

Texts About Music: Reflections on the Relations Between the Different Communities Living in 19th Century Istanbul*

19. Yüzyıl İstanbul’unda Yaşayan Farklı Topluluklar Arasındaki İlişkilerin Müzik Metinlerindeki Yansıması

Harun Korkmaz** 

Abstract

In the 18th century Istanbul, different congregational and ethnic groups started to come together in the public sphere. This created an environment of cultural transfer and exchange among the various congregations, that reached its climax at the beginning of the 19th century. Turkish classical music started to be written in Hamparsum notation which adapted the ancient note system of Armenian church music. The elements of the Rum Church and Profan Music met those of Turkish music. Several Jewish musicians emerged as masters who deeply affected the music in Istanbul. Gypsy composers entered the palace with their songs. In addition, the effect of western culture and music became more pronounced in the city. In the field of music print, developments included the writing down of Turkish music using Greek letters, Italian cantos with Arabic letters and Persian lyrics in Armenian letters. In this way, the cultures of the different ethnoreligious communities were intertwined with each other. The paper will present a portrayal of these interactions through an examination of written documents.

To understand how Istanbul is nourished by both its own internal dynamics and the influences carried by the outside world, it will be tried to describe the sphere reflected in this article.

Keywords

Istanbul, Ottoman music history, Hamparsum notation, Byzantine music, canto

Öz

18. yüzyıl İstanbul’unda, farklı cemaat ve etnik gruplar kamusal alanda daha sık bir araya gelmeye başlamışlardır. Bu durum cemaatlerin kendi kültürel birikimlerini birbirleriyle paylaşabildikleri bir ortam yaratmıştır. 19. yüzyılın başlarından itibaren ise kültürel paylaşım doruk noktasına ulaşmıştır. Klasik Türk Müziği, Ermeni kilise müziğinin kadim nota sisteminden uyarlanan Hamparsum notası ile yazılmaya başlanmış, Rum kilise ve profan müziğine ait unsurlar Türk müziği unsurlarıyla buluşmuştur. Yahudi müzisyenler arasından İstanbul’daki müzik hayatını derinden etkileyen üstatlar çıkmıştır. Ayrıca Batı kültürünün ve müziğinin etkisi şehirde daha belirgin bir görünüme ulaşmıştır. Yunan harfleriyle Türkçe müzik eserleri, Arap harfleriyle İtalyan kantoları, Ermeni harfleriyle Farsça metinler yazılmış, kültürler birbirleriyle iç içe geçmiştir.

Bu makalede İstanbul’un hem kendi iç dinamikleri hem de dışarıdan taşınan etkilerle nasıl beslendiğini anlamak için metinlere yansıyan tablo resmedilmeye çalışılacaktır.

Anahtar Kelimeler

İstanbul, Osmanlı Müzik Tarihi, Hamparsum notası, Bizans Müziği, kanto

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Genişletilmiş Özet

İstanbul, nüfus ve yerleşik düzen bakımından kendisine denk sayılabilecek şehirler arasında, bünyesinde barındırdığı kültür ve dolayısıyla müzik çeşitliliği ve zenginliği bakımından oldukça ayrıcalıklı bir yere sahiptir. Üç büyük imparatorluk devrinin gözde şehri ve idarî merkezidir. Bütün bu vasıfları, İstanbul'u binlerce yıl boyunca, farklı diller konuşulan, farklı inanç ve dünya tasavvuruna sahip insanların kendilerine özgü kültürlerinden kaynaklanan müzik icralarına sahne olan bir kent hâline getirmiştir.

18. yüzyıl İstanbul'unda farklı etnik gruplar ve cemaatler kamusal alanda daha sık bir araya gelmeye başlamışlardı. Dünya'nın farklı bölgelerinden seyyahlar, diplomatik personel, Hristiyan misyonerler ve dervişler İstanbul'a geliyorlardı. 18. yüzyılda hız kazanan bu ziyaretçi trafiği, 19. yüzyılda artarak devam etmiştir. Gelenlerden bir kısmı kısa süre kalmış, bunlardan bazıları gözlem ve izlenimlerini yazarak yayımlamış, bir kısmı ise görev icabı ya da başka gerekçelerle İstanbul'da uzun zaman geçirmişlerdir. Sonuçta ziyaretçiler İstanbul'a kendi kültürlerinden unsurları taşımış ve elbette İstanbul'un zengin kültürel atmosferinden etkilenmişlerdir.

