

THE MIDDLE EAST
Catalogue No. 18

RELIGION OF PEACE AND UNITY OF SPIRIT
 في ما يخص المبدأ والمعاد سديرة الإسلام والاتحاد



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THE MIDDLE EAST

Catalogue No. 18



1

**A RARE BULAQ EDITION:
A CONCISE HISTORY OF CALIPHS**

كتاب مختصر أخبار الخلفاء / *Kitâb mukhtasar akhbâr al-khulefâ'*
[i.e., *A concise history of the caliphs*].

**IBN AL-SA'I ALI IBN ANJAB IBN UTHMAN IBN ABDULLAH ABU
TALIB, TAJ AL-DIN (1197-1275/6).**

Matba'ah al-Amîriyah - Bulaq, Bulaq, Cairo, AH 1309 [CE 1892].

Contemporary brown calf lettered gilt on spine with blind tooled decorative elements, marbled boards. Cr. 8vo. (18,5 x 13 cm). In Arabic. 104 p. Slight toning on pages, first and last pages are loosely inserted; a piece is missing from the spine; corners bumped; an old label trace on the spine. Overall, a good copy.

USD 750

Uncommon first edition of this early biographical work on the caliphs, covering their lives from the early Islamic period to the last Abbasid caliph, al-Mu'tasim, who was killed during the Mongol invasion. It constitutes the only abridged volume from Ibn al-Sa'i's twenty-five-volume corpus to have been printed at the renowned Bulaq Press. Some sources, however, note that the work attributed to Ibn al-Sa'i may not be genuinely his. (al-Azzâwî).

Ibn al-Sa'i is thought to have finished his corpus in AH 656 [CE 1258], at the time of the Mongol invasion. The *Mukhtasar*, which formed its ninth volume, was the only part to be printed at the renowned Bulaq Press centuries later.

As of March 2026, OCLC locates four copies in the North American libraries: 13490057 & 1227684739.



2 **CONCEPTUAL ART & THE FIRST OFFICIAL
“INSTALLATION” & THE FIRST ARTIST BOOK OF
THE GROUP & ONE OF THE EARLIEST ARTIST
BOOKS IN TURKEY**

***Sanat olarak betik.* Texts by Carl Andre, Sükrü Aysan, Robert Barry, Joseph Kosuth, Sol Lewitt, Robert Morris, Bernar Venet.**

SANAT TANIMI TOPLULUGU [i.e. THE DEFINITION OF ART GROUP]: (SÜKRÜ AYSAN, SERHAT KIRA, AHMET ÖKTEM with ALPARSLAN BALOĞLU AND ISMAIL SARAY).

Sanat Tanimi Toplulugu / Istanbul Devlet Güzel Sanatlar Galerisi, Istanbul, 1980.

Original wrappers. 4to. (27,5 x 20 cm). In Turkish. 32, [30] p., colour and b/w ills., serigraph and mimeograph printing on paper and fabric, a folded plate (Ismail Saray's photo). Printed to only 200 copies, and all copies were numbered. This is no. 49. (49/200).

USD 2500

This rare and significant exhibition catalogue features translations from English and French by Sükrü Aysan, Nazlı Damlacı, and Faruk Ulay, accompanied by significant works by the artists executed on paper, fabric, and nylon. The first 32 pages present key texts on Conceptual Art, including: “Kavramsal Sanat” (Conceptual Art) by Sükrü Aysan; “Felsefenin Sonu, Sanatın Başlangıcı” (The End of Philosophy and the Beginning of Art) by Joseph Kosuth; “Kavramsal Sanat Üzerine Paragraflar” (Paragraphs on Conceptual Art) and “Kavramsal Sanat Üzerine Tümceler” (Sentences on Conceptual Art) by Sol LeWitt; “Not” by Bernar Venet; “Giriş Notu” by Joseph Kosuth; and “İnekleri Düzene Sokmak İçin Bir Yöntem” (A Method for Sorting Cows) by Robert Morris. Many of these texts represent the first -and in some cases the only- translations of these foundational works on Conceptual Art into Turkish. The catalogue also stands as the group's first artists' book, the first exhibition catalogue and one of the earliest examples of artist books published in Turkey. The book was printed for the exhibition of the group held from March 22 to April 5, 1980.

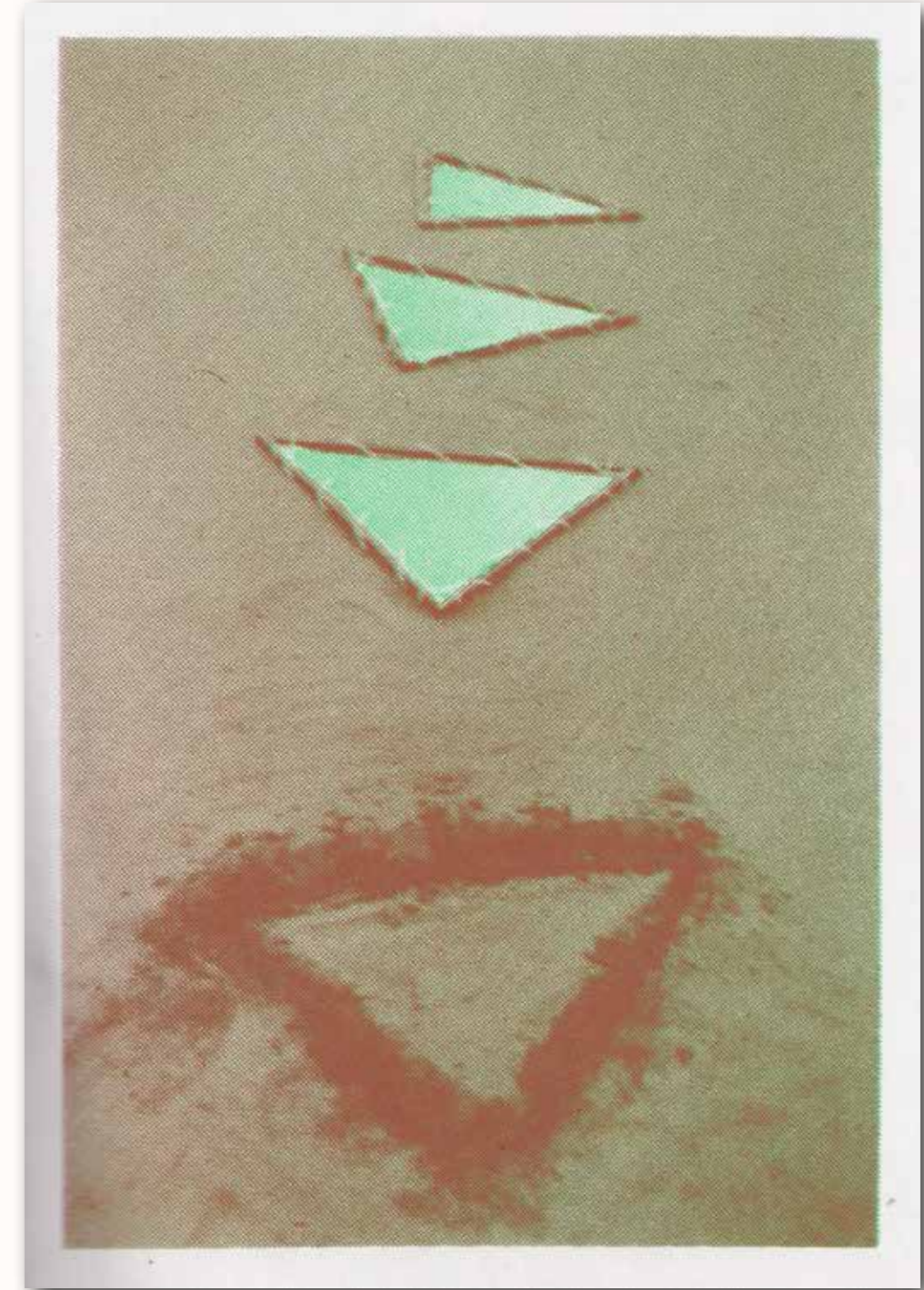


“The Definition of Art Group” represents an original approach to Conceptual Art in Turkey, which was established by Şükrü Aysan and İsmail Saray to explore the structure and essence of art. Şükrü Aysan graduated from the Painting Department of the Istanbul State Academy of Fine Arts (today Mimar Sinan Fine Arts University) in 1969. He continued his artistic development in Paris, France, between 1970 and 1975. From the outset of his stay in Paris, he engaged with leading avant-garde movements of the time, including Minimal Art, Arte Povera, Land Art, Body Art, and Conceptual Art. In 1972, he began producing his first series of works connected to Conceptual Art, entitled Sistem, and in the same year, he sent a comprehensive dossier to Adnan Çoker in Turkey, comprising texts in Turkish and visual documents related to the movements, with a particular focus on Conceptual Art. Since returning to Turkey and taking up his position at the Academy of Fine Arts in 1975, Aysan has been an active presence in the Turkish art scene as an artist, educator, and organizer of artistic activities, consistently promoting the recognition, understanding, and dissemination of Conceptual Art through books, articles, exhibitions, collaborative projects, and other initiatives.

Aysan’s 1976 exhibition, titled Sergi and held at the DGSA Mimar Sinan Hall, was the first Conceptual Art exhibition in Turkey to consciously incorporate spatial installation as a central element. In 1977, he further developed his avant-garde approach by involving students he was teaching Conceptual Art at the Academy. This original project, which would later become known as the *Sanat Tanımı Topluluğu* (Art Definition Group), functioned as both an educational platform and an experimental presentation of Conceptual Art, demonstrating the principles and scope of the movement. The group was never intended to be a conventional art collective; from the beginning, it aimed to constitute an original artistic event.

The first spatial installation by the group took place from 10 to 29 November 1978 at the Istanbul State Academy of Fine Arts Gallery. Subsequently, between 22 March and 5 April 1980, the group presented the *Sanat Tanımı Topluluğu* exhibition in the same space, marking the first time the collective was publicly referred to under this name. Refined works were arranged collectively within the gallery space, constituting a fully realized installation. Within this framework, the artist book *Sanat Olarak Betik* (Script as Art) was also published; while the form had previously been explored in Turkey by İsmail Saray (Leonardo), Aysan, and the group were the first to explicitly articulate and evaluate the concept in this manner. The book contained texts on Conceptual Art, including contributions by Şükrü Aysan and Joseph Kosuth.

In 1980, the group produced the work *Bir Serginin Makrografisi LWTLP1*. In January 1981 (5-10 January), the collective presented an installation in its workspace that included the artist books (betikler) created by the group alongside those of prominent international Conceptual artists, such as Art & Language and Kosuth, in an installation titled *Betiksanat*, accompanied by a corresponding publication under the same title.



As of March 2026, no copies could be traced worldwide in OCLC or in any Turkish libraries.

3 THE FIRST POPULAR SCIENCE MAGAZINE OF THE REPUBLICAN PERIOD / IMPORTANT AND VERY RARE TURKISH MAGAZINES

طبیعت عالمی: فن و صنایعتک ترقیسنندن بحث ایدن ایلق رسملی تورک مجموعسیدر
Fen ve sanayiın terakkisinden bahseden aylık resimli Türk mecmuasidir. Kânûn-i Evvel 1925 - Kânûn-i Evvel 1926. = Tabiatt Alemi: Revue scientifique mensuelle. [i.e., The world of nature: An illustrated monthly Turkish journal on the progress of science and industry].

[UZDILEK], SALIH MURAD (1891-1967) (Owner and founder).

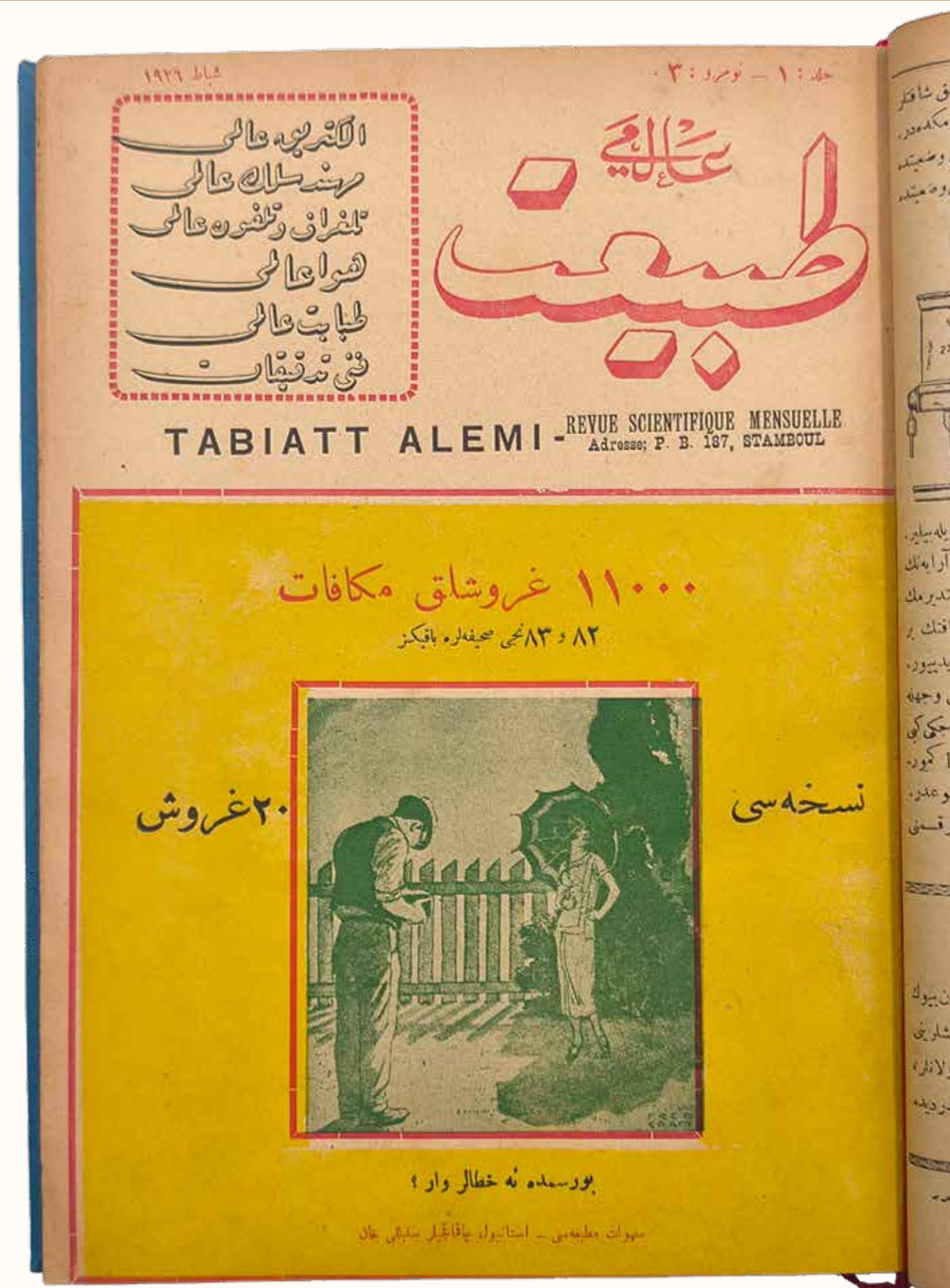
Sanayii Mektebi Matbaasi, Istanbul, 1925-1926.

The first twelve issues housed in a modern blue cloth, with gilt-lettered title and issue numbers to the spine. 4to (27.5 × 20.5 cm). In Ottoman script (Old Turkish in Arabic letters). 384, [6] pp., richly illustrated with reproduced photographs and woodcuts. The first two issues lack covers; the remaining issues retain their original wrappers and are bound in. Slight overall toning, with a few marginal tears without loss. Overall, a very good collection.

USD 3500

Exceedingly rare first 12 issues (of 14) of this important, richly illustrated, and the first popular science magazine published in the early Republican period of Turkey. A pioneering periodical, it documented scientific advancements as they were integrated into contemporary social life, covering topics such as wireless communication, electricity, telegraphy, and telephone, as well as fundamental sciences, photography, history of science, science policy, and philosophy of science. The magazine was established and published by Salih Murat Uzdilek, one of the founders of the Turkish Mathematical Society.

The opening article, "Beginning", offers a self-critical analysis of the nation's scientific and artistic development, stressing the need for practical knowledge and diligent effort to revitalize society. Salih Murat Uzdilek highlights the essential role of education, scientific awareness, and a love of art in national progress, comparing the pursuit of knowledge to a vital necessity akin to hunger. The magazine also emphasizes



the Republic's modernization efforts under Mustafa Kemal, linking infrastructure, education, and science to societal development, and urging active engagement with Western models of civilization. *Tabiat Âlemi* advocates a collaborative relationship between readers and knowledge production, fostering early Republican scientific consciousness and serving as both an educational guide and a platform for public intellectual participation.

In its November 1926 issue, the magazine translated and published a play prepared by the "Amerika Riyaziye Cemiyeti" [i.e., American Mathematical Society], and this is one of the earliest texts introducing Einstein's "Theory of Relativity" to the Turkish reader.

After the final issue of *Tabiat Âlemi* in 1927, no popular science magazine was published in Turkey until *Bilim ve Teknik* was introduced by TÜBİTAK in 1967.

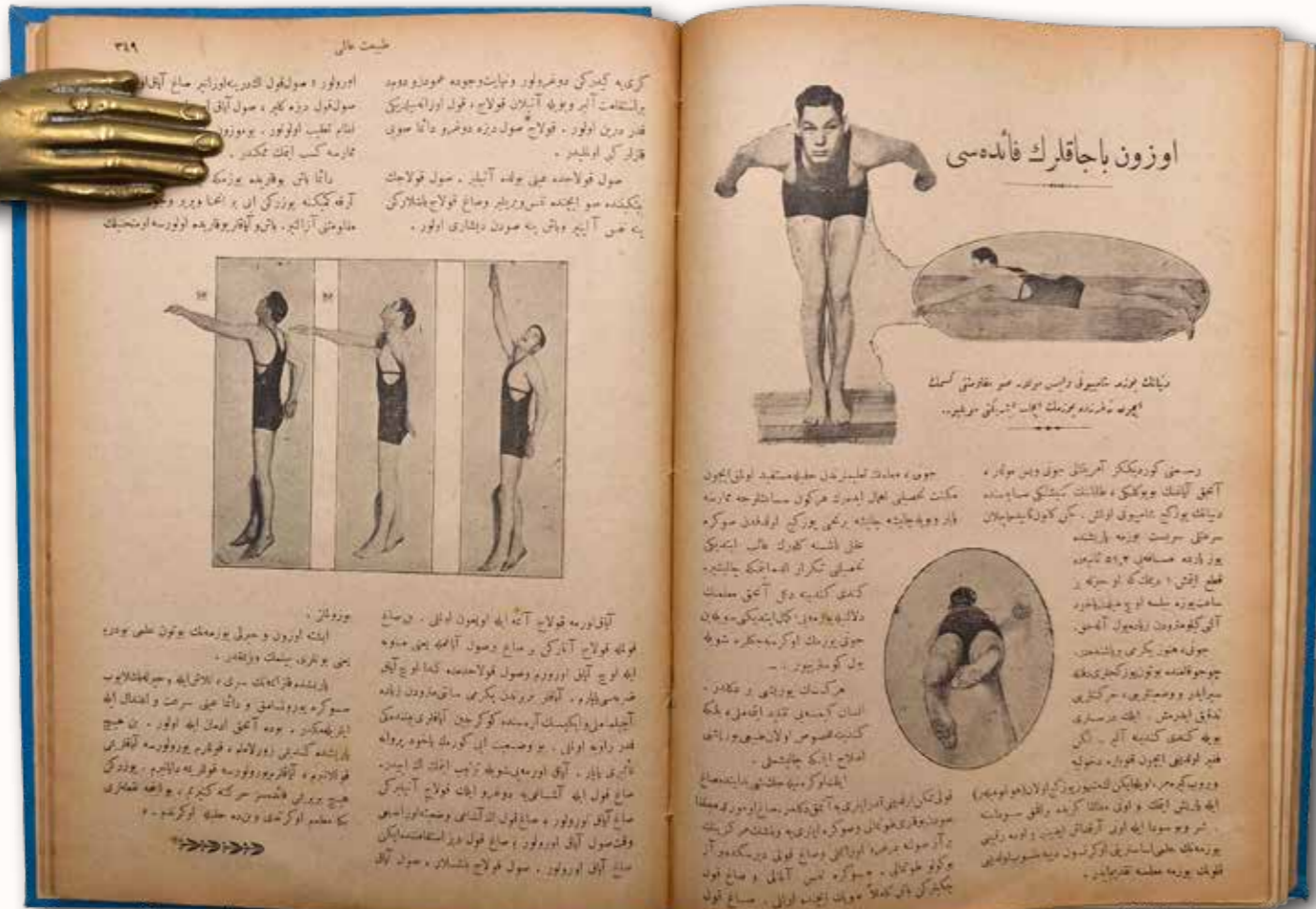
Salih Murat Uzdilek, Professor of Physics at Istanbul Technical University, graduated as a naval officer in 1908. His father, Mehmed Sefik Bey, a mathematics teacher,

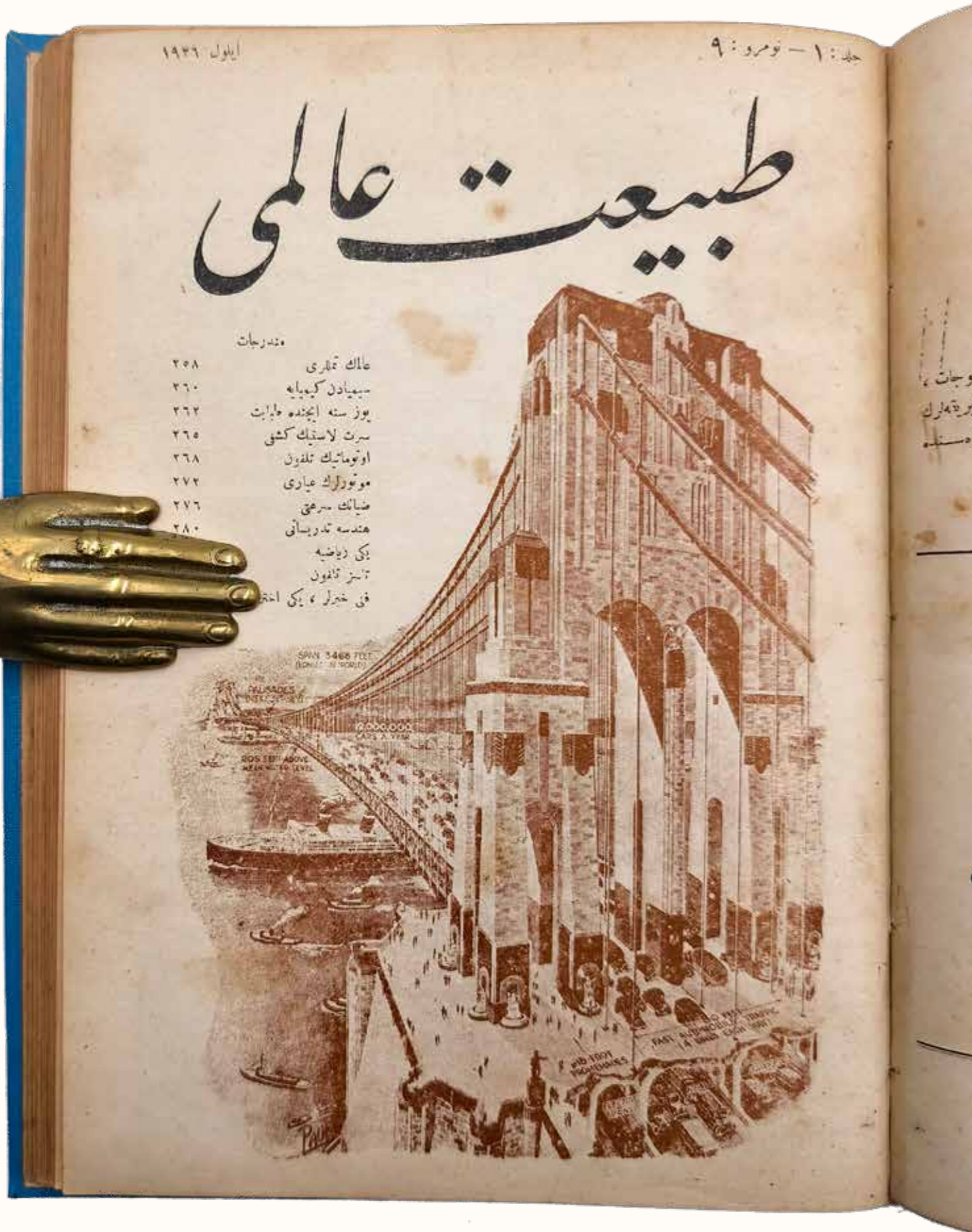


introduced him to the study of mathematics. Uzdilek developed a deep interest in the history of mathematics through reading works by F. Cajori and D. E. Smith.

Before the First World War, he studied engineering in London, where he was invited to present a paper on the "Introduction of Logarithms into Turkey" at the Napier Tercentenary, organized by the Royal Society of Edinburgh from 25-27 July 1914. The paper, published in the *Napier Tercentenary Memorial Volume* (1915), was based on the research of Salih Zeki Bey, historian of science and Rector of Istanbul University (1913-1917), as presented in his *Kamus-i Riyaziyyat* (Encyclopaedia of Mathematics, 1898).

Uzdilek's findings trace the introduction of logarithms in Turkey to Yirmisekiz Mehmet Çelebi, the Ottoman envoy to France, who in 1714 was presented with an astronomical text containing logarithms by the astronomer Jacques Cassini at the Paris Observatory. Kalfazade Ismail Efendi, a timekeeper and mathematician, compiled an introduction to logarithms for his translation of Cassini's astronomical tables in 1772, considered the first Turkish work on logarithms. Later, Gelenbevi Ismail Efendi, renowned for his contributions to mathematics and logic, completed his *Logaritma Serhi* (Commentary on Logarithms) in 1787.





After returning to Istanbul, Uzdilek was invited by Prof. Philipp Forchheimer, the Austrian Dean of the School of Engineering, to teach physics at the institution. Throughout his long career, Prof. Uzdilek pursued his interest in the history of mathematics and physics, conducted research in the physics of sound and music, and contributed to the development of the contemporary tonal system of Turkish music. In his later years, he was also invited to lecture at the 400th anniversary of Galileo Galilei.

Duman 2055., The TBMM Library of Turkey holds a complete set; as of March 2026, no individual issues or collections could be traced in WorldCat.



4 A RADICAL POETIC MANIFESTO PRINTED IN LONDON BY A SELF-PROCLAIMED PROPHET / LONDON IMPRINT

شميسه لندنية، تتبعها صديرة ناسوتيه / *Shumaysa-e Londoniya, tatabba'uhâ Sudayra-e nâsûtiya [i.e., A small London booklet, followed by a small treatise on humanity].*

BAVÂNÂTÎ, MÎRZÂ MOHAMMAD BAQER (1814-1892).

W. H. Allen and Co., 18, Waterloo Place, S.W.; and R.J. Mitchell and Sons, 50, and 36, Parliament Street, S.W., London, 1882.

Original brownish wrappers. 12mo. (14 x 9 cm). In Persian. 72, [2] p., one drawing by the author on the rear cover, promoting religious unity among Judaism, Christianity, and Islam, reflecting his personal religious philosophy. A small label on the top of the front cover, slight stains on the spine, rear cover, and the first several pages. Overall, a very good copy.

USD 3500

An exceedingly rare, highly unusual, and radically heterodox poetic treatise, printed in London, by Bavanati, born a Shi'a Muslim, later embracing Sufism, converting to Christianity, subsequently adopting atheism and then Judaism, before ultimately developing his own religious system, which he termed "Islamo-Christianity," a synthesis of Islam and Christianity, and proclaiming himself a self-styled prophet. One of his most significant works, produced in England, this treatise serves as the manifesto of his idiosyncratic religious system.

"He devoted most of his energy, time, and money to elaborating his religious system in Persian poems written 'in the most bizarre style' and in countless tracts and leaflets in English, which he often distributed on the streets of London, for which he was once severely beaten by the mob". (Browne, 1893, pp. 12-13; Pirzâda, p. 2 10).

"Bavânâtî was totally dedicated to the preaching of his so-called Islamo-Christian religious system. He did not care for money, avoided the company of the wealthy and the powerful, but at the same time, given to extreme loquacity and an uncontrolled bent toward argumentation, he often offended everybody around him by insulting their most cherished beliefs. Browne had characterized him as "a most remarkable



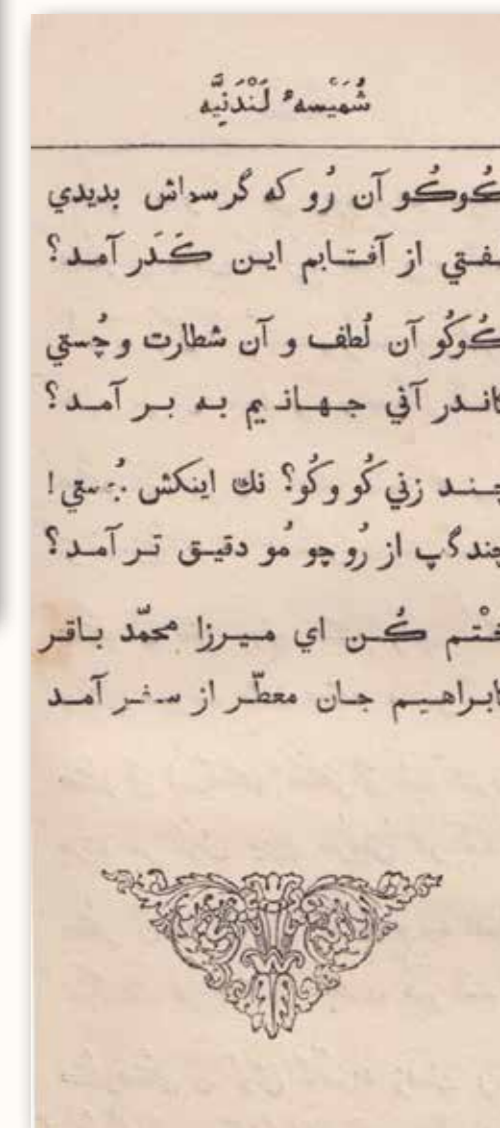
and eccentric individual, impossible not to respect and like” (1893, pp. 12-15; *Press and Poetry*, p. 168).

Bavânâtî, also called Ebrâhîm Jân Mo’attar and known as Mr. Bakir of Persia, was a Persian man of letters, poet, instructor of Persian in London, and self-styled prophet. He was born in Seydân in Bavânât, Fârs. He left his home village at the age of twelve and went to Shiraz, where he received a traditional education and learned English. Possessing an inquiring mind and a restless nature, he soon delved into a variety of beliefs and faiths, professing to several during the course of his life.

After spending years traveling the world and having mastered several languages (including Hebrew), Bavânâtî found himself employed for a time as translator at the British consulate in Bûsehr (Bushire). In Bûsehr, he befriended the young Jamâl-al-Dîn Asadâbâdî (see Afgânî), who had stopped there in 1272/1856-57 on his way to India. Bavânâtî’s anti-Islamic statements had forced him to flee from Shiraz, and on his way to Bûsehr, in Borâzjân, his life had been saved by Asadâbâdî (Afsâr, p. 12; Keddie, pp. 24-25). Around 1880, he went to London and began teaching Persian. Among his students in London were the two brothers Hosaynqolî and ‘Abbâsqolî Nawwâb Shîrâzî and Edward G. Browne; in Iran Mîrzâ Hasan Khan Mosîr-al-Dawla and Mîrzâ Hosayn Khan Mo’tamen-al-Molk Pîrnîa were reported to have studied with him (Âdamîyat, quoting the son of Bavânâtî). Toward the end of 1884, his daughter’s poor health forced him to leave London for Beirut, where he stayed for a few years before he returned to Iran.

Bavânâtî kept his ties with Sayyed Jamâl-al-Dîn Asadâbâdî and, in 1307/1889-90, for this association and on the charge of atheism was imprisoned in Tehran; he was freed through the intervention of Mîrzâ ‘Alî-Asgar Khan Amîn-al-Soltân. Three of his letters (one in Arabic and two in Persian) to Sayyed Jamâl-al-Dîn have survived and are to be found in the Majles Library (published in Afsâr, pp. 14-18). He is also the author of a versified commentary on twenty-six sûras of the Koran, entitled *Rawzât-e Landanî wa fawhât-e anjomanî kenâyat az Qor’ân-e mo’attar*; the autograph manuscript is partly preserved in Cambridge (Browne, 1932, pp. 2-4) and partly in the library of the University of Tehran. Scattered fragments exist of his poetry, which, generally of very poor quality and almost incomprehensible, is filled with fantastic amalgams of bizarre imagery with all sorts of random allusions to history, mythology, legendary lore, political events of the time, mystic visions, etc. His most famous works to be published in England were the *Somaysa-ye Landaniya* and *Sodayra-ye Nâsûtiya* (1882). His work can also be seen in an English Persian dictionary compiled by A. N. Wollaston (London, 1889) on which he collaborated. He may also be the author of *Meftâh al-‘erfân fî tartîb sowar al-Qor’ân* (Browne, 1932, p. 292). (Source: *Encyclopedia Iranica online*).

Not in Mushar., As of March 2026, OCLC lists only two institutional copies (1031872356), both in the North American libraries (Columbia University in the City of New York and Stanford University Lane Medical Library).



5

**BILINGUALISM / TURKISH - HEBREW
GENESIS / EARLY HOLZHAUSEN IMPRINT /
ORIENTAL PRESS IN VIENNA**

Sefer tekvînü'l-mahlûkât / سفر تکوین المخلوقات = *Bereshit* / בראשית

[GENESIS IN TURKISH & HEBREW].

A.Riechert = A. Rikhard ve-Shutafot, Beç = Vienna, 1872.

Original cloth binding with a bilingual title in Hebrew and Ottoman Turkish (in Arabic script) on the front board, and blind-tooled decorations on both boards. Demy 8vo (22 × 14 cm). Text in Ottoman Turkish and Hebrew. [4], 176 pp. Cloth slightly faded; foxing to the first and last blank leaves and pagedowns, as well as to some margins; hinges slightly split. Overall, a good copy.

USD 950

Extremely rare early Viennese edition of this bilingual *Genesis* in Hebrew and Ottoman Turkish, one of only three produced by the Adolf Holzhausen Printing House in Vienna, a major centre for Hebrew book production in its time. According to the Özege catalogue, it represents one of the few bilingual Holzhausen editions.

