typical of the second half of the 17th century. The text on each page, some of which is tinted pink, written in fine calligraphic *nestalik* is enclosed within a gold-coloured frame. It is arranged in two columns, but in a manner unusual for *divan* manuscripts. Instead of the typical side-by-side arrangement of hemistiches, the text of the poems is written diagonally, with the hemistiches of each couplet positioned vertically within a single column. Typically, each column contains five couplets, resulting in a total of ten *beyts* per page.

The first section of the manuscript (ff. 36b–56a) contains 65 *gazels* and an unfinished poem, arranged alphabetically. On several pages poems are also written in the margin. Each new letter section is introduced by a heading written in red ink. Each *gazel* is preceded by the words *eyzen* or *lehu* and the *kaside* on ff. 44b–45a is preceded by the word *kaside* written in red ink as well. The name of the poet is indicated by a short red line above the word Vecdî. The first section ends on f. 56a with the phrase *temmet el-Divân el-Vecdî* written in red. The next two sections (f. 56b and 57a–58a) contain six *kitas*, twelve *muammas*, five *rubais* and an unfinished *gazel*. Some of the poems are written in the margin. The first sections end with the word *temmet* ('finished') recorded in red ink. Both *kitas* and *rubais* are preceded by the word *kiṭ'a* written in red ink and the *muammas* by a red heading *bi-ism-i ...* ("for the name...") giving the solution of the riddle.

The fact that the manuscript consists of multiple sections and includes poems written in the margins suggests that the scribe, after completing the initial copying of the manuscript, compared the completed text with at least one other manuscript. Poems not included in the first copy were then recorded in the margins. A comprehensive comparative analysis encompassing all known manuscripts are necessary to determine the position of the Hafiz Ahmed Agha Library's manuscript within the framework of Vecdî's *divan* outlined by Ahmet Mermer.⁷

The relatively high number of manuscripts of Vecdî's *divan*, along with the fact that a copy could even be found in a library like Hâfiz Ahmed Agha's collection, which did not hold particularly rich literary material, suggests that Vecdî was once considered a fairly popular poet among Ottoman readers. His poetry collection was likely a staple in the library of any intellectual who took pride in their collection. But what made Vecdî's poetry so highly regarded, and what kind of poet was he? These are certainly questions worth exploring in relation to the copy of Vecdî's *divan* preserved in the Hafiz Ahmed Agha Library.

According to the literary historian Ahmet Mermer, who prepared the critical edition of Vecdî's *divan*, Vecdî should be considered one of the second-tier poets of the Ottoman classical literary tradition. Mermer defines the difference between first- and second-tier poets as follows. He considers those authors in the first tier who were universally recognized as masters, whose art was clearly praised by all, and whose poetry inspired many to compose *nazires*, poetic replies. In contrast, he places in the second tier those poets who, while displaying high artistic value and popularity, only reflected the literary trends of their own time.⁸ The chapter analysing Vecdî's poetry clearly reveals that Mermer evaluates many of Vecdî's poems as *nazire*, inspired by works of other poets, and this is one of the main reasons he considers him a second-tier poet. But is this truly the case?

From the second half of the 16th century onwards, a poetic trend referred to as 'fresh' (*tāze*) or 'new' (*nev*, *cedîd*) in contemporary sources gained increasing popularity in the Persianate cosmopolis.



FIGURE 2: Vecdî, Abdalbâkî b. Mustafa, Divan-ı Vecdî, Hafız Ahmed Agha Library 1094, 37a-38b.

Photo: T. Tuten

7 Mermer, *XVII Yüzyıl Divân Şâiri Vecdî*, 55–58.

8 Mermer, *XVII Yüzyıl Divân Şâiri Vecdî*, 12.

Although the prominent representatives of this fresh style (*tarz-ı taze*, *tāze-gūyī*, *tarz-i nev*) were not Indian, Turkish literary historiography continues to refer to this poetic trend as *sebk-i Hindī* (Indian style) going against the increasingly accepted trend in Persian literary historiography. By the early 17th century, this trend began to exert a stronger influence on Ottoman poetry as well as it is well attested in many poetic texts, where the poets clearly refer to the style they use as “fresh”, as Mezākī does in his *kaside* dedicated to Köprülü Fazıl Ahmed Pasha (d. 1676), the grand vizier, celebrating the capture of Érsekújvár in 1663.

Ol muhterī-i tarz-i cedīdüm ki kelāmum

*Hep tāze-reviş tāze zebān tāze edādūr*⁹

This is the invention of my new style, because my text,

Is in the fresh mood, [written in the] fresh language, [with] words.

The essence of this “fresh style”, which never truly broke away from the traditions of classical poetry, is perfectly summarized by James White in his book about poets who migrated from Arabia and Iran to India. White characterizes this literary movement as a contemporary avant-garde, rooted in classical traditions but striving to use the elements already present in the *mundus significans* (signifying universe) of poetry in new and unconventional ways. “This is a sort of modernism predicated not on a break with the forms of the past, but on the redeployment of known images and techniques in an unfamiliar way.”¹⁰

Although *tāze-gūyī* quickly gained great popularity, it was not able to displace the traditional, classical style from the literary scene. The two styles coexisted, and their followers often debated which one was superior. The two camps were never completely separated; there was crossover between them, and several poets changed their style during their careers, as demonstrated by the following lines from Nāilī (d. 1666), one of the prominent representatives of the Ottoman “fresh style”, who as the couplet suggests didn’t originally followed this style.

