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*Women of the East:
Early Books and Ephemeras
on the Women's and Gender Studies*



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***COVER ILLUSTRATION BELONGS
TO THE ITEM NUMBER 9.**



*You may write me down in history
With your bitter, twisted lies,
You may trod me in the very dirt
But still, like dust, I'll rise.*

*Just like moons and like suns,
With the certainty of tides,
Just like hopes springing high,
Still I'll rise.*

*Out of the huts of history's shame, I rise
Up from a past that's rooted in pain, I rise
I'm a black ocean, leaping and wide,
Welling and swelling I bear in the tide."*

Maya Angelou / Still I Rise

1-) [TURKISH PROPOGANDA FOR THE GIRLS / BEING AN IDEAL WOMAN]

Ev Kadini Serisi: Vol. 1: Fatmanın çocukları. Vol. 2: Fatmanın doğum hazırlığı. Vol. 3: Fatmanın çocuğu doğunca. Vol. 4: Fatma çocuğunu nasıl besliyor. 4 volumes set.

RÜKSAN TAYLAN, Milli Eğitim Bakanlıđı Yayım Müdürlüğü Basılı Eğitim Malzemeleri Hazırlama Merkezi, Ankara, 1964.

USD 325





Original illustrated wrappers. Lithograph. Name and inscription on cover. A very good set. Roy. 8vo. (24 x 17 cm). In Turkish (Modern). 4 books set: (8 p.; 8 p.; 8 p.; 8 p.), richly color ills. Probably all books of the set published in 1964 altogether.

First and only edition of this extremely rare set published for propaganda on “an ideal women’s image” in the Republican Turkey period after the 1960 Coup d’Etat.

In addition to the early period posters and brochures printed for the purpose of propaganda for women to join the defense ranks during the War of Independence, (1919-1922), the Ministry of Education continued to publish books to determine the social roles of Turkish women after the proclamation of the Republic. In the Republican era, the propaganda style on women was carried out with such books titled “How to raise children, How to be a good housewife, etc.”. This set is one of the book sets including four books titled i.e. Children of Fatma, Birth preparation of Fatma, When Fatma’s child was born, and How Fatma feeds her child. “Fatma” character symbolizes in this book series the idealized Turkish woman according to the social norms of that period.

Not in OCLC., Not in the Turkish National Library.

2-) [NAZI GERMANY / MIGRATION / WOMEN]

Archive of documents of an emigrated woman from Nazi Germany to Turkey.

MARGOT [MARGARET] DERNBACH [later UZMAY], (1928-?), [Germany - Istanbul], 1942-1975.


USD 450

Archive of documents of (Margot Dernbach, later Uzmay) an emigrated woman from Nazi Germany to Turkey; of the wife of Kutlu Oguz Hakki Uzmay who was the son of the Turkish politician and sociologist Ismail Hakki Uzmay (1881-1950), and brother of Afet Inan (1908-1985).

This collection contains sixteen documents: Six insured employment certificates, a health certificate of herself including her son Can Uzmay and her husband Kutlu Oguz Hakki Uzmay prepared in 1972, a tax card prepared in 1965, two payment certificates from the German Hospital in 1975, a tax registration slip prepared in 1965. Some documents are with a photograph of Margarete Uzmay; and Nursing certificate prepared by the General Nursing Council for England & Wales in 1959, two b/w photographs, a “certified copy of an entry of marriage act, 1949” in 1963, a student report prepared by “Volksschule” in Niedermendiz in Germany, in 1942 in the name of Margot Dernbach. One document is in German, one is in English; all the others are in Modern Turkish.

This fine archive of Margaret Dernbach [Uzmay], who emigrated from Nazi Germany probably in the late period of WWII to the Turkish Republic. She was born on May 31, 1928, in Obermendiz, Germany. Her father’s name is Friedrich Karl Dernbach. She married Afet Inan’s brother in 1963 in Turkey and they had at least one child. She worked in Alman Hastanesi [i.e. German Hospital] in Beyoglu (Pera).

WD 911762


 CERTIFIED COPY of an ENTRY OF MARRIAGE
 Pursuant to the Marriage Act, 1949

(Printed by authority of the Registrar General)
M. Cert. R.B.D.&M.

Registration District HACKNEY								
1963 Marriage solemnized at The Register office in the District of HACKNEY in the METROPOLITAN BOROUGH OF HACKNEY								
1	2	3	4	5	6	7	8	9
No.	When married	Name and surname	Age	Condition	Rank or profession	Residence at the time of marriage	Father's name and surname	Rank or profession of father
141	11th November 1963	Kutlu Oguz Hakki UZMAY	32 years	Bachelor	Nursing auxiliary	Papworth Hospital, Papworth, EVERTON.	Ismail Hakki UZMAY (deceased)	Engineer
		Margareta DERNBACH	35 years	Spinster	State Registered Nurse.	German Hospital, Station Road, Hackney S.E.	Frederick DERNBACH	Clerk.

Married in the Register office by Lucienne Belme M.C.

This marriage was solemnized between us, Kutlu Uzmay and Margareta Dernbach in the presence of us, G. Culshaw and M. Haidao.

I, Michael E.C. Hayes, Registrar for the District of HACKNEY in the METROPOLITAN BOROUGH OF HACKNEY do hereby certify that this is a true copy of the entry number 141 in the Register Book of Marriages for the said District and that such Register Book is now legally in my custody.

Witness my hand this 1st day of November 1963 Michael Hayes Registrar

CAUTION—Any person who (1) falsifies any of the particulars on this certificate, or (2) uses a falsified certificate as true, knowing it to be false, is liable to prosecution.



SAĞLIK KARNESİ

YERİNDEN İZMİR İLİNE GİREN VE İZMİR İLİNE ÇIKANLARIN SAĞLIK DURUMUNUN BELGELERİDİR.

Handwritten entries on a form, including a name and date: *Margaret Omay*, *11.9.1926*.



Form with a small portrait and handwritten text: *Margaret Omay*, *11.9.1926*.

ALMAN HASTAHANESİ

TESCİL FİŞİ

Handwritten entries: *İstanbul*, *3000 TL*.

WD 911762

GENERAL NURSING COUNCIL for ENGLAND & WALES

MEMBERSHIP CARD

Handwritten name: *Margaret Omay*

Handwritten number: *3000*

Registration D

Marriage solemnized at

Handwritten names: *Kutlu Oğuz*, *Halka Uzman*, *Margareta*, *DERNEK*

ALMAN HASTAHANESİ

Handwritten name: *Margaret Omay*

Handwritten number: *3000*

3000	-
360	-
2640	-
265	-
90	-
12	-
2273	-
2273	-

SIGORTALININ

Handwritten entries: *Margaret Omay*, *11.9.1926*

EMEL OMAI'IN SERAMİKLERİ

3-) [TURKISH FEMALE POET OF THE FIRST TURKISH POEM FOR “MAY 1”]

Feryadlarım [i.e. My screechs]. Biographical introduction by Rifat Necdet [Evrimer].

YASAR NEZIHE [BÜKÜLMEZ], (1882-1971)., Kitaabhane-i Sudi / Vatan Matbaasi., Istanbul, [AH 1340] = 1924.

USD 425

Contemporary green cloth bdg. Slight scratches on faded cloth, with slight foxing on pages. Overall a good copy. Cr. 8vo. (20 x 14 cm). In Ottoman script (Old Turkish with Arabic letters). 238, [2] p., 1 b/w portrait of Nezihe, ills.

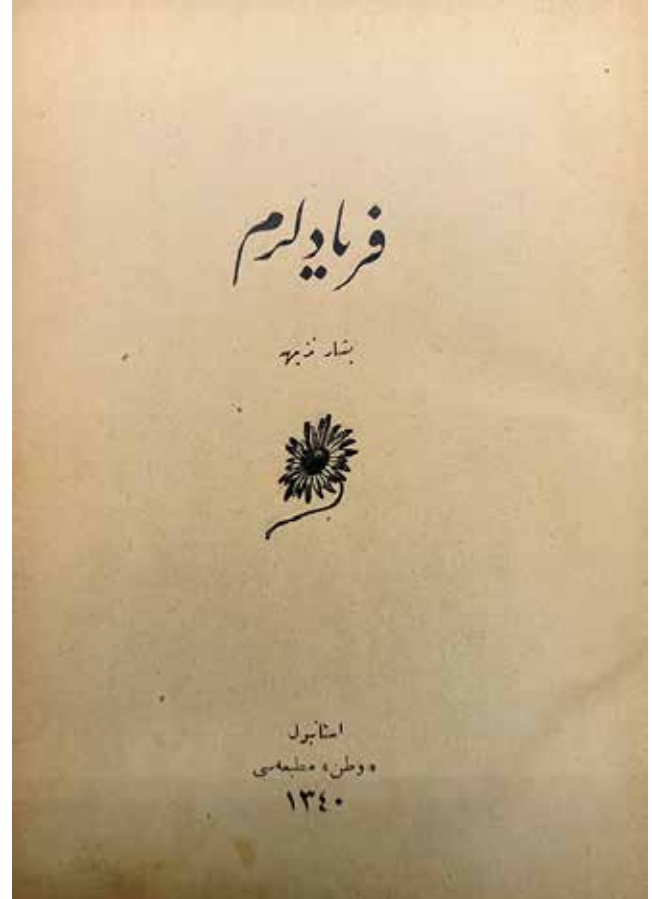
First and only edition of this exceedingly rare first book including a “May 1” poem, written by a Turkish female poet Yazar Nezihe.

Nezihe was considered as one of the female poets in the Ottoman Period. She is known as a writer of the first Turkish poem for International Workers’ Day on May 1. Yasar Nezihe differed from other female poets of the period in the sense of her life story and a contrary literary identity. Throughout her lifetime, she wrote poems about her penurious and challenging childhood as well as her love life and marriages. Being known as the first female poet whose works were published in *Aydinlik Dergisi* (i.e. Enlightenment Journal), Yasar Nezihe also became prominent for supporting labor unrests and her activist identity. She was recognized as a socialist poet who gave voice to poverty in her poems. She wrote the poem named “Gazete Sahiplerine” (i.e. To Newspaper Owners) addressing the executives with the intent of supporting laborers who were on strike because of the disagreement between

newspaper owners and *Mürettepler Cemiyeti* (i.e. Typesetters Society). (Source: Wikipedia).

This is her second poetry book. Being the first female poet wrote in *Aydinlik Dergisi*, Yasar Nezihe Bükülmez was accused of being a communist because of her writings, her membership of *Osmanli Amele Cemiyeti* [The Ottoman Workers’ Society], and support for labor unrests and was arrested. Book has a biographical introductory text by Rifat Necdet Evrimer, (1898-1971) who was a Turkish/Ottoman poet, educator, and biographer in which is important being the earliest male gaze in its period.

Özege 5645.; TBTK 6996.; Five copies in OCLC: 25346925 (Four copies) and 1030875484 (One copy).



4-) [FIRST FEMALE TURKISH PARACHUTIST]

Original photograph of Yildiz Eruçman.

YILDIZ KAYALAR ERUÇMAN, (The first female parachutist of Turkey), (1919-), N. p., [ca. 1930s].

USD 225

Original b/w photograph. 8,5x13,5 cm. It shows Yildiz Eruçman and twelve male parachutists, aviators and an aircraft wing with its shadow on the surface.

Yildiz Kayalar Eruçman was the first Turkish female parachutist. She was born in Thessaloniki, Kingdom of Greece in 1919. Her family was of Turkish descent, and according to the Population exchange agreement between Turkey and Greece, her family moved to Turkey and settled in Izmir in 1924. In 1934, after the Surname Law, the family assumed the surname Kayalar. Eruçman is her surname by

marriage. In 1935, after reading an article in a foreign periodical about female pilots, she applied to the training center of the Turkish Aeronautical Association in Ankara. Mustafa Kemal Atatürk's adopted daughter and aviator Sabiha Gökçen personally concerned herself with Eruçman's training. Together with three other women in the training center, namely Edibe Subasi, Nezihe Viranyali, and Sahavet Karapas, she received her aviation certificate. On 4 October 1935, she parachuted from a Soviet-made aircraft of type "Polikarpov R-5". She was the first-ever female skydiver in Turkey. In later years, she continued in the same association as a trainer. However, her profession was not officially acknowledged. So, her title was "minaret worker", which was considered one of the most dangerous occupations of that time.

A fine and extremely rare image.



5-) [EARLY TURKISH FEMINISM / RARE PERIODICALS]

Resimli Persenbe [sic] Persembe: Kadınlar için siyasî, hukûkî ve siyâsî müsâvât isteyen Kadınlar Birliği azası! [i.e. Illustrated Thursday: The members of the Women's Union who want political and legal equality for women!]. No: 99. April 14, 1927.

Resimli Persenbe Matbaasi, Istanbul, 1927.

USD 225

Original illustrated wrappers. Chipped and slight tears on extremities, creasing on papers. Overall a good copy. Folio. (38 x 24 cm). In Ottoman script (Old Turkish with Arabic letters). 8 p., richly illustrated.

Extremely rare issue of this early Turkish magazine in Ottoman Turkish, with the photographs of members of the union like Nezihe Muhiddin (1889-1958), and news in the headline on the front cover: "The members of the Women's Union who wants political, legal and political equality for women!", continuing as "Recently, the congress of the women's union came to an end. This congress attracted a lot of attention as it emphasized the need for men and women to be equal. The Women's Union is a strange society made up of men and women. Male members cannot enter the administration. The woman sitting in the middle with her head uncovered is Nezihe Muhittin Hanım. The head, member, and clerk of the society is Nezihe Hanım."

This magazine, owned by Zekeriya Sertel and his wife Sabiha Sertel, ran between 1925 and 1929 with 199 issues. This rare issue has the headline of "Women's Union" in the Imperial Ottoman, and then the Turkish Republic. It's one of the rare periodicals which published early Turkish feminist Nezihe Muhiddin's images.

Nezihe Muhiddin Tepedelengil (1889-1958) was a Turkish women's rights activist, the pioneer of Turkish feminism, suffragette, journalist, writer, and political leader. In the 20th century Ottoman Empire, Nezihe Muhiddin was a pioneer of the women's movement who fought to ensure the recognition of women's political rights after the declaration of the republican regime. She became one of the leading names of the First Wave Republican feminists. Even before the establishment of the Republican People's Party, Nezihe Muhiddin completed the formation of the Women's People's Party (KHF) in 1923 and became the founder of the first political party in Turkey. She also served as a president of the Women's Union between 1924-1927 and helped the founding process of the journal named "Türk Kadın Yolu" [i.e. Turkish Women's Path].



ایستاد عالی
تاریخ و جغرافیا
۲۵۰۰ نفر
۱۳۰۰ نفر
۱۳۰۰ نفر
۱۳۰۰ نفر

سپهر شنبه

اداره خانی
شماره ۱۱۱
تیرماه ۱۳۰۶

شماره ۹۹ - مه ۲۱
تاریخ هر دو هفته یکبار
پایتخت - ۱۴ تیرماه ۱۳۲۷

قادینلر ایچون سیاسی حقوق و سیاسی مساوات ایسته‌ین قادینلر برلکی اعضاسی



تکیده قادینلر برلکینک قادینلر سی انجمنه ایستدی. اوچونلر ده دیملره ازلک کارک
مساوی اوتاسی کوی اوزدیلده دوردهنی ایچون خلیل نظر دلق سلب ایستدی.
دولت برلکی قادینلر ازلککلن مرکب نوجاق رحیمتدر. ازلک اعضا ازلت
اداره کردن. بوردلر ان آتاشیدنک قولدرین. بوجادیمکی جیشک اداریس
کونستور. اورناده اوچونلر انجمنه آتیق قادینلر انجمنه ایستدی. ایستدی.
رئیس ده. اعضاسی ده. کادی ده. کمل ده. ازمه خانمدر.