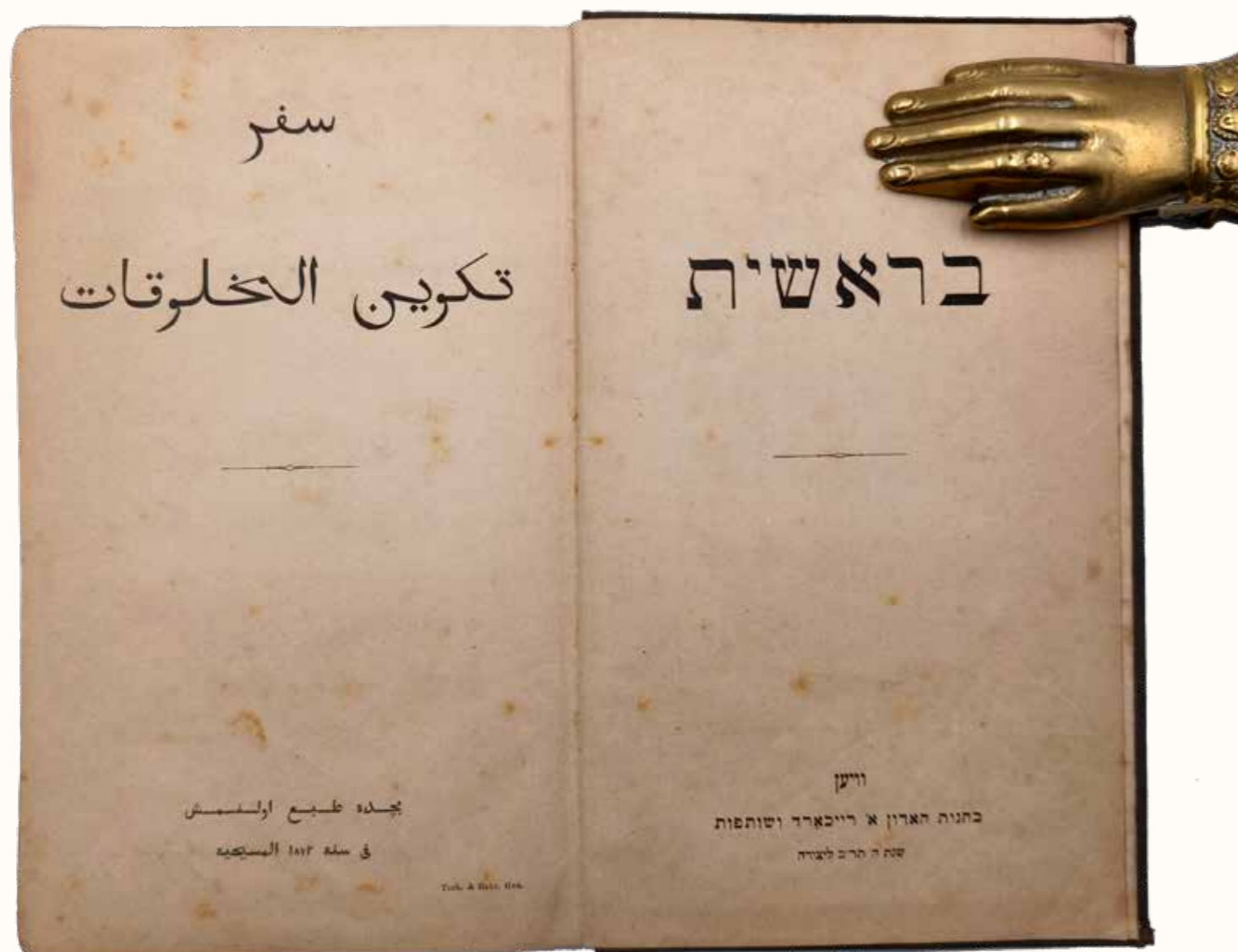
Adolf Holzhausen (1868-1931) was an influential Austrian-Jewish publisher and bookseller, notable for his contributions to the world of printing and publishing in Vienna. He was the son of Adolf Holzhausen the Elder (1827-1892), who led the Viennese court and the university's book printing company. Growing up in a family deeply rooted in the book trade, Holzhausen received thorough training in the family business; his father had owned the prestigious Manzsche Buchdruckerei (Manzsche Book Printing Company) since 1858.

Holzhausen developed specialized expertise in typesetting and printing of oriental scripts, and he supplied his company with carefully crafted oriental typefaces, which were highly valued in scholarly and literary circles. Building on this expertise, he eventually established his own university book printing company as well as a private publishing house, focusing primarily on art books, historical works, and scholarly publications.



Following the upheavals of the First World War, Holzhausen was appointed head of the Austrian Military Geography Institute, reflecting both his organizational abilities and his intellectual reputation. Beyond his publishing and military contributions, he was a strong advocate for collaboration among Austrian educational book publishers, promoting greater unity and standards in the production of educational materials. Through his dual roles as a printer and publisher, Holzhausen left a lasting impact on Viennese cultural and academic life, bridging traditional craftsmanship with modern publishing practices and fostering scholarship in art and history.

TBTK 12907., For later edition, see Özege 19925., As of March 2026, OCLC lists no copies in a Western library (see 236007780), but for the earlier edition (1860), it can be traced only in the Stanford University Cecil H. Green Library (see 71019424).



6

THE FIRST PRINTING HOUSE IN HIJAZ / THE FIRST MECCA EDITION

شرح الإمام العلامة الحبر التَّحْرِير القاهامة وحيد دهره وفريد عصره ملا علي القاري المسلك المنقسط في المنسك المتوسَّط على لباب المناسك الشيخ الإمام رحمة الله السُّنْدِي نفعنا الله بهما وأعاد علينا من بركاتهما آمين / *Sharh al-Imam al-Allamah al-Habr al-Nahrir al-Qahamah Wahid Dahrihi wa-Farid Asrihi Mulla Ali al-Qari al-Maslak al-Munqasith fi al-Mansak al-Mutawassit ala Lubab al-Manasik al-Shaykh al-Imam Rahmat Allah al-Sindhi nafana Allah bihima wa-aada alayna min barakatihima amin. [i.e., The Imam, the learned and eloquent scholar, the unique and unparalleled figure of his age, Mulla 'Ali al-Qari, elucidated the balanced approach to the intermediate rites of the Hajj in an exposition based on Lubāb al-Manāsik, the foundational treatise on the rites of Hajj by the Shaykh and Imam al-Sindi, may God have mercy upon him. May God grant us benefit through them both and bestow upon us the blessings that flow from them. Amen.]*

ALI AL-QÂRÎ (Nur ad-Din Abu al-Hasan Ali ibn Sultan Muhammad al-Hirawi al-Qari), (?-1605).

Al-Matba'a al-Miriyya, Mecca, AH 1319 [CE 1901].

Contemporary half calf with marbled boards and flap. Small 4to (27 × 19 cm). In Arabic. 308, [4] pp., bordered text throughout; marginalia "Lubāb al-Manāsik"; uncommon headpieces incorporating the word "Allah"; opening with the Basmala. Light marginal and edge spotting, slightly weak hinges, and mildly rubbed corners and edges. Overall, a very good copy.

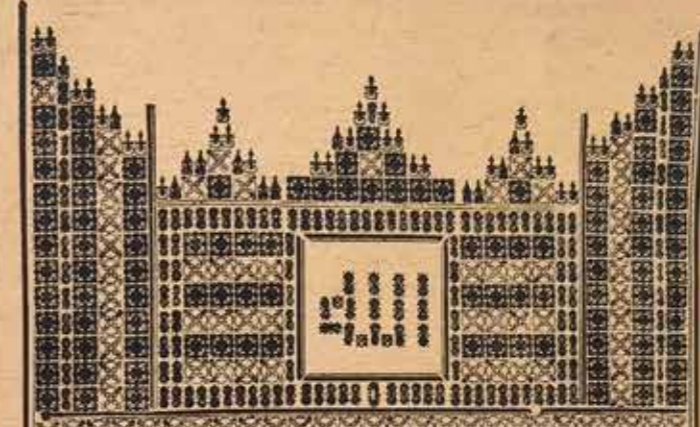
SOLD

The unrecorded first Mecca edition of this exceedingly rare commentary on Al-Sindhi's celebrated treatise on the rites and routes of the Islamic pilgrimage (hajj), Mecca and Medina, and the holy sites of the Arabian Peninsula, issued with marginalia titled *Lubāb al-Manāsik*. Printed at the first printing press established in the Hijaz by Osman Nuri Pasha.



بهذه الكلمة كأنه يهتدى الاستغناء بالمشاهدة عن النطق بالفعل وكأنه لا حاجة إلى النطق به لأن
 المشاهدة والحال دالة على أن هذا الفعل وكل فعل فاعله باسمه تبارك وتعالى والحوالة على
 شاهد الحال يبلغ من الحوالة على شاهد النطق والقائل كقائل
 ومن يجب قول العواذل من به . وهل غير من هو يوجب ويعشق
 (الجملة لكل الحمد) منصوب على المصدرية عند البصرية وعلى الحالية عند الكوفية ولا شك
 أن آكله هو ملجده نفسه لذاته أو مدحه من بعض صفاته كما يشير إليه حديث لأحصى نساء
 عليك أنت كما أثبت على نفسك فقيهه إسماء إلى أن اللام في الحمد انتهى للمهدود يؤيده تقييده
 المفيد تضمنين شكره بقوله (على ما هدانا للإسلام) أي للإيمان وما يتعلق به من الأحكام فانه
 لولا هداية الله ما اعتدنا ولا تصدقنا ولا صلينا على ما ورد في السنة وهو مقتبس من قوله
 تعالى حكايته من أهل الجنة الحمد لله الذي هدانا لهذا ما كنا لنهتدي لولا أن هدانا الله
 ثم لا مرية أن الهداية الموصلة ليس أمرها اليه صلى الله عليه وسلم لقوله سبحانه أنك لا تهدي
 من أحببت ولكن الله يهدي من يشاء وانما هو سبب الهداية وبحث حفظ الأمة عن القوايل
 لقوله تعالى وأنت لنهتدي إلى صراط مستقيم فصار معنى الآيتين باعتبار إشارات الدلائل
 كقوله تعالى وما رميت أي حقيقة أذمرت أي صدور ولكن الله ربي أي خلقا وقوة
 (وتحصنا) أي مشرأهل الإسلام (بوجوب حج بيته الحرام) أي المحرم المعظم في كل زمان ومقام
 وكان المصنف في هذا الكلام تبع الإمام محمد بن الطبري في قوله الصحيح أن الحج لم يجب
 إلا على هذه الأمة لكن نظر فيه العزم من جاعلة وردة أيضا جاعلة بتأدية إراهم عليه السلام
 للأمر أن يؤذن في الناس بالحج من أنه قال أن الله كتب عليكم الحج إلى البيت العتيق فأجيبوا
 ربكم فهذه صفة أمار والاصل فيها الوجوب أقول على تقدير صحته وثبوت روايته وتحقق
 دلالة يمكن دفع ارادته بأن الحج إنما فرض على نبينا صلى الله عليه وسلم وعلى الأمة بعد
 الهجرة على خلاف في تلك السنة فلو كان الحج فرضا على عموم الناس من زمن إراهم عليه
 السلام لكان فرضا من أول ظهور أمر نبينا صلى الله عليه وسلم خصوصا على قول من قال شرع
 من قبلنا شرع لنا اذ لم يثبت تحضه عندنا لاسيما وهو صلى الله عليه وسلم ما مور بتأدية إراهم
 عليه السلام ومثله فعل بهذا الأمر أولا كان للاستحباب والله أعلم بالصواب واغرب الشيخ
 ابن حجر المي في استدلاله لرد على الحب الطبري حيث قال وفي قوله تعالى والله على الناس حج
 البيت دليل ظاهر في ذلك انتهى وخرابته لا تخفى فان الآية تزلت بالمدينة بعد الهجرة ولا مرية
 انها لا تشمل الناس السابقين الا اذا رددتها الاختصار لا الانشاء واجب العلماء على أن فرض
 الحج إنما هو بأشكال هذه الآية بعد الهجرة على خلاف في انه سنة ست أو سبع أو ثمان أو تسع
 ثم قد يجمع بأنه كان واجبا على الأنبياء دون الأمم من الأولياء كما يدل عليه ما قاله ابن الصديق
 انه لم يبعث الله نبيا بعد إراهم الا قد حج البيت أي بطريق الوجوب والاقدم حج آدم عليه
 السلام وقال له الملائكة بركم وقد حجبتنا ذلك وحج كثير من الأنبياء أيضا بعد آدم قبل
 إراهم عليهم السلام وقد حج صلى الله عليه وسلم قبل النبوة ويدها قبل الهجرة حج لا يعرف
 عددها على ما ذكره ابن حزم ثم قال ابن حجر والناس يشمل النبيين والرسول صلى الله عليه وسلم

الرباية وحسب
 السعداء اعدل
 في ذلك منسب
 لاكثر ما يحسب
 الحج شامله
 من يتعين مو
 يسوغ محسب
 ادع الحالج
 مستقلة بتنفه
 والعقرون
 وأهل الآفة
 ويكثر تفهها
 سؤاله (وج
 الاوراق ما
 والعمره وه
 الادعية للآفة
 المشهورة
 كتبا



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

الحمد لله الذي اوضح المحجة بأرض الحج ووجبا ركان الاسلام من الصلوات الزكاة والصيام
 والحج وافضل الصلوات وكل التسلية على من بين مسالكنا وعين مناصكنا لتلاقي في البية
 وعلى آله الكرام واصحابه الغمام واتباعه الغمام المنورين لئلا على الأمة حذرا من
 السجية والظلمة (ما بعد) يقول المتبحر إلى حرم كرم ربه الباري على بن سلطان محمد
 القاري في لمارأيت لباب المناسك مختصر تقع التامك لعالم العلامة والقاضل الفهامة
 مرشد السالكين ومفيد الناسكين الشيخ رحمة الله السدي رحمة الله رحمة الأبدى اجمع
 المناسك واخصر المسالك شيخ يبالي ان اشرحه شرحا بين اهراب مباهة وبين اهراب
 معانيه ويوضح مشكلات ما فيه (واجمه) المسالك المتوسط في المناسك المتوسط فقوله
 (بسم الله الرحمن الرحيم) اقداء بالكلام القديم واقتفاء بالحديث الكريم والكلام على
 متعلقات البهجة وجزئيات التسمية بخرجاتنا عن المقصود الى حد الملائكة لكن من الفوائد
 الدينية لابن القيم الجوزية ان الحذف العامل في هذا المقام حكما عديدا دالة على تحقيق
 المرام منها انه موطن لا يبغي ان يقدم فيه سوى ذكر اسم الله تعالى فلو ذكر الفعل وهو
 لا يستغنى عن فاعله كان ذلك مناقضا للمقصود وهو تجريد ذكر العبود فسكان في حذفه
 مشاكلة المني بمعنى ليكون البدوء باسمه سبحانه وتعالى كما تقول في الصلاة الله اكبر ومنه
 من كل شيء ولكن لا تذكر هذا القدر ليكون اللفظ في اللسان مطابقا المقصود الجنان وهو ان
 لا يكون في القلب ذكر الا الله وحده فكما تجرد ذكره في قلب المصل فتمرد ذكره في لسانه ومنها
 ان الفعل اذا حذف صح الابتداء به في كل قول وعمل وليس فعل اولي بها من فعل فكان الحذف
 ايجز من الذكر فان أي فعل ذكره كان المحذوف اعم منه ومنها ان الحذف ابلغ لان المنكلم

(بسم الله الرحمن الرحيم)
 الحمد لله وكفى وسلام على
 عباده الذين اصطفى (أما
 بعد) فان نعم الله تعالى أكثر
 من أن تحصى وأوسع دائرة
 من أن تعدوان تستقصى
 وإن من أعظم النعم
 وأكثرها وأجلها وأفضلها
 على أهل الحرم الشريفين
 وخدام هذين المطهرين
 النبيين نعمة الحج عليهم في
 كل عام وتيسير ذلك لهم لزيد
 المطفئ والآنعام (وكنتم)
 من تحمله هذه التسمية

(بهذه)

The work is a foundational Hanafi source on the Islamic pilgrimage. Comprising twenty-five bâbs (chapters) and hundreds of fasls (subsections), it presents a comprehensive exposition of the rites of Hajj grounded in fiqh (Islamic law), enriched with historical examples.

ON THE FIRST PRINTING HOUSE IN THE HIJAZ: The distinctive cultural character of Meccan society as a centre for learning, intellectual exchange, and scholarly debate, was a decisive factor in the introduction of printing to Mecca. This development was welcomed by both scholars and the local population and materialized in 1882 under the auspices of the Ottoman governor of the Hijaz, Osman Nuri Pasha. Although the Ottoman government had established the first printing press in the Arabian Peninsula earlier, in Sana'a in 1877 (1295 AH), Mecca became acquainted with printing shortly thereafter, in 1300 AH (1882-83), with the founding of an official government press.

The Meccan press, established by Osman Nuri Pasha with the support of Shaykh Ahmad Zayni Dahlan who emphasized the importance of disseminating knowledge in the land of revelation, was officially known as the Hijaz Vilâyet Matbaası (Hijaz Provincial Government Printing Press) and popularly referred to as al-Matba'a al-Miriyya. Initially equipped with a small, foot-operated press, it was later upgraded in 1302 AH with a medium-sized machine supplied by the Ottoman state, followed by the addition of lithographic printing equipment. Rushdi Malhas, editor-in-chief of Umm al-Qura in 1347 AH (1928), noted that a large press and additional tools were installed at that time, many of which remained in use for years.

The press was first managed by 'Abd al-Ghani Effendi, assisted by Ali Effendi, and later directed by Ibrahim Adham from 1306 AH onward. Hashim al-Naqshbandi was also among those who later assumed its management. Over the course of its approximately thirty-eight years of operation (1882-1920), and despite its limited technical capabilities, the press produced hundreds of significant religious works. It also printed a range of official and periodical publications, including the *Hijaz Vilayeti Salnamesi* (first issued in 1301 AH), the weekly newspaper *al-Hijaz*, and *Shams-i Haqiqat* in both Arabic and Turkish.

Beyond official publications and newspapers, the press played a vital role in disseminating literary, religious, and heritage works in multiple languages, including Arabic, Turkish, Javanese, Malay, and Urdu. It also printed works by scholars of the Grand Mosque in Mecca, many of whom had not previously seen their writings in print.

Sources: الطباعة في المملكة العربية السعودية [i.e., *Printing in the Kingdom of Saudi Arabia*] by Abbas Saleh Tashkandi, Alayam online, *Al-Jazirah Newspaper* | 10 Jumada Al-Awwal 1425 AH., Makkawi online.

7 THE FIRST PRINTING HOUSE IN HIJAZ / THE FIRST MECCA EDITION / A COMMENTARY ON THE QASÎDA-I BURDA

اسعد بانة سعاد شرحى، ذيلنده مختصر توسل، قصيده برده شرحى / *Is'ad Bânet Su'âd serhi; zeylinde muhtasar tevessül, Kasîde-i Bürde serhi [i.e., Es'ad's commentary on Bânat Su'âd, with an appendix containing a brief section on tawassul, and a commentary on the Qasîdat al-Burda.]*

NECIB (Director of the Egyptian Imaret in Mecca the Honoured) (?-1902?).

Hicâz Vilâyet Matbaasi, Mecca, AH 1314 [CE 1896/97].

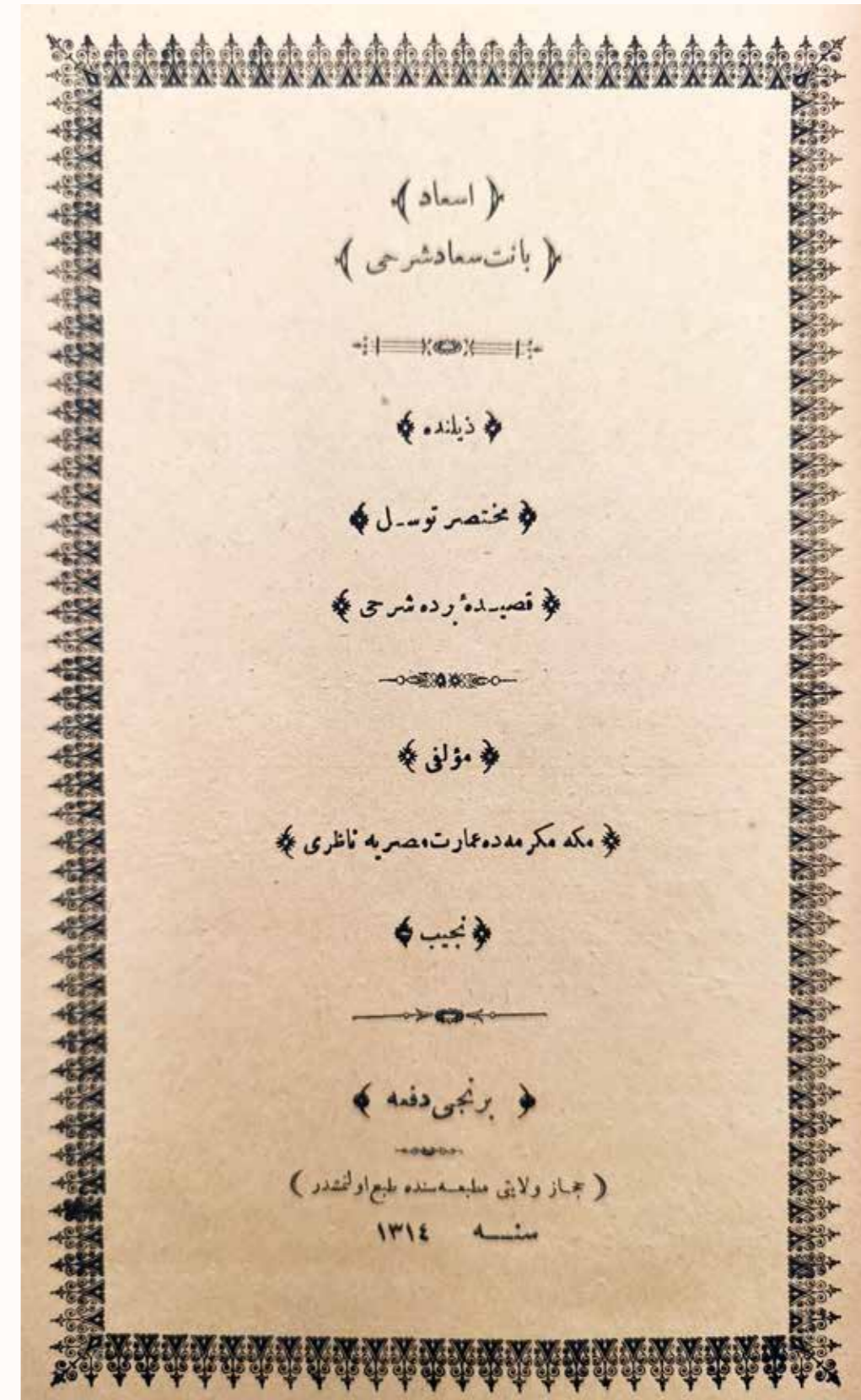
Contemporary quarter purple cloth. 4to. (28 x 20 cm). In Ottoman Turkish and Arabic; with sporadic Persian verses. [1 blank page], [3], 222 p. A label on spine, slight wear to spine, single leaf of index is loosely inserted. Else, a very good and collectible copy, "Al-Matba'a al-Miriyya" seal on colophon, as a common practice of preventing counterfeits in the period.

USD 5000

An exceptionally rare first Mecca edition of a single-volume work containing two celebrated texts, representing the final nineteenth-century Turkish commentaries on the *Qasîda-i Burda*. Authored by Necib Bey of Antioch, an Ottoman official who served in the Hijaz, the volume was printed at the first press established in the region by Osman Nuri Pasha. The *Qasîda-i Burda* is a thirteenth-century ode of praise to Muhammad composed by the Egyptian Shadhili mystic al-Bûsirî.

The first two pages of the work are devoted to complimentary letters written for the book by the then Governor of the Hijaz, Ahmed Ratib Pasha (1846-1913), and by the Arab scholars Abd al-Jalil Burade and Arif Khan Tashkendi. One of the letters is in Arabic, the other in Ottoman Turkish.

The final Turkish commentary on the *Qasîda-i Burda* produced in the nineteenth century belongs to Necib Bey of Antioch (d. after 1319/1902), who served as an official in the Hijaz region. Necib Bey held administrative posts at both institutions



known as al-Tekiyât al-Misriyya (The Egyptian Tekke), charitable imarets established by Mehmed Ali Pasha of Kavala, the Khedive of Egypt (d. 1265/1849), one in Mecca and the other in Medina. As he himself states in his commentary, Necib Bey received his education in Western Anatolia and travelled extensively across a wide geographical area, including regions beyond Ottoman territory such as Europe and Russia, marking him as a Turkish traveller and scholar of broad experience. In addition to these qualities, he was also active as an educator and is known to have tutored members of the elite, including Khedive Abbas Hilmi II of Egypt (d. 1944) and his brother Mehmed Ali Pasha.

Two works by Necib Bey are known, both of which are Turkish commentaries on the Qasida-i Burda poems of Ka'b b. Zuhayr and al-Bûsîrî. The first bears the title *Is'ād: Sharh-i Bānet Su'ād*, and the second *Mukhtasar Tawassul: Sharh-i Qasîda-i Burda*. These two works were published together in a single bound volume in 1896/97 at

However, the diversity of sources evident in the work, the inclusion of autobiographical details, Sufi narratives, poetic examples in three languages, and several critical remarks directed at the primary source clearly demonstrate that the text stands much closer to an original composition (ta'rif) than to a mere translation (tarjama). (Gürler).

ON THE FIRST PRINTING HOUSE IN THE HIJAZ: The distinctive cultural character of Meccan society as a centre for learning, intellectual exchange, and scholarly debate, was a decisive factor in the introduction of printing to Mecca. This development was welcomed by both scholars and the local population and materialized in 1882 under the auspices of the Ottoman governor of the Hijaz, Osman Nuri Pasha. Although the Ottoman government had established the first printing press in the Arabian Peninsula earlier, in Sana'a in 1877 (1295 AH), Mecca became acquainted with printing shortly thereafter, in 1300 AH (1882-83), with the founding of an official government press.

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Sources: Not in Serkis., Ömer Said Gürler, *Turkish Works Written on Qasidah al-Burdah (Bānet Su'ād) in the Ottoman Period*; Özege 14291., As of March 2026, only a single copy is recorded worldwide, held by the National Library of Israel, apparently incomplete with at least one page missing (OCLC 1484841432).



the Hijaz Provincial Printing House. The title *Mukhtasar Tawassul* derives from the fact that this work is an abridgement of the commentary entitled *Tawassul* by Mekki Mehmed Efendi (d. 1212/1797).

The commentary entitled *Is'ād* takes its name from the Arabic commentary *Is'ād 'alā Bānet Su'ād* written by the Egyptian scholar Ibrāhīm b. Muhammad al-Bājūrī (d. 1277/1860). The commentator explains this choice of title with the statement: "This commentary, being in the nature of a translation of Bājūrī's commentary, has therefore been named *Is'ād*, after its original title."

8

**DIASPORA IMPRINT / ÉMIGRÉ ARMENIAN
POETRY / ARMENIANS IN THE US**

Գիւղն իմ հեռուիս / Giughn im herhqwor
[i.e., *My distant village*].

SITAL, KARAPET SAHINYAN (1891-1972).

Hratarakutiwn Amerhōki, Philadelphia, 1936.

Original illustrated wrappers. Roy. 8vo. (23 x 15 cm). In Armenian. 74 p. Spotting to the front cover, foxing on the rear cover, ownership inscription on title page in Armenian in 1945, ex-libris of Haig Hovsepyan on the rear pastedown, co-editor of the literary newspaper *Horizon* with Sital in 1923-1924. Otherwise, a bright and very good copy.

USD 350

The first edition of a poetry collection by Sital, a poet and editor from the prominent Sahinyan family, which also included the first Armenian female photographer, Mariam Sahinyan. Written in the United States in the aftermath of the Armenian massacres of 1915, the work expresses his metaphorical longing for Soviet Armenia and stands as a representative example of Armenian émigré literature of the mid-1930s. It was published by Hratarakutiwn Amerhōki, an Armenian-language publishing house established by Sitar in the United States that served the Armenian diaspora in the early twentieth century. Before the events of 1915, the Shahinyan family had relocated to Van in 1895-1896.

After being orphaned, Sital found refuge in an American orphanage. In 1907, he graduated from the Van American High School, and in 1910 from the Tabriz American College. Upon returning to Van, he devoted himself to teaching. In 1911, together with H. Avagyan and S. Jamkochyan, he founded and edited the periodical *Van-Tosp*. In 1914, in order to evade conscription into the Ottoman army, he left for the United States and settled in Philadelphia, where he attended courses in literature and fine arts at the University of Pennsylvania.

At his own printing house, which operated for nearly forty years, Sital published the literary, scholarly, and social weekly *Horizon* in 1923-1924 (edited jointly with P.



Minasyan and H. Hovsepyan). After the establishment of Soviet rule in Armenia, he aligned himself with the Armenian Workers' Party active in the United States, which later became part of the Communist Party of the USA as its Armenian section. Sital was a member of the "Technical Aid to Soviet Armenia", the "Committee for the Aid of Armenia" (HOK), and other progressive organizations.

In the final years of his life, he served as honorary president of the Armenian Progressive Union of America. He visited Soviet Armenia several times, where the 40th, 50th, and 60th anniversaries of his literary and social activity were officially commemorated.

As of March 2026, OCLC locates seven copies in the North American libraries: Harvard University, NAASR Mardigian Library, UC Southern Systemwide Facility, Tisch Library, Cleveland Public Library, University of Michigan, and Hathi Trust Digital Library. (23568351 & 320175924).

9

BOOK DESIGN / FUTURIST & CONSTRUCTIVIST POETRY

**835 satir. [i.e., 835 lines].
Cover design by Ali Suavi.**

[RAN], NAZIM HIKMET (1902-1963).

Muallim A. Halit Kitaphanesi / Bürhanettin Matbaasi, Istanbul, 1932.

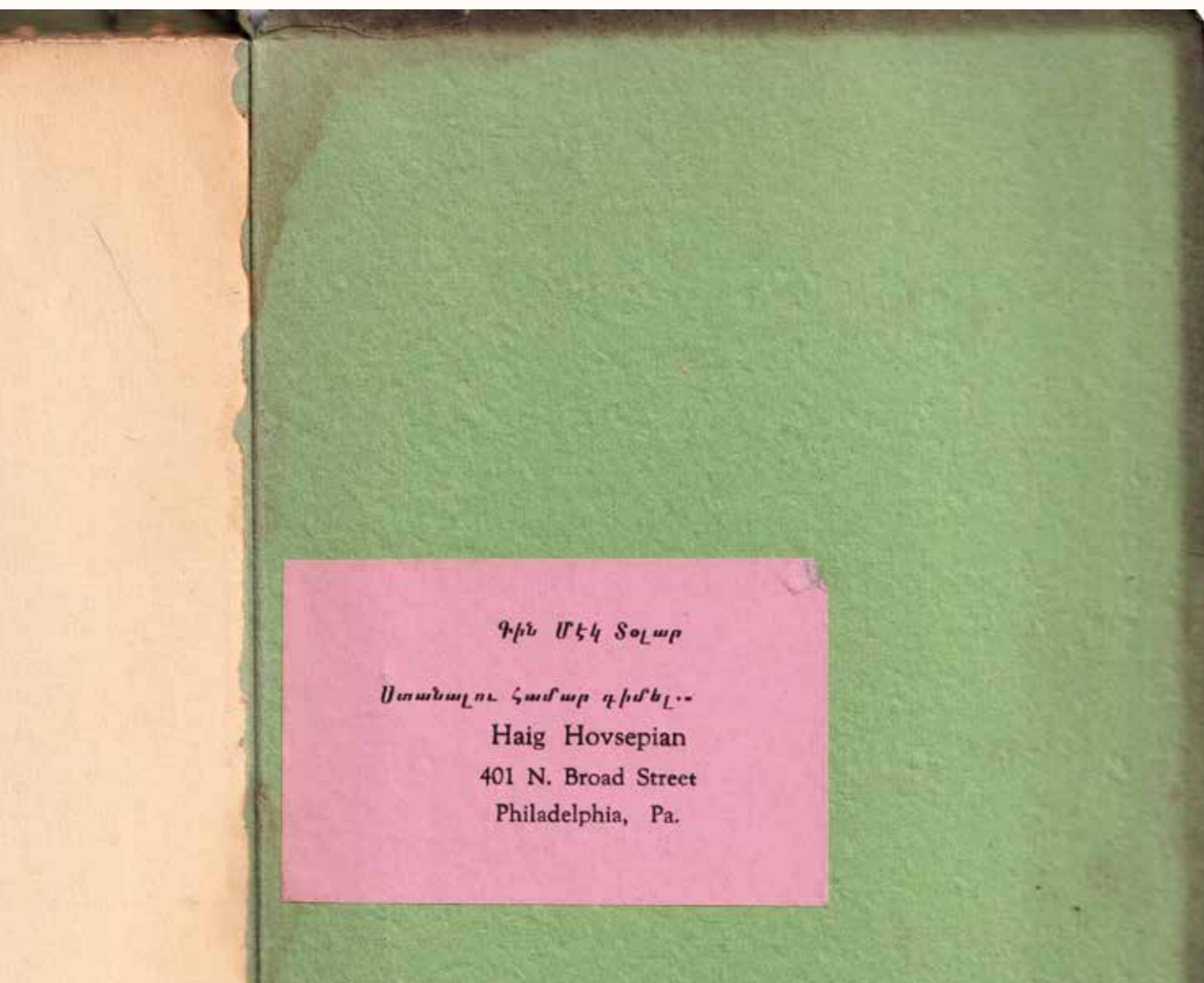
Original well-designed stapled wrappers. Demy 8vo. (22,5 x 15,5 cm). In Turkish. 48 p. Slight foxing on the cover. Otherwise, a very good copy.

USD 600

The rare second edition of the celebrated Turkish poet's first poetry book, printed in the newly adopted Latin script following the Alphabet Reform in 1928, issued in a smaller print run after the first edition (limited to 3,000 copies) sold out almost immediately. Hikmet's poems in the book, such as "Makinalaşmak İstiyorum" [i.e., I Want to Be Mechanized], "Açların Gözbebekleri" [i.e., The Pupils of the Hungry], "Orkestra" [i.e., Orchestra], and "Salkımsöğüt" [i.e., Weeping Willow], which are directly and explicitly linked to Futurism, place technology at the very centre of their vision and treat the modern world as a primary theme.

The book's groundbreaking cover design, created by Suavi for this second edition. Suavi designed the book covers not only for Nazım Hikmet but also for many other poets and writers on behalf of the Muallim Ahmet Halit Press until 1947; the only interruption in his work on Hikmet's books occurred during the poet's imprisonment in 1933-1934, when he was arrested for his writings, and his books were banned and censored.

As of March 2026, we couldn't trace any copies in OCLC.





10 LIBYA TRIPOLITANIA / THE MOST IMPORTANT ARABIC SOURCE ON THE HISTORY OF LIBYA / AUTOGRAPHED COPY

تاريخ طرابلس الغرب، المسمى، التذكار فيمن ملك طرابلس وما كان بها من الأبحار / *Tārīkh Tarābulus al-Gharb, al-musammâ al-Tadhkâr fî man malaka Tarābulus wa-mâ kâna bihâ min al-ahbâr* [i.e., *The history of Tripoli of the West, entitled al-Tadhkâr, concerning those who ruled Tripoli and the scholars who lived there*].

IBN GHALBUN (Muhammad ibn Khalil ibn Ahmad ibn Abd al-Rahman ibn Ghalbun al-Misrati) (17th century).

Al-Matba'a al-Salafiyya wa-Maktabatuhâ
[i.e., *The Salafist Press and Library*], Cairo, 1930.

Original burgundy cloth with inlaid decorations on both boards, gilt lettering on spine, original European endpapers. Large roy. 8vo. (25 x 16,5 cm). In Arabic. [15], [1 blank page], 232 p. Al-Trablusî personal stamp on title page. Overall, a fine copy.

