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ATATÜRK KÜLTÜR MERKEZİ AYDIN SAYILI KÜTÜPHANESİ KÜTÜPHANE BİLGİ KARTI

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Essay: Rauf Yekta, Hellmut Ritter and the *Mevlevî*

Ralf Martin JÄGER[1]

Sometimes it is chance encounters that lead to one of those scholarly exchanges whose significance only becomes apparent decades later - from a historical perspective. Such an encounter occurred shortly before 1933, when the young German Orientalist Hellmut Ritter and Rauf Yekta Bey, who was almost at the closing stages of his life, met in Istanbul. Hellmut Ritter had gone to Istanbul in 1926 on behalf of the Deutsche Morgenländische Gesellschaft, where he became head of the Istanbul department of the Orient-Institut Beirut. As an opponent of National Socialism, he remained in Istanbul until 1949 and taught as a professor of Oriental philology at the University of Istanbul from 1935.

At the center of Ritter's and Rauf Yekta's discourse was the *Âyîn* ritual of the *Mevlevî*, the performance of which had been banned in 1925 and which Ritter wanted to help preserve before the "last representatives had passed away." He clarifies that the description of the ritual and its background that he published in 1933 was based on the explanations of Rauf Yekta, whom he must have held in high esteem: "[...] it is no coincidence that the man on whose information the following explanations are based, RAUF YEKTA Bey, himself a former member of the order [of the *Mevlevî*], is at the same time the best living connoisseur of Turkish music and a composer himself. - I would not fail on this occasion to express here publicly my heartfelt and warmest thanks to the immensely kind man with whom it has always been a special pleasure for me to talk about these matters."

In addition to the remarks on the *Mevlevî* from Rauf Yekta's point of view, however, Ritter's little-known contribution includes another special feature: facsimiles of Rauf Yekta's complete notations of Buhûrîzâde Mustafa Itrî's *Na't-ı şerîf* and Zekâî Dede's *Sûznâk Âyîn*. Both are significant sources for the performance practice of the Mevlevî and for knowledge of the work of Zekâî Dede, the teacher of Rauf Yekta.

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The paper does not only want to present an almost unknown chapter of Turkish-German cooperation in music research, which continued to occupy Hellmut Ritter even after the death of Rauf Yekta. It also wants to point out mostly overlooked source material on Rauf Yekta and his identity as *Mevlevî*.

Keywords: Hellmut Ritter, Mevlevî, Âyîn Ritual, Performance Practice, Sources.

Sometimes it is chance encounters that lead to one of those fruitful academic exchanges the significance of which only becomes apparent decades later - from a historical perspective.[2] One such encounter took place shortly before 1933, when the young German orientalist Hellmut Ritter (1892 - 1971) and Rauf Yekta Bey (1871 - 1935), the grand master of Turkish music research, met in Istanbul. The reason for the meeting was Hellmut Ritter's interest in the literature and mysticism of the *Mevlevî* brotherhood and the performance of the Âyîn ritual . And the encounter had a prehistory:

Ritter had previously had the opportunity to attend the Âyîn ceremony at an unspecified time during the First World War.[3] The venue for the performance was the *Mevlevîhâne* in Istanbul-Galata. Ritter mentions the event retrospectively in his 1962 article on the "Mewlâna celebration in Konya":[4]

> „In der woche vom 11.-17. Dezember 1960 feierte man in Konya die 687ste wiederkehr des todestages von Mevlâna Celâleddîn Rûmî, des berühmten dichters und pīrs des ordens der Tanzenden Derwische. Das festkommittee hatte den schreiber dieser zeilen eingeladen, einen der geplanten kurzen, einleitenden vorträge zu halten. Es sollte auch, mit erlaubnis des Innenministeriums, der Mevlevitanz aufgeführt werden. Ich hatte den berühmten tanz einmal im leben gesehen, während des ersten weltkrieges, in dem leider heute recht baufälligen und vernachlässigten kloster in Pera gegenüber der Deutschen Schule […]."

[2] During this time, Ritter himself also gave "concerts with Jewish musicians in the 'German String Quartet' in Istanbul", which he led, as a cellist in the *Teutonia* Building (Thomas Lier, "Hellmut Ritter und die Zweigstelle der DMG in Istanbul 1928-1949", in: Thomas Lier and Holger Preißler (eds.), *Hellmut Ritter und die DMG in Istanbul: Herausgegeben anläßlich anläßlich des 10-jährigen Bestehens der Abteilung Istanbul des Orient-Instituts der DMG* (=*Pera-Blätter* 15), Istanbul 1997, pp. 17-54, here: S. 40).

[3] Documents relating to the period between 1915 and 1918 can be found in Hellmut Ritter's estate, which can be found in the Federal Archives under the shelfmark BArch N 131/ (see https://invenio.bundesarchiv.de/invenio/main.xhtml, last accessed on 10.03.2024).

