

Shrines with burial chambers in the context of cultural continuity

Ammar İbrahimgil

Gazi University, Ankara, Türkiye,

Abstract

In Turkish-Islamic architecture, the shrine formation shows excellent richness. The subject of this study is related to the burial chambers, the most obscure subject in shrine architecture. The shrine structure took on an architectural character together with the burial chamber during the Anatolian Seljuk period, and this tradition was carried to the Balkans with the Ottomans. This study aims to reveal the changes in social and physical geographies in the historical process of shrines with burial chambers, frequently mentioned in shrine architecture but whose cultural continuity cannot be followed. Thus, it aims to draw attention to the cultural continuity of this space by focusing on the burial chamber. Within the scope of the study, the architectural features of the shrines with burial chambers in *Nakhchivan, Ahlat, Erzurum, Sivas, Kayseri, Konya, Bursa, Edirne, Didymoteicho, and Skopje*, etc., which stand out with their typological features, were investigated. The owner, period, building elements and the shrines' features within the research scope were determined, and typological tables were prepared accordingly. Then, architectural descriptions of the burial chamber shrines in the Balkans are presented together with drawings. Finally, the traces of cultural continuity of the architectural changes in these structures, encountered in very different geographical regions, have been tried to be followed.

Keywords: *Shrine, Burial Chamber, Nakhchivan, Anatolia, Balkans*

1. Introduction

Shrine architecture has always been an essential subject throughout human history. Examples of grave architecture appear in various forms, such as pyramids, rock shrines, kurgans, or sarcophagi embroidered embroidery. Among the burial structures attributed to the pre-Islamic Turks, the *kurgans*, built under the ground and in the form of

a square or rectangular planned burial chamber where even the belongings were placed, stand out. In addition to the kurgans, “*structures built over the burial*” began to be constructed as early as the Göktürks (Çoruhlu, 1999, p. 50).

With the Islamic religion, burial and burial structures gained a different dimension in terms of architecture. For the first Muslims, two types of burials are known: *lahd*, in which the pit is dug under the side facing the Qibla, and *shakk* or *darîh*, in which the pit is opened in the middle of the grave like a coffin. There are descriptions of how the top of the grave should look based on the concern of protecting monotheism. In the hadith narrations about burial in Islam, issues such as not turning cemeteries into masjids, visiting graves, respecting graves, and not building on them are mentioned. On the other hand, visiting graves is recommended as “*it reminds us of the hereafter*” (Karaman, 1996, p.9). The construction of monumental shrines for respected personalities in the Islamic religion began in the Abbasid period after the 10th century. These shrine structures are known as “*türbe, kümbet, makam, meşhed, buk’a, darîh, kubbe, ravza*” in Turkish and Arabic literature. However, they have nuances according to each other. The inclusion of the shrine structure in Islamic architecture in a monumental dimension was realized in Khorasan and Turkistan (Arık, 1969, p.57). The Turks, who popularised the tomb structure in the Islamic world and carried it to distant geographies as an architectural tradition, positioned this structure in the center of social areas and used it to strengthen the belief in the afterlife in urban architecture. Grave stones with high aesthetic and literary value in the city’s center have become widespread as art reminding people of death rather than a state to be feared. Yahya Kemal expressed this approach: “*If we do not preserve a broken shrine stone like the Sakal-i Sharif wrapped in forty bundles, neither religion nor nationality will remain.*”

In Turkish-Islamic architecture, shrines are rich in location, material, size, burial chamber, plan scheme, body, transition elements to the dome, dome, ornamentation, and complementary elements used in the interior. The form of these shrines varied according to court taste, widespread social beliefs, the aesthetic concerns of the builder, and the artisanal conditions of the region in which they were built. This stylistic differentiation can be seen not only in shrine structures but also in gravestones.

The subject of this study is related to the burial chambers, which is the most blurred subject in shrine architecture. There is a historical situation in the emergence of the burial chamber as a place. It has found a place in every religion and belief and is often where symbolic meanings are attributed. In Turkish shrine terminology on the subject, this space section, which has the names “*mezar odası, kripta, cenazelik katı,*” is defined as “*burial chamber*” in English publications. Apart from this, local definitions are also related to the burial chamber. In Kazakhstan, the shrine is generally called “*kesene*”. *Kesene* is also divided into three: “*sağana*” for a shrine whose building has been destroyed or ruined and whose burial chamber has been exposed, “*kör çirak*” or “*körhana*” for the place where the corpse is placed on the lower floor of the shrine, and “*munara*” for shrines built high like a minaret-tower (Deniz, 2010, p.60). In addition, “*aktı*” graves unearthed during the excavations in Ahlat, whose name dates back to the Kyrgyz language and was introduced into Turkish literature by H. Karamağaralı in 1967, means a burial chamber built entirely under the ground, mostly square-planned and made of smooth cut stone (Ünal, 1978, p.125). Structurally, it is close to the *körhana* type.

2. Method

There is no definite information on where the method of creating a separate space within the shrine emerged. However, the shrine structure took on an architectural character together with the burial chamber during the Anatolian Seljuk period, and this tradition was carried to the Balkans with the Ottomans. This study aims to reveal the changes in social and physical geographies in the historical process of shrines with burial chambers, frequently mentioned

in shrine architecture but whose cultural continuity cannot be followed. Thus, it is aimed to draw attention to the cultural continuity of this space by centering the burial chamber in the shrines, which are often neglected in comprehensive restoration interventions. Within the scope of the study, starting from Nakhchivan, which is an example of Anatolian shrines, the architectural features of the shrines with burial chambers in the cities of Ahlat, Erzurum, Sivas, Kayseri, Konya, where a particular high culture environment was formed in the Anatolian geography before the Ottoman period, and other cities that stand out with different qualities were investigated. In addition, the shrines with burial chambers in Bursa and Edirne, the capital cities during the Ottoman period, are analyzed.

The studies of Arık (1967), B. Karamağaralı (1992), Ünal (1978), Tuncer (1978), Önkal (1988), (2009), (2015) were analyzed. In addition, many regional studies on shrines were also reviewed (Figure 1). After this comprehensive literature review, the first point of the typological development of the subject was determined as Yusuf bin Kuseyr Shrine and Mu'mine Hatun Shrine in Nakhchivan, which left a deep impression on Anatolian shrine architecture. The owner, period, building elements, and the shrines' characteristics within the research scope were determined, and typological tables were prepared accordingly. Then, architectural descriptions of the shrines with burial chambers in the Balkans are presented together with drawings. Finally, the traces of cultural continuity of the architectural changes in these structures, encountered in very different geographical regions, have been tried to be followed.

3. Shrine Typology with Burial Chamber

The shrine architecture's main elements were determined within the study's scope. Then, a typological table was created by examining the shrine's size, shape, and entrance direction, the characteristics of the seat element between the shrine and the grave room, the plan, upper cover, entrance direction, and shape of the burial chamber (Table 1-2). Drawings were prepared based on Önkal's work. (Figures 2 to 6)