Degüldür tāze-gū yārāna peyrev Nā’ilī ammā

*Yine inkār olunmaz şā’ir-i nāziük tabī’atdūr*¹¹

[Though] Nā’ilī does not follow his fresh-speaking friends

[Nonetheless,] it cannot be denied that he was a poet of refined talent.

Although Turkish literary historians find traces of the new style in Vecdī’s poetry only sporadically, and thus they don’t really consider him a representative of the *tāze-gūyī* movement, it is important to note here that a poet’s *divan* often reflects an entire career, collecting verses written in different periods of the poet’s life. Particularly in the case of *gazels*, due to the nature of the genre, it is usually impossible to determine when, or during which phase of the poet’s career, they were composed, with only a few exceptions. It is true that Vecdī’s *divan* contains a considerable number of *gazels* written in the traditional, classical style. However, several of his poems, such as the following

9 Mezākī Süleyman Dede Bosnevî, *Mezākî Dîvânı*, ed. Ahmet Mermer (Ankara: T. C. Kültür ve Turizm Bakanlığı, 2021), 95. Available online at <https://ekitap.ktb.gov.tr/TR-364629/mezaki-divani.html> [Accessed on 21. 01. 2025].

10 James White, *Persian and Arabic Literary Communities in the Seventeenth Century. Migrant Poets between Arabia, Iran and India* (London: I. B. Tauris, 2023), 102. For a more detailed explanation of the „fresh style” see Walter Feldman, „The Indian Style and the Ottoman Literary Canon,” *International Journal of Persian Literature* 3 (2018), 13–14.

11 Nā’ilī-i Qadīm, *Dîvân*, ed. Haluk Ipekten (Ankara: T. C. Kültür ve Turizm Bakanlığı, 2019), 355.

lines, make it abundantly clear that the poet considered himself a representative of the “fresh” style during a certain period in his artistic trajectory.

Güşen-i ma’nide ey Vecdī bu tāze şî’r-i ter

*Ĥāk-ı pây-ı ehl-i naẓma armağānumdur benüm*¹²

Vecdī, in the rose-garden of poetic ideas this fresh poem, which is full of life,

Is a gift [I place] at the feet of the people of poetry.

Var mı cevāb söyler bu nev-zemīne Vecdī

*Şî’ründe ehl-i naẓma tāze ĥitāb göster*¹³

Is there anyone who can write a poetic reply to this new style, Vecdī?

In your verse, call upon the people of poetry with freshness!

Dîvāneliği tarz-i nev-i ĥaş ile göster

*Mecnūna cünün şandugı hep hūş görünsün*¹⁴

Showcase his madness in a unique, new style.

So that for Mecnun, madness may appear as reason.

Moreover, from the final couplet of Vecdī’s *gazel* written using the *redif tāze* (‘fresh’), it becomes equally clear that Vecdī regarded himself not as an average artist but as one of the most outstanding poets of the “fresh style”. He considered his verses comparable to those of Bākī, one of the most acclaimed poets of the classical style, perceiving and presenting the difference between them not as one of quality but as a stylistic distinction.

Bu şî’r-i tāze berāber degülse Bākīye

*Budur tefāvüti Vecdī o köhne bu tāze*¹⁵

If this fresh verse does not match Bākī’s,

Then, Vecdī, it is because that is old, and this is fresh.

Based on the image that emerges from the contemporary corpus of poetic texts, it appears that Vecdī was regarded by his contemporaries as one of the key figures of the “fresh style”. In his elegy composed on the death of Ferīdün efendi (d. 1659), a scribe of Bosnian origin, who is shown as a good poet in Safāyī’s biographical anthology,¹⁶ his compatriot, Āsım depicts him as leading figure of the *tāze-gūyī* movement in the mid-17th century.

Dem-i cān-baĥş-ı Vecdī vü Nazīm-i nükte-perverle

*Meşām-ı ehl-i naẓm-ı tāzeye nükhet-nisār etdüñ*¹⁷

With Vecdī’s soul-reviving and Nazīm’s mind-nourishing breath,

You filled the noses of the followers of the fresh style with fragrance.

