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Darüşşifas Where Music Therapy Was Practiced During Anatolian Seljuks and Ottomans¹

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Abstract

Music therapy, one of the oldest treatment methods known, dates back to thousands of years. Turks' using music therapy practices in hospitals -Ottoman and Seljuk hospitals- built with appropriate acoustic in the treatment of mental disorders, utilizing the books which included the researches done by scientists such as İbni Sina, Razi, Farabi, Hasan Şuurî and in Gevrekzade Hasan Efendi in music therapy and improving music therapy practices exemplarily in the period of Ottomans and Seljukians is assessed as the first serious music therapy practices. Darüşşifa is one of the names given to medical and educational establishments which give people health service depending on practice and observation and treated patients in Turkish and Islamic world. Turks started various reconstruction activities following their settlement in Anatolia. Within a short period, they built several types of artifacts such as; caravansaries, madrasahs, mosques, darüşşifas. In Seljukian and Ottoman darüşşifas, medical subjects were taught according to researches and scientific principals, and surgeons were educated at medical madrasahs as well. Medical health care service was provided in those places. In this study, of darüşşifas where music therapy was practised the ones surviving today and having importance have been analyzed so as to emphasize how curative power of art history and music was used by Turkish people centuries ago. From this point of view, Kayseri Gevher Nesibe Tıp Medresesi (Medical madrasah) (1206), Divriği Ulu Camii ve Darüşşifası (Mosque and Hospital) (1228), Amasya Darüşşifası (1309), Fatih Darüşşifası (1470) Edirne Sultan II. Bayezid Darüşşifası (1488), Süleymaniye Tıp Medresesi and Şifahanesi (Medical Madrasah and Hospital) (1556) have been examined in this study as the featured ones among the institutions where music therapy was practised.

Key Words: *Music therapy, Darüşşifas, Seljukian and Ottoman hospitals*

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1. Introduction

Extant examples of medieval Islamic hospitals belonging to the Seljuk and Ottoman periods are of importance for hospital history researches. In particular, the source of medical drug and music therapy of mental patients existed in Seljuk hospitals. (Terzioğlu, 1986, p. 2) Medical education in the fields of both treatment and education in Anatolia started around 13th century whereas a formation in this sense appeared in the late 16th century in Europe. In Anatolian Seljuks, medical education started with Gevher Nesibe Sultan Darüşşifa in the 13th century 350 years before Europe. Systematic medical education was practiced in the form of theoretical education in winter classrooms in relation to the architectural features of Darüşşifas and hands-on training with patients in şifahanes (hospitals). These institutions where medical education and treatment were practiced together existed in Ottomans by names such as daru'ş-şifa, daru's-sihha, daru'l-mezra, maristan, bimaristan. Hospitals in İslamic history were called by these names.

(Baltacı, 2005, p. 69) Mental patients were not accepted in Anatolian Seljuk hospitals as they needed special care and psychological suggestion therapy was not practiced there. Those patients were treated in private hospitals organized for them. Süheyl Ünver reported that those patients were treated by being kept under suggestion within their own methods and being engaged in view of their conditions and that they were first kept under observation for a while. (Ünver, 1974, p. 216) It is understood that medical education in Seljuk period was practiced in big hospitals (darüşşifas) of the period rather than madrasahs. Darüşşifas had two parts; madrasahs training physicians, classrooms and hospital and not only were they important, but they also made major contributions to the structure of Seljuk state and society as health care facilities.

I. I. The Concept of Medicine and Darüşşifa In Anatolian Seljuks

It appears that Turkish-Islamic hospitals which were established between India and Spain in Umayyad-Abbasid-Seljuk, Mameluk, Ilkhanid, Timurid, Akkoyunlu and Ottoman Periods between 707 and 1616 were the pioneering artifacts in the treatment of psychosomatic diseases in the quality of today's clinics in terms of medicine, psychiatry and architecture. (Ak, 1997, p. 79) Darüşşifas were institutions where public was provided with health services in the simplest sense. Some of them were hospitals, and some of them were both hospitals and madrasahs. Darüşşifas were social welfare organizations in Turkish-Islamic foundation culture. Darüşşifas which Seljuks built in Anatolia in particular were of importance in terms

of Turkish medical history (Cantay, 1992), (Bayat, 2003). Darüüşşifas, which were also privileged with their structures with special architectural style for the implementation of the medical profession (Acıduman, 2010) continued their function in Ottomans as well following the collapse of Anatolian Seljuks, endowments on the function of Darüüşşifas enabled the continuity of these institutions (Tekiner, 2006, p. 59).