[4] Hellmut Ritter, "Die Mewlâna-Feier in Konya vom 11.-17. Dezember 1960", in: *Oriens* 15 (1962), 249-270, here: P. 249. Hereafter cited as "Ritter (1962)"

> [Translation: "In the week of December 11-17, 1960, the 687th anniversary of the death of Mevlâna Celâleddîn Rûmî, the famous poet and pīr of the Order of Dancing Dervishes, was celebrated in Konya. The festival committee had invited the writer of these lines to give one of the planned short introductory speeches. The Mevlevi dance was also to be performed with the permission of the Ministry of the Interior. I had seen the famous dance once in my life, during the First World War, in the unfortunately now quite dilapidated and neglected monastery in Pera opposite the German School [...]."]

Ritter had studied Oriental Studies in Halle and Strasbourg from 1910 and from 1913 was an assistant to Carl Heinrich Becker (1876 - 1933) at the Seminar for the History and Culture of the Orient in Hamburg, with whom he moved to Bonn in 1913/1914, where he gained his doctorate.[5] During the First World War, Ritter served as a staff interpreter in Palestine, Iraq and Turkey. During this time, he attended his first Âyîn ceremony, which had a lasting effect on him and was to have a significant impact for a long time to come. More on this later; first of all, a few more biographical details that are relevant to our context should be mentioned:

After the end of the war and the proclamation of the German Republic, Ritter became a full professor of Oriental Studies in Hamburg in 1919. Due to his homosexuality, he was sentenced to one year in prison in 1925; he had resigned his professorship before the trial began. After his release from prison, Ritter left Germany and from 1927 set up an office in Istanbul as an employee of the Deutsche Morgenländische Gesellschaft ("German Oriental Society", DMG). Thanks to the support of the DMG management, he was able to run the office until 1945. Ritter only considered returning to Germany after the National Socialist era, to which he was opposed.

At the same time, he was commissioned to set up an Orientalist institute at the University of Istanbul from 1935; he taught at the new institute as a professor of Arabic and Persian from 1938. In 1953, Ritter took up a professorship at the Oriental Seminar at the University of Frankfurt, where he became professor emeritus in 1956.

Back to the topic: While Ritter had not found the opportunity to research, document and discuss the performance of an Âyîn ceremony alongside his official duties during the First World War, he endeavored to do so during his time in

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[5] Detailed information on Hellmut Ritter's biography can be found in Josef van Ess, *Im Halbschatten. The Orientalist Hellmut Ritter (1892 - 1971)*, Wiesbaden 2015.

Istanbul. All in all, he sees this as a field of research that has so far received little attention and thus an urgent desideratum for research: [6]

> „Der bei den islamischen Mystikern seit den ältesten Zeiten geübte, unter dem Namen samā‘ „(Musik-)Hören“ bekannte Gebrauch, sich durch Anhören von Musik in gesteigerte Gefühlszustände bis zur Ekstase versetzen zu lassen, und der so entstandenen inneren Erregung durch tanzende Bewegungen Ausdruck zu verleihen (tawāğud), hat in späterer Zeit seine bedeutsamste Ausgestaltung und Normierung zum festen Ritus bei dem auf den im Jahre 673/1273 in Konia in Kleinasien, der Stätte seines Wirken, gestorbenen Mystiker und persischen Dichter ĞELĀLEDDĪN RŪMĪ zurückgehenden Orden der Mevlevis, der sogenannten „Tanzenden Derwische“ gefunden. Eine exakte und zuverlässige Schilderung dieses Ritus existiert bisher nicht, obwohl die Feiern keineswegs geheim gehalten wurden, vielmehr von interessierten Reisenden insbesondere im Kloster von Pera oft beobachtet worden sind - stehen sie doch sogar im Baedeker (Konstantinopel und Kleinasien 1914 S. 147) als Sehenswürdigkeit verzeichnet.“
>
> [Translation: “The practice practiced by Islamic mystics since the earliest times, known as samā’ (listening to music), of allowing oneself to be transported into heightened states of emotion, even ecstasy, by listening to music, and expressing the resulting inner excitement through dancing movements (tawāğud), later found its most significant form and standardization as a fixed rite in the order of the Mevlevis, the so-called “Dancing Dervishes”, which can be traced back to the mystic and Persian poet ĞELĀLEDDĪN RŪMĪ, who died in 673/1273 in Konia in Asia Minor, the site of his work. An exact and reliable description of this rite does not yet exist, although the celebrations were by no means kept secret, but were often observed by interested travelers, especially in the monastery of Pera - they are even listed in the Baedeker (Constantinople and Asia Minor 1914 p. 147) as a place of interest.”]