12 Mermer, *XVII Yüzyıl Dîvân Şâiri Vecdî*, 111.

13 Mermer, *XVII Yüzyıl Dîvân Şâiri Vecdî*, 86.

14 Mermer, *XVII Yüzyıl Dîvân Şâiri Vecdî*,

15 Mermer, *XVII Yüzyıl Dîvân Şâiri Vecdî*, 133.

16 Nuran Üzer Altuner, Safâi ve Tezkiresi, PhD diss. Istanbul Üniversitesi, Istanbul, 1989, 625.

17 Bosnalı Āsım, *Bosnalı Āsım Divanı*, ed. Orhan Kurtoğlu (Ankara: T. C. Kültür ve Turizm Bakanlığı, 2018), 143.

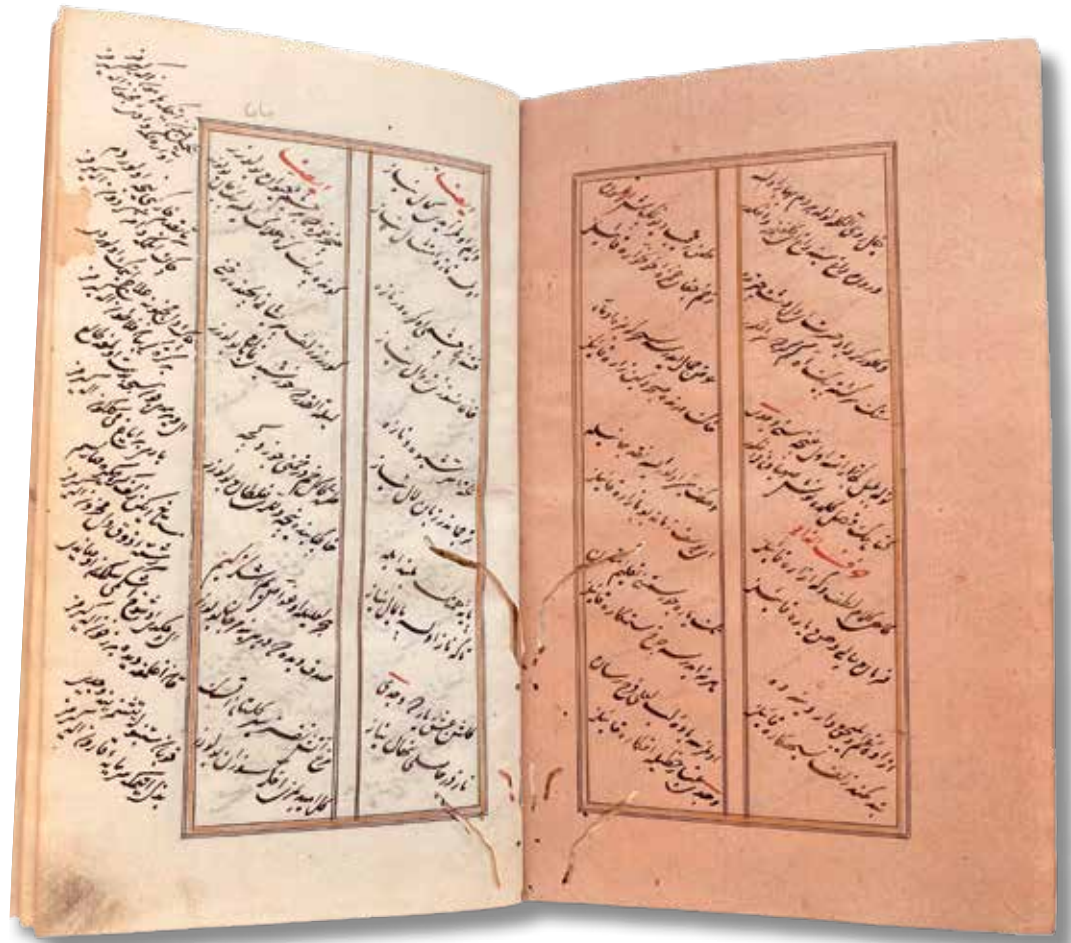


FIGURE 3: A marginal note from the divan containing a ghazal that was added later by the copyist, Vecdî, Divan-ı Vecdî, Hafız Ahmed Agha Library 1094.
Photo: T. Tuten

Vecdî's near-contemporary, Refdî (d. 1722), who was a representative of the “fresh style”, names two poets as his masters in one of his *kasides*: Vecdî and his close friend Mezâkî. The position of these two poets within the contemporary poetic discourse is well illustrated by the fact that, for Refdî, they represent the standard to aspire to. He competes with them and seeks to surpass them in the realm of poetic rivalry. By using the word *taklid* (“copying”) in the couplet, Refdî seeks to convey that his verses are so inimitable that even the two respected poets—well-versed in the art of composing *nazires*—cannot create even a close copy of them.

*Benem ol şâ'ir-i hoş-lehce ki hâlâ sözüme
Olsa Vecdî vü Mezâkî edemezler taklîd*¹⁸
I am a poet of eloquent words, and of my verses,
Even Vecdî or Mezâkî could not craft an exact replica.

18 Refdî, *Divân-i Refdî*, ed. Hakan Yalab (Ankara: Bizim Büro Matbaacılık, 2017), 87.

Even later literary critics spoke highly of Vecdî's poetry. In Esrâr Dede's (d. 1748) *tezkiye* introducing Mevlevi poets, in the section about Vecdî's mentor, Rusûhî Ankaravî, Vecdî is described as an exceptional poet who “surpasses most gazel poets of the land of Rûm” and together with Neşâtî he is mentioned as the only two poets being on the same level as the classics.¹⁹

A voluminous literary anthology,²⁰ compiled with clear selection and editorial principles, provides a valuable reflection of early 18th-century literary sensibilities and the tastes of poetry-loving readers. It was almost certainly put together by an intellectual in Tekirdağ, a bustling literary centre in the mid-18th century, who appreciated poetry and wrote under the pseudonym Şehrî, possibly Mehmed Efendi (d. 1764) from Tekirdağ.²¹ The anthology's recognition is well demonstrated by the fact that prominent figures of the Ottoman public sphere contributed chronograms to the collection's introduction. These figures include among others a certain Seyyid Mehmed Şerîf Efendi, who, according to the ownership stamps on fol. 1a, was one of the previous owners of the volume, Suyolcu-zâde Ahmed Efendi (d. 1769),²² the head of the Kadiri convent in Tekirdağ, who wrote poetry under the pen-name Nehrî, and Tekirdağlı Ahmed Lutfî Efendi (d. 1764), the author of a biographical anthology containing the biographies of poets active in Tekirdağ.²³ The majority of the collection consists of poems by Bâkî (d. 1600) and Şeyhülislam Yahyâ (d. 1644), but it also includes *gazels* by a large number of lesser known 17th-century poets such as Tıflî Ahmed Çelebi (d. 1660), Cevrî (d. 1654), and Kâmî (d. 1724). Among the numerous poets representing 17th-century Ottoman poetry, Vecdî's texts hold a prominent place, with nearly all of his *gazels* included in the anthology. This underscores the poet's high esteem and recognition even in the mid-18th century.

