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Metin e

Sengilerle

Serare Yetkin

1964

THE SELJUK SHIFA-HANES IN ANATOLIA

by

Dr. Serare Yetkin

The «Shifa-hanes» or hospitals demand certainly a special place among the magnificent architectural works bequeathed by the Seljuks of Anatolia; a Shifa-hane was an advanced social welfare institution. These Shifa-hanes have plans which are in perfect accord with the functions of a medical institution, and in their decoration they contain symbolic motives which make clear the characteristic signs of a Shifa-hane, and they furnish the requirements of a medical school. The Seljuk Shifa-hanes generally contain the schema of a Seljuk medrese. The schema consists of eyvans and rooms arranged around an arcaded courtyard. Only the rooms are not planned as separate units as they are in a medrese but are joined together to form large wards where the patients were cured. In the 13th century medicine was practiced by the Turks through direct examination of the patients. We possess historical documents that tell of the presence of practical teaching in the wards. Therefore, the Shifa-hanes were establishments where the lectures of the medical schools were put into practical application. The treatment was more often for eye diseases, diseases of internal organs, skin diseases and mental disturbances (1). The progress in the treatment of mental diseases especially was to such a degree that patients were cured by means of music hypnotic suggestion at a time when in Europe mad people were being burned as being possessed by evil spirits. This degree of advance denotes the high state of the Turkish cultural and social level in the 13th century. These highly advanced social welfare institutions, which were usually founded by the wives, daughters or viziers of the Turkish Sultans, had enormous wakfs (properties bequeathed to a pious foundation) as can be seen from the wakfiyes (deeds or dedicative written documents of trust of a pious foundation). The Seljuk wakfs continued intact

(1) Prof. Dr. Süheyl Ünver, *Selçuklu Tababeti*, /Selçuk Medicine/, Türk Tarih Kurumu Yayını, VIII.seri, No. 7, Ankara 1940. This valuable work which is based on documents in the archives was a great help in writing the present article.

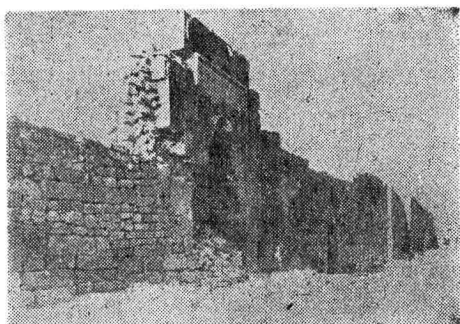


Plate 1 — Kayseri, Şifahiye and Giyasiye medical institutions which are called Çifte Medrese.



Plate 2 — Kayseri, The Lion relief at the Portal of Shifa-Hane.

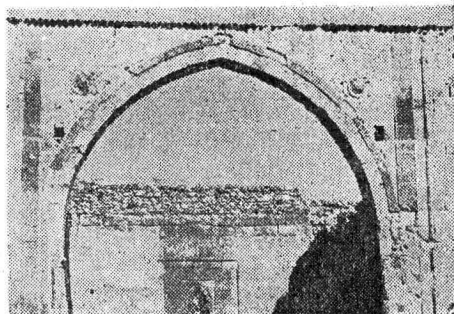


Plate 3 — Sivas, The Sun and the Moon symbols at the main eyvan's arch of Keykâvus Shifa-Hane.

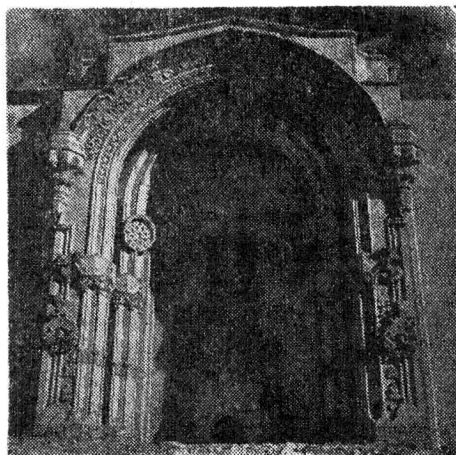


Plate 5 — Divriği, Portal of Shifa-Hane.