I. II. Anatolian Seljuk Darüüşşifas and Their General Features

Anatolian Darüüşşifas created after the practices of Seljuks in Iran and Central Asia Turkish-Islamic architecture reflected the richness of different cultures. Anatolian Seljuk period Darüüşşifas were unique examples in terms of innovations, educational approach and Turkish cultural history which they exhibited in the fields of art history, architecture and medical history. Even though Darüüşşifas had oriental spatial development and decorations in terms of their structural features, it is seen that the design was made according to medical function (Başğaoğlu, Betül; 2004, 2006, p. 141) although construction elements of Seljuks; vaults, iwans and yards were used in Darüüşşifas, yards were designed indoors or outdoors. In those designs, it was aimed to create spaces in accordance with the function rather than integrity and harmony. There was a water element in the middle whether the yards were closed or open. Water factor was used for psychotherapy in hospitals (Başğaoğlu, Betül, 2004, 2006, p. 139).

II. Significant Architectural Building Elements in Darüüşşifas

As Ottoman medicine consisted of the continuation of Seljuk medicine, while psychopaths were chained in captivity in the west, as of the Seljuks, especially in the Ottomans, mental disorders were treated with music in orchards and gardens in Darüüşşifas, and mental hospitals were built in addition to Darüüşşifas (Köker, 1992, p. 34). In Seljuk Darüüşşifas, separate wards were planned for mental patients, spacious rooms, places for oil lamps, corridors for music therapy, therapeutic baths and rehabilitative pools in yards were designed. In the Turkish-Islamic world, it was regarded that sound sequences and modes (tunes) were effective on the human brain with a divine power and identity. The use of modes, which is an independent integration of sounds created by sound vibrations within certain rules, in the treatment of mental disorders was based on (Köker, 1992, p. 34-35). In this context, the form and the position of the object matter to receive and absorb the sound waves. Function, technique and interior design are also crucial to evaluate the sound well. For this reason, sound-related regulations have always had priority for architects. Vault conducts

sound in its own direction. Dome is important for its feature as a sound collector and booster (Tuncer, 1993, p. 103-107). Also, in terms of architecture, pool is an element which relaxes patients psychologically and offers mental treatment with the sound produced by the movements of water in connection with the channels where it collects rainwater in Darüŝŝifas. The pool and the fountain are located in the middle of the building open or closed. Iwans are functional spaces, the sizes of which are appropriate for gathering of students, following lessons and operations, and which enable to create both summer and winter locations and provide easy communication between spaces. (Bakır, Baŝođlu, 2007). Darüŝŝifas, which provided education-training-application-treatment services together in the style of today's research hospitals, were designed together with the buildings of madrasahs and based on Seljuk houses and Buddisht monasteries as a source. It is known that Seljuk Darüŝŝifas, which resembled madrasahs in terms of their plans, influenced Ottoman and European health structures in terms of education and training (Karpuz, 2001, p. 65).