However, due to the strictly secular policies of the young Republic of Turkey, Ritter was no longer able to attend a live performance in 1927. Due to the ban on Islamic brotherhoods, their rituals quickly developed from a public performance into a museum-like cultural asset:[7]

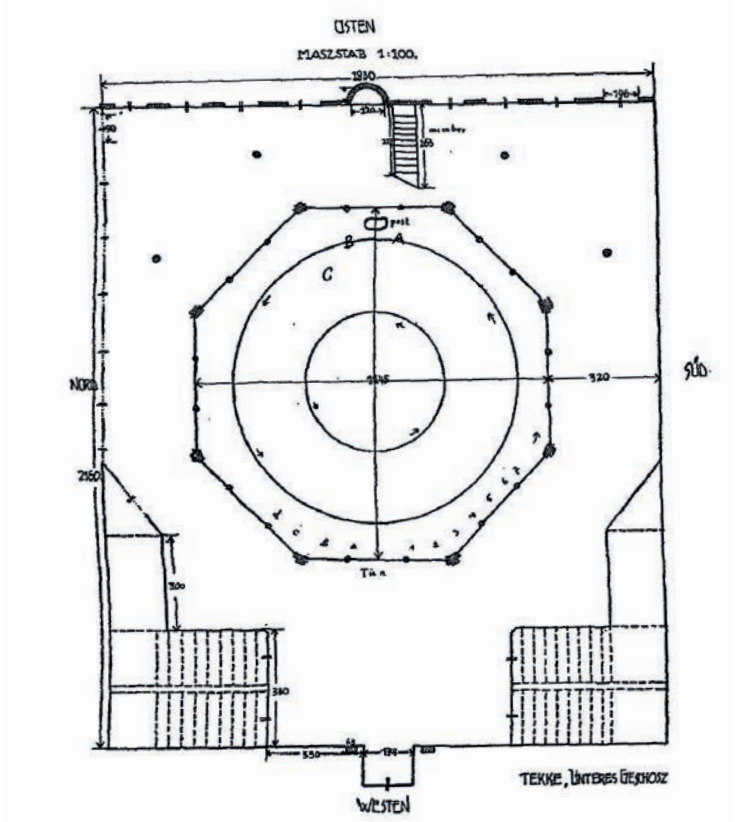
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[6] Hellmut Ritter, “Der Reigen der “Tanzenden Derwische”, in: *Zeitschrift für Vergleichende Musikwissenschaft* 1 (1933), 28-40; Notenanhang 5-23, here: P. 28. Hereafter cited as “Ritter (1933)” .

[7] Ibid., p. 29.

> „Nachdem durch Kabinettsbeschluß vom 2. September 1925 die Derwischklöster in der Türkei geschlossen worden sind, wird es Zeit, die lebende Tradition zu fixieren, ehe ihre letzten Vertreter dahingegangen sind. Für die Geschichte der religiösen Musik des Orients sind die Feiern des Mevlevi-Ordens auch deshalb von besonderer Bedeutung, weil, dank dem besonderen musikalischen Interesse seines Stifters, die Musik von jeher in ihm eine besonders eifrige Pflege gefunden hat."
>
> [Translation: "Now that the dervish monasteries in Turkey have been closed by cabinet decision on September 2, 1925, it is time to fix the living tradition before its last representatives have passed away. The celebrations of the Mevlevi Order are also of particular importance for the history of religious music in the Orient because, thanks to the special musical interest of its founder, music has always been particularly eagerly cultivated within it."]

Ritter decided to research the phenomenon on several levels, as he was not only interested in the performance of the Âyîn ritual and its textual and musical form, but also in accompanying factors such as clothing and the performance space. The performance attended in Pera more than a decade ago offers at best a starting point for the planned research.



Understanding the performance space as part of the ritual, Ritter had the dance space of the *Tekke* in Pera measured and drawn in detail by his "quartet comrade EDUARD LICHTNER, teacher at the German School in Pera".[8]

It was far more difficult to obtain academically usable information about the ritual itself and the music. This is where Rauf Yekta Bey comes into play, who was actively involved in securing the musical and spiritual heritage of the *Mevlevî* during this period. Hellmut Ritter was apparently already in contact with Rauf Yekta Bey at this time, to whom he turned in order to obtain information about the ritual and the associated contexts: [9]

> „Die besten türkischen Komponisten gehören diesem Orden an, und es ist kein Zufall, daß der Mann, auf dessen Angaben die folgenden Ausführungen beruhen, RAUF YEKTA Bey, selbst ehemaliges Mitglied des Ordens, zugleich der beste lebende Kenner der türkischen Musik und selber Komponist ist."
>
> [Translation: "The best Turkish composers belong to this order, and it is no coincidence that the man on whose information the following remarks are based, RAUF YEKTA Bey, himself a former member of the order, is also the best living connoisseur of Turkish music and a composer himself."]

It is Rauf Yekta's perspective and knowledge on which Hellmut Ritter's contribution is essentially based. It first deals with (1) the days of the week and the places where the ceremony was performed in the various *Tekkes* of Istanbul, (2) the room in which the ceremony took place, (3) the clothing and (4) the course of the ceremony, each with detailed descriptions and expert comments on individual topics.