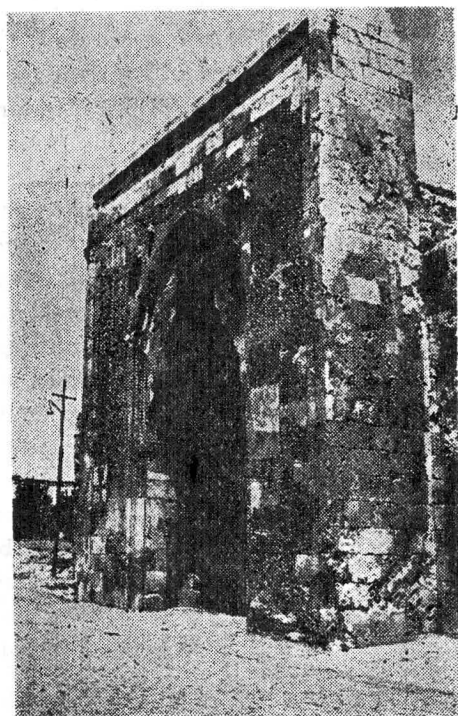


Plate 4 — Sivas, Portal of Keykâvus Shifa-Hane.

into the Ottoman Empire. We have the wakf of the Keykâvus Shifa-hane at Sivas. This extraordinary wakf prepared in a very detailed manner is the most valuable document which can shed light on the position of other Shifa-hanes of the Seljuk period.

In the present article we will try to point out particularly the decorative peculiarities of the Seljuk Shifa-hanes in Anatolia in a chronological order.

Gevher Nesibe Shifa-hane and the Gıyaseddin Medical Medrese at Kayseri:

The Kayseri Shifa-hane, one of the earliest and most important of the Anatolian Shifa-Hanes to have been built, consists of two buildings standing next to each other, which are named Şifaiye and Gıyasiye. On account of this placing they are also known as Çifte Medrese or «Twin Medrese» (Fig. 1) or Gıyasiye and Şifaiye Medreses. The building of the Şifaiye was undertaken in the year 1205 by Sultan Nesibe Hatun, daughter of the Seljuk Sultan, Kılıç Aslan II. The neighboring building, which is a medical school and is attached to the first by an inner passage way, was ordered by Sultan Gıyaseddin Keyhüsrev I. Both buildings have the classical plan of the Seljuk medreses, that is, an arcaded courtyard with the eyvans. The Shifa-hane is larger having measurements of 32 m. width and 40 m. length. Both, as a whole, measure to 60×40 m.

These medical institutions, the oldest of their kind in Seljuk Anatolia, were presented by a brother and sister. The medrese contains a tomb tower. As it is known that such tomb towers belong in general to the builder, we can assume that Gevher Nesibe Hatun is buried here. A local yellowish stone is used in both buildings. The division of the rooms of the Shifa-hane part is more detailed and greater number. Two gates open into the street. Only one of these is the main gate and is built to be more monumental and is richly decorated. A small sized dome with large muqqarnases (stalactite) is placed over the portal. A pointed arch which surrounds the muqqarnas part is adorned with a frieze formed by three intertwining motives with rounded profiles. The same frieze continues into the portal niche. A geometrical band consisting of intercepting polygons and circles encloses the portal. The general appearance is still that of the preparatory stage to the monumental Seljuk gates. Each piece of stone, which is in the filling of the arch, is decorated symmetrically with a voluminous rosette. On the corner fillings of the portal three rosettes a piece are placed.

The marble construction inscription over the rosettes is written with a Seljuk naskhi. The cut stones are in the upper part of the inscription, and the side stones are decorated with geometrically star-shaped rosettes. On the central stone we see a smaller lobbed rosette and a relief. This relief is in a damaged condition but might well have represented a snake, which is the symbol of a Shifa-hane. The snake motif is peculiar to the Shifa-hanes.