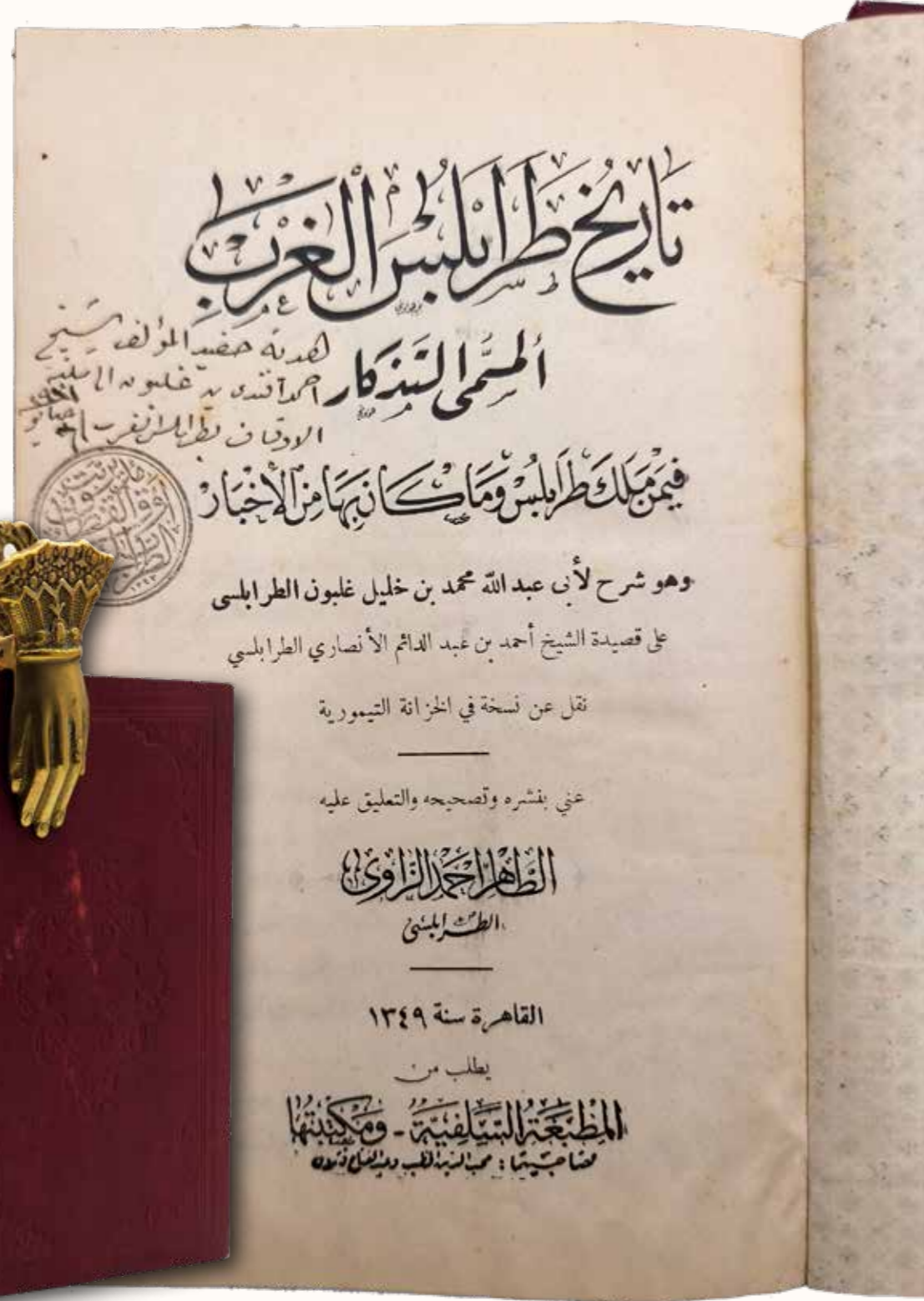
USD 750

Commercially scarce autographed copy of this historical commentary on a poem by Ahmad b. 'Abd al-Daâ'im al-Ansârî in praise of Tripoli in Africa. Edited, with an introduction and index, by al-Tâhir Ahmad al-Zâwî. Signed and inscribed by Ahmad al-Zâwî (1890-1986). *Al-Tadhkâr* is regarded as the earliest and most important foundational source for the history of Libya to this day. (Talisi).

The reason for composing *al-Tadhkâr* was to provide a commentary on a poem by Ahmad ibn 'Abd al-Dâ'im al-Ansârî, written in response to the Moroccan traveller Abū 'Abd Allāh Muhammad ibn Muhammad al-'Abdarî, who had satirized Tripoli following a dispute between him and its judge, Abū Muhammad 'Abd Allāh ibn 'Abd al-Sayyid. The author begins his book by explaining the poem, then proceeds to discuss Libya and describe Tripoli, addressing the entry of the Berbers into Cyrenaica and the Maghrib, the conquest of Cyrenaica by 'Amr ibn al-'Ās, followed by Tripoli, and the advance toward the Nafusa Mountains in the west. The narrative continues up to the era of Ahmad Pasha al-Qaramanli. The book thus constitutes a detailed

historical commentary on Tripoli and its conditions from the time of the first Islamic conquest to the reign of Ahmad Pasha al-Qaramanli.

OCLC: 851421938 & 23506754.



11

IN SEARCH FOR THE "PERFECT" ALPHABET / THE LETTER REVOLUTION

لاتين حرفلری: لاتین و عرب حرفلریندن ده ايسنی بولام. لاتین و عرب حرفلری حقدده علمی تتبع / *Latin harfleri: Latin ve Arap harflerinin daha iyisini bulalım. Latin ve Arap harfleri hakkında ilmî tetebbu' [i.e., Latin letters: Let's find a better alternative to the Latin and Arabic scripts. A scholarly study on the Latin and Arabic alphabets].*

SÜKRÜ, DR. ISMAIL.

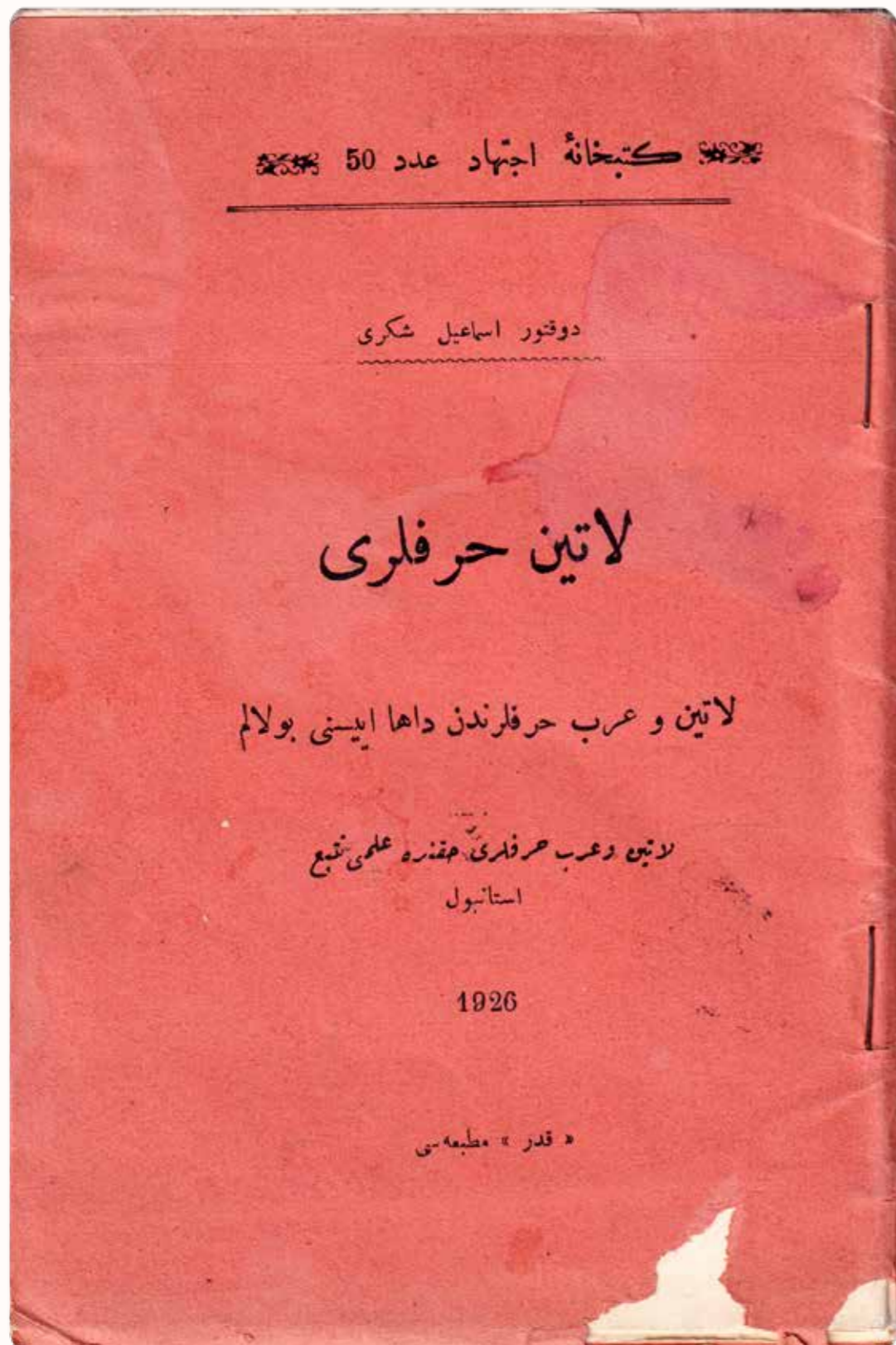
Kitabhâne-yi İctihâd / Kader Matbaasi, İstanbul, 1926.

Original orangish staple-stitched wrappers. Cr. 8vo (19 × 13 cm). In Ottoman script (Old Turkish in Arabic letters). 32 pp. Minor tear at the bottom of the front wrapper and light spotting; trace of a period postal stamp on the rear cover. Overall, a very good and clean copy.

USD 950

Extremely rare first and only edition in book form of this pamphlet, prepared on the occasion of the Turkology Congress held in Baku in 1926, proposing a new "perfect" alphabet for the Turkish language in line with the ideology of the nascent Republic. First published as an article in *İctihad*, the journal owned and edited by the Turkish intellectual Abdullah Cevdet (1869-1932).

From the mid-19th century onward, alphabet debates of varying intensity affected not only the borders of the Ottoman Empire but also the Middle East and the Caucasus. In Turkey, where the Ottoman Empire collapsed, and the Republic was proclaimed in 1923, numerous discussions took place on this issue between 1923 and 1928, when the Letter Revolution was implemented. The intelligentsia was divided between groups such as the Jewish intellectual Avram Galanti, who advocated the continued use of the Arabic script, and intellectuals such as Tahsin Ömer, who regarded the adoption of the Latin alphabet as a prerequisite for progress.



Although a modernist intellectual who wrote on the alphabet debates in Abdullah Cevdet's journal *Içtihad*, İsmail Sükrü constitutes an exception to the common assumption that Westernizing modernists were typically in favour of the Latin alphabet. In his article advocating an ultra-modernist view, Şükrü proposes the invention of an entirely new alphabet suited to what he considers the final stage of human development.

İsmail Sükrü composed his pamphlet on the occasion of the Turkology Congress held in Baku, which stood at the centre of the alphabet debates. At the beginning of his work, he states that his purpose is nothing more than “a humble desire to render a modest service, seeking ways to enlighten all our villagers through a most simple method”. He then includes in his work a letter addressed to Hüseyinzade Ali (Turan) Bey (1864-1940), whom he had learned would attend the Baku Congress, beginning with the salutation, “my dear and honourable brother”.

The author goes on to argue that the incorporation of Arabic and Persian vocabulary and orthography into Turkish made the language more difficult, and he describes Turkish (under the name “Ottoman”) as a hybrid and peculiar language. He states that he aims to free the language from this hybridity and to render it in its pure form, simpler and more comprehensible.

Under the heading “hurûf meselesi” [i.e., the question of letters], he begins to set out his views on the alphabet. In his opinion, a new alphabet was necessary for Turkish; however, neither the Arabic nor the Latin script proposed in this respect was suitable, since both were products of the old world. He believed that the Turks, before any other nation, ought to create this “perfect” alphabet. If a modern government were being established, then ties with “antiquated” scripts should also be severed, and a new alphabet (purged of the defects of all existing systems) should be invented. Such an alphabet, he maintained, should provide “ease in instruction and speed in writing”. After enumerating what he considered the shortcomings of the Arabic, Latin, Hebrew, Chinese, Georgian, and other alphabets in considerable detail, the author concludes his text without presenting a definitive new alphabet system, making it clear that he intended primarily to pioneer the idea rather than to finalize a concrete system.

Özege 11568., As of March 2026, we couldn't trace any copies in OCLC.

12 **PHOTOGRAPHY / OVERLAND JOURNEY
THROUGH IRAN BY GERMAN TRAVELLERS**

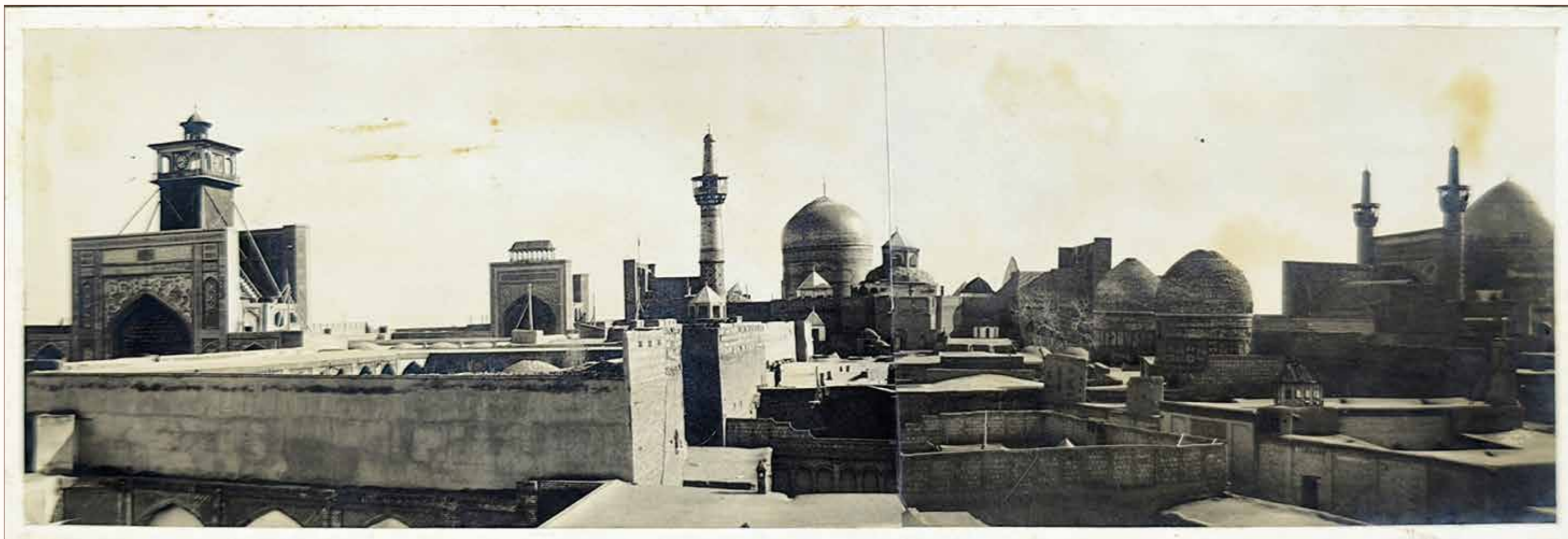
A large collection of 298 gelatine silver photographs, mounted in two albums, documenting an overland journey through Iran, beginning in Tehran and continuing via Mashhad, Khorasan, Herat, Kurdistan, and onward to Iraq and Anatolia, undertaken by two German travellers, c. 1925-1930.

[UNIDENTIFIED GERMAN TRAVELLERS / PHOTOGRAPHERS].

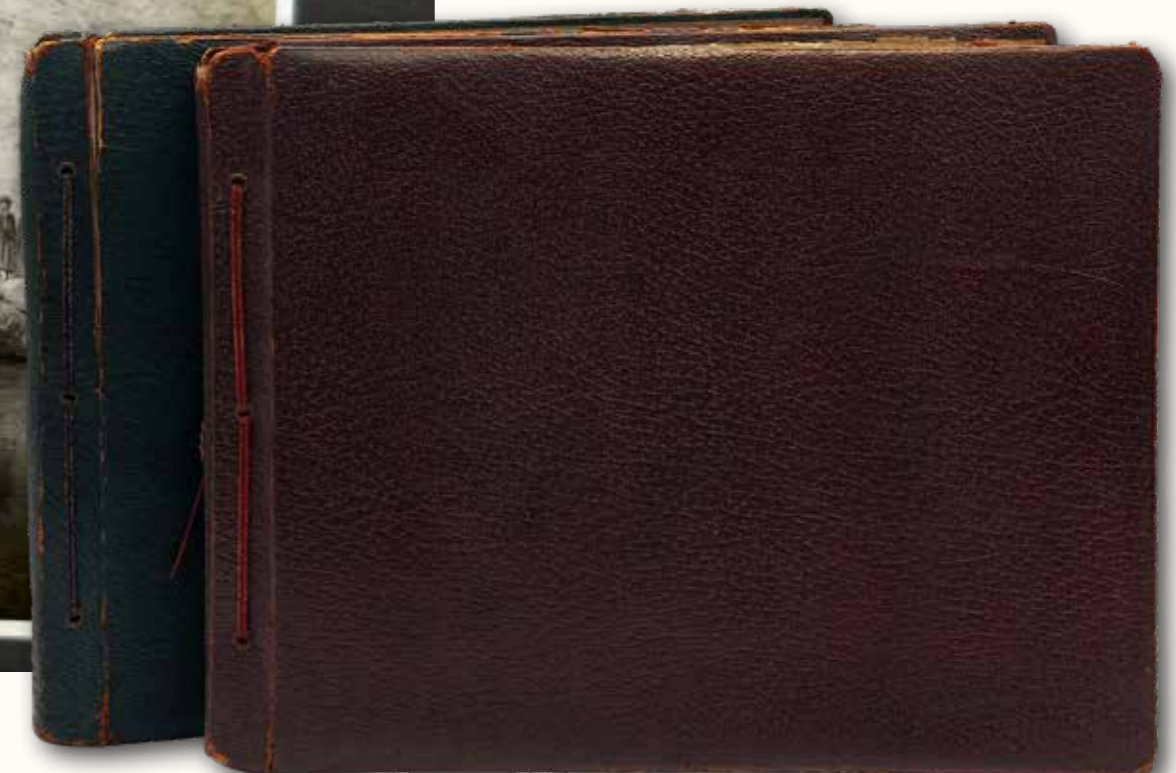
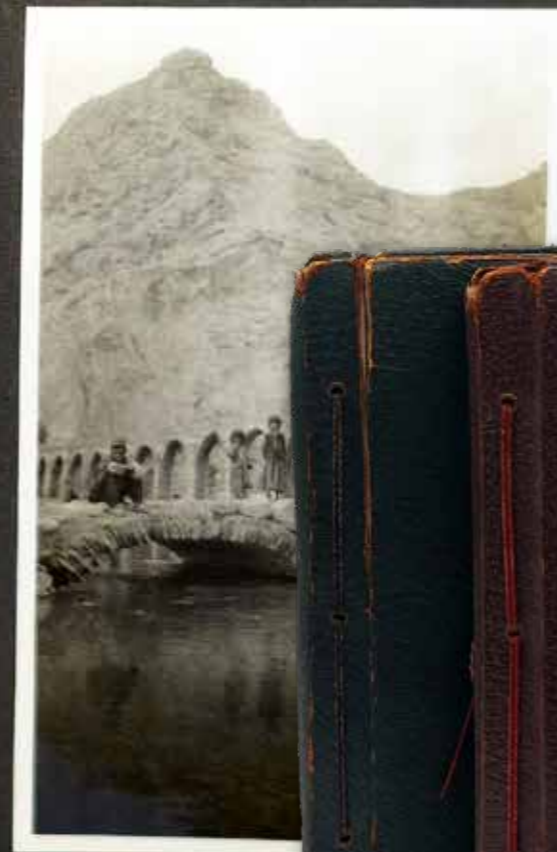
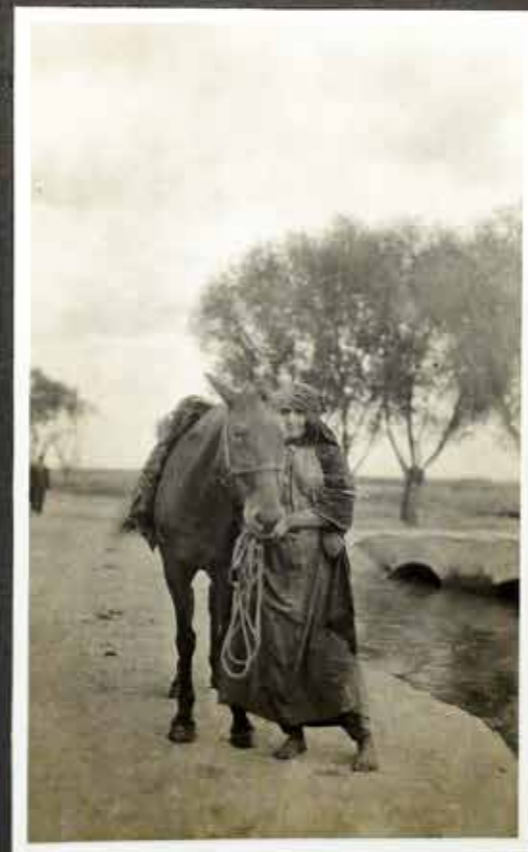
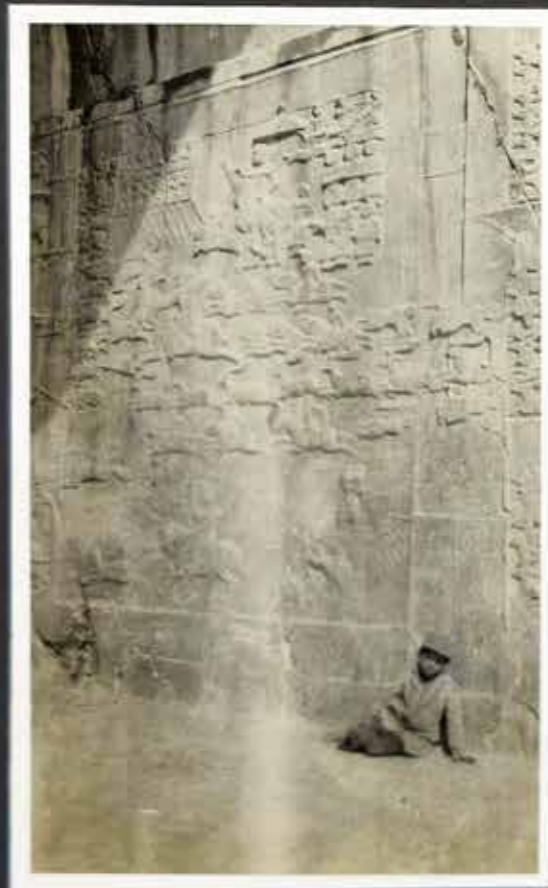
Iran, c. 1925-1930.

In contemporary burgundy and black bindings. Tissue guards between the cardstock leaves. Oblong folio (31 × 40.5 cm). Two albums comprising a total of 298 gelatine silver photographs (141 in the first, 157 in the second), generally measuring approximately 8.5 × 14 cm, with smaller formats (9 × 6 cm; 8 × 5 cm), and including a two-part panoramic print (23.5 × 8 cm). The photographs were printed and finished in Berlin, with versos bearing the stamp of W. Talbot. The prints are mounted on cardstock leaves, with occasional Ottoman Turkish manuscript captions identifying specific sites, particularly in the Tehran section, and with further stamps of the Berlin-based W. Talbot firm. While the authorship remains unidentified, internal evidence, including the presence of German travellers, the use of advanced photographic and aviation technology, and the coherence of the route, suggests that the albums were compiled by German photographers operating within a structured, possibly semi-official context in the late 1920s. Bindings show some wear at the edges; overall, a well-preserved and visually coherent set.

USD 4500





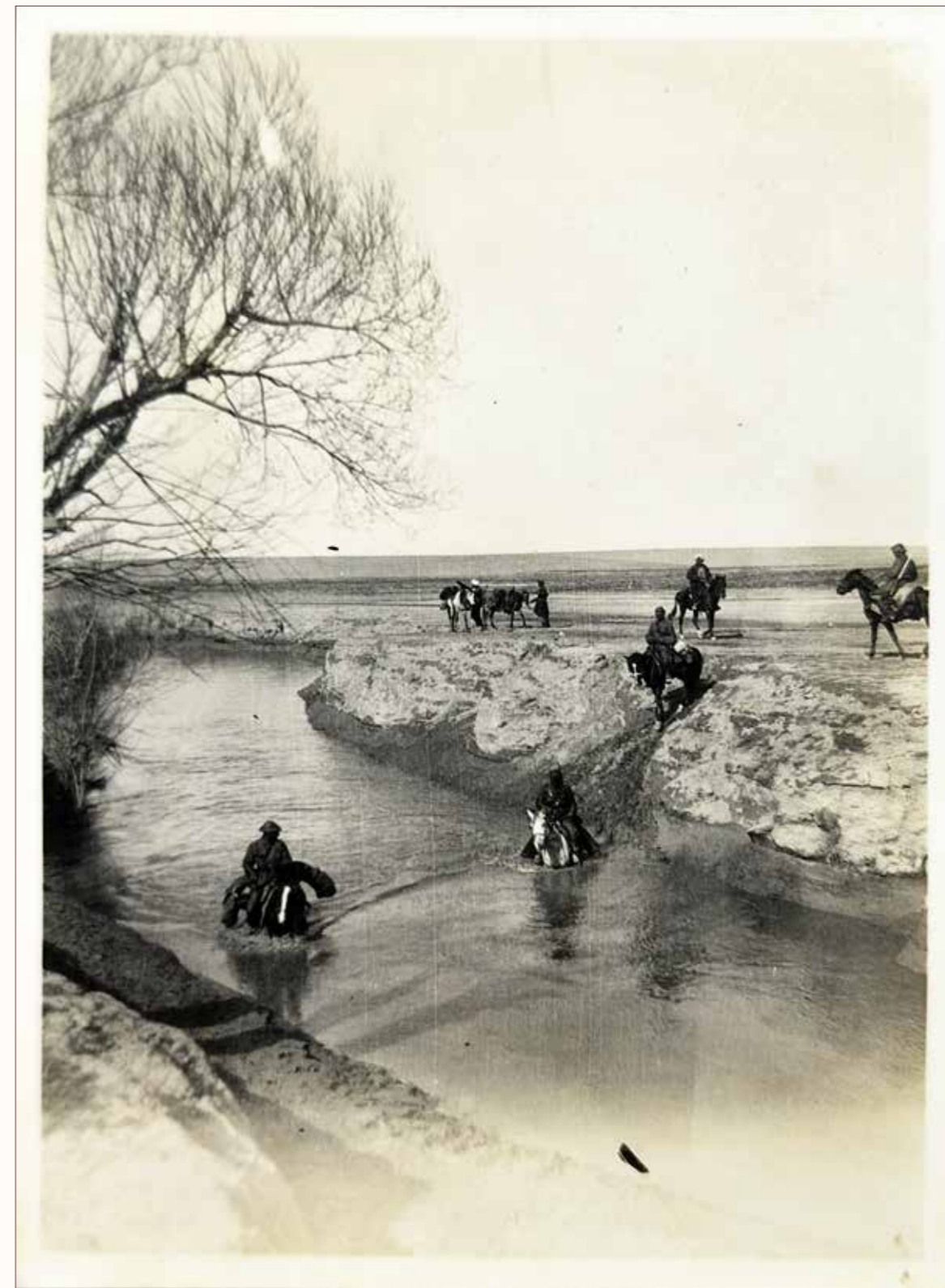


A historically interesting and visually striking collection of photographs (all in excellent, well-balanced tones), preserved in two albums, documenting an extensive overland journey across early Pahlavi Iran, extending from Tehran through Mashhad and Khorasan to Herat and Iranian Kurdistan, then Iraq, Turkey and Greece, offering a vivid record of the region's landscapes, architecture, and ethnographic life.

This possibly semi-official expedition, conducted by a two-member group of German travellers not yet identified in the records, appears to have been a civilian, possibly touristic undertaking; nevertheless, their evident access to aircraft, motor vehicles, and logistical support in the region suggests the likelihood of some form of diplomatic or institutional affiliation. The albums include a wide range of subjects like urban and rural views of Iranian cities (including Tehran and Mashhad), Islamic architectural works, landscape and mountain passages in the Kurdish regions, riverine environments of the Karun and Karkheh, and the Tigris and Euphrates basins. Further images depict local populations, markets, caravanserais, and challenging travel conditions in some areas, alongside more intimate scenes of the travellers themselves.

Selection from the collection: Following views of the Municipal Building in Tehran and a striking nocturnal photograph of a mosque, the album presents the German travellers in local dress on horseback at a farm in the vicinity of Tehran. A rich sequence of urban and architectural views follows: the historic Darvazeh-ye Tehran in Qazvin, noted for its elaborate tile decoration; Yusuf Abad Gate; the Marble Palace (Kakh-e Marmar); a panoramic view of Tehran including Lalezar Avenue; the Sepahsalar Mosque; the Shams al-Emareh (Sun Building) of the Golestan Palace; and scenes from the Sa'dabad Palace complex. Particularly noteworthy are a compelling view along Ferdowsi Street, the Hotel Palace on Lalezar Street, and numerous lively street scenes depicting automobiles and the inhabitants of Tehran. Additional images show Bagh-e Melli (National Garden) in the early Pahlavi period, as well as surrounding villages. Early leaves include images of a series of aerial photographs taken from an aircraft bearing a German civil registration ("D-1684"), identifiable as a Junkers W 33 or a closely related model. This all-metal monoplane, widely used in the late 1920s for long-distance flights and reconnaissance, situates the journey within a technologically advanced and logistically organized framework. The same modern dimension is reinforced by the repeated appearance of touring automobiles, boxy-bodied, open or semi-enclosed vehicles consistent with late 1920s German manufacture (such as Adler or Opel), seen both in urban settings and along difficult rural routes.

The journey then proceeds to Mashhad, where an impressive two-part panoramic view of the Shrine of Imam Reza, captured in the early morning light, is accompanied by rare documentary images of Shi'i communal life in its vicinity. The travellers cross the Alborz Mountains by a combination of motor vehicles and pack animals, with winter landscapes and camp scenes. In Iranian Kurdistan, the album records



numerous portraits of Kurdish inhabitants in traditional dress, tribal groups, their settlements, and courtyard houses.

The sequence continues in Herat, with views of local inhabitants, architectural monuments, dervishes, women, mosque cemeteries, caravanserais, and bazaars, alongside scenes of a dense Shiite community. Further photographs document rural life, animal husbandry, irrigation canals, traditional dwellings, fortifications, and family groups, as well as nomadic Turkmen or Kurdish communities living in black (Karakil) tents. The first album concludes with images of the party traversing the snow-covered Zagros Mountains.

The second album opens with scenes along the banks of a river (likely the Karun or Karkheh) including horseback crossings, bridges, and extended sequences of local types, many of them armed tribesmen, rendered in remarkably sharp tonal quality. The two German travellers are shown as guests of a prominent tribal household, playing dominoes and smoking water pipes, while also documenting various aspects of local production processes (such as flour sifting). Tribal guards are photographed with their Mauser rifles.

After a further crossing of the Zagros Mountains, the album returns to northeastern Iran, with views of the Besh Qardash monument near Bojnurd, its interior decoration, and surrounding inhabitants, followed by bridges in the Seljuk architectural tradition. The sequence continues with Persepolis, scenes along the Pulvar River (including local women), and the ruins of the ancient city, as well as views from Shiraz and numerous portraits of women and children.

The travellers then cross once more over the Zagros into Iraq, where a small group of photographs from Baghdad, including street scenes, inhabitants, and the Zumurrud Khatun Mausoleum, is included. The final section, comprising approximately 15-20 photographs, documents a north-westerly journey: through the Tigris - Euphrates basin and several ancient sites in Turkey, onward to the Aegean coast and islands, and via the Corinth Canal to mainland Greece, concluding with two final views of Piazza San Marco in Rome.



13 PHOTOGRAPHY / THE 555K PROTESTS / THE FIRST ACTS OF CIVIL DISOBEDIENCE / THE EARLIEST STUDENT MOVEMENTS IN TURKEY / THE ROAD TO 1960 COUP D'ETAT

A collection of 38 gelatine silver photos documenting the 555K protests in 1960, the first example of civil disobedience in the political history of Turkey, before and after the 1960 Coup.

N. A.

Ankara, May & June 1960.

Original 38 b/w gelatine silvers. The sizes are 10,5x7,5 & 10x7 cm, captured on the blank versos in pencil, blue and black inks, in Turkish. A very good and bright collection.

USD 750

Extremely rare and unpublished original 38 loose gelatine silver photos taken from a civil home in Ankara, documenting the 555K protests, the first example of civil disobedience in the political history of Turkey. The photographs are captured in pen on the blank versos and grouped day by day, including the snapshots of events on 5 May (11 photos), 12 May (18 photos), 20 June (8 photos), and 22 June (1 photo) of 1960.

In photographs dating from before the 1960 coup, student groups can be seen gathered at Kızılay Square, participating in protests the ruling party of the period, the Democrat Party. The images show marches, rallies, protest banners directed at the government, and police units who occasionally used force and tear gas against the students. The rare and previously unpublished photographs also capture the scuffles that occurred during these demonstrations. In the few remaining images, soldiers can be seen marching triumphantly after the 1960 coup. It appears that nearly all the photographs were taken from similar angles, probably from a home or office located at Kızılay Square.



HISTORICAL IMPORTANCE: The 555K protests were the first example of civil disobedience in the history of Turkey, one of the early global student movements, which Louis Althusser regarded as highly significant as well. They were organised by students for 5 pm on 5 May 1960 in Kızılay, Ankara, to protest the ruling Democrat Party.

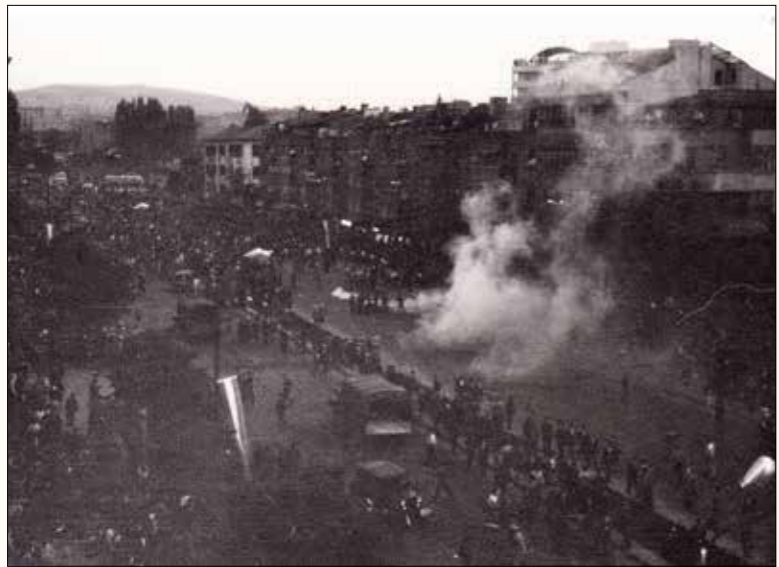
The 28-29 April events, during which two students were killed in clashes with police, created a highly tense atmosphere across the country. In response, a group of young people organized a protest under the watchword “555K” (scheduled for 5 pm on 5 May in Kızılay), though the exact starting point and details were unknown to participants.

