



Architectural Features of Bektashi Lodges: *Haci Bektash Veli Tekke* (Nevşehir) and *Seyyid Ali Sultan Tekke* (Didymoteicho)

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Abstract

Dervish lodges, also known as *tekkes*, have played a significant role in Islamic society, offering multifaceted services and impacting various aspects of life. These institutions have been instrumental in supporting the establishment of Turkish Islamic states and providing services to the state. Hodja Ahmet Yassawi (d. 1166) organized these units in Khorasan as institutions ensuring social integration in newly conquered areas. Hodja Ahmet Yassawi (d. 1166) contained these units in Khorasan as institutions providing social integration in newly conquered areas. As of the 1150s, they became effective in Anatolia's social, political, and military fields. Especially when Anatolia came under Mongol domination, the Bektashi order, which belonged to the *Babañism* branch, came to the fore regarding social, political, and military influence. The research subject of this study focuses on the architectural features of *Haci Bektash Veli Tekke* in Nevşehir, the administrative center of Bektashism, and *Seyyid Ali (Kızıldeli) Sultan Tekke* in Didymoteicho, the administrative center of Bektashism in Balkans. Apart from belonging to the same order, both lodges were shaped by Balim Sultan from the beginning of the 16th century. Also, the architectural features of the *tekke* buildings were compared. This study analyzes the representation of the same cultural continuity in Anatolia and the Balkans architecturally. The architectural features of the *tekke* buildings subject to the research are discussed within the framework of cultural continuity and the Asian central space tradition. The spatial organization of the buildings in the *Seyyid Ali Sultan Tekke* in Didymoteicho is illustrated with drawings after explaining the order bases and the related spatial organization in the *Haci Bektash Veli Tekke* in Nevşehir, which is accepted as the house of the *Pîr*.

1. INTRODUCTION

Many different functions were carried out in the first masjid of Islam. As the Islamic religion expanded from India to the Iberian Peninsula quickly, it showed differentiations according to the new conditions it encountered in social, economic, political, and military aspects. Among these, instead of the multifunctional structure seen in the first masjid, the functions were specialized in time and became independent structures and institutions. About 200 years after the Hijra, another differentiation began to be seen in the determination and interpretation of the principles of the Sharia of the Islamic religion, which spread over a vast geography. As a result of the differentiated understanding, Sufism, which expresses a religious mysticism that is effective on large masses of people, emerged [1]. Sufism beliefs were also institutionalized under different orders called *tariqa*. The institutional structures in which *tariqas* were represented and organized were called dervish lodges. Dervish lodges were also known as *tekke*, *zaviye*, *hankâh*, *dergâh*, and *ribat* according to their physical characteristics and spiritual level.

Dervish lodges, also known as *tekkes*, have played an essential role in Islamic society by providing multifaceted services beyond worship and *dhikr*. These institutions have offered strategic services in their regions as military, economic, and intelligence support centers in addition to those directly affecting social life, such as social welfare, rehabilitation centers, and fine arts academies [2]. On the other hand, the first Turkish Islamic states organized these institutions in sheltered buildings along the borders. They ensured they served as a place of military service, espionage organizations, police stations, and cultural and

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educational institutions [3]. Even in the first Turkish Islamic states, *tekkes* were organized in ribat structures that provided military surveillance services along the borders and accommodation on caravan routes [4]. These first *alperen* lodges (religious fighters) were shaped in Khorasan by Hodja Ahmet Yassawi (d. 1166), and their social formations were also characterized [5]. As a result, *tariqas* began to evolve into an organization that allowed the *futuwwa* (Tr. *fütüvvet*) to be preserved in cities and provinces through the *ahis* (moral and religious brotherhood) [6] – [7]. Especially by the Abbasid Caliph Nâsır-Lidinillah (1180-1225), Sufis and division unions were equipped with moral rules and qualities of valor. They became a legitimate and vital institution [8]. This form of an organization played a significant role in the settlement and colonization of Anatolia and the Balkans, called “*Diyar-ı Rum*” (Roman place in the Turkish Islamic world) [9] – [10]. Sufi formations first appeared in the Balkan in many places, with lodges dedicated to Sari Saltuk in the 1260s. Since the first generation of *tekkes*, attention has been paid to the location of essential *tekkes*, close to the primary connection roads and dominating the region, but challenging to reach and having water resources in the immediate vicinity [11].

Since the period of the Ottoman principality, cities have been built with the contributions of *ahis* [12] – [13]. The Bektashi order stands out regarding social, political, and military influence [14]. The order's founder, Hacı Bektash Velî, came to Anatolia from Khorasan with the sign of Ahmet Yassawi and gained a wide reputation among the Turkmen communities and acquired disciples [15] – [16]. The most organized order of *Babaîsm* and *Kalenderism* brunch during the 14th century was Bektashism, which had an essential role in the foundation of the Ottoman Empire [17]. Therefore, the role played by Hacı Bektash Veli and his teachings was significant. On the other hand, Balim Sultan or Hacı Bâlî, who was born in the grand Bektashi lodge Seyyid Ali Sultan (Kızıldeli) in Didymoteicho, was appointed as the head of Hacı Bektash Dervish Lodge during the reign of Bayezid II (1447-1512). Balim Sultan, accepted as the second grandmaster of the Bektashi order, was buried in the shrine next to Hacı Bektash Veli Shrine [18].

The research shall focus on the architectural features of Hacı Bektash Veli Tekke in Nevşehir (Türkiye), the most important centers of Bektashism and Seyyid Ali (Kızıldeli) Sultan Tekke in Didymoteicho (Greece), an administrative center for Bektashism within the Balkans. Apart from belonging to the same order, both lodges were shaped by Balim Sultan from the beginning of the 16th century. In this respect, the spatial organization and architectural formation of two central *tekkes* of an order reshaped around the same person will be investigated. Thus, it is aimed to contribute to the development process of *tekke* architecture in Anatolia and the Balkans. In addition, the development of the first-period *tekke* architecture in the Balkans will be examined, and it is aimed to understand better the spatial organization of these *tekkes*, which directly contributed to the *futuwwa* through the janissaries and to the *futuwwa* through the *ahis*.

