

UDC 94(560=161.2)(092) "15"
DOI 10.24919/2519-058X.24.264752

Ferhad TURANLY

PhD hab. (History), Professor of Chair for General & Slavic Linguistics of Humanities Department of National University "Kyiv Mohyla Academy", Head Department of Oriental Studies, Faculty of International Relations, National Aviation University, 2 Skovoroda Street, Kyiv, Ukraine, postal code 04070 (ferhadturanaly@gmail.com)

ORCID: 0000-0003-4637-7121

ResearcherID: AAA-1075-2020

Фергад ТУРАНЛЫ

доктор історичних наук, професор кафедри загального і слов'янського мовознавства факультету гуманітарних наук Національного університету "Києво-Могилянська академія", завідувач кафедри сходознавства факультету міжнародних відносин Національного авіаційного університету, вул. Сковороди, 2, м. Київ, Україна, індекс 04070 (ferhadturanaly@gmail.com)

Bibliographic Description of the Article: Turanly F. (2022). Sultana Haseki Hiurrem: Her Status In Topcapy Palace and Role in the Policy of the Ottoman Porte. *Shidnoyevropeiskyi Istorychnyi Visnyk [East European Historical Bulletin]*, 24, 24–35. doi: 10.24919/2519-058X.24.264752

**SULTANA HASEKI HIURREM: HER STATUS IN TOPCAPY PALACE
AND ROLE IN THE POLICY OF THE OTTOMAN PORTE¹**

Abstract. The purpose of the study: the study concerns Roxolana's life and activities in the Ottoman Empire in the 16th century, and particularly the fact of her Ukrainian ethnical origin, her status in the Sultan's Palace and her participation in the international policy of the High Porte. Besides, there have been characterised the family relations which were between Suleiman Kanuni and Roxolana. Grounds putting in practice by Roxolana her political and charity activities have been identified. There have been identified probable dates of the birth of both figures, as well as studied depiction of their artistic images in works of arts. **The Methodology of the study** is based on the principles of providing the historicism, scientific objectivity, a specific historical systematicity, and also on the interdisciplinarity principle and the principle of identification of the authenticity and informational value of the data and facts having been found. While making this study there were applied general historical methods of making a historiographical, terminological, typological and textologic analyses, and also the comparativistics method. **The academic novelty of the study** is reception of the Historiosophy of Ukraine's History in the context of intercivilisational relations. The point of interest is also the given facts, which make it possible to say, that Roxolana enjoyed a high position in the palace of Topcapy in the times of the Ottoman Empire, which enabled her to be engaged in some political activities. Besides, Sultana Haseki Hiurrem together with her daughter Sultana Mihrimah was engaged in charity activities in different spheres. For instance, owing to their efforts a mosque was erected to commemorate the famous Sufi scholar and philosopher Mevlana Djelaleddin Mehammed Rumi. It should be noted, that one of the most significant charity actions of Roxolana in the context of civilisational measurements we can consider

¹ Dedicated to the 85th anniversary of the birth of Yaroslav Kalakura

her practical repair of the so called “The Dome of the Cliff” (Turk. “Kubbet-üs Sahra”), that is in Jerusalem. “The Dome of the Cliff” is supposed to be a sacred thing in three monotheistic religions: Judaism, Christianity and Islam. The most important charity action of Mihrimah was provision of a road from Mecca to the peak of the Arafat Mountain, so as to enable water supplying. While studying the artistic aspect of the formulated problem, and namely – portrait images of Sultana Haseki Hiurrem, a special interest is risen by the copy of the picture by the Italian artist Paolo Veronese “A Wedding-Party in the Galilean Kana”, which is supposed to be one of the best works of the said artist, who depicted Roxolana-Haseki Hiurrem by the side of the Turkish Sultan Suleiman Kanuni. Interpretation of the said artistic masterpiece and some other arguments give a better grounds for a high assessment of such important historic Turkish personalities, as Sultan Kanuni and his Ukrainian wife Sultana Roxolana, who are of much significance in studying the history of mutual relations between Ukraine and Turkey in the context of civilisational measurements.