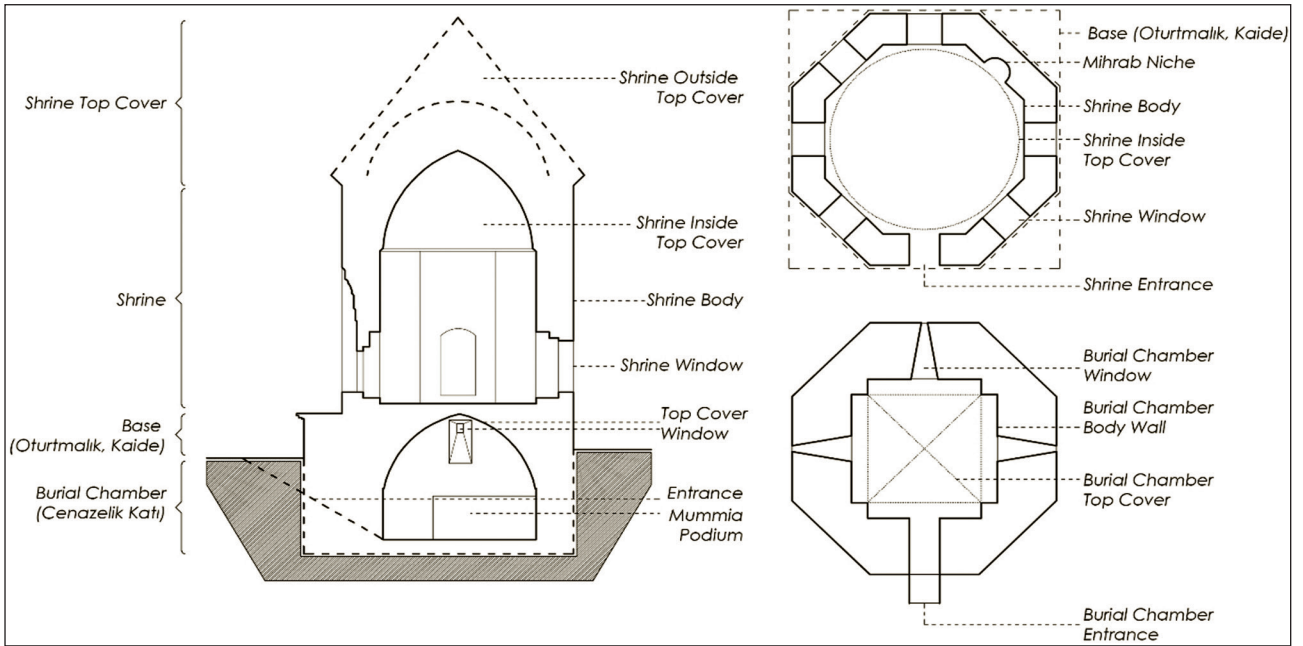


Figure 1. Definitions of burial chamber shrines

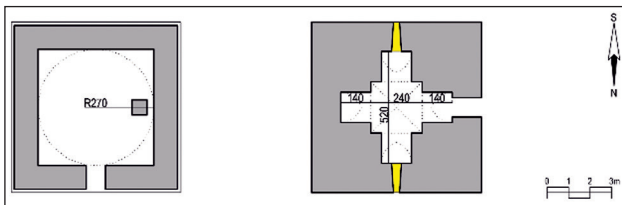


Figure 2. Square – square type

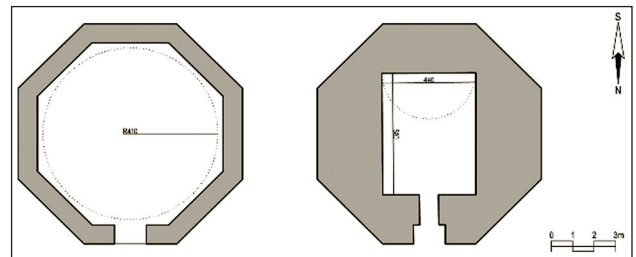


Figure 4. Polygon – square type (Type A)

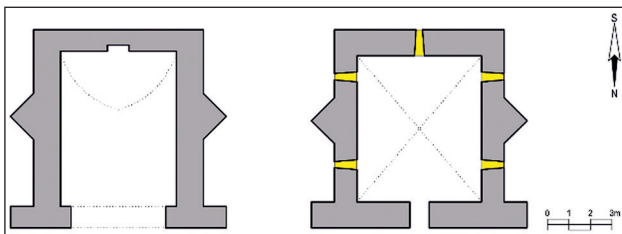


Figure 3. Rectangular – rectangular type

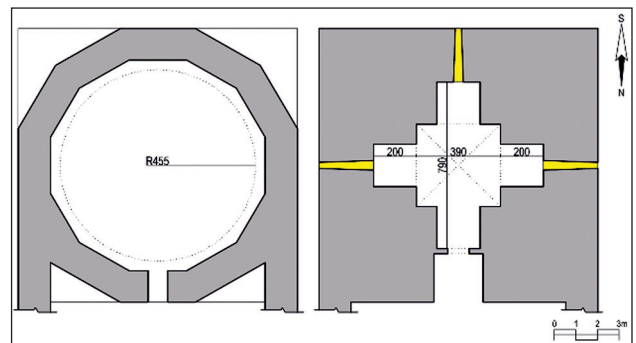


Figure 5. Polygon – square type (Type B)

Table 1. Shrine formation diversities

Shrine Part	Diversities						
	Akit	Rectangular	Square	Octagon	Decagon	Dodecagon	Circle
Shrine Pl.	Akit	Rectangular	Square	Octagon	Decagon	Dodecagon	Circle
Base Pl.	Akit	Rectangular	Square	Octagon	Other		
Burial Chamber Pl.	Rectangular	Square	Octagon	Crusiform	Circle		

Table 2. Burial chamber formation diversities

Burial chamber	Diversities			
	Barrel Vault	Groin Vault	Rib Vault	Dome
Top Cover	Barrel Vault	Groin Vault	Rib Vault	Dome
Window(s)	Yes	No		
Entrance Direction	North	South	East	West

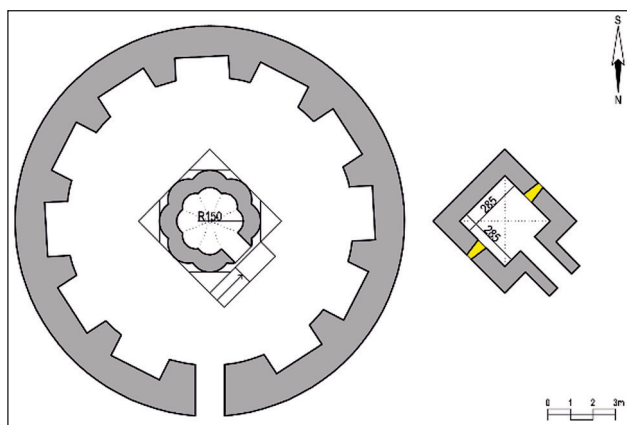


Figure 6. Rib-square type

3.1. Nakhchivan

Yusuf bin Kuseyr Shrine (1162) and Mu'mîne Hatun Shrine (1175), built by the architect Acemi Nakhchivanani, who left deep traces on Turkish architecture during the Nakhchivan Atabeyate (1136-1225), were the inspiration for many shrines to be built in Anatolia (Tuncer, 1978, p.18). Yusuf bin Qusayr Shrine has an octagonal plan with one side measuring approximately 4 meters. The seat on which the body sits was finished at the soil level. The entrance of the shrine was kept at the soil level. The shrine is entered through a door on the southwest side (Yazar, 2007, p.178). There is an octagonal space in the center of the shrine floor, and the connection with the burial chamber is not interrupted. The door leading to the burial chamber was uncovered after the restoration in 1987. The octagonal burial chamber has a dome over 2 meters high. Approximately ten steps lead down to the grave chamber. Mumine Hatun Shrine (1175) has an octagonal plan with one side measuring approximately 4.5 meters on the outside. In the interior, a cylindrical body with a diameter of 10 meters is covered with a dome with a height of 15 meters. The body rises on an octagonal oturutmalık with a height of 1.5m from the ground (Yazar, 2007, p.139).

The seat section of the shrine rests on a 2m high sliced vault built of baked bricks between this support pillar and the surrounding walls (Tuncer, 1978, p.20). The burial chamber of the shrine is entered through a door built under the entrance door of the shrine. The burial chamber has an octagonal plan with a support pillar in the center (Table 3). Similar shrines with a support pillar in the center of this type of burial chamber are also found in Anatolia. Melik Gazi Shrine (Kemah) and Kırkkızlar Shrine (Niksar) show that a similar construction technique was carried to the interior of Anatolia.

3.2. Ahlat

Ahlat was used as a base for raids and conquest movements in Anatolia from the middle of the 11th century. From the 12th century onwards, it became one of the biggest cities of the Islamic world and experienced the most brilliant period of its history (Sümer, 1986, p.450). The oldest of the mausoleums in Ahlat, Sheik Necmeddin Shrine, dated 1222, has a square plan measuring 3.5 meters. The mausoleum has a square plan measuring 5.2 meters and rises on a 1.5 meters high seat. The upper floor of the shrine is entered from the east, and the lower floor from the north sides. The burial chamber has a square plan measuring 3.1 meters, and the upper covering is a barrel vault with a height of 3 meters (Önkal, 2015, p.215). The 1273 Usta Shagird Shrine, 1275 dated Hasan Padişah Shrine, 1279 dated Hüseyin Timur Shrine, 1281 dated Buğatay Aka Shrine, *Yıkık Shrine* and *Yarım Shrine* have very similar dimensions. All three shrines have a circle plan with a diameter of approximately 6 to 7 meters inside (Önkal, 2015, p.185). The shrines rise on a 1.5 meters high seat with a square plan measuring approximately 9 meters and chamfered corners in two directions (Önkal, 2015, p.193). The upper floor of all shrines is entered through the door on the north façade. The lower floor is

Table 3. Shrines in Nakhchivan

Name	Century - Quarter	Shrine Pl.	Base Pl.	Burial Chamber Pl.	Area	Top Cover	Window(s)	Entrance Direction
Mumine Hatun	12-III	Octagon	Octagon	Octagon	78m ²	Rib Vault	No	East
Yusuf bin Kuseyr	12-III	Octagon	Octagon	Octagon	104m ²	Rib Vault	No	West

accessed through the door on the west façade of the first four shrines and the east façade of the last two shrines. The burial chambers of the first four shrines are between 6 meters and 7 meters, while the last two have a square plan measuring 4.5 meters, and their upper covers are barrel vaults with a height of approximately 3 meters. The shrines are illuminated by crenelated windows (Erboğa, 2018, p.122). In addition, the Emir Bayındır Shrine, dated 1481, built during the Akkoyunlu period, is one of the rare examples of shrines built in baldachin style with a funeral floor. The mausoleum has a raised square base with a cone-shaped upper cover resting on columns placed in twelve corners (Kuleli, 2018, p.14) (Table 4).