Burada muhtelif örnekleri sunulan farklı kültürler arasındaki etkileşim, 19. yüzyıl İstanbul hayatındaki sosyal gruplar ve kültürler arasındaki hareketliliği gözler önüne sermektedir. Bir taraftan saray çevresinde bulunmasına pek alışık olunmayan kesimler, yönetici elitlerle buluşmakta, diğer yandan Avrupa kültürüne ait unsurlar, doğu musikisine ait şarkılarla aynı defterde peş peşe yazılmaktadır. Saray çevresi ve yüksek bürokasi 19. yüzyılın ikinci çeyreğinden itibaren Batı tarzı eğitimle yetişmekte, Avrupa kültür ve sanatına meylenmekteydi. Bunun sonucu olarak seçkin kesimlerin sosyal yaşantısı Avrupai bir edaya bürünmekteydi. Mevcut belgeler 19. yüzyıl ortalarında, özellikle İtalya müzik kültürünün Saray çevresine ne denli sirayet ettiğini çarpıcı biçimde gösteriyor. Aynı yıllarda Osmanlı'daki gayr-i müslim unsurlar, kamusal alanda daha etkin olmaya başlamışlardı. Kültür-sanat hayatının belirgin simalarının hatırı sayılır bir kısmı Yahudi, Ermeni ve Rumlar arasından çıkmaktaydı. Daha önceki yüzyıllarda da bazı gayr-i müslim sanatkârlar Osmanlı sanat mahfillerinde itibar görmekteydi. Ancak 19. yüzyılda gayr-i müslim sanatkârların hem sayıları artmış hem de daha fazla görünür olmuşlardı. Örneğin Ermeniler kendi kilise müziklerinin nota sistemini Klasik Türk Musikisi'ne tatbik etmiş, daha sonraları *Hamparsum Notası* olarak tanınan bu sistem, son dönem Osmanlı musikişinaslarının icra ve eserlerin intikalinde olmasa da eserlerin derlenmesi ve koleksiyon maksadıyla kullandıkları temel nota sistemi olmuştu. Rumlar da yine kendi kilise nota sistemlerinden hareketle binlerce Türk musikisi eserini notaya almışlar, hattâ bununla da yetinmeyip Evterpi, Pandora gibi nota kitapları yayınlamışlar bu eserlerin yaygın dolaşıma girmesini sağlamışlardı. İşin ilginç tarafı, Bizans notasını bilen Türk bulmak neredeyse imkânsız olduğundan bu kitapların tamamen Rum cemaatine yönelik olarak yayınlanmasıdır. Gelişen baskı teknolojilerinin de yardımı ile Klasik Türk Musikisi, hiç olmadığı kadar geniş bir etki

sahası bulmuştu. Yahudilerin de İbrani harfleriyle Türkçe güfte mecmuaları yayınladıkları, *Maftirim* adı verilen mistik musiki repertuarında birebir Türk musikisinden nakledilen ancak İbranice güfte giydirilen eserlere ağırlık verdikleri bilinmektedir. Görünen o ki tarih boyunca belli sınırlar içinde kalan merkez kültür ile farklı etnik ve dinî yapılar arasındaki etkileşim 19. asırda had safhasına ulaşmıştı. 20. yüzyıla gelindiğinde ve Osmanlı tamamen çözümlenin eşiğindeyken yaşanan bu kültürel inkişaf, musiki tarihine ait belgelerin kaynaklığında daha fazla incelenmeye tabi tutulmalıdır.

Ermeni harfleriyle yazılmış yüzlerce Türkçe metin tespit edilmiştir. Ancak 18. yüzyıl Osmanlı saray (court) müziğine ait bir güftenin Ermenî hurufatı ile, oldukça düzgün bir hatla bir fasıl mecmuasına kaydedilmesi pek sık rastlanan bir durum değildir. Yukarıda verilen örnek, daha 18. yüzyılda, Ermenîlerin klasik Türk müziğindeki mevcudiyetinin açık bir izi olması sebebiyle dikkat çekicidir.

Çingenerin Türk musiki tarihindeki varlıklarıyla ilgili veriler oldukça sınırlıdır. Hele Çingene kökenli bestekârlarla ilgili elimizde yok denecek kadar az malumat vardır. Hâlbuki müzikle olan güçlü ilişkileri ve içlerinden pek çok müzisyen çıkmasıyla meşhur bir milletin Bizans döneminden beri yaşadıkları İstanbul'da, özellikle de eğlence müziği çerçevesinde eserler veren bestekârlar yetiştirmeleri pek tabii bir durumdur. Güfte mecmualarında bu bestekârlardan bir kısmının adına ulaşılması, Çingene bestekârların Klasik Türk müziği camiasındaki yerleriyle ilgili yeni bilgiler edinilmesini temin etmiştir.

Yahudilerin, özellikle daha erken dönemlerde, diğer gayr-i müslim unsurlardan daha yoğun biçimde klasik Türk musikisine katılım sağladıkları yakın zamanlarda anlaşılmaya başlamıştır. Osmanlı Yahudileri arasından pek çok besteci çıkmış, önemli icracılar yetişmiştir. Büyük Türk bestecilerini yetiştiren hocalardan da Yahudi olanlar vardır. Ancak diğer Osmanlı musikişinasları gibi bu zevatin da ayrıntılı biyografisini yazabilmek mümkün olmamaktadır. İlk defa bu makalede gösterileceği gibi, bugüne değin Rum kökenli olduğu bilinen İlyâ aslında Yahudi'dir. Bu bilgi bestekârın biyografisi hakkında mühim bir detayı sunmaktadır. Bu detay bizi, İlyâ'nın biyografisini doğru yönde inşa etmeye sevk etmektedir. İsimleri çok az bilinen Yasef ve Salom/Solom'un (muhtemelen Solomon) kimliği ve sanattaki yerleri hakkında da makalede ilk defa neşredilecek belgeler birinci elden kaynaklık edecektir.