Within the scope of the study, the space sections in Hacı Bektash Veli Tekke and Seyyid Ali Sultan Tekke, the architectural order between these sections, and the architectural features of the *tekke* buildings were compared. The architectural shaping of the same cultural continuity is discussed within the framework of the Asian central space tradition. For this purpose, firstly, the principles of order and the related spatial organization in Hacı Bektash Velî Tekke, which is accepted as the “*pîr evi*” (grandmaster house, administrative center of Bektashism), are explained. Then, the importance of Seyyid Ali Sultan Tekke, its foundation, historical process, spatial organization on the site plan, and the material and construction technique of the buildings in the tekke's landscape were mentioned. Finally, since they are the most important buildings of the tekkes, the architectural features of the square house and mausoleum structures in Seyyid Ali Sultan Tekke are presented with detailed architectural drawings. With this comparative study, attention has been drawn to the shaping of early period tekke architecture in the Balkans.

2. TEKKE ARCHITECTURE

The first *tekkes* emerged as dhikr assemblies inspired by young, single, and poor people living in the shade called “*suffa*”, which was established adjacent to the wall of Masjid al-Nabawi. Later, it became institutionalized and showed a development that produced unique spaces. Indeed, due to the order's procedures, manners, and dhikr rituals, different building styles were created. Moreover, the impact of collective worship, social solidarity, communication, and education have also shaped *tekke*'s architecture

[19]. Tekkes, an economic institution founded on fertile land and supported by wealthy foundations, has been established as a community rehabilitation center [20].

The early *tekkes* were built by a series of buildings constructed in different periods. Therefore, their architectural typological development could only partially be revealed. Even in the three most essential *tekkes* of the Sufi tradition of Ahmet Yassawi, there are very different architectural forms. The Ahmet Yassawi Dervish Lodge in Turkestan was shaped around a courtyard with four *eyvans* (iwan, courtyard niche) from the 14th century onwards. On the other hand, a different architectural form is observed in the lodges that carried the Sufi tradition of Ahmet Yassawi to Anatolia and the Balkans.

The study analyzing the *tekkes* architecture typology has focused on Istanbul, which is at its periphery. Tanman (1992), therefore, classified the *tekkes* according to the plan of the *semahane* (principal ritual place), the central ritual area of the *tekkes* [21]. Eyice (2006), for his part, identified them by the architecture of the building where they were established [22]. Apart from these, İbrahimgil (2023) examined the first-period *tekkes* in the Balkans and made a typological classification according to the architectural formation of the shrine structures, which are considered the most sacred area of the *tekkes* [23]. On the other hand, this study focuses on two central *tekkes* in Anatolia and the Balkans, outside Istanbul, which are the same owner-shaped. In *tekke* architecture, which is mainly shaped by a traditional and vernacular influence, the positions of the building types that make up the *tekke* with each other and the coming together of similar buildings are analyzed. The study questions the formal change of the courtyard form as an Asian-centred space tradition.

3. BEKTASHI TEKKES AND HACI BEKTASH VELI TEKKE

The most important architectural analyses of Bektashi lodges and Haci Bektash Veli Tekke are Akok's (1967) and Yürkeli's (2012), in addition to Kosay's (1967) and Doğan's (2023) studies, especially the spaces specific to Haci Bektash Veli Tekke and the symbolic elements are described [24] - [25] - [26] - [27]. Haci Bektash Veli Tekke, constructed and formed over an extensive period from the 1250s to 1925, holds an essential place in the history of Turkish architecture, and its integrity has survived to the present day. The complex was enriched with many new buildings, especially under the patronage of Bayezid II and Balim Sultan [28]. The *tekke's* structures are organized around three central courtyards (Figure 1). While the first courtyard was open to the outside and accessible to everyone, the building sections related to the life of the *tekke* were organized around the second courtyard. On the other hand, the third courtyard is close to the outside. It contains the *hazire* (cemetery) and Balim Sultan's "*mücerred*" (dervishes who devoted their hearts only to Allah) maqam (shrine). In a hierarchical order in the *tekke*, there is an office for each unit and a dervish appointed for that office. The relation sections, functions, and courtyards are shown in the table below (Table 1).

Table 1. The sections of the Bektashi tekke and the functions of these sections

UNIT NAME	FUNCTION	LOCATION
<i>Mihman Evi</i> (Guest house)	The place where guests are hosted	First Courtyard
<i>At Evi</i> (Stable)	where guests' horses are kept	First Courtyard
<i>Mescit</i> (Masjid)	Place of prayer	Second Courtyard
<i>Meydan Evi</i> (Central ritual place)	Sacred section where the rituals are performed	Second Courtyard
<i>Kiler Evi</i> (Cellar House)	The administrative center of the <i>tekke</i>	Second Courtyard
<i>Aş Evi</i> (Soup Kitchen)	The kitchen, dining hall, and food stores	Second Courtyard
<i>Ekmek Evi</i> (Bread House)	Dervish accommodation place/dervish shelter	Second Courtyard
<i>Hamam</i> (Baths)	The section where dervishes clean and bath	Second Courtyard
<i>Çamaşırhane</i> (Laundry sect.)	The unit used for daily cleaning needs	Second Courtyard
<i>Çeşme</i> (Fountain / Well)	Fountains built as a charity	1st/2nd Courtyard
<i>Hazire</i> (Cemetery)	The area where sheiks and dervishes are buried	Third Courtyard
<i>Kırklar Meydanı</i> (Sacred ritual place)	The senior dervishes' ritual space	Third Courtyard
<i>Haci Bektash Veli Shrine</i>	Shrine	Third Courtyard
<i>Balim Sultan Shrine</i> (Ordeal center of <i>tekke</i>)	" <i>Mücerred</i> " (who devoted their hearts only to Allah) section	Third Courtyard