3.3. Sivas

Sivas, one of the critical centers of the Turks' westward movement and the capital city for a period, has no grave chamber in any shrine. However, the shrine of Sultan İzzeddin Keykavus I, dated to 1221, in the *dârüşşifâ* built by him in Sivas does not have a grave room, while the shrine in Konya has a grave room. Apart from this, the shrines in Sivas do not have shrine rooms (Önkal, 2015, p.341). In this respect, Sivas is in a different position.

3.4. Erzurum

In Turkish history, Erzurum became a gateway to Anatolia after the Battle of Malazgirt (1071) and an essential stop on the transit route of Turkmens coming from the north and south of the Caspian (Konyalı, 1960, p.9). In this period, the Saltuqids (1071-1202), who held the commercial route from the Mediterranean ports to the port of Trabzon and the Caspian region, transformed the settlements they dominated into Turkish cultural centers (Özkan, 2002, p.72). The oldest shrine in Erzurum, Emir Saltuk Gazi Shrine, dated to the third quarter of the 12th century, has an octagonal plan measuring 3.5 meters. The shrine rises on an octagonal seat similar to the body. The upper and lower floors of the shrine are entered through the doors on the northern facades. There is also a passage leading down to the burial chamber in the interior. The burial chamber has a rectangular plan measuring 5.4x4.2 meters and is covered with a barrel vault with a height of approximately 3 meters (Önkal, 2015, p.193). The 1291 Padişah Hatun Shrine and the *Gümüşlü, Karanlık*, and Anonym shrines, dated to the first quarter of the 14th century, have similar plan typologies with different dimensions. Among these, only the Padişah Hatun Shrine differs from the others with its cruciform planned burial chamber (Table 5).

Table 4. Shrines in Ahlat

Name	Century	Shrine Pl.	Base Pl.	Burial Chamber Pl.	Area	Top Cover	Window(s)	Entrance Direction
Buğatay Ata	13-IV	Circle	Square	Square	35m ²	Barrel Vault	Yes	East
Hasan Padişah	13-II	Circle	Square	Square	39m ²	Groin Vault	Yes	East
Hüseyin Timur	13-IV	Circle	Square	Square	25m ²	Groin Vault	Yes	East
Şeyh Necmeddin	13-I	Square	Square	Square	10m ²	Barrel Vault	Yes	North
Usta Şagird	13-IV	Circle	Square	Square	50m ²	Groin Vault	Yes	East
Yarım Türbe	13-IV	Circle	Square	Square	8m ²	Groin Vault	Yes	East
Yıkık Türbe	13-IV	Circle	Square	Square	21m ²	Groin Vault	Yes	East

Table 5. Shrines in Erzurum

Name	Century	Shrine Pl.	Base Pl.	Burial Chamber Pl.	Area	Top Cover	Window(s)	Entrance Direction
Anonym I	14-I	Decagon	Square	Square	25m ²	Groin Vault	No	South
Anonym II	13-I	Square	Square	Square	7m ²	Barrel Vault	No	East
Emir Saltuk Gazi	12-III	Octagon	Octagon	Rectangular	23m ²	Barrel Vault	No	North
Karanlık	14-I	Decagon	Square	Square	24m ²	Barrel Vault	No	East
Mama Hatun	13-II	Other	Square	Square	10m ²	Groin Vault	Yes	South
Padişah Hatun	14-I	Decagon	Square	Crusiform	33m ²	Groin Vault	Yes	North

3.5. Kayseri

Kayseri maintained its importance with its location and intensive trade and production activities even after being under Turkish rule. Depending on the city's lively social and commercial activities, it was the scene of intensive construction activities (İpşirli, 2022, p.96). In Kayseri, where there are examples of shrines in different typologies, Hasbek Shrine (1185), Han Mosque Shrine (1189), Gevher Nesibe Hatun (1205), Çifte Türbe (1248), Hunad Hatun (1260), Anonymous Shrines I and II, Lala Muslihiddin, Hacib Çavlı, and Avgunlu Madrasa (13th century Q1) have an octagonal plan with one side measuring 2m to 3m. The shrine rises on a chamferless square seat measuring 7m to 9m. The burial chamber entrances of the shrines are in the form of a narrow gap. The burial chamber has a square plan measuring 2m to 3m and is covered with a barrel vault. Among these, the body of the Anonymous Shrine II rises on an octagonal seat. In addition, the burial chamber entrances of Lala Muslihiddin and *Çifte Türbe* are in the form of doors (Önkal, 2015, p.99). The marble seat of the closed burial chamber of the Hunad Hatun Shrine, built between the mosque and madrasah within the complex, is decorated with muqarnas (Karamağaralı, 1976, p.240). The *Döner* Shrine (1285), whose burial chamber was closed, has a circle plan with a diameter of 4.4 m inside and rises on a 6.5 m chamfered square-plan seat (Karamağaralı, 1971, p.239). Apart from these, Battal Gazi Shrine (12th century, third quarter) has only a burial chamber (Table 6).

3.6. Konya

Konya became the capital of the Anatolian Seljuk State after the 1176 Miryakefalón Victory and was known as "*Dârülmülk*," which means capital city. Many artifacts from this brilliant period have survived today (Baykara, 2002, p.184). In Konya, where there are many shrines, including the shrines of sultans, the oldest shrine, the Shrine of Kılıçarslan II (1178), has an exterior octagonal plan and an interior circular plan with a diameter of 7.8 meters. The shrine rises on an octagonal seat with a side of 3.5m. The burial chamber under the entrance door is also circular in plan with a diameter of 7m. The shrines of Sultan İzzeddin Keykavus I (1221), Kara Arslan (1232), Kalender Baba (1274), Seyfeddin Kara Sungur (1275), Âteş-Bâz-ı Velî (1285) and the shrines of Emir Nureddin, Kesik Baş, Anonym I, Ulaş Baba dated in the 13th century have octagonal plans with one side measuring 2.5 to 3 meters. The shrines rise on different octagonal and square pillars. They present a rich burial chamber typology.

Sahip Ata Shrine (1283) has a square plan measuring 6.1 m (Önkal, 2015, p.99). The shrine's entrance from the exterior is on the west side. In the interior, to the east of the square-planned shrine, there is a place for prayer, which provides the transition between the mosque and the *hanikâh*. The burial chamber is reached by a staircase descending from the *hanikâh* side. The grave chamber, seated on the seat, has a rectangular plan close to the square and is covered with a barrel vault. Hodja Cihan and Sheikh Osman-ı Rûmî mausole-

Table 6. Shrines in Kayseri

Name	Century - Quarter	Shrine Pl.	Base Pl.	Burial Chamber Pl.	Area	Top Cover	Window(s)	Entrance Direction
Anonim I	12-IV	Octagon	Square	Square	27m ²	Dome	No	North
Anonim II	12-IV	Octagon	Octagon	Octagon	22m ²	Dome	No	North
Avgunlu Medrese	13-IV	Octagon	Square	Square	29m ²	Barrel Vault	Yes	South
Battal Gazi	13-IV	Akit	Akit	Square	33m ²	Barrel Vault	No	West
Çifte Türbe	13-II	Octagon	Square	Square	28m ²	Barrel Vault	No	North
Dev Ali	13-IV	Octagon	Octagon	Rectangular	17m ²	Barrel Vault	Yes	West
Gevher Nesibe	13-I	Octagon	Rectangular	Rectangular	20m ²	Barrel Vault	Yes	West
Han Camii Türbesi	12-IV	Octagon	Rectangular	Rectangular	22m ²	Barrel Vault	No	North
Hunad Hatun	13-III	Octagon	Square	Square	24m ²	Barrel Vault	No	North
Lala Muslihiddin	12-IV	Octagon	Square	Square	24m ²	Barrel Vault	Yes	North
Melik Gazi	12-IV	Square	Square	Crusiform	20m ²	Groin Vault	Yes	South

ums in the 13th century have square plans measuring 4m and 4.5 meters. The mausoleums rise on columns 5.5- and 6.5-meters square, respectively (Önkal, 2015, p.99). The Hodja Cihan Shrine burial chamber, accessed from the south façade, has a square plan measuring 4m and a barrel vault. The burial chamber of Sheikh Osman-ı Rûmî Shrine is accessed from the opening as a passage on the west side. Cemel Ali Dede and Gömeç Hatun mausoleums, dated in the 13th century, have rectangular plans measuring 3.7 x 5.8 meters and 5.5 x 7.3 meters, respectively (Önkal, 2015, p.303). The shrines similarly rise on rectangular seats. The burial chambers accessed from the north façade are rectangular in plan. However, while the upper cover of the burial chamber of Cemel Ali Dede Shrine has a barrel vault, the upper cover of the other has a cross vault. The shrines of Sheik Hasan-ı Rûmî, Bedrettin Gevhertaş, and Tavus Baba have rectangular burial chambers of different sizes and no superstructures. Some of the superstructure walls of Bedrettin Gevhertaş Shrine are still standing (Table 7).