While studying the above said topic, there has been underlined the importance of the data found in Turkish written sources, the information available in historiography and also that of portrayal presentations by famous artists, so as to support strengthening needs for a profound and objective studying of the said problem, particularly in relation of the development of the Ukrainian-Crimean Tatar-Turkish cultural relations.

The Conclusions. On a base of the outcomes of this study we can state, that Roxolana was a Ruthenian (that is a Ukrainian) by her origin; she was born in 1502 or in 1504 in Ukraine and died on 15 April 1558 after travelling with her husband to Adrianople; Roxolana was buried on the territory of Suleimaniye Mosque, the latter having been built due to a project by Architect Mimar Sinan. Roxolana and Kanuni's daughter Mihrimah was born in 1522, she died on 25 January 1578.

Authors of numerous studies state, that the family relations between Roxolana and Suleiman Kanuni, which were based on mutual love, guaranteed Roxolana a high position in the Sultan's Palace and a certain influence on the policy of the Ottoman Turkey. This study demonstrates, that Roxolana became a Sultana during the respective rising of the High Porte. In this context Roxolana supported her husband stimulating him to increase the list of his new victories in remote military marches.

The formulated problem and theme requires its further studying with taking in account the data, available in Turkish written sources and in historiography. Besides, studying the theme on a base of the data from works of art increases the grounds for characterisation of the said figures, particularly so as to study the history of cultural relations between Ukraine and Türkiye.

Key words: history, Roxolana, Kanuni, Topcapy, source, Turkey, Ukraine, Poland, culture, portrait.

СУЛТАНША ХАСЕКІ ГЮРРЕМ: СТАНОВИЩЕ В ПАЛАЦІ ТОПКАПИ І РОЛЬ У ПОЛІТИЦІ ОТТОМАНСЬКОЇ ПОРТИ

Анотація. Мета дослідження – у дослідженні йдеться про життя та історичну діяльність Роксолани в Османській імперії в XVI ст., зокрема про факт її українського походження, про її становище в палаці султана та про участь у міжнародній політиці Високої Порти. Окрім того, характеризуються сімейні стосунки, що існували між Сулейманом Кануні та Роксоланою. З'ясовуються підстави для здійснення Роксоланою політичної та доброчинної діяльності. Встановлено ймовірні дати щодо народин обох постатей, а також відображення їхніх художніх образів у мистецьких творах. **Методологія дослідження** базується на принципах історизму, наукової об'єктивності, конкретно-історичної системності, а також міждисциплінарності, встановлення достовірності та інформаційної цінності виявлених відомостей і фактів. При проведенні цього дослідження були застосовані загальноісторичні методи історіографічного, термінологічного, типологічного, текстологічного аналізів, метод компаративістики. **Наукова новизна** дослідження полягає в осмисленні історіософії історії України в контексті міжцивілізаційних відносин. Звертається увага на відзначені факти, які уможливають говорити про те, що Роксолана мала визначне становище в палаці Топкапи

Османської імперії, яке давало їй змогу займатися певною дипломатичною діяльністю. Крім того, разом з донькою-султанишою Мігрімаг Султаниша Хасекі Гюррем проводила добродійну діяльність, що стосувалася різноманітних питань. Наприклад, завдяки її зусиллям була побудована мечеть на честь видатного вченого-філософа-суфія Мевлана Джелаледдіна Мугаммеда Румі. Варто зазначити, що однією із дуже значимих добродійних акцій Роксолани в контексті цивілізаційних вимірів можна вважати здійснення нею повного ремонтування так званого “Куполу скелі” (турецьк. “Kubbet-iis Sahra”) в Єрусалимі. Купол скелі вважається свящиною трьох монотеїстичних релігій: іудаїзму, християнства та ісламу. Найважливішою добродійною справою Султаниши Мігрімаг стало будівництво надійного шляхопроводу від Мекки до вершини гори Арафату, з метою забезпечення водопостачання. Досліджуючи мистецький аспект проблеми, а саме портретні зображення Султаниши Хасекі Гюррем, особливу увагу привертає до себе репродукція картини італійського художника Паоло Веронезе “Весілля в Кані Галілейській”, яка вважається однією з найкращих робіт названого художника, де поруч із турецьким султаном Сулейманом Кануні зображена Роксолани-Хасекі Гюррем. Інтерпретування названого витвору художнього мистецтва та інші наведені аргументи посилюють обґрунтування оцінки таких важливих історичних турецьких постатей, як султан Сулейман Кануні та його дружина-українка султаниша Роксолана, які мають неабияке значення для вивчення історії взаємин між Україною та Туреччиною в контексті цивілізаційних вимірів.