Türk-Rum musiki ilişkilerinin 600 yılı aşkın bir geçmişi olduğu açıktır. Söz konusu ilişkilerin hem Rum hem de Türk kaynaklarından takip edilmesi, bütüncül bir musiki tarihi yazımı için gereklidir. Türk kaynakları arasında sayı ve çeşitlilik itibarıyla en zengin görünümü sunan güfte mecmualarında Türk musikisi repertuarındaki Rumca ya da Türkçe-Rumca mülemma güfteler tesbit edilmektedir. Bu güfteler özellikle eğlence müziği tarihi için değerli bilgiler sunmaktadır. Bazı örneklerin notaları da günümüze ulaştığı için icraya da imkân vermektedir.

İtalyanca bir güftenin Arap harfleriyle yazılması ve bir şarkı mecmuasına kaydedilmesi, çok zor rastlanacak bir durumdur. Aşağıda ayrıntılı tanıtımı yapılacak böylesi bir kayıt, Osmanlı'nın Batılılaşma serüvenini anlatan ilginç belgelerden biridir. İstanbul'da bazı topluluklar Ermeni/Rum harfleriyle Türkçe güfteler yazarken bir kesimin de Arap harfleriyle İtalyanca bir güfteyi şarkı mecmualarına yazmaları, İstanbul'un kültür katmanlarının derinliğini ve sosyal yapılarındaki açıklanması güç çeşitliliği gözler önüne sermektedir.

Introduction

Among the cities that can be considered equal in terms of population and permanent settlement, Istanbul has a very privileged place for the culture it contains, therefore the diversity and richness of music. It was the favorite city of the three great empires and the administrative center of the last two, Eastern Rome (Byzantine) and the Ottoman Empire. All these qualities have made Istanbul a city that has been the scene of musical performances originating from the unique cultures of people who have different languages, different beliefs, and views for thousands of years.

In the eighteenth century's Istanbul, different congregational and ethnic groups started to come together in the public sphere. From different parts of the world, voyagers, diplomatic personnel, Christian missionaries and dervishes were visiting Istanbul. This visitor traffic gained momentum in the 18th century and continued to increase in the 19th century. Some of those visitors stayed for a short time, some of them published their observations and impressions, and some of them spent a long time in Istanbul for duty or other reasons. As a result, visitors brought elements of their own culture to Istanbul and of course, they were impressed by the rich cultural atmosphere of Istanbul.

1. The Relationship between Armenian and the Ottoman Music Culture

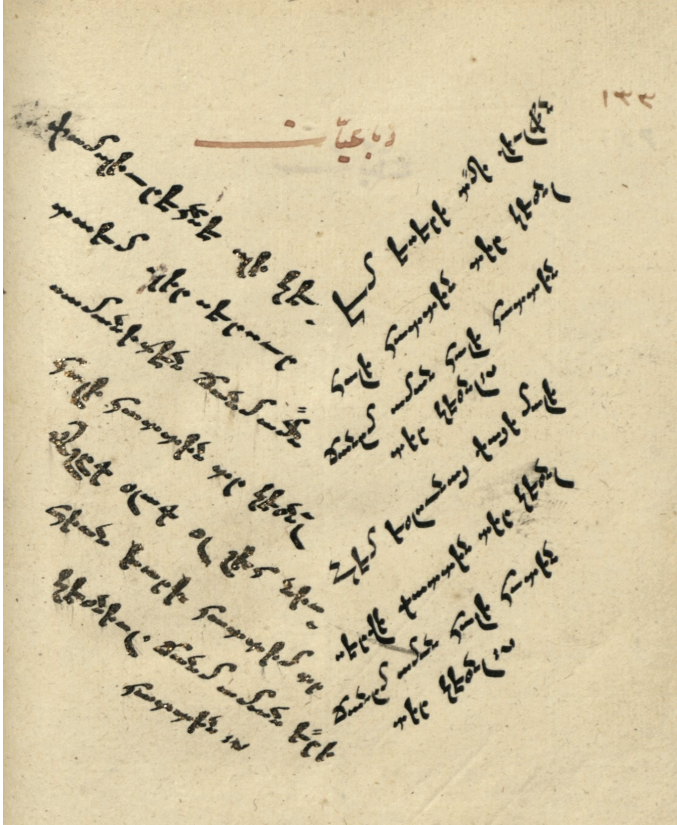
The 'khaz' note, which has been used in Armenian church music since the 12th century, was used for the archiving of 'sharagans', in other words, hymns.¹ In the 19th century, with the initiative of Hamparsum and his friends, a serious change took place in the Armenian notation; a note that could write the Armenian church music and classical Turkish music competently was born.² With this system called the Hamparsum notation, many works belonging to the Ottoman cultural world, especially classical music and religious or non-religious Armenian tunes, were recorded. Today, thousands of notebooks or retail notes written in Hamparsum notes are available in libraries and private collections. A limited part of them has been translated into the new notation system. Identification and transcription studies of Hamparsum notes continue within the scope of various projects.