III.I. Music Threapy Applications in Darüŝŝifas in Seljuks and Ottomans

The art of medicine was attached importance in Seljuk period, and it is written in medical books that the method of treatment with sports as well as music was also employed in these institutions (İnan, 1972, p. 3). The information about the treatments in Darüŝŝifas is obtained from the branches of the doctors registered in the foundation and pious foundation books, health professionals and the content of the courses of students educated in madrasahs. Seljuk medicine included the methods of its own era and music threapy practiced on mental patients, physical threapy such as hot water, surgical interventions and herbal treatment took place among these methods. (Bakır, Baŝađođlu, 2007). During the period of Seljuks and their follower Ottomans, the healthcare organizations established by foundations provided the community with great service. The daughters, wives and viziers of Turkish rulers had Darüŝŝifas built and all expenses were covered by foundations. Ottoman medicine can be regarded as the continuation of Seljuk medicine (Köker, 1992, p. 25). As darüŝŝifas were established in foundations, the information concerning their staff can be accessed from the records of the foundations. Darüŝŝifas continued their function for a long time being supported by foundations. Turks extended and administered the studies on the effects of music in darüŝŝifas. The information about the treatments in Darüŝŝifas is obtained from the branches of the doctors registered in the foundation and pious foundation books, health professionals and the content of the courses of students educated in madrasahs. Seljuk medicine included the methods of its own era and music threapy practiced on mental patients, physical threapy such as hot water, surgical interventions and herbal treatment took place among these methods. (Baŝsađođlu, Bakır, 2007).

II. 2. The Evaluation of Seljuk and Ottoman Scholars In Terms of Music Theory and Medicine

Music, interpreted as a means of entertainment in general opinion, is an art of telling feelings and thoughts with voices on an aesthetic basis. The first serious music therapy within the institutions in Turks was seen in the Ottoman period. It is possible to come across many physicians studying on music therapy in the world of medicine interested in the effects of music. It is learnt from the sources that music therapy was used in the hospital which Seljuk Sultan Nurettin Zengi had built in the Seljuk period before Ottomans. These practices were carried on in Amasya, Sivas, Kayseri, Manisa, Bursa, İstanbul, Fatih Külliyesi (Islamic-Ottoman social complex) and Edirne Şifahanesi (Hospital) during Seljuks and their successors Ottomans, Farabi's studies and books, in particular, were of importance in grounding of music theory (Uslu, 2006, p. 175) In the millennium in Central Asia, Farabi, İbn-i Sina, Ebu Bekir Razi, Hasan Şuuri, Hekimbaşı Gevrekzade Hafız Hasan Efendi, Haşim Bey wrote theory books about music tunes which pervaded developing in Khorasan and Uighur regions and emphasized the relation of tunes with feelings and body. Turks expended and practiced the studies on the effects of music in darüşşifas. Thus, Yavaşca (1987, p. 174) stated that on certain days and times of the week, Mehterhane-i (janissary band) Hakani was played in old Turkish hospitals, old Turkish hospitals had their own music bands and among these bands there were musical instruments such as reed flute, violin, musikaren, tamboura and dulcimer included in fasıl music(chamber music) and singers. In those institutions, where treatment was free, there were service classes such as doctors, kehhals (ophthalmologists), surgeons, pharmacists, service group, nurses, imams, hanendes (singers) and sazendes (musicians) (Bayat, 2008). The famous Seljuk historian Prof. Dr. Osman Turan gave information on this regard in the part called "Determination of Music Lovers" of his book called "Official Documents about Turkey Seljuks. (Tekiner, 2006) Although the first serious music therapy applications were seen in the Ottoman Empire, it is known that mental patients had been treated with music therapy since the 9th century in hospitals Seljuk, Mameluk and Ottoman Turks built in Damascus, Cairo and Bursa. (Çoban, 2005, p. 47). The scientific bases regarding the therapeutic nature of music particularly in psychological disorders in Islamic worlds were first put forward by Kindi (801-865), Er-Razi (854-932), Farabi (870-950) and İbn Sina (980-1037), and they were practiced by Anatolian Seljuk and Ottoman physicians in hospitals and improved until the 18th century. (Ak, 1997, p-116-120). Kindi pioneered İbni Sina and Farabi by creating the first music ecole in Islam. He addressed the effects of music on forming inner discipline and the effects of the intersonance relations on the universe and human nature. (Güray, 2012, p. 52). Er-Razi recommends keeping melancholic patients busy, and doing this with music and making them listen to singers with beautiful voice (Çoban,

2005, p. 43). Farabi was a great scholar in music performance, medicine, astronomy and physics. He explored the relation of these sciences with music and determined the effects of music on human body and psyche (Çoban, 2005, p. 45). He further reinforced music therapy by exploring the physical and physiological principles of sound in his work Kitabül-Musiki-Kebir, in which he told the eastern music theory, defined sound and then explained the methods of making musical instruments (Ak, 1997, p. 108).