In the poetic anthology compiled by Hisarcıklı-zâde Mesûd in the early 19th century, 26 of Vecdî's *gazels* are included, representing nearly half of his entire corpus. This number surpasses the quantity of poems selected from the works of more renowned contemporaries, such as Neşâtî and Nâilî, for the same collection.²⁴

It appears that Vecdî's popularity among later readers was not only extensive in terms of time but also geographically widespread. Seyyid Alî Şîrvânî, who spent most of his life in his hometown of Samahî in Azerbaijan, compiled his literary anthology there between 1883 and 1885. In the section of the collection dedicated to the works of Ottoman poets, alongside Nâbî (d. 1712), Vecdî stands out as one of the poets represented by a substantial number of poems.²⁵

As for his role and position in the Ottoman poetry of his time, Vecdî did not perceive himself merely as a talented and outstanding poet, who is on equal standing with the esteemed authors of the classical style, but as an author worthy of being emulated by his contemporaries.

19 Esrâr Dede, *Tezkire-i Şu'arâ-yı Mevleviyye*, ed. İlhan Genç (Ankara: T. C. Kültür ve Turizm Bakanlığı, 2018), 133, 279.
20 *Mecmû'a-i Divân*. Berlin: Staatsbibliothek zu Berlin, Ms. or. oct. 2216.
21 Ahmet Serdar Erkan, “Tekirdağlı Ahmed Lutfî'nin Eserlerine Göre 18. Yüzyılda Tekirdağ'daki Edebî Muhitler,” *Akademik Dil ve Edebiyat Dergisi* 7/1 (2023), 59. For the short poem suggesting that Şehrî was the editor of the anthology see *Mecmû'a-i Divân*, f. 2a. For more on the life of the Tekirdağ poets see Ahmet Lutfî Tekfurdağı, *Tezkire-i Şu'arâ*, ed. Bilal Alpaydın and Müslüm Yılmaz (İstanbul: DBY Yayınları, 2021).
22 For his life and poetry see Abdülmecit İslamoğlu, “Soyulcu-zâde Nehrî Ahmed'in Türkçe Şiirleri,” *Turkish Studies* 12/27 (2017), 195-253.
23 For his life see Erkan, “Tekirdağlı Ahmed Lutfî'nin Eserlerine Göre,” 55-56.
24 Hisarcıklı-zâde Mesûd, *Mecmû'a-i Eş'âr (İnceleme-Metin)*, ed. Gülçiçek Akçay (Çanakkale: Paradigma Akademi, 2020), 23-24.
25 Ömer Bayram, *Azerbaycan Sahası Tezkireleri ve Seyyid Azim Şîrvânî'nin Tezkiresi*, Gazi Üniversitesi, Ankara, 2005, 259269

Revâdur etse yârân tab‘uma peyrevlik ey Vecdî

*Ki vâdî-i sülhanda reh-ber-i ferhunde-peydür bu*²⁶

It is only fitting for your contemporaries to follow your poetry, O Vecdî,

For indeed, in the meadow of words it is a guide with a blessed trail.

According to literary historical sources and poetic texts, Vecdî’s leading role in mid-17th-century Ottoman poetry, particularly among the followers of the *tâze-güyî* movement, was acknowledged by his contemporaries. In the closing couplet (*makta*) of one of his *gazels*, Üsküdarlı Sırrî (d. 1699) portrays Vecdî as a master poet whose opinion would hold decisive significance for him.

Bu nazm-ı bî-naẓîr u ğibtâ-fermâyî işitdükde

*Köpar kabrinde rûh-ı Vecdî-i üstâddan feryâd*²⁷

If it hears this unparalleled and envy-inducing verse,

Vecdî’s spirit will cry out from the grave.

Kadrî (d. 1671), who, like Vecdî, was a state-employed scribe,²⁸ also regarded Vecdî as a “master poet”. He expressed his high esteem for Vecdî’s poetic accomplishments in a poem that served as a poetic reply to one of Vecdî’s *gazels*.

Şaķın küstâh-reftâr etme Kadrî hâme-i şî ‘rûñ

*Hâzer kıl bu zemîne Vecdî-i üstâd ayak basmış*²⁹

Take heed, wield not the pen of your poetry recklessly, O Kadrî,

Be cautious, for on this field, the master Vecdi treads.