3.7. Bursa

Bursa, the first capital of the Ottoman Empire and the center of the Early Period of Ottoman Architecture, has many monuments, including dynas-

tic shrines. Another importance of the Bursa is that it is the center where a very sharp transformation in shrines began, especially Sultan Murad II's shrines (1421-1450). With his will, "... let them build a shrine with a wall over me, and let the top of the shrine be open so that it may rain on me, but let them enclose the shrine so that they may recite the Qur'an underneath it ... let them not put (my corpse) on the ground but bury it on the ground according to the Sunnah" shows that the social structure and the concerns of the administrators in building shrines changed. The concept of embalming corpses and placing them in the burial chamber was no longer tolerated (Uzunçarşılı, 1958, p.3). Thus, the burial chamber practice in Ottoman shrines gradually decreased and was abandoned entirely.

The *Yeşil Shrine* (1421), where Sultan Çelebi Mehmet was buried, is the most crucial in Bursa. The *Yeşil Shrine*, which has survived to the present day as the last repetition of the features seen in Anatolian Seljuk shrines, has eight corners drawn in a circle of 21.5 meters from the outside and 16.70 meters from the inside. The entrance to the shrine, which rises on an octagonal seat, is on the north side, while the entrance to the burial chamber, which is closed today, is on the west side. The burial chamber has three vaulted sections (Ayverdi: 1989: 105). Apart from this shrine, there is no other shrine of the Ottoman dynasty with a

Table 7. Shrines in Konya

Name	Century - Quarter	Shrine Pl.	Base Pl.	Burial Chamber Pl.	Area	Top Cover	Window(s)	Entrance Direction
Anonim I	13-II	Octagon	Octagon	Crusiform	26m2	Dome	No	North
Âteş-Bâz-ı Velî	13-III	Decagon	Square	Square	11m2	Barrel Vault	No	North
B. Gevhertaş	13-III	Rectangular	Rectangular	Rectangular	34m2	Barrel Vault	Yes	West
Cemel Ali Dede	13-III	Rectangular	Rectangular	Rectangular	16m2	Barrel Vault	No	South
Emir Yavtaş	13-III	Rectangular	Rectangular	Rectangular	35m2	Barrel Vault	Yes	North
Gömeç Hatun	13-IV	Rectangular	Rectangular	Rectangular	40m2	Groin Vault	Yes	North
Hoca Cihan	13-II	Square	Square	Square	16m2	Barrel Vault	No	South
İ. Keykavus I	13-I	Octagon	Square	Crusiform	32m2	Groin Vault	No	North
Kalender Baba	13-III	Octagon	Square	Crusiform	37m2	Groin Vault	Yes	North
Kesik Baş	13-I	Octagon	Octagon	Crusiform	22m2	Dome	No	South
Kılıçarslan II	12-IV	Decagon	Decagon	Circle	38m2	Dome	No	North
Sahip Ata	13-IV	Rectangular	Rectangular	Rectangular	33m2	Barrel Vault	Yes	South
Şeker Furuş	13-I	Akıt	Akıt	Square	22m2	Groin Vault	Yes	South
Şeyh Bedrettin	13-III	Octagon	Square	Square	28m2	Barrel Vault	Yes	West
Şeyh Hasan	13-I	Akıt	Rectangular	Rectangular	9m2	Barrel Vault	No	North
Tavus Baba	13-IV	Akıt	Akıt	Rectangular	2m2	Groin Vault	No	East

burial chamber. The other two shrines in Bursa with burial chambers are Abdüllatif Kudsi Shrine (1452) and Yahşi Bey Shrine.

Among these, the Yahşi Bey Shrine was built for Murad Hüdâvendigâr's son by Gülçiçek Hatun, who died while the Sultan was alive (Turgut, 2019, p.53). The surviving mausoleum has lost its originality to a great extent and has a vaulted funerary floor with an entrance on the north side. On the other hand, Abdüllatif Kudsi was a sheik from Jerusalem born in Turkestan and brought the Zeyniye sect to Bursa (Kaplan, 2018, p. 104). The building has a square plan measuring 4.7 meters on one side. The outran shrine rises on a 6.5-meter seat. The entrance to the grave room, which is closed today, is provided from the north façade, where the entrance to the shrine is also located (Gabriel, 2008). In addition, Yahşi Bey Shrine is dated to the first quarter of the 15th century and is accepted to be the son of Murad *Hüdâvendigâr* has a vaulted burial chamber with an entrance on the north side (Turgut, 2019, p. 55) (Önkal, 2017, p. 53) (Table 8).

3.8. Edirne

The conquest of Edirne in 1366 was a turning point in the history of the Balkans and Europe and facilitated the conquest of Istanbul. After the 1400s, the Ottoman Empire adopted Edirne as its capital city and used it as a center for its progress in the Balkans (Gökbilgin 1994: 427). There are two shrines with burial chambers in Edirne. One of them is the Shrine of Rıdvanî Ahmet Bey (Tütünsüz Baba), dated 1519. He served as sanjak bey and *defterdar* in many different places during Beyazid II, Selim I, and Suleyman I (Ünver, 1989,

p. 123). The shrine has a dodecagonal plan measuring 3 meters on one side. The seat and the burial chamber are similar to the body. The entrance of the shrine is provided from the north façade. A passage leading to the burial chamber covered with a lid was built at the entrance (Küçükkaya, 2001) (Akçıl, 2013: 55). The burial chamber of the other shrine, Suloglu Tatarlar's burial chamber, has been damaged (Table 9).

3.9. Other Shrines in Anatolia

The most apparent architectural difference between the mausoleum superstructures is that they were constructed as closed spaces by building a wall and semi-open spaces by being raised on stilts. In this respect, in addition to the shrines mentioned above, Malatya, Kanlı Kümbet; Yozgat, Ali Çelebi, and Mahmud Çelebi shrines; Amasya, Halkalı Dede Shrine; Ankara, Kesik Baş Shrine; Ürgüp, Taşkın Paşa Complex Hızır Bey Shrine; Niğde, Dörtayak Shrine are shrines with burial chambers built in baldachen style in Anatolia (Kılıcı, 2007, p. 159) Only Hızır Bey Shrine has a hexagonal plan and a number-shaped roof under the Anatolian Seljuk tradition (Altın, 2019, p. 387). All the other shrines with burial chambers built in baldachin style have a square plan and are covered with a dome. The fact that there is no entrance to the burial chamber in these shrines shows that the burial chamber section was built symbolically. The body was buried without embalming (Figures 7 to 11).

Table 8. Shrines in Bursa

Name	Century - Quarter	Shrine Pl.	Base Pl.	Burial Chamber Pl.	Area	Top Cover	Window(s)	Entrance Direction
Abdüllatif Kudsi	15-III	Square	Square	Square	21m2	Barrel Vault	No	North
Yeşil Türbe	15-I	Octagon	Octagon	Octagon	50m2	Dome	No	West

Table 9. Shrines in Edirne

Name	Century - Quarter	Shrine Pl.	Base Pl.	Burial Chamber Pl.	Area	Top Cover	Window(s)	Entrance Direction
Tütünsüz Baba	16-II	Dodecagon	Dodecagon	Circle	25m2	Dome	No	North



Figure 7. Malatya, Kanlı Shrine (Eskici, 2016, p.89)



Figure 10. Ürgüp, Hızır Bey (Altın, 2019, p. 390)



Figure 8. Amasya, Halkalı Dede Shrine (Şen, 2019, p.109)



Figure 11. Niğde, Dört Ayak Shrine (Altın, 2019, p. 404)



Figure 9. Ankara, Kesik Baş Shrine (Karasakal, 2022, 153)

4. Shrines with Burial Chamber in the Balkans

In the 15th century, six Balkan shrines with burial chambers were located in Skopje and one in Didymoteicho. The shrines in Skopje were built for approximately 100 years. In addition, five of the founders belong to the same family (Table 10 & Table 17-18).

4.1. Didymoteicho

Didymoteicho (Tr. *Dimetoka*) was founded on the slope overlooking the plain at the confluence of the Maritza River and the Kızıldeli River.