In addition to the Hamparsum note, traces of music can be found in Turkish texts written in the Armenian alphabet in the 19th century. The most prominent of these is the Turkish lyrics with Armenian letters. In some old books besides the lyrics written in Arabic letters, we come across very heavy Ottoman or Persian lyrics written in Armenian letters. Some Turkish folk songs or songs were published as a book of lyrics in Armenian letters. The third of the Turkish music books published in the Ottoman Empire is a 15-page song collection written in Armenian letters. There are songs in

1 Aram Kerovpyan and Altuğ Yılmaz, *Klasik Osmanlı Müziği ve Ermeniler* (İstanbul: Surp Pirgiç Ermeni Hastanesi Vakfı Kültür Yayınları, 2010), 57.

2 Kerovpyan and Yılmaz, *Klasik Osmanlı Müziği ve Ermeniler*, 90.

maqams such as Hica, Hicazkâr, Dügâh, Sabâhî (Sabâ), Hüseyinî, gazelles and folk literature products of divan, semaî and koşma were published in 1865 in the book named “Şarkiler Mecmuası”.³ As a composer in this book the name of the Armenian composer and tanburî, Nikoğos Ağa, who lived at that time is mentioned. He is considered one of the leading masters of Turkish music. When it is compared the books with other contemporary sources of lyrics, it is understood that the popular songs in Istanbul at that time were presented to the attention of music lovers from the Armenian community. In the lives of people who use Armenian letters as the first alphabet, Turkish music composed with maqams must have taken a considerable place since such a book could be published in an era when there were not many printed lyrics books yet.



F. 1: The Turkish lyrics with Armenian alphabet (IÜK, TY 5645, 128b)

The example (F. 1) is Turkish lyrics written in Armenian letters. The lyrics must have been written in the late 18th or early 19th century.⁴ Some additions were made to

3 Kevork Pamukciyan, *Ermeni Harfli Türkçe Metinler* (İstanbul: Aras Yayıncılık, 2002), 200-207.

4 For detailed information about the manuscript see Harun Korkmaz, *The Catalog of Music Manuscripts in Istanbul University Library* (Cambridge, MA: Harvard University The Department of Near Eastern Languages and Civilizations, 2015), 122-127.

a fasıl mecmuası that was arranged in the middle of the 18th century. With the help of experts from the Armenian community, there were found some difficulties in deciphering one of these Armenian-letter lyrics. So Jakob Olley was asked to transliterate this verse as much as it could be read. Upon this request, the lyrics were outlined with a careful examination. The entire text was found by following the conclusion he reached out. Special thanks once again to dear Jakob.

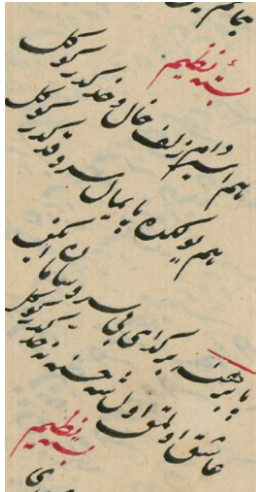
1.

Em eseri d[a]mi zülfn
hali haddin dir gönl
canım aman hali haddin
dir gönl.
Hem yoluna payi mali
servi kaddin dir gönl
canım aman hali hadin
dir gönl.

2.

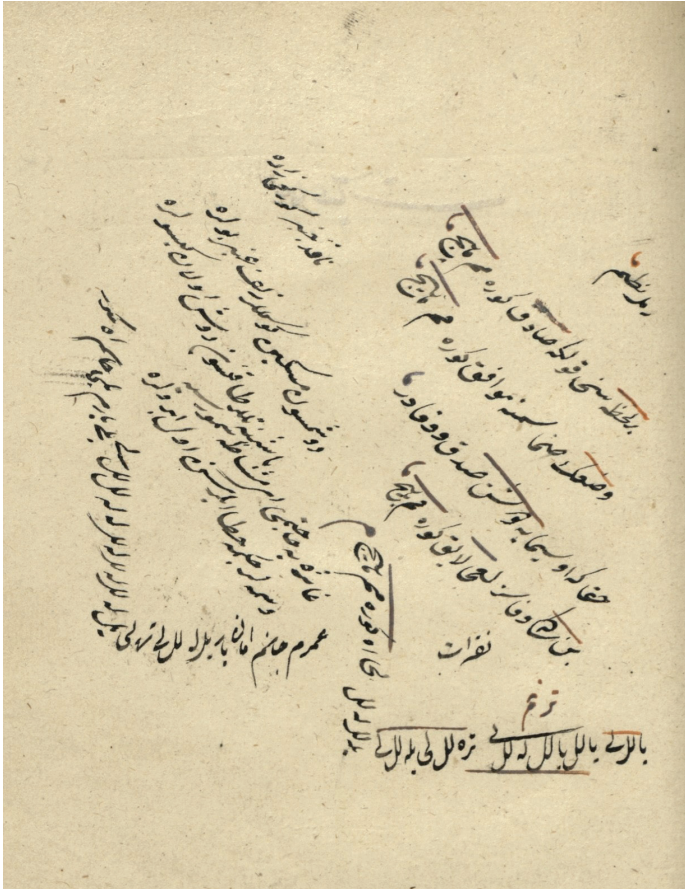
Pambürehne bi ge-
dayem bir serur
samaniken canm am[a]n
hali haddin dr gön[ü]l
Aşık olak ol şeh nü-
hün yari haddim dr
gönül. Canm aman y[a]ri
haddin.