At the agreed time, activists, including Turkish poet Cemal Süreya and journalist Altan Öymen, initiated the protest themselves around half past five, whistling the Plevna March as they marched. Pedestrians cleared the way, some joining the group, which grew steadily as it reached Zafer Square and returned to Kızılay. By then, police were stationed to disperse the demonstrators, intervening as scattered echoes of the march continued throughout the square.

Nearby, President Celal Bayar, Prime Minister Adnan Menderes, and Assembly Speaker Refik Koraltan arrived from the Assembly. Menderes confronted the protesters angrily, challenging them with shouts of “Are you going to kill me? Come on, kill me!” The students responded, “We are not murderers; the government are murderers!” The police eventually got Menderes into a vehicle, breaking through the crowd to leave the square.

During the protest, Menderes reportedly asked a student what they wanted. One student, possibly Deniz Baykal or Vedat Dalokay, grabbed the Prime Minister’s collar and answered, “We want freedom!” Menderes remarked, “You’re holding onto the collar of the Prime Minister. Is there any greater freedom than that?”

Afterward, martial law was tightened, gatherings of more than ten people were banned in Ankara, broadcast restrictions were imposed, and protesters were detained. Statements by Democratic Party officials became harsher, with calls to punish participants. About twenty days later, on 27 May, the 1960 Turkish coup d’état occurred, the first military intervention in the republic’s history. Cemal Süreya later commemorated the protest in his poem 555K.



**14 BILINGUALISM / THE SUCCESSORS OF
"CAXTON" OF INDIA / SANSKRIT LEGAL
COLLECTION WITH URDU TRANSLATION**

याज्ञवल्क्यस्मृति = जागिह والکيه سمرت / **Yājñavalkya Smṛti: Mūla samskrta aura tarjuma Urdū haranka slokakā jisa ko.**

YĀJNAVALKYA SMṚTI.

[The Ram & Tej Kumar Presses], [Lakhanaū (Lucknow)], 1934.

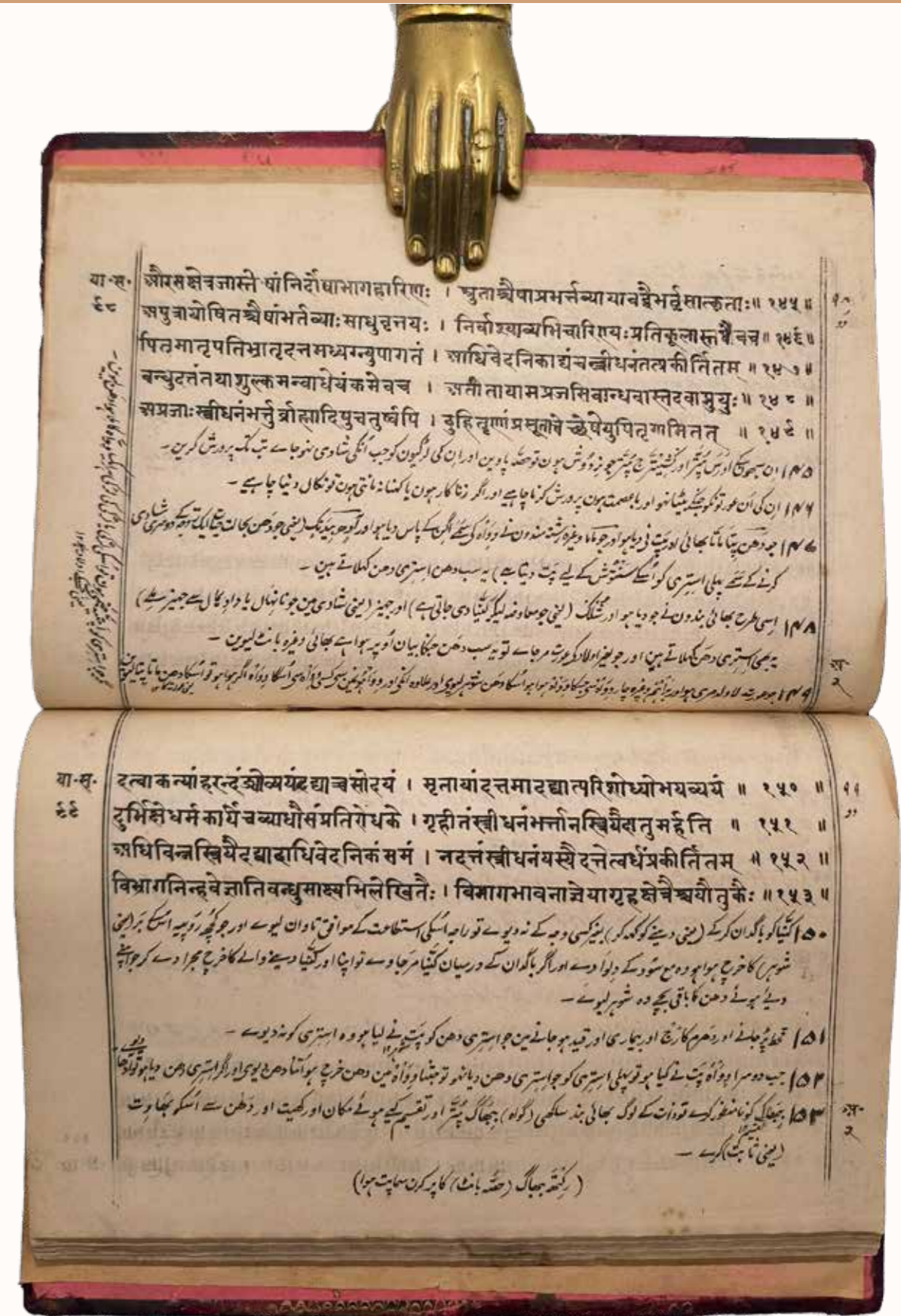
Contemporary burgundy half-calf, gilt-lettered title in Urdu on spine with floral tooling; old calf rebaked, most portions of the original backstrip preserved. Contemporary marbled boards; original pinkish front and rear pastedowns. Royal 8vo. (24.5 × 16.5 cm). Bilingual in Sanskrit and Urdu. [2], 200, [2] pp., including a Sanskrit dictionary on the last two pages. Minor spine cracking and extremity chipping; lower edges of calf trimmed. Printed on thin paper, with the final leaf partially restored using period paper. Despite these, overall, a good to very good copy.

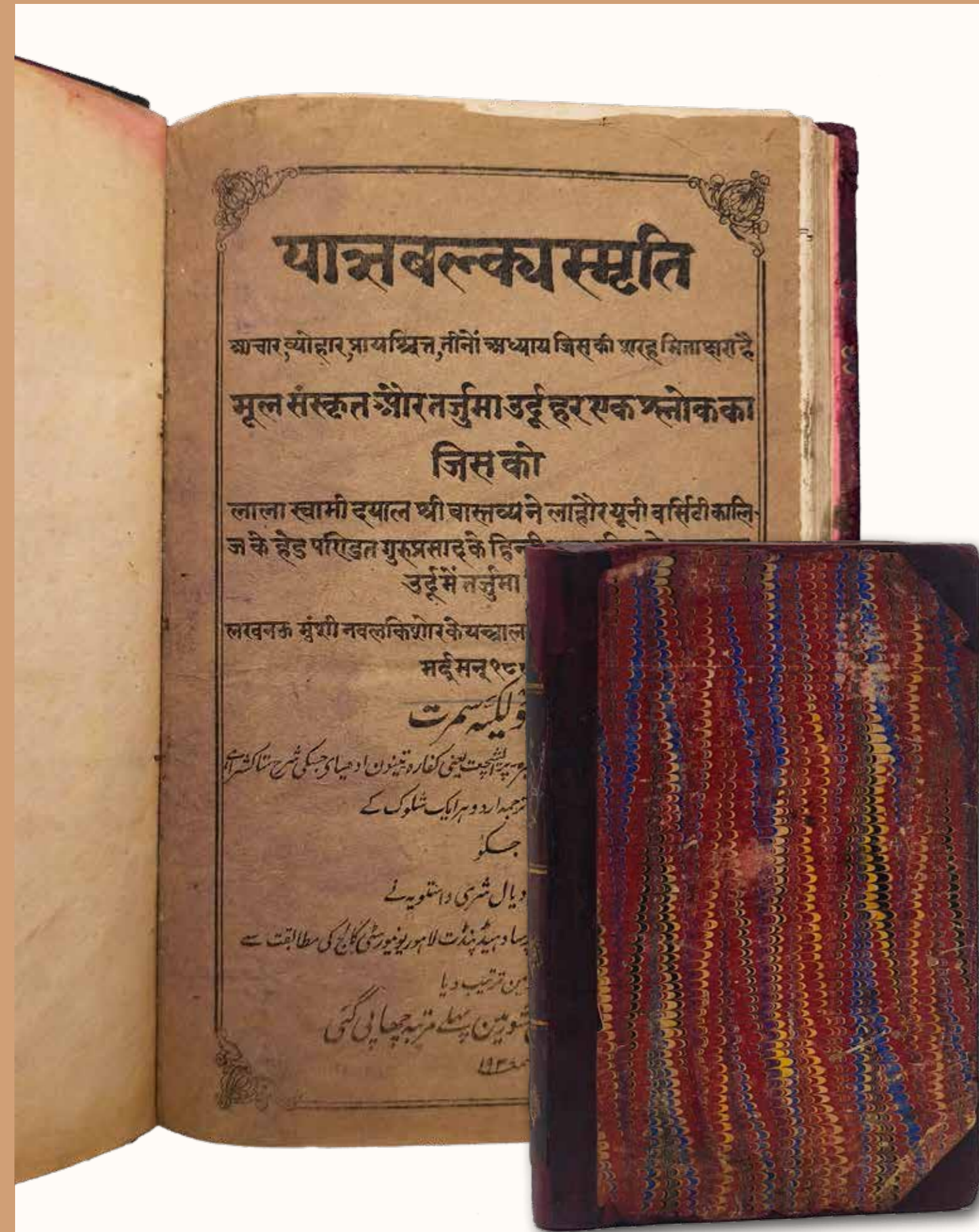
USD 950

An exceedingly rare and seemingly unrecorded lithographed copy of the earliest legal collection of the Dharma tradition, first printed in May 1880 in Lucknow by Nawal Kishore, one of South Asia's pioneers of lithography, and later reissued in the 20th century by his sons at Kumar Presses. The work was translated into Urdu by Lala Swami Dayal Srivastava, based on the Hindi interpretation from Sanskrit by Pandit Guru Pasar, head of Lahore University College.

The *Yājñavalkya Smṛti* is one of the key Dharma-related texts of Hinduism, composed in Sanskrit between the 3rd and 5th centuries CE. It belongs to the Dharmashastra tradition and was written after the Manusmṛiti. Like the Manusmṛiti and Naradasmṛiti, it is composed in shloka (poetic meter) style. In this rare bilingual edition, with an Urdu translation, the legal doctrines of the *Yājñavalkya Smṛti* are organized into three books: *Āchāra-kānda* (customs), *Vyavahāra-kānda* (judicial procedure), and *Prāyascitta-kānda* (crime, punishment, and penance).

ON PUBLISHING HOUSE: Today is the oldest printing and publishing institution in Asia (see Stark), Munshi Nawal Kishore (1836-1895) founded the Nawal Kishore





Press at Lucknow in 1858, at the age of 22. He has been called Caxton of India. Munshi Nawal Kishore was the second son of Brahmin Munshi Jamuna Prasad Bhargava, a Zamindar of Aligarh, and was born on 3 January 1836. At the age of six, he was admitted to a local school (maktab) to learn Arabic and Persian. At the age of 10, he was admitted to Agra College, but he never completed his education there. During this time, he developed his interest in journalistic writing and issued a short-lived weekly paper, Safeer-e-Agra. He briefly served as an assistant editor and editor of Koh-i-Noor, a magazine of Koh-i-Noor Press owned by Munshi Harsukh Roy.

On 23 November 1858, he founded a printing press known as Munshi Nawal Kishor Press. From 1859, he started publishing the weekly newspaper Avadh Akhbar, also known as Oudh Akhbar.

Munshi Nawal Kishore published more than 5000 books in Arabic, Bengali, Hindi, English, Marathi, Punjabi, Pashto, Persian, Sanskrit, and Urdu from 1858 to 1885. The Ram Kumar Press and Tej Kumar Press, started by his sons, are successors to the Nawal Kishore Press.

As of March 2026, we couldn't trace any copies in OCLC.



15

**A GUIDE TO YEMEN BY AN OTTOMAN
DEPUTY OF AL-HUDAYDAH**

مرات اليمن / *Miratü'l-Yemen* [i.e., *Mirror of Yemen*].

ZÜHDÜ EFENDI (1860-after 1915).

Kader Matbaasi, Istanbul, AH 1328 [= CE 1912].

Original stapled pinkish wrappers. Foolscap 8vo (17 × 12 cm). In Ottoman script (Old Turkish in Arabic letters). 79, [1 blank] p. Contemporary paper slip pasted to the front wrapper; two small labels in Ottoman script. Two ex-library stamps of the “Union and Progress Party Library, Kadıköy” on two pages, accompanied by a manuscript note indicating that the copy was presented to the library by the author. Otherwise, a good copy.

USD 1500

Exceedingly rare first and only edition of this striking pamphlet written by an Ottoman deputy in Al-Hudaydah, presenting a detailed guide for travellers from the eastern, southern, and northern regions across Yemen, richly describing the country’s geography, agriculture, social structure, trade, productions, demography, natural environment, and historical background.

The author also prepared and submitted a report to the Ottoman parliament on the Imam Yahya Rebellion, which includes in this rare pamphlet a brief account of the uprising, beginning with his guide from Aden and continuing through the districts of Sheikh Othman. After outlining the region’s history, human and physical geography, and providing detailed information on local trade, he proceeds to describe Cheikh Saïd and Muha, focusing on their historical background, agricultural structure, and mineral resources. From Muha to Hudaydah, he offers a detailed account of the coastal zone, devoting the most extensive section to Hudaydah, where he himself had served for many years as a deputy and customs officer both before and after the Imam Yahya Rebellion.

In addition to discussing the languages spoken in the region, tribes, culinary culture, and customs, the author includes separate chapters on coffee and tumbaki tobacco. He also refers to kat (*Catha edulis*), a flowering plant cultivated in East Africa



and the Arabian Peninsula, especially in Yemen, whose leaves produce a stimulating effect when chewed. After introducing the mineral resources of the area, he devotes ten pages to Tihamah, the Red Sea coastal plain of the Arabian Peninsula from the Gulf of Aqaba to the Bab el-Mandeb, before describing the route onward to Sana’a.

The pamphlet then proceeds systematically through the mountainous regions of Yemen (Jabal Haraz, Jabal Sirat, and Sana’a), before continuing southward to Taiz and northward toward Hudaydah, Hays, Zabid, and Bayt al-Faqih. It concludes

with detailed itineraries and travel conditions covering routes from Sana'a to Lahaj, the coastal town Al-Salif on the Red Sea, Jazan, the Farasan Islands including Sokotra, as well as Abu 'Arish, Abha, Yam, and Hashid.

The author, who came to Yemen at the age of 17 due to his father's appointment, began his official career on 3 April 1880 when he was assigned as an assistant registrar of revenues in the accounting office of the Hudaydah Sanjak. After serving continuously in the region for 32 years, he was elected deputy for the Hudaydah Sanjak of the Yemen Vilayet in 1910. Following the dissolution of the Ottoman Parliament (Meclis-i Mebûsan) on 18 January 1912, he returned to Yemen.

Re-elected from Hudaydah in the 1912 general elections, the author later compiled and published in Istanbul his first-hand notes on Yemen, including its geography, commerce, markets, and navigation. During the Italo-Turkish War, Italy dispatched its navy to the Red Sea, blockading the Yemeni coasts, especially Hudaydah, which disrupted communication with Istanbul; as a result, he was unable to attend the Parliament that sat between 18 April and 4 August 1912. In the 1914 general elections, he was elected once again as deputy for Hudaydah.

Özege 13777.; As of March 2026, OCLC shows only three copies in the North American libraries: Saint Joseph Seminary College, Dallas Theological Seminary, and University of California College of the Law, San Francisco. (OCLC 876720172).



16 PERIODICALS / ISLAMIC LAW IN
FRENCH ERA / EGYPT / ALGERIA / TUNISIA
/ NORTH AFRICA

*Revue Internationale de Législation et de Jurisprudence
Musulmanes. 1re Année. 1er Mai 1895 - 1er Janvier et 1er
Fevrier 1896. Nos 1-10. (First 10 issues).*

CLAVEL, EUGENE (1859-1915).

Imprimerie Centrale J. Barbier, Le Caire, 1895-1896.

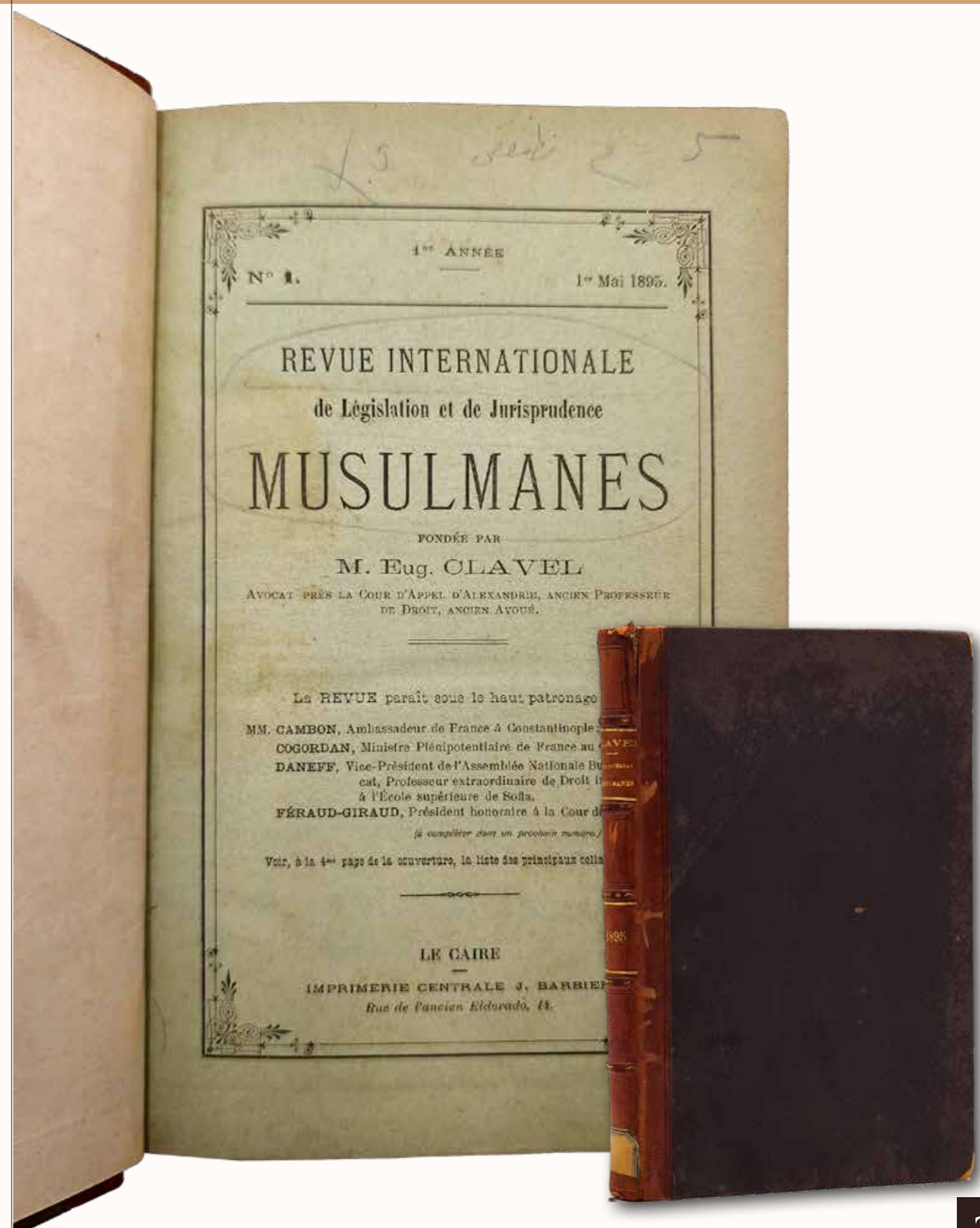
Quarter brown calf; spine with six raised bands, the second and fourth compartments lettered in gilt with title and date. Roy. 8vo. (24.5 × 16 cm). In French. [2], 320 pp. Slight wear to the head of the spine; some discoloration to the boards; corners bumped; a small blank label at the foot of the spine; internally clean. Overall, a very good collection.

USD 950

The rare first 10 issues (of 24) of this significant periodical sought to synthesize Islamic law (Sharia/Fiqh) as administered in the courts of North Africa (Algeria and Tunisia) and Egypt with the emerging hybrid European-Islamic jurisprudence. The journal provides a comprehensive record of these hybrid legal systems and their court decisions, making it one of the most important primary sources for analysing the practical application and evolution of Islamic law in Egypt under French influence and the Maghreb during the French colonial era.

“An interesting collection of European-Muhammadan case law” (Vesey & Fitzgerald).

The content of this short-lived periodical, which served as the foundation for the author’s later seminal work *Droit Musulman* (1895), is grounded in practical legal applications and court rulings rather than purely theoretical discussions. At a time when the French administration struggled to grasp the complexities of traditional waqf (endowment) lands while regulating property rights in Algeria and Tunisia, Clavel provided detailed legal analyses of waqf institutions, including the distinction between khayri and zhurri endowments, the administration of waqf assets, and the legal transferability of such properties. Beyond waqf law, the journal addresses key



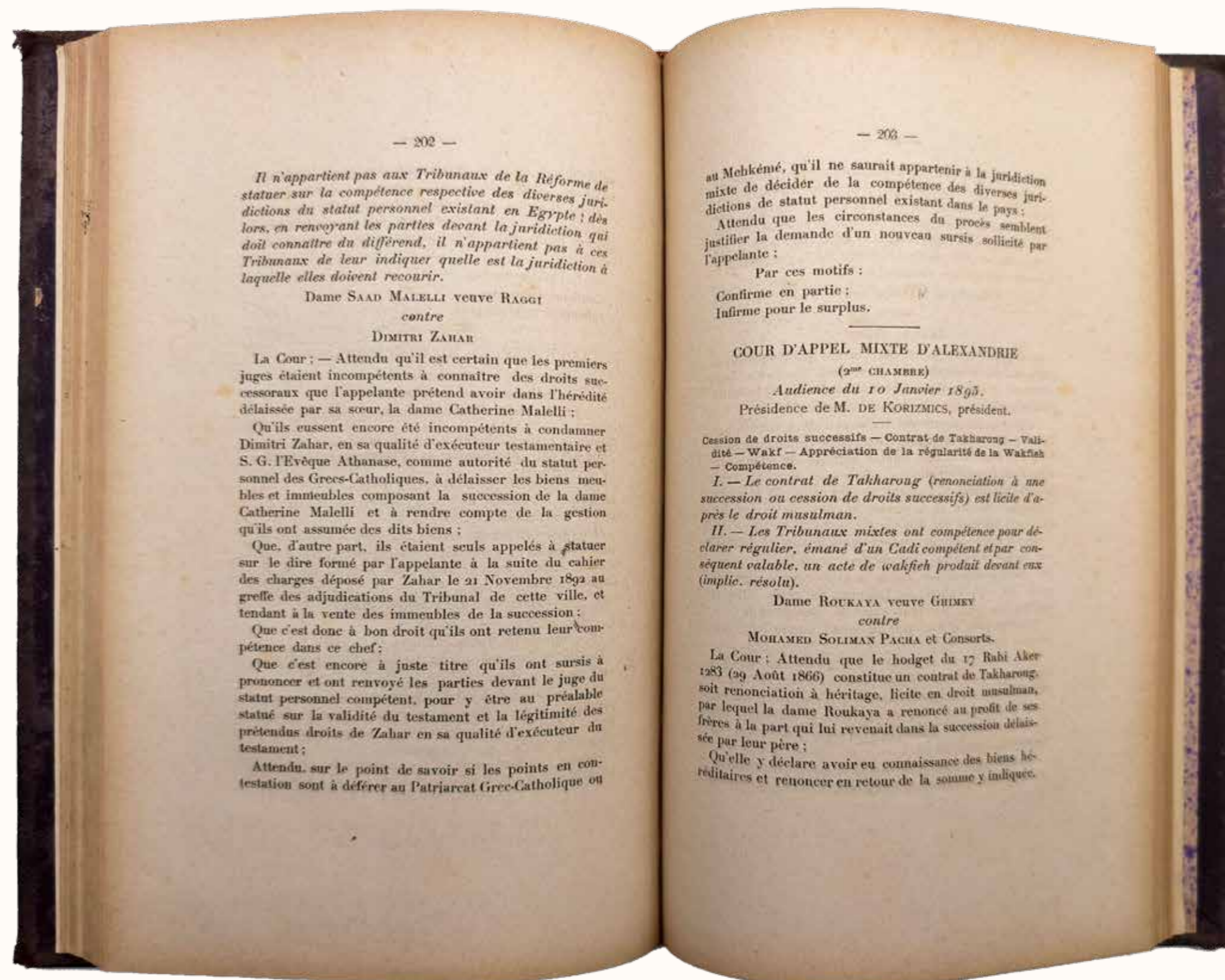
areas of Islamic jurisprudence, including Personal Status and Family Law (marriage and divorce, Farâiz or inheritance law), Comparative Law and Jurisprudence (court decisions with commentary), and Criminal and Obligations Law.

Each issue generally consisted of three principal sections: Doctrines, featuring substantial articles by prominent orientalist and jurists; Chronique Judiciaire (Legal Chronicle), presenting summaries and analyses of significant cases concluded during the month; and Bibliographies, offering introductions and critiques of newly published works relating to Islamic law and the Eastern world.

Practicing as an attorney before the Mixed Courts of Egypt, Clavel sought to demonstrate that Islamic law should be understood by European judges and administrators not merely as a theoretical religious corpus, but as a functioning legal system in practice.

The most productive period of Clavel's career was spent in Cairo. During this time, Egypt possessed a complex hybrid legal structure shaped both by Ottoman legal traditions and by the strong diplomatic presence of Britain and France. Within this environment, Clavel undertook detailed studies aimed at addressing the inconsistencies between the French Civil Code and Islamic fiqh.

As of March 2026, OCLC shows only eight records, only one of which is located in a US library (Harvard Law School Library).



Il n'appartient pas aux Tribunaux de la Réforme de statuer sur la compétence respective des diverses juridictions du statut personnel existant en Egypte; dès lors, en renvoyant les parties devant la juridiction qui doit connaître du différend, il n'appartient pas à ces Tribunaux de leur indiquer quelle est la juridiction à laquelle elles doivent recourir.

DAME SAAD MALELLI VEUVE RAGGI
contre

DIMITRI ZAHAR

La Cour: — Attendu qu'il est certain que les premiers juges étaient incompétents à connaître des droits successoraux que l'appelante prétend avoir dans l'hérédité délaissée par sa sœur, la dame Catherine Malelli;

Qu'ils eussent encore été incompétents à condamner Dimitri Zahar, en sa qualité d'exécuteur testamentaire et S. G. l'Evêque Athanase, comme autorité du statut personnel des Grecs-Catholiques, à délaissier les biens meubles et immeubles composant la succession de la dame Catherine Malelli et à rendre compte de la gestion qu'ils ont assumée des dits biens;

Que, d'autre part, ils étaient seuls appelés à statuer sur le dire formé par l'appelante à la suite du cahier des charges déposé par Zahar le 21 Novembre 1892 au greffe des adjudications du Tribunal de cette ville, et tendant à la vente des immeubles de la succession;

Que c'est donc à bon droit qu'ils ont retenu leur compétence dans ce chef;

Que c'est encore à juste titre qu'ils ont sursis à prononcer et ont renvoyé les parties devant le juge du statut personnel compétent, pour y être au préalable statué sur la validité du testament et la légitimité des prétendus droits de Zahar en sa qualité d'exécuteur du testament;

Attendu, sur le point de savoir si les points en contestation sont à déférer au Patriarcat Grec-Catholique ou

au Mehkémé, qu'il ne saurait appartenir à la juridiction mixte de décider de la compétence des diverses juridictions de statut personnel existant dans le pays:
Attendu que les circonstances du procès semblent justifier la demande d'un nouveau sursis sollicité par l'appelante:

Par ces motifs:

Confirme en partie;
Infirme pour le surplus.

COUR D'APPEL MIXTE D'ALEXANDRIE

(2^{ME} CHAMBRE)

Audience du 10 Janvier 1895.

Présidence de M. DE KORIZMICS, président.

Cession de droits successifs — Contrat de Takharoug — Validité — Wakf — Appréciation de la régularité de la Wakfiah — Compétence.

I. — *Le contrat de Takharoug (renonciation à une succession ou cession de droits successifs) est licite d'après le droit musulman.*

II. — *Les Tribunaux mixtes ont compétence pour déclarer régulier, émané d'un Cadi compétent et par conséquent valable, un acte de wakfiah produit devant eux (implic. résolu).*

DAME ROUKAYA VEUVE GHIMEY

contre

MOHAMED SOLIMAN PACHA et Consorts.

La Cour: Attendu que le hodget du 17 Rabi Akér 1283 (29 Août 1866) constitue un contrat de Takharoug, soit renonciation à héritage, licite en droit musulman, par lequel la dame Roukaya a renoncé au profit de ses frères à la part qui lui revenait dans la succession délaissée par leur père;

Qu'elle y déclare avoir eu connaissance des biens héréditaires et renoncer en retour de la somme y indiquée.

17 THE ROMEO AND JULIET FILM PREMIERE IN LEVANTINE IZMIR

Romeo ve Juliyet, İlk defa! Yeni'nin muhterem müdavimlerine 1943 yılbaşı armağanı. [Verso] Kanunsuz Şehir: Bill Elliott, Bağdad Hırsızı, etc. [i.e., Romeo and Juliet. For the first time! A New Year's 1943 gift to the esteemed patrons of Yeni Cinema [Verso] Lawless City (Bill Elliott), The Thief of Baghdad, etc.]

[ROMEO AND JULIET].

Yeni Sinema / Yenyol Matbaasi, Izmir, 1943.



Original lithograph broadside. Double-sided printing. Housed in a brown wooden frame. 46,5 x 31,5 cm (broadside's sizes). In Turkish. Originally postal stamped. Illustrated. Slight chippings on extremities, a tear on the folded trace. Otherwise, a very good copy.

USD 750

Extremely rare and seemingly unrecorded illustrated advertisement poster of the first screening of the *Romeo and Juliet* film in the important Levantine city of Izmir in Turkey, which is a 1936 American film adapted from the play by William Shakespeare, directed by George Cukor from a screenplay by Talbot Jennings. The film stars Leslie Howard as Romeo and Norma Shearer as Juliet, and the supporting cast features John Barrymore, Basil Rathbone, and Andy Devine.

This rare poster, produced for the New Year of 1943, announces the screening of the first film adaptation of *Romeo and Juliet* to be shown in the cinemas of Izmir, which premiered on 8 January 1943 at the Yeni Sinema in the Basmane district. Printed in a double-sided lithographic format, the poster was distributed and displayed in various parts of the city.

While the recto features *Romeo and Juliet*, the verso carries advertisements for several other films then being screened, including the American Western *Lawless City* starring Bill Elliott, as well as *The Thief of Baghdad*, *Polis Hafiyesi*, *Kan Vergisi*, and *Centilmen Gangster*.

“The first public film screenings in Izmir took place in 1896 at the Apollon Club in the Frank quarter, only one year after the famous projection by Auguste Lumière and Louis Lumière at the Grand Café in Paris, and in the very same year that cinema first arrived in Istanbul.

At the time, Izmir (Smyrna), was one of the most important commercial Levantine ports of Asia Minor and among the most cosmopolitan cities of the Ottoman Empire. The city possessed a richly diverse population composed of Greeks, Turks, Armenians, Jews, and Levantines. This diversity was also reflected in its urban layout, with distinct neighbourhoods associated with the various communities. The Frank quarter, inhabited primarily by European Levantines and other affluent non-European elites, functioned as the city’s principal commercial and cultural centre.

The waterfront promenade known as the Kordon formed the heart of Levantine social life, lined with cafés, social clubs, assembly halls, theatres, hotels, and foreign consulates. Contemporary European travellers frequently referred to Smyrna as “the little Paris of the East”. It was along the Kordon that the first permanent cinema halls began to appear from 1908 onward. One contemporary source notes that within a stretch of scarcely twenty meters between the Kraemer Pub and the Sporting Club, there were no fewer than four separate cinema venues. Among the earliest motion-picture establishments in the city were Ciné Pallas, Lux, Cinematographe Paris, Pathé, and the Théâtre de Smyrne. After nearly all the Kordon cinemas were destroyed in the Great Fire of Smyrna in 1922, new cinemas in the modern sense began to be established in the city shortly after the proclamation of the Republic of Turkey. Among them were Elhamra Cinema, Yeni Sinema, Milli Sinema, Tayyare Cinema, and Lale Cinema, among others. (Source: Hafiza Izmir online).

As of March 2026, we couldn’t trace any copies in OCLC.



**18 ATTRACTIVELY DESIGNED OPERA
POSTER FOR VERDI’S OTELLO CREATED
BY MENGÜ ERTEL**

**Otello. Verdi. Opera, 4 perde.
Devlet Opera ve Balesi, Istanbul Kültür Sarayı.**

Designed by ERTEL, MENGÜ (1931-2000).