Before the Ottoman Empire, Kantakuzenos was proclaimed Byzantine emperor in 1341 in Didymoteicho and became the capital of the Byzantine Empire (Kiel: 1994:305). Didymoteicho, which had the status of an accident during the Ottoman period, was conquered in 1361 during the reign of Sultan Murat *Hüdavendigâr* [1]. Didymoteicho, which had a fortified castle built during the Byzantine period, became the administrative center of the Ottoman Empire until the palace was built in Edirne [2]. Afterward, until the conquest of Istanbul, it was used as a resort for the sultans, princes, or palace dignitaries. For this reason, Didymoteicho is also recorded in some sources and documents as “*Daru’s-Sultan, Sultanyeri, Payhtaht-ı Kadîm*” meaning Sultan’s place.

Of the five shrines built in Didymoteicho, Oruç Pasha Shrine is the only one with a burial chamber. Oruç Pasha’s name is mentioned together with structures such as madrasahs and baths in the documents of the Yıldırım Bayezid period. Oruç Pasha Shrine was built in baldachin style with a square plan. The dome of the shrine has not survived to the present day. A small passage placed in the north direction provides access to the burial chamber (Figure 12).



Figure 12. Oruç Paşa Shrine

4.2. Skopje

Skopje, located in the center of the Balkan Peninsula, was conquered by the Turks after the Battle of Kosovo I in 1389. After this date, Skopje was used as a base for organizing raids to Bosnia, Serbia, Albania, and Zeta under the command of the Uçbeys (Şabanovic, 1959, p. 30). After the death of the first Uçbey of Skopje, Pasha Yiğit Bey of Saruhanli (1391-1414), he was succeeded by his son or adopted son İshak Bey (1414-1439). He was succeeded by Isa Bey (1439-1464), the last Uçbey of Skopje. During this period, Isa Bey served as the Sanjak Bey of Bosnia (İnbaşı, Kul, 2018, p.17).

Another characteristic of Skopje is that after a migration movement that started from Maveräünnehir and lasted for several centuries from dozens of places, it found a virgin area where it would reveal the essence of its historical march. In the Ottoman cities in the Balkans, which emerged with this essence, shrines and grave structures appear in the city’s center and as a part of social life.

Six shrines with burial chambers have survived to the present day in Skopje. The oldest is Yahşi Bey (Altı Ayak) Shrine, dated the first quarter of the 15th century. The baldachin-style shrine has a hexagonal plan measuring 3.5 meters. It rises on a hexagonal seat with a height of approximately 1 meter. The burial chamber of the shrine is reached through a small passage left on the southeast side. The burial chamber is covered with a dome (Figure 13).



Figure 13. Yahşi Bey (Altı Ayak) Shrine

Another shrine with a burial chamber is the Paşa Yiğit Bey Shrine, dated 1414. The shrine, built in baldachin style in the bazaar, has a hexagonal plan measuring 2.5 meters on one side and rises on a hexagonal seat about 1 m above the ground. The burial chamber, covered with a dome, is accessed through a small passage on the west side (Figure 14). Adjacent to the Paşa Yiğit Bey are the Hodja Salahaddin Shrine and the Meddah Baba Shrine (1426), which date to the first quarter of the 15th century (Figure 15-16). Both shrines are square-planned structures measuring approximately 4 meters (Ibrahimgil, Kudumovic 2022: 238). There is no mention of a mausoleum with a superstructure for these two names, frequently mentioned in archival documents about Skopje and place descriptions in travelogues [3]. Structurally similar to *akit* or *körhane*, these two shrines are covered with a cross vault (Figure 17-18).



Figure 15. Hoca Salahaddin Shrine's burial chamber



Figure 16. Meddah Baba Shrine's burial chamber



Figure 14. Paşa Yiğit Shrine's burial chamber dome

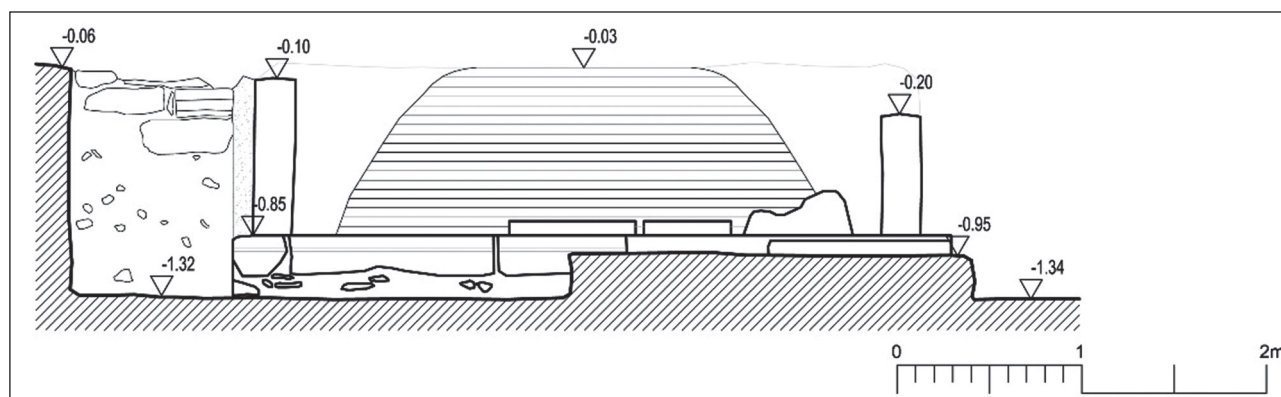


Figure 17. Hoca Salahaddin Shrine (Akit) burial chamber elevation drawing



Figure 19. *İshak Bey burial room dome from outside*



Figure 20. *İshak Bey burial room dome from inside*

The last shrine with a burial chamber in Skopje belongs to Katerina, the daughter of the Bosnian King, whom Isa Bey adopted. The Shrine of the King's Daughter, dated to the fourth quarter of the 15th century, has a square plan measuring 4 meters. The shrine rises on a square seat resting on the quadrangle with a baldachin style. The burial

chamber, covered with a cross vault, is accessed through a small passage on the west side (Ibrahimgil, Kudumovic 2022: 240).

5. Evaluation

Shrines, an indicator of cultural continuity for the Turks, have become smaller in structural terms while settling in the center of the urban fabric over time. In the third quarter of the 12th century, the shrine built in Nakhchivan in the name of Yusuf bin Kuseyr, an ahi sheik, pioneered the Anatolian Seljuk period shrine typology in every aspect. As in the Central Asian tradition, it has large-scale dimensions.

What is interesting at this point is that the architectural approach put forward by an ahi sheik was also persistently applied by the Anatolian Seljuk administrators. The Anatolian Seljuk state was adopted to make these newly conquered lands a center of political attraction for Turkmen communities. This situation shows that the politics of the Anatolian Seljuks and the Great Seljuk states differed. In the Anatolian Seljuk Empire, mummified burial was accepted as a strict state protocol rather than religious concerns. In this way, it was used as a political indicator to move more Turkmen tribes from the west of the Caspian to Anatolia. For example, Sultan Izzeddin Keykavus I was not buried in the shrine without a burial chamber built for him in Sivas but was mummified and buried in the shrine in Konya.

As the Anatolian Seljuks lost their political power, this situation began to change, and the construction of the funerary floor became more local and

Table 10. *Shrines in Balkans*

Name	City	Century - Quarter	Shrine Pl.	Base Pl.	Burial Chamber Pl.	Area	Top Cover	Window(s)	Entrance Direction
Oruç Paşa	Didymoteicho	14-IV	Square	Square	?(Square)	17m ²	Groin Vault	No	North
Yahşi Bey	Skopje	15-I	Hexagon	Hexagon	Hexagon	19m ²	Dome	No	East
Hoca Salahaddin	Skopje	15-I	Akit	Akit	Square	15m ²	Groin Vault	No	West
Meddah Baba	Skopje	15-I	Akit	Akit	Rectangular	13m ²	Groin Vault	No	West
Paşa Yiğit Bey	Skopje	15-II	Hexagon	Hexagon	Hexagon	15m ²	Dome	No	South
Kral Kızı	Skopje	15-II	Square	Square	Square	16m ²	Groin Vault	No	North
İshak Bey	Skopje	15-III	Hexagon	Hexagon	Circle	46m ²	Dome	No	East

personally preferred. In the Ottoman period, Murad I was the evident will that the funerary floor should not be built and that the function of the shrine should be defined and the foundation should be organized accordingly, directly affecting the development of Turkish shrine architecture. Despite this clear will, Murad Hüdavendigâr built Yahşi Bey Shrine for his son, who died while he was still alive, and it has a funeral floor. Although the original condition of the mausoleum of Yıldırım Bayezid is unknown, it is recorded that Karamanoğlu Mehmet Bey burned his mummy. Çelebi Mehmet, who followed him, built the most prominent shrine with a funeral floor in the Ottoman period. In addition, the funerary floor, which the first Rumelia raiders insisted on protecting, was utterly lost in the early 16th century. Interestingly, although Pasha Yiğit Bey built a shrine in Skopje with a funeral floor for three generations, it is interesting.