Farabi explained the psychological effects of Turkish music tunes according to the time of the day as follows:

tune ReHAVI: effective at pre-dawn,
tune HÜSEYİNİ: effective in the morning,
tune RAST: effective when the sun is two-spear-round,
tune BUSELİK: effective in mid-morning,
tune ZİRGÜLE: effective towards noon,
tune UŞŞAK: effective at noon,
tune HEJAZ: effective in the afternoon,
tune İRAQİ: effective in late afternoon,
tune ESFAHAN: effective at dusk,
tune NEVA: effective in the evening,
tune BÜZÜRG: effective after night prayer
tune ZİREFKEND: effective at bedtime.

What's more, Farabi specified the effects of Turkish music tunes on illnesses as follows:

tune BÜZÜRG: inflammatory diseases, mind clearing, overcoming anxiety and fear,
tune ESFAHAN: illumination, boosting intelligence, refreshing memories,

tune Irak: boredom and narrow temperament,
tune Rast: eclampsia and paralysis,
tune Zirevket: backache and arthralgia,
tune Rehavi: headache,
tune Neva: gynaecological diseases,
tune Zengule: heart diseases
tune Hejaz: dysuria,
tune Buselik: shoulder and low back pain,
tune Uşşak: heart, stomach diseases, dysuria and malaria
tune Irak: meningitis and palpitation in children,
tune Rehavi: all headaches in children, nosebleed, facial paralysis, diseases resulting from sputum and pulsus,
tune Zengube: heart diseases in children, meningitis, cerebral diseases, stomach diseases and hepatopathy,
tune Hejaz: dysuria in children,
tune Buselik: shoulder and hip pain, cold, headache and various eye diseases,

tune Uşşak: drowsing in children if sung with a beautiful voice to small children's ear, foot pain that occur in adult males,
tune Hüseyini: hepatopathy and heart diseases in children, reducing the body temperature, heatburn, latent fever and foot pain that occurs once in 4 days in adult males
tune Neva: urk-un nisa disease that occurs in children at the age of puberty and hip pain

İbni Sina based the quality of music on the conditions of the effect of the sound or music on the listener. He regarded music as one of the four mathematical sciences together with geometry, arithmetic and astronomy. İbni Sina stated in his written work (book) called *Kitabül-Şifa* that one of the best ways of treatment was to boost the mental and spiritual powers of the patients, to encourage them to fight against the disease better, sweat the patients' surrounding, to make them listen to the best music and to bring them together with the people they loved (Tekiner, 2006). Hasan Şuuri was a 17th century physician and in his written work called *Tadil-i Emizce* and *Haşim Bey Journal*, he mentioned that the tunes of neva, buselik, mahur, nihavent, buselik aşiran and uşşak revitalized people (Çoban, 2005, p. 33). Şuuri pointed out that a physician who didn't have musical methods couldn't be successful in his diagnoses and treatments (Grebene, 1978, p. 33). Şuuri's written work called *Tadil-i Emizce* included extensive information about music therapy. Şuuri stated that certain tunes were effective in certain times of the day in *Tadil-i Emizce* as follows: Rast and Rehavi: (effective) at dawn, Hüseyini: in the morning, İraqi: in mid-morning, Nihavent: at noon, Hejaz: between two prayers, Buselik: in the afternoon, Uşşak: at dusk, Zengule: after sunset, Discordant tunes: after night prayer, Rast: at midnight, Zirefkend: after midnight (Grebene, 1978, p. 33), (Çoban, 2005, p. 49). Musa bin Hamun, also influenced by İbni Sina, wrote a Turkish book on dentistry and mentioned about the music therapy for diseases. He recommended that babies were put to sleep in the cradle. In his book, he particularly stated "In old physicians' time, children and sons of sultans were brought together with music avazes (Turkish music modes) and stringed instruments and they were made to play next to them. That moderates the temperaments and ensures that they are fair and in the right path as they grow up" (Ak, 1997, p. 125). Gevrekzade Hafız Hasan Bin Ahmet was a chief physician who lived in the early 19th century and he gave detailed information regarding music therapy for mental patients in his tract '*Emrazi Ruhaniyeyi Negamatı Musiki ile Tedavi*' (Grebene, 1978, p. 34). Gevrekzade based his views on music therapy on İbni Sina. He mentioned about Tusi, Farabi and Urmevi and said the pulse of a person was in harmony with certain tunes and