Ritter confirms that several meetings have taken place between Rauf Yekta and himself, in which a personally sympathetic atmosphere has also developed:[10]

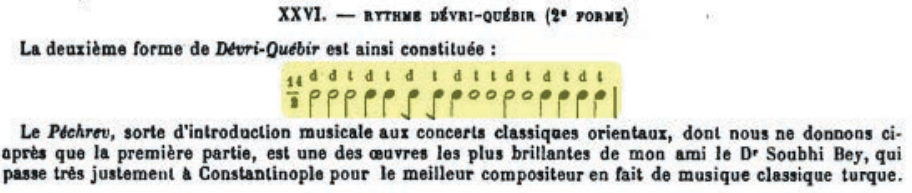
> „Ich möchte bei dieser Gelegenheit nicht verfehlen, dem ungemein liebenswürdigen Manne, mit dem über diese Dinge zu sprechen mir stets ein besonderes Vergnügen war, hier öffentlich meinen herzlichsten und wärmsten Dank auszusprechen."
>
> [Translation: "I would like to take this opportunity to publicly express my warmest and most heartfelt thanks to the extremely amiable man with whom it has always been a particular pleasure to talk about these matters."]

8 Ibid.

9 Ritter (1933), p. 29.

10 Ritter (1933), pp. 29-30.

It is evident everywhere in Ritter's text that he took the opportunity to ask Rauf Yekta and discuss ambiguities. One such ambiguity concerns the function, meaning and appropriate representation of a *Usûl* with the help of staff notation, which Rauf Yekta had been developing since the 1920s. The Turkish composer and music scholar took particular care to present the *Usûl* as an important parameter of a work and to notate it together with the melodic line in the form of a score:



XXVI. — RYTHME DÉVRI-QUÉBIR (2e FORME)

La deuxième forme de *Dévri-Québir* est ainsi constituée :

d d t d t d t d t t d t d t d t

Le *Péchrev*, sorte d'introduction musicale aux concerts classiques orientaux, dont nous ne donnons ci-après que la première partie, est une des œuvres les plus brillantes de mon ami le Dr Soubhi Bey, qui passe très justement à Constantinople pour le meilleur compositeur en fait de musique classique turque.

Rauf Yekta Bey: Notation and explanation of the *Usûl Devr-i kebîr*
(in: Albert Lavignac (ed.), *Encyclopédie de la musique et dictionnaire du conservatoire, première partie : Histoire de la musique en cinq volumes*: tome 5, Paris 1922, p. 3049)



Rauf Yekta Bey: Manuscript notation of the *Usûl Devr-i kebîr*
(Ritter (1933), p. 29)

The answer to Ritter's question about the notational recording of the *Usûl* has been included in a footnote:[11]

> „RAUF YEKTA Bey schreibt in seinem Artikel in der Lavignacschen Encyclopédie Musicale über die Noten, mit denen er den Takt aufzeichnet, D bzw. T, um düm- und tek-Noten zu unterscheiden. Neuerdings, so auch in den Notenbeispielen unten, schreibt er den Takt auf zwei Linien, auf deren oberer die guten, und auf deren unterer die schlechten Taktteile stehen. Da die gleiche Paukenfigur bis zu Ende des Stückes unverändert Takt für Takt wiederholt wird, braucht man nur den ersten Takt zu notieren. Der Takt wird jedoch nicht vom Komponisten geschaffen, sondern dieser hat lediglich die Wahl zwischen einer größeren Anzahl fester Typen, die je ihren Namen haben wie die Maqāme."

[11] Ritter (1933), p. 30, footnote 2.

[Translation: "RAUF YEKTA Bey writes in his article in Lavignac's Encyclopédie Musicale about the notes he uses to record the meter, D and T respectively, to distinguish düm and tek notes. More recently, as in the music examples below, he writes the bar on two lines, with the good parts on the upper line and the bad parts on the lower line. As the same timpani figure is repeated bar for bar until the end of the piece, only the first bar needs to be notated. However, the bar is not created by the composer, who merely has the choice between a large number of fixed types, each of which has its own name, just as the Maqāms do."]

As a trained Orientalist, who during this time was engaged in "studies on Islamic piety"[12] and *Sufism* in Arabic and Persian[13] as well as research into the Persian visual language[14] , Ritter was familiar with the subject matter and was able to contribute to the discussions with Rauf Yekta himself.