6-) [THE CALIPH HARUN AL-RASHID'S SISTER]

Abbâse. Translated by [Giritli] Hasan Bedreddin (1870-1926). [i.e. Abbasah ukth al-Rashd].

JURJI [GEORGI] ZAYDAN, (1861-1914)., Orhaniye Matbaasi., Istanbul, [AH 1342] = 1923.

USD 350

Original pictorial wrappers. Demy 8vo. (22 x 14 cm). In Ottoman script (Old Turkish with Arabic letters). 302 p. Slightly chipped on extremities, stains on cover. Otherwise a good copy. First Ottoman Turkish edition of this Arabic historical novel that takes its subject from Arabic nights.

“Romance and intrigue provide the central plot of the novel that is woven into the broader picture of the fall of the Barmakis. Harun held his sister Abbasa in great affection and loved to spend his evenings in her company. But his favorite companion was Ja’far. It was quite unsuitable for a man from outside the family to be admitted to the company of a young woman, but Harun found a way to arrange things; he decided to marry them to each other in what the French call a “marriage blanc”. As he explained to Ja’far “you see her only in my company, your body never approaches hers and you have no conjugal relations with her. You may thus share our evenings of pleasure without risk.” Ja’far accepted and swore solemnly in front of witnesses never to visit his young wife, stay alone with her or even spend a minute under the same roof unless Harun was present.

But Jafar was handsome and Abbasa’s beauty was second to none. The inevitable occurred. How and why no one is certain. There was a great political advantage for Ja’far to unite himself with the sister of the Caliph. But did his mother who was close to both her son and

Abbasa prod them in that direction? Or was their deep love sufficient to consummate their marriage, as Zaidan seems to imagine? No one knows for sure and the novel does not speculate on what really happened. The only sure thing is that Abbasa became pregnant and gave birth to at least one child and perhaps two as related in the novel. And when Harun learned of the relationship, this was the beginning of the end for the Barmakis.

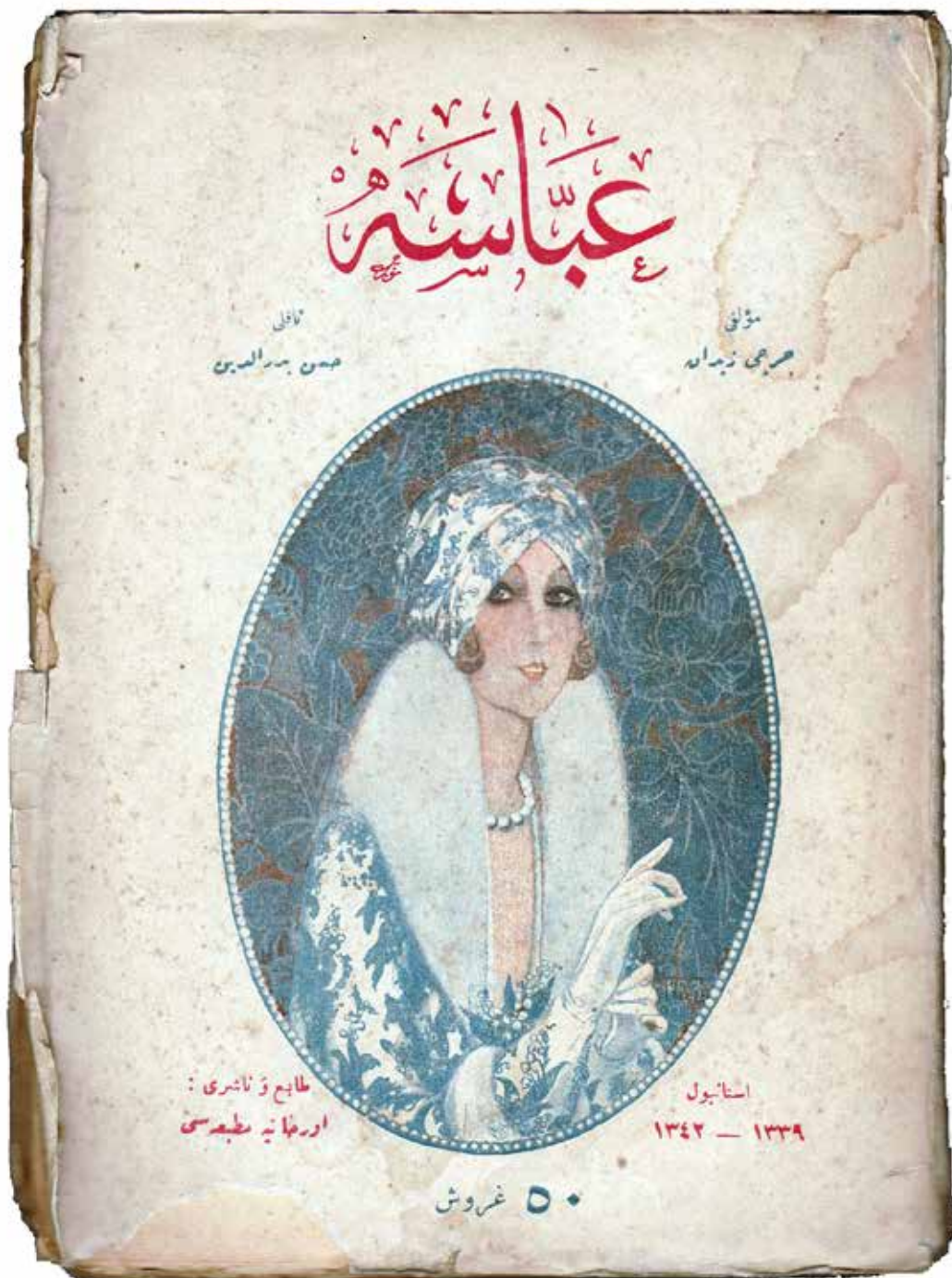
The close friendship between Harun and Ja’far spawned jealousies among the Caliph’s entourage. Chief among them was the hostility that Al-Fadl ibn al-Rabi‘ had towards Ja’far. The two men detested each other and did everything they could to destroy each other. Last but not least Zubayda, Harun’s favorite Hashemite wife also did not like Ja’far. He had been a tutor to al-Ma’mun, the son of a Persian slave girl, her son’s rival. It was known that Harun admired Ma’mun’s gifts and was thinking of promoting him over Al-Amin in the order of succession. There is every reason to believe that Zubayda exercised her considerable influence against Ja’far. She comes across as shrewd, skillful, and willful.

Zaidan never explicitly speculates to what extent al-Rashid’s reaction was politically or emotionally motivated. The narrative and dialogue suggest a combination of those factors. Ja’far had been disloyal to Harun and had stained the family honor: his disobedience could not go unpunished. But Harun was shrewd and feared for his power and influence - to the extent that the Barmakis might usurp the Abbasid caliphate. Within this broad historical canvass, Zaidan’s fast-paced narrative with its twists and turns is full of suspense. It covers only a few months of Harun al-Rashid’s reign but one that fatefully changed the course of ‘Abbasid history.” (Source: The Zaidan Foundation).

Zaidan was a prolific Lebanese novelist, journalist, editor, and teacher, most noted for his creation of the magazine Al-Hilal, which he used to serialize his twenty-three historical novels. His primary goal, as a writer and intellectual during the Nahda, was to make the common Arabic population know their own

history through the entertaining medium of the novel. He has enjoyed widespread popularity. He is also considered to have been one of the first thinkers to help formulate the theory of Arab nationalism.

OCLC: 780178860.; Özege 2.





فارسی **بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ** ترجمه

أَوَّلَ اللَّهُ آدِينِي ذِكْرًا يَدِيمُ فِكْرًا يَدُوبُ الطَّافِيهِ شُكْرًا يَدِيمُ	أَوَّلًا نَامِ خُدَايَا دَاوَرِيْمِ شُكْرِي كُوِيَانِ فِكْرِي الطَّافِي شُكْرِيْمِ
هَرِكَيْمِ اللَّهِ دِي سَهْ أَلْتِ شَادَاوُلُوْرُ شَهْنَهْ سِرُوِيْرَانَهْ سِي آبَادَاوُلُوْرُ	هَر كِسِي اللَّهِ كَفْتِ أَوْ شَادُ شُدُ بِي كَمَا نِ وَيْرَانَهْ أَشْ آيَادُ شُدُ
ذِكْرِي حَقَّهْ حَضْرَايْدَنْ أَفْكَارِي خَالِقِ آسَانِ آيْلِيَهْ هَر كَارِي	عَاشِقِي كُوِي ذِكْرِي شُدَا فِكْرِي أُو خَالِقِ آسَانِ مِي كُنْدِ هَر كَارِي أُو
لَا جْرَمَ اللَّهِ دِي يَنْ مَسْرُوْرَاوُلُوْرُ هَر خَطَا سِي عَفُوْرَاوُلُوْرُ مَعْفُوْرَاوُلُوْرُ	لَا جْرَمَ اللَّهِ كُو مَسْرُوْرُ شُدُ هَر كَا هَشْ عَفُوْرُ شُدُ مَعْفُوْرُ شُدُ
بِرْدِ خِي ذِكْرِي آيْدَهْ لَمْ مَوْلَا مِرِي أَهْلِي آيْمَانِ چُونِ يْرَا تَشْدُرِي	مَا هَمِي سَا زِيْمِ ذِكْرِي اللَّهِ رَا وَاجِبِ آ مَدِ چُونِ كِهْ عَبْدُ اللَّهِ رَا

7-) [MARY OF ISLAM / PERSIAN MEVLID / SHIA]

Mevlid-i Serîf-i Fatimatü'z-Zehrâ. Translated into Ottoman Turkish from Persian Ali b. Haci Esad.

HACI MUHAMMED ES'AD, N.p., [Istanbul], [AH 1327] = 1911.

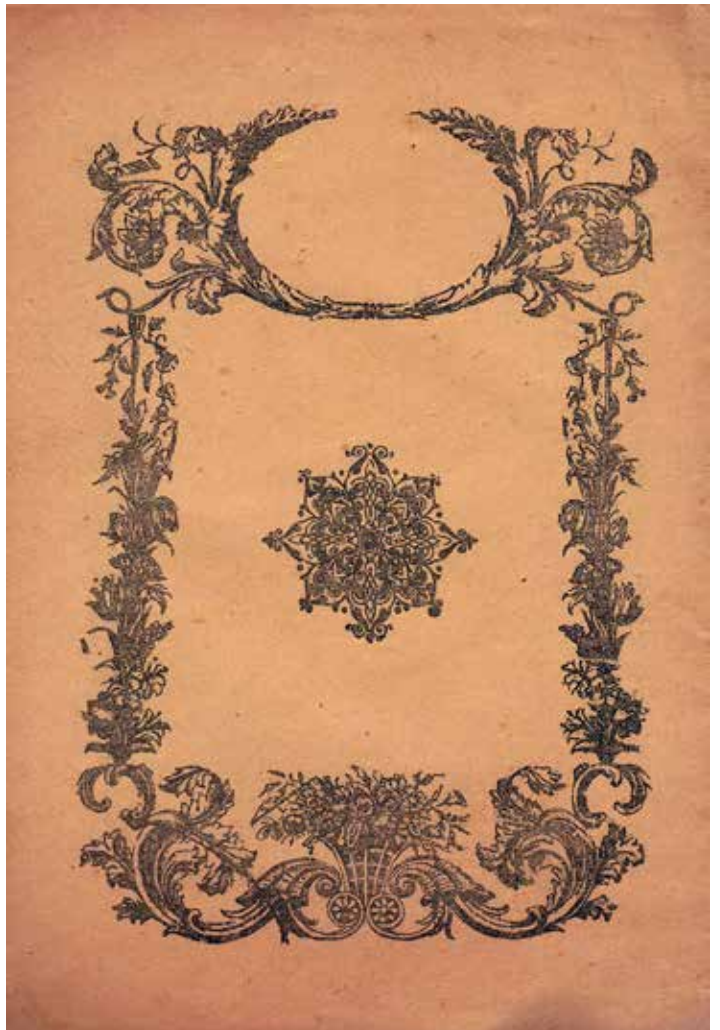
USD 450

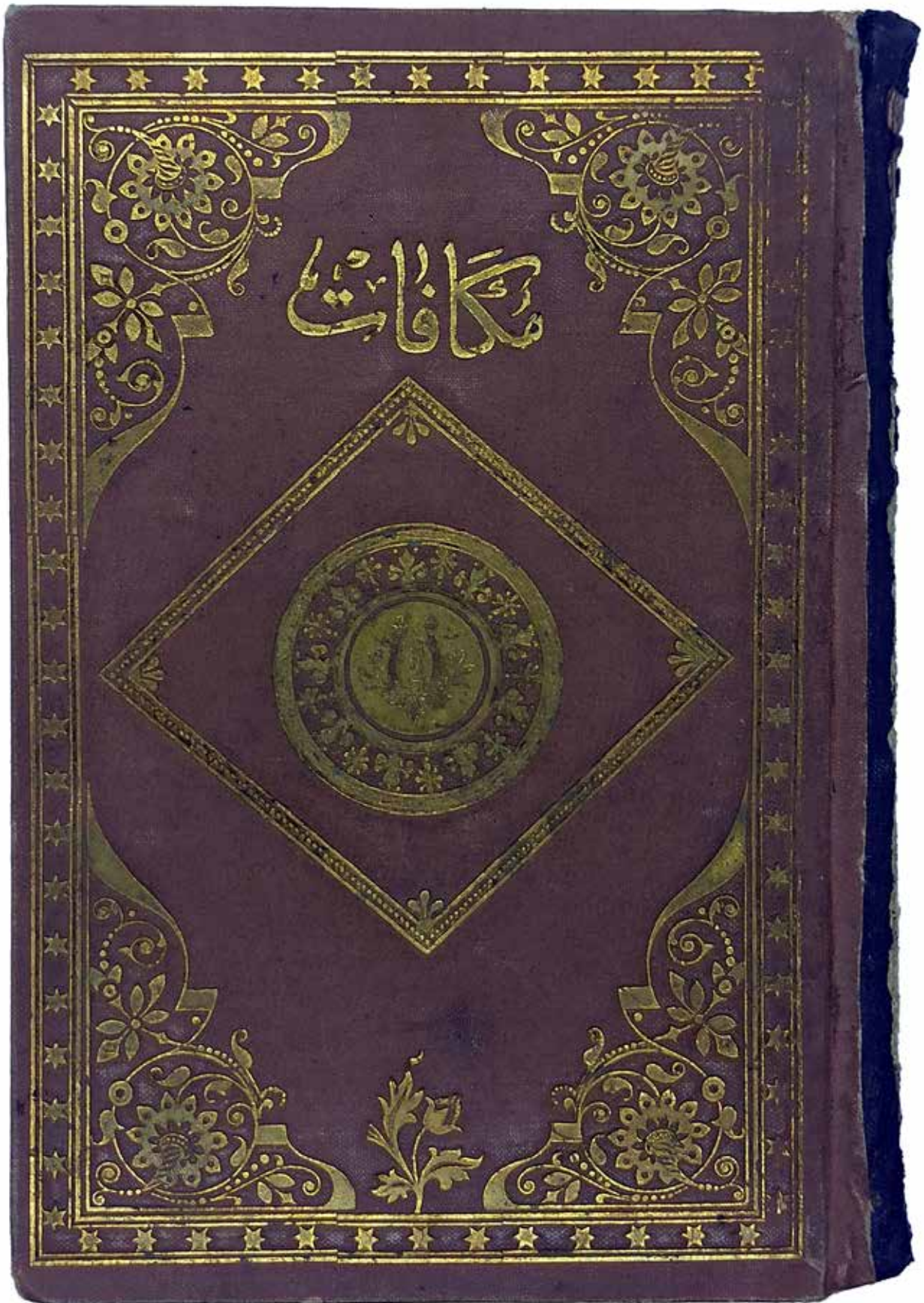
Original wrappers. Demy 8vo. (21 x 14 cm). In Ottoman script (Old Turkish with Arabic letters). 13 p.