every moderate movement of pulse harmonised with a tune. He mentioned about the necessity for a good physician to know which hours of the day were in harmony with which tunes and to lead the musicians in line with this information. (Ak, 2011, p. 364). In terms of child psychiatry, Gevrekzade explained which tunes were effective on which pediatric diseases in his written work “Neticetül Fikriyye ve Tedbir-i Velzadetül Birkiyye”(Çoban, 2005, p. 49). Gevrekzade approached music therapy in relation with human nature, music, treatment of mental illnesses and enriched that field with additional information as well as using Şuuri’s written work “Tadil-i Emzice” as a source (Grebene, 1978, p. 34). Music therapy, which philosophers approached within the scope of music, medicine and astronomy, grew even stronger with the thought of Sufis that music nourished the soul of dexterous people and contributed to the maturation of people. Musician and theorists who were brought up in Ottoman period categorized the effects of Turkish music tunes specified by Safiyüddin and Meragi on human temperaments, nations, horoscopes and diseases. Music therapy is mentioned in Edvar, a Turkish music theory book, and in written works on medicine. The knowledge about tunes has reached today thanks to the theory books named Edvard. Many Islamic sufis put forward various theories to show why music was enjoyed (Günay, 2012, p. 17).

II. 3. The Seljuk Darüşşifas Performing Music Therapy

Anatolian Seljuk Darüşşifas

II. 3. 1. Kayseri Gevher Nesibe Darüşşifa **II. 3. 2.** Divriği Ulu Mosque and Darüşşifa **II. 3. 3.** Amasya Darüşşifa

II. 3. 1. Gevher Nesibe Darüşşifa (1206)

The structure was constructed as dual madrasahs. Today, it is used as the medical history museum of Kayseri Gevher Nesibe Medical Faculty. The epigraph of “Property of Gevher Nesibe Foundation in the date of H. 602/AD1205-6” is written (Cantay, 1992, p. 41). It was the first structure constructed as dual madrasahs in Anatolia. The structure had the typical characteristics of the Seljuk hospitals (Kahya, Erdemir, 2000, p. 86). Gönül Cantay mentions that the door including the epigraph and the name of Maristan in the structure consisting of two sections belonged to the hospital section and the other madrasah could be the medical madrasah providing theoretical science education (Cantay, 1992, p. 41). On the other hand, Ali Haydar Bayat states: “Kayseri medical madrasah and the building next to darüşşifa connected to it through a passage have been claimed to be a medical madrasah since

1930's. Regardless it has gained recognition by the scientific community, any record showing this structure as a medical madrasah has failed to be acquired" (Bayat, 2001, p. 121). Sharing the same walls with the madrasah, the dariüşşifa building covers the area in sizes of (42.30x41.40) and the center part includes a square shaped yard. 4-iwaned plan scheme is seen in dariüşşifa (Cantay, 1992, p. 43). The actual madrasah section is smaller whereas the hospital section is large and tidy. An inner passage exists for the passage to other section (Yeğen, 1993, p. 59). In both locations, five great halls including four small iwans and 23 rooms are present (Atçeken, Bedirhan, 2004, p. 111). The other characteristic making the medical section genuine is the old hospital section located behind the patient rooms at the end of main iwan. This unit was used for the treatment of mental patients. It is known that patients were tried to be treated by with suggestion therapy in company with water and musical sounds. As in the other dariüşşifas of the era, the Gevher Nesibe Dariüşşifa was also influenced by the Islamic-Arabic medicine in respect of treatment methods. An important characteristic of this hospital was the existence of separate section reserved for psychopathic patients (Tekiner, 2006). Köker expresses that the rooms of mental patients were connected with each other through air corridors on the ceilings and that due to these air corridors, the patients were treated by both music and suggestion therapies. The singers with beautiful voices and the musicians used to play songs three times in a day in the centre connected to the rooms through air corridors. Köker also points out the music was performed according to the type of mental disorder (Köker, 1992).