It is undoubtedly no coincidence that Kadrî’s critical judgment appears in a *gazel* that was explicitly written as a poetic resply to a model text by Vecdî. In the 17th and 18th centuries, a *naẓîre* network comprising more than fifteen poetic replies emerged,³⁰ of which Kadrî’s poem forms an integral part. All the poems use the same poetic framework consisiting of the metre *hezec-i müsemmen-i sâlim* (. - - - | . - - - | . - - - | . - - -), the rhyme *-âd* and the *redîf* *ayak başmış* (she/he/it put her/his/its foot). The cadre of authors within the imitation network includes both renowned and lesser-known poets, such as Vecdî, Nâilî (d. 1666),³¹ Gafûrî (d. 1668),³² Meylî (d. 1676),³³ Mezâkî (d. 1676),³⁴

Fevzî (d. 1679),³⁵ Sâbir Pârsâ (d. 1680),³⁶ Kelîm (d. 1687),³⁷ Gınâyî (d. 1694),³⁸ Gavsî (d. 1698) Nazmî (d. 1701),³⁹ Bosnalî Âsım (d. 1710),⁴⁰ Kubûrî-zâde Hevâyî (d. 1715?),⁴¹ Vahyî (d. 1718),⁴² Subhî-zâde Feyzî (d. 1740),⁴³,⁴⁴ Ömer Nüzhet (d. 1778),⁴⁵ and Şeyh Gâlib (d. 1799)⁴⁶.

It appears highly likely that the earliest poems of the *naẓîre* network were composed sometime in the mid-17th century. However, identifying the poet who invented and first used the poetic framework characterized by this metre, rhyme and *redîf* combination, and thus authored the base poem of the network is exceedingly difficult.

In the preface to his edition of Vecdî’s *divan*, Ahmet Mermer writes about a circle of poets that emerged in Istanbul during the mid-17th century. This group of friends included poets such as Vecdî, Mezâkî, Cevrî, and Neşâtî. Mermer mentions that within this circle, it was customary to compose poetic responses in honour of each other’s works. He cites a couplet from Nâilî and another from Mezâkî, both of which are from *naẓîres* inspired by the same *gazel* composed by Vecdî.⁴⁷ Later, Mermer cites several more couplets, which he attributes either to poetic replies other poets wrote to Vecdî’s poems or *naẓîres* Vecdî composed for the *gazels* of his friends. The main issue with these claims is that, while textual parallels can indeed be observed in the cited verses, Mermer does not clarify the criteria by which he determines which text serves as the model and which is the poetic response.

Moreover, the perspective he represents necessarily assumes a linear relationship between poems that appear to be *naẓîres*. However, an entirely different model is also conceivable. Theoretically, it is possible that *gazels* relying on the same poetic framework emerged as the result of a poetic exercise, where participants were tasked with composing poems using a specific meter, rhyme, and *redîf*. This type of poetic exercise is entirely plausible within a circle of friends like the one formed by Vecdî, Mezâkî, and their close associates, which primarily consisted of scribes and members connected to the Mevlevi community. Thorough comparative analyses reveal that Vecdî’s and Mezâkî’s *divans* contain at least thirty *gazels* that employ the same formal framework, which quite clearly cannot be the work of mere coincidence.

However, relatively few of these can be definitively identified as poetic replies inspired by the other poet’s *gazel*. One exception is Mezâkî’s couplet cited also by Ahmet Mermer, which explicitly names Vecdî as the author of the model text.

26 Mermer, *XVII Yüzyıl Dîvân Şâiri Vecdî*, 125.

27 Şevkiye Kazan, Üsküdarlı Sırrî Hayatı, Eserleri, Edebî Kişiliği, Divanı (Tenkitli Metin - İnceleme) ve Şehu Medhî’n-Nebî, PhD. diss, Gazi Üniversitesi, Ankara, 2003, 273.

28 Altuner, Safâî ve Tezkiresi, 708; Şeyhî Mehmed Efendi, *Vekâyi‘ul‘-Fuzalâ. Şeyhî’nin Şakâik Zeyli*, ed. Derya Örs (İstanbul: Türkiye Yazma Eserler Kurumu Başkanlığı, 2018), 1674

29 Şeyhî Mehmed Efendi, *Vekâyi‘ul‘-Fuzalâ*, 1675.

30 For a detailed description of the theory of imitation (*naẓîre*) networks see Benedek Péri, “«...beklerüz». An Ottoman Paraphrase (*naẓîre*) Network from the 16th Century,” in *An Iridescent Device: Premodern Ottoman Poetry*, eds. Christiane Czygan and Stephan Conermann (Göttingen: V&R Unipress, 2018), 147–180.

31 Nâ’îlî-i Kādîm, *Dîvân*, 408.

32 Şeyhî Mehmed Efendi, *Vekâyi‘ul‘-Fuzalâ*, 1370; İsmail Belîğ, *Nuhbetü’l-Âsâr li-Zeyli Zubdeti’l Eş‘âr*, ed. Abdulkerim Abdulkadiroğlu (Ankara: Gazi Üniversitesi, 1985), 366.

33 Şeyhî Mehmed Efendi, *Vekâyi‘ul‘-Fuzalâ*, 1725.

34 Mezâkî, *Mezâkî Dîvânı*, 319.

35 Fevzî, *Fevzî Dîvânı*, ed. Yunus Kaplan (Ankara: T. C. Kültür ve Turizm Bakanlığı, 2012), 264.

36 Şeyhî Mehmed Efendi, *Vekâyi‘ul‘-Fuzalâ*, 1179.

37 Şeyhî Mehmed Efendi, *Vekâyi‘ul‘-Fuzalâ*, 1693.

38 Şeyhî Mehmed Efendi, *Vekâyi‘ul‘-Fuzalâ*, 2039.