As a result of my research on the lyrics miscellanies, the lyrics were there to be reached and their tag. An example of the miscellanies in which the lyrics are found:



F. 2: The text of Hümâyûn murabba beste (IÜK, TY 5641, 100a)

“Hümâyûn/Remel Murabba Beste (Beste-i Nazîm)
 Hem esîr-i dām-ı zülf [ü] hâl ü haddîndir gönül
 Hem yoluñda pây-māl-i serv-i kaddîndir gönül
 Pā-bürehne bir gedā-yı bî-ser ü sāmān iken
 Āşîk olmak ol şeh-i hüsne ne haddîndir gönül”



F. 3: Lyrics in the same makam, located on the opposite side of the page in the mecmua (İÜK, TY 5645) with the lyrics written in Armenian letters. One of the lyrics is Zaharya’s famous composition in maqam Hümâyûn.

2. Traces of the Presence of Gypsy Musicians and Composers in the Ottoman Palace

The Gypsies are a very colorful and elaborated culture with traditions that vary from region to region. They have a very rich musical culture. The Gypsies of Istanbul both preserved their unique musical culture and continued their production, as well as

contributed to other music genres in Istanbul. They have been especially active in the entertainment branch of maqam music. Gypsies lived in Istanbul since the Byzantine period. Their presence can be found in Turkish music in the documents from the 17th century.⁵ Since the end of the 18th century, it can be identified the names of some Gypsy musicians along with the instruments they played and the songs they composed. Because Gypsy and Jewish composers were generally recorded in the sources by indicating their ethnic affiliation. At the beginning of the names of the gypsies, “çingene/çingâne” or “kıbtî/kiptî” was written. Guided by the song miscellanies we have, the research shows that at the beginning of the 19th century, instrumentalists and composers who made music in the Ottoman palace were among the Gypsies.

In these examples (F. 4, F. 5, F. 6), it can be seen that the gypsy composers mentioned as the owners of some songs in one of the miscellanies: “Kemânî Kıbtî İbrahim”, “Kıbtî Kemânî Ali” and “Çingâne Kemânî İbrahim”.



F. 4: “Ayıplaman beni dostlar (Nihâvend Şarkı/Kemânî Kıbtî İbrahim)” (on the left) (İÜK, TY 5647, 5b)

5 For example, while Evliya Çelebi explains instrument of “çeşde” he mentions that: “Ekseriya İslâmbol’da Balat çingâneleri kayış ile boğazlarına asup Eyyub’da ve Kâğıdhâne ve gayri teferrüç ehillerine çeşde çalarlar. Müntehâ üstadları Deli Husam, Kemâl Çingâne, Zorlu Receb, bildiğimiz bu üstadlardır”; “Most of the time, Balat gypsies play çeşde by hanging it on their neck in Eyup and Kâğıdhâne’s excursion spots. The most prominent masters of çeşde are Deli Husam, Kemâl Çingâne, Zorlu Receb” (translation HK). Evliya Çelebi, *Seyahatnâme*, Topkapı Sarayı Müzesi Kütüphanesi, Bağdat 304, 207b; *Evliya Çelebi Seyahatnamesi*, vol. I, prepared by Orhan Şaik Gökyay (İstanbul: Yapı Kredi Yayınları, 1996), 304.



F. 5: “Güzel gel aklımı aldın (Hicaz Şarkı/Kıbtî Kemânî Ali)” (on the right) (İÜK, TY 5647, 6b)



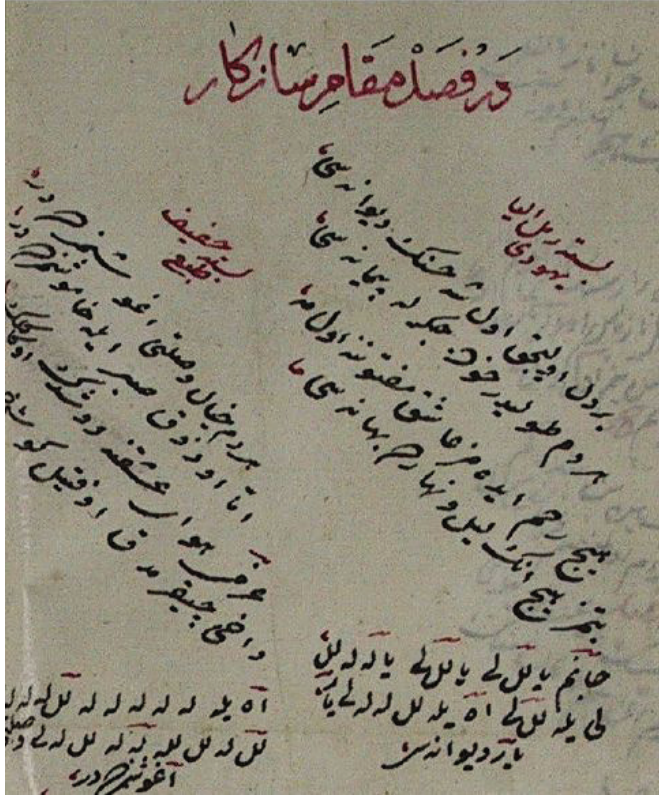
F. 6: “Gönül alan güzel benim olur mu? (Şarkı/Kemânî Çingâne İbrahim)” (on the right) (İÜK, TY 5647, 58b)