Lithographed. First Ottoman edition of this litho book describing the life of Hazrat Fatma in verse and poetically. It includes 74 couplets in 13 pages, written "fâilâtün fâilâtün fâilün" rhythm and translated by the son of the author named Ali b. Haci Esad.

Fatimah al-Zahra bint Muhammad (605-632) was born to the Islamic prophet Muhammad and Khadijah. Sunni Muslims hold that Fatimah was the youngest of their daughters, whereas Shia Muslims maintain that Fatimah was the only biological daughter of the couple. Fatimah's husband was Ali, the fourth of the Rashidun Caliphs and the first Shia Imam. Fatimah's children include Hasan and Husayn, the second and third Shia Imams, respectively. Fatimah occupies a similar position in Islam that Mary, mother of Jesus, occupies in Christianity. She is often viewed as an ultimate archetype for Muslim women and an example of compassion, generosity, and enduring suffering. It is through Fatimah that Muhammad's family line has survived to this date. Controversy surrounds Fatimah's death, within six months of Muhammad's demise. Sunni Islam holds that Fatimah died from grief. In Shia Islam, however, Fatimah's (miscarriage and) death are viewed as the direct result of the injuries that she suffered during a raid on her house, ordered by the first caliph, Abu Bakr. Fatimah and her husband, Ali, had refused to acknowledge the authority of Abu Bakr. The couple and their supporters held that Ali was the rightful successor of Muhammad, appointed by him at the Event of Ghadir Khumm. Iranians celebrate Fatimah's birth anniversary on 20 Jumada al-Thani as Mother's Day.

Not in OCLC.; Özege 13387.





8-) [THE POETESS DAUGHTER OF HUNGARIAN NOBLEMAN OSMAN PASHA / FINE BINDINGS]

Aks-i sadâ. [i.e. The reflection of sounds].

NIGÂR BINTI OSMAN THE POETESS [ŞAİR NIGÂR HANIM], (1856-1918), Sirket-i Mürettibiye Matbaası., Istanbul, [AH 1316] = 1899.

USD 450

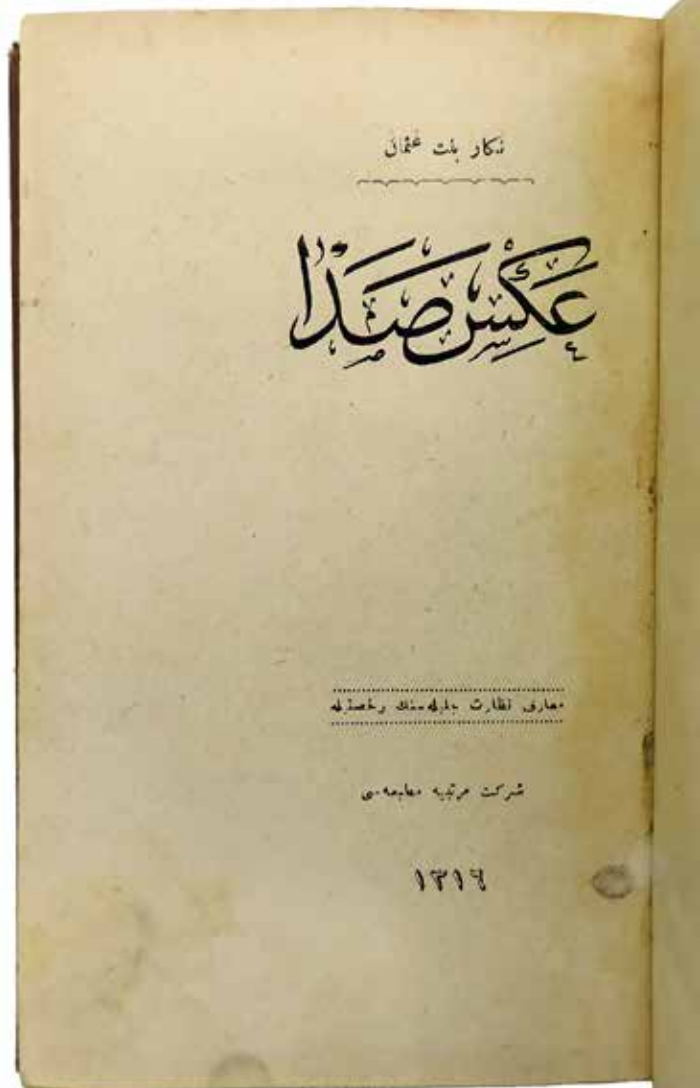
Original special and very decorative “mükâfât” [i.e. award] binding, gilt “mükâfât” on the boards. Slightly fading on boards, rubbed at spine. Overall a very good copy. Foolscap 8vo. (18 x 12 cm). In Ottoman script (Old Turkish with Arabic letters). 335 p.

First and only edition of this extremely rare fourth poetry book by Nigâr Hanım [i.e. Lady Nigâr], who was an Ottoman poetess, pioneered modern Western styles in a feminine mode. She is a major figure in post-Tanzimat (Reform) Turkish poetry.

Nigâr was born in Constantinople (Istanbul) to Macar Osman Pasha, an Ottoman nobleman of Hungarian origin. She was educated at the Kadiköy Fransız Mektebi [i.e. French School in Kadiköy], later receiving lectures at home from private teachers. She was able to speak eight different languages and play piano at a young age. She was married at age fourteen but divorced after a few years of great unhappiness. Her early poetry is in the traditional divan style, but later she was influenced by Recaizade Mahmut Ekrem and others and adopted a more modernist stance, influenced by the Western poetry of her time. She was well versed in the cultures of East and West and knew French, Greek, Arabic, and German. Her book Efsus was the first poetry book written in the Western style of poetry by a woman author. Like Mihrî Hatun, and possibly the first woman poet since her, her femininity is not hidden. Her writing style, choice of themes, and presentation reflect a very feminine sensibility. Apart from poetry, she wrote

prose and made several translations. In her personal life, she was an important and well-known figure in the society of her time. Apart from her career as a poet, her lifestyle, outgoing personality, and choice of clothing had a wide influence on society and the perspective of women at the time. Although it is not possible to say that she was a feminist, her view of woman’s rights was much ahead of her time. She became increasingly isolated in the last years of her life and was in great pain. (Wikipedia).

OCLC 222764475, 754954354 (Only two copies worldwide; one in Turkish, another copy is located in Canadian library).; Özege 363.



9-) [COVER DESIGN / AVANTGARDE NOVELS]

Cennet Hanim. Calligraphed by Hattat Hâmid Aytaç (1891-1982).

MECDI SADREDDIN [SAYMAN],
Ahmed Kâmil Matbaasi, Istanbul, 1927.

USD 425

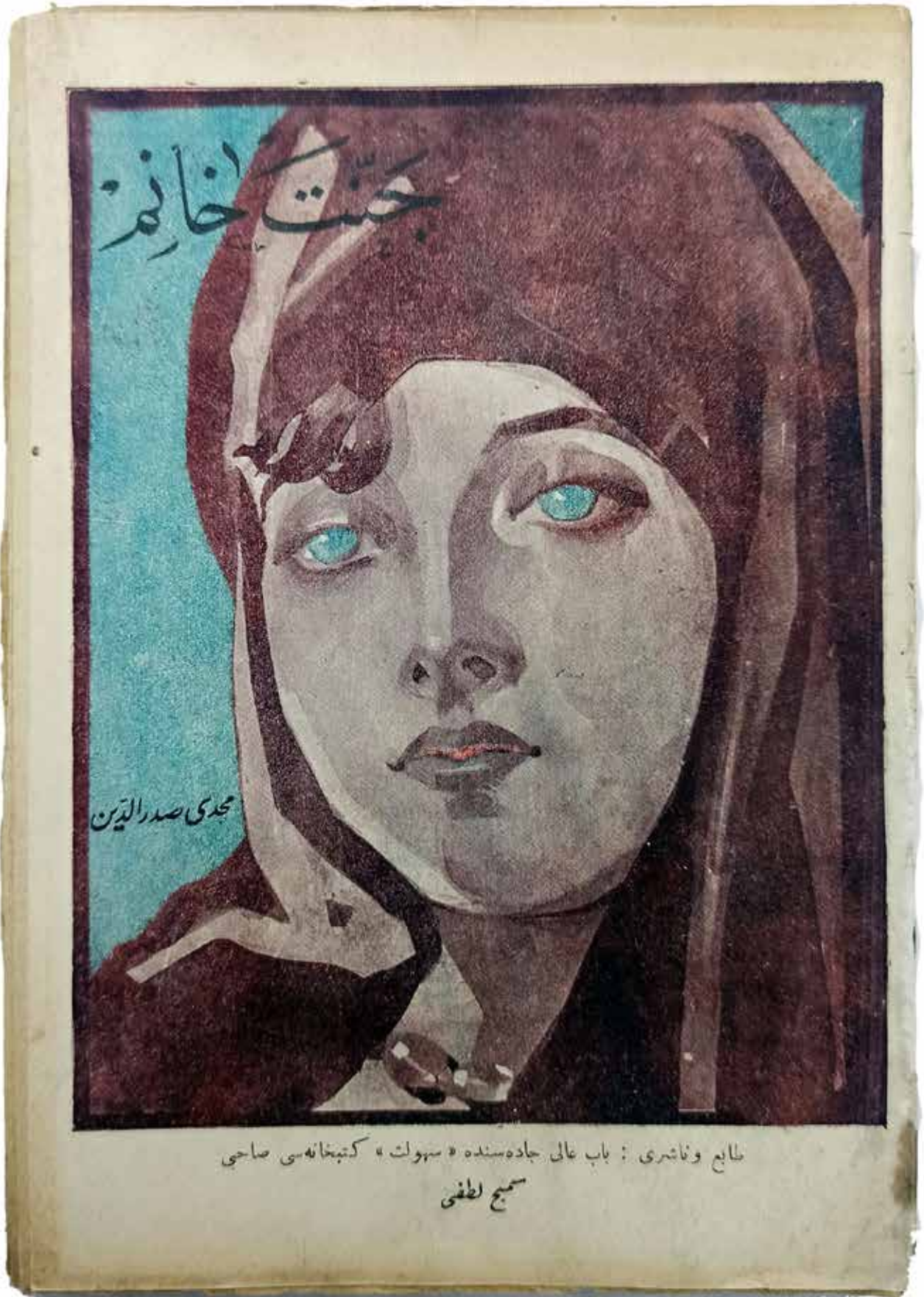
Original pictorial wrappers. Cr. 8vo. (20 x 14 cm). In Ottoman script (Old Turkish with Arabic letters). 109 p. A fine copy.

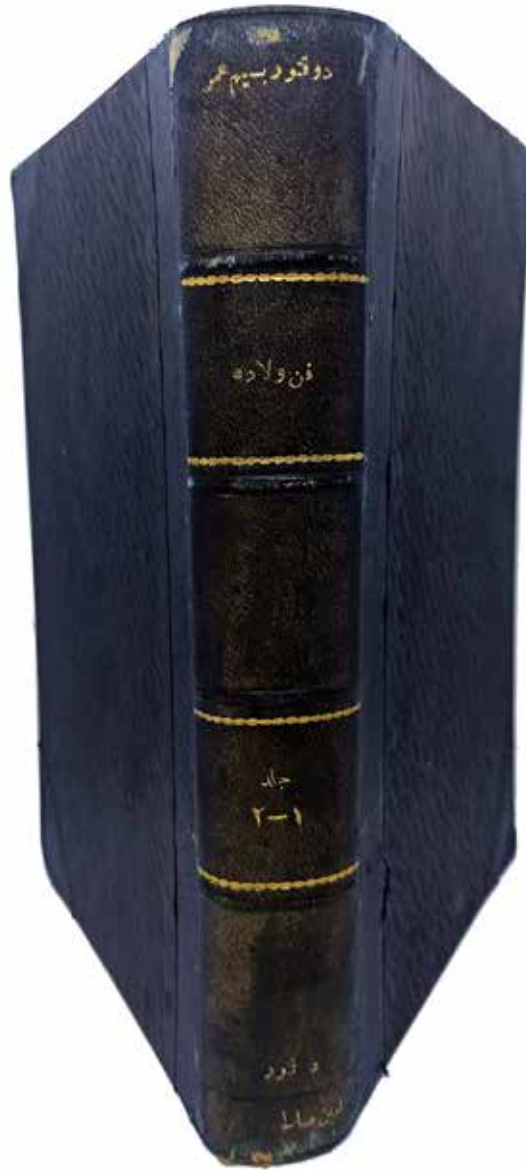
First edition of this very interesting avant-garde novel of the early modern Turkish literature, including a woman character who is a drug addict from the high society, published in the early period of Republican Turkey. The title and scripts on the front cover are written by early modern Turkish calligrapher Hâmid Aytaç (1891-1982).

Mecdi Sadreddin Sayman was a Turkish journalist who served for "İkdam" [i.e. Effort] newspaper, which is one of the most popular newspapers published during the Imperial

Ottoman and Modern Turkey. He was the assistance of Ahmet Cevdet Oran (1862-1935) who has established the paper in 1894, and the first issue appeared on 23 September. It initially advocated for Turkism but held a critical attitude towards the Committee of Union and Progress after the Young Turk Revolution had occurred. Yakup Kadri Karaosmanoglu was a journalist with İkdam during the Turkish War of Independence. Following the establishment of the Republic of Turkey the paper objected to the policies of the Turkish government, including making Ankara the capital city instead of Istanbul as well as the presidency of Mustafa Kemal Atatürk. Partly due to its dissident approach the owner of the paper was changed, and it became an asset of Ali Naci Karacan. The newspaper ran between the years 1894-1928, until the Letter Revolution.

Only three copies in OCLC 25346455 (Bogaziçi University Library, Aga Khan Library of London, Princeton University Library); Özege 2946.





10-) [ONE OF THE EARLIEST COMPLETE TURKISH BOOK ON THE MODERN GYNAECOLOGY]

Fenn-i vilâde. 2 volumes in one. Vol. 1: Haml. Vol. 2: Vilâdet, halâs, avâkib-i vilâdet, nevzâd. [i.e. The book of gynaecology: The pregnancy.; Obstetrics (or birth), maturation, final stage of pregnancy, and newborn].

ÖMER BESİM AKALIN [PASHA], (Turkish physician, politician), (1862-1940)., Ahmet Ihsan Sürekâsi ve Matbaacılık Osmanlı Sirketi, İstanbul, [AH 1338-1339] 1922-1923.