*Türkiye Cumhuriyeti Devlet Opera ve Balesi, San Grafik Matbaası,
[Istanbul], [c. 1969].*

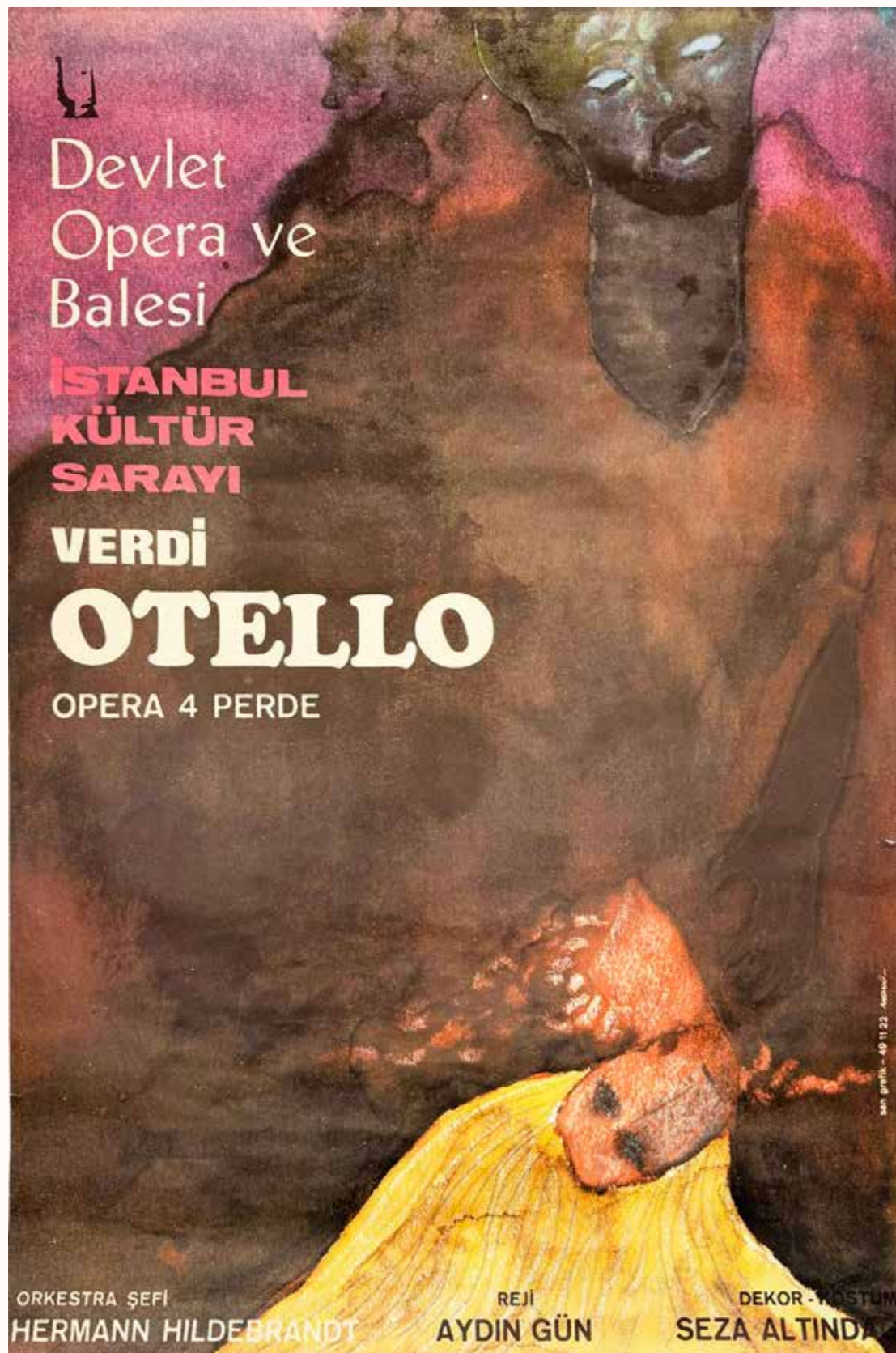
Original offset-lithograph. 82,5 x 55 cm. In Turkish. Printed on recto. Slight spotting on the verso’s right margins. Overall, a very good copy.

USD 500

Uncommon and highly attractive opera poster for Giuseppe Verdi’s *Otello*, produced for the Turkish State Opera and Ballet and designed by the Turkish graphic artist Mengü Ertel (1931-2000). The design, reflecting clear affinities with the Polish School of poster art, dates from the period when Ertel was at the height of his creative productivity.

The opera in four acts was conducted by Hermann Hildebrandt (1910-1982), with stage direction by Aydın Gün (1917-2007) and set and costume design by Seza Altındağ (1921-2014). *Otello* is an opera in four acts by Giuseppe Verdi, set to an Italian libretto by Arrigo Boito, based on William Shakespeare’s play *Othello*. It was Verdi’s penultimate opera, first performed at the Teatro alla Scala in Milan on 5 February 1887.

Mengü Ertel was a Turkish graphic artist best known for the stage designs and posters he created for theatre productions. A graduate of the Istanbul State Academy of Fine Arts, he gained wide recognition for his innovative visual work in the performing arts. He also designed the poster for the first Istanbul Festival. He began producing posters in the 1960s, designing works for the private theatres of the period. In 1969, he organized the first exhibition devoted to theatre posters, which was later shown in Berlin, Warsaw, and Brussels. His works have been published in numerous international graphic design magazines, periodicals, and annuals, and his posters are held in the collections of the City Museums of Warsaw and Munich. In 1998, Ertel was awarded the title of State Artist by the Republic of Turkey. In addition to his artistic career, he hosted the weekly television program Cumhuriyete Kanat Gerenler until his death.



19 GARIBALDI'S HERITAGE / THE SOCIETY OF THE ITALIAN WORKERS IN CONSTANTINOPLE / LEVANTINE ASSOCIATIONS

Statuto e regolamento della Società Operaia Italiana di Mutuo Soccorso Stambul, con Modifiche ed Aggiunte approvate dalle Assemblee Straordinarie dei soci del 13 dicembre 1929 e 15 dicembre 1931. [i.e., Statute and regulations of the Italian Workers' Mutual Aid Society of Istanbul, with amendments and addenda approved by the Extraordinary General Assemblies of the members of 13 December 1929 and 15 December 1931].

GARIBALDI, G[UISEPPE] (Founder) (1807-1882).

Tipografia Universum E. C., Istanbul, 1932.

Original red staple-stitched wrappers. Cr. 8vo. (18 x 13 cm). In Italian. 54 p. Society's bilingual stamp on the front cover. A near fine copy.

USD 350

The rare first and only edition of the 128-article statute and membership list of the association titled *Società Operaia Italiana di Mutuo Soccorso*, founded by Italian Levantines who migrated to Istanbul, published during the early years of the Turkish Republic.

The statute, dedicated to Fascist Italy's leader Benito Mussolini, includes the correspondence and letters exchanged between 1863 and 1871 by the association's honorary president, the renowned Italian hero Giuseppe Garibaldi (1807-1882), and Giuseppe Mazzini (1805-1872), who was recognized as honorary president (pp. 5-13); this is followed by the 128 current articles of the statute and regulations (pp. 19-54).

On May 17, 1863, Constantinople, under the motto "He who loves his country, let him honour it with his works", a group of forty-one Italians founded the Italian Workers' Mutual Aid Society. Most were political refugees who, on 19 March, had assembled as the Workers' Commission to pay tribute to the "Hero of Two Worlds", Giuseppe Garibaldi. The founding members sought to demonstrate their devotion to him and to Giuseppe Mazzini by electing Garibaldi as Acting President and Mazzini as Honorary President (appointments both men accepted).



Guided by principles of brotherhood, the Society's primary purpose was mutual aid and charity. At the same time, it aimed to improve the moral and material conditions of workers, promote mutual education, advance national interests in support of the patriotic, political, and civil Risorgimento, and uphold "the decorum of the Italian name".

From the outset, the members were determined to secure a prestigious headquarters of their own. As early as 1864 (just one year after its foundation), they petitioned the Ottoman government for a plot of land, though without success. Undeterred, they first acquired a wooden building (where they established a small theatre for the Filodrammatica Sociale, an initiative that met with considerable public acclaim). Subsequently, they purchased a substantial plot in a prime location in Pera, enabling the construction of a permanent seat. The project was entrusted to their associate Alessandro Vallauri (one of the leading Italian architects in Istanbul).

On 2 November, the cornerstone was laid (beneath it, a bottle was interred containing a parchment recording the date, hour, and the names of King Umberto I of Italy and Sultan Abdul Hamid II, under whose reign the new premises were established). The grand inauguration followed on 3 November 1885.

The hall with its stage and surrounding loggia, together with the billiard room, library, and reading room, became vibrant centres of social life. In 1909 (thanks to a bequest from an Italian merchant in Constantinople), the building was renovated to create additional spaces. Once again, the design was entrusted to two prominent architects within the Italian community, Giulio Mongeri and Edoardo De Nari. In 1911, De Nari was elected president of the Workers' Society (a distinction that further enhanced its standing and prestige). (Source: Museo Virtuale Mutuo Soccorso online).

As of March 2026, we couldn't trace any copies in OCLC or KVK.



20

GERMAN WARTIME PROPAGANDA IN OTTOMAN TURKISH DURING WW1/ BERLIN IMPRINT

آلمانيا - شرق مناسبات دوليه سنك صفحات ماضيه و حاضره سيله انكشافات مستقبلسي
*Sark münâsebâti düveliyesinin safahât-i mâziye ve hâzirasıyla
inkisâfât-i müstakbelesi (Sark-i Cedîd Kitabhânesinin Türkçe
Külliyât-i Asâri Aded 1. [Deutschland und der Orient: Ihre
Beziehungen in Vergangenheit, Gegenwart und Zukunft]. [i.e.,
Germany and the East: The past and present phases of their
international relations, and their future developments.].*
Translated to Ottoman Turkish by Selâhaddin.

N. A.

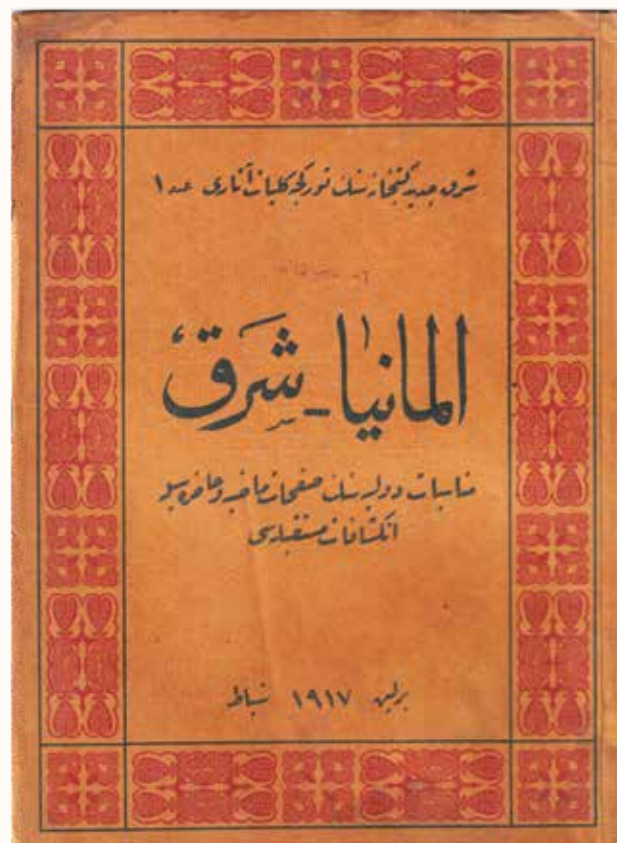
Almanya Hükümet Matbaası, Berlin, February 1917.

Original yellowish wrappers, German title on the rear cover. 4to. (26 x 19 cm). In Ottoman script (Old Turkish with Arabic letters). 72 p., 12 unnumbered b/w photographic and drawn plates. Sporadic spotting on the covers. Overall, a very good copy.

USD 600

Extremely rare first and only Turkish edition of this propaganda book printed in Berlin during WW1, emphasizing the shared financial and economic interests of Germany and the Ottoman Empire, while aiming to place Germany's Eastern policy within a historical and political framework. This richly illustrated propaganda work, aimed at the Ottoman intelligentsia, reflects the idea that Germany and the Ottoman Empire have shared parallel paths and common interests since the seventeenth century. Through numerous visual materials related to its subject, it seeks to substantiate this notion, from the relations between the Prussian King Frederick and the Ottoman court during the reign of Sultan Mustafa III, to the Young Turks, the dispatch of Moltke to Ottoman lands by King Frederick William, ultimately the Berlin - Baghdad railways (Bagdadbahn), started in 1903 to connect Berlin with the then Ottoman city of Baghdad, from where the Germans wanted to establish a port on the Persian Gulf, and the alliance formed during the First World War.





As of February 1917, the strategic situation of the war, viewed from the perspective of the Central Powers, particularly Germany and its Ottoman ally, could still be regarded with cautious optimism. On the Eastern Front, Russia was visibly weakened by military losses, logistical strain, and mounting internal unrest that would soon culminate in revolution, encouraging expectations in Berlin and Constantinople of a decisive collapse. The Western Front, though costly and stagnant after Verdun and the Somme, remained defensible, and the German High Command believed that strengthened positions and renewed unrestricted submarine warfare might yet compel Britain to negotiate before American intervention could become decisive. Within Ottoman territories, however, the outlook was more mixed: while fronts in Arabia and Mesopotamia were under increasing British pressure and recent Russian advances in eastern Anatolia had been serious setbacks, the overall alliance leadership in early 1917 could still plausibly hope that Russian disintegration, submarine success, and war-weariness among the Entente might produce a favourable or at least negotiated outcome.

At a time when propaganda activities between the opposing powers were at their most intense, and under these conditions, this book, printed in Ottoman Turkish in Berlin, appears to have been intended for a Turkish intelligentsia and readership in Germany.

Özege 522., TBTk 4203., As of February 2026, OCLC records only five institutional copies, all located in Germany and Switzerland; none are held by libraries in the US (OCLC 72495091 & 7249509)., *Propaganda and War: The Allied Front during the First World War*, The Ömer M. Koç Collection.



21

THE POETRY COLLECTION OF ALI IBN ABI TALIB / THE FIRST BULAQ EDITION

ديوان سيدنا علي بن أبي طالب / *Dīwān ‘Alī ibn Abī Tālib*
[with] *Al-urghūzat*.

ALI IBN ABI TALIB (c. 600-661).

Matba’at Bulaq, Bulaq - Cairo, AH 1251 [1835 CE].

Original full brown calf with flap. Inlay mystical sun (shemse) decorations on the front and rear boards, surrounding inlay borders of the covers. Text in borders with marginalia. Small roy. 8vo. (23 x 15 cm). In Arabic. 76, 12 p. A period ownership note on the recto of the first blank page records the purchase price: “This book was bought for 60 kurush”. Slight foxing on several pages. Overall, a very good copy in original Bulaq binding, a fine letterpress book. This early edition, like others traditionally stored horizontally rather than upright on shelves, bears its title handwritten along the bottom edge.

USD 1250

Scarce (in the market, not in institutional holdings) first Arabic edition of the poetry collection including verses and poems, supplications and advice attributed to Ali ibn Abi Talib, the fourth Rashidun caliph (r. 656-661), the first Shia imam, and the cousin and son-in-law of the prophet Muhammad, compiled by Sharif al-Murtaza (965-1044 CE). In the marginalia, there are poems entitled *al-Urghūzat*, composed in the rajaz metre.

Poems attributed to Ali ibn Abi Talib do not appear as an independent divan in early Islamic sources but have come down to us through compilations assembled in later centuries. A significant portion of these poems was collected from the 3rd-4th centuries AH onward and attributed to him due to their moral and gnomic character. Among those associated with the transmission and compilation of such materials is Sharif al-Murtaza (d. 1044), the eminent Imami scholar and brother of al-Sharif al-Radi, who is also connected with the broader tradition of preserving and organizing texts attributed to Ali.



Sharif al-Murtaza was a Shia Muslim scholar, jurist, and theologian from Iraq, who was widely considered one of the foremost Shia scholars of his time. He was one of the students of Shaykh al-Mufid, who taught in Baghdad and later in Najaf. His younger brother is al-Sharif al-Radi, the compiler of Nahj al-Balagha.

Al-Sharif al-Murtada lived during the era of the Shia Buyid dynasty of Daylamite origin, which came to rule over Iraq and parts of Iran in 934-1062, which also coincided with the golden age of Arabic literature, and great poets al-Ma'arri, were among his contemporaries. His prominence as a Shiite authority is also evident in the outreach of his letters, which addressed inquiries of Shiite communities (masâ'il) in Tiberias, Tripoli, Sidon, Mosul, and Aleppo.

This Arabic imprint, first printed at the earliest press established in the Arab world, served as the source for the Ottoman Turkish edition published at the same press four years later (1255 AH / 1839 CE), translated by Müstakimzade Süleyman.





22

DUCHAMP IN TURKEY

Marcel Duchamp.
Prepared by Sükrü Aysan.

DUCHAMP, MARCEL (1887-1968).

STT: Sanat Tanimi Toplulugu, Özdemir Basimevi, Istanbul, 1984.

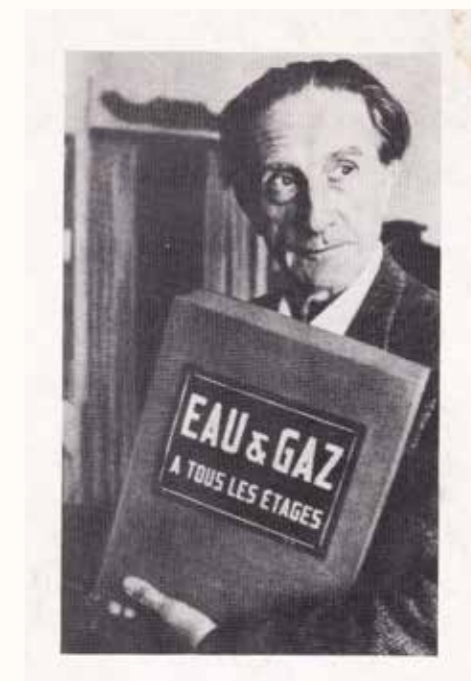
Original white wrappers. Cr. 8vo. (19,5 x 13,5 cm). In Turkish. 115, [1], [34] p., 17 unnumbered b/w plates of artworks by Duchamps. Slightly toning. Otherwise, a very good/fine copy.

USD 450

First and only, limited and numbered edition of this extremely rare first monograph on Marcel Duchamp in Turkish, prepared by Şükrü Aysan (b. 1945), a pioneering Turkish artist active since the late 1960s in Arte Povera, Land Art, Video Art, and Conceptual Art.

Published by the STT (Sanat Tanımı Topluluğu) group, founded by Şükrü Aysan and İsmail Saray in 1979, this pioneering publication includes three original articles in Turkish: "Rose c'est la vie" by Ergül Özkutan, "The Art of Duchamp" by Nazlı Damlacı, and "Timeline" by Alparslan Baloğlu, as well as seven translations prepared by members of the group. These comprise texts by Henri-Pierre Roché (1879-1959), Marcel Duchamp, James Johnson Sweeney (1900-1986), Arturo Schwarz (1924-2001), and Yve-Alain Bois (b. 1952), along with an interview with Duchamp by Otto Hahn (1879-1968).

As of March 2026, OCLC locates the sole copy in Turkey, Bogaziçi University.



MARCEL DUCHAMP

STT



Merdiven İnen Çıplak No.2 (Nu descendant un Escalier n°2),
Neully Ocak 1912; Tual Üzerine Yağlıboya, 146x89 cm.



Bisiklet Tekerleği (Roue de Bicyclette), Paris 1913; Ready-made

23

TURKISH DUBUFFETS: ART BRUT OR OUTSIDER ART IN TURKEY

*Istanbul Üniversitesi Tıp Fakültesi Psikiyatri Kliniği
Akil Hastalarının Resim Sergisi [i.e., Art Exhibition of Mental
Patients at the Psychiatry Clinic of Istanbul University Faculty
of Medicine].*

**AKSEL, İHSAN SÜKRÜ (1899-1987); SÜLEYMAN VELİOĞLU
(1927-2001), KAZİM DAGYOLU (1912-1966).**

*Istanbul Üniversitesi Tıp Fakültesi Psikiyatri Kliniği,
İsmail Akgün Matbaası, İstanbul, 1960.*

Original white stapled wrappers. 12mo. (16 x 12 cm). In Turkish. 16 p.

USD 750

Extremely rare first and only edition of this booklet published for the first “Art Brut” exhibition held in Turkey in 1960 by the Turkish Psychiatry Clinic of the Istanbul University, founded by İhsan Sükrü Aksel, and the Psychopathological Art Laboratory founded by Velioglu and Dagyolu.

The booklet includes two leading articles which are the earliest ones in their subject in Turkey: Akil hastalarının sanat mahsülleri [i.e., Artworks by mentally ill people] by Aksel & Velioglu, and Akil hastaları ve psikopatolojik sanat [i.e., Mental patients and psychopathological art] by Dagyolu.

Starting from the 1960s, Süleyman Velioglu and Kâzım Dagyolu began to share with the public the artworks made by patients in the Psychopathological Art Laboratory, which they established within the Istanbul University Psychiatry Clinic in 1957. Between 1960 and 1962, they published three books explaining how the products of patients in the institution were used for diagnosis and treatment, and analysing the relationship between art and psychopathology by mobilizing all the theoretical knowledge of that period. In addition, two exhibitions, including exhibiting patients’ artworks, opened first in Istanbul and then in Ankara, and were visited by more than 350 thousand visitors. (Tura).

“Art Brut” was coined by Jean Dubuffet in the 1940s; the term translated literally from French means “raw art”. ‘Raw’ is analogous in that it has not been through the



academic ‘cooking’ process: i.e., the world of art schools, galleries, and museums. Dubuffet’s original definition pertains strictly to the ‘raw art’ created by the autodidactic and shunned fringes of society. Dubuffet focused particularly on art by those on the outside of the established art scene, using as examples psychiatric hospital patients, hermits, and spiritualists.

As of December 2023, we couldn’t trace any copies in the OCLC and KVK.

Sources: BATUR, Enis. #tarih, No 108., TURA, Saffet Murat, Introduction to *Sizofren Bir Hastanın Sanat Ürünleri.*, Wikipedia.

24

**THE FIRST TRAVEL ACCOUNT OF
AUSTRALIA BY A TURKISH TRAVELLER**

Avusturalya seyahati [i.e., Voyage to Australia].
With a preface by Tahsin Demiray.

MIRALAY AHMET BEY ZADE MEHMET OSMAN,
(1878-1940?).

Mektep Nesriyat Yurdu / Türkiye Matbaası, İstanbul, 1932.

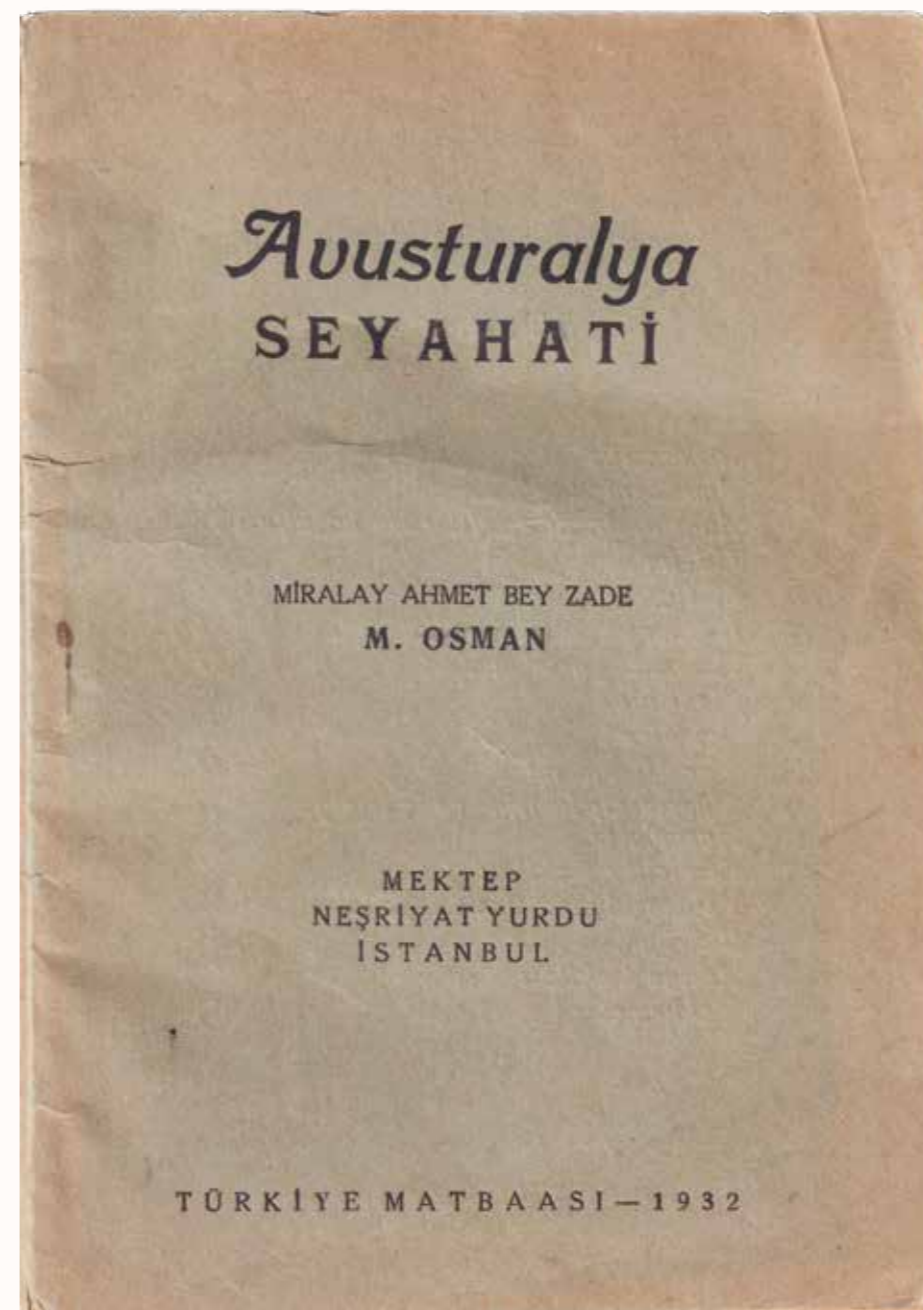
Original greenish wrappers. Cr. 8vo. (20 x 14 cm). In Turkish (Latin script). 64 p., with a portrait of the author and two unnumbered b/w photographic plates depicting Australian farmhouses. Slight foxing on wrappers and pages, small tears on hinges (no missing), and some folded traces on the front cover. Overall, a very good copy.

USD 950

The first and only edition of this rare and significant travel account, the first standalone narrative of a journey to Australia by a Turkish traveller in Turkish literature.

Mehmet Osman Bey (1878-ca. 1940), the son of Miralay Ahmed Bey and grandson of Emin Pasha (chief physician to Sultan Murad V), embarked on a world tour in 1910. His journey took him through India, Sumatra, Java, Malacca, the Indonesian Archipelago, Japan, and China, continuing until the fourth month of World War I. Upon arriving in Australia, he recorded his observations but was later arrested by the British Army as a civilian prisoner. He was interned, first in India, then transferred to Egypt. According to the preface by Turkish publisher Tahsin Demiray, Mehmet Osman Bey returned to Turkey blind.

This book includes two photographic plates showing Australian farmhouses, and it contains observations on Australia's education, agriculture, and healthcare systems, as well as commentary on topography, indigenous customs and rituals, hunting traditions, and life in Queensland and native camps outside Sydney.



Published during the early Republican era in Turkey, the book reflects a broader interest in understanding and evaluating the welfare and institutional systems of other nations during a time of national reconstruction.

As of August 2025, OCLC records only four copies (OCLC no. 949418134), held by Bogaziçi University Library (Turkey), National Library of Australia, State Library of Queensland (SLQ QSL), and State Library of New South Wales (NSW).

25

OP ART IN TURKEY

*Op Art: Modern Sanat Semineri.
[i.e., Op Art: Modern Art Seminar].*

**Prep. by BALAMIR ALI GÜVEN, (Turkish architect);
KUTLU ALEMDAR, (Turkish architect).**

Privately Published., Istanbul, [ca. 1968].

Contemporary blue cloth bdg. 4to. (30 x 21 cm). In Turkish with English and German visual material. 14, [1] p., 17 b/w and colour plates. Mimeographed on both sides of folded thick paper.

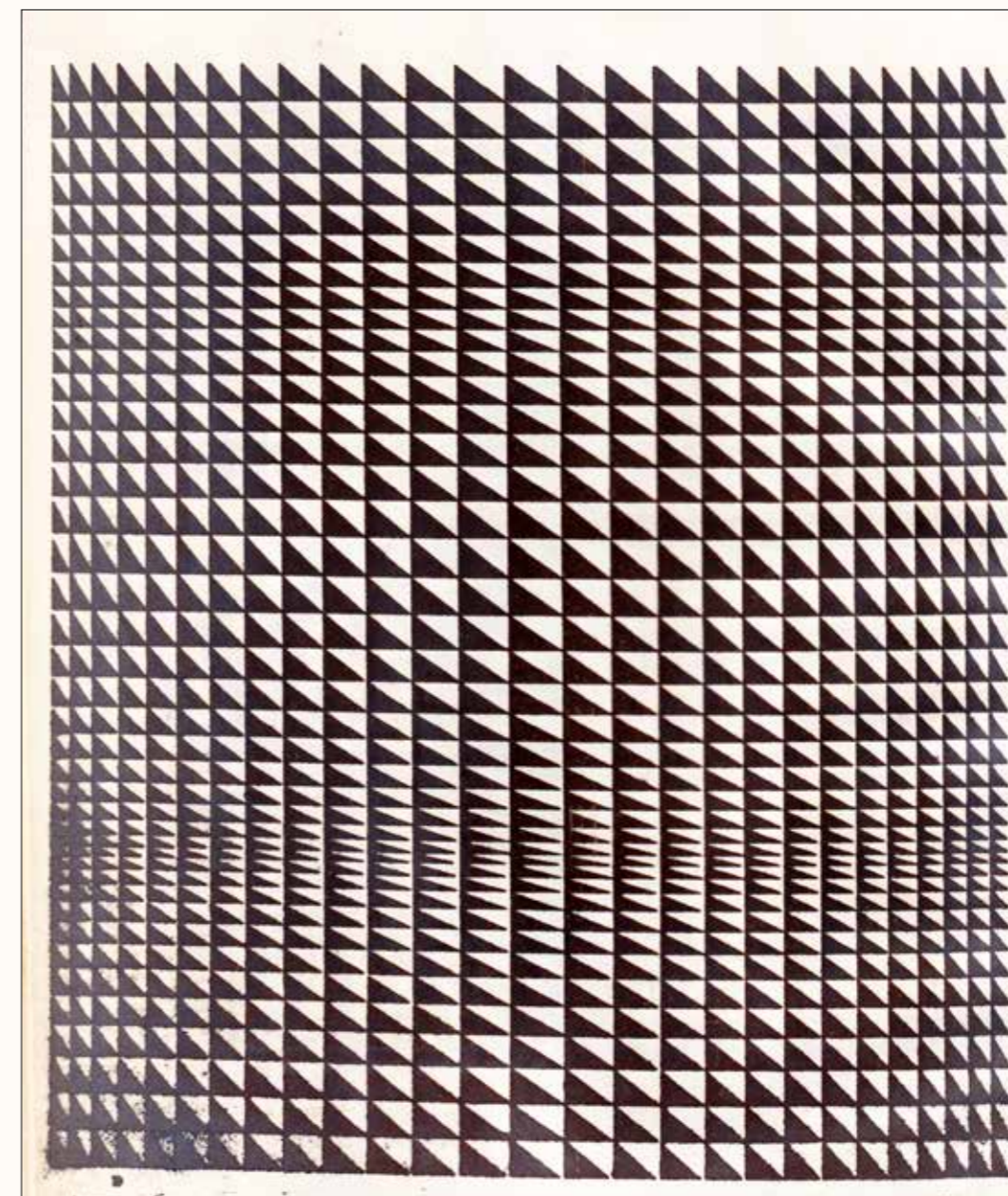
USD 1500

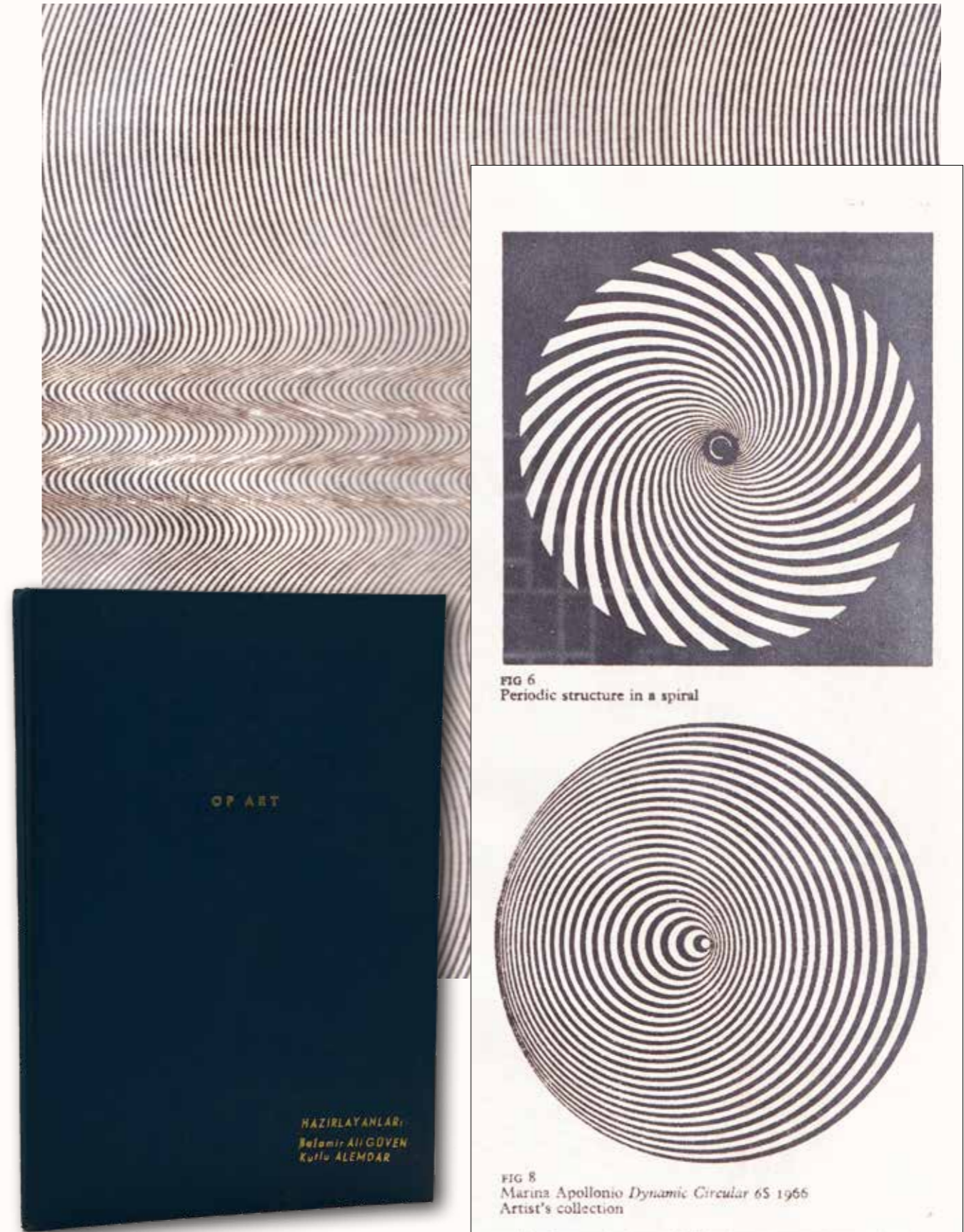
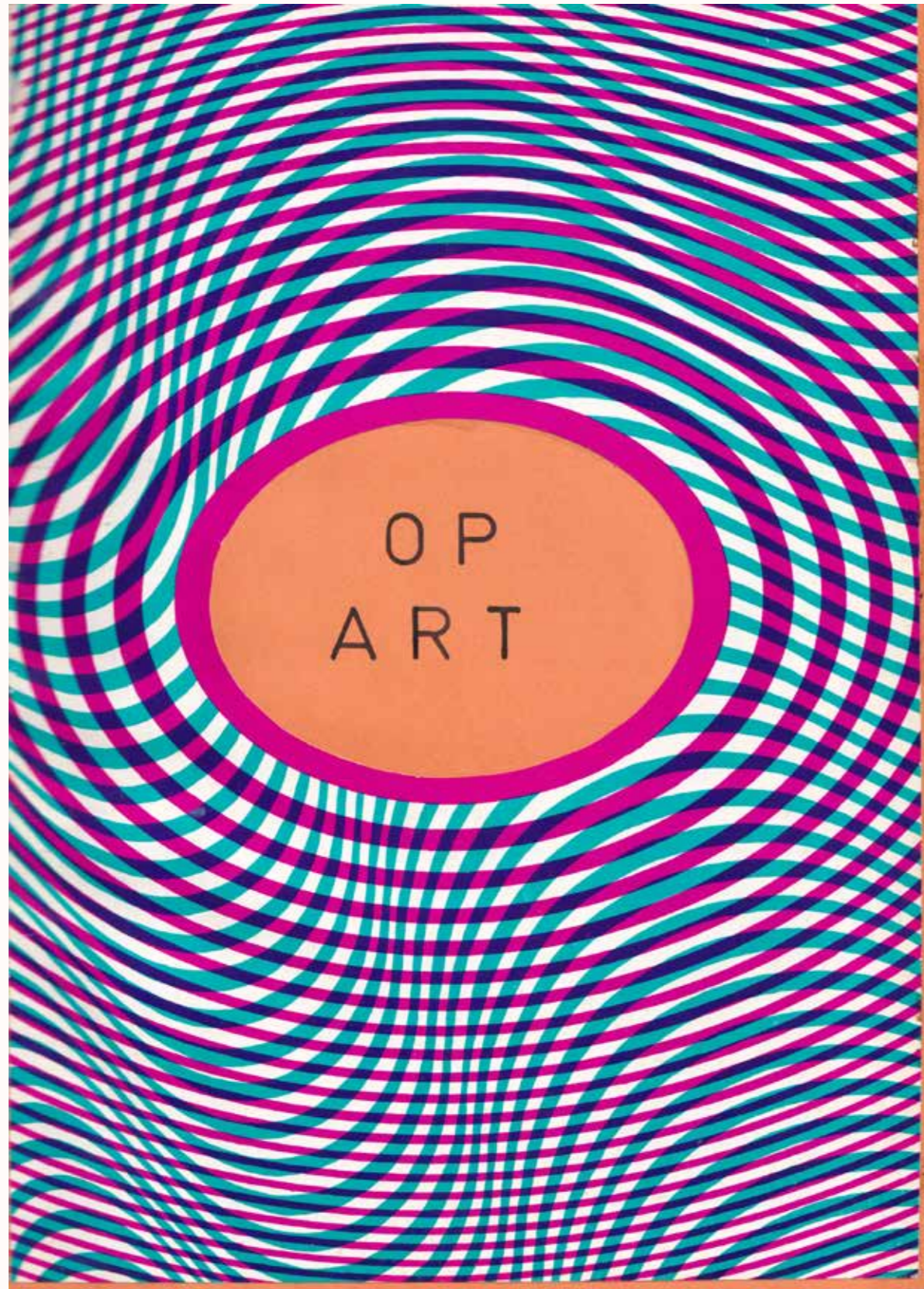
A unique mimeograph compilation in book form, prepared to introduce the concept of Optical Art to Turkey. The cover is designed in collage using cut-and-paste materials, with the handwritten title "Op Art" placed within a central elliptical field on an orange thick paper by both artists. The plates are xerox reproductions drawn from a range of contemporary American art magazines, as well as periodicals of various kinds, including Playboy, and German advertisements reflecting the visual language of Optical Art.

