

Modern Music Education of Ottoman State in Period of Innovation (XIX.Century)

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Abstract— It can be said that music is at the forefront of art branches. Because music appeals to a large number of people and lots of people are interested in music. Some may focus on the rhythm, some as a listener, some as a songwriter. There are also many who are professionally interested in music. Some people may use one or more of the musical instruments in particular. This is generally seen as a matter of talent. But it is education that will improve talent.

The aim of this study is to include schools and programs related to music education in the reform process of the Ottoman State. Thus, it was examined how there was a change in understanding in music. The innovation process begins in the early nineteenth century and continues into the twentieth century. Music is called "Musiki" in the Ottoman State. In the classical period (from the foundation of the state to 17th century), there was a "mehter team" in the Ottoman State. At the same time, there was "Meşkhane" among the palace educational institutions. However, there were developments in modern terms, especially during the reign of Sultan Mahmud II. Bando was established and "Mızıka-ı Hümayun School" was opened. In addition to this, founded in the same century in modern schools music lessons were taught.

"Darülelhan" also served as an official music school. In the period of innovation as another school in this field it can be mentioned about the "Music Teacher School"(Musiki Muallim Mektebi). This school was established to train music teachers for the development of modern music and especially piano education. Apart from that, students were sent to Europe for music education. All developments that can be evaluated within the scope of modern music education in the last periods of the Ottoman State are included in this study. Programs and training processes are the subjects of these educational institutions.

The study is in the tradition of qualitative research and was conducted according to a case study design. The data of the research were obtained by document (document) analysis, and descriptive analysis and content analysis methods were used in the analyzes. As a result of the study, it has been understood that the Ottoman Empire gave importance to music education and made the necessary arrangements in this regard during the period of innovation.

Keywords—Education, History, Music, Renewal.

I. INTRODUCTION

The Ottoman State has a wide range of art content, especially calligraphy, ornamentation, miniature,

handicrafts and naht. In addition, it has contributed to music since its foundation. Turkish music is very valuable from an artistic point of view. Among the sultans in the Ottoman State there are also those who compose. III. Murad and III. Selim can be given as an example.

In every society belong to this community a musical understanding and style can develop. This may mean that music education is more local. Even musical instruments can vary in different geographies of the same country. For example, in Turkey in the Black Sea region we witness the use of musical instruments such as tulum and fiddle. In Central Anatolia, saz or baglama is more popular. However, there is also a universal aspect to music. The same piece of music can create similar feelings in people living in different geographies of the world. These determinations regarding music will also affect the processes related to music education. Because music education can take place directly in formal education institutions. However, it can also be developed through courses within the scope of non-formal education.

Today, music education is generally provided by vocational schools. In the programs of educational institutions named as Fine Arts High School there is music as well as painting and sculpture. At the same time, there are music lessons in both primary and high school. However, those who want to improve in this area will need to make more effort. For this reason, direct orientation to institutions that provide music education may be realized. Besides, municipalities or some of the non-governmental organizations or individuals can organize music courses.

This is more of a training for the use of certain musical instruments. Considering the music education historically, it can be said that there was a similar process especially in the last period of the Ottoman State. In fact, it would not be wrong to say that the foundations of today's modern music education were laid in the last period of the Ottoman State in Turkey.

The history of the Ottoman State can be analyzed in two parts. One of them is the classical period (from the establishment to 17 th century) and the other is the renewal period. Ottoman State has entered the period of innovation since XIX. century. The period of innovation can be called reform or "ıslahat". During this period, while various regulations were made from economy to administration, there were also innovations in education. Besides, it cannot be said that there was no musical education in the Classical Period of the Ottoman State. Especially in the palace, there was music education in institutions such as Harem, Meşkhane and Enderun School.