The entrance portal formed by a wide archway is much damaged today. One of the two side niches is completely demolished. The other side niche is organized from muqqarnases (stalactite) and the upper stone contains a lion figure. The lion figure, although not fitting in the portal schema of the Seljuk gates, is still important. It might be possible that it is connected with Kılıç Aslan, father of both Gevher Hatun and Sultan Gıyaseddin. The demolished left niche might also have contained a similar lion figure or even a bull. Thus, it was possible the symbol of the sun and the moon or darkness and light had been placed facing one another. This assumption fits well within the necessary vocabulary of symbolic figures in a Shifa-hane decoration. The same particulars can be seen in the Keykâvus Shifa-hane at Sivas (fig. 2).

The Keykavus Shifa-hane at Sivas:

This Shifa-hane was donated by Seljuk Sultan İzzeddin Keykâvus in 1217. Similar to Gıyasiye and Şifaiye at Kayseri the original plan was constructed as paired buildings. In the excavations that architect Sedat Çetintaş made in 1938 it was brought to light that the foundations of a similar building existed. Thus, we have been provided with the approximate plan of the medical medrese which had been also noted down in its wakf. The medical medrese denotes the special qualities of Seljuk medical teaching in that it was used for the lectures, the Shifa-hane being for actual observances and practices. The whole institution is a perfect proof of the importance given by the Seljuks to the science of medicine. The existing Shifa-hane is the largest of all, having measurements of 48×68 m.. It has the classical type of medrese plan, an arcaded courtyard with eyvan. The buildings also contains long narrow corridors and rooms with fireplaces. Facing the entrance there is a broad eyvan topped with a pointed arch. On either side of the eyvan's archs a round head is placed. One of them, as confirmed by the inscription found in it, represents the sun. From the diadem on the head, rays like sunlight are diffused. It is a male head. The one on the right, however, is a female head with long braids. It is enclosed within a crescent and represents the moon (Fig. 3). The sun is the symbol of light and power, whereas the moon stands for natural powers. The same building contains over its portal two figures seen walking toward each other. Unfortunately these are damaged to such a degree that identification of them is no longer possible. Nonetheless the one with a male resembling rays could be a sun-lion and the other with a crescent-horn might be a moon-bull (Fig. 4).

In one of the rooms to the right of the courtyard is the tomb tower of İzzeddin Keykâvus, donor of the Shifa-hane. His tomb tower is one of the best examples of the Seljuk art with its rich glazed brick and tile mosaic decoration. The geometrical interlocked design and stars and richly intertwined inscriptory

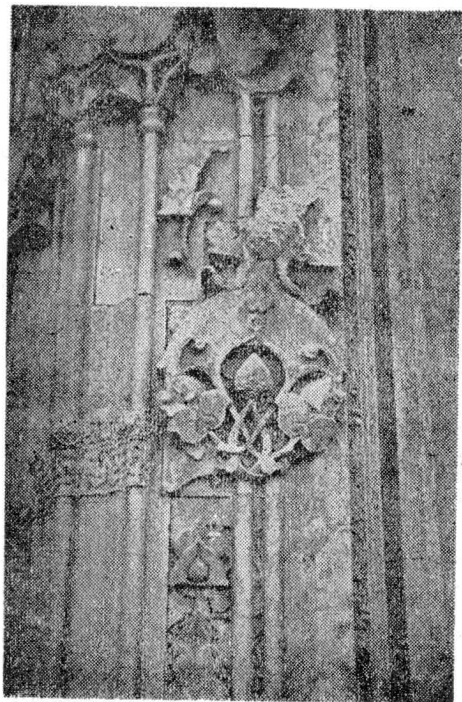


Plate 6 — Divriği, The Sun symbol at the portal of Shifa-Hane.

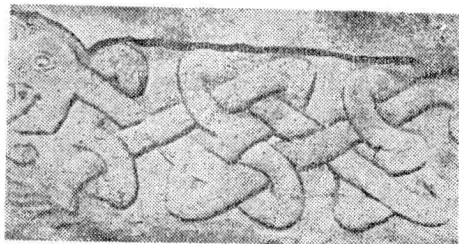


Plate 8 — Çankırı, Two knotted snakes relief from the Atabey Ferruh Shifa-Hane.