Hanbağı	(Farm)	Near order farm	Out of <i>tekke</i> border
Dedebağı	(Farm)	Far order farm	Out of <i>tekke</i> border

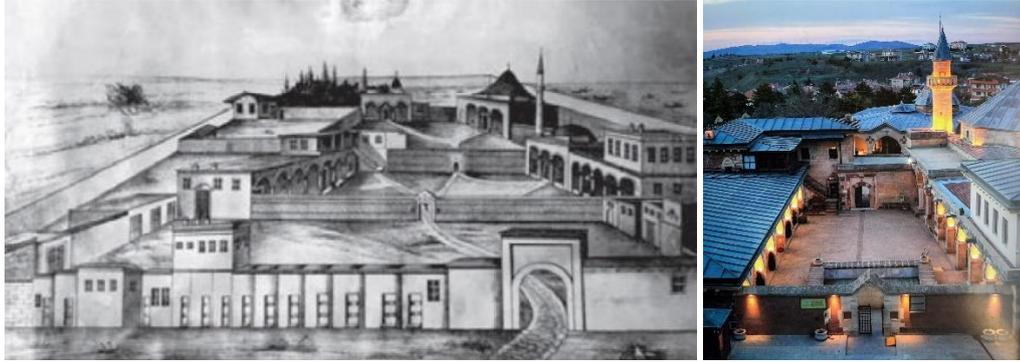


Figure 1. Engraving of Hacı Bektash Veli Tekke [29] and today's general view

The construction of the *tekke* was realized with buildings and high walls surrounding the courtyards (Figure 2). The *tekke* is entered through a door opening to the first courtyard. The *mihman evi* (guest house) and high walls surround the first courtyard. *Üçler* (Threes of) Fountain is also located in this courtyard. There is *Üçler* Gate on the wall toward the *tekke* in this third courtyard. From the *Üçler* Gate, one passes to the second courtyard with porticoes on both sides.

The buildings related to the primary function of the *tekke* are located on both sides of this courtyard (Figure 3). On the right side of the courtyard are the *masjid* and *aş evi* (soup kitchen) buildings, while on the left side are social and administrative departments such as the *meydan evi*, *kiler evi*, and *hammam* and laundry section. Directly opposite the *Üçler* Gate is the *Altılar* (Sixes of) Gate. The door adjacent to the sheik's pavilion of the *Kiler Evi* leads to an intermediate space and then to the third courtyard where Hacı Bektash Veli Shrine and *Kırklar Meydanı* are located (Figure 4). In the right corner of this courtyard is the shrine of Balım Sultan or Hacı Bâlî, called "*Pîri Sanî*" (second grandmaster, *sani* means second in Arabic).

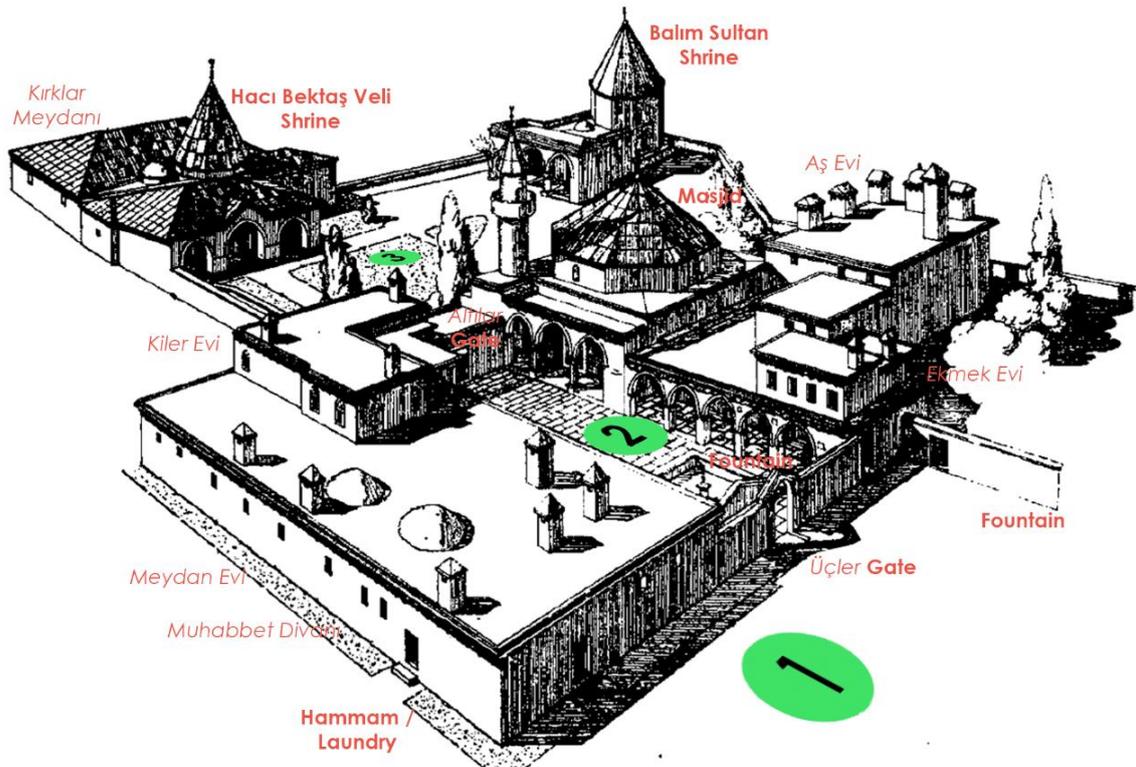


Figure 2. Perspective drawing of Tekke (based on Akok's drawings)