Ritter is able to make an independent contribution as a literary scholar. The texts of the complete *Sūznāk Āyīn Şerīf-ī* by Zekâî Dede (ca. 1825 - 1897), Rauf Yekta's teacher, which he wrote down in his preferred version and made available to Ritter, were edited by the orientalist for the first time in a scholarly-critical manner and a German translation was also produced to make the poetry set to music accessible to readers. He also produced a critical text edition with translation of the [*Rast*] *Na't-ı Şerīf,* which goes back to Buhûrîzâde Mustafa Itrî (ca. 1638 - 1712) and was notated by Rauf Yekta:[15]

(Jā hazreti mevlānā, ḥaq dūst)[3])
Jā ḥabīb allāh, resūl-ī ḫāliq-ī yektā tu-ī
Berguzīn-i zul-ǵelāl-ī pāk u bihemtā tu-ī
(Dūst sultānım!)
Nāzenīn-ī ḥaẕret-ī ḥaq ṣadr u bedr-ī kā'ināt
Nūr-i ćeśm-i enbijā ćeśm-i ćerāgh-i mā tu-ī
(Jā mevlānā, ḥaq dūst, sulṭānim)
Der śeb-ī mi'rāǵ būde Ǵibri'īl ender rikāb
(Dūst dūst)
Pānihāde ber ser-i nuh gumbed-i ḫaẕrā tu-i
(Jā mevlānā, ḥaq dūst, sulṭānim, maḥbūb-i men, dūst, dūst, dūst)
Jā resūl allāh tu dāni ummetānet 'āgizend
Rehnumā-ī 'āǵizān-ī bīser ū bīpā tu-ī
(Ḥaq dūst, dūst, dūst, sulṭānim)
Serv-ī bustān-ī risālet neubahār-i mā'rifet
Gulbun-ī bāgh-i śerī'at sunbul-i[3]) bālā tu-ī
(Jā velīj allāh, dūst, hei hei)
Śems-i Tebrīzī ki dāred na't-i peighamber ziber
Muṣṭafā ū muǵtebā ān seijid-ī a'lā tu-ī
(Jā ṭabīb al-qulūb, jā velij allāh, dūst, dūst)

[12] Hellmut Ritter, "Studien zur Geschichte der islamischen Frömmigkeit I. Ḥasan al-Baṣrī", in: *Der Islam* 21 (1933), pp. 1-83.

[13] See, for example, *Al-Ghasâli: Das Elixier der Glückseligkeit. Translated from Persian and Arabic sources in selection*, Jena 1923.

[14] E.g. his, *Über die Bildersprache Niẓāmīs*, Berlin 1927.

[15] Critical text edition and translation according to the manuscript notation by Rauf Yekta Bey, in: Ritter (1933), pp. 32-33.

(O ehrwürdiger Mevlana [d. i. der Ordensstifter]! Gott ist Freund)
O du Freund Gottes, der Bote des einigen Schöpfers bist Du,
Der Auserwählte des Herrn der Majestät, des Reinen, der seinesgleichen nicht hat, bist Du.
(Freund! Mein Fürst!)
Liebling der Gottheit, Vorsitzender und Vollmond der Schöpfung,
Augenlicht der Propheten, unsere Sonne bist Du.
(O Mevlana! Gott ist Freund. Mein Fürst!)
In der Nacht des Himmelsrittes hielt Gabriel Dir den Bügel.
(Freund! Freund!)
Der den Fuß aufs Haupt setzte den neun blauen Kuppeln, bist Du.
(O Mevlana! Gott ist Freund. Mein Fürst! Mein Geliebter! Freund! Freund! Freund!)
O Gottgesandter, Du weißt, daß Deine Gemeinden hilflos sind.
Wegführer der Hilflosen, die weder Haupt noch Fuß haben, bist Du.
(Gott ist Freund. Freund! Freund! Mein Fürst!)
Die Zypresse des Gartens der Gottesgesandtschaft, junger Frühling der Erkenntnis,
Der Rosenstamm des Gartens der Scheria, die hohe Lilie, bist Du.
(O Vertrauter Gottes! O! O!)
"Sems-i Tebriz", der die Beschreibung des Propheten im Herzen trägt[1]),
Der Auserwählte und Auserkorene, jener höchste Herr bist Du.

Ritter corrects obvious transmission errors on the basis of the sources available to him, such as "bulbul" in Rauf Yekta to "sunbul".[16]

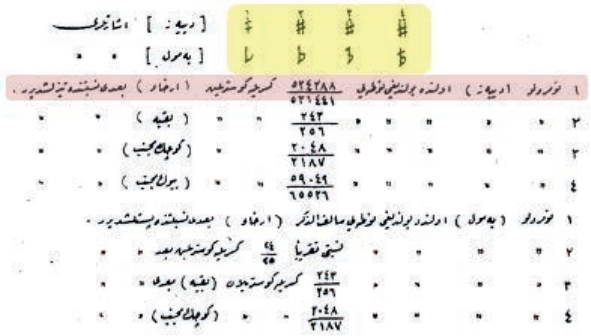
It is remarkable that Hellmut Ritter also has excellent musicological knowledge, which he makes use of here. For example, he simplifies the analytical approach to Rauf Yekta Bey's notation by using the cent system to represent the semantics of the accidentals:[17]