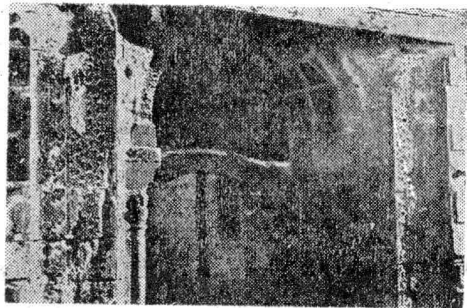


Plate 10 — Kastamonu, Shifa-Hane.

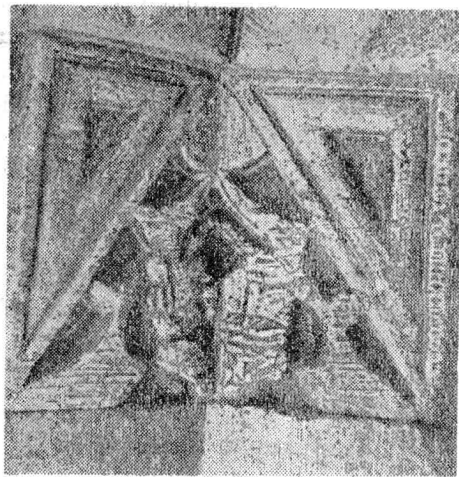


Plate 7 — Divriği, The two portraits which exist between the left site pillars at the portal of Shifa-Hane.

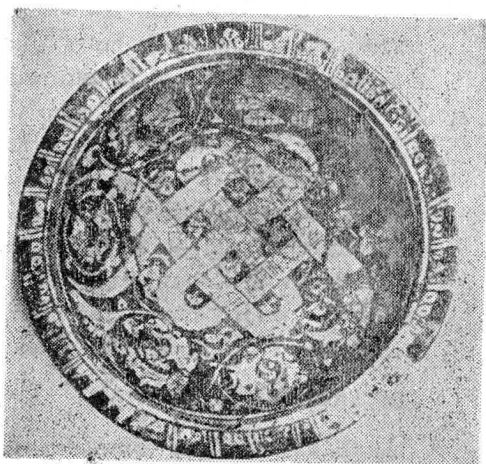


Plate 9 — A seljuk bowl, Raqqa, 12-13th century.

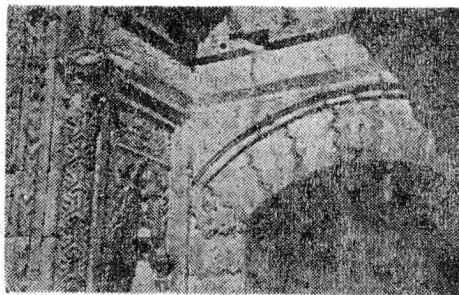


Plate 11 — Amasya, The portal of the Shifa-Hane with the relief of a sitting human figure.

decoration, form the most refined part of the Shifa-hane with its varied colours of blue, white, navy blue and turquoise. The inscriptions in relief which run over the door and windows contain the date of building. On the arch of the door there is another inscription which contains the ruler's ideas about life and death, which are in a lyrical and tragic style. The Sultan who died of tuberculosis in 1219 was a scholar and a poet. Because he himself was a sick person, he gave special care to the science of medicine and to the physicians and was engaged in constructing this complex, which consists of Shifa-hane, tomb tower and medrese. It is one of the most monumental works of the Seljuk art. An enormous wakf was denoted and the management was left to Cemaleddin Ferruh ibn Abdullah, who owned a Shifa-hane himself. The records belonging to this institution are important documents which show how a Seljuk Shifa-hane was operated.

The Shifa-hanes at Konya:

These Shifa-hanes date from between 1219-1233. The greatest of all was built by the Seljuk Sultan, Alâeddin Keykubad, its place is still unknown. The same sultan donated a hot spring-bath house.