The content about both the classical period and the renewal period in the Ottoman Empire is included in Osman Ergin's work titled Turkish Education History. Educational institutions were included in the study separately. The institutions related to music education in this study were determined and utilized in this study. In addition to this, the "Music Teachers School" (Musiki Muallim Mektebi), which was established to train music teachers, is included in Seyit Taşer's work titled "Educational Administration and Supervision in Institutions Training Teachers from Tanzimat to Republic". Prof. Bayram Kodaman, mentioned the developments in education between the years of 1876-1908 in his book "Educational Institutions of the Period of Abdulhamid II". In this context, some of the developments related to music education have been reached from this work. In their article Merve Nur Kaptan and Volkan Kaptan "A Study on the Institutions of Music Education in the Ottoman Empire", developments regarding music education from the first period have been given in general. Ünüshan Kuloğlu prepared a thesis on Ottoman Music Culture. Toker and Özden prepared an article on the Important Institutions of Music Education in the Ottoman State. Considering all these studies, regarding music education It is seen that there is no work specific to the Ottoman Modernization process. On the other hand, Ottoman archive documents were used in this study.

The aim of this study is to examine the reflection of the modernization of the Ottoman State on music

education. For this, basic sources and archival documents were examined. As a problem situation; The question of how the modernization process in the Ottoman education system was reflected in music education can be expressed. Were the music schools opened during the renovation process formed by the revision of the previous schools? Or did it open as a new school? What kind of education process was there in these schools? These questions are sub-problems. Method

Qualitative research was conducted in this study. Case study design was used. According to Yıldırım and Şimşek (2016), the case study is “an empirical research method that studies a contemporary phenomenon within its real-life framework, and is used in situations where the boundaries between phenomenon and content are not clear-cut, and where more than one source of evidence and data is available.”

Data Collection

The data in the research were obtained by document analysis. Document analysis is the analysis of written, visual or audio data on the subject of research. In this context, Some documents related to the subject were obtained from the presidential Ottoman archive. These have been translated into modern Turkish.

Analysis and Interpretation of Data

The data obtained in the research were analyzed by descriptive analysis and content analysis, which are qualitative data analysis. According to Yıldırım and Şimşek, descriptive analysis; is the summary and interpretation of the data obtained according to the previously determined themes. The data can be organized according to the themes revealed by the research questions, or it can be presented by considering the questions or dimensions used in the interview and problem processes [Yıldırım & Şimşek, 2016].

FINDINGS

Music in the Period of Revolution of Ottoman State and Before

In the 14th and 16th centuries, qanun, reed, oud, tanbur, tambourine, saz, cymbal, baglama and drum were used as musical instruments in Ottoman State. There was music specific to the people, mehter, tekke and army [Ergin, vol: 2;1977, 25,26]. The education and training of Ottoman music is based on the method of “Meşk”. This method has survived until the first quarter of the 19th century and is nowadays partially applied [Kaptan, 42]. “Meşk” It is referred to as the work passing system. In this system, the musical works were first performed by the teacher, then the students were memorized together with the method, by repeating section by section or multiple times [Toker, Özden, 123]. It is understood that the “Meşkhane” served as a palace school in the 17th century. In the Ottoman State, behind the Seferli room in Enderun, music masters were teaching rhythms and maqams with musical instruments such as ney, santur and tanbur [Ergin, vol: 2; 27].

In Turkish music, oral works and saz works have been passed down for generations with the method of meşk. Until the first periods of the 19th century, Turkish music education continued with this system. Student using Meşk method he or she was learning the style of his teacher. In this process, passing work and the method was based on memory. It is known that in the Ottoman State, music education was carried out in places such as houses, mansions, mosques, lodges and coffee houses, especially in the palace. Primary religious music was performed in the lodges. Music was also used in the Mevlevihanes. Later, Turkish music began to be taught in schools such as the conservatory [Özcan, 2004,374,375]..

During the establishment period of the Ottoman State, Bursa, Iznik and Edirne were the first to be the capitals, respectively urbanization processes improved. Madrasahs and educational complexes were opened here. Various courses were taught in these madrasahs. Apart from that, primary schools also carried out their first educational activities. The first palace was built in Edirne, one of the capital cities. The palace was a large administrative center. Here, the children of the dynasty and statesmen were educated. Especially during this training, it is seen that music is included.

Palace schools were established to teach children in the palace and to train civil servants and other officials to serve the sultan. These are divided into three. Şehzadegan School, Enderun and Meşkhane. Among them, the one directly related to music is the meşkhane.