> „Zum Verständnis der folgenden Notenbeispiele muß folgendes gesagt werden. Rauf Yekta Bey hat zur Bezeichnung der von der europäischen Musik abweichenden Intervalle der türkischen Musik ein System von 4 Erhöhungs- und 4 Vertiefungszeichen erfunden. Dieses System hat er in seinem Werk „La musique turque" (Encyclopédie de la Musique; P. 1: Histoire de la musique, Vol. 5, Paris 1922) eingehend auseinandergesetzt. Es genügt daher, hier die durch seine Zeichen ausgedrückten Intervallwerte kurz zu wiederholen. Wir ersetzen dabei die umständlichen Intervallangaben in Brüchen durch die durch A. J. Ellis eingeführten Centswerte, deren Berechnung man aus einem Aufsatz E. M. v.. Hornbostels in der Zeitschrift für Physik (Bd.6, 1921, S. 29 ff) ersehen kann. Hiernach ist die Oktave gleich 1200, der temperierte Halbton gleich 100 Cents; alle Abweichungen von der temperierten Zwölftonskala sind demnach auf den enten Blick erkennbar."
>
> [Translation: "To understand the following music examples, the following must be said. Rauf Yekta Bey invented a system of 4 augmentation and 4 diminution signs to designate the intervals of Turkish music that differ from European music. This system is described in detail in his work "La musique turque" (Encyclopédie de la Musique; P. 1: Histoire

[16] Ritter (1933), p. 32: "So better the destūr; R. YEKTA Bey: bulbul."
[17] Ibid, Appendix.

de la musique, Vol. 5, Paris 1922). It is therefore sufficient to briefly repeat here the interval values expressed by his signs. We will replace the cumbersome interval indications in fractions with the cent values introduced by A. J. Ellis, the calculation of which can be learned from an essay by E. M. v.. Hornbostel in the Zeitschrift für Physik (vol. 6, 1921, p. 29 ff). According to this, the octave is equal to 1200, the tempered semitone is equal to 100 cents; all deviations from the tempered twelve-tone scale are therefore recognizable at a glance."]

Accidentals expressed as fractions in the work of Rauf Yekta Bey



Rauf Yekta Bey's accidentals, converted to cent values by Hellmut Ritter

A. 4 Arten der Erhöhung.
1. ♯ **um ein pythagoräisches Komma (24 Cents).**
2. ♯ **um ein Limma (90 Cents).**
3. ♯ **um eine Apotomē (114 Cents).**
4. ♯ **um einen „orientalischen kleinen Ganzton" (180 Cents).**

B. 4 Arten der Vertiefung.
1. ♭ **um ein pythagoräisches Komma (24 Cents).**
2. ♭ **um einen kleinen Halbton (71 Cents).**
3. ♭ **um ein Limma (90 Cents).**
4. ♭ **um eine Apotomē (114 Cents).**

Ritter also provides expert and detailed information on the pitch sets of the *Makâm Sûznâk* and the *Makâms*, into which the Âyîn modulates in its course. The specifications here were also provided by Rauf Yekta. Ritter again converts the intervals into cent values:[18]

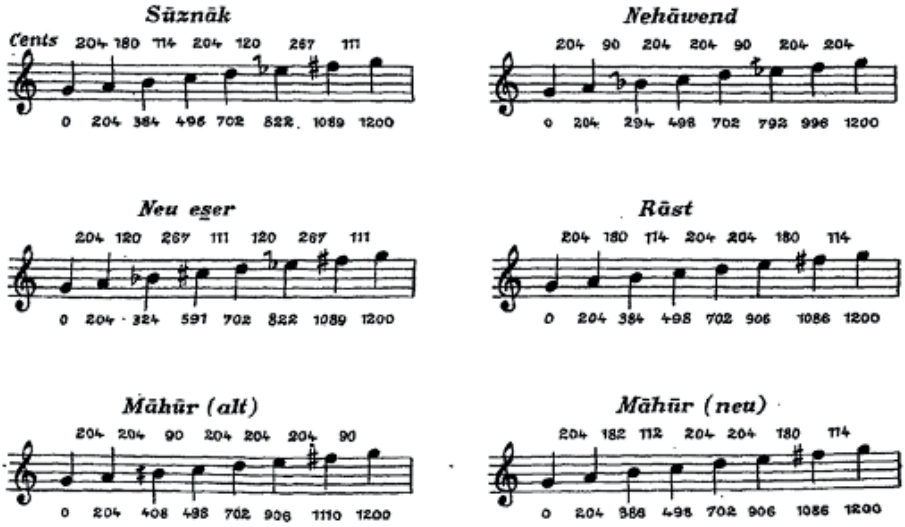
„Die Musikstücke des hier mitgeteilten ājīn stehen durchweg in der Tonart des Maqām Sūznāk, modulieren aber zuweilen nach Nehāwend, Neu eṣer und Rāst. Die Tonart Māhūr, in der der Schluß-pesrev komponiert ist, ist die neuere, modifizierte Form dieses Maqām."