У процесі вивчення зазначеної теми наголошується врахування відомостей, наявних у турецьких писемних джерелах, інформації з історіографії, а також картинних відтворень визнаних митців з метою посилення обґрунтування необхідності глибокого об'єктивного дослідження порушеної проблеми, зокрема щодо розвитку українсько-кримськотатарсько-турецьких культурних взаємин.

Висновки. За результатом означеного дослідження можемо стверджувати, що Роксолана за етнічним походженням була русинкою (тобто українкою), народилася 1502 або 1504 року в Україні, померла 15 квітня 1558 р. після подорожі разом з чоловіком до Адріанополя і похована в Мавзолеї на території мечеті Сулейманіє, побудованому за проєктом архітектора Мімара Сінана. Їхня з Сулейманом Кануні донька народилася у 1522 р., померла 25 січня 1578 р. У численних наукових дослідженнях зазначається, що сімейні стосунки між Роксоланою і Сулейманом Кануні, які ґрунтувалися на взаємній любові, забезпечували Роксолані високе становищем у палаці султана та певний вплив на політику Оттоманської Туреччини. З цієї студії виявляється, що Роксолана в період зазначеного піднесення Високої Порти стала султанишою. У цьому контексті вона підтримувала свого чоловіка у здобутті нових перемог у далеких військових походах.

Названа тема потребує подальшого вивчення з урахуванням відомостей, які містяться у турецьких писемних джерелах та історіографії. Крім того, вивчення теми за даними мистецьких творів посилює обґрунтування оцінки цих постатей, зокрема для вивчення історії культурних взаємин між Україною та Туреччиною.

Ключові слова: історія, Роксолана, Кануні, Топкапи, джерело, Туреччина, Україна, Польща, культура, портрет.

The Problem Statement. The significance of this research consists in an objective study of Roxolana's life; particularly, her Ukrainian origin, family relations with Suleiman Kanuni and her historic role in High Porta. Her political and charity activity require more detailed analysis using corresponding methodology and taking into account the evidence available in Osman-Turkish written sources and historiography. In the study of this problem, an important role is given to identification of artistic images of the mentioned characters in art.

The Analysis of the Sources and Recent Academic Studies. A number of fundamental studies by Ukrainian and foreign authors – B. Havryliv “The Documental Portrait of Roxolana Stored in Louvre” (Havryliv, 2008), F. Turanly “Roxolana in Istanbul” (2008), D. Gün “A Royal Hanım Sultan: Hurrem” (Gün, 2019), C. Baltacı “Hurrem Sultan” (Baltacı, 1998), A. İ. Gülcü “The Wife and Daughter of Kanuni: Two Charity Sultanas” (Gülcü, 1995) and the

others – are dedicated to the scientific research into the historic destiny of Roxolana – Haseki Hurrem Sultan.

The Purpose of the Publication is to analyze the facts in the available written sources and historiography about the life and activity of Roxolana in Topkapy Palace of Ottoman Empire, in particular, her Ukrainian origin and family life, as well as the reasons for conducting her political and charity activity.