Meşkhane is a term used for places where music is taught. "Mesk", what the teacher wrote for what is wanted to be learned or means the example given. Great importance has been given to the music part of fine arts. Sultan III. Selim was a great music master. Music was taught to the members of the palace. From the spolia taken to the Enderun school, talented against music, they were sent to the Meşkhane. Music including mehter music was taught here. It was a memory-based drill rather than a note. The chief called Sazendebaşı managed the room.

Apart from the Meşkhane, there was the Mehterhane, which was located in the military schools. In the Ottoman State, a military instrument set is called a mehterhane. It has existed since the establishment of Ottoman State. It is known that the Seljuk Monarch Alaaddin Keykubad sent drums to Osman Gazi as a sign of independence. The Mehterhane was made up of a limited number of people and tools, but it developed further. With the abolition of the janissary quarry, it left its place to the bando.

Mehterhane is the harmonica school of the Ottoman Turks. There were seven or nine musical instruments in a bando. Mehter used to be performed standing. His unique clothes were remarkable. Regarding Mehteran and its services there was a preacher and a teacher for counseling, calligraphy and inscription. Mehters were chosen from among those who were studying at the junior military school. The names of those who used musical instruments in the mehter were written in a notebook in the palace. Eastern chapters were also taught in this school. The first of the Mehterhane was in the Ibrahim Pasha Palace in Atmeydanı in Istanbul. Apart from that, there was a mehterhane in Demirkapı, Tophane and Yerebatan Palace [Ergin, vol: 2; 41,42]. Mehterhane had served since the establishment of the Ottoman State. Besides, it can be mentioned about the Enderun school, which actually educates the ruling class. Enderun School was located within the Palace schools. There were many different educational practices here.

Enderun School consists of seven rooms. These rooms are in degrees. One of them is the Expedited Room. Music lovers and kemankeşs were growing up in this room. Scholars, poets and music masters were trained in the Expedited Room (Er, 99).

2. Music Education Schools in the Period of Innovation

Music education was given in various educational institutions of the Ottoman State. In addition, there are two important educational institutions in the period of innovation, directly related to music. These are Mızıka-ı Hümayun and Darülelhan. After the Mızıka-i Hümayun and Mehterhane were closed, these schools were opened. At the beginning of the 19th century, Sultan II. Mahmud, in his time, these schools established in 1834.

Mızıka-ı Hümayun was actually related to the formation of the new military system and the establishment of the bando organization. For this purpose, opera singer Donizetti was brought from

abroad to seek his opinions. In 1834, Muzıka-ı Hümayun School started education in Maçka. Donizetti continued to work here. Donizetti implemented a program within the scope of bando, orchestra, choir, instrumental music. This educational institution continued to provide education under this name until the declaration of the republic. The Turkish music department established here consisted of a chapter (fasıl) committee and a muezzin. Very important music masters were trained in this educational institution [Özcan, 2006, 422,423].

A document containing the issues related to those who will be registered to Mızıka-i Hümayun and their promotion or progress prepared in 1911. Accordingly, those who have a “rüşdiye” or secondary school diploma are preferred. If the knowledge of those who will be accepted as students is not considered sufficient, it is required that they must be graduates at least. It was mentioned about the examination for those who will be accepted to the school [ŞD.655-21].

In Mızıka-i Hümayun, a manager and an assistant manager work. There is a teacher and an assistant teacher in the Mızıka-ı Hümayun committee. Apart from that, in five branches- ten in one; twenty in another; thirty in the third; thirty-five on the fourth; twenty-five on the fifth- and It (committee) consists of a total of one hundred and twenty people. In Mızıka-i Hümayun, it has been stated that those who will be newly enrolled in education should not be less than twelve years old and over fourteen. Candidates were required to be sufficient in terms of physical strength. Those who want to enter Mızıka-i Hümayun will show their skills with an exam. According to your ability students can enroll in one of five classes. At the same time, those who want to enter harmonica-i hümayun (Mızıka-I Hümayun) must have a primary school diploma. Or it should show that it has an equal level of knowledge. In addition, those with a secondary school diploma will be preferred more. If three years have passed since enrollment resignations are not accepted. Those who are absent or resigned and those who act against the law are expelled from the school. Those who oppose this are handed over to the military. Students will also take courses such as religious sciences, Turkish and calculus until the age of twenty [ŞD.655-21].