II. 3. 2. Divriği Ulu Mosque and Dariüşşifa (1228)

Divriği Ulu Mosque and Hospital were located in a social complex within the Seljuk Era and on the epigraph on the portal of the dariüşşifa "Turan Melik, the daughter of Said Fahru'd-din Behram Sheikh belonging to the tribe located in Erzincan and Kemah of Mengudjeks, founded a hospital resembling a madrasah in H. 626/AD1228-29" was written (Cantay 1992, p. 51). The Divriği Dariüşşifa was designed as a whole together with its Ulu Mosque and had the characteristic of being a unique structure due to its design and decoration techniques. Reflecting the creativity and artistic skills of the designer, the structure held a critical place within the Anatolian Seljuk architecture in 13th century. The planning consisted of typical madrasah scheme including a yard in the centre and rooms located in and around this yard and iwans leading to the yard. A great amount of information regarding this structure exists today. However, Gönül Cantay mentions that no information is available regarding how the spaces were functioned within the hospital constructed in connection with the dome shaped madrasah plan. Cantay adds: "Including 3 iwans together with the cloister and dome shaped plan in addition to an (L) shaped second floors provided by this scheme indicates the

need of functional venues in order to conduct the theoretical and practical education in combination with the medicine trainings in Divriği T. Melik Darüşşifa at the beginning of 13th century” (Cantay, 1992, p. 22). As well as having a madrasah plan with various iwans and yards, the hospital was lightened by the lamps placed on top of the middle section covered by three tunnel vaults on four columns. In the surrounding of the yard, a small octagonal pond existed in the lighted place together with seven rooms (Haydaroğlu, 2003, p. 229). Although there is no actual information on the usage of venues within the hospital, it is supposed the upstairs of hospital were added to the design subsequently whereas the functional qualification of this floor considered as reserved for the administrative units remains uncertain as such in the other venues. The upper floor reached through the stairs is thought to be a secondary part of the hospital (Erkman, 2006, p. 149). H. Sencer Erkman points out: “A mean known as golden ratio is used in determination of shares received by the mosque and hospital units” (Erkman, 2006, p. 150).

II. 3. 3. Amasya Darüşşifa (1308)

Amasya Amber Bin Abdullah Hospital got constructed by Amber Bin Abdullah, the slave of Sultan Muhammet Olcayto Hüdabende’s wife Ildus Hatun, and Amber Bin Abdullah, the Anatolian Emirate and the epigraph on the portal includes the dates of H. 708/AD308-9 (Cantay, 1992, p. 67). Considering the plan of structure, the plan scheme consists of the main iwan and two cloister lines around a rectangular yard (with 2 iwans to the yard).

Gönül Cantay states it can be accepted that the traditional medicine education was carried out in the hospital by means of master/apprentice system while the patients were served and the doctors were trained on the other hand. However, the surgical interventions are considered to be applied in the unit providing theoretical information as the training centre in the main iwan together with the venues located in both sides of main iwan and used as patient rooms with rectangular halls in side lines. On the other hand, it is also mentioned the venues located in both sides of the iwan were used as pharmacy and polyclinic (Cantay1992, p. 71).

IV. The Ottoman Darüşşifas Including Music Therapy

The most evident architectural characteristics of Ottoman hospitals are that they were planned as the parts of social complexes consisted of mosques, madrasah, workhouses, tanneries, caravan shelters, public baths, bazaars, fountains and similar structures. These complexes also covered all socio-cultural and medical needs of the society.