The Results of the Research. Studying the ethnical origin, life and activities of Nastia Lisovska-Roxolana² has been challenging since the middle of the 16th, and these issues have been deserving interest of chronicle writers, historians, writers and fine art experts in Turkey, Ukraine and in other countries of Europe (Gün, 2019). Even at the present time the said problem kept being one of the most important themes in the study of history, particularly for a detailed study of the history of development of cultural relations between Ukraine and Turkey, as well as for providing the adequate reception of works of arts. In this context it is important to underline, that quite a number outstanding women left put themselves on record in the history of the said countries. One of such also Roxolana was – the Great Legislator Sultan Suleiman Kanuni's wife³, Sultan Selim II Sary's mother (Ruling years: 1566 – 1574). She was the only woman who deserved the honour to be buried in the Mausoleum (Turanly, 2008, pp. 32–34). It should be noted, that to study the said theme according to the needs to carry out the study maximally objectively, one has to address the content of Turkish-Ottoman written sources and to the available and known historiographic works (Havryliv, 2008, pp. 3–7). Her portraits were painted by a lot of artists, poets glorified her in their poems. Suleiman Kanuni, who in fact was a noticeable poet, dedicated to Roxolana quite many verses expressing his adoration of his wife.



**A portrait of Sultana Haseki Hiurrem – Roxolana
(kept in Istanbul in the Portrait Gallery of Topcapy Palace)**

² Given as a transliteration from the Turkish “*Haseki Hürrem*”. This study was approbated as a report at the conference organised by Yunus Emre Institute in Kyiv on 6 Decembre 2018.

³ He was born on 27 April 1495 in the city of Trabzon (Turkey), died on 7 September 1566 in Hungary during a military march at the age of 71 years, 4 months and 10 old. Ruling period: 1520 – 1566 (Türk Ansiklopedisi, Ankara, 1981, Cilt XXX, pp. 34–79). According to the data from different written sources of the 16th century, Suleiman Kanuni was born on the 6th day of the Safer month in 900 due to Hegira Calendar (6 November 1494 AD); generally, the date of his birthday is fixed in the beginning of 900 due to Heriga Calendar, particularly in the Shaban month of 901 due to Heriga Calendar (April–May 1496). (Emecen, 2010, pp. 62–74; Turanly, 2016, pp. 558–559).



**A portrait of the Great Legislator Suleiman Kanuni
(kept in Istanbul in the Portrait Gallery of Topcapy Palace)**

According to the data from the chronicle writer Ebul Faruk (Turanly, 2000, p. 146), the Crimean Tatars made military marches to Rus for quite a long time⁴, and the successful wars resulted in grabbing material values and taking prisoners. Beautiful women were presented to the Padishah. One of those, the beauty Roxolana, became a famous person in the history of Turkey during the reigning of Sultan Suleiman Kanuni the Legislator. The Turkeys called her “Haseki Hiurrem”, which means “the beloved and jolly, positive woman”. One of the youngest Turkology experts tried to explain the origin of the European name “Roxolana” on the phonetical grounds: as if the form ‘Roxolana’ should be a European transformation or a wrong pronunciation of the Turkish combination of two manes – “Rus-Hiurrem” that means “a woman-Ruthenian Hiurrem”. But such an artificial interpretation, that is not weakly grounded even from the analysis of the said word combination, must not be taken seriously at least for the reason of the well-known fact, that the then Europeans, observing the classical geographical nomenclature, called “roxolanas” absolutely all the people on the Ukrainian territory; “Rus” (Ukraine) in Latin of that time was called “Roxoliana”, and every Ruthenian-Ukrainian man-person was called “Roxolanus”, while every woman-Ukrainian person was called “Roxolana”. That was stressed by Agatangel Krymsky in his study “A History of Turkey” (Krymsky, 1996, pp. 202–204). The data he gave us support the proves basis for the grounding and confirmation of the ethnical origin of Roxolana from Ukraine. If to go on developing this idea, it should be said, that other scientific studies also confirm the information, that Sultana Roxolana was a Ruthenian. For example, the Turkish scholar Ali Giuljiu in his work “The wife and daughter of Kanuni: two noble sultanas” states, that the majority of historians believe Roxolana originated from Rus (was a Ruthenian, that is a Ukrainian) – *Author’s note*. She was born in Rohatyn (Ukraine), which was then under Polish government. Her real name was “Roza, Rossa or Roxialene”. At the age of nine she was got a prisoner by the Crimean Tatars, who made military marches against the Muscovites and Poles and reached even Halychyna (Gülcü, 1995, pp. 49–55). According to some sources, Roxolana was first brought to the Palace of the Crimean Ulus. After getting education and upbringing for a few years, the master of the Crimean Khanate Mehmed Giray I (Ruling years: 1514 – 1524)⁵ presented this woman to the Sultan’s Palace, while at the age of 14 or 17 years old she was introduced to Suleiman Kanuni by his mother

⁴ Ukraine is meant.