Although funerary floors in shrines are associated with an ancient tradition, its inclusion in Islamic architecture was largely realized during the Anatolian Seljuk period. In the 13th century, Anatolia experienced its most prosperous period. Of the 45 shrines built with funerary floors in Anatolia, 32 are dated to the 13th century. These are concentrated mainly in Konya and Kayseri, the administrative centers of the Anatolian Seljuks. However, the practice was extended to two important administrative centers in the Balkans: Didymoteicho, which was used as an administrative center until the conquest of Edirne, and Skopje, which was the center of the *Uçbeylik* which means margrave in English (Table 11).

The most common in the shrine typology is the octagonal plan with a funeral floor. In addition, circles, octagons, rectangles, and squares are widely applied proportionally. The only exception is a shrine with a dodecagonal plan. Within these shrines, there is a diversification between the shrine plan and the plans of the seat and funeral floor in the octagonal planned shrines. However, the seats were mostly square-planned or the same as the shrine plan. On the other hand, the shrines of influential personalities in the Balkans were built with hexagonal planned shrines and hexagonal planned seats, such as the Hızır Bey Shrine in Ürgüp, the only example in Anatolia. The funeral floors of these shrines have a circular plan and are covered with a dome (Table 12).

In the funerary floors, barrel vaults and cross-vaulted upper coverings were preferred on a rectangular plan. Apart from this, six of the 24 shrines with octagonal and decagonal plans are covered with domes. In the examples in the Balkans, cross vaults and domes were used as the upper cover (Table 13).

When we look at the size of the funerary floors in the plan plane, the largest shrines are the octagonal-planned shrines in Nakhchivan, which are the earliest dated. Anatolia's most common size of the shrines is between 20 and 30 m². In the second half of the 13th century, the shrines with funerary floors were built most intensively. In this period, many shrines of 20m² and 50m² were built in different sizes. After this period, no shrines with a funerary floor were built for an extended interval. However, the tradition continued until the first quarter of the 16th century. No shrines with a funer-

Table 11. City and Century

City / Century	12 th III	12 th IV	13 th I	13 th II	13 th III	13 th IV	14 th I	14 th IV	15 th I	15 th II	15 th III	16 th I	Grand Total
Ahlat			1	1		5							7
Bursa									1		1		2
Edirne												1	1
Erzurum	1		1	1			3						6
Kayseri		5	1	1	1	3							11
Konya		1	4	2	6	3							16
Nakhchivan	2												2
Didymoteicho								1					1
Skopje									2	2	1		6
Grand Total	3	6	7	5	7	11	3	4	3	2	2	1	52

Table 12. Shrine Planimeter / Burial Chamber Planimeter

Shrine Planimeter	Base Planimeter	Burial Chamber Planimeter						Grand Total
		Rectangular	Square	Crusiform	Octagon	Dodecagon	Circle	
Akit	Akit	1	4					5
	Rectangular	1						1
Rectangular	Rectangular	5						5
Square	Square		6	1				7
Hexagon	Hexagon						3	3
Octagon	Octagon	2		2	4			8
	Rectangular	2						2
	Square		6	2				8
Decagon	Decagon						1	1
	Square		3	1				4
Dodecagon	Dodecagon					1		1
Circle	Square		6					6
Other	Square		1					1
Grand Total		11	24	6	4	1	4	52

Table 13. The burial chamber planimeter and top cover

Shrine Planimeter	Burial Chamber Pl. / Top Cover	Barrel Vault	Groin Vault	Rib Vault	Dome	Grand Total
Akit	Rectangular	1	1			2
	Square	1	3			5
Rectangular	Rectangular	4	3			7
Square	Square	4	2			6
	Crusiform		1			1
Hexagon	Hexagon				3	3
Octagon	Square	5			1	6
	Rectangular	4				4
	Octagon			2	2	4
	Crusiform		2		2	4
Decagon	Square	2	1			3
	Crusiform		1			1
	Circle				1	1
Dodecagon	Dodecagon		1			1
Circle	Square	1	5			6
Other	Square		1			1
Grand Total		22	19	2	9	52

ary floor in the Balkans were built during the 14th century except for the raiding beys. Unlike the shrines in Anatolia, embalming was utterly abandoned in these shrines. The funerary floors of the shrines in the Balkans were left as natural soil. In the Anatolian examples, on the other hand, there is

usually a platform for storing the embalmed body (Table 14).

All 13th-century shrines in Ahlat have window openings on the funeral floors. In Erzurum, Kayseri, and Konya, there is a half-and-half use of windows on the funeral floors of the 13th-century

Table 14. Century and area

Century and Quarter / Area	1 to 9 m2	10 to 19 m2	20 to 29 m2	30 to 39 m2	40 to 49 m2	More than 50 m2	Grand Total
12th century Quarter III			1			2	3
12th century Quarter IV			5	1			6
13th century Quarter I	2	1	3	1			7
13th century Quarter II		2	2	1			5
13th century Quarter III		2	2	3			7
13th century Quarter IV	2	1	3	3	2		11
14th century Quarter I		1	2	1			4
14th century Quarter IV		1					1
15th century Quarter I		2			1		3
15th century Quarter II		2					2
15th century Quarter III		1			1		1
16th century Quarter I					1		1
Grand Total	4	13	18	10	4	2	52

shrines. In later periods, opening windows on the funeral floor was abandoned entirely. There are also no windows in the shrines with funeral floors in the Balkans (Table 15).

Table 15. Century and windows

Century and Quarter / Window(s)	Yes	No	Grand Total
12th century Quarter III	3		3
12th century Quarter IV	4	2	6
13th century Quarter I	4	3	7
13th century Quarter II	3	2	5
13th century Quarter III	3	4	7
13th century Quarter IV	2	9	11
14th century Quarter I	2	1	3
14th century Quarter IV		1	1
15th century Quarter I	1	3	4
15th century Quarter II		2	2
15th century Quarter III	1	1	2
16th century Quarter I	1		1
Grand Total	24	28	52

The entrance is expected from the north in the general shrine design. The reason is to approach the building from behind and from the foot so as not to disrespect the deceased while entering the building. In the shrines examined it was observed that the entrance to the shrine and the entrance to the funeral floor were often solved in line with the architectural requirement. In most of them, the entrance to the shrine and the funeral floor were accessed from the same direction. Here, the entrance to the mausoleum is organized more under the surrounding construction. Although there is a concern about the approach

from the north and west, there is no insistence on this issue in line with the architectural requirements. In the shrines in the Balkans, except for the Shrine of Isa Bey, the entrances are made in the form of a grotto, and access is impossible (Table 16).

Table 16. Century and entrance direction

	East	North	South	West	Grand Total
12th century Quarter III	1	1		1	3
12th century Quarter IV		5	1		6
13th century Quarter I	1	3	2	1	7
13th century Quarter II	1	2	2		5
13th century Quarter III		4	1	2	7
13th century Quarter IV	6	1	2	2	11
14th century Quarter I	1	1	1		3
14th century Quarter IV		1			1
15th century Quarter I	1			3	4
15th century Quarter II		1	1		2
15th century Quarter III	1	1			2
16th century Quarter I		1			1
Grand Total	10	19	9	7	52