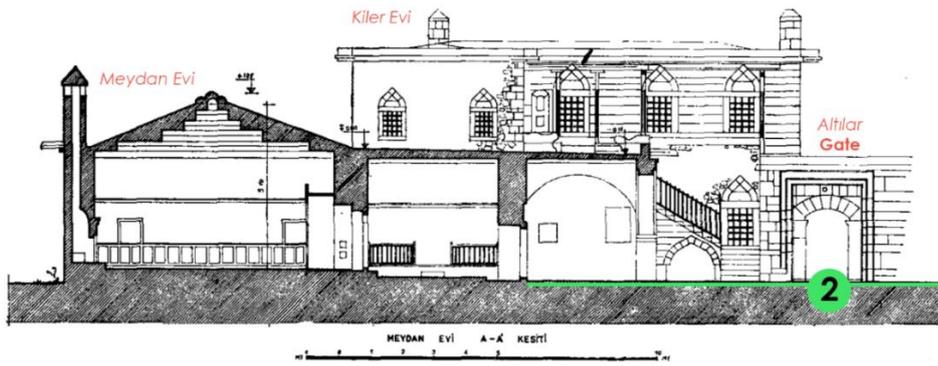


Figure 3. Section of the second courtyard (based on Akok's drawings)

In the Bektashi Sufi tradition, twelve rituals are dedicated to the twelve imams. The first six rituals are called “smelling roses from the garden”. They are held in the *Meydan Evi*, which has a large hearth and a “swallow dome” (locally called *kırlangıç* or *tüteklik* roof) that is symbolically related to the illumination in the second courtyard (Figure 3). The other six rituals, described as “plucking roses from the garden,” are performed in *Kırklar Meydanı* in the third courtyard [30]. In addition, twelve posts (the sheik seat) for twelve missions are in the “*cem*” ritual. The second and third posts following the murshid post belonging to Hacı Bektash Veli are related to Seyyid Ali Sultan Tekke. Of the twelve posts, the second post, the *aşçı* post (cooker seat), belongs to Seyyid Ali Sultan, and the third post, the *ekmekçi* post (bread maker seat), belongs to Balım Sultan [17]. There are also the graves of many dervishes in the *Kırklar Meydanı* structure (Figure 4).

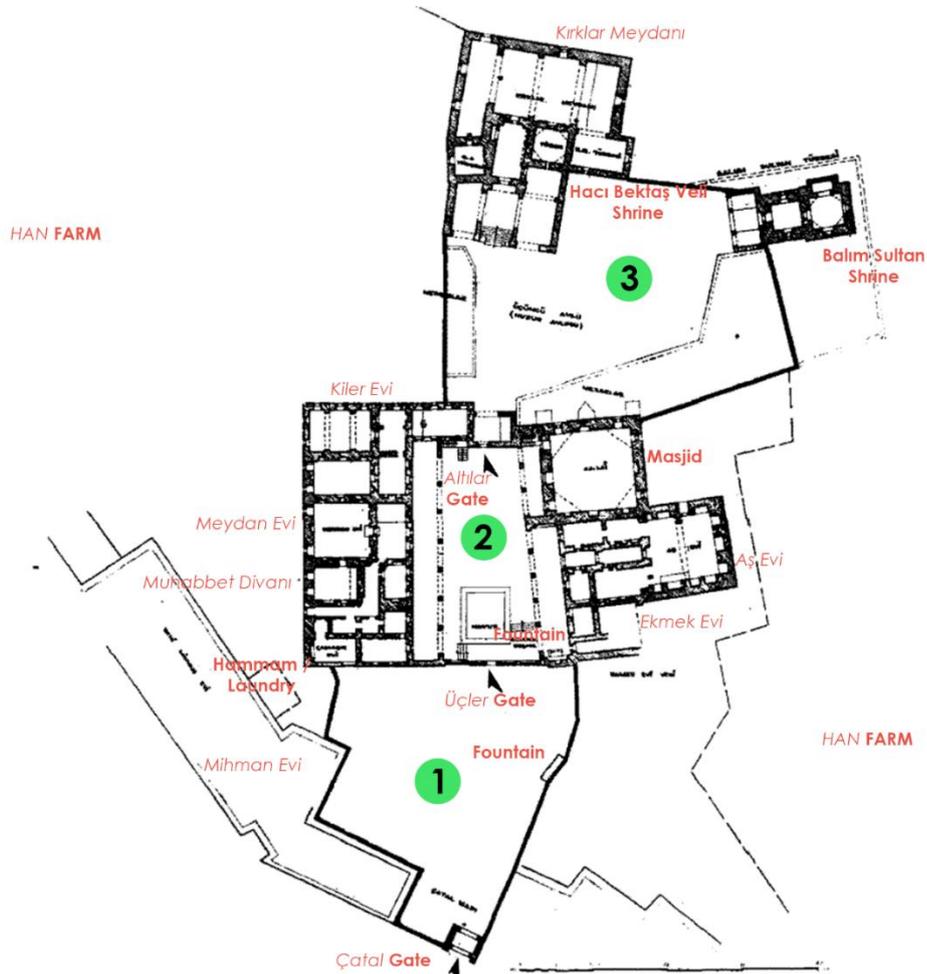


Figure 4. The Tekke's plan (based on Akok's drawings)

4. SEYYID ALI (KIZILDELI) SULTAN TEKKE

Information about the dignitaries of the order is obtained in *velayatnames*, which are used to give respectability and convey the teachings with a mythical story. Besides this, the most important official documents relating to the dervish lodge include foundation documents (Tr. *vakfiye*) declaring a Tekke's property rights and duties. According to the studies conducted within this framework, the foundation of Seyyid Ali Sultan Tekke dates back to before 1400 [31] – [32] – [33]. Apart from the documents used in these studies, according to the foundation dated to the 7 *Zilkade 1136* (28 July 1724), Sheik Ali bin Sheik Ibrahim, who was the sheik of the Bektashi *tekke* of the same name, endowed the income of goods and livestock to the foundation of Boyluca Baba Tekke in Komotini. However, he stipulated that if there were no children and dervishes of Boyluca Baba Tekke in Komotini, they should be given to the dervishes of the *tekke* of the same name in the village of Kızıldeli Sultan in Didymoteicho [34].