⁵ Regarding the time of ruling by the Crimean Tatar khans see: Karal, 1999, pp. 19–20.

Sultana Hafsa (*in Turkish* “Hafsa”) (Baltacı, 1998, pp. 498–500), who, in 1520, after the death of his first wife – Giulbabar Hatun (*in Turkish* “Gülbahar Hatun”). Kanuni chose Roxolana out of a lot of beauties and took her to his Harem. After marrying Roxolana, Kanuni kept being faithful to his beloved wife Roxolana till the end of his life. Haseki Hiurrem was an extremely wise, beautiful and a beloved wife of the said ruler. There is also mentioned, that Roxolana was quite an energetic woman and a careful mother. Besides, scholars suppose, that this woman-mother tried to interfere with some political affairs; for instance, she was the initiator of the management of the internal affairs in the Palace. A western writer – Bernard Bromage – wrote about the Roxolana’s personality the following: “She was a wife of Suleiman Kanuni, during whose reigning the Ottoman State achieved its prosperity and power, and who was supposed to be the Ruler of the world. That beautiful woman was proud of her husband being the Owner of the world, and she tried in to increase in any way the outcomes of the victories of Ottomans in remote European countries” (Gülcü, 1995, pp. 49–55). Besides, the said author informs us also of the following: “When getting married, Roxolana was 11 years younger, that Suleiman Kanuni/ She never left either her children, or her husband” (Gülcü, 1995, pp. 49–55)⁶.

Tvardovski, a messenger from the Polish and Lithuanian Commonwealth, who was in Istanbul in 1621 році, heard from Turks, that Roxolana herself originated from Rohatyn. They wrote, that Sultana Hiurrem (she started to be called “Sultana” after her gibing a birth to a Padishah’s child), was born in 1506 in Ukraine, which was then under the power of Poland. At the age of nine she was taken a prisoner by the Crimean-Tatar Army. A few years later, after getting a proper education upbringing in the Crimean palace, the Crimean Khan presented Roxolana to the Turkish Sultan’s Palace⁷. In 1520, after the death of his first wife – Giulbahar Hatun, the future sultan selected Haseki Hiurrem together with other three hundred beauties and accepted all those to his Harem, as it was written in the national historiography and in the belle-lettres. We shall note, that the image of the harem was formed in Ukraine under the effect of its initial European vision. That is why the harem is described not as an institute, whose function was to guarantee in fact a steadiness of the Sultan’s роду, but rather as a place for luxury, love caresses and intrigues. Roxolana, after she found herself in the Harem, did not recognise the internal rules of dwelling in that one (in the way Ukrainian authors imagined it), and she is described as contradictory to the Harem women. As the harem in works by the Ukrainian authors was always represented as a large gathering of people. Besides, unknown men came there from outside. Roxolana invited to her place poets, philosophers, artists and European ambassadors. If to speak objectively, then the harem was actually a place in the Sultan’s Palace, where masters’ families themselves lived, as well as did teachers, librarians, servants and the other serving personnel. The number of the persons who lived in the harem was approximately a few dozens, but not hundreds, nor thousands of personsяткам, as it was supposed to believe without persuasive grounds (Dermeñji, 2001, pp. 52–57). In this context, for instance, the Ukrainian poets Serhiy Plachynda and Liubov Zabashta wrote, that women in the Ottoman society were completely deprived of civil rights, had no education and were dependent. That is why Roxolana on the background of their typical representation differed with her love of freedom and intelligence. Roxolana’s relations with the Sultan are perceived by extrapolating the Ukrainian traditional family harmony, with its typical matriarchate and monogamy. Hence, Sultan in the works by those authors the Sultan is depicted as depicted of his own freedom and as Roxolana’s marionette. That is exactly the way the said family relations were seen by the Austrian writer Leopold Ritter von Sacher-Masoch, which is absolutely opposite to the

⁶ It should be noted, that the date of Roxolana’s birth, due to the inscription on her grave monument, is 1502 or 1504, which, to our mind, is quite probabilistically possible. According to the Encyclopedia of Ukrainian Studies, Roxolana lived in 1505–1561 (Encyclopedia of Ukrainian Studies (Shevchenko Scientific Society). Paris–New York, 1973. Vocabulary Part 7, pp. 25–29).