Table 17. The Shrine with burial room planimeter typology

City	Shrine Name	Century-Quarter	Shrine Planimeter k							Oturtmalık Planimeter				Cenazelik Planimeter					
			Akit	Rectangular	Square	Hexagon	Octagon	Decagon	Dodecagon	Circle	Akit	Rectangular	Square	Octagon	Other	Rectangular	Square	Octagon	Crusiform
Ahlat	Buğatay Ata	13-IV							X			X				X			
Ahlat	Hasan Padişah	13-II							X			X				X			
Ahlat	Hüseyin Timur	13-IV							X			X				X			
Ahlat	Şeyh Necmeddin	13-I			X							X				X			
Ahlat	Usta Şagird	13-IV							X			X				X			
Ahlat	Yarım Türbe	13-IV							X			X				X			
Ahlat	Yıkık Türbe	13-IV							X			X				X			
Bursa	Abdüllatif Kudsi	15-III			X							X				X			
Bursa	Yeşil Türbe	15-I					X						X				X		
Edirne	Tütünsüz Baba	16-II						X					X						X
Erzurum	Anonim I	14-I					X					X				X			
Erzurum	Anonim II	13-I			X							X				X			
Erzurum	Emir Saltuk Gazi	12-III					X						X		X				
Erzurum	Karanlık	14-I					X					X				X			
Erzurum	Mama Hatun	13-II							?			X				X			
Erzurum	Padişah Hatun	14-I					X					X						X	
Kayseri	Anonim I	12-IV					X					X				X			
Kayseri	Anonim II	12-IV					X						X				X		
Kayseri	Avgunlu Medrese	13-IV					X					X				X			
Kayseri	Battal Gazi	13-IV	X								X					X			
Kayseri	Çifte Türbe	13-II					X					X				X			
Kayseri	Dev Ali	13-IV					X						X		X				
Kayseri	Gevher Nesibe	13-I					X					X			X				
Kayseri	Han Camii Türbesi	12-IV					X					X			X				
Kayseri	Hunad Hatun	13-III					X					X				X			
Kayseri	Lala Muslihddin	12-IV					X					X				X			
Kayseri	Melik Gazi	12-IV			X							X						X	
Konya	Anonim I	13-II					X						X				X		X
Konya	Âteş-Bâz-ı Velî	13-III					X					X				X			
Konya	B. Gevhertaş	13-III		X								X			X				
Konya	Cemel Ali Dede	13-III		X								X			X				
Konya	Emir Yavtaş	13-III		X								X			X				
Konya	Gömeç Hatun	13-IV		X								X			X				
Konya	Hoca Cihan	13-II	X									X				X			
Konya	İzzeddin Keykavus I	13-I					X					X						X	
Konya	Kalender Baba	13-III					X					X						X	
Konya	Kesik Baş	13-I					X						X					X	
Konya	Kılıçarslan II	12-IV						X						X					X
Konya	Sahip Ata	13-IV		X								X			X				
Konya	Şeker Furuş	13-I	X								X					X			
Konya	Şeyh Bedrettin	13-III					X					X				X			
Konya	Şeyh Hasan Rûmî	13-I	X									X			X				

Konya	Tavus Baba	13-IV	X							X				X			
Nahçıvan	Mumine Hatun	12-III				X						X				X	
Nahçıvan	Yusuf bin Kuseyr	12-III				X						X				X	
Dimetoka	Oruç Paşa	14-IV			X						X			X			
Skopje	Yahşi Bey	15-I				X						X					X
Skopje	Hoca Salahaddin	15-I	X							X				X			
Skopje	Meddah Baba	15-I	X							X				X			
Skopje	Paşa Yiğit Bey	15-II				X						X					X
Skopje	Kral Kızı	15-II			X							X		X			
Skopje	İshak Bey	15-III				X						X					X

Table 18. Burial room formation typology

City	Shrine Name	Century-Quarter	Area	Top Cover					Window(s)		Entrance Direction						
				Barrel Vault	Groin Vault	Rib Vault	Dome	Yes	No	North	South	East	West				
Ahlat	Buğatay Ata	13-IV	35m2	X					X					X			
Ahlat	Hasan Padişah	13-II	39m2		X				X					X			
Ahlat	Hüseyin Timur	13-IV	25m2		X				X					X			
Ahlat	Şeyh Necmeddin	13-I	10m2	X					X		X						
Ahlat	Usta Şagird	13-IV	50m2		X				X					X			
Ahlat	Yarım Türbe	13-IV	8m2		X				X					X			
Ahlat	Yıkık Türbe	13-IV	21m2		X				X					X			
Bursa	Abdüllatif Kudsi	15-III	21m2	X						X	X						
Bursa	Yeşil Türbe	15-I	50m2					X		X							X
Edirne	Tütünsüz Baba	16-II	25m2					X		X	X						
Erzurum	Anonim I	14-I	25m2		X					X		X					
Erzurum	Anonim II	13-I	7m2	X						X				X			
Erzurum	Emir Saltuk Gazi	12-III	23m2	X						X	X						
Erzurum	Karanlık	14-I	24m2	X						X				X			
Erzurum	Mama Hatun	13-II	10m2		X				X			X					
Erzurum	Padişah Hatun	14-I	33m2		X				X		X						
Kayseri	Anonim I	12-IV	27m2					X		X	X						
Kayseri	Anonim II	12-IV	22m2					X		X	X						
Kayseri	Avgunlu Medrese	13-IV	29m2	X					X			X					
Kayseri	Battal Gazi	13-IV	33m2	X						X							X
Kayseri	Çifte Türbe	13-II	28m2	X						X	X						
Kayseri	Dev Ali	13-IV	17m2	X					X								X
Kayseri	Gevher Nesibe	13-I	20m2	X					X								X
Kayseri	Han Camii Türbesi	12-IV	22m2	X						X	X						
Kayseri	Hunad Hatun	13-III	24m2	X						X	X						
Kayseri	Lala Muslihddin	12-IV	24m2	X					X		X						
Kayseri	Melik Gazi	12-IV	20m2		X				X			X					
Konya	Anonim I	13-II	26m2					X		X	X						
Konya	Âteş-Bâz-ı Velif	13-III	11m2	X						X	X						
Konya	B. Gevhertaş	13-III	34m2	X					X								X
Konya	Cemel Ali Dede	13-III	16m2	X						X		X					
Konya	Emir Yavtaş	13-III	35m2	X					X		X						
Konya	Gömeç Hatun	13-IV	40m2		X				X		X						

Konya	Hoca Cihan	13-II	16m2	X					X		X		
Konya	İzzeddin Keykavus I	13-I	32m2		X				X	X			
Konya	Kalender Baba	13-III	37m2		X			X		X			
Konya	Kesik Baş	13-I	22m2					X		X	X		
Konya	Kılıçarslan II	12-IV	38m2						X	X			
Konya	Sahip Ata	13-IV	33m2	X				X			X		
Konya	Şeker Fıruş	13-I	22m2		X			X			X		
Konya	Şeyh Bedrettin	13-III	28m2	X				X					X
Konya	Şeyh Hasan Rûmî	13-I	9m2		X				X	X			
Konya	Tavus Baba	13-IV	2m2		X				X			X	
Nahçıvan	Mumine Hatun	12-III	78m2			X			X			X	
Nahçıvan	Yusuf bin Kuseyr	12-III	104m2			X			X				X
Dimetoka	Oruç Paşa	14-IV	17m2		X				X	X			
Skopje	Yahşi Bey	15-I	19m2				X		X			X	
Skopje	Hoca Salahaddin	15-I	15m2		X				X				X
Skopje	Meddah Baba	15-I	13m2		X				X				X
Skopje	Paşa Yiğit Bey	15-II	15m2				X		X		X		
Skopje	Kral Kızı	15-II	16m2		X				X	X			
Skopje	İshak Bey	15-III	46m2				X		X			X	

6. Conclusion

Although there is an anthropological background in the shaping of the monumental shrine structures, which are mostly called “türbe” and “kümbet” in the literature of Turkish Islamic Architecture, there is a wide range of influences from social acceptance in the region to aesthetic pursuits. In the context of cultural continuity, the practice of funerary floors in mausoleums was adopted by the Anatolian Seljuk dynasty as a political attitude against the Great Seljuks rather than a religious approach.

Unlike the Great Seljuk tradition, the funeral floor stands out as one of the most essential parts of the shrines in the Anatolian Seljuk period. The fact that an ahi sheik created the beginning and the most critical work of this tradition shows that the influence of the ahis on the masses of the people was more significant than previously thought. In the Ottoman Empire, this tradition, including the *akit* shrine tradition, was carried on until the end of the 15th century, especially by the first Rumelia raiding beys.

In the context of cultural continuity, it can be said that this architectural approach emphasized by the ahi sheik ended with Murad *Hüdavendigâr*. Religious procedures and principles replaced this persistent attitude with a political background. Al-

though embalming was utterly abolished, the practice of funeral floors was continued for a while as an architectural form.

Endnotes

- [1] Salname dated 1310. Vilayet-i Edirne. 1310 (1892-93), p.337.
- [2] Salname dated 1317. Vilayet-i Edirne. 1317 (1899-1900).
- [3] Vakıfname:17, YB-021-VKF-0017-19-24; Date: 1 Safer 874 / 10 Augustus 1469

References

1. Altın, A. (2019), “Taşkin Paşa (Damsa) Külliyesi İçerisinde Yer Alan Hızır Bey Türbesindeki Sandukalar”, *Selçuk Üniversitesi Türkiyat Araştırmaları Dergisi*, No. 45, pp. 383-408, Available at: <https://doi.org/10.21563/Sutad.636258> (accessed 15 April 2023)
2. Arık, M. O., (1967). *Erken Devir Anadolu-Türk Mimarisinde Türbe Biçimleri*. *Anatolia*, Vol. 1967, No. 11, pp. 57-100, Available at: https://doi.org/10.1501/andl_0000000097 (accessed 15 April 2023).
3. Ayverdi E. H. (1989), *Osmanlı Mi'mârisinde Çelebi ve II. Sultan Murad Devri*. *İstanbul Fetih Cemiyeti, İstanbul*.