The Ottoman Darüşşifas

III. 1. Fatih Darüşşifa III. 2. Bursa Yıldırım Darüşşifa III. 3. Edirne Sultan II. Beyazıt Darüşşifa III. 4. Süleymaniye Medical Madrasah and Darüşşifa

III. 1. FATİH Darüşşifa (1463)

Fatih Darüşşifa is important since it was the first Turkish hospital established in Istanbul (Uludağ, 2010, p. 78). The hospital nonexistent today was completed 17 years following the conquest of Istanbul in 1470 (Kahya, Erdemir, 2000, p. 116). The chief architect Sinan was ordered by Fatih Sultan Mehmet for the construction. The structure included a private square shaped yard. The information regarding this hospital still exists in the records. The hospital was planned as a square according to the investigation records (Cantay, 1992, p. 81). Although the date of closure of hospital is failed to be determined, it is considered as operated until the middle of 19th century. O. Şevki Uludağ points out: “the hospital was similar to the tabhane(itinerant dervish guesthouse) in respect of plan and design and the tannery is required to be analyzed in order to visualize the nonexistent hospital” (Uludağ, 2010, p. 80, 81). It is described in the Travel Memoirs of Evliya Çelebi that the hospital consisted of 70 rooms, 80 domes and 200 mudarris (professors) (Çoban, 2005, p. 57). Again, it is mentioned in the travel memoirs the singers and instrument players were assigned for the patients in order to remove the sanity. The doctors organized the required treatments by examining the patients twice in a day. In the Fatih darüşşifa (est. 1470), music therapy was been applied for the psychopathic patients. Moreover, Evliya Çelebi mentioned the singers and instrument players were assigned for the patients for treatment purposes. Furthermore, the medicines were given to the patients consulting to the medical centre outside (Karhan, 2008, p. 6).

III. 2. Edirne Darüşşifa

In the early periods of Ottoman Empire, the structure located in the complex constructed in Edirne was one of the most important healthcare facilities of its era. This hospital was included in the complex titled “II. Beyazıt social complex”. The complex was constructed by the Architect Hayrettin between 1484 and 1488 (Cantay, 2007, p. 6). During its foundation days, the hospital served for all patients. In the next years, it started to serve as treatment centre for psychopathic patients. Visiting this hospital, Evliya Çelebi stated: Some insane people become smart as they look at beautiful genial faces. Yet, according to the old doctors, beautiful faces, streams, beautiful voices, musical instruments and lyrics unburden the individuals and disinfect from the dirt of anxiety. The donator on behalf of the departed grace,

Beyazıt Khan assigned ten officials consisting of one flute player, one violinist, one muscar, one dulcimer, one dancer, one battle dulcimer and one lute player in order to feed the souls of patients and remove the anxiety by visiting this place three times in a week and playing music for the insane brothers. These players still exist. In fact, there are various tunes titled as Nevâ, Rast, Dügah, Segah, Çârgâh and Sûzinâk in the music knowledge and singing “Rast” by combining the “Zengüle” and “Buselik” tunes regenerates human life. The spirits are fed by music instruments and the stated tunes. Even the insane patients relax by listening to the sounds of stringed instruments (Kös-i hakani and tablnaz) and drums (Kahraman, Dağlı, 2010, pp. 609-610). Visiting Edirne in 1682, Evliya Çelebi described the complex as “it includes such as world that can not be described with language or written by pens” and added: “The insane brothers trapped by the anxiety ocean of Edirne in the sanity season of spring listen to the touching voices of canaries within the vineyard and flower gardens in the vicinity from various rooms and start to scream with their off the tone voices” (Kahraman, Dağlı; 2010, p. 609). In the earlier periods of the Ottoman Empire, the hospital located in the social complex in Edirne was one of the most important healthcare facilities of its era. The hospital was included in the complex titled as “II. Beyazıt social complex”. The complex was constructed by Architect Hayrettin between 1484 and 1488 (Cantay, 2007, p. 6). When II. Beyazıt accommodated in Edirne due to the expedition, he ordered the construction of a social complex located on the area of 22. 000m² upon the need and request of the society. The west section was reserved for education and healthcare whereas the east section was reserved for social affairs and the middle section was reserved for the religious structures. In 1866, the hospital was entirely assigned for the mental patients by the opening of a new hospital in Edirne (Haydaroğlu, 2003, p. 270). The actual hospital section referred to a hexagonal building located under 12 small domes complementing one hemisphere shaped great dome. In the middle of this structure, there were marble covered rooms for winter including a fountain pool and a hall and six covered rooms around this hall were also included. These rooms were classified as indoor and outdoor. Since there were furnaces in closed rooms, these rooms are considered as the patient rooms for winter usage (Kahya, Erdemir, 2000, p. 119). In order to provide convenience for the nurses in this central place, the doors of patient rooms were connected to the central complex. It is considered as a measure in order to control the patients especially when the hospital was assigned for the mental patients (Taşkıran, 1972, p. 144). It is also considered as the first structure in history designed in accordance with the central hospital system not seen before in the Anatolian Seljuk and Ottoman hospitals This section consisted of 6 rooms for winter usage and 4 summer rooms in addition to 1 music stage together with a wide and containable middle yard covered by a high dome. The other different characteristic of this hospital is that the music stage was projected during the design in 15th century. The music stage was across the entrance. A light existed in the middle of the dome and a water-tank with fountain was located in the middle of the yard. The placement of this water tank is considered in scope of the treatment purposes. The sound provided by water