⁷ Due to Turkish sources a probable date of the birth of the said master has been identified.

then reality (Turanly, 2008, p. 32). Therefore, we may say, that the artistic image of Roxolana, despite its inconformity with the objective reality of that time, caused in the readers' minds creation of quite a lot of different stereotypes in relation of Roxolana's image, particularly in terms of the then social life.

A. Krymsky in his above mentioned "History" wrote, that according her appearances, Roxolana was not a typical oriental beautiful woman, who were supposed to have fierce eyes like black olives, voracious lips, a high hot breast, a gorgeous well set-up figure – it was the kind of women, who at that time were supposed ideals of the women's beauty. As for Roxolana is concerned, on the contrary, yet a Venetian ambassador wrote in 1526, that, Roxolana was not very beautiful in her youth, but he once added, that she has a very gracious elegantly-small figure. And, what was the most important point about Roxolana, she was a very smart woman, who knew very well, how to entertain her master, and how to properly advise him, and in what way, when she needed that – to whisper her master of the world painful suspicions against the ones, who was trying to hand on around the master (Krymsky, 1996, pp. 203–204). The Turkish scholar wrote, that, when Sultan Kanuni got married with Roxolana, he was 11 years older, than Hiurrem was. They had seven children: six sons – Abdullag, Murad, Selim, Mehmed, Jangir, Bayezid – and the only daughter Mihrimah, who in due time got married to the Great Vizier Damad Rustam Pasha (Gülcü, 1995, p. 49). Concerning the family aspect of this married pair, A. Krymsky particularly wrote, that Suleiman Pompous loved his wife Roxolana in the sincerest way, he gladly conferred with her about the state affairs and, he must have followed her wise advice and believed Roxolana more, than he relied on his experienced statesmen. Though Suleiman's nature did not lack at all any personal independence and determination. Though the Sultan accepted tolerably others' ideas, though he was glad to listen to others' advice, but if anybody kept obstinately making him think something, which was not pleasant for the Sultan, it may have resulted even in a fierce Sultan's rage. Continuing the given point according to the data available in European written sources, the said author stressed, that "... the Sultan will not allow his pashas hold on leash, – the Venetian ambassador wrote to his government, on the contrary, – they are trembling in front of him and try to run as far away as possible from the Sultan, as soon they see him angry, so as to get safe" (Krymsky, 1996, pp. 148). A. Krymsky thinks, that the said pashas recalled then the character of Suleiman's late father Sultan Selim I Yavuz / Bagatyr⁸ (Ruling years: 1512 – 1520), the person who the Vizier. As for the invading insatiability of Selim the Terrible, the whole Europe was afraid of, the historian continues in his writings further, Suleiman Pompous had hardly that feature. Although, from the other hand, he did not ever felt in the least like giving up to his neighbours, nor like bringing harm to the Ottoman Empire. So, if the state interests required from Suleiman Pompous to start a war, he bravely and decisively went on the war, and his reigning for almost 50 years brought Turkey a lot of military glory. After the governing of Suleiman I (II) Kanuni a certain decay is was taking place in the economic development of this state, the emergence of new political forces in the Northern Black Sea region in the 17th century took place (Turanly, 2020, p. 42). Due to the studies of the English historian-orientalist, who, besides, knew well the History of the Ottoman Empire and the Islamic dynasties – Stanley Lane-Poole (Life years: 1854 – 1931), the latter one in his book "A History of Turkey, when comparing the conquering activities of the father with that one of the son, that is Selim I's and Suleiman I's, very precisely called Suleiman "partis fortis, filius fortior" ("a son stronger than his father" or "A son stronger than his strong father" of "a son who is stronger owing to his father's strength" (Krymsky, 1996, pp. 148; Turanly, 2008, pp. 32–34). In the same work there is also stated, that this Sultan was called in Europe as Sultan Pompous" and "Sultan the Great Turk", obviously because of the famous military and political mightiness of that Sultan (Emecen, 2002, pp. 9–10). This is exactly the way in different studies, particularly made those in Europe, that the family relations of the great