3. The Dense Effects of Jewish Composers in Classical Turkish Music

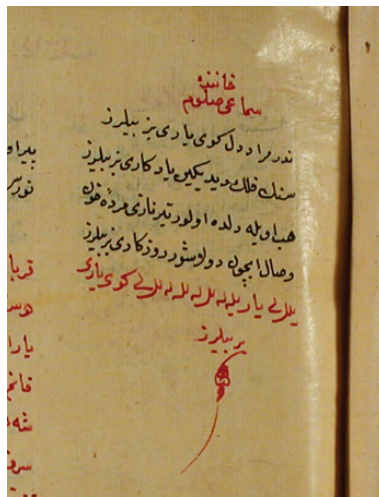
The recent studies show that among different ethnic and communal societies Jews are the earliest contributors to Classical Turkish Music. The Jews, who have been in close contact with the Ottoman musical culture since the 16th century, had to wait until the 18th century to raise high-impact composers. Ilya, one of the brilliant composers of the second half of the 18th century and the beginning of the 19th century, was Jewish according to the unanimous sources, although he is generally portrayed as Greek in the sources.⁶ It should not be wrong information that “Jewish” is written next to his name in different lyrics miscellanies of the 18th and 19th centuries. As far as we know, there is no record in old Greek sources that Ilya was Rum/Greek.

In the 19th century, we see that the most prominent names in the field of classical Turkish music were among the Jews. One of them is undoubtedly Tanburî Isak. The name of Tanburî Isak is recorded as “Kemani Isak” in early sources. Selim the Third loved Isak very much and learned the tanbur from him. Also, it is known that future master composers, especially İsmail Dede Efendi, benefited from him. Since Isak was the most brilliant composer to emerge from among the Jews, he is sometimes referred to as a “Jew” in the sources. His high reputation caused other Jewish musicians around the Ottoman court who were probably part of his team to be overshadowed. For example, although he composed with Hacı Sadullah Aga the ağır semai “Hânende Solom/Salom” (can be read both ways, might be Solomon) in the first takım/suit in the Şedaraban maqam, this is not very well-known name was forgotten in time. This piece started to be recorded by Hacı Sadullah Ağa, and today this information is embedded in all the notes. In a miscellany, the composer of the work was written as “Ilya”. It seems that the names of the great composers from the Jewish community have engulfed the names of humble composers who may have composed only a few works!

6 For example Yılmaz Öztuna, *Büyük Türk Müsiki Ansiklopedisi* (Ankara: Kültür Bakanlığı Yayınları, 1990), 1: 387.

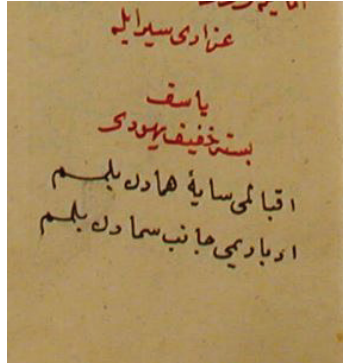


F. 7: “Bir dil olcak ol şeh-i hüsnün dîvânesi (Sâzkâr/Remel Beste/İlyâ-yı Yahûdî)” (on the right) (Millet Kütüphanesi, AE MNZ 732, 18b)

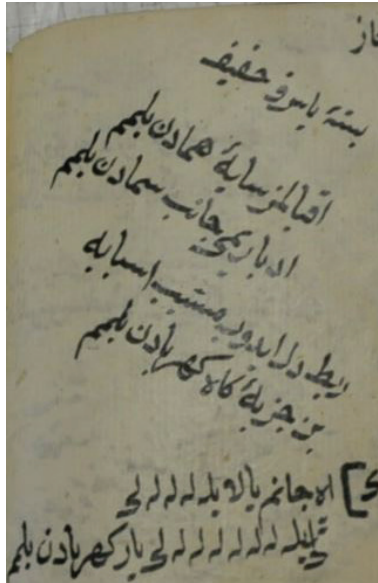


F. 8: In the example, “Hânende Solom/Salom” is written above the lyrics of Şedaraban Ağır Semâî, which begins with the line “Nedir murâd-ı dil-i küy-i yâri biz biliriz”. (Mevlânâ Müzesi Kütüphanesi, no. 2193, p. 264)

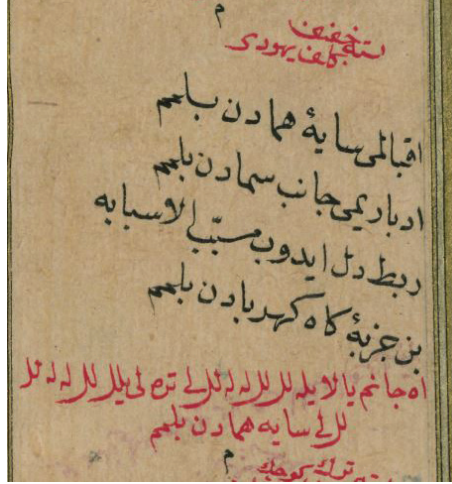
One of the not well-known/overshadowed by other Jewish composers is Yasef. Yasef is a late 18th/early 19th century composer. His identity and details of his life are unknown. In some miscellanies, his name is recorded as “Kelef” for an unknown reason. He composed Azmîzâde Hâletî’s rubai with great success and gave a competent example to the few works in the rubai meter, which is very difficult to compose. However, this work, like the work of Hânende Solom, has been recorded by Hacı Sadullah Ağa for an unknown reason. Unfortunately, this false reference continued in the notes, and finally, Yasef’s name was completely forgotten, although there is also a work that has survived to the present day with its notation.