USD 500

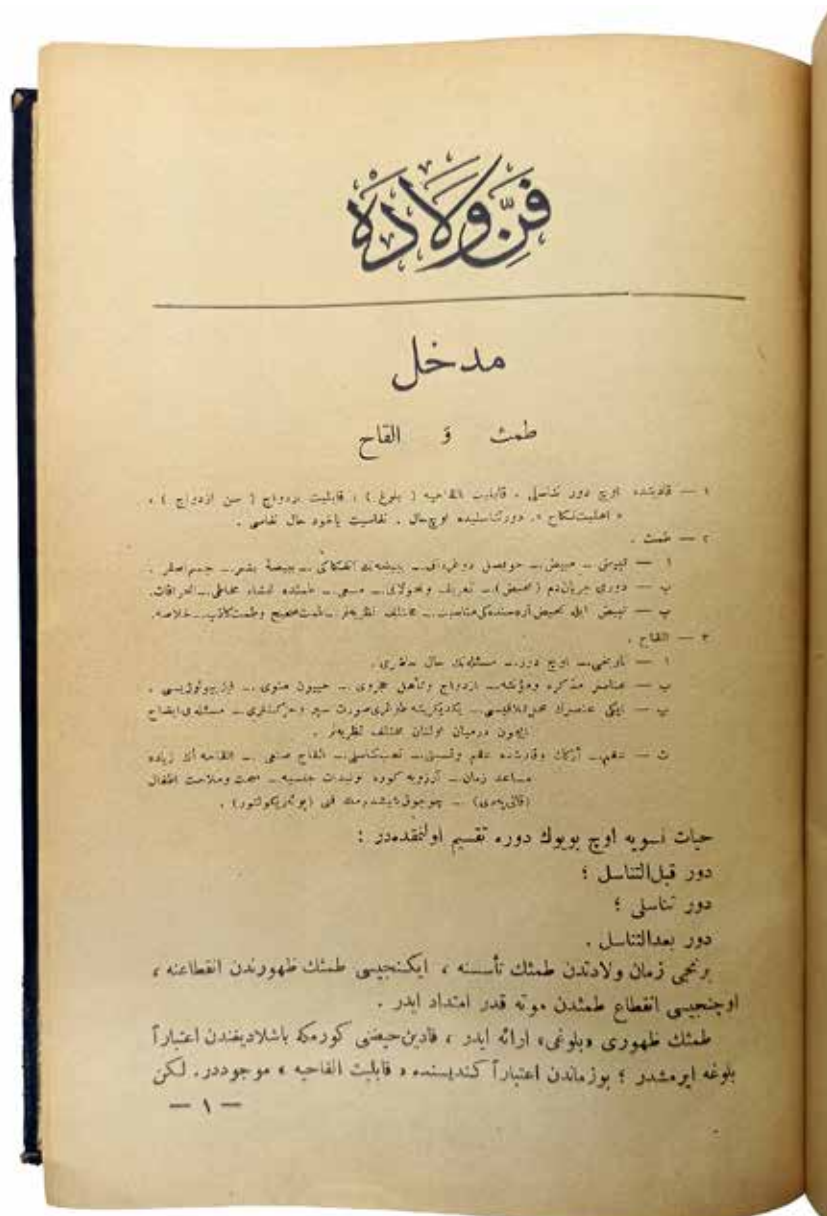
Fine contemporary half leather bdg. Five raised bands to spine, title, author's name, and volume numbers gilt on spine. Roy. 8vo. (24 x 17 cm). In Ottoman script (Old Turkish with Arabic letters). 2 volumes: (313 p.; 408 p.). Hegira: 1338-1339 = Gregorian: 1922-1923.

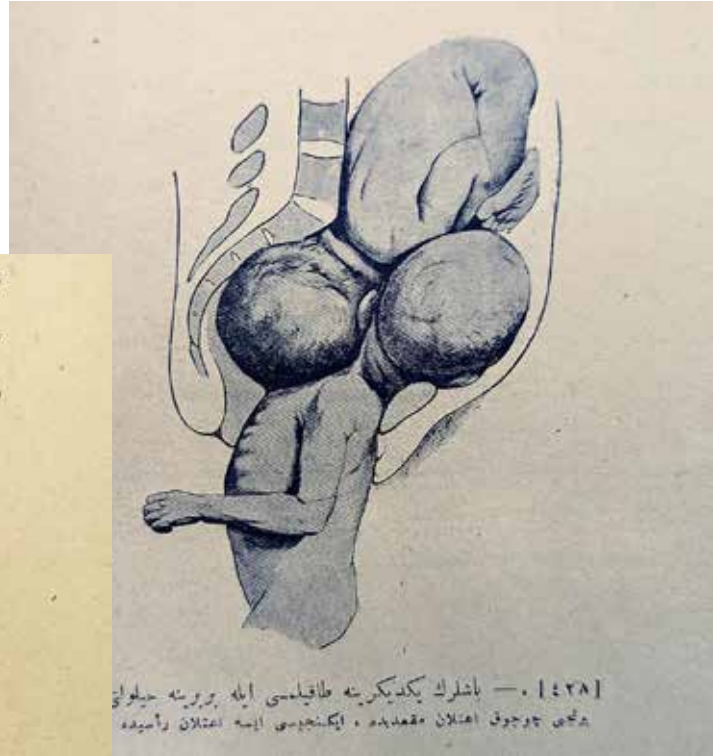
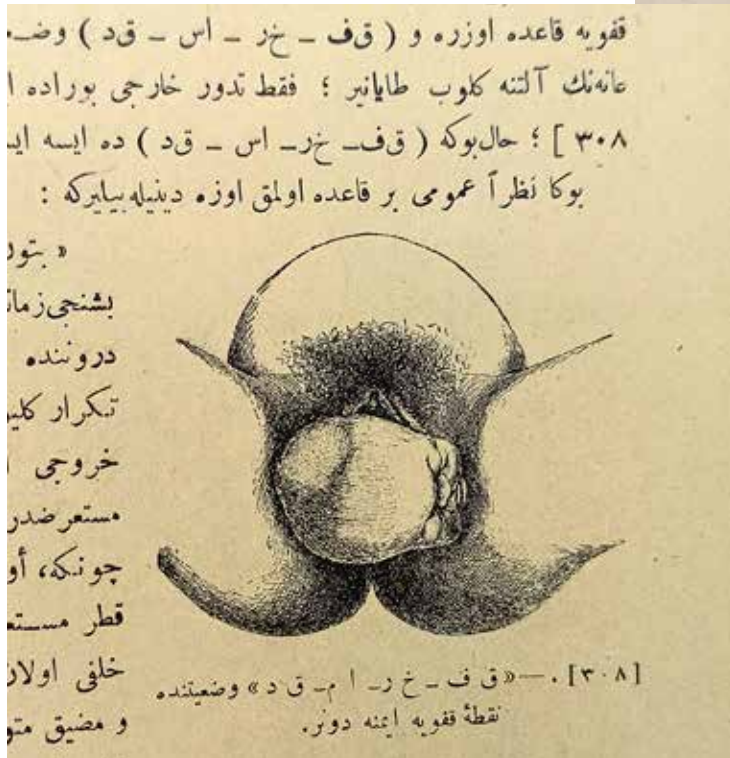
Rare first edition of this one of the earliest and richly illustrated original Turkish books on the modern gynaecology written by the founder of modern obstetrics and gynaecology in the Imperial Ottoman and modern Turkey, Besim Ömer [Akalin], (1862-1940). This rare book on gynaecology published after that Besim Ömer was sent to Paris France, where he worked as an assistant physician at the Hôpital de la Charite, and completed his medical specialization in 1891.

This volume consists of the first two books of a corpus including four books, titled “Haml” or “Hâmîl” [i.e. the pregnancy] for the first volume, and “Viâdet, halâs, avâkib-i vilâdet, nevzâd” [i.e. obstetrics (or birth), maturation, the final stage of pregnancy, and newborn]. It’s a richly illustrated and comprehensive work in Ottoman language published in the years of the proclamation of the Republic in Turkey. It’s the first original obstetrics corpus that was needed in the Republic of Turkey under the leadership of Atatürk, which supports the follow-up of medical developments and new scientific studies in the Western world.

Besim Ömer finished primary education in Pristina, then in the Ottoman Empire. He began his secondary education in Kosovo, completed Kuleli Military Medicine High School (Ottoman Turkish: Kuleli Askerî Tibbiye Idâdisi). He then studied at the Imperial Medicine College (Ottoman Turkish: Mekteb-i Tibbiye-i Sâhâne) graduating with distinction in 1885. He served briefly as a military physician at the Greek border, before he had to return to Istanbul after catching typhus. He took the post of an assistant lecturer in the birthing center of the Medicine College. Besim Ömer was then sent to Paris, France, where he worked as an assistant physician at the Hôpital de la Charité, and completed his medical specialization in 1891. He wrote two books about his experience in Paris. His book titled “Dogum Tarihi” (literally: “History of Birth”) is considered as the first-ever modern work in Turkey about birth. After his return from Paris, he was promoted to the rank of a general. He tried several times to open up a birthing center, his application was however declined by Sultan Abdul Hamid (reigned 1876–1909). In 1892, he established, secretly from the Sultan’s Court, the country’s first birthing clinic in a small building next to the Medical College. It served for 17 years at the site before it was transferred to a larger building.

Besim Ömer countered the local mentality that prevented Muslim women from having jobs and touching men even for medical





purposes. He applied Japanese methods in training nurses in Istanbul. In 1911, he personally trained daughters of well-known Muslim families in Istanbul in a six-month-long volunteer nursing course. For the first time, these nurses were able to take part in the medical care of wounded soldiers. He survived the Titanic sinking of 15 April 1912. During the years 1913-14, he organized nursery training courses for ordinary women. In these courses, he trained around 300 nurses, most of them serving during the Gallipoli Campaign (1915-16) and at other arenas of World War I. During this period, Besim Ömer acted as the director-general of Turkish Red Crescent. He was among the founders of the “Association of Fight against Tuberculosis” (Turkish: Verem Savas Dernegi) in 1918 and of the “Association of Child Welfare” (Turkish: Çocuklari Koruma Dernegi) in 1921. In 1919, he was elected rector of Darülfünun, the forerunner of Istanbul University. Besim Ömer led the way for Turkish women to become the first female physicians by enabling a group of girls to enroll at the Imperial Medical College in 1922. Six women graduated in 1928. Following the educational remained out of the staff. He was the author of more than forty professional works in medicine, mostly in midwifery, nursery, and child welfare.

Özege 5592.; TBTK 2727. Only two institutional copies in OCLC, not in American institutions or worldwide except for Turkish libraries: 1030085150, 850880503.

11-) [PROPAGANDA / “AFZ” / SERBIA / JUGOSLAVIA / POSTER]

Prvi Antifashistichki Miting Jena Srbije, Beograd, 28 Januar 1945. [i.e. Antifastictika Fronta Zena Call of Meeting]. Artist: [Gleb] Kun (?).

THE WOMEN’S ANTIFASCIST FRONT OF YUGOSLAVIA - SERBIA., The Women’s Antifascist Front = Antifastictika Fronta Zena, Serbia / Yugoslavia, 1945.

USD 425

Original color lithographed print poster. Mounted on cardboard. Slight chip on the left corner, not loose. A good poster. 44x28 cm. In Serbo-Croatian. Artist signature: Kun, [Gleb?]. Red and black theme on the white surface. The peasant Serbian woman with her head and right hand raised to the sky is depicted.

Antifastictika Fronta Zena [i.e. The Women’s Antifascist Front] was a Yugoslav feminist and anti-fascist mass organization. The predecessor to several feminist front groups in the former Yugoslavia, and present-day organizations in the region, the “AFZ” was heavily involved in organizing and participating in the Partisans, the communist and multi-ethnic resistance to the Nazi occupation of Yugoslavia during World War II. It was formed by volunteers on 6 December 1942 in Bosanski Petrovac at the First National Conference of Women. In its early days, the organization was called the Antifascist Organization of Women (AOZ). In Croatia, the organization was named the Antifascist in front of women of Croatia. In Slovenia, there were a number of titles: Antifascist women association, Antifascist Front Women, Antifascist Front of Women. It was founded under the name of the Slovenian Antifascist Women Association. There was also a Slovenian Anti-Italian Women’s Union. In Macedonia, it was called Antifascist front of women of Macedonia (Antifašistički front na ženite na Makedonija). In Serbia, there was the Antifascist Front of Women of Serbia, including the Antifascist Front of Women of Vojvodina (based in Subotica). Before World War II, many women organizations advocated for peace, fighting against the different totalitarian forces that were growing across Europe. During the war, however, many women organized themselves within the antifascist movement and strengthened their position. This is confirmed by the first document of the Supreme Headquarters and the National Liberation Army volunteer Yugoslavia, which at that time was the supreme authority in the liberated territories. In various documents, it confirmed women’s active and passive voting rights, which they already possessed prior to 1941, as outlined in the Constitution, but were not allowed to exercise. [.] Women began to massively involve the NOP as soldiers, medical staff, politicians, and MPs. Different female structures, which were established in 1941 under various names, have been associated in the wider areas, and as of 6 December 1942, held the first National Conference of Women. The conference was attended by 166 delegates from all over Yugoslavia, except for Macedonia, because they did not occur because of both distance and security concerns. Then the Conference founded the Antifascist Front of Women with the aim of mobilizing women for assisting new units, helping partisan government bodies, participation in armed and sabotage actions, and for the development of ‘Brotherhood and Unity’ among women. AFZ played an influential role in the Second World War, after the Invasion of Yugoslavia. The NLA attracted about two million women. In military units, there were 110 000 women. During the war, 2,000 women became officers. AFZ Committees were also responsible were collecting clothes for the

NOV, caring about children, wounded soldiers, working as front-line nurses, and performing agricultural tasks. Of the 305,000 fallen soldiers between 1941-1945, 25000 were women, and of the 405,000 injured 40,000 were women. The issue of legal equality did not arise, because the women through their participation in the national liberation movement had arguably already achieved certain rights. All that after FOCA regulations on the principles of equality enshrined in the later constitutions “new” Yugoslavia, and various laws, the result of the struggle of women themselves in the feminist and anti-fascist women’s organizations before the war, as well as their struggle during the war. [.]





12-) [OTTOMAN POETESS IN LITOGRAPH]

Divân-i Leylâ Hanım. [i.e. The poems of Leylâ Hanım].

Der Sirket-i Iraniye Destgâhi Han-i Vâlide Matbaasi., Istanbul, [AH 1299] = 1882.

USD 325

Original cloth bdg. with marbled boards and brown cloth spine. Fading on spine and foxing on boards and pages. Overall a good copy. Roy. 8vo. (24 x 17 cm). In Ottoman script (Old Turkish with Arabic letters). 118 p.