Seyyid Ali (Kızıldeli) Sultan, the founder of this *tekke*, is referred to as the third great minstrel, *Rumelia Serdar* (army commander title), and *pehlivan* (wrestler) who took over the secret of Hacı Bektash after Hacı Bektash Veli and Abdal Musa in sacred Bektashi literature called *nefes* [17]. Seyyid Ali Sultan participated in the conquests of Rumelia with Süleyman Pasha, the son of Orhan Gazi, and after a series of wins during the reigns of Murad I (Hüdâvendigâr) or (Yıldırım) Bayezid I, an area within the borders of Didymoteicho was allocated as a foundation. After this period, the *tekke* was probably the essential Sufi center in the Balkans [15]. The *tekke* could preserve this wealth to a great extent until 1826 when Bektashism was abolished [35]. After this date, Bektashism, banned for a while, gained strength again from the 1850s onwards. However, it continued its rituals under the umbrella of other orders, citing the laws of Mahmud II [36].

Another vital person related to this dervish lodge is Balim Sultan or Hızır Bâlî. Balim Sultan became the sheik of the dervish lodge in the late 15th century and was taken from this *tekke* by Sultan Beyazıt II in 907 (1501) and put in charge of Hacı Bektash Veli Tekke, which was known as the Pîr Evi. After this date, Balim Sultan reorganized Bektashism and established its principles [37]. According to the inscription of his shrine in Hacı Bektash Veli Tekke, Balim Sultan died in 925 (1519).

4.1. Architectural Features of the Tekke

The dervish lodge is located on the southern side of the Rhodope Mountains, within the borders of historical Didymoteicho, near the village of Roussa, now part of Sofulu. Some recorded information about the architectural development of the dervish lodge can be found in the *velayetname* of Demir Baba in Rusçuk, considered the pole of his time. Accordingly, after the 1550's, the *tekke* was divided into “*Tekke-i Zîr* (Down)” and “*Tekke-i Bâlâ* (Up)” [38]. According to Yıldırım, this division took place between the sons of Kızıldeli and the dervishes who acted according to the principles of the mystical journey (*seyr-u sülûk*) in the *tekke* united under the leadership of Balim Sultan. In *tekkes* founded on filial foundations, the offices of trusteeship (Tr. *tevliyet*) and sheikship (Tr. *meşihat*) were fused [17]. Nowadays, the area called Tekke-i Bâlâ has turned into a village. The historical dervish lodge area is located in the region described as *Tekke-i Zir*.

The lodge buildings' body and garden walls are made of slate stone. Slate stone was also used as the roofing material (Figure 5). The dervish lodge buildings were not built in the form of a holistic complex planning. They were built on sloping land with traditional and vernacular construction techniques in the size required for the period. As seen in Hacı Bektash Veli Tekke, there is no clear courtyard boundary. However, clusters of buildings fulfill specific functions.



Figure 5. Slate stone is used on walls and roof

Masjid, shrine, *meydan evi*, *aş evi*, sacrificial slaughtering place, cemetery, *kiler evi*, and *mihman evi* (today used as a dining hall) (Figure 6). Among these, some buildings preserve the original building structure, as well as buildings that have been rebuilt using modern building materials. There is one repair inscription in the *tekke* courtyard and two at the gate top of *meydan evi* and Kızıldeli Shrine (Table 2).



Figure 6. Site plan of Seyyid Ali (Kızıldeli) Sultan Tekke

Table 2. *Inscription in the courtyard (up) and Kızıldeli Shrine gate (down)*

	<p><i>Hamd ola bu vakfiyeleri eyledi perverdigâr su ile ihata ... Vakf-ı Sultan Kızıldeli velâyet münbağı himmeti eyleye ... Böyle ola payidâr vakt u zaman-ı Hüseyin Dede o kâmil Rehnumâ (klavuz, yol gösterici) ruhuna bir fatiha ihsan / Sene 1280 (1864-1865)</i></p>
	<p><i>Münkir olma diden aç bak bu makamı Ali'dir / Rumili fethine me'mûr Seyyid Ali Sultan budur Fethedup rum iklimin kıldı imaret hoşbent / Kutbu âlem nesli haydar Seyyid Ali Sultan budur Her evin tamiri için ... / Hizmetin makbul edub himmet eden Seyyid Ali Sultan budur Bin üç yüz ikidir tamirinin tarihi / Al-ı evlâdı resul Seyyid Ali Sultan budur / Sene 1302 (1884-85)</i></p>

4.2. Masjid

The mosque is located about 300 meters away from the *tekke*. The mosque is a masonry building with a rectangular plan. The hipped roof, which has no covering material from the inside, is supported by two poles in the *harim* (Figure 7). In the 1800s, the mosque inside the *tekke* was demolished and replaced by the present mosque.



Figure 7. *General view of the Tekke mosque*

4.3. Seyyid Ali Sultan Shrine and *Kırklar Evi*

In the courtyard of the *tekke*, there is a building with a separate courtyard surrounded by walls, where the *Kırklar Meydanı* and the shrine are together: the west and south walls of the building stand on the topography. The rectangular planned building consists of two sections. On the south side of the building is the cemetery. The *Kırklar Meydanı* is entered through a door on the north wall's west side. The mihrab niche of the approximately 4.50 m square masjid is surrounded by protruding molding. There is a small window just to the left of the mihrab and a molded door leading to the cemetery. The western wall of the *Kırklar Meydanı* leads to the shrine structure (Figure 8). The shrine structure has a rectangular plan measuring 7.25m x 4.70m. Three windows are on the south wall facing the cemetery (Figure 9). There is one cist inside the space. The *tekke* cemetery has twelve gravestones, the oldest of which is Musli Dede, dated 1160 (1747-48).