⁸ This Sultan from 1517 had the title of Khalif.

historical persons being in question in our work, are characterised, while in fact these relations were based on mutual love and, perhaps, besides they were added with some Roxolana's effect on the Ottoman Porte's policy of that. me. In this relation there are worth attention two letters written in the Ottoman Turkish language and dated from 1548 and 1549, signed by Roxolana, to the king of the Polish and Lithuanian Commonwealth – Zygmunt II August, which are kept in a polish archive. We note, that these documents were written at the time, when Suleiman Kanuni was on a Bahdad March, and the documents prove Roxolana enjoyed rather serious authorities not only in the internal policy of the country, but in the foreign affairs as well. The said letters also demonstrate Roxolana's more friendly attitude to the Polish king (Hurrem Sultan, 1971, pp. 387–388). Another known letter written by Roxolana to the ruler of the state of the Safevids – Shah Tahmasib I (Ruling years: 1524 – 1576), as her reply on receiving gifts sent to Suleimaniye Mosque (Hurrem Sultan, 1971, pp. 387–388). All the facts we have given make us think, that Roxolana had an outstanding position in Palace of her husband-Sultan, which enabled her being engaged in some diplomatic activities.

On the other hand, at the same time Roxolana and her daughter Mihrimah (Life years: 1522 – 1578)⁹ were engaged in charity actions. For example, owing to her efforts a mosque with two minarets was built in the town of Konia to commemorate the outstanding scholar sufi-philosopher Mevlan Jelaleddin Mugammed Rumi (Ruling years: 1207 – 1273) (Celâleddin-i Rumî, 1960, pp. 106–117). Besides, another Roxolana's charity action, very important in terms of civilisational measurements, may be considered her implementation of a complete repair of the so called “The Dome of the Cliff” (in Turkish “*Kubbet-üs Sahra*”) in Jerusalem, where were provided a mosaic decoration of expensive marble, ceramics, gold and texts from the Koran. The dome of the Cliff is supposed to be an object of worship in three monotheistic religions: the Judaism, Christianity and Islam (Gülcü, 1995, p. 52; Fayda, 2007, pp. 44–51).



The Dome of the Cliff (in Turkish Ottoman – “*Kubbet-üs Sahra*”)

Mihrimah's most important charity action was implementation of a road from Mecca to the foot of the mountain of Arafat¹⁰, so as to provide water supply (Gülcü, 1995, p. 53).

When speaking about numerous portrayal depictions of Roxolana, a special attention is drawn to the copy of the Italian artist Paolo Veronese “A wedding-party in Kani Galilean”, which is dated to 1562 – 1563 and is supposed one of the best works of the said artist. In

⁹ “Mihrimah” in Turkish Ottoman means “the sun with the moon, love” (“*mihir û mâh*”). They called her in the Palace “*Hanım Sultan*” (Devellioğlu, 1993, p. 646; Gülcü, 1995, pp. 55–56; Kacar, 2005, pp. 39–40).

¹⁰ The place for standing and worshipping during a Hadj (pilgrimage) (Boks, 1991, pp. 261–263).

his painting the artist represented his vision of the famous biblical scenes about the first miracle committed by Jesus Christ – transformation of water into wine during a wedding-party in Kani town. In the picture, among a number of portrayal images one cannot but pay attention to the fact, that at the table next to the Turkish Sultan Suleiman Kanuni, on the very left, there is also depicted the bright personality of Roxolana–Haseki Hiurrem. In this relation, we, after a consultation with a famous historian-regional expert Bohdan Havrylov from the Transcarpathian University, came to the conclusion, that the said depicted images of Suleiman Kanuni and his wife Roxolana are realistic¹¹. Hence, the results of interpreting the mentioned painted work of art and our other above said arguments only support the grounds for a characterisation of such important historical Turkish figures, as Sultan Suleiman Kanuni and his Ukrainian wife Sultana Haseki Hiurrem (Roxolana), that are of large importance, particularly for studying the history of cultural relations with Turkey.