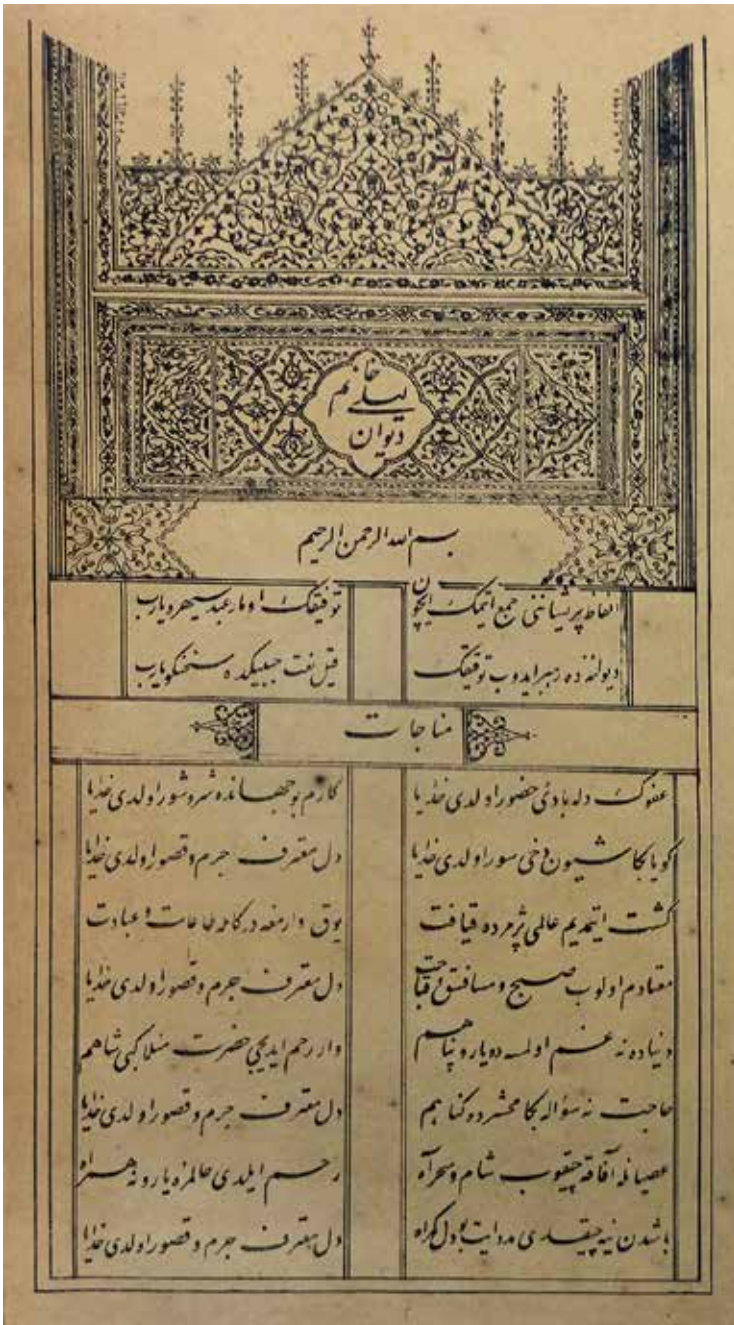
Lithographed. Early edition of this rare poem collection by Leyla Hanım (?-1847), who was a few female poets in the Ottoman literature, known for her lyrical love poems.

Divan literature is described as “a certain tradition literature with its rules and boundaries” in the most general form. These rules and boundaries have enabled the formation of common expressions in religion and in Sufi intellection in particular and in poetry by the influence of

Persian literature, and they have made it traditional in time. In this context, in classical Turkish poetry, whose male poets are predominant in quality and quantity, patriarchal rhetoric presents an outlook that its frame has been established by common tropes, metaphors, poetic themes, and in short by similar imaginations and ideas. The divans of Lady Mihri (died after 1512), Lady Leyla (died in 1848), and Lady Seref (1809-1861) have different aesthetic understandings in that context.

Leylâ Hanım was one of the few Turkish female poets who made a collection of her poems. Lived in Istanbul and died in 1848. Her family was close to the Ottoman Sultanate and Leylâ Hanım, witnessing the reign of Sultan Mahmud II (1808-1839) and Sultan Abdülmecid I (1839-1861).

She is the daughter of Moralizâde Hâmid Efendi. Her mother Hadîce Hanım is the sister of Keçecizâde İzzet Molla, a notable bureaucrat, and poet of the times. She has three brothers, Atâullah Mehmed Efendi, Nurullah Mehmed Efendi and Hâlid Efendi, who died at a young age. She had financial problems after her father's death and she expressed those in her poems. Some of her poems in the divan mention that her father and brother Hâlid Efendi have lived in Bursa for a while. She is educated by Keçecizâde İzzet Molla, she is quick-witted. She experienced a short marriage, which lasted about a week; after the divorce, she devoted herself to poetry. Her grave is in Galata Mevlevîhanesi. Several books include information of her life, characteristics, and poetry such as Fatın Tezkiresi (363), Ahmet Rif'at's Lugat-i Târîhiyye ve Cogrâfiyye (154), Tuhfe-i Nâ'îlî (895), Sicill-i Osmânî (93), Bursali Mehmet Tahir's Osmanlı Müellifleri (406), et alli. These resources indicate that Leylâ Hanım is from a noble family and the links of the family to the high cadres of Ottoman bureaucracy and their intellectual property have left traces in her poetry. AH 1299 = AD 1882. (Source: All poetry).



OCLC 949496080.; Özege 4177 / 4. First two editions were printed in Cairo.

13-) [EARLIEST ARMENIAN FEMINISM]

Hay gin. [i.e. Armenian woman]. Edited by Hayganus Mark.

HAY GIN., Constantinople (Istanbul), 1929.

USD 450

Original wrappers. Folio. (34 x 25 cm). In Armenian. [36] p. in every issue, b/w ills. Instead of one issue, art-nouveau design on covers. Issues are: 1, 2, 3, 4, 5, 6, 7-8, 18 of 1929.

Rare 8 late issues of the earliest Armenian feminist periodical ran between the last period of the Ottoman Empire and the early Republican Turkish period, by Armenian feminist writer Hayganus Mark (1884-1966, published bimonthly. While it had the longest publication life during the Ottoman Empire, the magazine ended its publication in 1933. The magazine featured feminism, the women's movement, and women's activities, and was mainly addressing Armenian women as it was published in a context supporting the Armenian national movement in its early years. Defining herself as a feminist, Mark also included the articles of various feminists in the magazine. This magazine occurred to be the women's magazine with the longest publication life in the history of the Ottoman Empire and Republican Turkey history.



Hayganush Mark, (1884-1966) was an Armenian feminist writer, poet, opinion journalist, prose, and public figure. Of Armenian descent, Hayganush Mark was born in Constantinople in 1884. Her father was Markar Topuzyan, a servant-broker from the province of Van, born in 1850 or 1851 (AR 1266), and her mother was Yebrakse, born in Constantinople in 1853 or 1854 (AR 1269). She adapted the family name “Mark”, the short form of “Markar,” following the enactment of the Surname Law in Turkey in the year 1934. Her first article was published in *Manzûme-i Efkâr*, an Armeno-Turkish periodical. Because of this article, she received job offers from periodicals like *Pürag*, *Hanrakidag*, *Püzantion*, and *Panaser*. She was not even twenty years of age when she was awarded second place in a poetry competition organized by the newspaper *Masis*. In 1909, she became the head of the Literary Commission of the recently-founded “Nationalist Armenian Women’s Union”. She got ready to open up Armenian schools in the province and to provide education for girls. As a result of these efforts of hers, the number of Armenian schools in Anatolia increased to 32. In 1919, she started to publish the bi-weekly feminist magazine *Hay Gin*. This time, the difference in her attitude was that not only women but both genders should be involved in the publishing of the periodical. She left her idea of separating men and women. She never gave up independence saying “if the Armenian Woman magazine will live under a flag, this can only be a womanhood flag”. Her periodical continued to appear for another 14

years until 1933 when it was closed down by the Turkish government. It is noted that the paper was forced to close down because it was accused of supporting the “enemies of the Turks” for its support of the Allies during the post-World War I years.

Mark opposed “women becoming male in the name of emancipation”. She said that “women must work and achieve their economic freedom”, adding “in doing this, there is no need to be prepared to be rude, to destroy”. According to her, “love is in the mind”. She pointed out that “the education system is prepared from a male perspective”, and further stated that “involvement of women in the curriculum preparation stage is imperative”. Mark said that “men and women are different and equal”, adding “women must claim their differences for themselves and for humanity”. (Source: Wikipedia).

Not located in OCLC.





Handwritten notes in English and Arabic script, including the beginning of a letter: "Saw that it was from my dear Nefine...".

Handwritten envelope with a stamp and text: "OMAY FILM", "OMER AYKUT", "Konya'da Çad. No. 41 Kırkkilise", "İstanbul P. K. 404", "Bey Asanur", "MERYEM ANA FOTOLAR", "Negatif".

Handwritten notes in Arabic script, starting with the date "20 Eylül Salı".

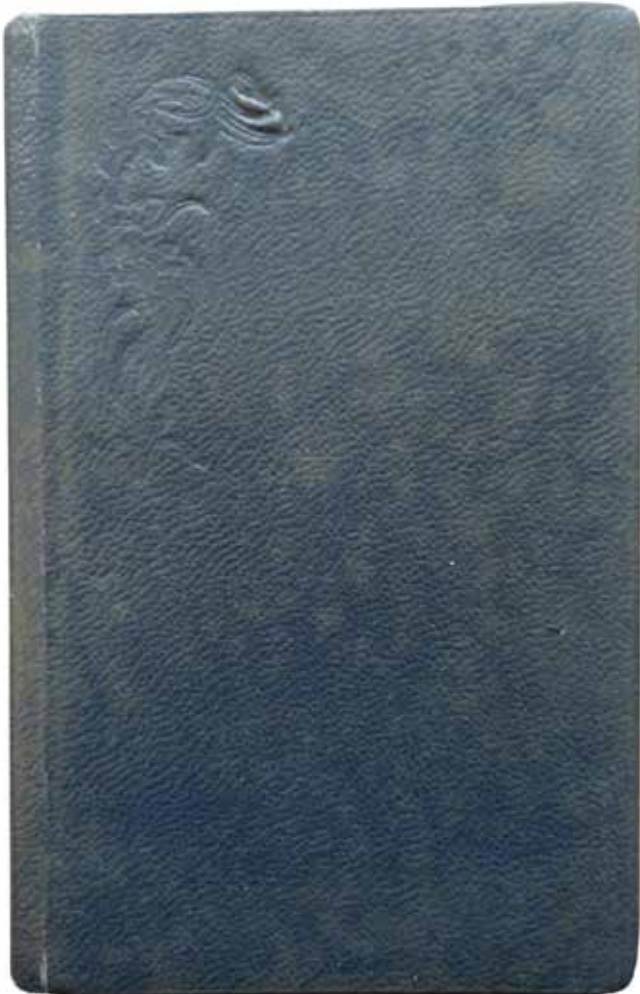
14-) [INTERESTING ARCHIVE OF AN INTELLECTUAL OTTOMAN/TURKISH WOMAN]

A manuscript diary, letters to and from, documents, notebooks of an intellectual late Ottoman/early Republican woman.

NEVIN [MELIKE] PERTEV DEMIRHAN, (1910-1969?)., Istanbul, 1930.

USD 1250

The collection includes one full diary, 4 notebooks, 120 letters addressed to Nevin Pertev Demirhan and Meryem Ana Efes ruins photo



negatives in an envelope, and ID cards, court documents of Demirhan family (Father Pertev Pasha, brother Ömer İlhan Demirhan, and mother Hatice Leman Demirhan). 4 notebooks of her from “English High for Girls, Constantinople” including the lessons of dictation, rough notebook, setback, essays, and letters. All notebooks are in English. Also, there are letters addressed to Fatma Behçet Hanim. Diary includes [336] p. with full of writings between the dates August 4, 1955 (Thursday) and November 24, 1955 (Thursday).

This collection contains an Ottoman / Turkish intellectual woman’s political thoughts, social life, travels, recipes, and friendships in a short time in 1955. A hardcover manuscript diary and letters to and from her. Letters have very interesting correspondences in the mostly Ottoman script as well as in modern Turkish, English, French, and German. One of the letters addressed to her (Ömer İlhan Demirhan’s letter) and some others include very interesting thoughts about women and femininity. Ömer İlhan told her that he wants to be married and that did not find a suitable wife for himself. Some of the letters in this collection like that have very important and interesting hints for “Turkish women”. Letters dated usually from the 1930s to the 1950s.

Nevin Pertev Demirhan was an intellectual and translator as well as pianist according to ‘Türkischer Biographischer Index’. She translated her father’s book titled ‘Islam’ into English with her father. Her father was Sait Pertev Demirhan who was an important Turkish soldier, intellectual, and politician.



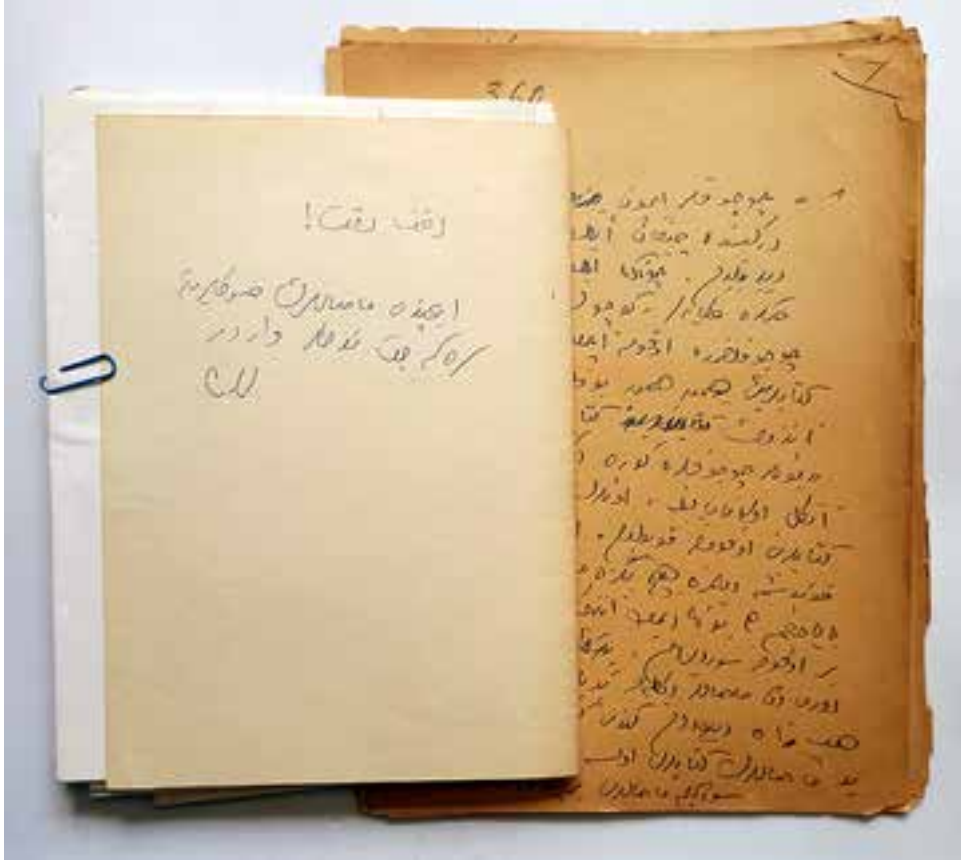
15-) [ARCHIVE OF PIONEER FEMALE WRITER WITH A MALE PSEUDONYM]

Autograph archive of Cahit Uçuk including her manuscripts of stories, nursery rhymes, tales, fables, letters, and newspaper clippings and stores serialized in the periodicals with her autograph corrections and notes.

CAHİT UÇUK, [Pseudonym of Cahide Üçok], (Turkish female author), (1909-2004)., [1975-1989].

