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Haşim Bey Mecmuası'nda Türk Halk Şarkıları

Turkish Folk Songs in Haşim Bey's Anthology

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Abstract: Haşim Bey (1815-1868) was a very important music figure of the late Ottoman era. In addition to being a famous musician, composer, and music teacher, he bequeathed a significant musical collection, known as “Haşim Bey’s Anthology”. This work was published twice in Istanbul, in 1853 and 1864. The two editions show some differences, which can be attributed to social and political tendencies that were present in the Ottoman Empire. This paper presents the Turkish folk songs that Haşim Bey transcribed in both of the editions of his Anthology. The study demonstrates the song titles and genres of folk music with references to the two editions of Haşim Bey’s Anthology. All in all, 70 folk songs are documented in the 1853 edition, whereas the 1864 edition contains only 62. In total, we find 84 songs from both editions. Further references are provided to more modern anthologies and musical collections than the ones created by Haşim Bey. Also, the paper includes transliterations and four case studies of the folk songs from Haşim Bey’s Anthology as an attempt to show potential for further research. The aim of this study is to showcase the folk songs that were written down by Haşim Bey and to draw conclusions for the purpose of including them in his work. Furthermore, this paper aims to point out the importance of studying musical trends as a contributor in the examination of social life and political status of a community or an era.

Structured Abstract: Hacı Haşim Bey (1815-1868) is considered to be one of the most important music collators of the late Ottoman era. He spent his life in Istanbul, where he studied music from a very young age. He is still known today as an exceptional musician, teacher, and composer, who left a legacy of many famous students and compositions. Haşim Bey’s most significant work is a collection known as “Haşim Bey’s Anthology” (“Haşim Bey Mecmuası”). This was published twice in Istanbul with the title “Mecmua-i Kârâhâ ve Nakışhâ ve Şarkiyât”, in 1853, dedicated to Sultan Abdülaziz, and again in 1864. Interestingly enough, the two editions of his work have some differences between them, which are still studied today. Mainly, in the second edition there is an added theoretical treatise about Ottoman Turkish music, in the sense of an edvâr (music theoretical treatise), explaining the various usuls and makams in theory and with sketches and diagrams, as well as how music was presented in previous edvârs. More importantly, this 1864 publication includes theoretical components about European music, comparing the musical scales with the makams. Overall, both of the editions of Haşim Bey’s Anthology include a large number of music transcriptions from the repertoire of Ottoman Turkish music. These transcriptions comprise the lyrics of the songs and musical notes for their performances, as music used to be written down in the anthologies of that Ottoman era.

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Among the various secular songs that Haşim Bey transcribed, including the genres of şarkı, semai, beste and kâr, we also find some Turkish folk songs, mainly of the genres türkü (şarkı dağı, köçekçe, aydın havası, etc.), koşma and mani. This paper focuses on the aforementioned Turkish folk songs included in both editions of Haşim Bey's Anthology. Most of the songs are documented at the end of both the editions of Haşim Bey's Anthology, marked as "mani" and "koşma". Also, sporadically among the various şarkıs that Haşim Bey recorded, we find some more türküs, entitled as "şarkı türkmeni", "aydın havası", "dağı şarkısı", "ninni", etc. and some just as "şarkı", which were recognized as folk songs during this research. All in all, 70 folk songs are documented in the 1853 edition whereas the 1864 edition contains only 62. In total, we find 84 songs from both editions. This study presents the titles and genres of these folk songs as they were written down by Haşim Bey. Subsequently, the paper provides bibliographical references to more modern anthologies and musical collections than the ones created by Haşim Bey. In a way, this information justifies the categorization of the songs to the folk genre. Moreover, this study includes transliterations and four case studies of these songs as an attempt to show potential for further research. The lyrics are transliterated using the system of Thackston, followed by commentary that analyzes the verses, bearing in mind the morphological characteristics of Turkish folk poetry.

Finally, this paper draws conclusions about the purposes of studying the folk songs written down by Haşim Bey. Initially, as stated above, the differences between the two editions of Haşim Bey's Anthology can be attributed to social and political tendencies that were present in the Ottoman Empire. The second edition includes fewer folk songs, whereas at the same time, the references to Western music are increased. This fact is consistent with the social and political status of the Ottoman Empire of that time. Specifically, during that period, Western education was largely encouraged and Western music made a significant appearance in the Istanbul area and in the Ottoman palace. Furthermore, a modernization and westernization process prevailed in the Ottoman Empire since the 19th century. But at the same time, Turkish folk music was still used to entertain not only the people of the Empire but the Ottoman court as well. And, moreover, the Ottoman state tried to cultivate the Turkish national identity by utilizing folk cultural genres such as literature, poetry and music. The results of this study demonstrate a strong representation of folk music in Haşim Bey's Anthology, which can be attributed to this nationalistic trend. Also, the findings prove that some of the folk songs collected by Haşim Bey remain popular today. More interestingly, some of the songs are found in Greek anthologies and musical collections as well, which were published around the same time as Haşim Bey's Anthology in Istanbul. This proves the intercommunal relations between the Greek Orthodox and Muslim communities of the Ottoman Empire, since it seems that they sang the same songs at the same time. In summary, this paper demonstrates that musical trends can contribute to the examination of social life and political status of an era.

Keywords: Turkish folk songs, Ottoman Turkish music anthologies, Haşim Bey Anthology, Folk music in the late Ottoman era, Folk music and national identity

Öz: Haşim Bey (1815-1868) son Osmanlı döneminin önde gelen bir müzik adamıdır. Meşhur bir müzisyen, bestekâr ve müzik hocaları olmanın yanısıra, "Haşim Bey Mecmuası" olarak bilinen çok önemli bir müzik koleksiyonu sonraki nesillere bırakmıştır. Bu çalışma İstanbul'da, 1853'te ve 1864'ta olmak üzere, iki kez yayımlanmıştır. İki baskı arasındaki farklılıklar o dönem Osmanlı İmparatorluğunda var olan toplumsal ve siyasi eğilimlere atfedilebilir. Bildiride Haşim Bey tarafından kaydedilmiş ve Mecmua'nın iki baskısında da yayınlanmış Türk halk şarkıları incelenir. Şarkı adları ve ait oldukları müzik türü Haşim Bey Mecmuası'nın iki baskısına referans yaparak sunulur. Toplamda, 1853 baskısında 70 türkü belgelenmişken, 1864 baskısında belgelenmiş olan türkü sayısı 62'tir. Her iki baskıdan da toplam olarak 84 türkü belirlenmiştir. Ayrıca, söz konusu şarkıların yer aldığı ve Haşim Bey dönemi sonrasına ait antoloji ve müzikal koleksiyonlar da kaynak olarak kullanılmıştır. Haşim Bey Mecmua şarkılarından dört tanesinin transliterasyon ve analizini de içerir. Çalışmanın esas amacı Haşim Bey tarafından kaydedilmiş halk şarkıları tanıtmak ve bunların Mecmua'ya dahil edilme sebepleriyle ilgili belli sonuçlara varabilmektir. Bildirinin bir ek amacı, müzik akımlarıyla ilgili araştırmaların, bir dönemin veya belli bir toplumun sosyal hayatı ve politik statüsüne ilişkin bir veri kaynağı olabileceğinin altını çizmektir. Bu makale bir toplumun veya bir dönemin toplumsal yaşamının ve siyasi durumunun incelenmek için, müzik akımlarını araştırmayı önemi dikkat çekiyor.