Another Shifa-hane at Konya was ordered by Kemaleddin Karatay, the brother of Celâleddin Karatay, who was a vizier to the Seljuks. It was situated to face the still existing domed Karatay Medrese. According to its wakf, Celâleddin Karatay commissioned this Shifa-hane for his brother, who was a physician. Only one glazed - brick decorated eyvan survives from the whole Shifa-hane, and it is known today as the small Karatay Medrese.

There were Shifa-hanes at Aksaray by Konya, and at Akşehir from the 13th century, which no longer exist. It is very possible that they were all undertaken by Alâeddin Keykubad.

The Shifa-hane at Divriği:

This Shifa-hane has come down to us from the Mengüç (1071-1252), a small dynasty who lived as subjects of the Seljuks. As we are surveying Shifa-hanes in Anatolia, in a chronological order, the Divriği Shifa-hane is included in our studies. The Shifa-hane was built in 1228, neighboring the Great Mosque of Divriği. The donor of the Great Mosque is Turan Malik, who was the wife of Ahmed Shah and daughter of Fahreddin Behram Shah. The complex of which the Shifa-hane is a part, consists of a mosque, and a tomb tower. The complex deserves a significant place among the monuments of Turkish art because of its planning and decoration.

The Shifa-hane is set in perpendicular orientation to the mosque. Although its plan follows the traditional medrese type with an arcaded courtyard with four eyvans, the usual open court is closed with a tri - partite barrel vault which stands on four huge pillars, due to the harsh weather

conditions of the locality. The middle part of the vault is topped with a lantern which is placed directly underneath an octagonal pool. Thus we are before a domed medrese (in this special case with a closed courtyard) type of the Seljuk art in the Mengücek land.

The eyvans spaces are covered with vaults which have various star-forms, and are decorated very elegantly. Rooms at the sides which were used as wards are covered in a rather simple manner, with plain barrel vaults. A staircase leads to the second floor, it lacked a hand-rail, and it is placed to the right of the door that opens into the courtyard from the entrance space. On the second floor a gallery runs on the southern and western sides of the building. A domed room to the left of the large eyvan is the tomb tower and has several sarcophagi which are covered with tiles. Another door leads into the mosque. It is very probable that the caskets belong to the donors of the complex, Amir of Mengücek, Ahmed Shah and his wife Turan Malik Sultan. It was traditional that donors were buried in the Seljuk Shifahanes.

The Shifa-hane, solely, has the measurements of 32×24 . Its portal shows a decoration very foreign to the Seljuk portal ornamentation system. The laborous work engaged on the portal reflects a decoration that is unique not only in Turkish art but in the whole of Islamic art. It reminds one of the Gothic portals. Small columnettes are grouped as in a lustered column, but here the columnettes recess inwards toward the door on several levels. These meet at the top and form the pointed arch of the portal. The perpendicular direction is accentuated with horizontal bands formed by exceedingly large round panels and geometrical interlocks. The panels have geometrical decorations, and palmettes in plastic. The decorations on either side of the portal, which are arranged on different levels, calm down toward the wide space in the middle.

On the upper facing of the portal there are five-cornered stars. Almost an image of the starry heavens. Lower to this, there is a window that is divided by a small pillar of which the small prismatical shaft is completely covered with palmettes and Rumis. The space underneath the window has the appearance of wooden cassettes, ornamented with geometrical star intertwinings and plastic palmettes and Rumis (Fig. 5). What is more important to us are the decorations over the clustered colonnettes that originate from the bottom of the large muqqarnas (stalactite) consols on which the pointed portal arch rests, and which moves downward after forming a knot. Over these colonnettes there are shield-like panels which consist of palmettes that look almost pasted there. At the top of these there are two symmetrical human heads to the right and left of the portal.

From their very damaged state only a braid and a crescent are discernable on the decoration to the left. The other head at the right is a frontal view

and has two braids. The round face represents the sun. These heads hold astrological significance and an analogy is present on the either side of the portal of the Alâeddin Mosque at Niğde (Fig. 6). We have seen the very same heads representing the sun and the moon on the corner fillings of the large eyvan archway of the Keykâvus Shifa-hane at Sivas.