Figure 8. Mihrab wall in the Kırklar Meydanı and Kızıldeli Shrine

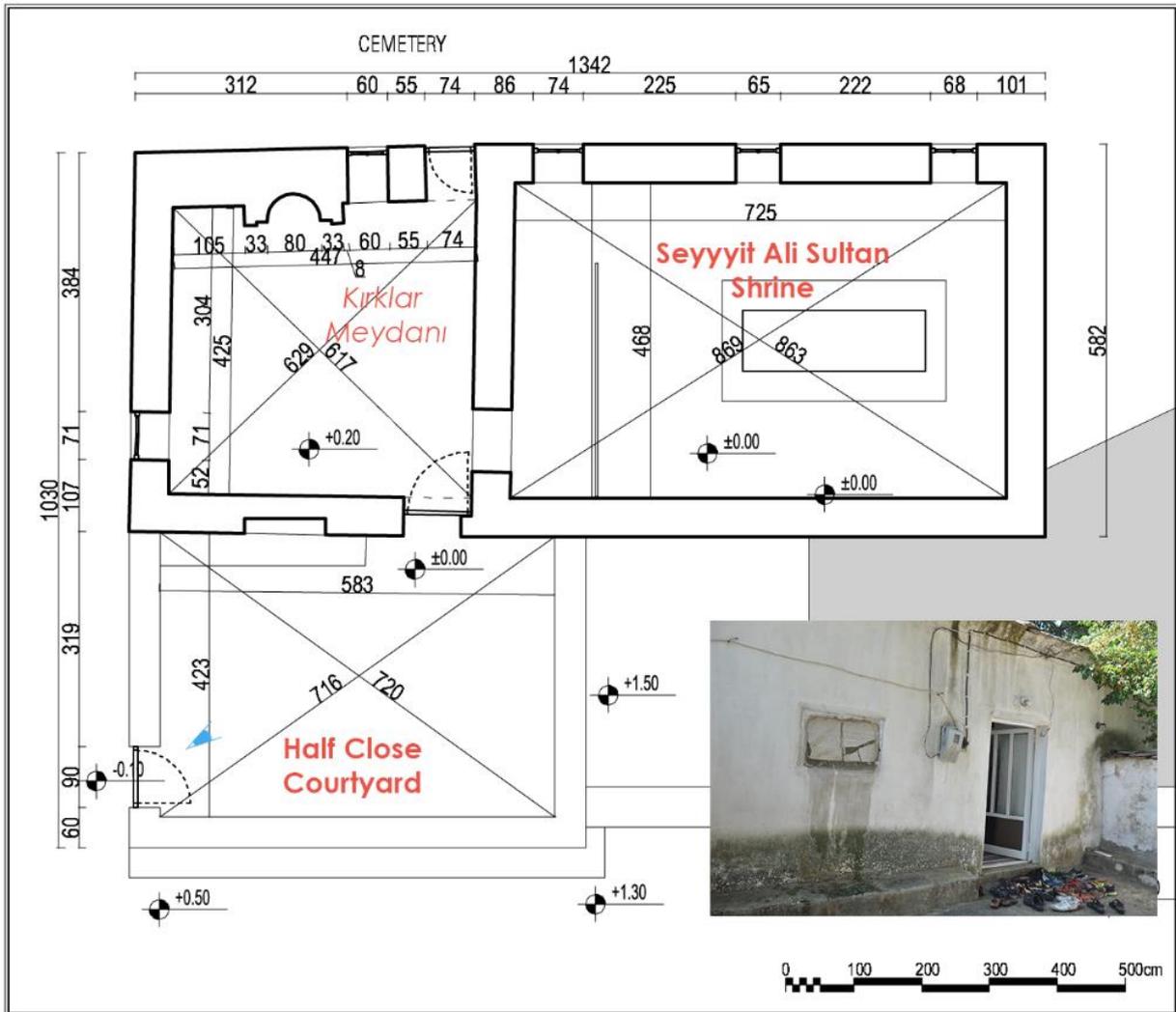


Figure 9. Kızıldeli Shrine and Kırklar Meydanı plan

4.4. Meydan Evi and Muhabbet Divanı

The meydan evi, accepted as the most crucial structure of the *tekkes*, was built in a high place in the *tekke* courtyard. The meydan evi, made of slate stone like the other buildings in the *tekke*, has an L-shaped plan. There is a landing at the entrance of the square house, which is reached by stairs. The roof rests on two wooden poles on the edge of the dock in this section. Two doors are accessed from the landing. The jamb of the main entrance door with an inscription is made of marble, and the pediment of the upper frame is made of sliced arch 1173 (1759-60) dated repair inscription (Table 3).

The other door opens to a smaller independent section. With this 3,50 m square planned independent section, the *meydan evi* consists of four chambers in the interior. The *meydan evi*'s marble arched main entrance door opens to a narrow corridor separating two large rooms (Figure 10). Right next to the entrance is a door leading to a *muhabbet divanı* measuring 7.50 m x 6.80 m close to a square. Although there is no hearth in this room, there is a small chimney outlet. To the right of the corridor is another room measuring 6.70 m x 10.20 m with a large hearth about 2.50 m long (Figure 11). The roof of this space, which was used as an essential ritual place called *semahane*, was placed on wooden trusses (Figure 12). A second door leads directly to the garden level at the other end of the corridor.