Anahtar kelimeler: Türk halk şarkıları, Osmanlı Türk mecmuaları, Haşim Bey Mecmuası, Osmanlı'nın son yıllarında halk müziği, Halk müziği ve ulusal kimlik

Introduction¹

Hacı Haşim Bey (1815-1868) is considered to be one of the most important music collators of the late Ottoman era. He spent his life in Istanbul, where he studied music from a very young age. Specifically, he studied at the Enderun-i Hümayun where his teachers included Dellalzâde İsmail Efendi (1797-1869), Şakir Ağa (1779-1840), and Hamamızâde İsmail Dede Efendi (1778-1846) (Özcan, 1997, p. 407). He was both a Mevlevi and a Bektaşî, although his grave only identifies him as a Bektaşî (Öztüna, 2006, p. 338). Haşim Bey became a well-known musician by the age of 24 years old. In 1849, during the reign of Sultan Abdülmecid, he was a şer-hanende of Müzika-yı Hümayun and he is also believed to have been a şer-sazende. Some years later he must have become a ser-müezzin of the Ottoman court (Özcan, 1997, p. 407), although some of his biographers do not refer to this information (Öztüna, 2006). He is known as an exceptional singer, teacher and composer, who left a legacy of many famous students and compositions (Özcan, 1997, p. 407).

Haşim Bey's most significant work is a collection known as "Haşim Bey's Anthology" ("Haşim Bey Mecmuası")². This was published twice in Istanbul with the title "Mecmua-i Kârâhâ ve Nakışhâ ve Şarkiyât", in 1853 (Haşim Bey, 1269 [1853]), dedicated to Sultan Abdülaziz, and again in 1864 (Haşim Bey, 1280 [1864]). Digital copies of both of Haşim Bey's works can be retrieved from the Bayerische Staatsbibliothek, Münchener Digitalisierungszentrum Digitale Bibliothek. Interestingly enough, the two editions of his work have some differences between them, which are still studied today (Kıyak 2015; Yalçın, 2013 & 2014). Mainly, in the second edition there is an added theoretical treatise about Ottoman Turkish music, in the sense of an edvâr (music theoretical treatise), explaining the various usuls and makams in theory and with sketches and diagrams, as well as how music was presented in previous edvârs. More importantly, this 1864 publication includes theoretical components about European music, comparing the musical scales with the makams. Overall, both of the editions of Haşim Bey's Anthology include a large number of music transcriptions from the repertoire of Ottoman Turkish music. These transcriptions comprise the lyrics of the songs and musical notes for their performances, as music used to be written down in the anthologies of that Ottoman era. Among the various secular songs that Haşim Bey transcribed, including the genres of şarkı, semai, beste and kar, we also find some Turkish folk songs, mainly türkû (şarkı dağı, köçekçe, aydın havası, etc.), koşma and mani³. This paper focuses on the aforementioned Turkish folk songs included in both editions of Haşim Bey's Anthology⁴.

Before presenting the rest of the paper, some differences should be noted between the two editions of Haşim Bey's Anthology. Although these two editions were published almost a decade apart., they have some distinctions that are crucial for the point of this study. As will be proved below, Haşim Bey's second edition of his Anthology includes fewer folk songs, whereas at the same time, the references to Western music are increased. This fact is consistent with the political and social status of the Ottoman Empire of that time. Specifically, during that period, Western education was largely encouraged and Western music made a significant appearance in the Istanbul area and in the Ottoman palace [indicatively: (Aksoy, 1985)]. These all were applied in the context of modernization and westernization of the Ottoman Empire, a tendency that prevailed since the

¹ Special thanks to Photini Downie Robinson for the English proofreading and to Sophia Prokou for proofreading the papers's abstracts in Turkish.

² For an analytical precentatin of Haşim Bey's Mecmua see (Duran, 2019).

³ Further reference to these genres' characteristics would greatly expand this paper. See some relevant sources for the türkû: (Şeneli, 2012 & 2015), the koşma: (Kowalski, 1986) & (Albayrak, 2002a) and for the mani: (Bosworth, 1986) & (Albayrak, 2002b).

⁴ The data presented here are part of the author's unpublished doctoral dissertation, which she defended in April 2022 (Chaldæaki, 2022). Special thanks to the Hellenic Foundation for Research and Innovation (HFRI), which supported the research work for the aforementioned doctoral dissertation, under the HFRI PhD Fellowship grant (Fellowship Number: 33).

19th century. Under these circumstances, for example, the Müzikâ-yı Hümayun replaced the Mehterhane, and Western musicians were called to teach there, like Giuseppe Donizzeti (1788-1856) and Callisto Guatelli (1819-1899). At the same time, Turkish folk music was still used to entertain not only the people of the Empire but the Ottoman court as well. Abdülaziz was actually a sultan that reinstated the orta oyunu, meaning the folk theatre shows in the palace (Toker, 2014, p. 171). Therefore, it can't be by chance that Haşim Bey dedicated the first edition of his Anthology to Sultan Abdülaziz, containing more folk songs and no traces of Western music. Lastly, the fact that the Anthology of Haşim Bey, as well as of other musicians of his age, contained folk songs, should be examined along with the reinforcement of the national identity that occurred in the late Ottoman era. This is a tendency that appears in all of the ethno-religious communities of the Ottoman Empire. We can conclude that all the communities turned to folk culture and music in order to cultivate the national spirit and form national identities, during a period when new and independent states began to arise in the Balkans and the Ottoman Empire was beginning its decline.

Turkish folk songs in Haşim Bey's Anthology

The türküs (Turkish folk songs) of various genres that Haşim Bey documented in his collections are mostly found at the end of both his editions, marked as “mani” and “koşma”, two specific genres of Turkish folk songs. Also, sporadically among the various şarkıs that he recorded, we find some more türküs, entitled as “şarkı türkmeni”, “aydın havası”, “dağı şarkısı”, “ninni”, etc. and some just as “şarkı”, which were recognized as folk songs during this research. In total, 70 folk songs are documented in the 1853 edition whereas the 1864 edition contains only 62. See Table 1 below for the numbers of songs of each genre in both the editions of Haşim Bey's Anthology, a categorization based on the titles that Haşim Bey himself provided.

Table 1: Folks Songs in Haşim Bey's Anthology

Genre	1853 Edition	1864 Edition
koşma	6	2
mani	26	13
şarkı	20	26
şarkı aydın havası	7	7
şarkı dağı	2	3
şarkı köçekçe	5	5
şarkı kürd-i dilber	1	1
şarkı masharlık	1	1
şarkı ninni	0	1
şarkı türkmeni	2	3
TOTAL	70	62

The folk songs collected by Haşim Bey are 84 in total. These songs are presented in Table 2 below, with their first lyric transcribed from the collections of Haşim Bey using the transcriptional system of Thackston (Thackston, 2008).

Table 2: The Titles of Folks Songs in Haşim Bey's Anthology

No.	First lyric	Genre	1853 Edition	1864 Edition
1.	Āġlatma bendeni lutf eyle şahim	koşma	p. 469 (right column)	-
2.	Āl âteşî geç gönül âl âteşî	mânî	p. 472 (right column)	-
3.	Āl bâşına geç gönül âl bâşına	mânî	p. 472 (right column)	p. 511 (left column)
4.	'Ālemî gel geç gönül 'âlemî	mânî	p. 473 (left column)	-
5.	Āşmayî dâldirdım ince dâl deyî	şarkî aydın havâsî	p. 202 (left column)	p. 176 (left column)
6.	Bahâr êrdî güzel seyre gelmez mî	şarkî	-	p. 496 (left column)