To complete this study, we provide a gazel by Suleiman Kanuni (in the original), which was evidently dedicated to Haseki Hiurrem – Roxolana (Turanly, 2008, pp. 32–34):

Gazel

Geç kaşıyla gözleri her lahza âl üstündedir
Kırmağa âşıkları her dem hayâl üstündedir

Bilse idin rahm ederdin derd-i dil ahvâlini
Görse idin gözlerim yaşı ne hâl üstündedir

Dâd sarsaydın Bi’hamdullah ki kurtuldu zemin
Mevsim-i güldür havalar i’tidâl üstündedir

Sahn-ı gülşende yine sultan gül divan edüb
Ayak üzre sorular kendü nihâl üstündedir

Bağlanup virmez Muhibbî ¹² dâr-ı dünyâya gönül
Anınçün kim bilür anı zevâl üstündedir.



**A copy of the picture “A wedding party in Kana Galilean”
by the Italian artist Paolo Veronese (1562 – 1563) – Paris, The Louvre.**

¹¹ A copy of the picture “A wedding party in Kana Galilean” of the Italian artist Paolo Veronese (1562 – 1563). Paris, The Louvre Museum (Havryliv, 2008, pp. 3–7).

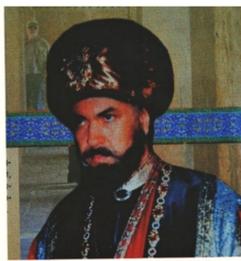
¹² The pen-name of Suleiman Kanuni.



In the Mausoleum (on the left), where Haseki Hiurrem – Roxolana was buried, her grandson Mehmed (a son of Sultan Selim II) and the daughters of Suleiman Kanuni’s sister – Sultana Hadija – were buried next to her too.



Ольга Сумецька в ролі Роксолани.



Анатолій Хостинський втілює у кадрі чоловічу роль Роксолани.

**“Roxolana in the world”:
A historical and regional collection
(Compiled by B. Havryliv & I. Myroniuk.
Ivano-Frankivsk, 2008. P. 47).**

The Conclusions. On a base of the outcomes of this study we can state, that Roxolana was a Ruthenian (that is a Ukrainian) by her origin; she was born in 1502 or in 1504 in Ukraine and died on 15 April 1558 after travelling with her husband to Adrianople; Roxolana was buried on the territory of Suleimaniye Mosque, the latter having been built due to a project by Architect Mimar Sinan. Roxolana and Kanuni’s daughter Mihrimah was born in 1522, she died on 25 January 1578. Authors of numerous studies state, that the family relations between Roxolana and Suleiman Kanuni, which were based on mutual love, guaranteed Roxolana a high position in the Sultan’s Palace and a certain influence on the policy of the Ottoman Turkey. This



**Roxolana and Sultan Suleiman Kanuni (on the very left).
A fragment of the picture ‘A wedding party in Kana Galilean’**



**“Roxolana in the world”: A
historical and regional collection
(Compiled by B. Havryliv & I. Myroniuk.
Ivano-Frankivsk, 2008. 96 pp.).**

study demonstrates, that Roxolana became a Sultana during the respective rising of the High Porte. In this context Roxolana supported her husband stimulating him to increase the list of his new victories in remote military marches. The formulated problem and theme requires its further studying with taking in account the data, available in Turkish written sources and in historiography. Besides, studying the theme on a base of the data from works of art increases the grounds for characterisation of the said figures, particularly so as to study the history of cultural relations between Ukraine and Turkey.

Acknowledgements. The author expresses sincere gratitude to all members of the editorial board for consultations provided during the preparation of the article for printing.

Funding. The author did not receive any financial assistance for the research and publication of this scientific work.

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The article was received May 15, 2021.

Article recommended for publishing 30/08/2022.