Figure 10. Muhabbet Divanı interior view and Meydan Evi interior view

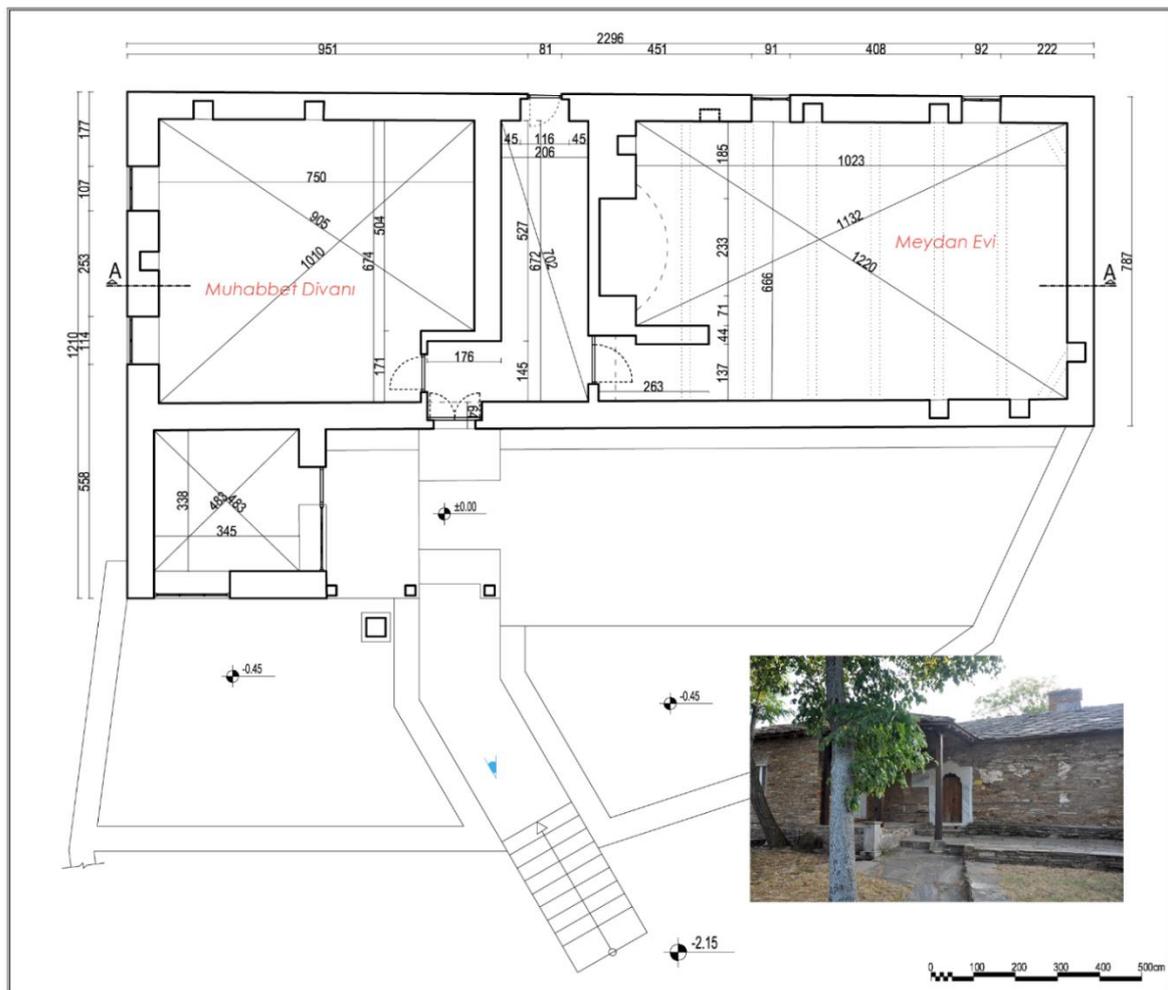


Figure 11. Meydan Evi plan

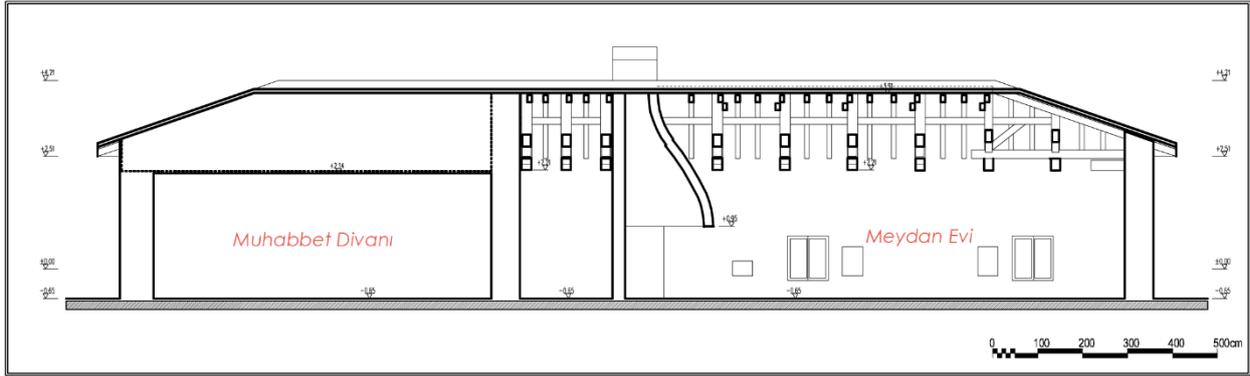


Figure 12. Meydan Evi section

Table 3. Meydan Evi repair inscription



Ma'mur / -
 Sekizyüz dört tarihinde olmuştur ma'mur, binyüz yetmiş üçte
 eyelendi ta'mir.
 Gelub bunda mesken etti, bil ki ol gerçek Veli / Noksan çok,
 şifa umar senden Derviş Ali /
 Sene 1173 (1759-60)

4.5. Aş Evi (Soup Kitchen)

The *aş evi* structure, which has a high chimney, in the courtyard has survived to the present day, preserving its originality significantly. The *aş evi* has a five-sided plan and is covered with a five-sectioned wooden roof. It has an oversized hearth facing both the interior and the outer courtyard. The *aş evi* has a large chimney (Figure 13). After the food is cooked inside, it is suitable for different uses, depending on the season.