7.	Bahārın zamānī geldī	şarkī	p. 203 (left column)	p. 171 (left column)
8.	Bāşka yār söyler bülbül bāşka yār	mānī	p. 473 (right column)	p. 511 (left column)
9.	Ben bābāmin evīn yıktım	şarkī türkmen	-	p. 503 (right column)
10.	Ben yāre yöllādım bir gümüş tarāk	şarkī	p. 464 (right column)	-
11.	Benim sevdiceğim bāhçenin gülü	şarkī köçek	p. 267 (right column)	p. 242 (right column)
12.	Benim yüküm hālic değil ālmālıdır	şarkī	p. 463 (left column)	-
13.	Bir dilberī sevüp bilmem n' öldüm	şarkī	p. 267 (left column)	p. 242 (left column)
14.	Bir küheylān āt gerekdir gönüm ile yār	şarkī	-	p. 253 (right column)
15.	Bizim evin onī harman yerīdir	şarkī	-	p. 500 (left column)
16.	Bügün bir keyfiyetim vār	dāğī şarkī	-	p. 499 (right column)
17.	Bülbül olsam yine de kōnsam dāllara	şarkī	p. 465 (left column)	p. 506 (left column)
18.	Çıkalım dāğlar başına	şarkī köçek	p. 296 (right column)	p. 278 (right column)
19.	Dāğ dayāndī geç gönül dāğ dayāndī	mānī	p. 472 (right column)	p. 511 (left column)
20.	Dāğda tavşān kovāırım	ninnī	-	p. 12 (right column)
21.	Dağlar banā dağlar banā	şarkī	-	p. 504 (left column)
22.	Dem edēr geçdi gönül dem edēr	mānī	p. 473 (left column)	-
23.	Derdim ele geç gönül derdim ele	mānī	p. 472 (right column)	p. 511 (left column)
24.	Dertlī benī geç gönül dertlī benī	mānī	p. 472 (left column)	-
25.	Dōla yar geçti gönül dōla yar	mānī	p. 472 (left column)	-
26.	Dūserse gel geç gönül düşerse	mānī	p. 474 (left column)	p. 512 (right column)
27.	Edirne'den çekirdeksiz nār gelir	şarkī āydīn havāsī	p. 200 (left column)	p. 186 (left column)
28.	Ēfil ēfil olmuş İzmir dāğlarī	şarkī	-	p. 500 (right column)
29.	Ēlem çekme gönül böyle kālınmaz	şarkī	-	p. 509 (right column)
30.	Evlerimin onū Kāmilem şokāk dōlāşır	şarkī	p. 468 (right column)	-
31.	Evlerimin onū mersīn	şarkī	p. 411 (left column)	p. 411 (left column)
32.	Ey efendim ā sultanım gözüm dōldü yāş ile	şarkī	-	p. 110 (left column)
33.	Gel derim gelmez yānıma	şarkī	-	p. 505 (left column)
34.	Gözüm yārī geç gönül gözüm yārī	mānī	p. 472 (left column)	p. 511 (right column)
35.	Gözüm yārī geç gönül gözüm yārī	mānī	p. 474 (right column)	-
36.	Gözümden gönlümden hayālī gitmez	şarkī	p. 447 (right column)	p. 477 (left column)
37.	Güzel gel aklımi āldım	şarkī	p. 204 (right column)	p. 172 (right column)
38.	Havāyī bülüt āldī	şarkī	p. 464 (left column)	p. 510 (right column)
39.	Henüz āldım şū yerlerī	şarkī	-	p. 499 (left column)
40.	İki de tūrnām gelir āllī kārālī	şarkī	p. 465 (right column)	p. 506 (right column)
41.	İlk bahār olunca āmān şen ölür dāğlar	şarkī āydīn havāsī	p. 268	p. 243
42.	İlk bahār olunca āmān şen ölür dāğlar	şarkī	p. 467 (right column)	-
43.	İndim gittim Dīyārbakır düzüne	şarkī türkmen	p. 199 (left column)	p. 174 (left column)
44.	İstānbül'da bir küş vār	şarkī masharalīk	p. 265 (right column)	p. 239 (right column)
45.	Kahvenin önünde vürdular benī	şarkī	-	p. 501 (left column)
46.	Ķalenin ārdındayım	şarkī	-	p. 279 (right column)
47.	Ķār mī yağmış kārşābana [sic] dāğına	şarkī köçek	p. 409 (left column)	p. 412 (left column)
48.	Ķār mī yağmış şū İzmir'in dāğına	şarkī āydīn havāsī	p. 202 (right column)	p. 176 (right column)
49.	ĶorĶmazam hāndan sultāndan	şarkī türkmen	p. 251 (left column)	p. 229 (left column)
50.	Küçücükten bir yār sevdim ezeli	şarkī	p. 126 (right column)	p. 122 (right column)
51.	Kürdistān'ın dilberī	şarkī kürd dilber	p. 293 (left column)	p. 273 (left column)
52.	Manāstr'a gīder iken bir āltin büldüm	şarkī	p. 468 (left column)	p. 510 (right column)

53.	Meğer öymüş senin derdin	şarkî köçek	p. 223 (left column)	p. 196 (left column)
54.	Melemen dağından İndî sūrūsün	şarkî	p. 467 (left column)	p. 510
55.	Ne geçersin kömür gözlüm yolumdan	dāğî şarkî	p. 276 (left column)	p. 250 (left column)
56.	Ne olāydî benim canım n' olaydî	ķōşma	p. 470 (right column)	-
57.	Ne vār İdî benim gönlüm ālacaķ	ķōşma	p. 471 (left column)	p. 502 (left column)
58.	Nesine vārāyım zālīm Şelānik	şarkî āydīn havāsī	p. 268 (left column)	p. 243 (left column)
59.	Nesine vārāyım zālīm Şelānik	şarkî	p. 466 (right column)	-
60.	Sañā ricām būdur 'ömrümün vārī	ķōşma	p. 471 (right column)	-
61.	Seniñ firāķīñla öldüm āvāre	ķōşma	p. 469 (left column)	-
62.	Şelānik ķahbe Şelānik	şarkî köçek	p. 269 (right column)	p. 244 (right column)
63.	Sevdiceğim 'āşikimī āğlatır āmān	şarkî	p. 296 (left column)	p. 278 (left column)
64.	Şu 'ālemde bī-vefā yār elinden	ķōşma	p. 470 (left column)	p. 502 (right column)
65.	Şū derede tellī ķūrşūn ħarladī	şarkî	p. 463 (right column)	p. 498 (left column)
66.	Şū ķarşūķī dāğda bir ķuzū meler	şarkî dāğī	p. 242 (right column)	p. 215 (right column)
67.	Yānınca geçti gönül yānınca	mānī	p. 472 (left column)	-
68.	Yār ācīsīn geç gönül yār ācīsīn	mānī	p. 474 (right column)	p. 511 (right column)
69.	Yār azarlar gec gönül yār azarlar	mānī	p. 474 (right column)	-
70.	Yār diyārī öt bülbül yār diyārī	mānī	p. 473 (left column)	-
71.	Yār sanā geçti gönül yār sanā	mānī	p. 473 (right column)	p. 511 (right column)
72.	Yār yānına geç gönül yār yānına	mānī	p. 473 (left column)	p. 511 (right column)
73.	Yāra sızlar geç gönül yāra sızlar	mānī	p. 474 (left column)	p. 512 (left column)
74.	Yārādan vār geç gönül yāzādan vār	mānī	p. 474 (left column)	p. 512 (right column)
75.	Yārādesīn geç gönül yār[ā]desīn	mānī	p. 473 (left column)	-
76.	Yārādī mī geç gönül yārādī mī	mānī	p. 472 (left column)	p. 511 (right column)
77.	Yārāşīr geçti gönül yārāşīr	mānī	p. 472 (right column)	p. 511 (left column)
78.	Yāre derdim gec gönül yāre derdim	mānī	p. 473 (right column)	-
79.	Yāre dīş geçdi gönül yāre dīş	mānī	p. 473 (right column)	-
80.	Yenī bahār çayır çimen üstüne	şarkî āydīn havāsī	p. 265 (left column)	p. 239 (left column)
81.	Yine de ķaynādī cōştū dāğların tāşī	şarkî	-	p. 504 (right column)
82.	Yine tōpārlandī dāğın dūmānī	şarkî	p. 203 (right column)	p. 171 (right column)
83.	Yüz yāre öter bülbül yüz yāre	mānī	p. 473 (left column)	-
84.	Zūlfündedir benim baht siyāhım	şarkî	p. 311 (left column)	p. 290 (left column)

The transcribed folk songs from Haşim Bey's Anthology in other anthologies and musical collections

The songs were recognized as the folk genre due to the titles that Haşim Bey himself provided, as mentioned above, but also with respect to their poetic meter and general poetical context, which easily differentiate them from the secular songs. Here follow the songs that were found in more modern anthologies and musical collections than those of Haşim Bey. The song titles are listed in alphabetical order, while the numbering refers to the above Table 2 above.