4. Baykara, T. (2002), "Konya", Vol. 26, *İslâm Ansiklopedisi*, İstanbul, pp.182-187, Available at: <https://islamansiklopedisi.org.tr/konya#1> (accessed 15 April 2023).
5. Bozdoğan M., Çakır H., Özkan S. (2006). "Edirne Türbelerinin Mekânsal Analizi", *Trakya University Journal of Science*, Vol. 7, No. 1, pp. 23-31, Available at: <https://dergipark.org.tr/en/download/article-file/213761> (accessed 15 April 2023)
6. Çoruhlu, Y. (1999), "Kurgan ve Çadır (Yurt)'dan Kümbet ve Türbeye Geçiş" in Karamağaralı, B. (Ed.), *Geçmişten Günümüze Mezarlık Kültürü ve İnsan Hayatına Etkileri Sempozyumu*, 18-20 December 1998, İstanbul Büyükşehir Belediyesi, pp. 47-63.
7. Deniz, B. (2010). "Güney Kazakistan'da Mezar ve Mezarlık Geleneği", *Akdeniz Sanat*, Vol. 3, No. 6, pp. 79-94, Available at: <https://dergipark.org.tr/en/download/article-file/275800> (accessed 15 April 2023)
8. Erboğa, S. (2018), "Ahlat Türk İslam Dönemi Dini Mimarisi", Unpublished Master Thesis, Yüzüncüyıl University, Van.
9. Eskici, B. (2016), "Eski Malatya Türbeleri", *Sanat Tarihi Dergisi*, Vol. 12, No. 12, pp. 83-99, Available at: <https://dergipark.org.tr/tr/download/article-file/152310> (accessed 15 April 2023)
10. Gabriel, A. (2008), *Bir Türk Başkenti Bursa Osmangazi Belediyesi Yayınları*, Bursa.
11. Gökbilgin M. T. (1994), "Edirne", Vol. 1, *İslâm Ansiklopedisi*, İstanbul, pp.425-431, Available at: <https://islamansiklopedisi.org.tr/edirne#1> (accessed 15 April 2023)
12. Ibrahimgil, A. & Kudumovic L. (2022). "Architectural Distinctiveness of the 15th Century Ottoman Tombs in Skopje: Learning from The Recent Archeological Excavation", *International Journal of Architecture and Planning (I.C.O.N.A.R.P.)*, Vol.10, No.1, pp. 221-243, Available at: <https://doi.org/10.15320/ICONARP.2022.201> (accessed 15 April 2023)
13. İnbaşı M. & Kul E. (2018), *Balkanlarda Bir Türk Şehri: Üsküp*, TTK Yayınları, Ankara.
14. İpşirli M. (2022), "Kayseri", Vol. 25, *İslâm Ansiklopedisi*, İstanbul, pp.96-101, Available at: <https://islamansiklopedisi.org.tr/kayseri#1> (accessed 15 April 2023)
15. Kaplan, C. (2018). "Zeyniyye Tarikatı Üzerine Yapılan Çalışmalar Üzerine Eleştirel Bir Literatür Değerlendirmesi", *Türkiye Araştırmaları Literatür Dergisi*, Vol. 16, No. 31-32, pp. 103-131. Available at: <https://dergipark.org.tr/en/download/article-file/1011909> (accessed 15 April 2023)
16. Karamağaralı, H. (1976). "Kayserideki Hunad Camiinin Restitüsyonu ve Hunad Manzumesinin Kronolojisi Hakkında Bazı Mülâhazalar", *Ankara Üniversitesi İlahiyat Fakültesi Dergisi*, Vol. 21, No. 1-4, pp. 199-246, Available at: <https://dergipark.org.tr/en/download/article-file/2566171> (accessed 15 April 2023)
17. Karamağaralı, H. (1971). "Erzurum Hatuniye Medresesi'nin Tarihi ve Banisi Hakkında Mülâhazalar", *Selçuklu Araştırmaları Dergisi*, Vol. III No. Malazgirt Zaferi Special Edition, pp. 237-241.
18. Karaman., H. (1996), "Ölüm, Ölü, Defin Ve Merasimler" in Bacque-Grammont J. L., Tibet, A. (Ed.s), *İslam Dünyasında Mezarlıklar ve Defin Gelenekleri Kolokiyumu*, 28-30 September 1991, *Türk Tarih Kurumu*, pp. 3-15. Available at: https://isamveri.org/pdf/drg/D049711/1996/1996_KARAMANH.pdf (accessed 15 April 2023)
19. Karasakal, H. B. (2022). *Ankara'da Hacı (Ahi) Arap Camii Üzerine Bir Restitüsyon Çalışması*. *Mimarlık ve Yaşam*, 7 (1), pp. 143-162. Available at: DOI: <https://doi.org/10.26835/my.1023459> (accessed 15 April 2023)
20. Kılıcı, A. (2007), *Anadolu Türk Mimarisinde Erken Devir (XIV-XV. Yüzyıl) Baldaken Tarzı Türbeler, Vakıflar Genel Müdürlüğü*, Ankara.
21. Kiel, M. (1994), "Dimetoka", Vol. 9, *İslam Ansiklopedisi*, İstanbul, p.305, Available at: <https://islamansiklopedisi.org.tr/dimetoka> (accessed 15 April 2023)
22. Konyalı, İ. H. (1960), *Abideleri ve Kitabeleri ile Erzurum Tarihi*, Ercan Matbaası, İstanbul.
23. Kuleli, A. E. (2018), "Ahlat Emir Bayındır Kümbetinin Mimari Niteliği ve Koruma Sorunları Üzerine Bir Çalışma", *Restorasyon Yıllığı*, Vol. 17, pp. 6-23, Available at: <http://acikerisim.antalya.edu.tr/handle/20.500.12566/115> (accessed 15 April 2023)
24. Önkal, H. (2015), *Anadolu Selçuklu Türbeleri, Atatürk Kültür Merkezi Yayınları*, Ankara.
25. Önkal, H. (2017), *Osmanlı Hanedan Türbeleri, Atatürk Kültür Merkezi Yayınları*, Ankara.
26. Özkan, H. (2002). "Saltuklu Mimarisi", Vol. 8, *Türkler Ansiklopedisi*, Ankara, pp.72-82.
27. Sümer, F. (1986), "Ahlat Şehri ve Ahlatşahlar", *Belleten*, Vol. 50, No. 197, pp. 447-494, Available at: <https://dergipark.org.tr/en/download/article-file/1943918> (accessed 15 April 2023).

28. Şabanoviç, H. (1959), *Bosanski Paşalık, Naučno Društvo Nr Bosne I Hercegovine, Sarajevo.*
29. Şen, A (2019), “Amasya Şehir Merkezindeki Dini Ziyaret Yerleri”, *Unpublished Master Thesis, Hitit University, Çorum. Available at: <https://hdl.handle.net/11491/5528> (accessed 15 April 2023)*
30. Tuncer, O. C. (1978), “Anadolu’nun İlk Dört Selçuklu Kumandanı ve Yaptırıldığı Yapıların Özellikleri” *Vakıflar Dergisi, Vol. XII, pp. 137-162.*
31. Turgut, V. (2018). “Vakıf Belgelerine göre Osmanlı Devleti’nin Kuruluş Dönemi Aileleri II: Âl-i Timurtaş Paşa”, *Osmanlı Araştırmaları, Vol. 53, No. 53, pp. 51-120, Available at: <https://doi.org/10.18589/oa.631971> (accessed 15 April 2023)*
32. Uzunçarşılı İ. H., (1958). *Sultan İkinci Murad’ın Vasiyetnamesi”, Vakıflar Dergisi, IV. Ankara, Available at <https://acikerisim.fsm.edu.tr/xmlui/bitstream/handle/11352/1305/Uzun%E7ar%20%20%20.pdf?sequence=1> (accessed 15 April 2023)*
33. Ünal, R. H. (1978), “Az Tanınan ve Bilinmeyen Doğu Anadolu Kümbetleri Hakkında Notlar”, *Vakıflar Dergisi, Vol. XI, pp. 121-164, Available at: <https://acikerisim.fsm.edu.tr/xmlui/bitstream/handle/11352/1165/%DCnal.pdf?sequence=1> (accessed 15 April 2023)*
34. Yazar, T. (2007), *Nahçıvan’da Türk Mimarisi (Başlangıcınan 19. Yüzyılın Sonuna Kadar), TTK Yayınları, Ankara.*

Corresponding Author:

Ammar İbrahimgil,

Ankara,

Türkiye,

E-mail: ammar@gazi.edu.tr