USD 2250

A large and fine collection and archive of Cahit Uçuk, (1909-2004) including various size clippings, a caricature, her biography, news, her serialized stories published in Turkish periodicals, and newspapers with several autograph corrections by Uçuk (Serialized novels include approx. 65 p., two are complete) as well as her original autograph - manuscript letter, manuscripts titled "Televizyon için notlar" [i.e. Notes for Television] (40 paged), a compilation of Turkish nursery rhymes (17 pp.), stories, fables, and fairy tales, and her population register document (it seems he was born in Diyarbakir city contrary to what is known as Istanbul, or Thessaloniki [Salonica] according to this document), manuscript report of her interview made by Hikmet Altinkaynak (1945-), and an essay titled "Yunanlılar'a Mektup" [i.e. A letter to Greeks]; and her plan for a journey to Italy.



Cahit Uçuk was a Turkish female author and story writer. Ibrahim Vehbi Üçok, whose father was the Siverek Deputy and District Governor in the last Ottoman Parliament, and her mother was Hadiye Hanım, who was originally from Thessaloniki. Cahit's first tale was published in the magazine named "Yarım Ay" [i.e. Half Moon] published by Nâzım Hikmet in 1935. Mrs. Cahit, who also wrote poetry before, turned to story and novel writing. In her works, she mostly dealt with women's rights and the place of women in society, and occasionally worked on mystical themes. She's famous for her children's books.

Many female writers have adopted male noms-de-plume, or otherwise gender-ambiguous pseudonyms, for a number of reasons: to publish without prejudice in male-dominated circles; to experiment with the freedom of anonymity or to encourage male readership. Cahit Uçuk, in his memoirs about the difficulties of being a woman writer in the world of men, could not keep a secret behind the name that everyone thought belonged to a man, and Bab-i Âlî [i.e. the street in Istanbul where publishers gathered in the Ottoman Empire] soon learned that she was a very beautiful woman.

16-) [EARLY QUEER / FIRST LESBIAN OTTOMAN NOVELLA / MUASAKÂT-I NISÂIYYE: LESBIAN LOVE IN CONSTANTINOPLE]

Hamamci Ülfet.

AHMED RÂSİM, (1864-1932)., İkdâm Matbaası [i.e. İkdâm Newspaper Press]., Istanbul, [AH 1338] = 1922.

USD 450

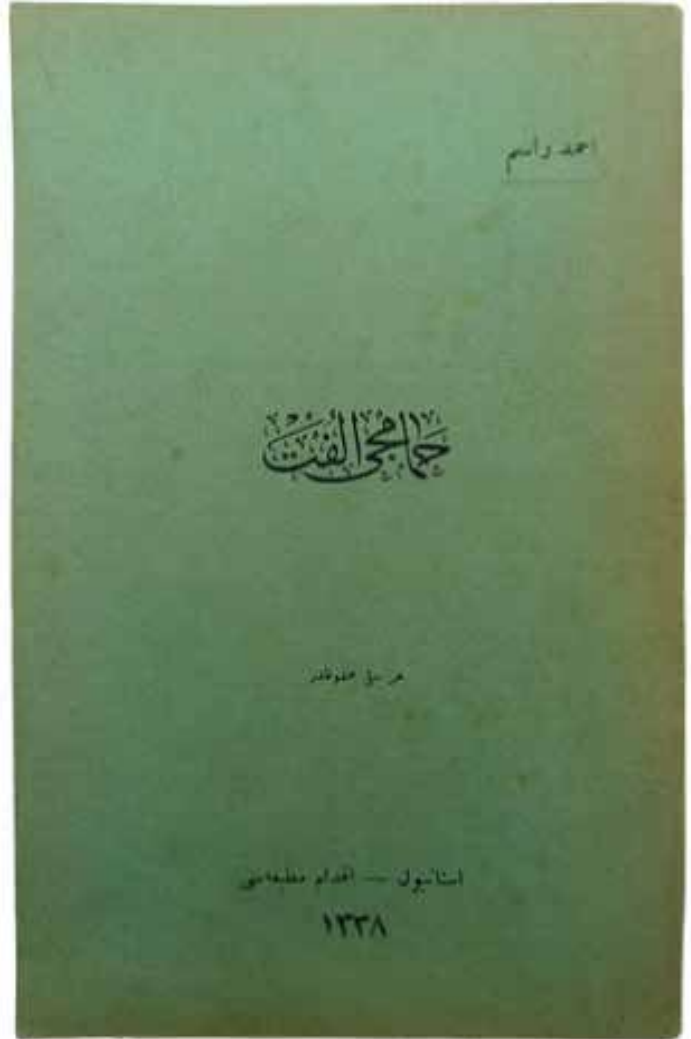
Original wrappers. A fine copy. Near mint. Foolscap 8vo. (18,5 x 12 cm). In Ottoman script (Old Turkish with Arabic letters). 76, [4] p.

Early edition (second in the literature, the first in 1898 under the title only 'Ülfet' which was banned) of this first lesbian novella in Ottoman and Turkish literature written by Ahmed Rasim (1864-1932) who was an Ottoman liberal politician and writer, who wrote primarily about social issues.

Hamamci Ülfet is banned work by Rasim when it was published first in 1898, which carries the traces of the Ottoman period, in which the lifestyles of lesbian women are explained without judgment using plain language. While the author talks about lesbian women of Istanbul without displaying a moralistic attitude, he also mentions the entertainment in Istanbul's baths, other entertainment venues, clothing and apparel, and the elite places of the society. The fact that the character named Pakize, who has many relationships, falls in love with a woman named Hamamci Ülfet is at the center of the issue.

Ahmed Rasim was a Turkish writer who used the pen name 'Leylâ Feride' sometimes (it's a female name). He worked as a civil servant at the Ministry of Post and Telegraph. After that, he earned his living by writing and working in newspapers. He was the Istanbul parliamentary deputy between 1927-32.

Özege 6752 / 2. Very scarce.



17-) [EARLY EROTICA / HOMOSEXUALITY]

Defter-i ask, Hubannâme, Zenânnâme and Sevkengîz., Manzumetü'l-müsemma be-mihnet-kesan., Tuhfe-i Dilkes Nâli., Bülbülnâme., Kitab-i Nân ü halvâ [and] Nân ü Pir Seyh., Gülsen-i ask.

ENDERÛNÎ FAZIL, (1757-1810)., KEÇECİZÂDE IZZET MOLLA, (1786-1829)., BAHAEDDIN ÂMİLÎ, (?-1622)., BIRRÎ MEHMED DEDE, (1669-1716)., MUHAMMED B. OSMAN EL-KONEVÎ NÂLÎ, (?-1675)., SÛNBÛLZÂDE VEHBÎ, (1718-1809)., OSMAN NEVRES EFENDI, (1820-1876)., Darü't-Tibaa Tas Destgâhi., Matbaa-i Âmire Litografya Destgâhi., Izzet Efendi Matbaasi, Ceride-i Havadis Matbaasi., Constantino-ple, (1837, 1849, 1853, 1866, 1871, 1872).

USD 3250



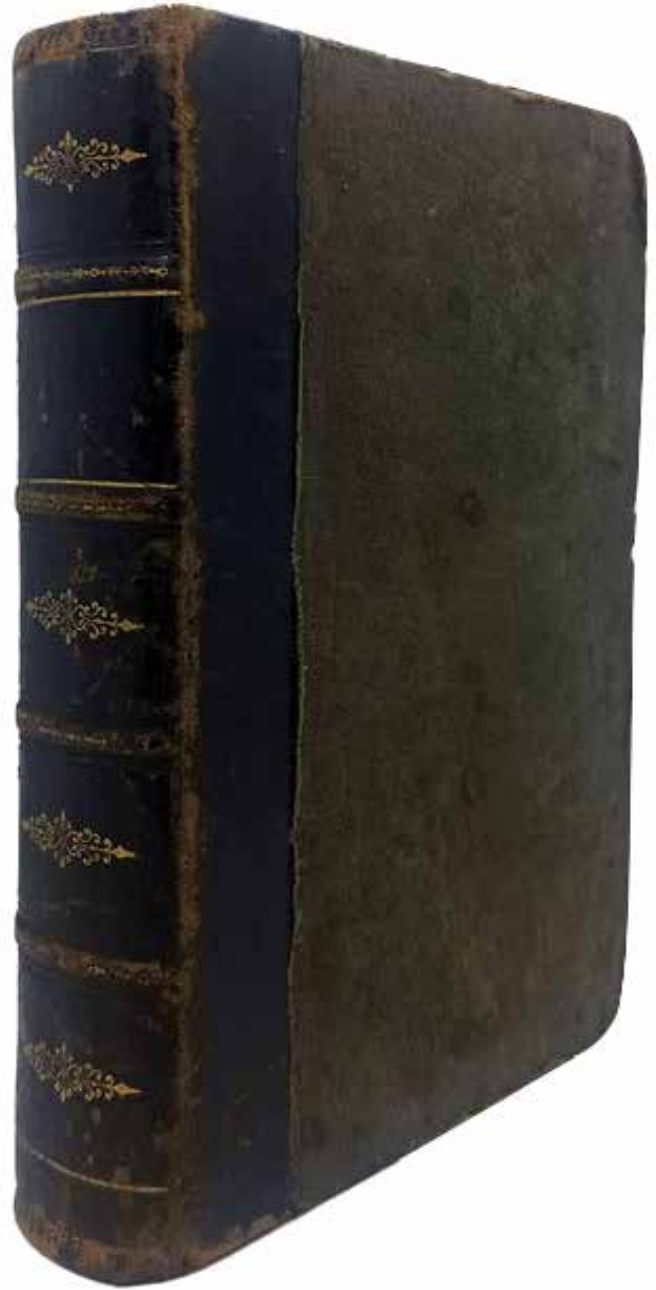
Contemporary quarter leather binding with gilt decorations without title lettering. Demy 8vo. (22 x 14 cm). In Ottoman script (Old Turkish with Arabic letters). Seven different books and tractates (nine works) in one volume: (235, [1] p., 24 p., 143 p., 80 p., [6], 71 p., 84 p., 22 p.). Two leaves are torn from the hinge in the first book but not missing, one tractate is trimmed by margins, the board's extremities are worn, overall a good volume including multiple books.

First editions (except for one) of these exceedingly rare poetic tractates collected together contemporarily in one handsome volume, reflecting early Ottoman poetic pleasure, including thematic mystic and erotic poetry mostly printed in the early 19th century.

This volume includes the multiple works of Enderunlu Fazil and Sünbülzâde Vehbi, which are the earliest erotic and homosexual poems that seem to have been concealed by adding Keçecizâde's works to the beginning and the end of the volume.

“Defter-i ask” [i.e. The book of love] by Fazil, in which he tells about his

own romances, is a masnavi of 438 couplets. It begins with a description of divine love and tells the story of the poet's romances, which he fell into only to regret and repent afterward. "Hubannâme" [i.e. The book of beautiful young men] consists of 796 couplets with various titles and it has a mystical analysis of beauty in the first chapter. After an introduction that gives geographical information that may be considered novel for its period, it describes the beauties of male bodies of many countries from India to America. This style is unique and the first in Turkish / Ottoman literature. In the work titled "Zenannâme" [i.e. The book of women], which is a masnavi of 1101 couplets, women of various nations are described. The poet indicated in the introduction of his work that he does not want to talk about women, and that he has no orientation towards women. Enderunlu Fazil was an Ottoman poet who depicted the beauty of men from various lands of the Ottoman Empire. He achieved fame through his erotic works, which were published posthumously. Among his most famous works is The Book of Women, which was banned in the Ottoman Empire. The book describes the advantages and disadvantages of women from different nations. Fazil was born in Acre into an Arab family originally of Medina. He spent his early years in Safed in Ottoman Palestine. His grandfather Zahir al-Umar and father Ali Tâhir were both executed (in 1775 and 1776, respectively) for participating in a rebellion. After his father's death, Fazil moved to Istanbul. There, he was admitted to the Enderun palace school (thus taking on the name Enderuni or Enderûnlu), but was expelled in 1783 as a result of his love affairs with other men there. In 1799, he was exiled to Rhodes because of his satirical writings and



was only allowed to return to Istanbul after becoming blind. He spent the rest of his life there, ill and bedridden.

Other books in the volume:

Manzumetü'l-müsemma be-mihnet-kesan, Ceride-i Havadis Matbaasi, Ist., AH 1269 = AD 1853. 235 p., 1 portrait of Keçecizâde. Lithography. Özege 13354.; Two copies are located in OCLC 57242940 – 51281526. This

work is a social satire type masnavi in which Izzet Molla was exiled to Kesan, telling of the troubles he suffered there, and his pardon and returns to Istanbul.

Destar-i hayâl., Osman Nevres Efendi (1820-1876), Matbaa-i Âmire, Ist., AH 1289 = AD 1872. 24 p., Özege 3899. First and Only Edition. This rare work is a masnavi consisting of six stories.

Defter-i ask, Hubannâme, Zenânnâme and Sevkengîz., Enderuni Fazil (1757-1810) and Sümbülzâde [or Sünbülzâde] Vehbi, (1718-1809)., Darü't-Tibaaü'l-Âmire, Ist., AH 1253 = AD 1837., 143 p. (pp. 1-20 Defter-i ask; pp. 22-55 Hubânnâme; pp. 56-111 Zenânnâme; pp. 112-143 Sevkengîz.). Özege 18902. First Edition.

Tuhfe-i Dilkes Nâli, Yusuf Nabi [sic] [Nâli, Muhammed b. Osman el-Konevî, (?-1675)]., Izzet Efendi Matbaasi, Ist., AH 1288 = AD 1871. 80 p., lithograph. Özege 21234. First Edition. The author of the work is incorrectly shown as Yusuf Nabi in many recordings.

Bülbülname., Birrî Mehmed Dede (1669-1716), Darü't-Tibaa Tas Destgâhi, Ist., AH 1265 = AD 1849. 6, 71 p., lithograph. Decorative colophon with flowers, ownership inscription, and date on the page in its period by Zühdi Efendi. Özege 2709.; TBTK 6591. First Edition. It is a mystic masnavi that tells about the eternal love of a rose and a nightingale.

Kitab-i Nân ü halvâ [and] Nân û Pir Seyh, Bahaeddin Âmilî (Bahâüddîn Muhammed b. Hüseyin b. Abdissamed el-Âmilî) (?-1622),



Ist., AH 1282 = AD 1866. 84 p., lithograph. Second Istanbul Edition. First Edition is AH 1268, the third edition is AH 1303 printed in Tehran.

Gülšen-i ask: Keçecizâde Izzet Molla (1786-1829), Matbaa-i Âmire Litografya Destgâhi, Ist., AH 1265 = AD 1849. 22 p., lithograph. Özege 6416. First Edition.

18-) [EARLY QUEER / FIRST OTTOMAN LESBIAN PLAY]

Çikmaz sokak. Millî tiyatro, 3 perde. [i.e. Dead end. National theater in 3 acts].

SÂHABEDDİN SÜLEYMAN, (Turkish / Ottoman writer, member of Fecr-i Âtî movement), (1885-1921)., **Muhtar Halid Kitabhanesi / Matbaa-i Hayriye ve Sürekâsi** (Muhtar Halid Külliyyati Kism-i Millî 8)., Istanbul, [AH 1329] = 1913.