[Translation: "The musical pieces of the ājīn reported here are all in the key of the Maqām Sūznāk, but occasionally modulate to Nehāwend,

[18] Ibid.

Neu eṣer and Rāst. The key of Māhūr, in which the final pesrev is composed, is the newer, modified form of this Maqām."]

According to Rauf Yekta Bey, the scales of these keys are as follows:



Let us come back to Rauf Yekta. It is remarkable that the variant of the Âyîn recorded by him and entrusted to Hellmut Ritter differs in many ways from the authoritative print published in 1938 in the *Türk Musikisi Klasiklerinden / Mevlevî Âyinleri* series. Even a superficial examination reveals that all the notations deviate from the canonized version, in some cases significantly:

Sūznāk Āyīn Şerīf-ī von Zekâî Dede (ca. 1825 – 1897): Variants of the beginning of the 1. *Selâm*

Manuscript notation by Rauf Yekta Bey (in: Ritter 1933, Appendix)

Türk Musikisi Klasiklerinden / Mevlevî Âyinleri XXVIII, p. 770, Istanbul 1938



Manuscript notation by Yazıcı Hacı Emin Dede (1883 – 1945)
(Ms Süleymaniye Kütphanesi, Galata Mevlevihanesi 122, p. 173)

The example shown here, which comprises only a very small excerpt from the beginning of the 1st *Selâm* of the Âyîn, emphatically points to the individuality of Rauf Yekta Bey's interpretation, which goes beyond a mere variant in design. The variants found in the *Türk Musikisi Klasiklerinden* and in the manuscript notation by Hacı Emin Dede, on the other hand, are largely identical. Furthermore, only Rauf Yekta's manuscript contains important additional information such as the performance speed.

There are also formal peculiarities that Hellmut Ritter has already pointed out:[19]

> „Auf dieses Lied [i.e. der Schluss des 4. Selâm] folgt ein Instrumentalpräludium (12), in diesem Falle eine Komposition von RAUF YEKTA Bey selbst, in der Tonart Māhūr und der Taktart Dü jek. Daran schließt sich ein Instrumentalzwischenspiel (terennüm) in der Taktart Jürük Semā'i (13) und endlich ein kurzes taqsīm Solo des Flötenmeisters."
>
> [Translation: "This song [i.e. the end of the 4th Selâm] is followed by an instrumental prelude (12), in this case a composition by RAUF YEKTA Bey himself, in the key of Māhūr and the time signature Dü jek. This is followed by an instrumental interlude (terennüm) in the time signature Jürük Semā'i (13) and finally a short taqsīm solo by the flute master."]

In the authoritative printed version, an anonymous *Zâvil Son Peşrevi* is used instead of the *Mâhûr Son Peşrevi* by Rauf Yekta. It should be mentioned in passing that Rauf Yekta's autograph notation transmits his *Peşrev* more completely than the printed version known to me, in which the final phrase is missing. If the *Peşrev* in the printed edition is accompanied by the *Usûl Muhammes* instead of *Düyek,* this is due to the fact that this variant does not functionally conclude an Âyîn and is therefore not bound to the *Usûl Düyek*.[20]

The detailed analytical examination of the exciting notation that Rauf Yekta entrusted to Hellmut Ritter requires detailed consideration, which cannot be achieved within the framework of an essay. However, the importance of the variant should not be underestimated, as the first viewing shows.

Hellmut Ritter's entire contribution, which appeared in 1933 in the first volume of *Zeitschrift für Vergleichende Musikwissenschaft,* edited by Robert Lachman in collaboration with Erich Moritz von Hornbostel and Johannes Wolf, is of great value not only for historical ethnomusicology. The text thus dates earlier than the publication of the 1st volume of the *Mevlevî Âyinleri*, which was first published in 1934 as Series VI of the *Türk Musikisi Klasiklerinden* under

[19] Ritter (1933), p. 38.

[20] The sheet music was published in: *İstanbul Belediye Konservatuvarı Neşriyatı. Türk Musikisi Klasiklerinden*, *Mahur Faslı*, vol. 6, Hüsnütabiat Matbaası: Istanbul 1954, p. 82.

the auspices of the 'Classification and Determination Committee' ('Tasnif ve Tesbit Heyeti') of the Istanbul Conservatory by Rauf Yekta, Alî Rif'at Çağatay (1867 - 1935), Zekâîzâde Ahmed Irsoy (1869 - 1943) and Dr. Suphî Ezgi (1869 - 1962).[21] The printed edition was supplemented by Rauf Yekta, the head of the committee, with a scholarly introduction to the published works, so that the transmission of the ritual context was also ensured.