This unique copy, prepared for the introduction of Op Art to the Turkish audience and likely intended for publication in book form, was never ultimately published. Compiled and written by contemporary Turkish architects Güven and Alemdar, both experts in urbanization, the book contains nine chapters in addition to the plates: History of Op-Art; Optical Effects: Black and White; Optical Effects: Color; Reliefs, Moving Objects, and Light; Special Joint Characteristics in 'Op'; 'Op' and Other Art Genres; Leading Names in the European School of 'Op'; British and American 'Op'; Critics; and Plates. The text opens with a historical overview of the movement and refers to a 1964 interview published in Time magazine, using as its point of departure the artist's response to the question, "Would you describe yourself as a Pop artist?", to which he replied, "I am an Op artist". It notes that some theorists trace the origins of the movement to Neo-Impressionism and proceeds to broaden the scope through a series of subsections (following Impressionism and Neo-Impressionism), including Orphism and Synchronism, Suprematism and Rayonism, and Neo-Plasticism. After

examining the particular significance of black and white in the optical effects of the movement, the text analyses its structural principles under the headings of periodic structure, discontinuous structure, and the effects of radiation and diffusion. Within this framework, key artworks of the innovative Optical style of the 1960s are discussed, including Celentano by Marina Apollonio (b. 1940), Eridan-C33 by Victor Vasarely (1906-1997), and Straight Curve by Bridget Riley (b. 1931).

We couldn't find any copies in OCLC and the Turkish National Library.





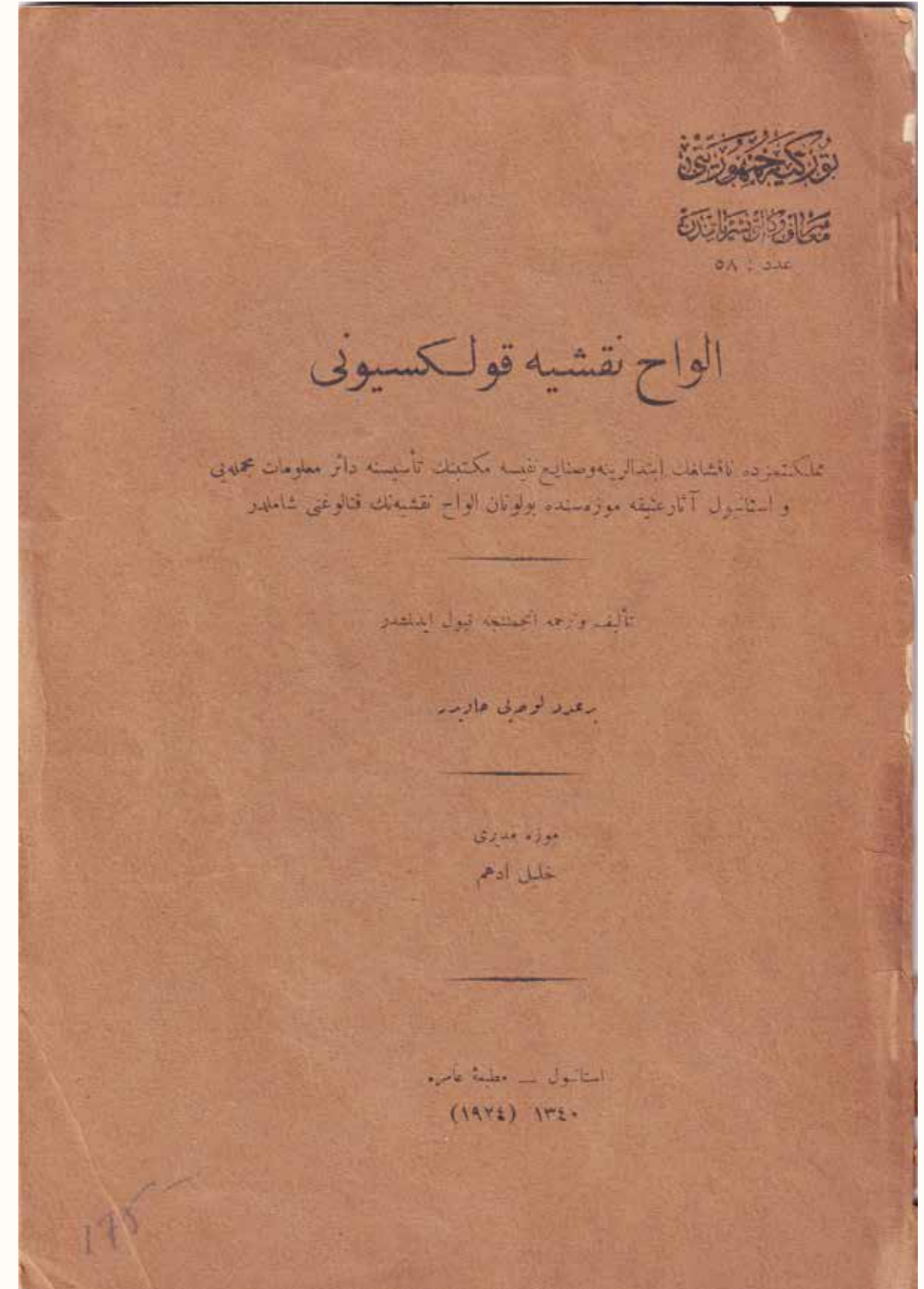
26

THE EARLIEST CATALOGUE OF THE TURKISH PAINTING ART

الواح نقشيه قولكسيونى : مملكتمزده ناقشليغك ابتدالرينه و صنايع نفيسه مكتبكك تأسيسنه
دائر معلومات مجمله يى و استانبول اشار عتيقه موزه سنده بولونان الواح نقشيه نك قتالوغنى شاملدر
***Elvah-ı nakşiye koleksiyonu: Memleketimizde nakkasligin
iptidalarina ve Sanayi-i Nefise Mektebinin te'sisine dair
ma'lûmât-i mücmeleyi ve Istanbul Asâr-i Atîka Müzesi'nde
bulunan Elvâh-i Naksiyenin katalogunu samildir.***
[i.e., Collection of paintings].

Prep. by ELDEM, HALIL EDHEM (1861-1938).

*Türkiye Cumhuriyeti Maarif Vekâleti Nesriyâti, Matbaa-yi Âmîre,
Istanbul, AH 1340 = 1924 CE.*



Original stapled brownish wrappers. Roy. 8vo. (24 x 16,5 cm). In Ottoman script (Old Turkish with Arabic letters). 60, [1] p. Wear to spine, slight foxing on some pages. Overall, a good copy.

USD 450

The scarce first edition of this catalogue, the earliest devoted to paintings in Turkish museums of the period, was prepared by Halil Edhem, brother of Osman Hamdi (1842-1910), in his capacity as director of the Old Antiquities Museum.

In the first chapter, under the heading “The Beginnings of Painting in Our Country”, Edhem Bey attempts a periodization and begins with observations on Turkish miniature painting. In particular, he draws on the manuscript *Menâkib-i Hünerverân* (ca. 1540), attributed to the historian Ali Efendi, to provide insight into the developments of the period. The book, still one of the principal sources on the subject, was originally conceived to compile several key materials. These included a list of copies made after Western works held in the museum known in the late Ottoman period as the *Mecmâ-i Âsâr-ı Âtika* (which formed the basis of today’s Istanbul Archaeological Museums), as well as a register of works by major Turkish painters that existed but had not yet been brought together within a museum or gallery context. It also aimed to include a general account of the art of painting and was expanded and enriched with the author’s collected notes on the emergence of painting in Islam, particularly

in the Ottoman Empire and Turkey, along with material on the establishment of the Academy of Fine Arts and early painting exhibitions. (Berk).

Halil Edhem's primary aim was to advance the initiatives of Osman Hamdi Bey and to establish an art museum, a need increasingly voiced in contemporary periodicals such as the Osmanlı Ressamlar Cemiyeti Gazetesi, where writers called for institutions that would both display artistic treasures and elevate public taste. Having already secured parliamentary support in 1910 through the efforts of Zehrab Efendi, who proposed an annual budget for building a collection, Halil Edhem envisioned not a modest national museum limited to Ottoman art, but, following the Louvre model, a modern, civilizational presentation of art history in which Ottoman and European works would be exhibited side by side according to national schools. When funds proved insufficient to acquire original European works, he did not hesitate to commission copies, prioritizing the visual articulation of a coherent art-historical narrative; such practices were not unusual at the time, before the emergence of a strong emphasis on originality. Nevertheless, his reliance on copies provoked sharp criticism, particularly from more nationalist circles, who argued that even a few original works would be preferable and denounced reproductions as lifeless imitations that risked dulling public sensibilities.

Despite criticism, by 1914 Halil Edhem had assembled the collection later known as the Elvâh-ı Nakşiye. Although a separate museum was not established, the collection was exhibited at Dolmabahçe Palace and in the galleries of the Sanayi-i Nefise School. The accompanying catalogue outlined both the formation of the collection and its classification according to a modern museological framework. The works were organized into four sections: Ottoman painters regarded as "contemporary", contemporary European artists, original works by the Old Masters, and copies of Old Master paintings. This classification was later applied in the Painting and Sculpture Museum established in 1937 in the Crown Prince's Apartments of Dolmabahçe Palace. (Sources: Eskop online; İstanbul Resim ve Heykel Müzesi, by Nurullah Berk; Wikipedia).

As of March 2026, OCLC shows twelve copies in North American libraries (755969917 & 21429905).



27

THE FIRST COMPREHENSIVE BOOK ON HOCKEY IN TURKISH

هوكه‌ی: تاریخچه بین‌المللی هیئت متحده نظامنامه‌سی ء مسابقه قواعدنامه‌سی

Hokey: Tarihçe - Beynelmilel Hey'et-i Müttehîde nizâmnâmesi - Müsâbaka kavâidnâmesi. [i.e., Hockey: History - Regulations of the International Unified Committee - Rules of competition].

TÜRKİYE İDMAN CEMİYETLERİ İTTİFÂKI HOKEY HEY'ET-İ MÜTTEHİDESİ.

TİCİ [i.e., The Unified Hockey Committee of the Turkish Training Societies Alliance], Vatan Matbaası, İstanbul, 1925.

Original pinkish wrappers. Small cr. 8vo. (19 × 12 cm). In Ottoman script (Old Turkish in Arabic script). 42 p., with seven numbered diagrams. Slight wear to the spine; some discolouration to the edges of the wrappers; several stamps of the "Trabzon İdman Cemiyeti" [i.e., Trabzon Training Society]. Else, a very good copy.

USD 750

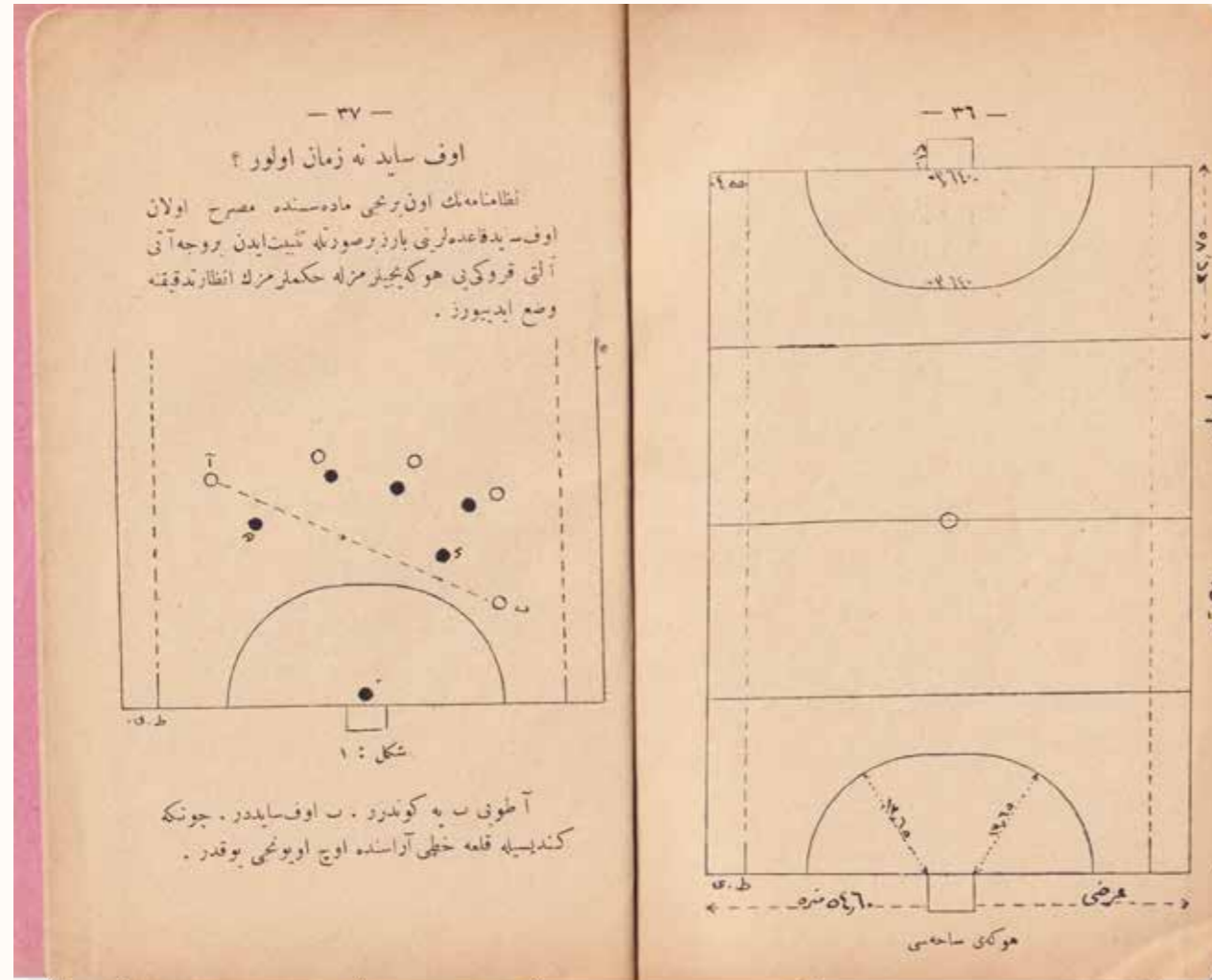
The first edition of this rare first book on hockey in Turkish, published by the Unified Hockey Committee of the Turkish Training Societies Alliance (TİCİ), established in İstanbul in 1922 through the merger of numerous sports clubs.

The pamphlet includes a historical overview (pp. 2-7); the organization of the Unified Hockey Committee of the Turkish Training Societies Alliance (pp. 8-10); the official regulations of the International Field Hockey Federation (Beynelmilel Çayır Hokeyi Federasyonu), comprising 17 articles (pp. 11-16); the international field hockey rules (Uluslararası Çayır Hokeyi Nizamnâmesi), comprising 19 articles (pp. 17-35); and seven diagrams with explanatory texts illustrating basic rules such as offside (pp. 36-42).

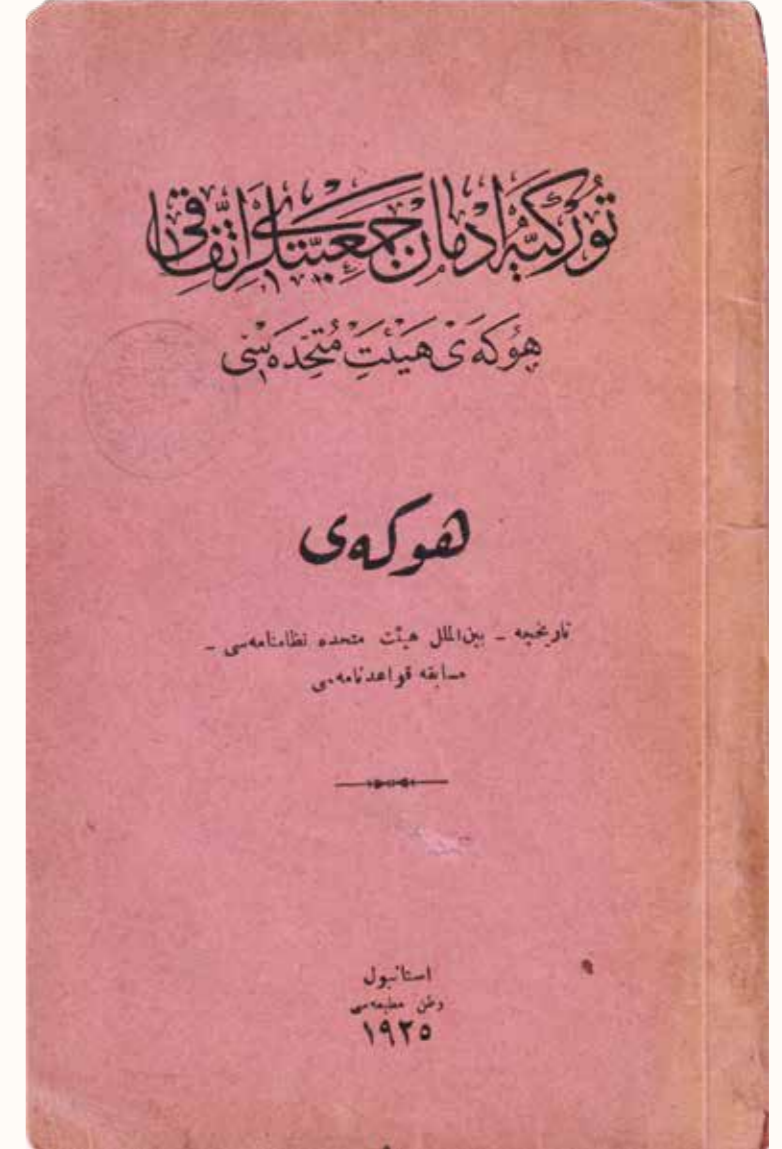
HOCKEY AND TURKEY: It is assumed that the game spread from the one referred to as "Höl" in the anonymous classical Turkish work Hataynâme, known among Central Asian Turks as "Çöğen", to India, and from there to Britain during the colonial period. According to Beckmann, this is the origin of polo and, subsequently, of hockey. (Beckmanns Sportlexikon by Otto Beckmann).

During the Ottoman period, almost all hockey players were originally footballers. Athletes would play hockey outside of football training hours to stay in constant form. This form of the game was known as field hockey (çayır hokeyi).

Hockey was first introduced to Turkey by British families settled in Istanbul. Teams formed within clubs established by the British were already playing matches among themselves on the meadows of Kadıköy as early as 1910. This activity, observed in the early 1910s, came to a halt with the outbreak of the First World War in 1914, when the Ottoman government closed British clubs, since Britain was on the opposing side, and confiscated their equipment, redistributing it to Turkish clubs. It was under these circumstances that hockey began to be played within Turkish clubs. The first major initiative in this regard was undertaken at Fenerbahçe Club by Elkihipzade Mustafa Bey.



In order to establish the Turkish Training Societies Alliance (TİCİ), clubs such as Altınordu, Beylerbeyi, Darüşşafaka, Anadolu, Bakırköy, Fenerbahçe, Hilal İdman Yurdu, Nişantaşı, Süleymaniye, Türkgücü, Vefa, Üsküdar, Beşiktaş, Union, and Galatasaray held their first meeting in Istanbul on 26 June 1920. The provisional executive committee included Ali Sami Yen (1886-1951), Burhan Felek (1889-1982), Selim Sırrı Tarcan (1874-1957), and Yusuf Ziya Öniş (1892-1960). The founders held their first official meeting at the Fenerbahçe clubhouse in Kadıköy on 14 July 1922. The establishment of TİCİ was supported by the government of the time, and Turkey was invited for the first time to the 1924 Paris Olympic Games. The organization received 17,000 TL in government funding, with Prime Minister İsmet İnönü allocating an additional 10,000 TL.



At a meeting held on 18 September 1925, the Turkish Training Societies Alliance (TİCİ), founded in 1922, established a Hockey Committee, conducted its first elections, and officially continued the Turkish hockey leagues that had existed intermittently since 1915.

Thus, hockey spread throughout the country and began to be played not only in Istanbul but also in Ankara, İzmir, and Adana. However, due to the lack of adequate playing fields, the sport gradually disappeared after 1926, and no new, modern hockey federation was established until 2002.

Özege 7698., TBTK 13611., As of March 2026, OCLC does not list any holdings.

28 A UNIQUE, RICHLY ILLUSTRATED
HYBRID MANUSCRIPT AND TYPESCRIPT
BOOK ON THE TURKISH & ISLAMIC SWORDS

Türk kilicinin tarihi. Cilt 1.
[i.e., *History of Turkish swords. Vol. 1*].

AKOLU, BAHATTIN.

Manuscript & Typescript, 1963.

Contemporary black cloth. 4to. (29,5 x 22,5 cm). In Turkish. [156] p., richly hand-drawn illustrations in gouache, watercolour and oil paints, pencil, charcoal and ink, with planches and folded plates used to cut and paste material. In the book, the illustrations are referred to as unnumbered. A very good copy.

USD 600

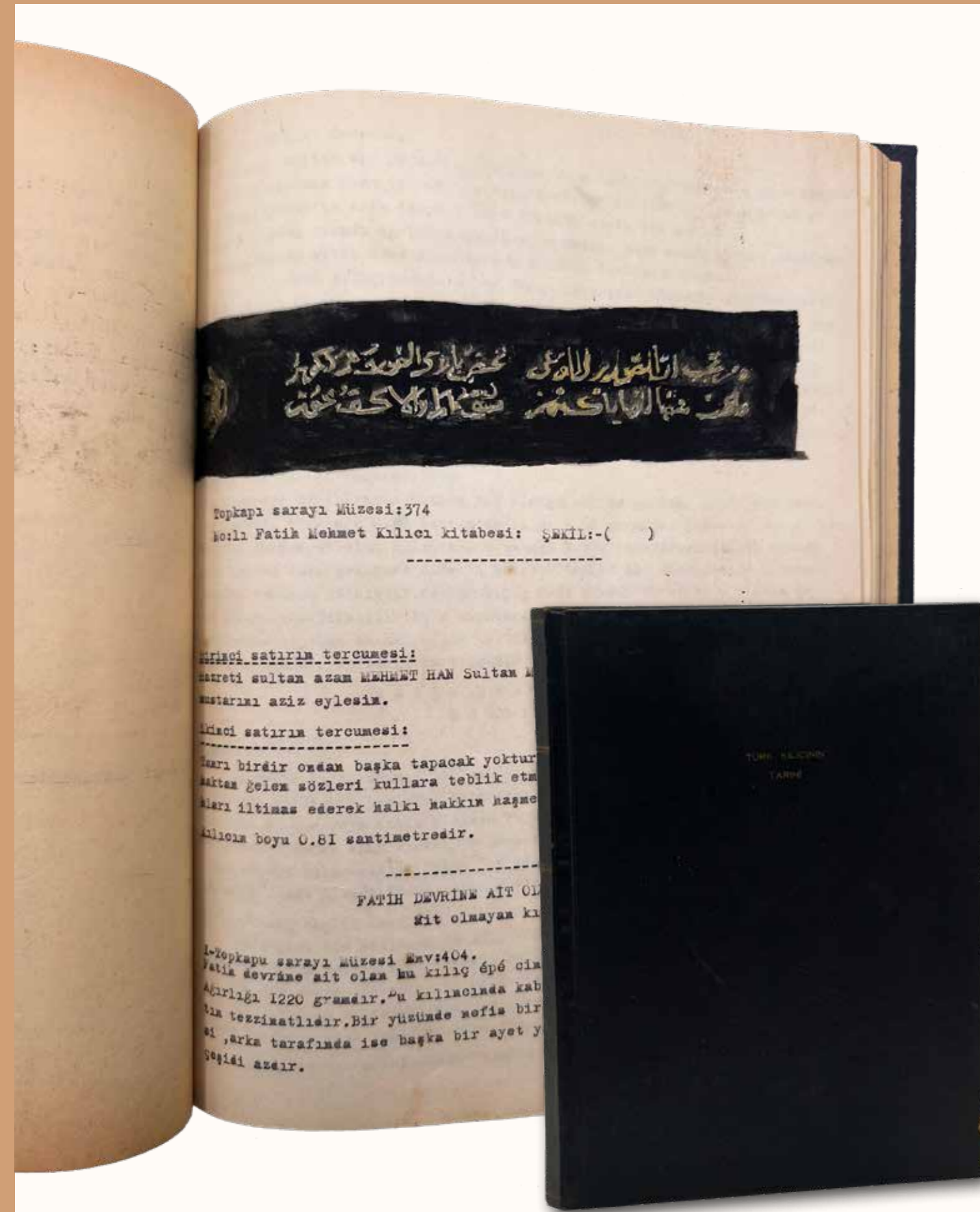
A unique and unpublished manuscript-typed hybrid work featuring richly hand-drawn illustrations along with mixed-media and cut-and-paste materials, on the history of Turkish-Islamic swords from the Huns to the Ottoman Empire, swordsmanship, and related art. Seemingly the most comprehensive work in its field, only the first volume was prepared, although it appears that the author whose name cannot be traced in the records, had planned a series of at least two volumes.

This well-designed work, including a bibliography at the end of each chapter, presents in its opening section on the terminology of the Turkish sword the words and phrases related to swords, compiled especially from early Turkish classical texts such as "Dede Korkut tales" and arranged lexicographically. It is richly detailed, covering the etymology of the word sword, the types and parts of swords (hilt, spine, cross guard, pommel, etc.), various sword types with historical examples, swordsmanship, sword culture and art among the Huns, Göktürks, Uyghurs, Volga Bulgars, Mamluks, Seljuks, various Anatolian Beyliks (The Principalities), and Ottomans, inscriptions, prayers and talismans written and engraved on swords along with Turkish translations of mostly Arabic texts, and important swords preserved in Topkapi Palace with their inventories.

Overall, this unique handmade book on Turkish and Islamic swords is an invaluable illustrated account of a historically significant and culturally rooted weapon in Islamic history.



14 asır kilici:
Fatih Albümünde Şeyhi Minyatürler
hakkında:Beğent BAHÄDDİN ÜGEL.
Vakıflar dergisi:Sayı:IV:sa:211-
239-Şekil 6 dan:levha V B)



29

IRANIAN COMMUNISTS IN SWEDISH DIASPORA / ISLAMIC VEIL / CHILDREN'S RIGHTS

In defence of prohibition of Islamic veil for children.

WORKER COMMUNIST PARTY OF IRAN.

*Worker-Communist Party of Iran - Swedish Committee,
[Stockholm], June 1997.*

Original stapled wrappers. Demy 8vo. (21 x 15 cm). In English. 17, [1] p. A very good copy.

USD 250

A politically significant pamphlet advocating the legal prohibition of the Islamic veil for children, arguing from a children's rights perspective that religious impositions on minors constitute coercion. The work references Reza Shah Pahlavi's kashf-e hijab decree of 1936 and situates its argument within the historical context of state interventions in dress codes in Iran. The publication centres on the controversy known as the Hijab-gate of Rah-e Kargar, reflecting tensions within Iranian leftist and secular circles over secularism, cultural rights, and the protection of children.

As of March 2026, OCLC shows only two copies held in Swedish libraries, out of North America (939231977 & 731667263).

**In Defence of
Prohibition of Islamic Veil for Children**

"The child has no religion, tradition and prejudices. She has not joined any religious sect. She is a new human being who, by accident and irrespective of her will has been born into a family with specific religion, tradition, and prejudices. It is indeed the task of society to neutralise the negative effects of this blind lottery. Society is duty-bound to provide fair and equal living conditions for the children, their growth and development, and their active participation in social life..."

Worker-communist Party of Iran-Swedish Committee
June 1997

**30 ANTI-WAR PAMPHLETS / WORKERS
POWER IN LONDON / COUNTERCULTURE**

**Stop the war against Iraq!
A Workers Power pamphlet.**

WORKERS POWER.

Workers Power, London, February 1911.

Original stapled yellow wrappers. Demy 8vo. (21 x 15 cm). In English. 29 p., b/w ills.

USD 200

Uncommon illustrated anti-war pamphlet opposing the US war in Iraq, issued by a London-based, still-active Marxist "organization of revolutionary socialist activists fighting to rebuild working class politics from below".

Contents: Why must thousands die? Which side are you on? Fighting to free Kuwait? Israel: An innocent bystander? What is imperialism? Iraq: Still a semi-colony, Kinnock backs the carnage, Labour left no alternative, and where we stand.

As of March 2026, OCLC shows four copies worldwide, two held in the US libraries: Harvard University and Oklahoma State University Library (943696816 & 1105146885).



Stop the war against Iraq! 9

The idea that imperialism is bombing hell out of Iraq in order to defend the Kuwaiti nation is a smokescreen thrown up, like all the other lies, to prevent us from seeing what the imperialists' real aims and interests are.

Workers Power opposed Saddam's invasion of Kuwait. We do not now call for Iraq to get out as this would lead to an immediate US and British occupation. It would strengthen imperialist control of the area even further. It would enable them to secure their total control of the oil supplies on behalf of Texaco, Exxon and Shell, and to put their reliable dictators back on the throne.

The battle that began on 16 January was not for "the liberation of Kuwait" but for the reconstruction of an imperialist enclave. ■



31

TURKISH LEARNING GUIDE WRITTEN FOR THE NEPHEW (PRINCE) OF THE VOIVODE OF WALLACHIA

بنام حواریون بروج فنون / *Benâm-i havâriyyûn bürûc-i fûnûn*
[i.e., *In the name of the apostles, the ascent of the sciences*].

KÂNÎ, EBÛ BEKÎR (1712-1791).

[*Matbaa-i Âmîre*], [*Istanbul*], AH 1273 [CE 1857].

Contemporary cloth bdg. covered with dark blue silk with a floral design. Cr. 8vo. (20 x 14 cm). In Ottoman script (Old Turkish with Arabic script). 95 p. Text blocks are slightly toned. Else, a near fine copy.

USD 750

Contemporary cloth bdg. covered with dark blue silk with a floral design. Cr. 8vo. (20 x 14 cm). In Ottoman script (Old Turkish with Arabic script). 95 p. Text blocks are slightly toned. Else, a near fine copy.

The uncommon first edition of a Turkish language teaching guide by Tokatlı Kânî Efendi, who served for many years as a court clerk and dragoman in Romania and maintained close relations with the local ruler. The work was composed at the request of the Wallachian voivode Iskerletzâde Kostantin, apparently identifiable with Scarlat Grigorie Ghica (1715-1766), to enable his nephew, Aleksandr, likely Alexandru Scarlat Ghica (d. after 1768), who later succeeded him as Voivode (Prince) of Wallachia (December 1766-October 1768), to acquire practical Turkish.

In the Sebeb-i telif (statement of purpose), the author explicitly states that the work was written to assist Aleksandr in learning Turkish. In this respect, the book may be regarded as a guide to learning Turkish for foreigners. It consists of twelve chapters. Written in the form of dialogues employing a question-and-answer method, the chapters are titled sequentially from Makâle-i Evvel (First Treatise) to Makâle-i Isnâ-'Aser (Twelfth Treatise). Thematically, the chapters address topics such as dream interpretation, generosity, Islamic motifs, rules of etiquette, the importance of eloquence, moral values, and various virtues and counsels pertaining to being a good ruler and a virtuous human being. In terms of language and style, the work is enriched by the

inclusion of proverbs, idioms, couplets, and quotations from hadiths and Qur'anic verses, which lend narrative depth and rhetorical variety.

In the twelfth and final chapter, the narrative centres on Bâzergânzâde, a merchant who arrives in Jeddah by disembarking from a ship together with a cavalryman, and the theme of concealing one's secrets from companions and even from one's own servant is explored. Bâzergânzâde explains that his success in trade derives from prudence and the careful safeguarding of secrets, offering the counsel that "if a clever merchant examines the goods by properly assessing their value, he will not obtain them at the cheapest price". The story portrays Bâzergânzâde as a remarkably intelligent and enviable merchant, vividly describing (through ornate and fluent prose) the ingenious and admirable stratagems he employs in buying and selling goods.

Özege 1833.; TBTK 2973, 6118.; As of January 2026, OCLC shows twelve institutional copies worldwide (682469549 & 232001610).

32

TURKISH LEARNING GUIDE WRITTEN FOR THE NEPHEW (PRINCE) OF THE VOIVODE OF WALLACHIA

بنام حواریون بروج فنون / *Benâm-i havâriyyûn bürûc-i fûnûn*
[i.e., *In the name of the apostles, the ascent of the sciences*].

KÂNÎ, EBÛ BEKÎR (1712-1791).

[*Matbaa-i Âmîre*], [*Istanbul*], AH 1273 [CE 1857].