F. 9: The title of the lyrics in question in various miscellanies includes “Yasef”, “Yasef Yahûdî” or “Kelef Yahûdî” instead of the composer information.
(Mevlânâ Müzesi Kütüphanesi, no. 2193, p. 182)



F. 10: “İkbâlimi sâye-i hümâdan bilmem (Hicaz/Beste-i Yasef/Hafif)”
(Manchester John Rylands Library, Turkish 22, 32b)



F. 11: “İkbâlîmî sâye-i hümdân bilmem (Hicaz/Beste-i Kelef Yahûdî/Hafîf)”
(İÜK, TY 5634, 22b)

4. Italian Cantos in Arabic Letters

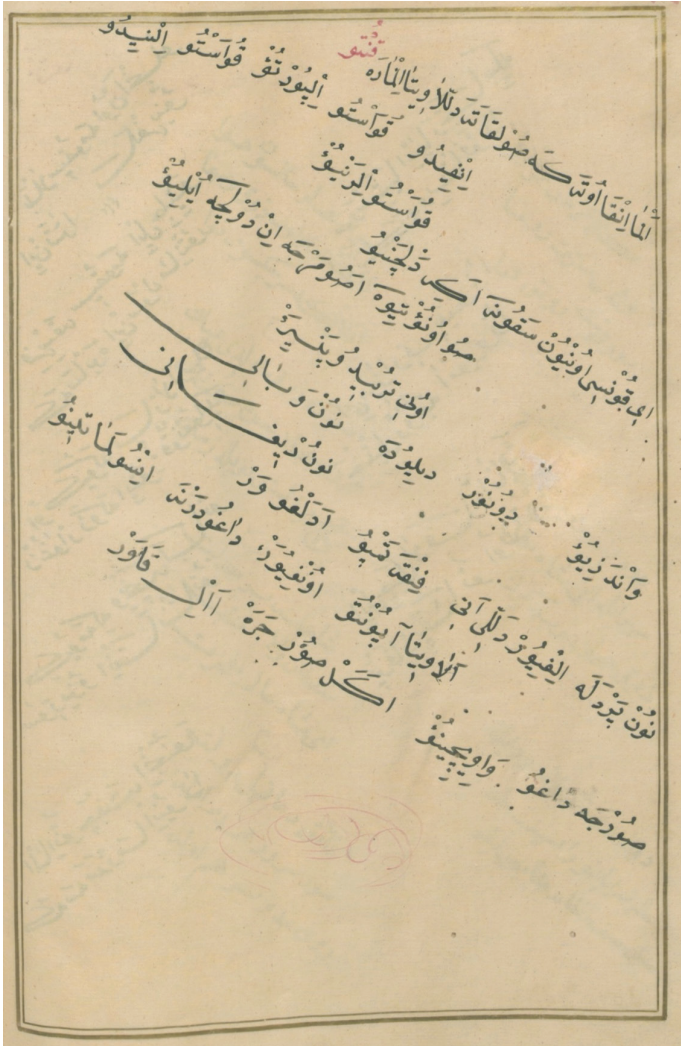
Manuscripts and Rare Books Library of Istanbul University has a very rich collection of lyrics miscellanies. The repertoire that miscellany contains and composers' names are mentioned indicated during the reign of Sultan Abdülmecid.⁷ In addition to the songs in maqams such as Şehnaz, Sûznâk, Hüseyinî and Hüz zam, there are very interesting lyrics in a section titled “Kantovârî Songs and Cantos”. “Kantovârî” songs are in Turkish. After these songs, which were written for the sultan and whose composers' were not specified, 4 Italian cantos were written by the same hand in Arabic letters.

At first, I couldn't even figure out what language it was in. With my Italian colleagues, I tried to find these lyrics. Then with the help of my dear colleague from the University of Münster, Dr Malek Sharif and his dear wife, we found that at least one of these four pieces was in a book containing opera lyrics, published in Florence in 1832.⁸ For those who know the Arabic alphabet, the following part will be read, of course with the help of the opera book:

Alme incaute che solcata della vita il mare
Infido questo il porto questo il nido
Questo il regno

7 For detailed information about the manuscript see Harun Korkmaz, *The Catalog of Music Manuscripts in Istanbul University Library*, 171-174.