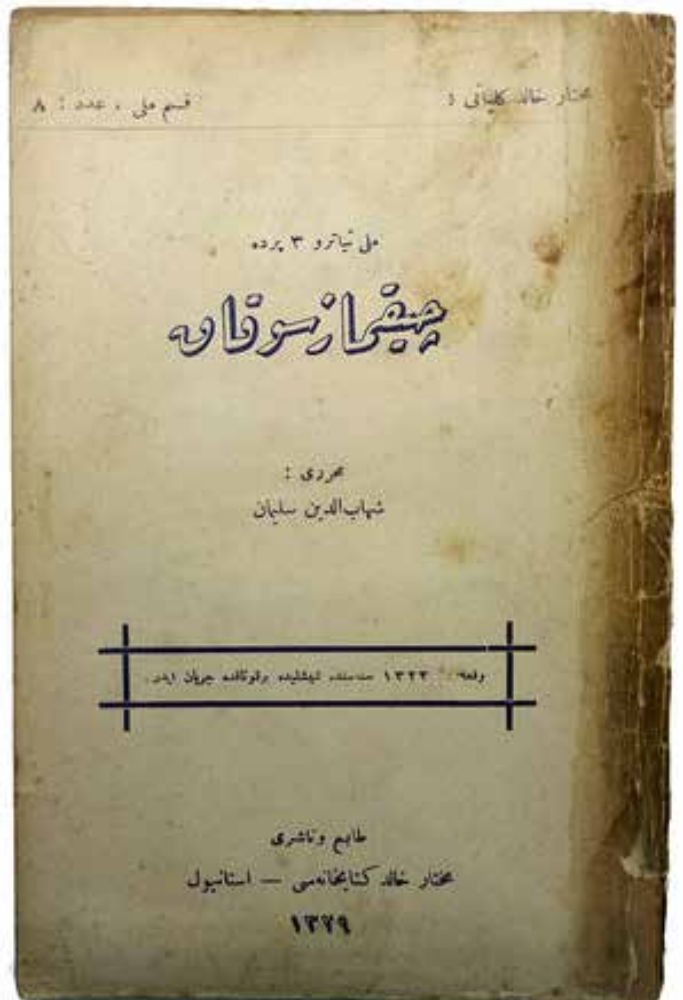
USD 450

Original wrappers. Cr. 8vo. (20 x 14 m). In Ottoman script (Old Turkish with Arabic letters). 107 p. Heavily foxing on right corners of cover. Otherwise a very good copy.

First edition of this first play including lesbian content in the Ottoman/Turkish literature ever in a book form, published in 1913 after it's serialized in 1909.

This theatrical text about a lesbian relationship that has never been played or allowed to be played since it was published as a book. It is also the first play written on lesbianism in the Ottoman Empire. In the book, the events that took place in a mansion in Sisli (Constantinople), where two elderly and rich brothers, who were senior officials in the palace, lived together, in 1907 are told. One of the brothers marries a young and beautiful woman, but the woman is in love with another woman and has led the other man in the mansion to marry his lover so that he can bring his lover to the mansion and see him comfortably. In this way, while the relationship of the two women continues in secret, one of the women falls in love with another woman this time. The jealousy crisis that the cheated woman enters, and the various intrigues that develop along the axis of it, and the drama of the old husband, who finally learns that his wife is a “sevici” [i.e. the word ‘lesbian’ in period slang]. Despite being the text of a highly patriarchal and heterosexist point of view, “Çikmaz sokak” can be regarded as a brave step in terms of referring to the issue that would destroy the values of “holy family”, considering the period it was written. After this book, the author was suspended from his duty as a French language teacher at Vefa High School and remained unemployed for a long time.

Eight institutional copies in OCLC: 263668945, 83179143, 22044888.; Özege 3312.



19-) [EARLY TURKISH FEMINISM / THE DECLARATION OF THE TURKISH WOMEN ASSOCIATION SIGNED BY ITS FOUNDER]

Kadin Birligi beyannâmesi. [i.e. The declaration of Turkish Women's Association], with autograph letter on verso signed 'Nezihe Muhiddin' sent to Maklube Hanım she addressed as "My [female] saint".

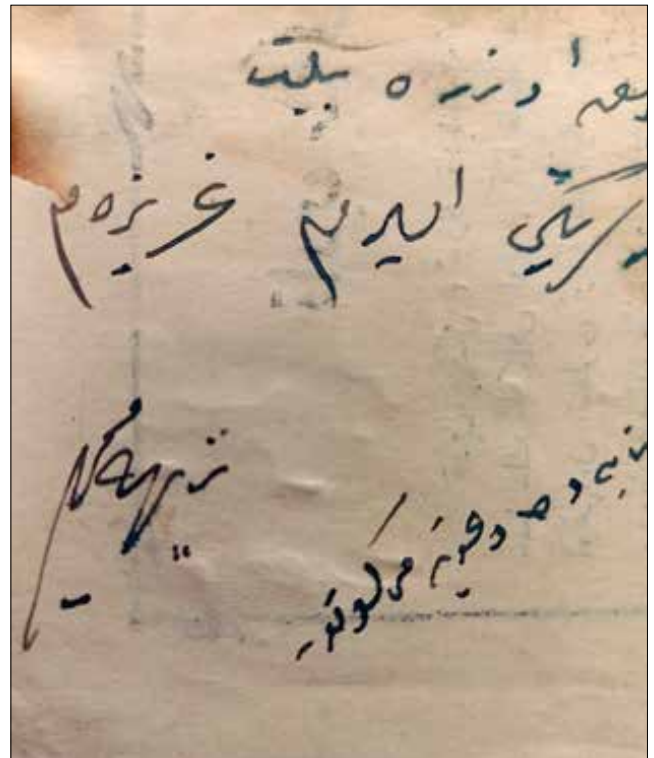
NEZIHE MUHIDDIN [TEPEDELENGİL], (Turkish women's rights activist, suffragette, journalist, writer and political leader, the founder of the first party of the Republic of Turkey, "Kadınlar Halk Firkası" [i.e. Women or Women's People Party] in July 1923), (1889-1958), Ahmed Ihsan ve Sürekâsi., Istanbul, [c. 1926].

USD 1250

Original printed paper. Two postal stamps on the front bottom side. (21x15 cm). In Ottoman script (Old Turkish with Arabic letters). 1 p. On the verso, Nezihe Muhiddin's autographed manuscript gives a list and written to Lady Maklube that she should distribute the things in the list to the members as "Maklube-cigim, Kerime Hanım'a 10 aded 3 liralik... verip... aldim azîzem." 8 lines. After signature, an extra autograph note. Extremely rare document and signature.

This declaration shows the aid made by the association in nine articles followed by a short introduction on the aim of the association. It states that women who want to join the association can come to the association's headquarters on Mondays and complete their membership procedures. At the end of the paper, it's written the address of paper.

"KHF" was founded for the political and social rights of women by Nezihe Muhiddin. Due to the political situation during the time, it was not recognized officially by the modern Turkish state. Nezihe Muhiddin's activism and her struggle for improving the status of Turkish women reveal themselves overwhelmingly in the foundation of The Women's Political Party and The Turkish Women's Association. Just after the foundation of the Turkish Republic, with the leadership of Nezihe Muhiddin, a handful of educated women, who were active participants of the Ottoman-Turkish Feminism, initiated to form a Women's Political Party which would consist of women and stand only for gaining equal political rights for women. Ottoman-Turkish Feminism differs from the Western First Wave Feminism in the way it deals with gaining equal rights for women. Although it was affected by the First Wave Feminism that emerged in the West, the Ottoman-Turkish Feminism did not attract



much attention to political rights since it was not an appropriate time for such a demand because of the intricacy of a social and political milieu in the Ottoman Empire. However, after the War of Independence and the foundation of the Turkish Republic, demanding equal political rights for women turned out to be a crucial agenda of the last phase of the Ottoman-Turkish Feminism that is Republican Kemalist Feminism. With the coming of the Republican regime, elections became significant for the constitution of the parliament. For that reason, it can be said that the appropriate political milieu to demand equal political rights emerged after the foundation of the Turkish Republic. The Women's Political Party was founded on 15 June 1923 in Istanbul. The first aim was to gain the political rights of women. According to Muhittin, the Women's Political Party aimed at gaining women's political and social rights and defending women's rights in the parliament. In this respect, the Women's Political Party is a political organization that stands uniquely for gaining equal rights for women. After writing the statute of Women's Political Party, the founders of the party applied to the parliament. After waiting for eight months, from May 1923 to January 1924, founders were informed by the ruling party, Public Party, that the Women's Political Party's program was improper and it was not an appropriate time to constitute such a party. Afterward, the Women's Political Party was reorganized under the roof of the Turkish Women's Association on 7 February 1924. According to Nezihe Muhittin, the government did not allow to formation of a Women's Political Party because of the fact that women did



not have political rights for that time being. After the founders of the Turkish Women's Party were informed that the ruling government did not allow the foundation of a political party unique to women, they changed the second article of the statute. The second article of the statute referred to gaining the political rights of women. Instead of this article, the founders wrote that the 'association has no relation with politics' and changed the name of the foundation to "The Turkish Women's Association".

اولشن برفا دينك

اوراق مبروكه كرسى

محرره هى : كزنده عبرى



20-) [FORBIDDEN LOVE IN TURKISH SOCIETY]

Ölmüs bir kadının evrâk-i metrûkesi / Nedret. [i.e. Derelict Documents of a Dead For Woman / Nedret].

GÜZIDE SABRI [AYGÜN], (Ottoman / Turkish female author -muharrire-), (1886-1946)., (Millî Romanlar Kütübhanesi, Aded: 2) / İkbâl Kütübhanesi Sahibi Hüseyin, Matbaa-yi Amedî / Orhaniye Matbaası, İstanbul, 1928.

USD 325

Contemporary 1/3 leather bdg. made as original illustrated covers preserved inside. Foolscap 8vo. (18 x 12 cm). In Ottoman script (Old Turkish with Arabic letters). 221 p.; 291 p. Fourth Edition (both).

Early editions of this bestseller novel(s) telling “the suffering of a woman who buried her forbidden love in her heart in a society where love is closed behind thick curtains, through the eyes of a woman”, by Güzide Sabri (1886-1946).

Güzide Sabri Aygün was a Turkish female writer known for her modern romances, which were published in multiple editions and several languages. She had two sisters, Fatma Aliye and Emine Semiye. She grew up in Çamlica neighborhood of İstanbul. In later years, she had to leave İstanbul and move to Anatolia with her family as her father was exiled, resulting from his opposition to the despotism of Ottoman Sultan Abdulhamid II (reigned 1876-1909). At a young age, she was married to Ahmet Sabri Aygün, the first notary of Beyoğlu (Pera). She was educated at home by special tutors. She was interested in literature, inspired by her teacher Hodja Tahir Effendi, a dictionary writer. She started to write at a very young age.

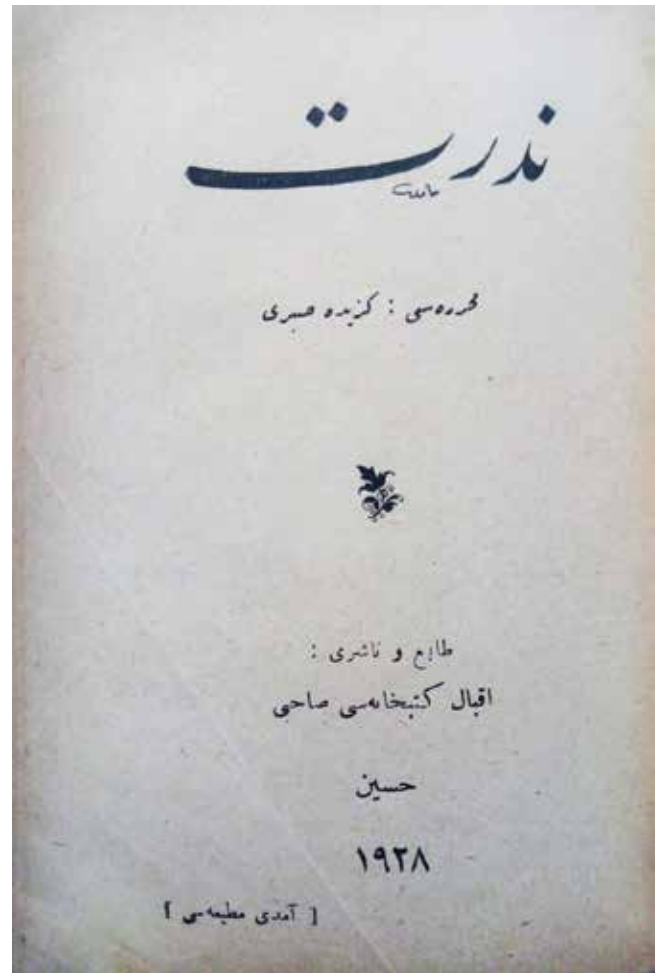
However, her teachers proposed she better deal with religious matters instead of poetry. Contrary to the pressures of her literature teacher, she wrote her first novel Münevver in her youth years in 1899. She wrote the novel in remembrance of her friend, who died from tuberculosis. It was serialized in the newspaper Hanımlara Mahsus (“For Ladies”), and won well recognition. In 1901, two years later, the novel was published as a book and was also translated into the Serbian language. Her husband felt discomfort by his wife’s prominence. As her teachers’ reaction was not enough, her husband also objected to her writing. However, her enthusiasm could not deter her from writing. It is understood that her husband tried to prevent her writing as he did not allow her to write already at the wedding. She was forced to continue writing at night or secretly. After a short time, her husband died. The unexpected death of her husband left deep traces in her. Güzide Sabri became a female writer, who remained lifelong unhappy having a sad life in literature history. During this time, the Servet-i Fünun (“Wealth of Knowledge”) movement, formed by Recaizâde Mahmud Ekrem (1847–1914) and his students, left its mark on the literature. Güzide Sabri was one of the authors, who did not join the movement and remained on their own line. She is considered as one of the first female novelists among Turkish writers with widespread fame, even though she was not involved in the new literary movement. She published her works in the Servet-i Fünun and other journals of the “National Literature” without being a member

of any literary community. Her novels, which were written in the early years of the Second Constitutional Era (1908-1918) and the Republican era (from 1922), and were subject of feeling, dream, blind love, and broken hearts, were very popular, and had multiple editions and were repeatedly filmed. Her second novel *Ölmüş Bir Kadının Evrak-i Metrûkesi* (“Derelict Documents of a Dead For Woman”) was a bestseller. It was first published in 1901, reprinted several times, and was filmed twice, in 1956 and then in 1969. The novel was translated into the Armenian language. She authored romance novels for simple readers. She is considered as the author writing the first examples of the so-called mass-market romance novels, and pioneer of the broken-hearts novels in her country. Her 1930-novel *Hicran Gecesi* (“Night of Sorrow”) is about the forbidden love of a bad woman. This book takes the romance novel one step forward in a forbidden, impossible love story. Her novels, which take place in Istanbul, attracted the interest of readers outside of big cities like Istanbul and Izmir as well.

The second book is an annotation and a continuation of the previous (first) one.

This story was adapted to cinema two times and translated into several languages like Serbian, Armenian, French, etc.

First book: *Özege* 16077 (*Özege* has 4th edition, however page number: 221.); TBTK 5323.; Second one: *Özege* 15317.; TBTK 5320.



21-) [FIRST ARAB TO RECEIVE A PHD ABOUT WOMEN'S RIGHTS IN SORBONNE]

La condition privée de la femme dans le droit de l'Islam. [i.e. The legal status of women in the law of Islam].

ABDALLAH-AL-YAFI, (1901-1986)., Imp. Graphique, Paris, 1925.