No. 5 Asmayı daldırdım ince dal deyī

This song is transcribed by I. Kúnos (Kúnos, 1998, pp. 27-28) & (Kúnos, 1889, p. 266) and E. Üngör (Üngör, 1981, p. 249).

No. 6 Bahar erdi güzel seyre gelmez mi

This is written down in the TRT archive, number 1039 (Türkü, n.d. a). The song is also transcribed by Üngör (Üngör, 1981, p. 536). It is also found in the following Greek musical

collections: (Zografos-Keivelis, 1856, pp. 236-237), (Georgiadis, 1859, pp. 119-121), (Zografos-Keivelis, 1872, pp. 293-304), (Kiltzanidis, 1888, pp. 104-106).

No. 7 Baharın zamani geldi

The poetical context of the song belongs to the genre köçekçe (Tezel, 1975, p. 160), whereas M. Kappler observed that the content points to the aşık poetry and literature (Kappler, 2019, p. 561). The song has been set to music by Hamamîzâde İsmail Dede Efendi and is transcribed in the TRT archive, number 1025 (İsmail Dede Efendi, n.d. a). We also find it in the Greek musical collections of I. Zografos-Keivelis (Zografos-Keivelis, 1856, pp. 111-113) & (Zografos-Keivelis, 1872, pp. 164-165)⁵.

No. 9 Ben babamın evin yıktım

Transcribed by Üngör (Üngör, 1981, p. 191). Also in the following collection there is one transcription with the same first lyric: (Kocatürk, 1963, p. 524).

No. 10 Ben yare yolladım bir gümüş tarak

The song is transcribed by Kúnos (Kúnos, 1998, pp. 35-36) & (Kúnos, 1889, pp. 276-277).

No. 11 Benim sevdiceğim bahçenin gülü

This is written down by Kúnos (Kúnos, 1998, pp. 37-38) & (Kúnos, 1889, pp. 279-280), M. Ezgi (Ezgi, 1933, p. 305) and by Üngör (Üngör, 1981, p. 185 & 555).

No. 12 Benim yüküm alıç değil almadır

This song is transcribed in the archive of Turkish Radio and Television (TRT), number 4431, as a folk song from Söğüt in Bilecik of modern Turkey (Türkü, 1949).

No. 13 Bir dilberi sevip bilmem ne oldum

The song has been set to music by Hamamîzâde İsmail Dede Efendi. It is written down as a türkü by İ. Erbilek (Erbilek, 1961, p. 2427) and Kocatürk (Kocatürk, 1963, p. 304). The song is transcribed as a composition of Dede Efendi in the TRT archive, number 17115 (İsmail Dede Efendi, n.d. b). Üngör also wrote it down and attributed it to Dede Efendi (Üngör, 1981, p. 897). Furthermore, it is included in two Greek anthologies (Unknown, 1847a, pp. 78-79) & (Unknown, 1849, pp. 59-60).

No. 14 Bir küheylân at gerektir gönlüm ile yar

The lyrics are attributed to the folk aşık poet Çorlulu (Öztüna, 1990a, p. 203). Is is transcribed in the TRT archive, number 2134 (Çorlulu, n.d. a). As was noted by Kappler (Kappler, 2019, p. 503), the specific song is written down in a Greek anthology in Karamanlidika, the “The Boulgaro-Phanariot” («Ο Βουλγαρο-Φαναριώτης»), but with many typographical mistakes (Pneumatika, 1853, p. 32). The song is also included in Keivelis’s musical collections (Zografos-Keivelis, 1856, pp. 84-86) & (Zografos-Keivelis, 1872, pp. 196-198).

No. 16 Bugün bir keyfiyetim var

The song is transcribed in the TRT archive, number 2507 (Türkü, n.d. b) and by Üngör (Üngör, 1981, p. 59 & 1276).

No. 17 Bülbül olsam yine de konsam dallara

⁵ This song was transnotated from Byzantine to staff notation for the purposes of the doctoral dissertation of the present paper’s author (Chaldæaki, 2022).

Transcribed by Kúnos (Kúnos, 1998, pp. 40-41) & (Kúnos, 1889, pp. 282-283) and Üngör (Üngör, 1981, p. 555).

No. 18 Çıkalım dağlar başına

Transcribed by Kúnos (Kúnos, 1998, p. 86) & (Kúnos, 1889, pp. 333) and Üngör (Üngör, 1981, p. 180 & 695). Üngör also wrote down one more variation of this song, with slightly different lyrics (Üngör, 1981, p. 64).

No. 20 Dağda tavşan kovarım

This is found in the following collection by S. Turhan: (Turhan & Altinkaynak, 2009, p. 110). Also, in the TRT archive, number 3115 (Türkü, 1896).

No. 29 Elem çekme gönül böyle kalınmaz

The song is transcribed as köçekçe in the TRT archive, number 3817 (Türkü, n.d. d).

No. 30 Evlerimin önü Kamilem sokak dolaşır

The song is found widely within the context of Turkish folk songs, as it is also referenced by Kappler (Kappler, 2019, p. 528), as well as among the folk songs of Rumeli, e.g. in the “Evlerinin önü handır” (Nuş, 1996, p. 115). In the TRT archive we find enough songs with the theme “Evlerinin önü” in the first stich. Also two in Kúnos’s work, the “Evlerimin önü pazar” and the “Evlerimin önü sokak dolaşır” (Kúnos, 1889, pp. 286-287) & (Kúnos, 1998, pp. 45-46), one in B. Bartók’s “Evlerinin önü gayaya” (Bartók, 1976, pp. 67-68), one in S. Şenel’s “Evlerinin önü mersin” (Şenel, 2011a, pp. 203-204) & (Şenel, 2011b, p. 159), one in Stavridis’s “Evlerinin önü bir azim kaya” (Stavridis, 2017, pp. 296-297) and many more in other collections. In general about the türküs from Rumeli see: (Reinhard, 1965), as well as the following doctoral dissertation: (Soysal, 2007). In the Greek anthology “Evanthia” («Ευανθία») there is one related song with the title “Evlerinin önü kamilem ebegümeçi” (Unknown, 1853, p. 19).

No. 31 Evlerinin önü mersin

M. Sarısözen transcribed a folk song from Isparta that starts with the same verse, but the rest of the lyrics are different than the ones that Haşım Bey wrote down. This song is registered in the TRT archive, number 1024 (Türkü, n.d. ak), as well as in the following collections: (Meçhul, n.d., p. 98), (Tan, Turhan, & Aksungur, 2002, pp. 133-134), (Uğurlu, 2009, p. 702). Also in the TRT archive is found another folk song that starts with the same first lyric, number 3980 (Türkü, n.d. f).

No. 32 Ey efendim a sultanım, gözüm doldu yaş ile

The song’s lyrics are attributed to the folk aşık poet Çorlulu (Öztüna, 1990a, p. 203), whereas the melody to Balıkçı Hafız Mehmet Efendi. The song is found in the TRT archive, number 4072 (Çorlulu, n.d. b). It is also transcribed by Kúnos (Kúnos, 1889, pp. 254-255) and by Keivelis (Zografos-Keivelis, 1856, pp. 123-126) & (Zografos-Keivelis, 1872, pp. 62-64).