Mızıka-i Hümayun was able to organize concert organizations. Zeki Bey, one of the Major of Mızıka-i Hümayun, gave an unofficial concert in a hall in Beyoğlu. Permission for this has been requested. Zeki Bey will perform the concert with only violin. He was given permission by the administration [BEO, 3489-261657].

In 1910, music education was given to a total of sixteen students by taking orphans and orphans from Darülaceze. The school was run by military discipline. Students at certain times it was appearing to the public as the City Bando. It is understood that the harmonica school continued its education at the beginning of the 20th century. Until 1917, musicians were trained with teachers brought from Europe. In 1917, the Harmonica School was established to meet the needs of the navy. The school continued its educational activities in Heybeliada for a while, but the outbreak of the First World War negatively affected the process of education [Ergin,1977, 1401]. Here, another school can be mentioned about music in history. This school is called “Darülbedayi”.

Darülbedayi, which was established to be about art, is actually a theater school. Music was also taught in this institution. Educational activities were carried out at the beginning of the 20th century and four commissions were established in this school. Besides the theater-related commissions there was also a music commission. One of the duties of this committee was not to let Dede Efendi's compositions and works of other musicians be forgotten. But more importantly, it was performing musical theater. They aimed to make operas and establish a conservatory. There was also a music section in the theater branch (Ergin, 1531,1532). Darülelhan is another school related to music education in the renewal period of the Ottoman State.

Although there have been some developments in western music, it is aimed to open the Darülelhan in order to revive and develop the oriental music. However, it is the years of the First World War. Even in this period, efforts have been made for the development of music education. Darülelhan was first established in Cağaloğlu. Professor İsmail Hakkı Baltacıoğlu pointed out that one of the basic elements of our national education is music. Nation without music, like music without nation, He mentioned that he would be homeless. There have been attempts to open Darülelhan with these views and thoughts. Eastern and Turkish music education would be given here. There was also a European branch. It consisted of various soloists such as Singing, Violin, Cello and Piano. With these soloists, concerts were given at various times and served to the public. Until Darülelhan gained the conservatory qualification, it would be named the Istanbul Music School. This school was an intermediate degree institution. The duration of education at the school was three years. The education program of this school was organized by the Ministry of Education. To become a teacher in this school, one must either be a graduate of the Conservatory or have proven his talent in music. Students who completed their primary education could be included in the Darulelhan. The courses taught in Darulelhan were as follows: [Ergin, 1977; 1578-1587].

TABLE I
LESSONS IN DARULELHAN

Lessons
Singing
Piano
Violin
Violonsel
All musical instruments in the orchestra
Orchestra playing together
Choir
History of Music
Solfeggio, Harmony, Composition and Literature

Music and theater education was given in Darülbedayi, which was established before Darülelhan. Reşad Rıdvan Çağatay was the director of the music department. The music section was divided into two branches as western and eastern music. The eastern branch provided the preservation of classical music. This branch was closed in 1916. It was decided to open a music school called Darülelhan. In 1917, the school was opened in Şehzadebaşı. An education program has been planned to train music teachers. Turkish music is also included in addition to western music. The education period is determined as four years. Darülelhan, who continued his education during the Republic period, carried out his activities under the name of Istanbul Music Conservatory in 1927 [Özcan, 1993, 518-520].

Efforts have been made to ensure that Darülelhan's educational activities continue in the period of economic difficulties. It is understood that Darülelhan was supported by the budget of Eskişehir in 1918. In the 13th chapter of Eskişehir's budget, which was organized for the year 1918, Daruelhan was included. In this context, 14 thousand kuruş has been allocated from the budget. Eskişehir sub-governor sent the letter on this subject to the Ministry of Internal Affairs [DH.UMVM, 29-3].