USD 325

Original wrappers. Roy. 8vo. (24 x 16 cm). In French. [v], 163, [1] p. Chippings on extremities of cover, rubbed on spine, overall a good copy.

First edition of this scarce book titled in English "The Legal Status of Women in the Law of Islam", written by Al-Yafi who was the Prime Minister of Lebanon serving twelve times between 1938 and 1969, and at the forefront of the struggle to give women the right to vote, which he was able to achieve with his cabinet in power in 1952.

Abdallah Al-Yafi is the first Arab to receive a Ph.D. from Sorbonne University, where he wrote his thesis about women's rights in Islam. The thesis subject was "The Legal Status of Women in the Law of Islam" (French: *La Condition Privée de la Femme dans le Droit de l'Islam*). Drawing from Quranic decrees and Islamic principles, he made a case about how women are supposed to be allotted more rights in society.

Al-Yafi believed that the empowerment of women was crucial for building a stronger society, equality providing a steadier base. These thoughts, when expressed in the 1920s, had

quite an 'avant-garde' ring to conservative Muslim ears: they were not always welcome with wide open arms or minds. Later on, in his political life, Abdallah Al-Yafi's political opponents brandished his thesis as a weapon of defamation to tarnish his reputation. According to them, he was not a "righteous Muslim" but a French minion who had given in to the French authorities-the colonial mandate authority in Lebanon at the time-in blaspheming the Islamic religion in reward of a "Doctorat d'État". These were aimed at ruining the honest image that he so carefully cultivated throughout his life.



22-) [WOMEN THROUGH THE EYES OF AN OTTOMAN POET]

Nedâmet: Bir sairin sernüvisti. Kadınlara nasihât, erkeklere ibret! [i.e. Regret: The destiny of a poet. Advice to women, a lesson to men!].

MEHMED CELÂL, (1863-1912)., Mesrutiyet Matbaasi., Istanbul, [No date: c. 1902].

USD 325

Original pictorial wrappers. Foolscap 8vo. (18 x 12 cm). In Ottoman script (Old Turkish with Arabic letters. 82 p.

First edition of this original Ottoman novella written by Mehmed Celâl (1863-1912) in the early 20th century, consisting of six chapters and reflecting the ironic complaints of a poet husband about his wife, who is living in an unhappy marriage as the main subject of the book.

On the cover image, there is a wit of a woman holding a flower in her hand reflecting the analogy between a woman and a flower made by the Turkish poet Ahmed Rasim (1864-1932).

Mehmed Celâl is one of the well-known writers and poets of the last Ottoman period. He is known for his emotional and dreamy poems and stories.

Özege 15307.; OCLC 45120692, 634949114, 67122665, 1030750506.

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چابوق صولار .

احمد راسم



23-) [ORIGINAL PAINTING / MODERN TURKISH PAINTRESS / IMAGE OF A WOMAN]

Oil on canvas. Unnamed. [Woman].

TÜLIN ONAT, (Turkish female artist), (1946-), 1980.

USD 1250

Original oil on canvas with a grey frame.

Signed by artist "T. Onat, [1]980". One of her early paintings depicting of a woman in abstract form, mostly with green tones. A fine oil on canvas.

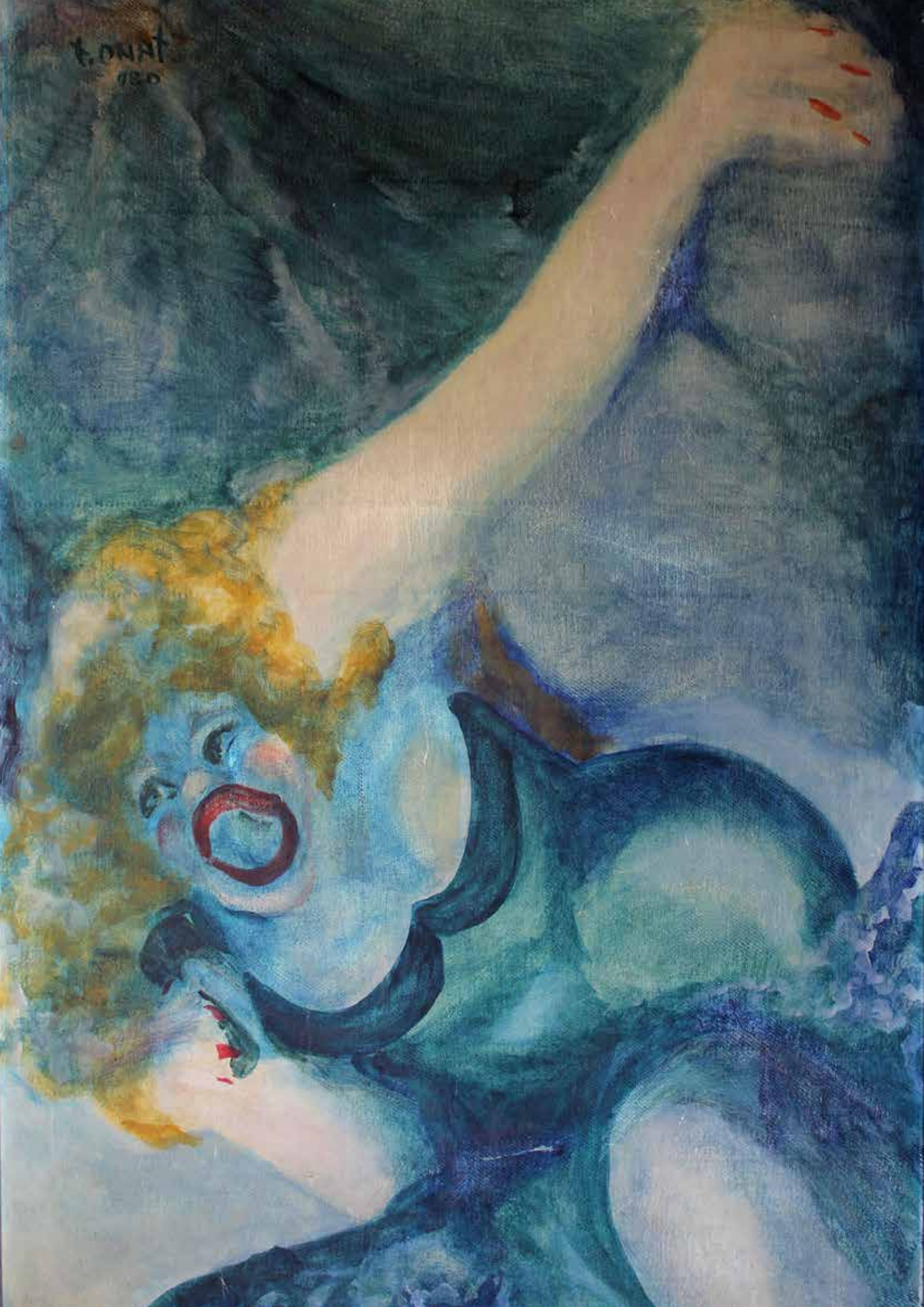
Original oil on canvas with a grey frame. 66x43 cm.

Signed by artist "T. Onat, [1]980". One of her early paintings depicted a woman in abstract form, mostly with green tones. A fine oil on canvas.

Prof. Tülin Onat was born in Istanbul in 1946. She graduated from the Department of Advanced Painting at Istanbul State Fine Arts Academy (Mimar Sinan University) in 1970. She studied with Prof. Adnan Çoker, Prof. Zeki Faik Izer and Prof. Özdemir Altan. She continued her master's degree at her alma mater between 1970 and 1971. In 1973, she was given a scholarship by the Austrian Government to study at the Salzburg Internationale Sommer Academie für Bildende Kunst. In 1977, she began teaching at Marmara University. She completed her doctoral degree with proficiency in arts at Marmara University in 1985. Onat became an Associate Professor in 1990. Between 1967 and 1993, she researched painting and arts in museums and galleries in Europe. In 1987, Onat established Derimod Culture Centre with Hasan Yelmen and realized retrospective exhibitions. She has had many solo exhibitions and participated in numerous group exhibitions in Turkey and abroad. As of today, Onat continues to teach at Marmara University.



F. DNAT
1920



24-) [FIRST FEMALE PHOTOGRAPHER OF TURKEY]

[Original b/w unnamed photograph: Anatolian girl behind the sieves signed by Yildiz Moran].

YILDIZ MORAN, (The first female Turkish photographer), (1932-1995)., Yildiz Moran., [Istanbul], [ca. 1955].

USD 1250

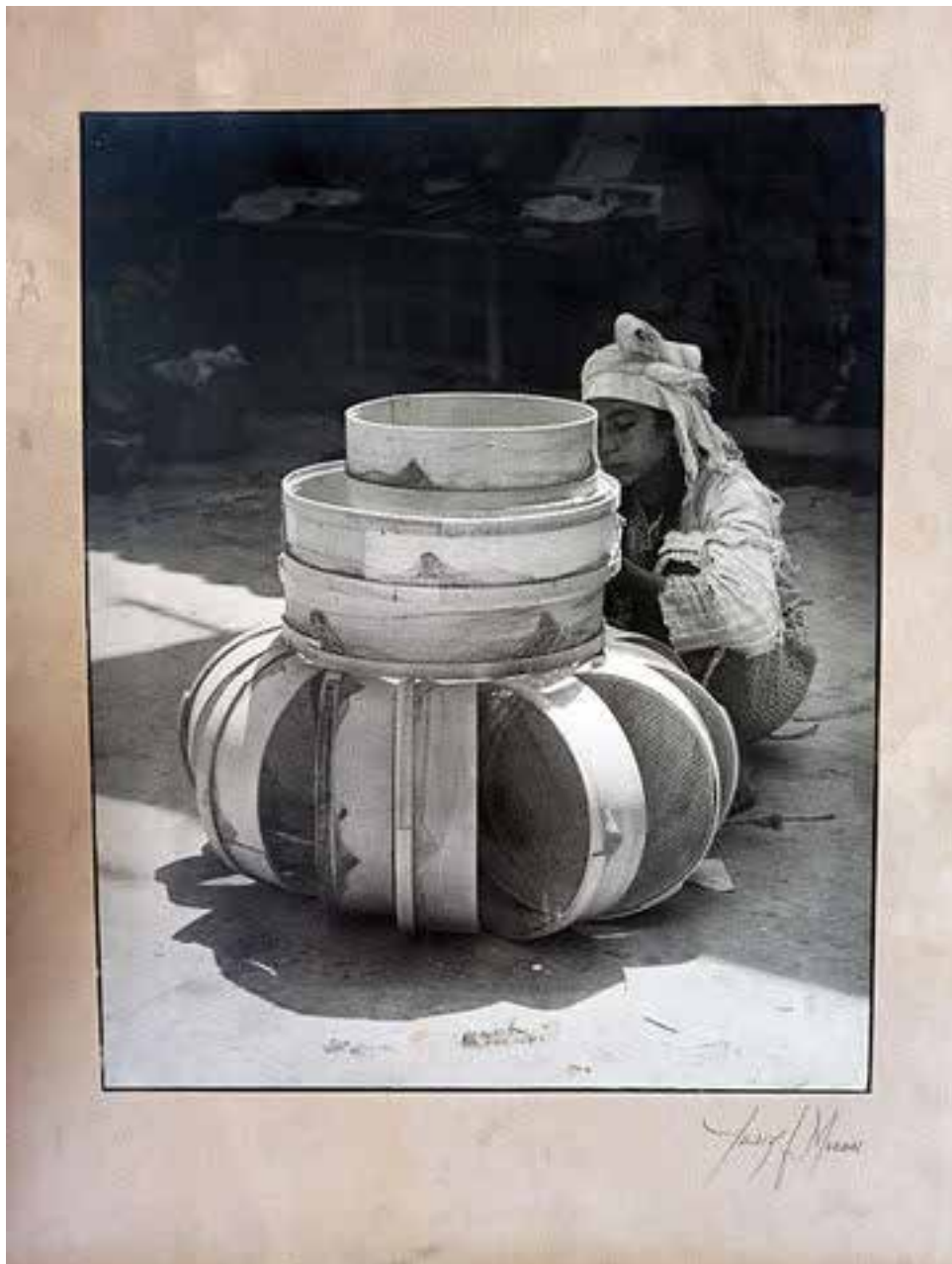
Original silver gelatin photographic print mounted on cardboard. 53x42 cm (Photo size: 38x30 cm). Signed by Yildiz Moran.

Yildiz (Vahid) Moran Arun was born on 24 July 1932, in Istanbul. She is the youngest of three children born to Nemide Moran and Ahmet Vahid Moran. Her father, Ahmet Vahid Moran, was a military officer who served in important positions both at home and abroad. He was the writer of Turkey's very first English-Turkish dictionary printed in Latin script in 1924. In 1950, Yildiz Moran quit her high school education during her final year at Robert College and, following the guidance of her uncle, the art historian Mazhar Sevket Ipsiroglu, went to Great Britain to study photography. After completing her education at Bloomsbury Technical College (1950-52) and Ealing Broadway Technical College, she began to work for John Vickers, the acclaimed photographer of The Old Vic. Moran combined her technical and theoretical knowledge with the practical experience she gained at the studio and stage shoots. She had the opportunity to meet famous artists of the time. The exhibitions and works she saw during her time in Great Britain helped her develop her photographic vision.

Following her internship period, she began to make a living taking portrait and lobby photographs. She opened her first exhibition in 1953 in Cambridge. In 1954, she held four more exhibitions in London. All these shows attracted much attention. In her first exhibition, her entire collection was sold. She went traveling in Europe. After making a photo book on Spain and Portugal, she returned to Turkey in 1954. Between 1955 and 1962, she held five solo exhibitions. In 1963, she married Özdemir Asaf (Halit Özdemir Arun) and gave birth to three children in four years. She dedicated the rest of her life to her children. She opened her last exhibition in 1970, in Istanbul. After that, she only took part in retrospective exhibitions. She quit her professional photography career and began to work as a translator and dictionary writer. Between 1981 and 1987, she prepared the complete works of Özdemir Asaf for publication and translated some of his poetry and prose into English. In 1982, the Istanbul State Academy of Fine Arts Photography Institute awarded her with honorary membership on account of her contributions to the art of photography. Lyrically conveying a universal language through her own perspective, Moran became a school in herself with her "timeless" photographs.

Turkey's first academically-trained photographer, Yildiz Moran is renowned for the new vision and aesthetic she introduced into photography and considered to be one of the best photographers of all time. Masterfully combining the tradition of the East with the aesthetic of the West, she left behind a legacy of black and white photographs beautifully composed to capture the world of light and shadow reflecting on people and lands. Considering the conditions in the world of photography in the 1950s and 1960s, it is a great achievement that she defined at the age of 20

her passion for photography as the foundation of her life, became the first academically-trained woman photographer in her country, acquired in-depth knowledge of the discipline and combined this knowledge with her talent and hard work. “The camera must be like an extension of your being so that it doesn’t create an obstruction between you and your subjects. Anything that has poetry in it is the subject of photography. My only intention has always been to photograph what was universal while staying true to the concept embodied by my subject.” Besides her portraits, landscapes, and abstract details, she is also known for her photographs reflecting the lives of the Anatolian people. As a woman photographer traveling in Anatolia, she accessed otherwise inaccessible environments, moments, and perspectives; and, with profound respect, she conveyed the purity of the people she met there and allowed us... (Biography: Merih Akogul).



KADIN GÜZELLİĞİ