An interesting peculiarity of the Shifa-hane at Divriği is the portraits of two personages who are almost squeezed between two pillars and are placed to the left of the portal (Fig. 7). They wear hats that tower like crowns, and the triangular space behind them is crowded with wing-like motifs. It would not be a mistake to assume that these two portraits, one in profile and the other in three quarter profile, represent the donors of the complex, Ahmed Shah and his wife Turan Malik. Yet, it is a problematic case: to find the pictures of the donors squeezed in a corner as if to hide their presence. It is also claimed that they are the portraits of two foreign workmen who worked on the construction. But one resembles a woman while the other may be called a man. This is a unique occurrence in the Seljuk figurative decoration.

The Atabey Ferruh Shifa-hane at Çankırı:

It was built in 1235 by Atabey Cemaleddin Ferruh, an amir at the time of the Seljuk Sultan, Alâeddin Keykubad bin Keyhüsrev. The inscription of this much altered and damaged Shifa-hane is in Arabic. It houses today the Çankırı museum. Two knotted snake figures, like the intertwining Seljuk ornaments, are set in relief in stone (Fig. 8). The snake figure, an antique symbol of the medical world, survived into the Seljuk time on the Shifa-hanes. As a matter of fact, the names Maristan and Bimaristan are derived from this symbol. The snake-dragon figures as symbols of darkness and evil possess a protective talismanic character when knotted, they are also used on other works of Seljuk art. One of the most beautiful examples we have today is in the decoration of a Seljuk ceramic made in the Raqqa region in the 12th or 13th century. The motif on this cup resembles very closely the rosettes of the Institute of History of Medicine, and the Turkish Medical Society (Fig. 9).

The Ali bin Pervane Shifa-hane at Kastamonu:

It was built in 1272 by Ali bin Muinuddin Süleyman Pervane and has an inscription in Arabic. Its architect was Sâ'd from Kayseri. The building was damaged considerably after a fire. The eyvans and rooms are placed around the courtyard. What have survived to our day are only a small mosque, a tomb, two rooms and the library sections. The portal contains graceful patterns of the Seljuk stone decoration. Frieze rows formed by geometrical star intertwinings and palmettes surround the portal in a harmon-

ious manner. Six graves were discovered in the garden of the Shifa-hane. The entrance into the tomb tower, which has 18 more graves, is from the mosque. It is generally believed that Şaykh Abdülfettah and his disciples are buried in the türbe. It is still doubtful whether this was the burial place of Ali, son of Muinuddin Pervane from the Seljuk amirate. Therefore the building bears a second name: the convent of the dervishes with the snake. The relation might be due, as well, to the word Maristan that is present in its inscription.

A folklore belief has remained with the snake figure to our day. According to the story, Vali Abdülfettah, who came with his 40 dervishes from Baghdad, asked for an abode from the ruler of Kastamonu. Not wanting him to settle in the vicinity, the ruler bestowed on him a site with snakes. The Vali and his disciples collected the snakes and threw them into the brook where they turned into stones. Only the strongest snake resisted and accepted his fate on land. So it goes, that the snake on today's stone decoration is the same snake which turned into stone. People suffering from malaria, are said to be cured after having drunk a solution mixed with a piece of stone from this snake remedy. Likewise, the curing of erysipelas follows a similar treatment. As a consequence of this primitive treatment, unfortunately, the figures are deformed as not to be easily identified.

The origin of the Kastamonu Shifa-hane, however enriched with folklore beliefs, is different. It was originally built to serve as a Maristan - Bimaristan, and this function is noted in its inscription. It is probable that the Vali might have been a physician and his so-called disciples, his students. Their holiness increased with centuries. The date when the Shifa-hane was converted into a convent is unknown. The personages connected with the Shifa-hane and its legend circulated without any change into the period of the convent.