Darülelhan was also organizing activities such as holding concerts. In 1919, the Ministry of Education sent a letter to the council of state in response. This article contains details on the subject. The issue of giving Darülaceze from the income of the concert, which was given in September last year, by

Darüelhan students, was discussed. In the thirty-second item of the Darüelhan regulation the revenues of the concerts to be given by the general chapter delegations are reserved for the library and museum of Darüelhan. The remaining amount is distributed to the concert delegation. The important point here is that Darüelhan contributed to the school by giving concerts [DH.UMVM.116-50]. In order to contribute to the studies of the Darüelhan, a committee of education was established.

According to the Darüelhan instruction, the education and training of the art of music is carried out in a scientific way. For the purpose of publishing and reviving important musical works, a music committee consisting of experts and scientists was established. This committee consists of a president and a second president determined by the ministry of education and the necessary number of members. The main task of the Council is to provide a scientific education of the art of music in the school. School helps to make education accordingly by collecting the rules and rules found in old music books. The council will meet once a week or according to need to discuss musical matters [MF.MKT 1242-38].

Darüelhan is a school with four classes. It aimed to train teachers who are capable of composing with musical knowledge and who are worthy of the title of artist. It consists of two parts, male and female. The administrators and teachers of the darüelhan are determined by the music committee. Half Ottoman gold is charged for all students who meet the requirements to enter the school. School holidays are held on Fridays and national days. Students who will enter and continue the college must have completed their primary education and must be over the age of fifteen [MF.MKT 1242-38].

In Darüelhan, training on musical instruments such as tanbur, violin, fiddle, oud, tambourine, zither, lute, santur, kudum and piano and singing was carried out. Teachers of musical instruments were selected by the committee of music. In addition, general history of music and solfege lessons were given to all students. The students formed a group of four and a teacher took care of them. If the teachers did not come to the classes, their salaries were deducted. Teachers could not provide tutoring, paid or unpaid. It was among the duties of the director to conduct and organize all kinds of official correspondence belonging to the school, to keep the books of the library and museum, to pay attention to the protection of existing works, to translate the works to be sent by the music committee and to organize the attendance journals. Staff such as clerks and accountants were also present at the school. The first exam is at the end of three months, the second at the end of six months, and the third at the end of nine months. It was performed in the presence of a jury selected by the music committee.. The exams of the courses could be conducted orally or in writing [MF.MKT 1242-38].

2.1. Music in the Education Curriculum in the Modernization Period of Ottoman State

In the period of innovation, the Ottoman State opened various educational institutions other than the madrasa. These included schools in the technical, military and administrative field. The curriculum of these schools was also different from the madrasahs. Apart from that, the program in the institutions that provided the first education was similar to the previous period. For example, the music lesson was not yet put in the first schools. In addition, some intellectuals thought that music lessons should be given to primary schools. Emrullah Efendi was among them.

Emrullah Efendi was also a minister of education. Emrullah Efendi said that the curriculum in primary schools should be suitable for the mental and emotional development of the child. He argued that there should be music lessons in elementary schools along with courses such as mathematics, religion and morality [Taşer, 2011,99].

Darümuallimin (1847) and Darümuallimat (1868) were opened in the Ottoman Empire to train teachers similar to today's system. Darümuallimat is a girls' teacher school. It is seen that there is a music

lesson here. When it was first put into the program, the course could not be implemented. Because there was the thought that students should concentrate on other lessons. Later, the course began to be implemented [Taşer, 2017,73]. In Darülmualimat, besides the lessons such as sewing, embroidery and useful information, a music lesson was also taught. The girls' school was training teachers for both primary and secondary schools [Nafi, 475].

Darülmualimin was training teachers for primary and secondary schools. In addition, Darülmualimin-i Musiki was established to train music teachers. This educational institution it was the basis of the Music Teachers School, which was opened in the first quarter of the 20th century [Taşer, 88]

The school, called Darülmualimin-i İbtidaiye, which trains teachers for primary schools, had one hour of music lessons in all four classes according to the 1878 program. The program is as follows: [Taşer,2017, 85]

TABLE II
DARÜLMUALLIMIN-I İBTIDAIYE CURRICULUM (1878)

LESSONS	1ST GRADE	2ST GRADE	3ST GRADE	4TH GRADE
Child Education	1	1		11
Religious	1	1		11
Morality	1	1		1-
Language	9	9		88
Font	1	1		1 -
Arabic	2	2		22
Persian	2	2		22
Geography	2	2		1-
Date	2	2		22
Picture	2	2		11
Music	1	1		11

Looking at the table, it is seen that the ratio of lessons related to religion or child education is the same as music. It is understood that the painting lesson is taught one hour more per week in the first and second grade, compared to the music lesson. In institutions that train teachers for primary schools, music lessons are given two hours a week. In addition, the name of the lesson is mentioned as music and gina. The meaning of gina can be explained as singing.