39 Halime Bektaş, Şeyh Mehmed Nazmî Dîvânî, MA thesis, Cumhuriyet Üniversitesi, Sivas, 2005, 705.

40 Bosnalî Âsım, *Bosnalî Âsım Divanı*, ed. Osman Kurtoğlu (Ankara: T. C. Kültür ve Turizm Bakanlığı, 2018), 255–256.

41 Sinan Yıldırım, Divan Edebiyatında Nazirecilik Geleneği ve Hevâyî’nin Nazirelerden Oluşan Divanı, MA thesis, Fırat Üniversitesi, Elazığ, 2004, 72.

42 Vahyî, *Vahyî Dîvânı*, ed. Hakan Taş (Ankara: T. C. Kültür ve Turizm Bakanlığı, 2017), 168–169.

43 Erol Gündüz, Subhî-zâde Feyzî Dîvânı. Karşılaştırmalı Metin, MA thesis, İnönü Üniversitesi, Malatya, 1997, 81.

44 Mehmet Altunmeral, “Gavsî Ahmed Dede ve Şiirleri,” *Bartın Üniversitesi İslami İlimler Fakültesi Dergisi* 6/12 (2017), 132.

45 Mahmut Karakaş, *Bir Mutasavvıf Şair, Ömer Nüzhet ve Eserleri* (Şanlıurfa: Şanlıurfa Valiliği, 2012), 173.

46 M. Muhsin Kalkışım, Şeyh Gâlib Dîvânı, PhD diss, İstanbul Üniversitesi, İstanbul, 1992, 412.

47 Mermer, *XVII Yüzyıl Dîvân Şâiri Vecdî*, 16.

Olsam nola âmâde-i şad feyz Meẓākî
*Vecdî'ye naẓîre demeğ̃e bir ġazel aldum*⁴⁸

What if Meẓākî is ready to receive a hundred blessings?
I took up a ġazel to write a poetic response to Vecdî.

In one of his panegyric poems, Meẓākî portrays Vecdî as a creative author with tangible accomplishments, to whom he would showcase his own artistry. This suggests that the relationship between the two poets was one of mentor and mentee.

Mânend-i Meẓākî yûri ‘arz-ı hüner eyle
*Vecdî gibi bir sâhibü’l-icâdı görürsey*⁴⁹
Just like Meẓākî, showcase your art/skills,
If you see a poet with creative accomplishments like Vecdî.

The fact that the following couplet appears in a *ġazel* by Meẓākî, whose poetic framework was also employed by Vecdî, suggests that the *üstâd* (‘master’) mentioned in the couplet was none other than Vecdî for Meẓākî.

Âferîn ṭab‘-ı Meẓākî -i ḥayâl-âmûza
*Böyle şâkirde ol üstâd-ı müselleṃ ne disün*⁵⁰
Bravo to the poetic talent of Meẓākî learning poetic art!

What [else] could such an esteemed master possibly say about a student like this?

Although the poem in question fits into the Ottoman category of *nazîre*, it aligns more closely with the concept of emulation rather than imitation, given the lack of close, text-level correspondence between the verses. Still, in light of what has been discussed regarding the relationship between Vecdî and Meẓākî, the reference to the “master” still appears to point to Vecdî. It is worth noting that among his contemporaries, Nālî, the Istanbul-based poet Vahîd (d. 1663), the highly positioned İsmetî (d. 1665),⁵¹ and the Niğde born Nâmî (d. 1673) also composed poems using the above meter, rhyme, and *redif* combination.⁵² However, these poems do not show textual correspondence with any of the others, indicating that this poetic framework was well-known and employed in the mid-17th-century literary circles.

Returning to the problem of identifying the author of the first poem in the “*ayağ basmış*” *nazîre* network, it is impossible to provide a definitive answer. The reason for this lies in the lack of textual connections among several presumably contemporary poems, which could otherwise clarify the nature of their interrelationship. Nālî’s *ġazel* consists of eight couplets, while Vecdî’s has seven, which means the poets use a set of nine and eight rhyming words respectively. However, apart from three exceptions, the two poems do not share any common rhyming words. This could suggest that the two poets merely employed the same poetic framework, but it could also indicate that one poem was composed as a creative imitation in response to the other using only very vague hints to

allude to the model text. It is certainly worth noting here that the compiler of an 18th-century *nazîre* anthology did not take into account the connections between the two poems and presented Meẓākî’s *ġazel* as a *nazîre* inspired by Nālî’s poem.⁵³

Between the text of the *ġazels* of Vecdî and Meẓākî, however, several parallels can be observed. Both *ġazels* consist of seven couplets, and all eight rhyming words are shared between them, only their order is different. However, in the opening and closing couplets, both poets use the same rhyming words (*nâ-şâd* ‘unhappy’, *Ferhâd*; *üstâd* ‘master’), which clearly indicates a close connection between the two poems. Based on what has been said so far about the relationship between Vecdî and Meẓākî, it is entirely reasonable to assume that Vecdî’s *ġazel* served as the model, and Meẓākî’s poem was a *nazîre* written in response to it.

Vecdî’s *makta* deserves special attention, primarily because the message of the couplet goes beyond the usual poetic boasting. The poet claims nothing less than being a pioneer, characterized by his ability to explore the possibilities offered by the poetic space created by the “new style (*zemîn-i nev*)”, a space that no one else has ventured into and of which he is the master.

Tekâpû-yı zemîn-i nev saḡa maḥşûşdur ey Vecdî
Bu vâdiyi ne bulmuş var ne bir üstâd ayağ başmış
Mapping out new lands is characteristic of you, O Vecdî,
This field has not yet been discovered by anyone, nor has any master wandered there.