Contemporary cloth bdg. with marbled boards. Cr. 8vo. (20 x 14 cm). In Ottoman script (Old Turkish with Arabic script). 95 p. Text blocks are slightly toned. Else, a very good copy. Two contemporary inscriptions on the recto of the title page: "Değirmen Camii Imami Ahmed Efendi'nin hediyesidir, 25 Haziran 1337 [CE 8 Temmuz 1921], Cumartesi" [i.e., "It is a gift from Ahmed Efendi, the imam of the Değirmen Mosque, dated 25 June 1337 [CE 8 July 1921], Saturday"]; and "15 Subat 1979, Ist., Kadıköy Iskele, S.B., 10.- Cami işportacısı Durmuş Efendiden" [i.e., "15 February 1979, Istanbul, Kadıköy Ferry Terminal, S.B., 10.- from Durmuş Efendi, a mosque hawker"].

USD 750

The uncommon first edition of a Turkish language teaching guide by Tokatlı Kânî Efendi, who served for many years as a court clerk and dragoman in Romania and maintained close relations with the local ruler. The work was composed at the request of the Wallachian voivode Iskerletzâde Kostantin, apparently identifiable with Scarlat Grigorie Ghica (1715-1766), to enable his nephew, Aleksandr, likely Alexandru Scarlat Ghica (d. after 1768), who later succeeded him as Voivode (Prince) of Wallachia (December 1766-October 1768), to acquire practical Turkish.

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Provenance: Ahmed Efendi, the imam of the Değirmen Mosque, until 25 June 1337 [CE 8 July 1921]. - Special collection of S.B., bought from Durmuş Efendi, a mosque hawker in Istanbul, Kadıköy Ferry Terminal on 15 February 1979. - From the collection of G. K. in 2025.

Özege 1833.; TBTk 2973, 6118.; As of January 2026, OCLC shows twelve institutional copies worldwide (682469549 & 232001610).



33 ISLAMIC ASTRONOMY / INSTRUMENTS / A MANUAL FOR HORIZONTAL SUNDIALS

ال بسیطه سی رساله سی / *El basîtesi risâlesi*
[i.e., *Treatise on the hand basîtas -horizontal sundials-*].

GÂZI AHMED MUHTAR PASHA (1839-1919).

Matbaa-yi Jirayr Keteon, Dersaadet, Istanbul, AH 1327 [CE 1909].

Original stitched white wrappers. 12mo. (17 × 12.5 cm). In Ottoman script (Old Turkish in Arabic script). 13 p., [3 blank pages]. Manuscript notes in pen on the last three blank pages; slight foxing to the cover. Overall, a very good copy.

USD 600

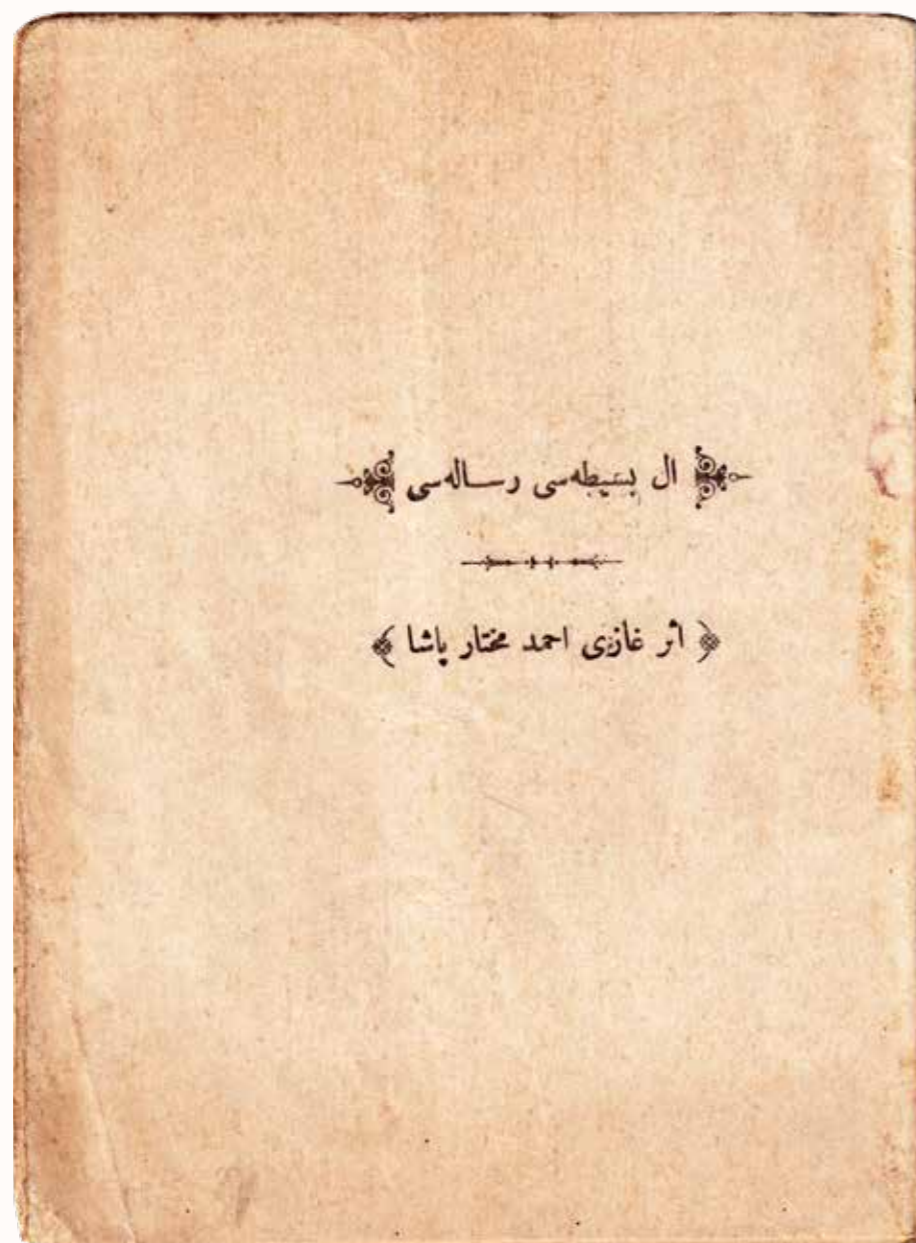
The rare second edition in book form of this pamphlet, which serves as a practical manual for the use of the horizontal sundial (*basîta*), an instrument employed in the Islamic world from the Middle Ages until the nineteenth century to measure time. The work contains the description and instructions for a portable sundial that could be used both for time correction and as a calendar in locations situated at 41 degrees north latitude. This rare booklet was printed in an Armenian printing house established in Istanbul after the proclamation of the Second Constitutional Era, which operated for only a very short period. It also demonstrates that this astronomical instrument was still in use in Istanbul in the twentieth century.

Horizontal sundials, generally referred to as *basîta* in the Islamic world, are instruments used to determine time and the direction of the qibla by measuring the sun's altitude. Portable examples are known as *hand basîtas*. Although sundials largely lost their importance with the spread of mechanical clocks from the seventeenth century onward, their use nevertheless continued.

Ahmed Muhtar Pasha may have developed his interest in sundials during, or even prior to, his tenure teaching astronomy at the Military Academy (Mekteb-i Harbiye), from which he had graduated. He produced his first publications on the subject in 1867. In that year, his study entitled *Fenn-i Basîta* began to appear in serial form in the journal *Mebahis-i İlmiye*, of which he was both founder and contributor. In this work, he explains the mathematical construction of the instrument, the principles

to be observed in its manufacture, and its practical use. The first edition of the work in book form was also published in 1867. During his years in Egypt (1885-1908), Ahmed Muhtar Pasha further discussed sundials, alongside other astronomical instruments, in his well-known work *Riyâz al-Muhtâr* (Bulaq, 1886) and its supplement *Mecmû'at al-Ashkâl* (1885-86), where he also provided their diagrams.

Özege 4704., TBTK 1884., Not in Ihsanoglu., As of March 2026, in OCLC, we couldn't trace any copies worldwide.



34 LEMAN THE FOX: THE EARLY ANTIHEROINE OF TURKISH & WORLD LITERATURE BY A SEXIST TURKISH AUTHOR

تیلکی لمانک خارق العاده ماجرالی: قزیل ماسکلی قادین / *Tilki Leman'in Harikûlâde Maceralari: Kizil maskeli kadin [i.e., The Extraordinary Adventures of Leman the Fox: The woman in the red mask].*

BEDI, SERVER [Pseud. of Peyami Safa] (1899-1961).

Gündoğdu Matbaası ve Kitabhânesi, İstanbul, [c. 1926].

Original illustrated loose wrappers and leaves, without staples or stitching, as issued. Roy. 8vo. (24 x 15,5 cm). In Ottoman script (Old Turkish with Arabic letters). 15 p., with publisher's advertisements and announcements of forthcoming titles on the rear cover. Toning to pages and covers, with chipping to extremities. Otherwise, a brittle but good copy.

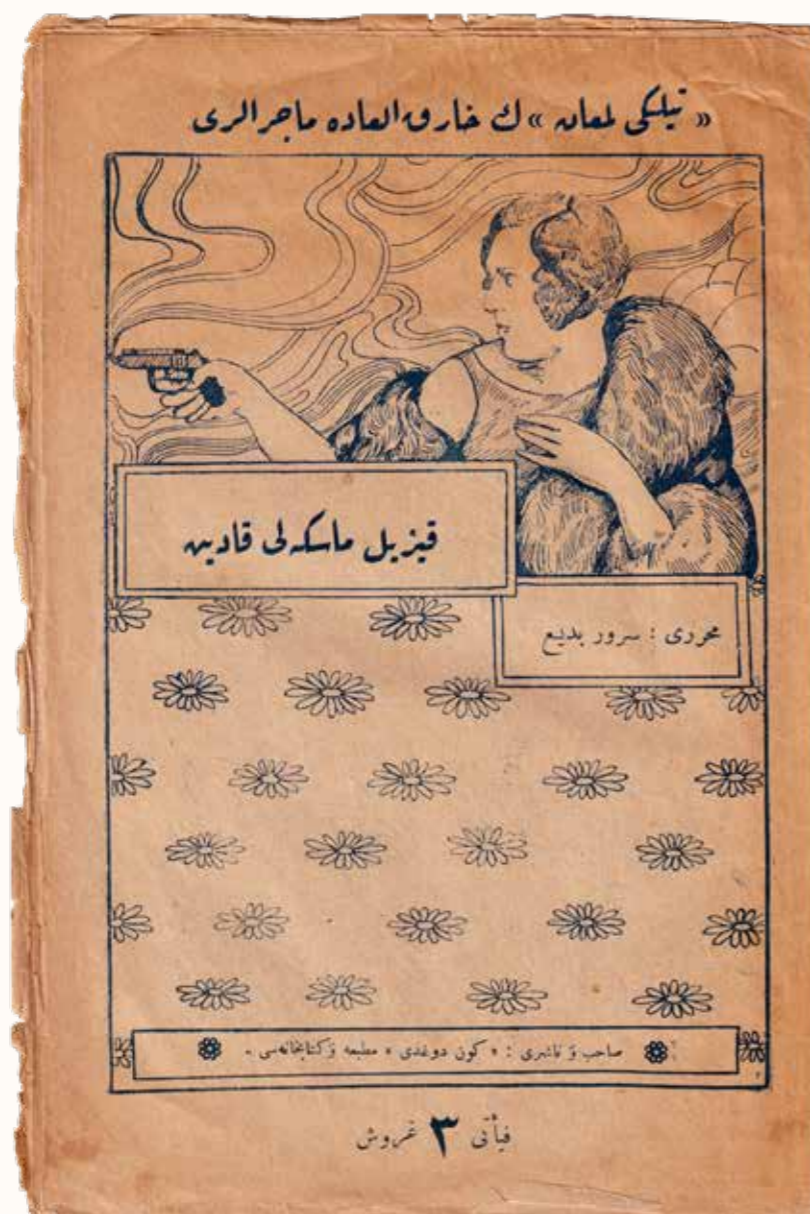
USD 450

The very rare first edition of this detective novella, the third volume in a five-part series published in 1926 or 1927, following the author's celebrated detective *Cingöz Recai* series, written by a conservative, sexist, and moralist Turkish novelist and columnist. The adventures of a femme fatale antagonist, "Leman the Fox", described as "a devilish woman who captivates all men with her beauty, defrauds all the wealthy with her intelligence, and robs numerous institutions with her audacity", follow Istanbul Police Department chief inspector Ahmet Fatih's relentless pursuit of her, from which she repeatedly manages to escape. The work represents one of the earliest antiheroines in Turkish and world literature.

Peyami Safa came to the fore in the Turkish literature of the Republican era with his psychological works such as *Dokuzuncu Hariciye Koşuşu* [i.e., *Ninth External Ward*]. He reflected his life and his changes in his works. He wrote many novels under the pseudonym Server Bedi. He created "Cingöz Recai", a character inspired by Leblanc's Arsène Lupin. *Tilki Leman* was adapted into a film on 30 October 1958 by Yeşilçam, becoming one of the cult classics of Turkish cinema.

Safa is regarded as one of the most important Turkish writers in the conservative-nationalist tradition, particularly for his works addressing the tensions of early Republican modernization, the East-West conflict, and shifting moral values in Turkish literature. His writings and discourse have frequently been the subject of academic study on account of their conservative and often sexist perspectives. In addition, from 1929 onwards, the author served on the jury of the Turkish beauty contests organized by the newspaper *Cumhuriyet* and acted as the presenter of these competitions.

Özege 10793., As of March 2026, we couldn't trace any copies in OCLC.



**35 SECOND NOVEL OF ARMENIAN LITERATURE
/ BOSTON IMPRINT / BOOK PRODUCTION
IN THE ARMENIAN DIASPORA**

ԹՈՐՈՍ ԼԵՒՈՆԻ / *Toros levoni* [i.e., *Thoros of Levon*].

TSERENTS (HOVSEP SISHMANIAN) (1822-1888).

Berberian Bookstore (H. G. Berberian), Boston, 1917.

Original cloth bdg. Cr. 8vo. (20 x 14 cm). In Armenian. 305, [14] p., woodcut portrait of Tserents, and advertisements of the new publications. Ex-library copy of "Sahakyan Nunyan Lisesi" with several stamps, and a stamp of "Librairie Cilicie" on the title page. Fading on cloth, slight foxing on edges. Otherwise, a very good copy.

USD 350

The very rare first American edition (fourth in the literature) of this Armenian novel, regarded as the second literary work in Armenian literature written in novel form, originally published shortly after *Akabi Hikayesi*. Although often labelled a "pulp fiction" (see Kevork Bardakjian), this work in fact ended that notion, giving the genre a new seriousness within Armenian literature. The book was printed by H. G. Berberian, one of the Ottoman Armenians who migrated to Boston shortly after the Armenian Deportation of 1915.

Together with Raffi, Tserents was the founder of the Armenian historical novel. This novel [*Thoros of Levon* (1877)] was dedicated to the tragic events in the history of the Armenian Kingdom of Cilicia in the 12th century.

According to the publisher's preface, this will be the first of Tserents' works issued for Armenian readers in America, with further titles to follow. The preface also explains that, following the forced migration, they were unable to bring books from their homeland, Turkey and Istanbul, and so were compelled to publish these works where they now lived, in America.

OCLC 1535805462.

ՏՕՔՔ. ՅՈՎԱԷՓ ՇԻՇՄԱՆԵԱՆ
(ՄԵՐԵՆՑ)

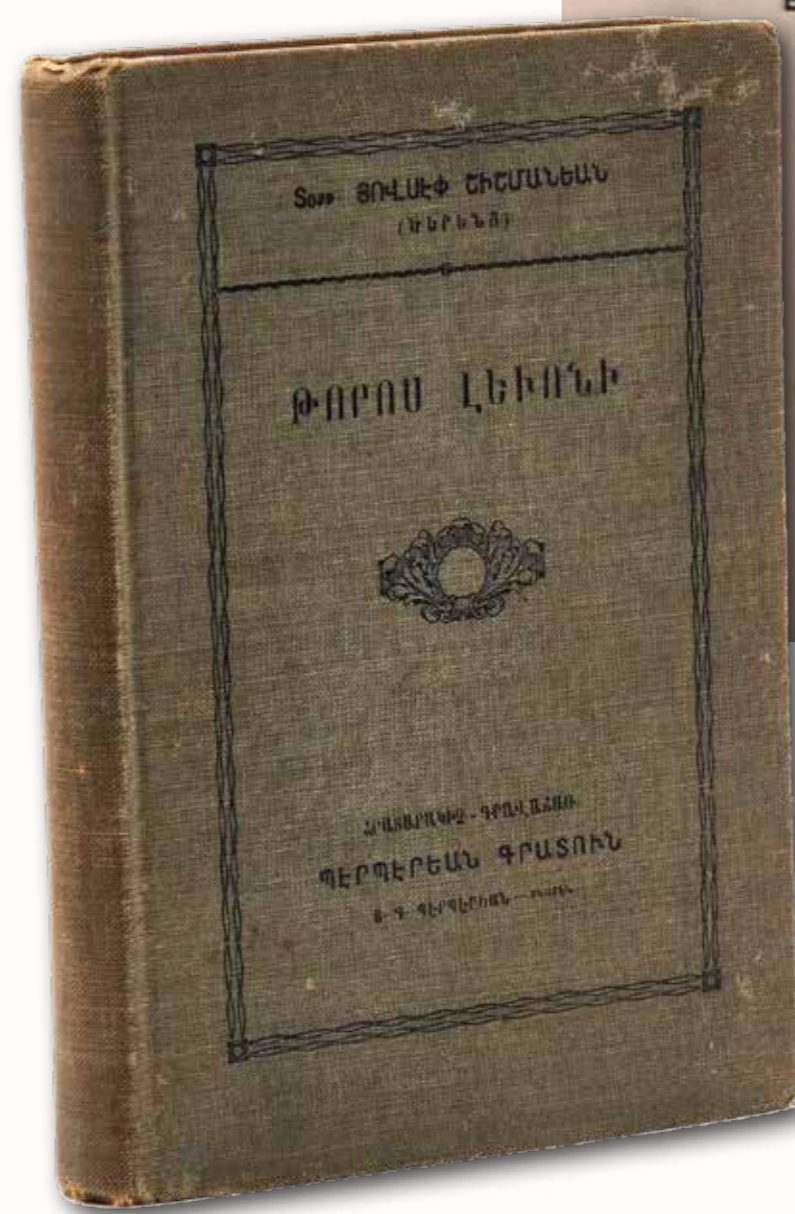
SAHAKYAN NUNYAN LICESİ
KİTAPLIĞI - NO :

ԹՈՐՈՍ ԼԵՒՈՆԻ

ՀՐԱՏԱՐԱԿԻՉ - ԳՐԱՎԱՃԱՌ
ՊԵՐՊԵՐԵԱՆ ԳՐԱՏՈՒՆ
Յ. Գ. ՊԵՐՊԵՐԵԱՆ — ՏՊՈՐԿԻ

*«ԿԻՒՄԱՆ» ԳՐԱՏՈՒՆ
ՔՈՒ 37, ԳԱԳՆԱՍՏՆ ԳՈՂՈՑ, ՄԱՐԶ
Կ. ՊՈԼԻՍ
L'ÉDITIONE "LA CILICIE"
N. 37 R. CARRISTANI, PERA
Soyuqcazıfçısı D. A. ԿՈՍՏԱՆՑՈՒԼՆ
ՊՈՍՏՈՆ
1917*

PUBLISHED BY
H. G. BERBERIAN
BERBERIAN BOOK STORE
P. O. BOX 34, STA. A.
BOSTON, MASS.



36

MUSLIMS BOYCOTT NON-MUSLIM TRADESMEN & SHOPKEEPERS DURING THE BALKAN WARS

مسلمانلره مخصوص! مجاناً / *Müslümânlara mahsûs! Meccânen.*
[i.e., *Reserved for Muslims! Free of charge.*]

N. A.

[N. p.], [Istanbul], AH 1329 [CE 1913].

Original pinkish wrappers, pages loosely inserted. 12mo (16 × 11.5 cm). In Ottoman script (Old Turkish in Arabic letters). 32 p. Chipping to the upper right corner and foxing to the wrappers. Otherwise, a good copy.

USD 950

An extremely rare pamphlet, distributed free of charge and addressed exclusively to Muslims, calling for a boycott of Greek craftsmen and tradesmen in Istanbul on the grounds that they allegedly provided covert financial support to the Greek army in the lead-up to the Balkan War. Prepared and circulated anonymously and bearing no printing details, the pamphlet appears to have been produced by one of the nationalist associations of the period.

The front cover states that the Muslim who obtains the pamphlet should never discard it after reading and should instead pass it on to another Muslim brother and help circulate it.

This interesting pamphlet, apparently issued by a branch affiliated with the Committee of Union and Progress, sets out in strongly nationalist language the rationale and implementation of a proposed boycott. Its content alleges acts of oppression by the Greek government against Muslim Turks in Salonica, the Dodecanese (particularly Crete) and Macedonia, and attributes the Ottoman defeat in the Balkan Wars, in part, to covert financial support provided by Ottoman Greek subjects to the Greek army. It further cites the case of the Greek armoured cruiser Averof, which confined the Ottoman navy to the Sea of Marmara and was reportedly donated to the Greek government by an Ottoman Greek from Görice named Averof, as a key justification for the boycott and outlines in detail the manner in which it is to be carried out.

HISTORICAL BACKGROUND:

The first economic boycott movement of the Second Constitutional Period was directed against Austria, which had declared the annexation of Bosnia and Herzegovina. The boycott began on 8 October 1908, when thousands of people, primarily madrasa students and members of the Committee of Union and Progress, as well as Turks, Greeks, and Armenians, gathered in front of the Ministry of War. In the following days, the movement spread and intensified as dockworkers and lightermen in Istanbul and Salonica refused to handle cargo from ships belonging to the Austrian Lloyd company. The boycott came to an end with an agreement concluded on 26 February 1909 between Austria and the Ottoman Empire, after Austria suffered economic losses. Under the terms of this agreement, Austria agreed to pay an indemnity of 2.5 million gold coins to the Ottoman Empire in return for the annexation. Thus, the government under the Committee of Union and Progress understood that the boycotts were effective.

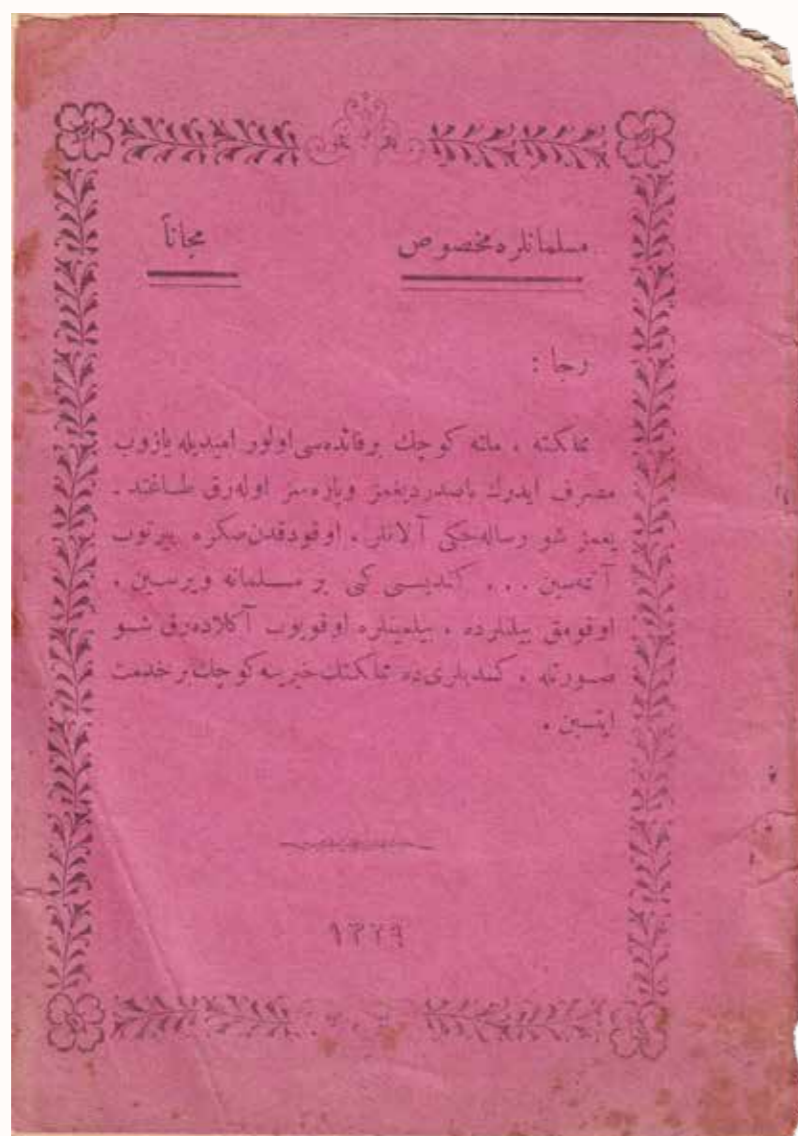
The period of the Balkan Wars witnessed the growing spread of Turkish nationalism as a reaction to the increasing isolation of the Turkish element within the Empire. In this context, the Committee of Union and Progress began to view the commercial boycott as more than merely a weapon against foreign adversaries. Within such a political climate, boycotts came to be directed against groups whose loyalty to the state was considered suspect, particularly the Greeks (Rum). Although there is no precise information as to when and by whom the boycott against the Greeks was initiated, it was effectively guided by the Unionists, who had seized control of the government through the "Raid on the Sublime Porte" in 1913, and came to dominate political life.

The immediate justification for the boycott lay in the financial contributions made by certain Greek Ottoman subjects to the Greek government. According to those organizing the campaign, Greece's success in the Balkan War had been achieved in part through the support of Ottoman Greeks. The case of the armoured cruiser Averof, which confined the Ottoman navy to the Sea of Marmara and was said to have been donated to the Greek government by an Ottoman Greek from Görice bearing the same name, was frequently cited. Boycott advocates further argued that commerce within the Ottoman territories was largely in Greek hands and that trade was effectively controlled by Greek "citizens", thereby claiming that "poor, bewildered, and heedless Muslims" were, through their own consumption, financing Greece's military power, including its artillery and warships.

The boycott movement against the Greeks was conceived not only as a response to alleged Greek oppression of Turks in Macedonia, but also as a measure aimed at undermining Greek economic dominance and creating opportunities for the economic advancement of Turks. Accordingly, the Committee of Union and Progress

disseminated slogans through its networks, particularly in regions with significant Greek populations, promoting the ideas of “Turks buying from Turks” and the complete severance of commercial relations with Greek and Greek-affiliated merchants. The boycott thus pursued a dual objective: to nationalize capital held by the Greeks without outright destruction, and, consequently, to compel them toward “voluntary migration”. This policy, in various forms, continued to surface intermittently until the 1960s, often to the detriment of non-Muslim citizens.

Not in Özege and TBTK., As of March 2026, OCLC records two copies (with different imprint details), located in Turkey and Canada, with none held in any libraries in the United States (253877820).



37 DATA VISUALIZATION / STATISTICS OF THE ENLIGHTENMENT OF THE YOUNG REPUBLICAN TURKEY

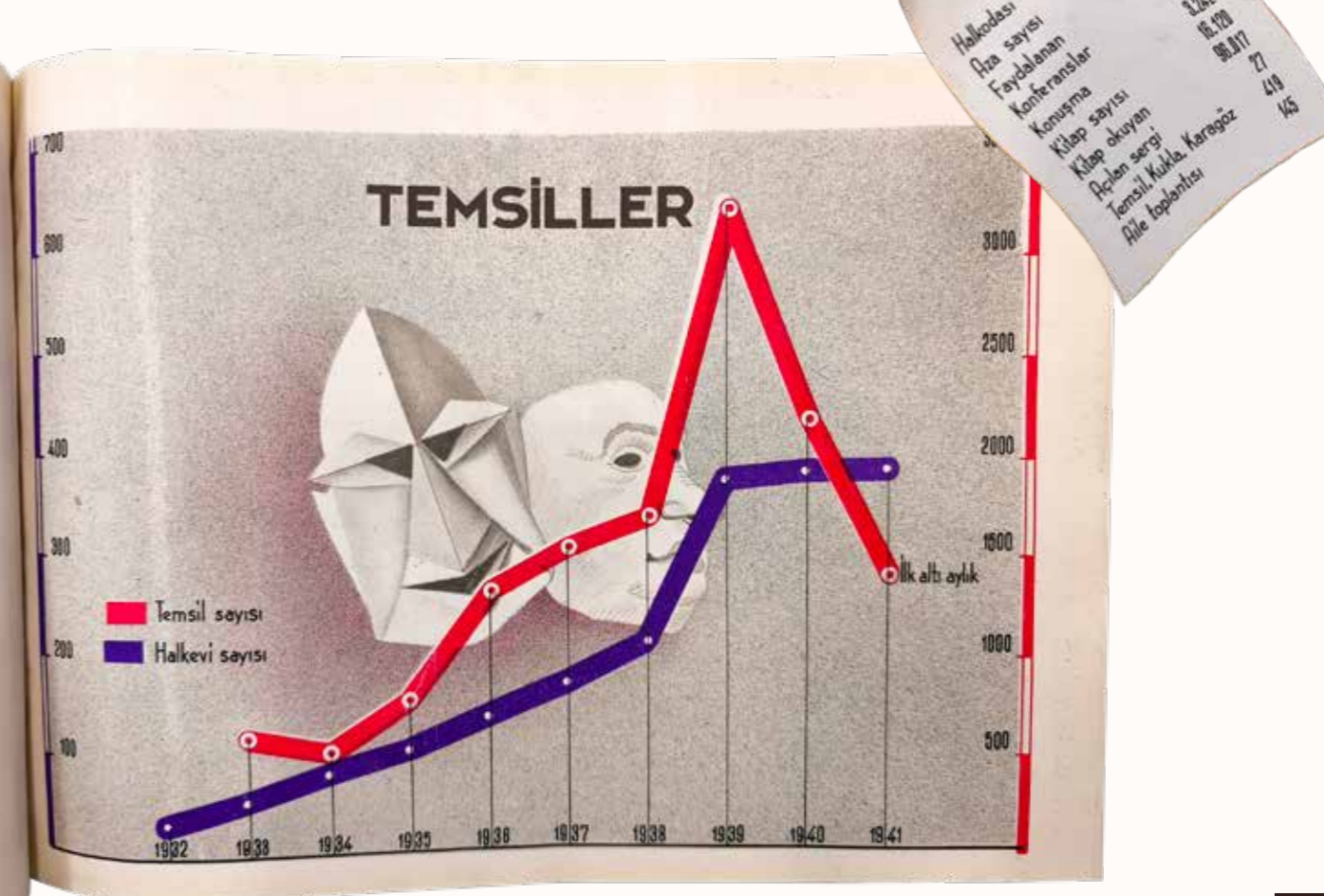
C.H.P. Halkevleri - Halkodaları 1932-1942.

CHP [REPUBLICAN PEOPLE'S PARTY].

Cumhuriyet Halk Partisi, Alâeddin Kiral Basımevi, İstanbul, 1942.

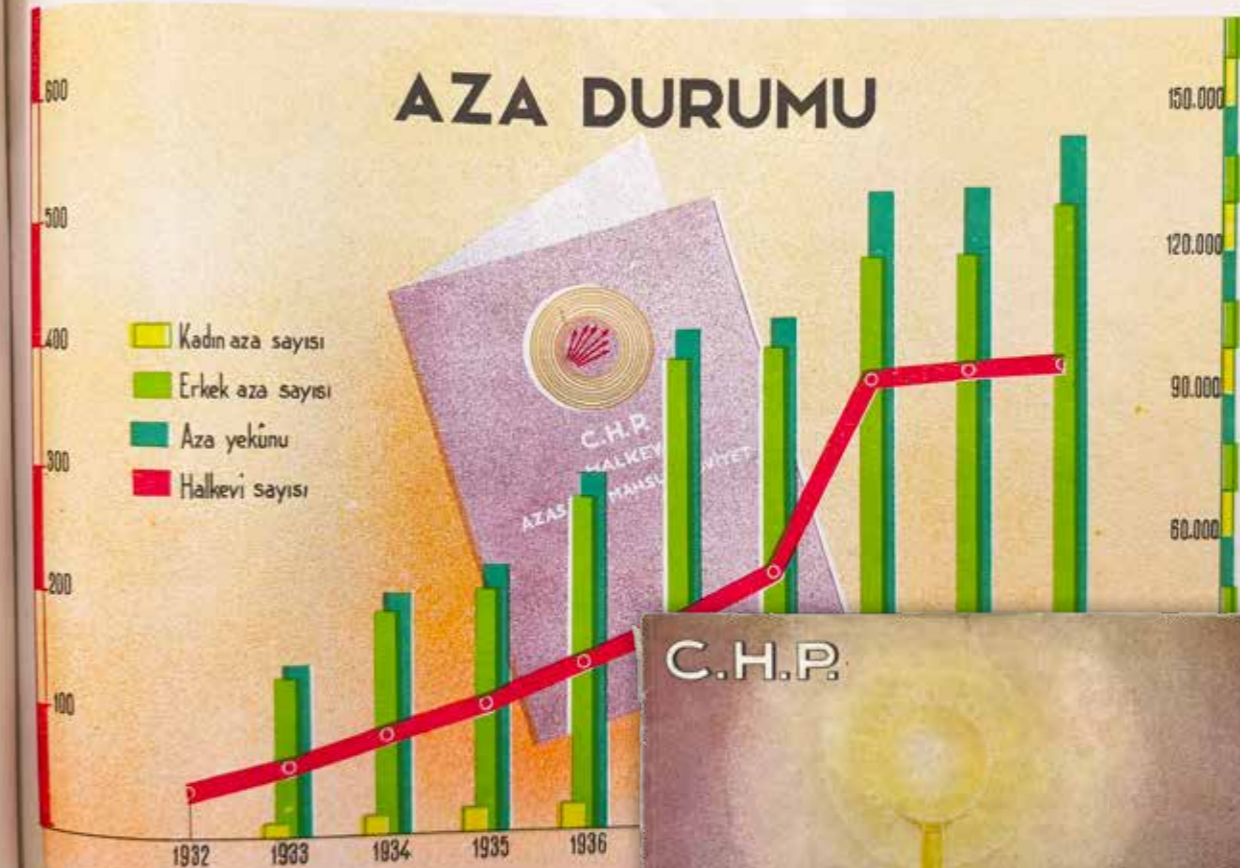
Original illustrated wrappers. Oblong folio (23 × 32 cm). In Turkish. 28, [30] pp., with colour lithographed statistical charts. Slight wear to the spine; corners slightly bumped. Overall, a very good copy.

USD 750



The first and only edition of this extremely rare album presents, through a social classification and statistical data, the first ten years of activities of the People's Houses (Halkevleri) and People's Rooms (Halkodaları), institutions initially established in 1932 by the Republican People's Party (CHP) to disseminate modern education to the public across various Anatolian cities, and which rapidly spread to other provinces following the proclamation of the Republic.

This propaganda album of the *People's Houses*, founded by the Republican People's Party, "to sustain and advance the movements of reform and social progress within the country", visually compiles statistical data covering the period from 1932 to 1942. It documents, in graphic form, the number of beneficiaries, membership figures, conferences, theatrical performances, concerts, film screenings, family gatherings, village visits, fine arts exhibitions, various exhibitions, social aid activities, book publications and readership, diverse courses, and, from 1940 onward, the activities of the People's Rooms, presenting them as a ten-year statistical overview.



The *People's Houses* (*Halkevleri*, 1932) and *People's Rooms* (*Halkodaları*, 1940) were key enlightenment institutions established by the Republican People's Party (CHP) to disseminate Atatürk's principles and to promote cultural and social development. Conducting activities in literacy, the arts, sports, and social assistance in villages and towns, these institutions played a central role in public education, Turkish modernization, and the intellectual development of society until their closure in 1951. (Türk Maarif Ansiklopedisi).