8 Pietro Metastasio, *Biblioteca Portatile Del Viggliatore* (Firenze: Tipografia Borghi E Compagni, 1832), 4: 660.

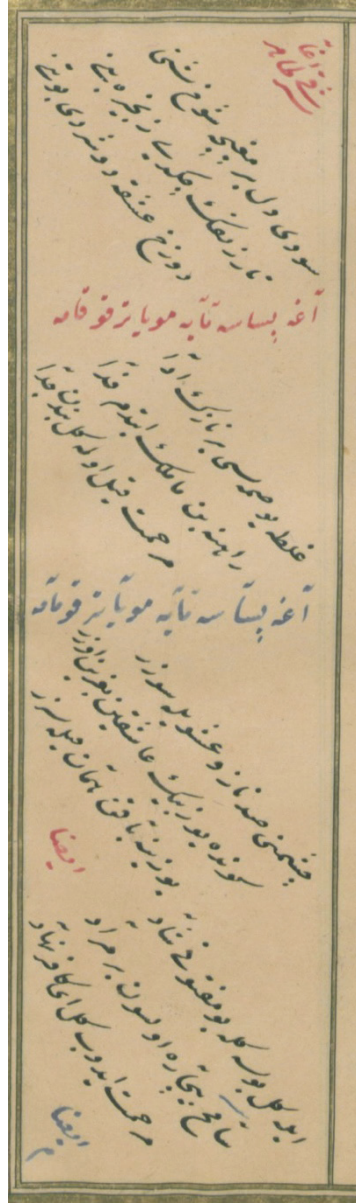


F. 12: “Kanto, Alme incaute” (IÜK, TY 3276, 93b)

5. Greek Elements in Istanbul’s Popular Songs

It is known that some of the Turkish songs sung in Istanbul have Greek words. However, as a result of the examinations made in the lyrics books, many songs have been written in this way but their compositions have been forgotten. They survived only with their lyrics and tag. It is possible to come across such works in musical notes collections. The interesting thing is that a significant part of those who composed these works did not come from the Rum community, but from among the Turks. In some works of composers such as Dede Efendi and Tahir Ağa, Greek language ele-

ments attract attention. These are the lyrics of a song by Tahir Ağa, the first known Turkish kemençe player in the history of classical Turkish music. It is the main body of lyrics is in Turkish and its choruses are in Greek.



F. 13: “Sevdi dil bir muğpeçe şûh-i şeni (Şarkı/Tâhir Ağa)”
(İÜK, TY 3353, 129b)

Conclusions

The interaction between different cultures which are given in different examples within this article, reveals the mobilization between social groups and cultures in 19th century Istanbul life. The reason for this mobility is undoubtedly the modernization efforts of the Ottoman Empire. On the one hand, groups that were not used to being around the palace met with the ruling elite, on the other hand, elements of European culture were written in the same miscellany one after another with songs from oriental music.

Hundreds of Turkish texts written in Armenian letters have been identified. However, it is not very habitual for lyrics belonging to 18th century Ottoman court music to be recorded in a ‘fasıl mecmuasi’. With the Armenian alphabet and with a very neat calligraphy. The example given above is remarkable because it is a clear trace of the presence of Armenians in classical Turkish music as early as the 18th century.

The data on the existence of Gypsies in Turkish music history is quite limited. Especially, we have very little information about composers of Gypsy origin. However, it is quite natural for a nation famous for its strong relations with music and the emergence of many musicians, to raise composers who produce works especially, within the framework of entertainment music in Istanbul, where they have lived since the Byzantine period. Reaching the names of some of these composers in lyrics miscellanies has provided us with new information about the place of Gypsy composers in the Classical Turkish music community.

We know that Jews participate in classical Turkish music more intensely than other non-Muslims. Many composers emerged among the Ottoman Jews and important performers were raised. Some Jewish masters trained great Turkish composers. However, like other Ottoman musicians, it is not possible to write a detailed biography of these masters. As we have explained above, Ilya, known to date to be of Greek origin, is Jewish. With the help of this information, an important detail is caught about the composer’s biography. By constructing Ilya’s biography, this information will also lead the right direction through it. The documents which were published for the first time above about the identity and the place in Turkish music of Yasef and Salom/Solom (probably Solomon), whose names are little known, will be a first-hand source.

Turkish- Greek music relations certainly have a history of more than 600 years. Holistic music historiography must follow these relations from both Greek and Turkish sources. We identify the Greek or Turkish-Greek lyrics in the Turkish music repertoire in the lyrics miscellanies, which present the richest appearance among Turkish sources in terms of number and diversity. These lyrics provide valuable information, especially for the history of entertainment music. Since the notes of some examples have survived, they can be performed.

It is very difficult to come across an Italian lyrics written in Arabic letters and recorded in a songs-text collection. The document above we have introduced in detail is one of the interesting documents describing the westernization adventure of the Ottoman Empire. While some communities in Istanbul write Turkish lyrics with Armenian/Greek letters, some people write Italian lyrics with Arabic (we can also say Turkish) letters in songs-text collections revealing the depth of Istanbul's cultural layers and the inexplicable diversity in its social structures.

To find the social dynamics that determined the historical course of the of 20th century, Turkey and its relations with its neighboring cultures, it is necessary to deepen the research on the texts from the 19th century. Among the hundreds of documents which were lifted down from the dusty shelves of the archives and presented only some of them in this article, have not even been opened and are waiting for the attention of researchers.

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