What makes the couplet truly interesting is that the stylistic features characteristic of *tâze-ġüyî* are not particularly noticeable within the *ġazel* itself. This might suggest that this poem marks the turning point when Vecdî began experimenting in earnest with the possibilities offered by the “fresh style”.

The relationship between Vecdî’s poem and other poems within the *nazîre* network is less direct compared to the close connection between Vecdî’s and Meẓākî’s *ġazels*. While Vecdî’s text appears to have influenced multiple imitation poems, the connections are more loosely defined, showing that Vecdî’s style and themes resonated with other poets, but not with the same intensity or specificity as with Meẓākî.

In the *ġazels* of Fevzî, Sâbir, and Feyzî, the first and last couplets contain the same rhyming words as in Vecdî’s poem, which presumably indicates Vecdî’s influence. These poets have other imitation poems beyond this *nazîre* that show textual parallels with Vecdî’s poems, and it can be suspected that some of them are, if not entirely, at least partially inspired by specific *ġazels* of Vecdî. Since *nazîres* are often poetic patchworks that draw from the elements of the *mundus significans* characteristic of the *nazîre* network, it often requires considerable boldness to assert, without close textual parallels, which poet or specific poem inspired a given couplet in a *ġazel*. In some fortunate cases, however, the textual parallels are so strong that there can be no doubt about which model text served as the basis for the given couplet.

This is the case, for example, with Feyzî’s following couplet found in his poem written in *muzari-i müsemṃen-i mahbun-i mahzûf*, employing the *-est* rhyme and the *olup kalmış redif*. This *beyt* appears to have a close textual connection with a couplet by Vecdî available in a *ġazel*, which uses the same poetic framework.

48 Meẓākî, *Meẓākî Dîvânı*, 301.
49 Meẓākî, *Meẓākî Dîvânı*, 166.
50 Meẓākî, *Meẓākî Dîvânı*, 400.
51 Elif Günaydın, İsmetî Divanı (İnceleme–Metin–Dizin), MA thesis, Uludağ Üniversitesi, Bursa, 2020, 156–157.
52 Nālî-i Kâdim, *Dîvân*, 483–484; Altuner, Safâî ve Tezkiresi, 1001–1002..

53 Nebi Coşkun, 18. yüzyıla ait divan tertibinde bir Nazire mecmuası (İnceleme-metin), MA thesis, Yıldız Teknik Üniversitesi, İstanbul, 2019, 273–274.

Feyzî II.

Ruḥunda ḥāl-i siyeh şanma şimdi Hindû

*Diyâr-ı Rûm'da âteş-perest olup kalmış*⁵⁴

Do not think of the mole on his/her face as a Hindu,
Who remained in the land of Rum as a fire-worshipper.

Vecdî IV.

Hayâl-ı rûyî ile zülfi içre dil gûyâ

*Diyâr-i Hind'de âteş-perest olup kalmış*⁵⁵

You could say that the heart, thinking of her face and braided hair,
Became a fire-worshipper in the land of the Hindus.

Both couplets are built upon traditional elements present in the *mundus significans* of classical poetry, with their foundation rooted in two colours: red, represented by the beloved's face (*ruḥ, rûy*), and black, symbolized by the beloved's braided hair (*zülfi*) in Vecdî's poem and the beloved's beauty mark in Feyzî's *nazire*. In classical poetry, the association of 'black' with the concept of 'Hindu', a person with dark complexion and 'red' with the concept of the 'face' is also a conventional stylistic device. As demonstrated by the following hemistich by Hayâlî (d. 1556), an acknowledged and popular master poet of the 16th century, Vecdî's couplet is composed of traditional elements even at the lexical level.

Ḥayâlî

*Rûy-ı gülğününda ḥâlûy hindû-yı âteş-perest*⁵⁶

Your mole on your rose-like face is a Hindu fire-worshipper

It is evident that Vecdî employs these conventional motifs within a new poetic context. Here the poet's heart takes on the role of the fire-worshipper, yet the object of worship is not directly the face as a metaphor for fire, but rather its recollected image. The fire itself burns at the centre of the black cascade of hair, which frames the red-coloured face. This hair, likened to the land of the Hindus, turns Vecdî's thoughts toward India, which in the context of the *tâze-gûyî* movement, is perhaps also symbolical.

It needs to be mention here that Neşâtî's *olup kalmış* gazel also contains a very similar couplet, which, according to Erol Gündüz, served as a model for Feyzî's *beyt*.

Neşâtî II.

Çıkar mı fıkret-i ḥâlûy derûn-ı 'âşıkdan

*Mişâl-i Hindû-yı âteş-nişest olup kalmış*⁵⁷

Does the image of the beauty mark depart from the lover's heart?
Like the Hindu sitting by the fire, it remains in place.

In Neşâtî's couplet, the complex rhetorical construction observed in Vecdî's couplet is only present in traces. While Neşâtî also employs the connection between the concepts of 'Hindu' and 'beauty mark', the notion of fire can be linked solely to the 'lover's thoughts'. Although the lover's thoughts can indeed be fiery, this connection appears somewhat forced in the present context. Vecdî's couplet appears to make the most effective use of the rhetorical potential offered by traditional elements included in the couplet. In comparison, the couplets of Neşâtî and Feyzî seem to be poetic solutions that emerged in relation to a preceding text, reinforcing the suspicion that Neşâtî's couplet similarly to Feyzî's, is also an imitation text inspired by Vecdî's *beyt*.