As of March 2026, we couldn't trace any copies in OCLC.

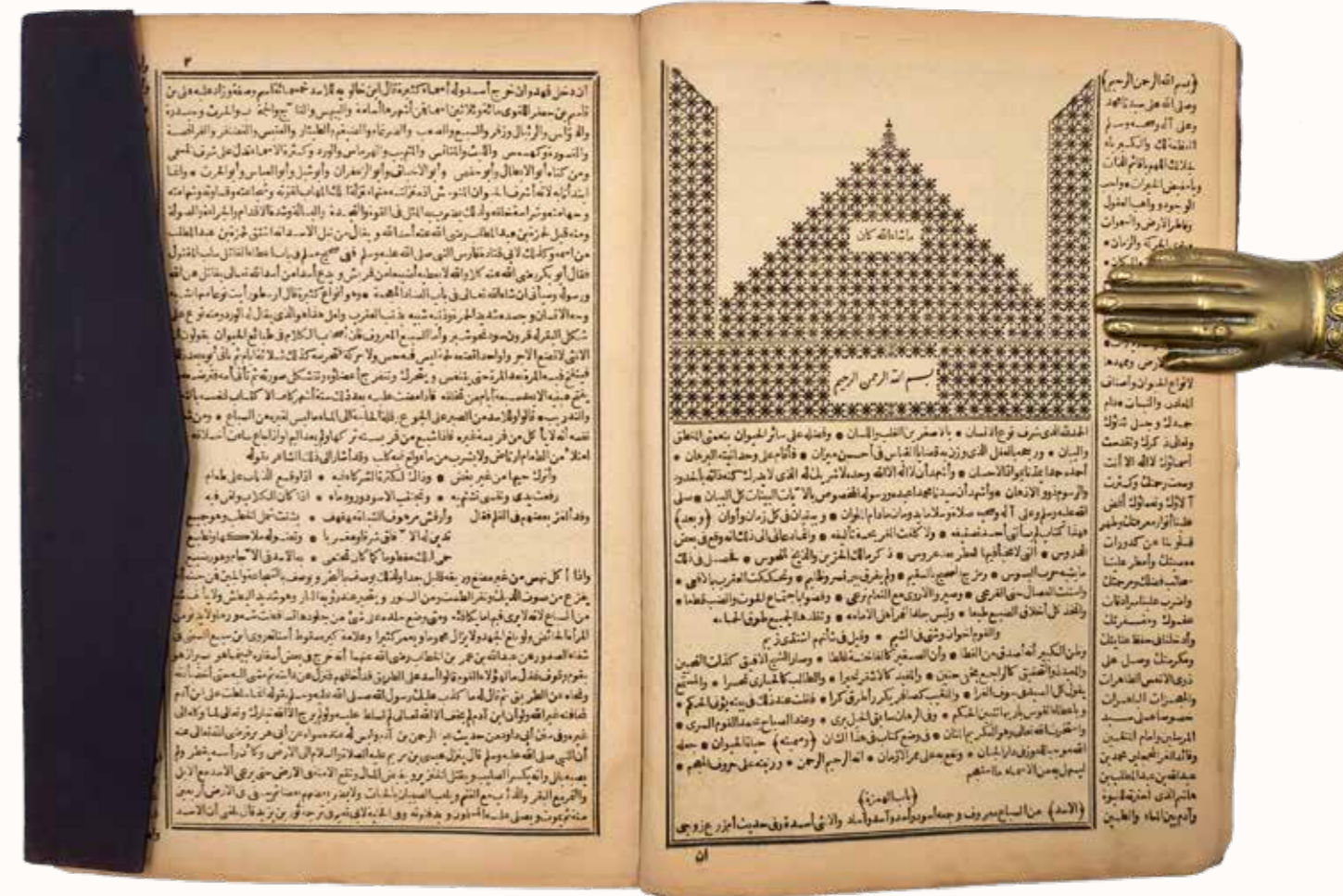
38

ISLAMIC MIRABILIA: TWO IMPORTANT BOOKS IN ONE

حياة الحيوان الكبرى، لكامل الدين الدميري. وبهامشيه بقیة كتاب عجائب المخلوقات Hayât al-hayawân / والحیوانات وغرائب الموجودات، لזكريا ابن محمد ابن محمود القزويني al-kubrâ, li-Kamâl al-Dîn al-Damîrî. Wa-bi-hâmishihî baqîyat kitâb 'Ajâ'ib al-makhlûqât wa-al-hayawânât wa-gharâ'ib al-mawjûdât, li-Zakariyâ ibn Muhammad ibn Mahmûd al-Qazwîni. [i.e., The life of major animals, along with its marginal notes, includes the remainder of the wonders of creation, or literally, Marvels of things created and miraculous aspects of things existing]. 2 volumes set.

AL-DAMIRI, KAMAL AL-DIN MUHAMMAD IBN MUSA (1341-1405); ABÛ YAHYÂ ZAKARIYYÂ' IBN MUHAMMAD IBN MAHMÛD AL-QAZWÎNÎ (1203-1283).

Matba'ah al-Âmirah al-Sharafîyah, [Cairo], Misr (Egypt), AH 1316 Safer-i Haram [CE June 1898].



Original quarter calf over brown cloth boards with flap, both boards decorated with inlaid floral motifs. 4to. (27 x 19 cm). In Arabic. 8 (index), 320, 343, [1 blank], 8 (index) p. Corners slightly bumped, gilt decoration on the boards somewhat faded. Professionally restored, hinges and spine in very good condition. Light foxing and toning to pages and edges. Overall, a very good copy.

USD 2500

Early Arabic edition of these two intertwined classical sources on animals, both of which are the most comprehensive medieval Islamic works on zoology and natural history. Printed at al-Matba'a al-Âmirah al-Sharafîyah, Cairo, a private Arabic press active from at least the 1880s to the early 20th century (ca. between 1300-1327 AH / 1883-1909), known for Arabic classical literary, grammatical, and educational works.

The first book by al-Damîrî, a prominent zoologist and natural historian in Mamluk-era Egypt, provides a comprehensive overview of the animal kingdom, focusing extensively on animals and their characteristics, drawing on both scientific sources and local knowledge.

The book, which is one of the most comprehensive medieval Islamic works on animals, contains extensive citations from earlier Islamic scholars, including Ibn Mâsawayh, Ibn Sînâ, and others. Al-Damîrî also supplements these with his own observations and local reports.

The second book in the margin and the second volume is Ajâ'ib al-Makhlûqât, an important work of paradoxography and cosmography by Zakariya al-Qazwini, who was born in Khwarazm in 1203 shortly before the Mongol invasion of the Khwarazmian Empire. It's "the most precious cosmography of the Islamic culture" (Brockelmann).

The book was immensely popular and is preserved today in many copies. It was translated into his native Persian language and later also into Turkish.

Consisting of two main parts, the book includes Qazwini's classification of the Islamic cosmography and zoology, which is accepted and used in Islamic literature and science. In his book, Qazwini described and systematized many terms known in Islamic mythology for the first time in her work, such as Ya'juj and Ma'juj [i.e., Gog and Magog], the Anqa or Simurgh [i.e., Phoenix], Homa, etc.

After four introductory sections, Qazwini turns to the main subject. In the first treatise, he provides information on the ulviyyât (the celestial, or "above the moon" realm). This material is organized into thirteen sections (nazar) and covers the nature, forms, positions, and movements of the spheres; the seven planets (Moon, Mercury, Venus, Sun, Mars, Jupiter, Saturn); the fixed stars; the zodiac; the sphere of spheres (falakü'l-eflâk); the celestial beings (Azrâil, Mikâil, Cebrâil, İsrâfil, as well as Mûnker and Nekir); and temporal concepts such as night, day, months (Arabic, Roman, and Persian), and seasons.

The second treatise concerns the süfliyyât (sub-lunar, or "below the moon" realm) and is similarly divided into sections and subsections. It deals with the four elements, the sphere of fire, the sphere of air (including clouds, rain, wind, thunder, lightning), and water-related wonders, as well as the terrestrial sphere and some of its chapters. Subsequent parts of the work cover seas, islands, wells, the composition of minerals, plants, trees, animals, humans, jinn, giants, birds, and reptiles. The concluding section discusses the wonders of seas and lands. The second treatise is considerably more extensive than the first.

In preparing his work, Qazwini drew on approximately twenty sources, including al-Jahiz's *Kitâb al-Hayawân*, the Arabic translation of Aristotle's *Historia Animalium* (*Kitâb al-Hayawân*), and the works of Abû Hâmid al-Gharnâtî and Muhammad b. Mahmûd al-Tûsî, among others, particularly noted the titles he explicitly cites.

As of March 2026, some earlier and later editions are located in OCLC; we couldn't trace any copies for this edition.



39

1861 HIJAZ EXPEDITION / A FIRSTHAND ACCOUNT OF ARABIA BY THE FIRST PHOTOGRAPHER OF THE AREA

مادرِ دنیا / *Mâder-i Dünyâ: Ittihad ve Terakki Cemiyet-i Osmaniyesine takaddüme-i sükraniyye [i.e., Mother of the World: A presentation of gratitude to the Ottoman Committee of Union and Progress].*

MUHAMMAD SADIQ SHERIF [BEY] (1832-1902).

Cihan Kütübhanesi Matbaasi., Istanbul, AH 1324 [= CE 1906].

Original wrappers. Foolscap 8vo. (17 x 12 cm). Ottoman script (Old Turkish in Arabic letters). 152 p. Extracted from a volume containing multiple works. Spine professionally restored. A very good copy.

USD 2000

The first and only Ottoman Turkish edition of this exceptionally rare work, offering a first-hand account of the topography and detailed descriptions of the Hejaz, Mecca, and other regions of the Arabian Peninsula by Muhammad Sadiq, who was also the first person to photograph Mecca, Medina, and the Hajj in 1880 and 1881.

Account of the 1861 expedition of Muhammad Sadiq, an Egyptian officer and engineer, documenting his survey of the route between the Red Sea port of Wajh and the city of Madinah. The work records detailed observations on topography, climate, routes, water sources, settlements, and administrative conditions in the Hijaz, reflecting a systematic and empirical approach supported by contemporary surveying instruments, and is notable for incorporating early photographic documentation of the region. Includes descriptive passages such as a fortified site located nine kilometres inland from Wajh, built among red sandstone mountains and serving as a supply depot for pilgrims at the junction of three principal routes, alongside precise notes on terrain and local conditions; the journey proceeds from Cairo eastward to Suez, thence by sea to Wajh, and southward along inland routes toward Madinah. After departing Madinah, Sadiq and his party proceeded westward to the Red Sea

port of Yanbu', arriving there a week later. Upon returning to Cairo, he submitted a report to his military superiors; however, his findings were not published until 1877, first appearing in *The Egyptian Military Gazette* and shortly thereafter in the book *Summary of the Exploration of the Wajh-Madinah Hijaz Route and its Military Cadastral Map*.

In this rare Ottoman Turkish edition, Muhammad Sadiq, grandson of Sharif Abdül-muttalib, Emir of Mecca, dedicated the work to the Ottoman Committee of Union and Progress (Ittihat ve Terakki Cemiyeti). The book provides a comprehensive account of the Hijaz, beginning with its geography, population, and natural features, and extending to its administrative organization as an Ottoman province. It includes detailed descriptions of Mecca, its physical and social environment, religious monuments such as the Kaaba and Masjid al-Haram, regional subdivisions, and the historical succession of the Emirs of Mecca, as well as discussions of the Taif region and the rise of Wahhabism. The work concludes with a 49-article memorandum proposing reforms for the province, submitted to the Ottoman grand vizierate.

"Muhammad Sadiq is one of the forgotten pioneers, both of photography and of exploration in Arabia". (De St. Jorre).

Muhammad Sadiq Sherif Bey was the first known photographer to document Mecca, Medina, and the Hajj in 1880 and 1881. Educated in Cairo and at the École Polytechnique in Paris, he trained as a military engineer. The precise origins of his photographic training remain unclear, though it is likely he learned from one of the professional photographers residing in Egypt.

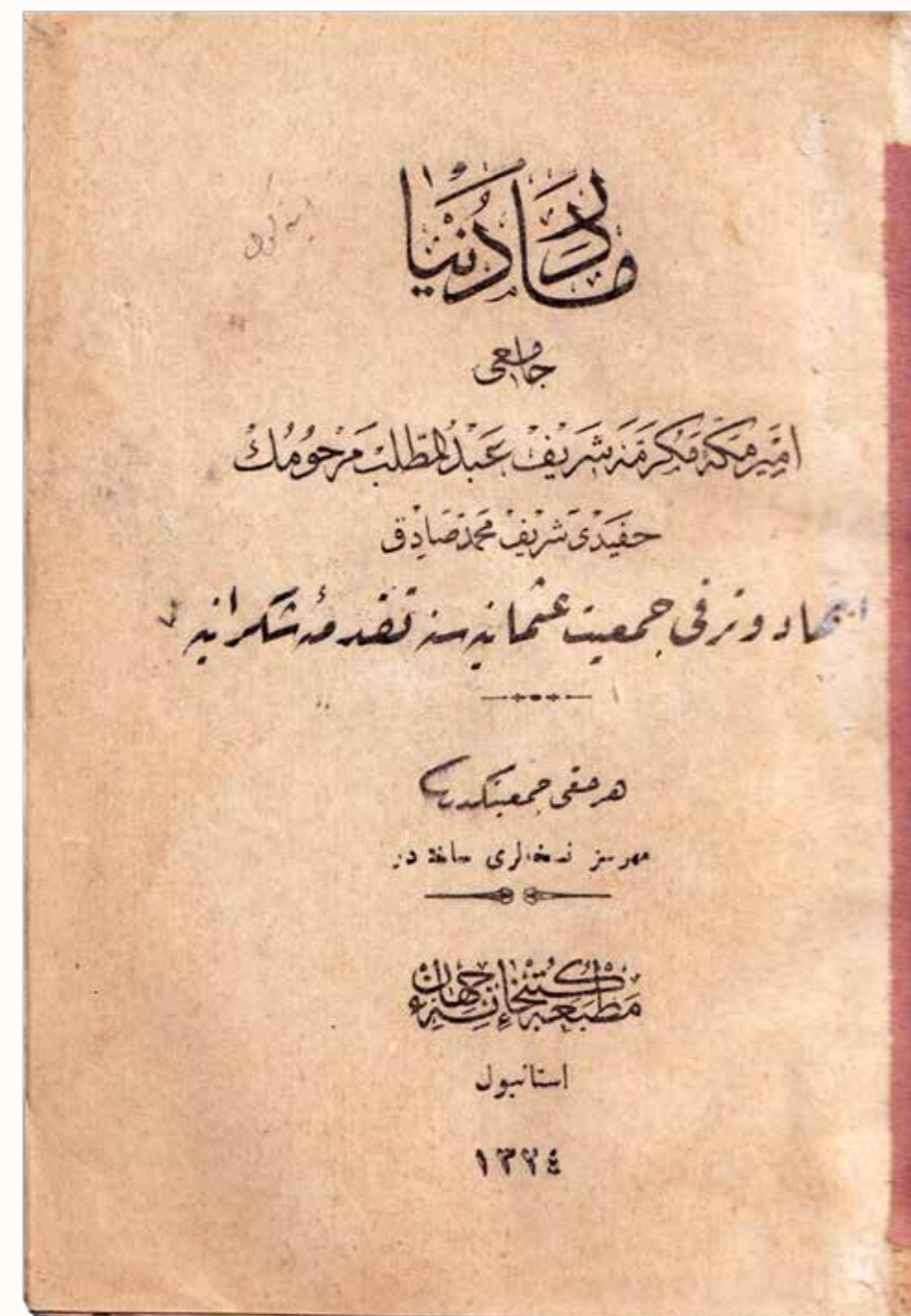
In 1861, tasked with conducting detailed military surveys of the region between Wajh and Medina, Sadiq Bey undertook his first journey to Arabia. Accompanied by a camera alongside his surveying instruments, he captured his initial photographs of Medina. He later referenced this early work in a series of articles published in the *Egyptian Military Gazette* in 1877, describing the use of a "photographia", although unfortunately, none of the images from this expedition survive.

In 1880, Sadiq Bey was appointed treasurer of the Mahmal, the ceremonial covering of the Ka'ba, and accompanied its annual journey from Cairo to Medina and Mecca between September 1880 and January 1881. Equipped with his camera, he produced what are now regarded as the earliest known photographs of the holy sites, including the Ka'ba, taken under conditions of considerable secrecy.

Sadiq Bey documented his travels in various military journals and through the Emiry Grand Press in Cairo. The 1880-81 photographic series, however, was separately distributed for broader circulation via the Société Khédiviale de Géographie, whose secretary, Dr. Frederic Bonola, advertised sets for sale. Sadiq Bey also delivered talks

and reports to the society in January and April 1880 on his 1861 expedition, and on 20 May 1881 regarding his recent journey to Mecca.

Özege 11888.; Karatay, TM II: 695.; MKAHTBK, II: 991.; OCLC 248374684 / 4082352.



40

**EGYPT - ISRAELI WAR IN 1973 /
PROPAGANDA / BOOK DESIGN**

العبور مصر... ارض التحدي / *Al-Ubâr: Misr... ardh al-tahaddî*
[i.e., *The crossing is determined... the land of challenge*].

Preface by Ahmad al-Imâwî, Abd al-Hamîd Shâhîn, Fathî
Mustafa, Yahya Ibrâhîm

AL-TANTAWÎ, HUSAYN.

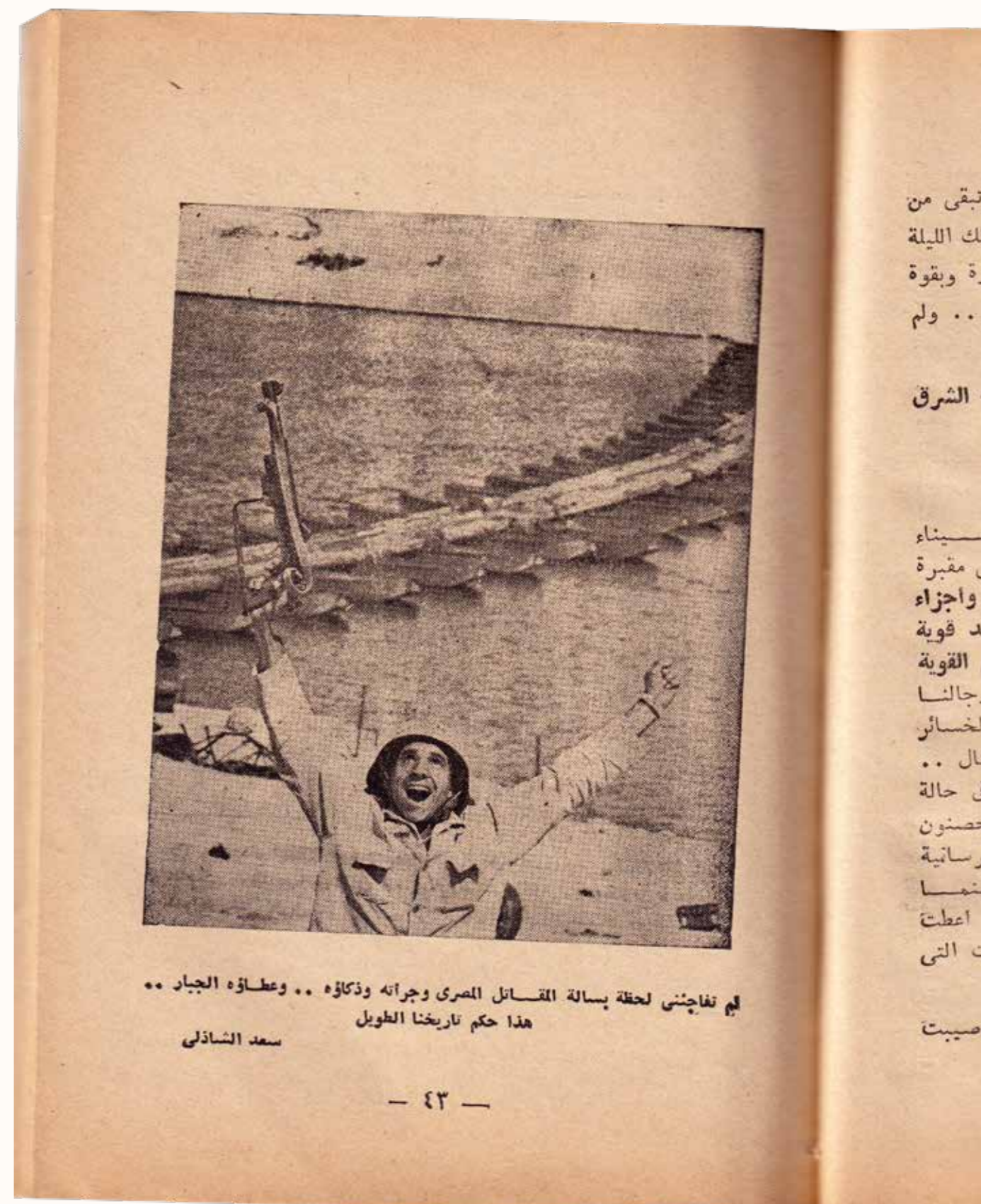
Dar al-Kitab wa al-wasaiq al-Qawmiyat, Cairo, 1973.

Original blue, black and white photo-montage front, and photo-illustrated rear wrap-pers. Cr. 8vo. (20 x 14 cm). In Arabic. 173, [3] p., b/w maps, drawings, and photo-il-lustrated. A fine copy.

USD 250

First and only edition of this striking photo-montage-covered book featuring a powerful propaganda narrative, both visually and textually, on the Egyptian army's crossing of the Suez Canal at the outset of the October 1973 Arab Israeli War, reflecting the contemporary Egyptian perspective on the events. The crossing quickly became the central symbol of the war in Egyptian public discourse. Commercially scarce, though not uncommon in institutional collections.

Published in the same year, it forms part of the earliest wave of works documenting and interpreting the conflict for a broad readership, typically illustrated with maps and photographs and emphasizing national morale, military achievement, and themes of challenge and resilience.



41 THREE “MAKTABAT AL-ÂDÂB” EDITIONS TOGETHER BY ONE OF THE PIONEERS OF THE MODERN ARAB DRAMA AND NOVEL

a. ليلة الزفاف / *Laylat al-Zifâf* [i.e., *The wedding night*].

b. حماري قال لي / *Himârî qâla lî* [i.e., *My donkey told me*].

c. الاحاديث الاربعة و القضايا الدينية التي أثارها / *Al-ahâdith al-arba'a wa al-qadaya al-diniyya allatî atharaha* [i.e., *The four soliloquies*].

AL-HAKIM, TAWFIK (1898-1987).

Maktabat al-Âdâb, Cairo, 1976, 1982, 1983.

USD 450

a. *Laylat al-Zifâf* [i.e., *The wedding night*].

Original wrappers. Cr. 8vo. (20 x 14 cm). In Arabic. 183 p. Pages are not opened and trimmed, with slight dust stains on the rear and front covers. Otherwise, a very good copy.

One of the early Arabic editions of the book, the first edition, published in 1966 by the same publisher. The book consists of 11 stories reflecting Arab society.

OCLC (1158704222 & 29606062).

b. *Himârî qâla lî* [i.e., *My donkey told me*].

Original wrappers. Cr. 8vo. (20 x 14 cm). In Arabic. 175, [1] p. Pages are not opened and trimmed, a very good copy.

A late edition in Arabic, of this satirical and philosophical work. The first edition was published in 1945. The book uses a sentient donkey as an allegorical device to comment on society, human nature, and philosophy, blending autobiography with imaginative fiction.

OCLC (404163123).

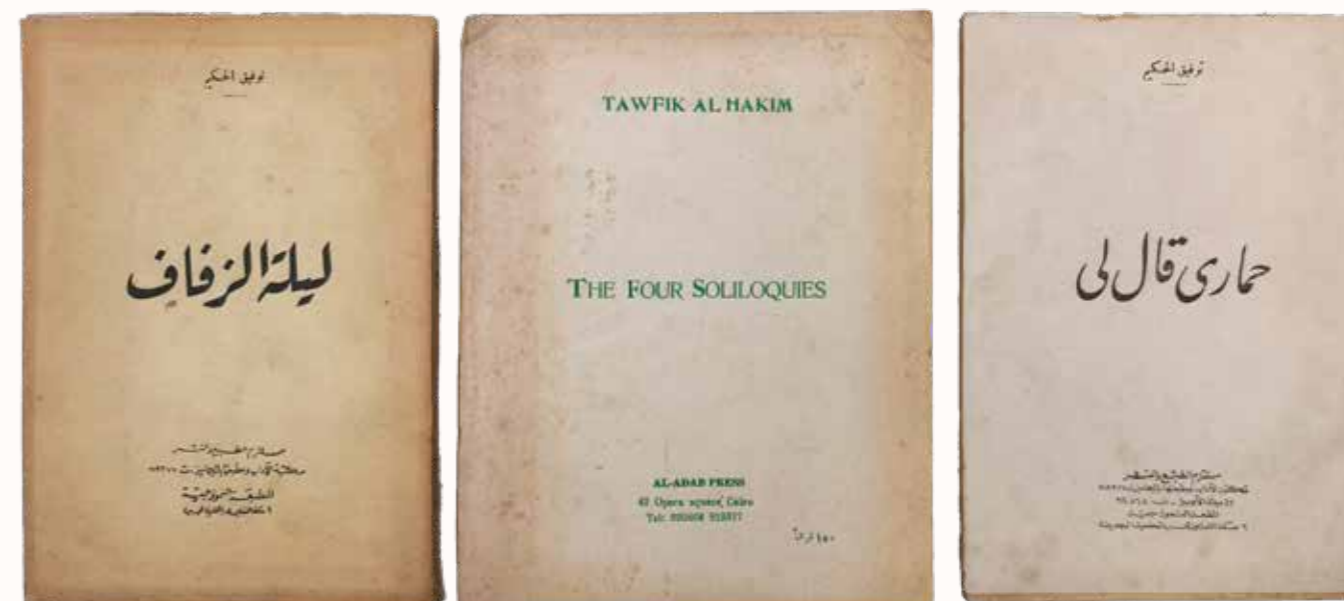
c. *Al-ahâdith al-arba'a wa al-qadaya al-diniyya allatî atharaha* [i.e., *The four soliloquies*].

Original wrappers bilingual in English and Arabic. Demy 8vo. (20,5 x 16 cm). 176 p. Slight foxing on covers. Otherwise, a very good copy.

The early Cairo edition of this book consisting of a collection of four meditative “hadiths” or monologues that reflect the author’s deep engagement with existential, theological, and social issues. These soliloquies reflect al-Hakim’s belief in the emptiness of life and the alienation of individuals, a common theme in his later works.

OCLC (1158759706).

Tawfiq al-Hakim (1898-1987) was an Egyptian writer, playwright, and one of the most influential pioneers of modern Arabic literature and drama. Born in Alexandria, he studied law in Cairo and Paris but turned to writing, becoming a central figure in the development of 20th-century Egyptian theatre and the Arabic novel. Al-Hakim’s early works, such as *The People of the Cave*, helped establish a “theatre of ideas” rooted in literary prose and philosophical dialogue, and he continued to experiment with language and form throughout his career. Notably, his 1962 play *The Tree Climber* is often cited for its absurdist qualities, employing non-realistic dialogue and situations that align with elements of the Theatre of the Absurd while remaining grounded in Arabic literary tradition. His body of work spans more than fifty plays, novels, essays, and short stories, and he occupies a foundational role in the canon of modern Arabic letters. (Encyclopedia Britannica).



42

**GOTHIC - ROMANTIC ARABIC NOVEL IN
LEBANON MOUNTAINS**

نداء المجهول / *Nidâ al-majhûl*
[i.e., *The call of the unknown*].

TAYMUR, MAHMOUD (1892-1921).

Maktab al-Âdâb, Cairo, [c. 1965].

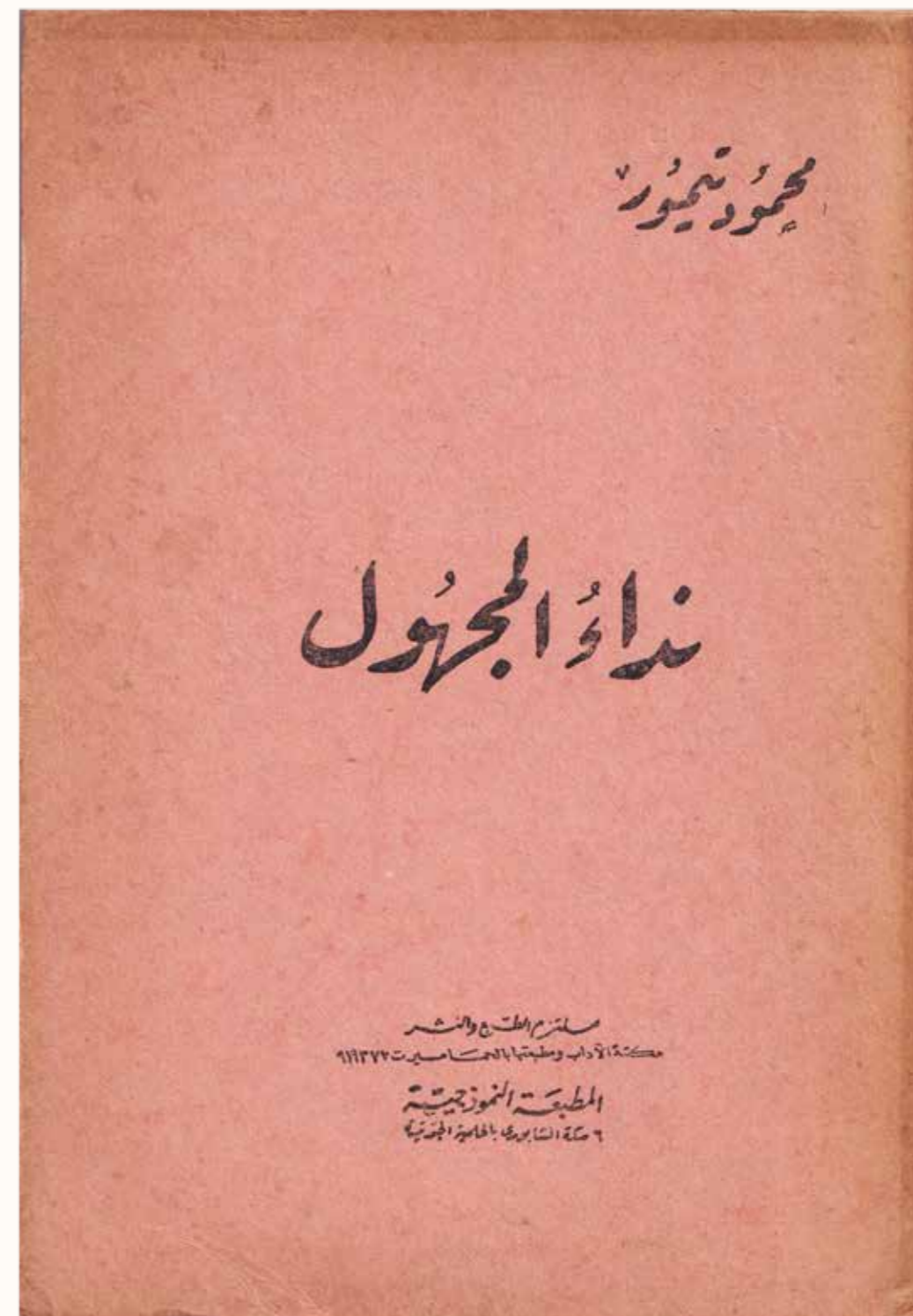
Original brownish wrappers. Cr. 8vo. (20 x 144 cm). In Arabic. 166, [2] p. Slight toning on covers. Pages are not opened and trimmed. Overall, a very good copy.

USD 350

The very rare early Cairo edition of this novel by Taymur, first published in the mid-20th century, a landmark in modern Arabic literature and Egyptian storytelling. Set in the mountains of Lebanon, the novel intertwines adventure and psychological depth, following a protagonist drawn to a mysterious, abandoned palace and the enigmatic figures he encounters there. The work exemplifies Taymur's skill in blending narrative realism with Gothic and romantic elements, portraying characters with nuanced psychology and vivid descriptions of setting. Celebrated for its innovative approach, the novel earned Taymur the 1947 Story Prize from the Fuad I Academy for Arabic Language, recognizing his contribution to the development of modern Arabic prose and drama.

Mahmoud Taymur, son of Ahmad Taymur Pasha, was one of the founders of modern prose and drama in Egypt. He travelled to Paris to study law but returned to Cairo with the outbreak of World War I in 1914 and devoted himself thereafter to writing short stories and plays, heavily influenced by the realist movement. He co-founded the "Association of Supporters of Acting", and several of his social comedies were staged, including *The Bird in the Cage*, *The Abyss*, and the operetta *The Good Ten*, composed by Sayyid Darwish. He also published a collection of short stories titled *What the Eyes See*.

As of March 2026, OCLC shows a single copy worldwide in the UAE, Dar al-Kutub, with none held in North American institutions (OCLC 1158848123).



43

**IRAQI POETRY / AL-NASIRĪ'S
TYPOGRAPHIC COVER DESIGN / BANNED
BOOK BY THE SADDAM'S REGIME**

الشعراء يهجون الملوك: شعر / *Al-shu'arā' yahgûn al-mulûk*

[i.e., *The poets satirize the kings: Poems*].

Cover ill. by Rafa al-Nasiri.

YÂSIN, NABEEL (1950-).

*Wizârat al-'Ilâm, Matbaat Dar al-Hurriyat,
Bagdad, AH 1398 [CE 1978].*

Original illustrated wrappers. Large demy 8vo. (21 x 16 cm). In Arabic. 127, [1] p. Ex-owner's notes on some pages, slight foxing on the covers and spine. Overall, a very good copy.

USD 350

A scarce first edition of the Iraqi poet's second book, published as the 108th book of the "Modern Arabic Poetry Series", which was suppressed by the Saddam regime for two years. The typographic cover design in abstract form is made by the famous Iraqi painter and printmaker Rafa al-Nasiri. After the poet's books were banned, they were circulated clandestinely in Baghdad's literary underground via photocopies.

Yasin began his career in journalism in 1966 and worked for national newspapers such as al-Thuwra and al-Jumhuria. He was also editor of the children's weekly Me-jelitee-wal-Mismar and the magazine Alif-Ba. In 1976, under pressure from the regime of dictator Saddam Hussein, Yasin was forced to give up his official journalistic posts, although he continued to write for an opposition paper until 1979, when the regime cracked down harder. In January 1980, fearing for his life, he left Iraq with his wife and child, arriving in Hungary. (Wikipedia).

Rafa al-Nasiri (1940-2013) was an Iraqi painter, draughtsman, printmaker, educator, and author whose works with a social and political message resonated with the Iraqi public in the mid-20th century. He was also very influential in encouraging young artists to take up printmaking. In addition to his paintings and prints, Al

Nasiri was interested in book art and produced many limited edition works, some of which detailed his experiences living in war-torn Baghdad (e.g., Al Mutanabi Street). He also expressed his admiration for Iraq's 13th-century poets by producing art books featuring Arabic calligraphy and compilations of verse by renowned classical and contemporary Arab poets such as al-Mutannabi and Mahmoud Darwish. (Wikipedia).

As of December 2025, OCLC lists three copies (4770678677, 4771253888, 4771154338), none of which are held in any Western library.



