

Dear Mrs Nora Chadwick, wandering
I am sorry that I have been on the hills
of Lebanon when your interesting letter came on
the 13th to Junieh. ~~I understand~~ I understand
that you have already finished your book and
it is in proof as you say; so it is too late ~~to~~
as I presume - to ~~give you~~ ~~pres~~ give you
much details and critical considerations about
the ~~anat~~ folk lore and the oral literature of
Anatolian turks (ottomans!) whose folk lore is not
yet studied carefully as that of the central asia-
tic turks. ~~had been by the untiring~~ the mo-
dern Western turks, have scarcely begun to take
care of such studies ~~under being~~ ~~moved~~ being
moved under the impulsion of the new nationa-
listic movement since these ~~latter few~~ ~~latter~~
later few years, and they have not yet produ-
ced a great philologist like Radloff, or even
like Vambery. the young men who have devoted
themselves to make inquiries in this field of

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أنا أتفهم ما تقولين في كتابك
عن الفولكلور التركي في بلاد
الشرق الأوسط. إنني أعتقد
أنه من المهم جداً دراسة
هذا الموضوع بعمق، خاصة
في ضوء الحركة القومية
التي نشأت في تلك المنطقة.
(في كتابك)

A History of Egypt

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Let me moan and listen
 to me oh heart of mine
 Do moan and let me listen
 to, oh heart of mine.
 Come, let us make and
 intimate talk with thee oh heart of mine.

دردم ای دل کو کل
 ای دل بزم زین دل کو کل
 کل ای دل ای دل
 سوله منظره کو کل

دردم ای دل کو کل
 ای دل بزم زین دل کو کل
 کل ای دل ای دل
 سوله منظره کو کل

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 کل ای دل ای دل
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 کل ای دل ای دل
 سوله منظره کو کل

دردم ای دل کو کل
 ای دل بزم زین دل کو کل
 کل ای دل ای دل
 سوله منظره کو کل

(2) expressed in the form of the well known quatrains of Omar Khayyām only in the peculiar arrangement of the four verses, the first, second and 4th rhiming together, the third remaining always blank, but it does not coincide at all with the other particularities of the classic quatrain, which is composed according to a specific ~~form~~ ^{rhythmic} model, and has ten syllables, while the popular turkish quatrain, making part of a song is not rythmed at all and has only seven syllables, while the classic quatrain has twelve.

TDV İSAM
 Kütüphanesi Arşivi
 No RTB-5-2

Here are some good examples:
 Oh you my little one
 I am since longtime yearning
 after seeing you.
 I have taken a solemn oath
 with my own conscience:
 I shall I will die on your way
 Sing, my nightingale sing
 Dew has fallen upon the rosebud
 my beloved sweetheart is coming
 and smiling to my face.

آه آمانه کوچو حکیم
 بد کلدی کوره حکیم
 عهد ایتدم آمانه ایتدم
 یولله تودر حکیم.

حیلله بلایم، حیلله
 حیلله دوشمه غنچه
 سوکیله یارم کلنیور
 یوزود کوله کوله.

expressed in the form of the well known quantum
of Omar Khayyam only in the peculiar arrange-
ment of the four verses, the first, second and third
raining together, the third remaining always blank
but it does not coincide at all with the other four
characteristics of the classic quatrain, which in com-
posed according to a specific system and has ten syllables, while the popular quatrain
quatrains, making part of a song is not regulated at all
and has only seven syllables, while the classic quat-
rain has twelve.

آخاجیم دیوارونه اطلایا مارم
تو علمم روشدی طولایا مارم
دو خاندمی حقلایا مارم
آننه بیه وورولدم اولایا مارم
تکیر طاعای جیحیل بکده امداد اومارم
کله ایله قیزلر برصو بولک بلراقده
یا نایقده زوراقده
سوریکیم منی کله
ایراقده چوراقده ایراقده

باصلا نه عنیم باصلا نه
قره طور اراقده باصلا نه
هیج بر آقا طوغور مار
سندگی بر آسلا نه

مال صاهی ملک صاهی
کعدربونان املک صاهی
اوده یالانه توده یالانه
برازده کل سه او یالانه

داغده کلر طاند کله
اگر لخته آسلا نه کله

قلعه قایمینده قورولور بازار
او طور سه کاتبه کینه می بازار
دومانه آلدی مزار ملک اونشی
قاره کوز لوم عجب بجا کوسدی

یا ووز اولوب آصیلم
فکیم اولوب باصیلم

اکل طاغله ایل او سکنده آشام
بکی تقلم حقیقه وارام آلیشام
اولم ده یا ورومینه قاودشام
آلدیلر یا وروم العیدنه یونانه
بولک حقیقه بولک ایتر دایانه

نه ورنه کیده کلم بول ایتدم
ایل قیزینی بیه کندیم بار ایتدم
آننه سو بلم مکه غار ایتدم
کوز لری قاره کیر بیکلری سورم فی
قیزنی آلوب دیار دیار کوز می

There are some good examples:
Of your my little one
I am since long time yearning
after seeing you.
I have taken a solemn oath
with my own conscience;
I that I will die on your way
I find my nightingale sing
I have taken upon the catbird
my covered sweet heart in coming
and smiling to my face.

MAI 15 AM
Kütüphanesi ASİM
No. 2

philology, are trying to collect ~~raw~~^{raw} and rough materials, which are abundant, everywhere in Anatolia. So I will ~~give you~~ beg you to be content with these very concise considerations and some examples ~~to~~ I am giving you to satisfy, as much as I can your desire. As I am living ~~in these~~ in exile since 17 years in these countries I have not been so much interested to resume my ~~studies~~ studies in ~~the~~ Turkish philology, ^{ever since} though I was a pioneer in this way.

Kütüphanesi Arşivi
No RTB-53

The Turks in general ^{long centuries} and the Ottoman Turks, ^{particularly} ~~have~~ manifested ^{since} a peculiar poetical temperament, and ~~they~~ have produced a class of wandering bards (as in Europe ^{during} ~~in~~ XIIth Century) ~~who were~~ ^{wherever they} ~~now~~ singing their improvised poems with a kind of tambourine (called saz). They still exist in our days and continue the old tradition. But the Turkish women ~~of the~~ belonging to common people have been and are still the richest source of the popular songs ~~and~~ full of joy and life, as well as the most impressioning elegies. These little charming pieces of poetry