No. 33 Gel derim gelmez yanıma

This specific song’s melody is attributed to Hamamızâde İsmail Dede Efendi, but the lyrics belong to the folk genre köçekçe. According to Kappler, it is found in the TRT archive, notebook 155, number 4684 (Kappler, 2019, p. 606) & (İsmail Dede Efendi, n.d. c). Üngör also transcribed it as a piece by Dede Efendi (Üngör, 1981, p. 544). The song is also transcribed by Keivelis (Zografos-Keivelis, 1856, pp. 239-241) & (Zografos-Keivelis, 1872, pp. 295-296), with no reference to Dede Efendi.

No. 36 Gözümden gönlümden hayali gitmez

The song has been set to music by Hamamızâde İsmail Dede Efendi. Erbilek transcribed it as a folk song (Erbilek, 1961, p. 2478). It is found in the TRT archive with Dede Efendi's music, number 5505 (İsmail Dede Efendi, n.d. d) and also written down by Üngör (Üngör, 1981, p. 1152). Haşim Bey also noted it as a Dede Efendi's song. We find the lyrics in one Greek musical collection (Fokaefs & Vyzantios, 1830, pp. 216-218) and in one Greek anthology (Unknown, 1847a, pp. 81-82).

No. 37 Güzel gel aklımı aldın

This is a köçekçe song that has been set to music by various composers. Haşim Bey's Anthology refers to a composer named Kıpti İbrahim, who is also noted in the listing of this song in the Greek anthology Terpsichori (Stamatakis, 1853, p. 184). We also find it in a second Greek anthology, with no reference to the lyricist (Unknown, 1882, p. 30). Kappler confirms that this song was performed by non-Muslims, mostly Roma (Kappler, 2019, p. 513). Üngör referred to the song as a composition by Hamamızâde İsmail Dede Efendi (Üngör, 1981, p. 309). In the TRT archive, number 5845, it is also transcribed as a Dede Efendi composition, while it is reported as a köçekçe (İsmail Dede Efendi, n.d. e). The same composition is transcribed by Keivelis (Zografos-Keivelis, 1856, pp. 108-110) & (Zografos-Keivelis, 1872, pp. 163-164). Lastly, Öztüna attributed the composition to İbrahim Ağa (Öztüna, 1990a, p. 378).

No. 38 Havayı bulut aldı

This song is transcribed by Üngör as a şarkı (Üngör, 1981, p. 554). In the TRT archive we find a similar song, starting with the same first lyric and with similar content, number 2025, from Bozüyük in Bilecik and written down by Sarısözen (Türkü, 1949 & 1978).

No. 40 İki de turnam gelir alli karalı

There is one similar song found in Kúnos's work, the "İnme de turnam inme sen bu pinara" (Kúnos, 1889, pp. 291-292) & (Kúnos, 1998, p. 50), also transcribed by Ş. Elçin (Elçin Ş. , 1988, p. 168) and M. Özbek (Özbek, 1975, pp. 454-455). As Kappler stated, the references to the crane bird (turna) are common in religious folk poetry and literature, especially in the relevant traditions of Bektaşî and Alevî (Kappler, 2019, p. 429). In particular, the crane symbolizes the transformed teacher or a saint of these religious traditions [see (Köprülü M. F., 1991, p. 33) & (Cunbur, 1973, pp. 105, 201)]. A similar song with the title "İnme de turnam inme sen bu pinara" is found in one Greek anthology (Unknown, 1847b, p. 148) as well as in Keivelis's musical collections (Zografos-Keivelis, 1856, pp. 244-246) & (Zografos-Keivelis, 1872, pp. 296-297).

No. 41 & No. 42 İlk bahar olunca aman şen olur dağlar

Transcribed in the TRT archive as a köçekçe (Türkü, n.d. h) as well as by Ezgi (Ezgi, 1933, p. 304) and Üngör (Üngör, 1981, p. 184).

No. 43 İndim gittim Diyarbakır düzüne

The song is included in Kúnos's work (Kúnos, 1998, p. 51) & (Kúnos, 1889, p. 292). Also in the TRT archive, number 6695, set to music by Haşim Bey (Türkü, n.d. i).

No. 44 İstanbul'da bir kuş var

In S. Stavridis's anthology there is one similar song, titled "Erziğan'da bir kuş var" (Stavridis, 2017, pp. 108-109). The first distich is the same as the one written down by Haşim Bey, differing only with respect to the place name: "İstanbul'da/ Erzincan'da bir kuş var, kanadında gümüş var".

No. 45 Kahvenin önünde vurdular beni

This song is not found verbatim in any other collection, but contains recognizable components of folk poetry. We should refer here to the almost identical song “İzmirin yolunda vurdular beni”, written down by Kúnos (Kúnos, 1998, pp. 96-97) & (Kúnos, 1889, pp. 342-343), as well as the “Yanyanın içinde bir yeşil bayrak”, also in Kúnos’s work, containing the verse “Yanyanın içinde vurdular beni” (Kúnos, 1998, pp. 97-98) & (Kúnos, 1889, pp. 343-344). Relevant to this song is also one of the verses of the famous Çanakkale türkü, in particular the verse “Çanakkale içinde vurdular beni” [see (Türkü, n.d. c) & (Meçhul, n.d., p. 104)]. This song was transcribed by Sarısözen in Kastamonu⁶, but its melody is widely known in the region surrounding Istanbul, as well as in the Greek state. It is remarkable that the same melody was used in a composition by the famous Greek musician K. Karipis (c. 1895-c. 1952), the song “Katinaki mou gia sena” («Κατινάκι μου για σένα») [see (Karipis, 1932) & (Karipis, 1993)]. In fact, this song was also transcribed on the island of Aegina in 1962 by M. Dragoumis, with a nearly identical translation of the lyrics from the Çanakkale türkü, as follows: “They killed me in Çanakkale and delivered me into the hands of the enemy. Dear mother stop crying. Even though they killed me, I was rendered for our sweet homeland” (Dragoumis M. F., 2008, pp. 284-285)⁷. This particular transcription by Dragoumis is extremely interesting, since the common songs that are found among the various ethno-religious groups of the Ottoman Empire, or later among the Balkan states, share the same melody and sometimes the same poetic context⁸. Accordingly, it is only in rare cases that we are able to identify the lyrics of these common songs. So, Dragoumis’s transcription enriches our understanding of the intercommunal relations between the Empire’s groups. Lastly, there is one song with the same title in the following collection, but with different lyrics: (Taş & Turhan, 2004, pp. 526-527).

No. 46 Kalenin ardındayım

This is written down in the TRT archive, number 2304, as a folk song from Acıpayam in Denizli of modern Turkey (Türkü, n.d. j).

No. 47 Kar mı yağmış karsabana [sic] dağına

The song is also found in the TRT archive, number 7007, as a composition of Ali Denizoğlu (Denizoğlu, n.d.), a musician that appears in the Greek sources as “Domuzoğlu” («Ντομούζογλου»). This song has only one verse, which is almost identical to the one that Haşım Bey wrote down, with some differences in the third stich. The fourth word of Haşım Bey’s transcription was not recognized by the author of this paper. In Kıyak’s transcription (Kıyak, 2015), the word is noted as “Kasananın”, and the same word is used in Denizoğlu’s composition. But this word does not align with Haşım Bey’s text, in either of his editions. The word he uses in these publications is “Karsabana”. Lastly, Haşım Bey noted this song as köçekçe, and did not refer at all to Denizoğlu, even though in his Anthology he included some songs with a reference to Denizoğlu.