There were also minority and foreign schools in the Ottoman Empire. Music education was also given in these schools. An archive article about this provides information. A telegram was sent from Sivas province to the Ministry of Internal Affairs in 1894. There was a Protestant school in Sivas that provided education for about eighteen years. Likewise, there is information that music education was given in the Jesuit school, which continued for ten years. There was a music group consisting of ten students. This group organized a special program was arranged for the sultan's enthronement day(cülus day.) [Y.PRK.DH.8-5].

Important information is also given in the resources regarding the processing of music lessons. Accordingly, lessons continue for about forty minutes. Music lessons were held by gathering students of two grades. One of the intellectuals of the period of innovation, Prof. İ.Hakkı Bey said that music, art and physical education might not be needed in the primary schools in the village. He stated that as much as needed was given in the family. İ.Hakkı Bey thinks that the program should be shaped according to the

environment and needs. Besides, he is not against the music lesson. E. Nejad, as another intellectual, stated that music lessons should be included in the program. Emrullah Efendi also thinks that there should be music lessons in primary education [Taşer,2011,46, 100,216].

Private schools had begun to be opened during the period of Ottoman State's innovation. Towards the end of the 19th century, around thirty private schools were opened in various districts of Istanbul. These schools were generally primary and secondary. One of them is called Medrese-i Hayriye. "Meşk" is among the courses taught in this educational institution. But this item is mek of write not the music. However, it is important in terms of showing that education continues with this method [Ergin,1977, 949].

The Ottoman State was sending students abroad during its renewal period. Students from various fields were sent abroad. These students were going to get more higher education. This application is seen from the beginning of XIX.century. On their return to the Turkey, they had to serve for a certain period of time. Among these students, there were also those who went for musical education. Hungary was among these countries. There was Mehmet Ali Bey, who can be given as an example among those who study music. He was gone to Peste of Hungary. Details about this student are as follows.

It is understood that the student named Mehmed Ali attends both practical and theoretical lessons after entering the school. He will receive a diploma in the art of clarinet in two years. Apart from that, he also learns the piano. At the same time, he has developed himself in the fields of music history and music theory. His teachers were satisfied with him. In addition, it takes two to three years for a student to become an artist. At the end of this period, he can also become a composer. It is thought that if he completes this education, he can make important contributions to the field of art [Taşer, 2017,23]. Apart from that, there were also female students going abroad. There are even those who receive musical education among these. For example Sureyya Hanım.

Ms. Sureyye studied music at the Berlin Conservatory. She was sent to this school by the Ottoman-German Cooperation Society. An evaluation was made about the student. Accordingly, there is no problem in the student's state, movement and school attendance. Two hundred marks are paid monthly for education expenses [Taşer, 2017, 27].

Conclusions

It has been observed that both western and eastern or classical styles were generally applied in the schools established by the Ottoman State in the period of renewal for musical education. The Ottoman State opened schools that gave only music or art education during its modernization period. Darülelhan and Mızıka-ı Hümayun School were among these schools. Courses on almost all musical instruments have been taught. In order to provide music education, separate committees have been established according to their areas of expertise. Rather, an education was provided for the individual to develop his or her own abilities and at the same time learn style. Singing was also part of the training. All these schools held an organization on musical activity.

In the palace, in the Enderun School, musical education was given, especially the piano. Apart from that, students were sent abroad for music education. At the same time, the music lesson has also been included in the curriculum of various types of schools opened during the period of innovation. Examples of this include Darülmualimat or girls' teacher school and some private school. These private schools generally given primary education. Innovation era intellectuals they argued that music lessons should be included in educational programs. At the same time, music lessons are encountered in the programs of some foreign and minority schools opened within the borders of the Ottoman State and especially in

Istanbul.

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