flowed from the foundation was related to the case of relaxing patients. Music and water sounds were used in this hospital for the treatments in addition to the medical knowledge and applications of the stated era. Therefore, the building had a perfect acoustic ambience (Bilar, 2007, p. 27).

III. 3. Süleymaniye Darüşşifa (1550)

In the Süleymaniye Darüşşifa, there are records regarding the application of musicotherapy for the patients. Extensive knowledge on the treatment of mental patients through music is included in the tract titled “Treatment of Mental Disorder by Music” of the head doctor Gevrekzade Hasan Bin Ahmet who lived in the beginning of 19th century. In his work, Gevrekzade mentioned the musicotherapy of mental patients were highly appreciated and positive results were gained by this treatment. He also pointed out the treatment with music was effective especially for the depressed, embittered and insensible individuals to the surroundings (Karhan, 2008, p. 55). The social complex constructed by Mimar Sinan with the order of Sultan Suleiman was established on the area known as the old palace. The structure was located in a large complex (Cantay, 1992, p. 97). The hospital was constructed in two floors lying towards the east and west directions. By its general plan, the hospital complied with the classical Ottoman madrasah scheme developed around the cloister (Cantay, 1992, p. 97). Due to this prepared multi-storey plan, a basement floor was established in the bottom. A hall was included for the incurable mental patients under the cloister between two yards in the basement floor. In the hospital, it is known that a different neurology service was provided and the musicotherapy was applied unlike the other hospitals and the hospital maintained its condition until the middle of 19th century. Following the end of 1858, the hospital was entirely assigned for the mental patients (Cantay, 2007, p. 74, 75). However, Ali Haydar and Osman Şevki Uludağ provide a different date regarding this issue and state: “the hospital including the treatments of all diseases became the place in which only the mental patients are protected by the end of 1843” (Haydaroğlu, 2003, p. 271). Apart from the complex bath, there were private public baths for the patients treated in the hospital (Cantay, 1992, p. 97). As Süleymaniye hospital was isolated, all mental patients were transferred to this place (Cantay, 1992, p. 102). This hospital consisted of consecutive cloisters across the medical madrasah together with two yards. In the Ottoman State, this was the first medical madrasah training doctors and the medical complex including applications (Haydaroğlu, 2003, p. 253). Gevrekzade Hafız Hasan was employed as the head doctor in Süleymaniye medical madrasah and he also wrote a book regarding the musicotherapy (Haydaroğlu, 2003, p. 266-267). Süheyl Ünver writes the female mental patients who stayed in Haseki hospital in 1844 were

decided to be transferred to another place to be constructed within the Suleymaniye hospital (Ünver, 1939, p. 11).

V. Conclusion

The importance of music providing a considerable alternative medical option for the modern medicine and its healing power were known by the Anatolian Seljuks and the Ottomans centuries ago. The importance given to music can be realized by its usage as a treatment method in medical institutions. In the hospitals complying with the contemporary research and practice hospitals, the usage of musicotherapy for the treatment of mental disorders indicates the extent to which the Anatolian Seljuks and the Ottomans were advanced in alternative medicine applications by providing the required attention centuries ago. Also the construction of hospitals by considering the functions within designs can be interpreted as the musicotherapy was included in basic treatments

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