No. 48 Kar mı yağmış şu İzmir’in dağına

Transcribed by Kúnos (Kúnos, 1998, p. 65) & (Kúnos, 1889, pp. 310-311) and Üngör (Üngör, 1981, p. 249).

No. 50 Küçükükten bir yar sevdim ezeli

⁶ See an analysis of the türkü from Çanakkale (Cömert, 2015).

⁷ The Greek text has as «Μέσα στο Τσανακαλέ με σκοτώσανε, και στου εχθρού τα χέρια με παραδώσανε. Σάπα μανούλα μου μη κλαις κι αν με σκοτώσανε, για τη γλυκειά πατρίδα με παραδώσανε». See also the similar song lyrics in Turkish: “Çanakkale içinde vurdular beni, ölmeden mezara koydular beni. Çanakkale içinde bir dolu testi, anneler babalar ümüdü kesti”.

⁸ See a more specific research about the bilingual Greek and Turkish songs: (Poulios, 2013). In similar research context is the work of Nesibe Özgül Turgay, indicatively: (Turgay, 2010) & (Turgay, 2014). Also, refer to the following dissertation that examines the common Greek and Turkish songs, in matters of poetry and translation: (Pesen, 2017).

This song was set to music by Hamamızâde İsmail Dede Efendi (Öztüna, 1990a, p. 398), but was transcribed as a folk song by Kúnos (Kúnos, 1889, pp. 315-316) & (Kúnos, 1998, p. 70), as well as by Kocatürk (Kocatürk, 1963, p. 102) and A. Püsküllüoğlu (Püsküllüoğlu, 1975, p. 223). Şenel wrote down a folk song in Fatih, İstanbul with a first stich “Küçücükten bir yar sevdim”, but this is a different song (Şenel, 2011b, pp. 285-286). Dede Efendi's version is also found in the TRT archive, notebook 245, number 7336 (Kappler, 2019, p. 549) & (İsmail Dede Efendi, n.d. f), and it is also transcribed by Üngör (Üngör, 1981, p. 992) and Keivelis (Zografos-Keivelis, 1856, pp. 57-59) & (Zografos-Keivelis, 1872, pp. 96-97). Haşım Bey's Anthology identifies it as a Dede Efendi song.

No. 51 Kürdistan'ın dilberi

Transcribed by Kúnos (Kúnos, 1998, pp. 69-70) & (Kúnos, 1889, pp. 314-315).

No. 52 Manastır'a gider iken bir altın buldum

The song is also included in the Kúnos collection (Kúnos, 1998, pp. 74-75) & (Kúnos, 1889, pp. 319-320).

No. 53 Meğer oymuş senin derdin

This is classified as a şarkı in the TRT archive, number 7552 (Türkü, n.d. k). Some of the lyrics are written down by Üngör, who attributed this song to Şakir Ağa (Üngör, 1981, p. 863).

No. 54 Melemen dağından indi sürüsün

Transcribed by Kúnos (Kúnos, 1998, p. 73) & (Kúnos, 1889, p. 318).

No. 55 Ne geçersin kömür gözlüm

This song has components of folk poetry, and it is transcribed in the TRT archive as a şarkı, number 7981 (Türkü, n.d. l).

No. 57 Ne var idi benim gönlüm alacak

It is included in the TRT archive, number 8077, written down as a köçekçe (Türkü, n.d. m) and is also transcribed by Üngör (Üngör, 1981, p. 65).

No. 58 & No. 59 Nesine varayım zalim Selanik

It is written down in the TRT archive, number 8214 (Türkü, n.d. n).

No. 61 Senin firakınla oldum avare

This is included in Erbilek's collection with İstanbul's türküs (Erbilek, 1961, p. 2426).

No. 62 Selanik kahbe Selanik

This is also transcribed by Kúnos (Kúnos, 1998, pp. 78-79) & (Kúnos, 1889, pp. 324-325), by Ezgi (Ezgi, 1933, p. 305) and Üngör (Üngör, 1981, p. 185).

No. 63 Sevdiceğim aşıkımı ağlatır aman

This song has been set to music by Hamamızâde İsmail Dede Efendi, and in Haşım Bey's Anthology it is stated as such. Erbilek wrote it down as a folk song (Erbilek, 1961, p. 2426), and Üngör as a Dede Efendi song (Üngör, 1981, p. 706). The same transcription is found in the TRT archive, number 9798 (İsmail Dede Efendi, n.d. g) as well as in the Greek musical collection of Th. Fokaefs (Fokaefs, 1843, pp. 163-164). The song is also transcribed in one Greek anthology (Unknown, 1849, pp. 60-61).

No. 64 Şu alemde bi-vefa yar elinde

This is included in B. Köprülü's work, written down as a türkü from Istanbul (Köprülü B. , 1961, p. 2346).

No. 65 Şu derede telli kurşun harladı

The song is transcribed by Kúnos (Kúnos, 1889, pp. 327-328) & (Kúnos, 1998, p. 82) and in the TRT archive, notebook 180, number 558 (Türkü, n.d. g). It is also included in one Greek anthology (Unknown, 1853, p. 18).

No. 66 Şu karşiki dağda bir kuzu meler

It is also found as a "şarkı dağı" in the anthology "Şarkı Mecmuası" (Meçhul, 1315 [1897], p. 18)⁹. This particular song is transcribed by Keivelis as a "şarkı dağı", and also noting that it has no rhythm (Zografos-Keivelis, 1872, pp. 190-191). It is found in Kúnos's work (Kúnos, 1889, pp. 328-329) & (Kúnos, 1998, pp. 82-83). According to Kappler, this song has components that are common to the folk music of Anatolia, like the lack of rhythm (Kappler, 2019, p. 697). Moreover, the lyrical context points to the folk music of Rumeli, for example to the song "Şu karşiki dağda bir yeşil çadır", that is written down as Rumeli türkü (Nuş, 1996, p. 250). The song is also found in the folk music of the Gagauzs, Bulgaria's Turkish speaking Orthodox Christians, specifically the verse "şu karşiki dāda bir kojun mejler" (Zajaczkowski, 1966, p. 64). It has also been set to music by Hamamizāde İsmail Dede Efendi, transcribed by Üngör (Üngör, 1981, p. 224) and in the TRT archive, notebook 353, number 10501 (İsmail Dede Efendi, n.d. h).

No. 80 Yeni bahar çayır çimen üstüne

Transcribed by Kúnos (Kúnos, 1998, pp. 56-57) & (Kúnos, 1889, pp. 300-301). The song is also found in the anthology "Seçme Türküler" (Meçhul, n.d., p. 147). Üngör wrote this down as a composition of Refik Fersan (Üngör, 1981, p. 391).

No. 81 Yine de kaynadı coştı dağların taşı

Transcribed in the TRT archive, number 11456, as a köçekçe (Türkü, n.d. o) and by Üngör as a türkü from Rumeli (Üngör, 1981, p. 183).

No. 82 Yine toparlandı dağın dumanı

This is included in Kúnos's work (Kúnos, 1998, p. 61) & (Kúnos, 1889, pp. 305-306) as well as in Üngör's (Üngör, 1981, p. 249).

No. 84 Zülfündedir benim baht-ı siyahım

The song has been set to music by Hamamizāde İsmail Dede Efendi and it is written down by Haşım Bey. Erbilek wrote it down as a folk song (Erbilek, 1961, p. 2427). In the TRT archive we also find it as a Dede Efendi song, number 11725 (İsmail Dede Efendi, n.d. i), where the lyrics are attributed to Keçecizāde İzzet Molla (1786-1829). The same applies for Üngör's work (Üngör, 1981, p. 881). The song is also transcribed in K. A. Psachos's musical collection (Chaldæakis, 2016)¹⁰.