A more extensive and in-depth comparative study would be needed to map the network of poets and poems influenced by Vecdî's poetic texts. However, it is already apparent that Vecdî's poems not only won the approval of Ottoman literary critics and poetry-loving audiences but also continuously served as a source of inspiration for those actively engaged with poetry, as both his contemporaries and later poets frequently seem to have been inspired by his *gazel* poetry.

The question of whether Vecdî was truly a good poet has yet to be definitively answered. While classical literary criticism assessed poets and poetry based on relatively objective criteria, this evaluation remains, to some extent and within certain boundaries, subjective. Moreover, no poet's work is entirely consistent—everyone has both outstanding and less successful lines or poems. This is no different in Vecdî's case. However, the following couplets confirm that Vecdî was highly esteemed by his contemporaries for good reason. Each of these verses stands as clear evidence of his talent, creativity, and mastery of the art of poetry. The following couplet is remarkable for the unique sensory experience created by the interplay of *s* and *ş* sounds in the first hemistich, as well as for its intricate network of metaphors that weave together a rich poetic imagery.

Mürğ-i âteş-nefsiz seyr-i gülistân etsek

*Gül-i ümmidimizi aḥker-i sūzân buluruz*⁵⁸

We are fire-breathing birds as we wander through the rose garden
We find the rose of our hope as a glowing ember.

Vecdî is able to further enhance this type of musicality. In the following couplet, the initial *d* sounds in the first *misra*, along with the relatively frequent occurrence of long *a* sounds throughout the line, and the *s*, *ş* and *i* sounds in the second hemistich, lend the *beyt* a distinctive musical quality.

Dil-i divâne divân-ḥâne-i 'uşşâkdur tâ kim

*Şehen-şâh-ı serîr-i sîne-i bî-kînemüz sensin*⁵⁹

The mad heart is the banquet hall of lovers until,
On the throne of our chest free from malice, you are the king of kings.

In the following couplet, Vecdî employs traditional elements found in the *mundus significans* of classical poetry in a highly inventive and creative manner. In the classical poetic tradition, it is a common topos to compare the hoofprint of the beloved's horse to a curved object due to its formal resemblance. For instance, Bâkî employs this motif in one of his gazels, likening the horseshoe to a human ear.⁶⁰

54 Gündüz, Subhî-zâde Feyzî Divânı, 65.
55 Mermer, *XVII.Yüzyıl Dîvân Şâiri Vecdî*, 101.
56 Ali Nihat Tarlan, *Hayâlî Bey Dîvânı* (Istanbul: Istanbul Üniversitesi, 1945), 113.
57 Neşâtî Ahmed Dede, *Neşâtî Dîvânı*, ed. Mahmut Kaplan (T. C. Kültür ve Turizm Bakanlığı, 2019), 164.

58 Mermer, *XVII.Yüzyıl Dîvân Şâiri Vecdî*, 97.
59 Mermer, *XVII.Yüzyıl Dîvân Şâiri Vecdî*, 119.
60 Bâkî, *Bâkî Dîvânı*, ed. Sabahattin Küçük (Ankara: Türk Dil Kurumu, 1994), 132, Gazel 53/III.

In the following couplet, Vecdî compares the imprint of the horseshoe on the ground, on one hand, to the curved crescent of the new moon, and on the other hand, to the bent posture of a person bowing deeply in reverence before the object of his admiration.

Nişân-ı süm-ı semendî degül meh-i nevdür

Ki pây-bûsı ümidiyle pest olup kalmış⁶¹

It is not the imprint of his/her horse's horseshoe, but the new moon,

Which, hoping to kiss [the beloved's] feet, humbled itself.

In the following couplet, which takes the reader into the world of Ottoman archery, the concept of 'curved' occupies the centre stage once again. Vecdî creatively compares the poet-lover's body, bent in two from the desire caused by the beloved's bow-like, arched eyebrows, to a crooked arrow that is deemed useless by the archer, who keeps it in his hands also holding the curved bow.

Ey kadd-ı du tâ geçmedüñ ebrû hevesinden

Kec-tîr gibi dest-i kemân-dârda kaldıñ⁶²

Oh, you bent in two, unable to overcome the desire caused by the beloved's eyebrows,

Just like the crooked arrow that remained in the hand holding the bow.

In conclusion, it can be said that, despite his short life preventing him from creating an extensive body of work, Vecdî was regarded as one of the defining and significant poets of the mid-17th century, both by his contemporaries and later generations. His creativity and mastery of classical poetry are clearly reflected in his poems, particularly in his *gazels*. These poetic qualities contributed to Vecdî's popularity, which is also indicated by the relatively large number of manuscripts. The manuscript of Vecdî's *divan* in the Hafız Ahmed Agha Library collection is noteworthy for several reasons. First, it provides important insight into the reception of the poet's works, as it illustrates how Vecdî's poetry was regarded in the century following his death. Second, it is significant because it represents an early, dated manuscript that has not yet been used in the research on Vecdî.



FIGURE 4: Vecdî, *Divan-ı Vecdî*, Hafız Ahmed Agha Library 1094.

The last page of the volume containing the colophon at the bottom and the library seal.

Photo: T. Tuten

61 Mermer, *XVII Yüzyıl Dîvân Şâiri Vecdî*, 100.

62 Mermer, *XVII.Yüzyıl Dîvân Şâiri Vecdî*, 106.