Until the time of the abolishment of the convents (tekke), many mental diseases and neuralgia were cured here through hypnotic suggestion (2) (Fig. 10). However, we are of the opinion that this much damaged marble relief inlaid into the wall is an antique spoli piece which has a garland motif. The folk belief has interpreted it as a snake. Also we should not forget that the garland motif had been utilized in the Seljuk art because it resembled the dragon motif. An apparent example of this transformation is present on the Kesikköprü Caravansaray near Kırşehir, and also the antique bukranon and garland motifs were used in the Seljuk plastic art on a relief work in the forms of ox and dragon.

The same resemblance between dragon-snake figures and garlands and its development are seen on the Ahlat tomb stones, and of this we will talk widely in a future article.

(2) See the above-mentioned book, pp. 72-76, pic. 196.

The Shifa-hane at Amasya:

The Amasya Shifa-hane dates from the time of the Ilkhanids. The Ilkhanids, who governed some parts of Anatolia after the Seljuks, gave special importance to the science of medicine. Evidence of this is in the Shifa-hanes built at their capital Sultaniye (1305) and in Amasya (1308). The Amasya Shifa-hane was built at the time of the Ilkhanid Sultan Olcaytu Mehmed Hüdabende. From the inscription we learn that the building was undertaken by Anber ibn Abdullah, a slave of Ildus Hatun, wife of Sultan Olcaytu.

The plan follows the medrese with an arcaded courtyard. Its measurements are 24×34 m. In addition to a main entrance, a main eyvan and rooms like long corridors are placed around the courtyard. The wakf prepared in 1312 was run by the brother of Yıldız or Ildus Hatun, Alaeddin Ali Pervane. The Amasya Shifa-hane was not only a hospital but a medical school as well. Here operations were followed by students. Many physicians received their education here and its activity survived into the 19th century. Sabuncuoğlu Şerafeddin bin Ali, who practiced in this institution as a physician for 14 years, has left to us a work with original illustrations written in 1465, namely the *Kitab al-Jarrahîye-i Ilkhaniye*, which proves the advanced state of medicine at his time. Several hand-written copies of this work still exist. One copy is in the library at Fatih of Ali Emiri Efendi, number 79. Another copy with 134 miniatures is in the Bibliothèque Nationale in Paris, Suppl. turc. 693. (3).

The portal decoration of the Ilkhanid Shifa-hane is in the tradition of the Seljuk style, if not a development of it (Fig. 11). The palmette and Rumis patterns seen on the portals of the medreses at Erzurum and Sivas are repeated here. We can call, without hesitation, the stone decoration of the Amasya Shifa-hane a résumé of Seljuk stone decoration in Anatolia. An interesting speciality of this portal is the decor over the key stone of the door. A filling which consists of palmette leaves is marked at the corners. In the very middle, on the key stone, however, a human figure sitting cross legged is to be seen. To give a judgment concerning this figure in the Turkish sitting position would not be very successful. It might have been the portrait of the donor or a physician at the Shifa-hane.

In this article we mentioned, in chronological sequence, the Shifa-hanes, which were the most advanced social welfare institutions of the Seljuks of Anatolia. A special importance was given to the decoration. It is confirmed by documents in the archives that such institutions were established at Tokat, Erzurum and Erzincan but nothing has survived to our day.

The social institutions and medical school of the Seljuks continued to

(3) P. Huard - M. D. Grmek, *Le Premier Manuscrit Chirurgical Turc, rédigé par Charaf Ed-Din (1465)* Paris, 1960.

be active through the Ottoman period. Moreover, enormous complexes built by Ottoman Sultans, without exception, contained Shifa-hanes. The most magnificent examples of these are the Fatih Sultan Mehmed and the Süleymaniye complexes. In addition to their uniqueness, the famous Shifa-hane within the Beyazid II complex at Edirne, became known throughout Europe, with astonishment, as a hospital in which mentally ill people were cured with music.

The Seljuk Shifa-hanes tower among the important monuments of Anatolia with the medrese, giving evidence for the presence of a high development in social, scientific, and artistic levels of the Seljuk civilisation.

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