Figure 13. Exterior view of the *aş evi* and interior view of the *aş evi*

4.6. Sacrifice Slaughter Place and Woodshed

Most religious buildings in the Balkans, especially the periphery, have sacrificial slaughtering places. These structures can be open spaces with only an upper cover or, as in Kızıldeli Tekke, there are examples surrounded by walls on three sides and covered with a gable roof. Wooden poles support the long side of the building, opening to the *tekke* courtyard. The building has three chimneys. To the south of the sacrificial slaughtering place and the *aş evi* is a rectangular planned gable-roofed wood storehouse built with careless stonework and resting on the slope. A wall surrounds the diagonal sides of the wood storage, facing the slope. On the open sides are two columns built neatly with slate stone (Figure 14).



Figure 14. General view of the sacrifice slaughter area and the woodshed

4.7. Fountains

There are two fountain structures in the *tekke*, one at the main entrance gate of the *tekke* and the other in the courtyard of the *tekke*. The fountain close to the main entrance gate has recently been repaired. The lintel of the fountain niche is made of marble. The segmented circular arched lintel's side surfaces (Tr. *aynalık*) are decorated with a Star of David (Figure 15).

The fountain in the courtyard is right next to the pool, with a diameter of about 3m and a height of 1.2m, built for a large tree in the very center of the *tekke*. This pool has grown young oak trees once home to a large oak tree. The fountain, which does not have a water reservoir, originally had a large mirror of solid marble and a water trough of solid stone (Figure 20). However, it is understood from the repair marks that the fountain has been broken in many places and has yet to undergo unqualified interventions. The fountain's surface, whose broken parts were brought together over time with various completion methods, Baroque ornaments with plant motifs on the arch and arch stones have survived to the present in their original form. There is also a two-line inscription. Accordingly, the fountain was built in 1202 (1787-88) by Seyyid Mehmet Dede (Table 4).

Table 4. Seyyid Mehmet Dede Fountain



*Fi sebilillah cârî oldu bu âb-ı mervân /
Hamdulillah "Küllü şey'n hayyîn" ma-i müste'ân /
Kemal es-Seyyid Mehmed Dede bünyâd eyledi /
Hasan Hüseyin aşkına ecrin vere Allah heman
Sene 1202 (1787-88)*



Figure 15. Main gate fountain

5. EVALUATION

According to the surviving historical documents, many Sufis under the influence of Ahmed Yesevi started to organize in the Balkans in the second half of the 13th century. In return for their contribution to the Ottoman advance in the Balkans, they were given adopted lands. These groups, also known as dervish alperens, established lodges in sheltered areas close to main transport routes to fulfill the state's orders regarding religious, military, and social needs. This policy of the Ottoman Empire, which emphasized Sufism, was a method known since the first Turkish Islamic states.

The Khoja Ahmet Yesevi Tekke in Khorasan, which expresses a socially important cultural continuity in the westward movement of the Turks, has a traditional plan type consisting of a courtyard with four iwan. The madrasa architecture in Anatolia has the same formal language. On the other hand, this simple architectural structure, based on the Asian central plan scheme, has begun to disappear in the lodge buildings in Anatolia. The central courtyard was fragmented, and a multi-centered and hierarchical architectural structure was formed, as in Hacı Bektaş Veli Tekke in Nevşehir.

The Hacı Bektaş Veli Tekke, which we take as an example within the scope of the subject, has a more flexible architectural setup; it is shaped around three courtyards separated from each other according to the degree of sanctity. On the other hand, in Seyyid Ali Sultan Tekke, one of the most essential tekkes in the Balkans, the Asian central courtyard fiction has wholly disappeared. The emphasis on the center has gained a symbolic value. Tekkes are detached building clusters that come together according to the topography in a wide area. However, the architecturally unobservable central point is symbolically marked by a pool made for an oak tree.

In addition, Hacı Bektaş Veli Tekke has four different top cover forms: dome, swallow roof, cone, and traditional hipped roof form. In Seyyid Ali Sultan Tekke, only vernacular construction techniques were used. All buildings in the tekke have hipped roofs. Only the roof structure of the square house was formed with wooden trusses. The cook house, which preserves its originality among the tekke buildings, has an irregular pentagonal form. Today, it is used as a kitchen. The collapsed wooden roof of the mosque, another original structure of the tekke, was recently renovated. On the other hand, the *Mihman Evi* is used as a dining hall, and the *Kiler Evi*, used by the *türbedar* (who keeps the shrine) who runs the shrine, was recently renovated with reinforced concrete additions.

6. CONCLUSION

In the studies on tekke architecture, research on the plan and spatial layout has mainly been carried out on Istanbul-centred buildings built in the form of complexes, and comparative studies have always been carried out among the lodges in Anatolia. As a result, in this study, the vernacular influence of the place where the tekke was built in the first period of tekke architecture was explained with Hacı Bektash Tekke, the most known example in Anatolia and Seyyid Ali Sultan Tekke, which was shared for the first time in terms of architecture.

The architectural design of two lodges in Anatolia and the Balkans, rebuilt in the same period under the influence of Balım Sultan, is presented comparatively for the first time. Accordingly, the vernacular effect is decisive in early tekke architecture. In the context of cultural continuity, it can be said that the central space fiction brought by the Turks from Asia was fragmented and separated according to the space's function and degree of sanctity.

In this research, it has been revealed that the two tekkes of an order, which are very strictly adhered to their ritual programs, can be architecturally constructed very differently by the same owner. In the early cult buildings, a particular architectural system or representation was not fully formed; vernacular techniques were preferred, but symbolic values were strictly preserved. In this respect, this study makes an essential contribution to understanding the architectural production approach of that period.

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