Comments on some of the folk songs from Haşım Bey's Anthology

In the interest of demonstrating the potential for further research surrounding the folk songs in Haşım Bey's Anthology, here is more commentary on some of the songs.

⁹ This anthology was also studied for the purposes of the author's doctoral dissertation and she was able to find some folk songs in it as well.

¹⁰ This is a journal that Psachos prepared for the year 1896, but in the end he did not publish it. This work includes texts about music, musical transcriptions of Greek ecclesiastical music, Greek folk songs and Ottoman Turkish music. It was finally published in 2016. This 2016 edition has no page numbers, but one can find this song in the pages between dates 22-26 August.

Let us begin with the koşma “Ne var idi benim gönlüm alacak”. Below is the transliteration of the song from Haşim Bey’s Anthology (see Table 3), followed by an analysis of the song (see Table 4).

Table 3: Transliteration of the Song “Ne Var İdi Benim Gönlüm Alacak” from Haşim Bey’s Anthology

قوشمه نه وار ایدی بنم کوکلم اله جق الوب الوب فردالره صالحه جق بکا اولدی شمد نکرو اوله جق	Koşma Ne vār idī benim gönlüm ālacak ālūb ālūb ferdālara şālacak banā ōldū şimden gerū ōlacak
نقرات بنم اهم قودمی سنی کوله سین	Naqarāt Benim āhum kōr mī senī gülesīn
سن او یوردل بن باغچه یی طولاند طولاند مد کوز یا شننه بولاند سن حسنه بن مولایه طیاند ایضا	Sen ūyürduñ ben bāğçeyī tōlāndım tōlāndım da gōz yāşına bülāndım sen hūsnuñe ben Mevlāya tayāndım
صحرالردن بهار کچدی یاز قالدی دلبر سندن وفا کندی ناز قاندی یاندی جگر کباب اولوب کوز قالد ایضا م	Şahrālardan bahār geçdī yāz kāldī dilber senden vefā gıtdī nāz kāndī yāndī ciğer kebāb ōlūb kōz kāldī
	eyzāñ m

Table 4: Analysis of the Song “Ne Var İdi Benim Gönlüm Alacak” from Haşim Bey’s Anthology

Verse	Rhyme
4 + 4 + 3	
Ne-var-i-di/be-nim-gön-lüm/a-la- cak	a
4 + 4 + 3	
al-ip-a-lip/fer-dâ-lar-a/sa-la- cak	a
4 + 4 + 3	
ba-na-ol-du/şim-den-ge-rü/o-la- cak	a
4 + 4 + 3	
Be-nim-â-hum/kor-mu-se-ni/gü-le- sin	b
4 + 4 + 3	
Sen-u-yu-dun/ben-bah-çe-yi/do-lan- dim	c
4 + 4 + 3	
do-lan-dım-da/göz-ya-şın-a/bu-lan- dim	c
4 + 4 + 3	
sen-hüs-nü-ne/ben-Me-vlâ'-ya/da-yan- dim	c
4 + 4 + 3	
Be-nim-â-hum/kor-mu-se-ni/gü-le- sin	b
4 + 4 + 3	

Sah-râ-lar-dan/ba-har-geç-ti/yaz-kal- dı	d
4 + 4 + 3	
dil-ber-sen-den/ve-fâ-git-ti/naz-kal- dı	d
4 + 4 + 3	
yan-dı-ci-ğér/ke-bab-ol-du/köz-kal- dı	d
4 + 4 + 3	
Be-nim-â-hum/kor-mu-se-ni/gü-le- sin	b

The lyrics of the song form a hendecasyllabic poem. The poem has strophic structure and a syllabic grammatical rhyme. Moreover, the syllables are always divided in the same way with the meter “hece vezni”, 4+4+3=11, using two dividing caesuras. The rhyme takes the form aaab, cccb, dddb (see Table 4 above). The strophes are quatrains, each consisting of three new verses and a repeating one, the nakarat (like a refrain). Each strophe can be seen independently, as an autonomous poem. This song has an erotic context, which can also point to mysticism. Besides, Köprülü stated that folk and mystic Ottoman Turkish poetry developed in parallel and interactively with each other (Köprülü M. F., 2006, p. lii). Overall, the song possesses all the characteristics of a *koşma*. In addition, this song is found in modern online sources of Ottoman Turkish music with its musical transcription (notaarsivleri.com, projetsm.com, trnotaarsivi.com, yedinota.com), a testament to the fact that it has survived to the present day. As stated above, it is a *köçekçe*, in makam *gerdaniye* and *usul sofyan*. The lyrics contained in each one of these online sources are the same as the ones used by Haşim Bey in his transcriptions. However, Üngör refers to this song as a *şarkı* in makam *beyati* and *usul aksak*. Also, he transcribed a word differently in the songs’ nakarat, as “Sen **uyurdun**, ben bahçeyi dolandım”, whereas the verse in the other transcriptions is “Sen **uyudun**, ben bahçeyi dolandım”.

Our second example is the *şarkı* “İndim gittim Diyarbakır düzüne”. As before, here is the transliteration of the song from Haşim Bey’s Anthology (see Table 5), followed by an analysis of the song (see Table 6).

Table 5: Transliteration of the Song “İndim Gittim Diyarbakır Düzüne” from Haşim Bey’s Anthology

<p>شقی تو زکن اندم کتدم دیار بکردوزونه سورمه لرچکاشلا کوزونه اویوسم اویانسم بقسم یوزونه</p>	<p>Şarkî türkmen</p> <p>İndim gittim Diyarbakır düzüne sürmeler çekilmiş elâ gözüne</p> <p>üyüsam üyânsam baksam yüzüne</p>
<p>فقرات سویله منام خانه شیرازه کلسین کوندز باغه کیچه یتاغه کلسین</p>	<p>Naçarât</p> <p>söyle menâm câna şîrâze gelsîn günduz bâğa gîce ôtâğa gelsîn</p>
<p>یا غلغله کشتش ایله بادم وار پک صالنه اره مزده ادم وار سنی بدن بنی سندن آید وار</p>	<p>Yâğlıgımda kişniş ile bâdem vār pek şālınma âramızda âdam vār senî benden benî senden eden vār</p>
<p>ایضاً دیار بکرک قلعه سی وار برچی وار کرداننده طوپ طوپ اولمش لخبوا بنم دلبرسند غیری کم وار</p>	<p>eyzāñ</p> <p>Diyārbakırın kale’esi vār burcî vār gerdanında tōp tōp olmuş încü vār benîm dilber senden gayrî kimim vār</p>
<p>ایضاً سویله منام خانه شیرازه کلسین کوندز باغه کیچه یتاغه کلسین م</p>	<p>eyzāñ</p> <p>söyle menâm câna şîrâze gelsîn günduz bâğa gîce ôtâğa gelsîn</p> <p>m</p>

Table 6: Analysis of the Song “İndim Gittim Diyarbakır Düzüne” from Haşim Bey’s Anthology

Verse	Rhyme
4 + 4 + 3	
İn-dim-git-tim/Di-yar-ba-kır/dü-zü- ne	a
3 + 3 + 5	
sür-me-ler/çe-kil-miş/e-la-gö-zü- ne	a
3 + 3 + 5	
u-yu-sam/u-yan-sam/bak-sam-yü-zü- ne	a
6 + 5	
Şöy-le-me-nam-ca-na/şi-ra-ze-gel- sin	b
6 + 5	
gün-düz-ba-ğa-gi-ce/o-ta-ğa-gel- sin	b
4 + 4 + 3	
Yağ-lığ-im-da/kiş-niş-i-le/ba-dam- var	c
4 + 4 + 3	
pek-sa-lın-ma/a-ra-mız-da/e-dem- var	c