Thus Ritter's research contribution comes at a time when the aforementioned committee around Rauf Yekta was working intensively on the preservation of the *Mevlevî* repertoire. Hellmut Ritter was at the cutting edge of research and it cannot be ruled out that the discourse between him and Rauf Yekta Bey had an impact on the latter's academic publications on the *Mevlevî.* The result of their joint work has been published in the *Zeitschrift für Vergleichende Musikwissenschaft* and should definitely be taken into account by interdisciplinary research - as should Rauf Yekta Bey's notation published by Ritter.

* * *

Hellmut Ritter thinks back to Rauf Yekta Bey when he was given the opportunity to attend an Âyîn ceremony for the second time as a pensioner in 1960. He writes about it:[22]

> „In der woche vom 11.-17. Dezember 1960 feierte man in Konya die 687ste wiederkehr des todestages von Mevlana Celaleddin Rumi […]. […] Ich hatte den berühmten tanz einmal im leben gesehen, während des ersten weltkrieges, in dem leider heute recht baufälligen und vernachlässigten kloster in Pera gegenüber der Deutschen Schule, hatte mir auch von dem Mevlevimusiker Rauf Yekta die zeremonie erklären lassen und in meinem aufsatze *Der Reigen der „ Tanzenden Derwische"* im ersten bande der Zeitschrift für vergleichende Musikwissenschaft darüber berichtet. […] Der chef des orchesters ist der paukenmeister (kudümzenbasi). Dies war diesmal meistens Sadeddin Heper, der sich in meinem tagebuch als „ein halbes jahrhundert lang diener des Herrn Mevlana (yarim asirlik Cenabi Mevlana hizmetkari)" bezeichnete. Er ist heute mitglied der kommission zur aufzeichnung der klassischen türkischen musik (tasnif heiyeti) am lstanbuler Konservatorium […].

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[21] *Türk Musikisi Klasiklerinden. Mevlevî Âyinleri VI.i*, *Istanbul Konservatuvarı Neşriyatı*, Istanbul 1934. For further bibliographical information on the editions, see the CMO source catalog: https://corpus-musicae-ottomanicae.de/content/index.xml;jsessionid=8AF019FDD743B26F13AEA59F25C1D819?lang=en#q=(category.top%3A%22cmo_kindOfData%3Asource%22%20OR%20cmoType%3Aperson)%20AND%20allMeta%3Amevlevi%20AND%20allMeta%3Aayinleri&&start=0&action=search&sort=score%20desc&rows=10, last accessed on 13.03.2024.

[22] Ritter 1962, pp. 249-250.

> Der erste vorsitzende dieser kommission, als sie gebildet wurde, war Rauf Yekta, der mir seinerzeit die tanzzeremonie erklärt und auch die noten für einen āyīn aufgezeichnet hatte.“
>
> [Translation: “In the week of December 11-17, 1960, the 687th anniversary of the death of Mevlana Celaleddin Rumi was celebrated in Konya [...]. [...] I had seen the famous dance once in my life, during the First World War, in the unfortunately now quite dilapidated and neglected monastery in Pera opposite the German School, had also had the ceremony explained to me by the Mevlevi musician Rauf Yekta and reported on it in my essay *Der Reigen der Tanzenden Derwische in the* first volume of the Zeitschrift für vergleichende Musikwissenschaft. [...] The head of the orchestra is the timpani master (kudümzenbasi). This time it was mostly Sadeddin Heper, who described himself in my diary as “a servant of Mr. Mevlana (yarim asirlik Cenabi Mevlana hizmetkari) for half a century”. He is now a member of the commission for the recording of Turkish classical music (tasnif heiyeti) at the Istanbul Conservatory [...].
>
> The first chairman of this commission when it was formed was Rauf Yekta, who explained the dance ceremony to me at the time and also recorded the notes for an *āyin.*”

Soon after the article was published, Ritter fell ill and had to retire to Germany. With the research article on the *Mevlevî ceremony* in Konya, he had returned to a topic that was important to him and that he had been unable to research further in Istanbul in the 1930s for various reasons, as he had noted at the time:[23]

„Der Berichterstatter würde besonders gern der aussterbenden religiösen Musik des Orients nachgehen, allein der Mangel an den hierzu nun einmal erforderlichen Geldmitteln zwingt ihn zu seinem besonderen Bedauern, diesen Zweig der Forschung wieder aufzugeben.“

[Translation:” The rapporteur would particularly like to pursue the dying religious music of the Orient, but the lack of the necessary funds forces him to abandon this branch of research, much to his regret.”]

One can only assume that, in addition to the lack of financial resources, the death of Rauf Yekta Bey two years after the publication of the “Reigen

[23] The same author, “Bericht über die Tätigkeit der Zweigstelle der Deutschen Morgenländischen Gesellschaft in Konstantinopel im Finanzjahr 1932/33”, DAI, quoted from Lier (1997), p. 43.

der Tanzenden Derwische" hindered the continuation of research into the *Mevlevî.* Academic research is also dependent on the researchers and their relationship to one another.