

the *khāṣṣekīs* (Peirce, 122). The *wālide* was given special recognition on two ceremonial occasions: upon her son's accession, she too was installed in a separate ceremony, which sometimes involved a procession from the old palace (*eski sarāy*), where retired or out of favour *khāṣṣekīs* as well as royal mothers and sisters of previous sultans resided. The sultan himself greeted her at the gate of *Topkapı Sarayı*. Should she die while her son was in office, the sultan bade her cortège farewell at the gate and she was treated to a royal burial. If her son died before she did, she retired to the *eski sarāy*. Palace etiquette surrounding the *wālide sultān* set her apart from all the other women of the *harīm*, as well as from most other high dignitaries of the court.

The list of women entitled to be called *wālide sultān* varies according to the source, in part because the early genealogy of the dynasty is coloured with much later accretion, probably encouraged by the sultans themselves, and centring on their putative relationship to other regal bloodlines. Such is the much-embellished life of Aimée du Buc de Rivery, called the "French Sultana", a relative of Empress Josephine of France, reputedly a captive concubine in the *harīm* of Selīm III (1789-1807 [q.v.]) and erroneously called the mother of Maḥmūd II (1807-1839 [q.v.]). Even the legendary mother of Ertoghul Ghāzī, father of 'Othmān I [q.v.] and Mal Khātūn (d. 726/1325-6), 'Othmān's wife and mother to Orkhān [q.v.], were accorded the title of *wālide* by the 19th century. Of the eighteen *wālides* in Alderson's list (83), a handful achieved extraordinary status: Nūr Bānū (d. 991/1583 [q.v.]), mother of Murād III; Şafiyye (d. 1014/1605 [see ŞAFIYYE WĀLIDE SULTĀN]), mother of Meḥmed II; Māhpaykar or Kösem (d. 1061/1651 [q.v.]), wife of Aḥmed, mother of sultans Murād IV and Ibrāhīm and grandmother of Meḥmed IV; and finally, Turkhān (also Tarkhān) (d. 1094/1683), mother of Meḥmed IV, the latter two women bitter rivals.

The most notorious mother of the dynasty, *Khur-em*, died before her son Selīm II (1566-74 [q.v.]) achieved the throne. The "rule of the women" dates from her taking up residence in *Topkapı Sarayı* in 1541, necessitated by a fire in the *eski sarāy*. In each of the other four cases as well, palace intrigues and shifting coalitions characterised their exercise of political power, which was precariously attached to the well-being and accession of their sons. Notable in that regard is Turkhān's culpability in the execution of her rival Kösem, who is often blamed in Western histories for encouraging the lurid excesses of her son, the mad Ibrāhīm.

These powerful women are equally exemplary for having used their wealth and position to establish charitable foundations [see *WAKF*] around mosque complexes, and financing other projects which contributed to the construction of the permanent legacy of imperial Istanbul and other cities of the empire. Şafiyye, for example, the fifth of the queen mothers in the palace, began the construction of the New Queen Dowager Mosque (Yeñi Wālide Djāmi'), known as Yeñi Djāmi', at Eminönü in Istanbul, which Turkhān completed during her rule as the first truly imperial mosque of the royal women. Şafiyye also built a mosque in Cairo. Nūr Bānū built the Wālide-yi 'Atıf mosque complex in Üsküdar, which included a school, hospital and a library, as did that of Turkhān. Nūr Bānū built numerous public baths. Kösem, who served as regent for five years before Murād IV reached maturity, exercised considerable power for close to thirty years, and is evoked in the popular imagination for her gen-

erosity and intelligence. Included among her projects was the Činili Djāmi' (Činili Mosque) and its associated buildings in Üsküdar, as well as other charitable foundations. She was also the builder of a market [see *KHĀN*] in the centre of the city (see *EI* s.v. (Deny), 1116-7, for a more complete list, and the articles in this *Encyclopaedia* on the individual *wālides*; Peirce, 200-20, discusses the role such projects played in promoting Ottoman sovereignty).

By the 18th century, when succession was more regularised, the political influence of the *wālide sultān* was much diminished, although the ceremonial and psychological bond between mother and son remained strong. Of *wālides* of the 18th century, Gülnüşh (d. 1127/1715), mother of Muṣṭafā II and Aḥmed III and Naksh-i Dil, mother of Maḥmūd II, reputedly influenced the two great reformer sultans of the age. Alderson lists Şevkefza (i.e. Şewkefzā), mother of Murād V; whose reign lasted 93 days in 1876, as the last designated *wālide*, but 'Abd al-Hamid II (1876-1908 [q.v.]) bestowed the rank on his adopted mother, Peresto Khānīm, having lost his natural mother at an early age. The mothers, like royal married sisters, were on the civil list in the 19th century and still commanded considerable salaries.

*Bibliography*: J. Deny, *EI* art. *Wālide Sultān* (a complete list of primary and earlier secondary works); M. Tayyib Gökbilgin, *IA* art. *Başmakkık*, at ii, 333-4, and M. Cavid Baysun, art. *Kösem Sultan*, at vi, 915-23, listing more works in Turkish; B. Miller, *Beyond the Sublime Porte*, New Haven 1931 (still a worthy study of the palace and its residents); N. Penzer, *The Harem*, London 1965 (less so); A.D. Alderson, *Structure of the Ottoman dynasty*, Oxford 1956; Gibb and Bowen, i, 71-7; Gülrü Necipoğlu, *Architecture, ceremonial and power. The Topkapı Palace in the fifteenth and sixteenth centuries*, Cambridge 1991; Leslie Peirce, *The Imperial Harem*, New York 1993. The latter two have considerable bibliographies of their own. J. Freely, *Istanbul: the imperial city*, New York 1996, includes valuable information on the building projects of the *wālides*.

The literature on the harem has itself grown vast, a majority of the writers, to quote Deny, "reveal[ing] a remarkable credulity" (1118). See *HARİM* for a fuller list. Lady Wortley-Montagu's letters of the 18th century give a clear-eyed picture of the institution in its later stages (*Selected letters*, ed. R. Halsbend, New York 1986). One of the most entertaining of the captive slave accounts is the fictionalised tale of Aimée de Buc du Rivery, in Leslie Blanch, *The wilder shores of love*, London and New York 1954. Of the autobiographies of members of the late Ottoman household, an interesting one is Ayşe Osmanoglu's *Avec mon père le sultan Abdulhamid de son palais à sa prison*, Paris 1991, published also in English and Turkish. (VIRGINIA H. AKSAN)

✓ **WĀLIHĪ**, the pen-name (*makhlas*) used by several Ottoman poets of the 10th/16th century, two of whom are prominent.

1. **KURD-ZĀDE** of Edirne. After a *medrese* education, he left the *Umiyye* [q.v.], went to Cairo and became a *mürīd* of *seyyid* Aḥmed Khayālī, son of Ibrāhīm Gülshenī, the founder of the *Gülsheniyye* order. After his return to Edirne, he earned great repute as a preacher, delivering exceptionally captivating sermons (*wa'z*). When the Selimiyye mosque in Edirne was completed in 982/1574, Wālihī became its first preacher, and he retained his position there until his death. However, his emotional temperament and inclination to love affairs involved him in various