4 + 4 + 3	
se-ni-ben-den/be-ni-sen-den/e-den- var	c
6 + 5	
Söy-le-me-nam-ca-na/şi-ra-ze-gel- sin	b
6 + 5	
gün-düz-ba-ğ-a-gi-ce/o-ta-ğ-a-gel- sin	b
5 + 4 + 3	
Di-yar-ba-kır-ın/ka-le-si-var/bur-ci- var	c
4 + 4 + 3	
ger-da-nın-da/top-top-ol-muş/in-ci- var	c
4 + 4 + 3	
be-nim-dil-ber/sen-den-gay-rı/ki-mim- var	c
6 + 5	
Söy-le-me-nam-can-na/şi-ra-ze-gel- sin	b
6 + 5	
gün-düz-ba-ğ-a-gi-ce/o-ta-ğ-a-gel- sin	b

This is yet another hendecasyllabic poem which is in the form of a *koşma*. The poem has strophic structure and a syllabic rhyme. The syllables are divided in the three ways of the hendecasyllabic hece vezni verse: 4+4+3=11, 6+5=11, 3+3+5=11, with two, one and two dividing caesuras respectively. A dodecasyllabic verse is interposed with the syllabic divisions 5+4+3=12. In hece vezni we do find dodecasyllabic verses, but they are not as common as the hendecasyllabic ones. The rhyme takes the form aaabb, ccbbb, cccdd (see Table 6 above). Each of the three strophes are comprised of five verses, each consisting of three new and a repeating nakarat, which is a double verse. The song is included in a few online sources which also include musical transcriptions (notaarsivleri.com, yedinota.com, neyzen.com, projetsm.com). It can also be found in modern Turkish discography, recorded by Münir Nurettin Selçuk and by others [indicatively: (Köçekçe, 1998)]. According to the online sources it is a *köçekçe* in makam hicaz and usul düyek. The lyrics found in all of these sources are the same as the ones transcribed by Haşim Bey.

Thirdly, we should examine the case of two manis from Haşim Bey's Anthology, the "Gözüm yarı geç gözüm yarı" and the "Başka yar söyler bülbül başka yar". Below there are the transliterations (see Table 7 & Table 8) and the analyses of the songs (see Table 9 & Table 10).

Table 7: Transliteration of the Song "Gözüm Yarı Geç Gözüm Yarı" from Haşim Bey's Anthology

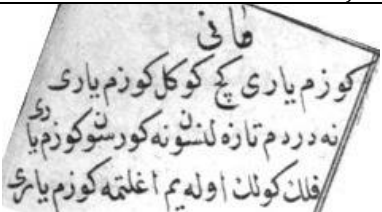
	Mānī
	Gözüm yārī geç gönül gözüm yārī
	ne derdim tazelensün ne görsün gözüm yārī
	felek kölün olayım ağlatma gözüm yārī

Table 8: Analysis of the Song "Gözüm Yarı Geç Gözüm Yarı" from Haşim Bey's Anthology

Verse	Rhyme
7 + 3	
Gö-züm-ya-rı-geç-gö-nül/gö-züm-ya-rı	a
7 + 3 + 3	
ne-der-dim-ta-ze-len-sün/ne-gör-sün/ gö-züm-ya-rı	a

7	+	3	+	3	
fe-lek-kö-lün-o-la-yım/ağ-la-tma/ gö-züm-ya-rı					a

Table 9: Transliteration of the Song “Başka Yar Söyler Bülbül Başka Yar” from Haşim Bey’s Anthology

مانی	Mānī
باشقه یار سویلر بلبل باشقه یار	Bāşka yār söyler bülbül bāşka yār
جهان کوزل کسلسه سندن کی حال باشقه یار	cihān gūzel kesilse sende kī hāl bāşka yār
توبه اولسون سومیم سندن غیر باشقه یار	töbve ölsün sevmeyi senden ğayrī bāşka yār

Table 10: Analysis of the Song “Gözüm Yarı Geç Gözüm Yarı” from Haşim Bey’s Anthology

Verse		Rhyme
7	+	3
Ba-şka-yar-söy-ler-bül-bül/ ba-şka-yar		a
7	+	4
+	3	
ci-han-gü-zel-ke-sil-se/sen-de-ki-hal/ ba-şka-yar		a
7	+	4
+	3	
yö-ne-ol-sun-sev-me-ye/sen-den-gay-rı/ ba-şka-yar		a

In both cases, the strophes each consist of three verses that end with a rhyme and, interestingly, with a common trisyllabic phrase of two words. In the first case this phrase is the “gözüm yarı” and in the second one the “başka yar”. The first mani has decasyllabic (7+3=10) and thidecasyllabic (7+3+3=13) verses, and the second mani has decasyllabic (7+3=10) and tetradecasyllabic verses (7+3+4=14). In general, the songs of the mani genre from Haşim Bey’s Anthology could not be found in any bibliographical sources. The author of this article suggests that manis are similar to the distichs in Greek folk music. These are always found in separate sections in anthologies, with titles like “distichs of love”. In both the Turkish and Greek versions of these distichs, these are not songs by themselves, but are commonly embedded in the lyrics of many songs, either as basic lyrics or as refrains, even in vocal improvisations (“gazels” in the Turkish, “amanedes” in Greek) [see (Bosworth, 1986, p. 420) for this usage of manis].

Conclusion

In summary, this study presented the folk songs that are found in both editions of Haşim Bey’s Anthology, a total of 84 transcriptions. In addition to providing the titles of the songs and the bibliographical references in both the 1853 and 1864 editions, this paper provided supplemental references for these songs, pointing to anthologies and musical collections that are more current than Haşim Bey’s. Interestingly, some of the songs were found in Greek anthologies and musical collections that were published around the same time as Haşim Bey’s Anthology in Istanbul. This proves the intercommunal relations between the Greek Orthodox and Muslim communities of the Empire, since it seems that they sang the same songs at the same time. A more thorough study, like a comparison of the Ottoman Turkish and Greek transcriptions, would enable one to draw more conclusions on that matter. Furthermore, the provided transliterations, analyses, and commentary on four of the folk songs found in Haşim Bey’s Anthology could suggest areas of additional research that might prove worthy of investigation.

This study also demonstrated the political and social status of the late Ottoman Empire. Since the paper’s introduction, it was argued that the two editions of Haşim Bey’s Anthology provide a window into the changing Ottoman community, considering that the first edition was

dedicated to Sultan Abdülaziz and the second one contained fewer folk songs and an increased number of references to Western music. This paper indicates that music culture reflects the modernization and westernization process of the Ottoman Empire, along with the cultivation of Turkish national identity. A very good example of this is Hamâmîzade İsmail Dede Efendi, a performer and composer of Ottoman Turkish music. As mentioned above, Dede Efendi used quite a few Turkish folk poems in his compositions. This was an effort to keep up with the trend of enhancing the Turkish national identity, by making his music appealing not only to the Ottoman scholars, but also to the common Turkish folk. Considering that the paper made some references to the Greek Orthodox community which displayed similar tendencies, we should also mention the case of Zografos-Keivelis. Keivelis, like Haşım Bey, published his musical collection twice, in 1856 and 1872, with significant differences between these two editions. His second edition included more Greek folk songs, many of them serving to reinforce the Greek national identity, while also including transcriptions of Ottoman Turkish secular music and Turkish folk music. After all, both of the editions were published in Istanbul. Comparatively, the elaboration of the national identity took place in different periods for the Turks and the Greeks, but the ideology nevertheless emerged in both communities.

Collectively, the results of this study demonstrate a strong representation of folk music in Haşım Bey's Anthology. Also, the findings prove that some of the folk songs collected by Haşım Bey remain popular to this day. Therefore, anyone interested in this music genre can follow its course from the late Ottoman era to modern times. Lastly, this paper demonstrates that musical trends can contribute to the examination of social life and political status of an era.

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