



## **KHIVA “TIPOLOGRAPHY OF THE KHAN” OR HISTORY OF THE FIRST PRINTING HOUSE IN CENTRAL ASIA**

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### **Abstract**

If we look at the history of Central Asian printing, we can see that by the beginning of the 20<sup>th</sup> century, there were 90 printing houses in Central Asia. The history of Khiva printing, writing and calligraphy in the pre-printing period, the art of books, the type of ink, paper required for this field, the origin of printing and its place in the cultural environment of the khanate, the activities of printing houses are also related to historical processes.

**Keywords:** calligraphers, lithography, library, secretary.

### **Introduction**

The historical, moral and philosophical works of Eastern thinkers and scholars have been translated from Arabic, Persian, Tajik and Turkish and copied by famous calligraphers. Famous calligraphers of the khanate during the reign of Muhammad Rahimkhan II Feruz – Inoyatullah devon ibn Muhammadsafo, Mulla Khudoibergan ibn Muhammadnazar, Mulla Jumaniyaz, Domla Eshmuhammad ibn Otaniyaz and Mulla Khoja Niyaz ibn Eshbobo Sufi Khorezmi, Akhund Rahmonquli qori, Bobojon Tarroh, Muhammad Siddiq Hashmat, Muhammad Yaqub Beshariqiy, Muhammad Yusuf Chokar ibn Muhammad Yaqub, Boltaniyaz ibn Usta Qurbonniyaz Harrot copied the books in a beautiful Khiva writing. At the Feruz Palace, calligraphers were given special attention, and books copied by them enriched libraries.

### **Literature Review**

Muhammad Rahimkhan II Feruz highly appreciated the work of calligraphers and allocated special rooms for them. The calligraphy section of the palace consisted of two bright rooms on the first floor, which were carpeted, from which there was an exit to the palace garden. On a low special table decorated with floral patterns, there are pots with fragrant scents for calligraphers.

Readers were instructed to copy the works they liked to secretaries and calligraphers for personal use and storage in their libraries, or as a gift to a loved one. The copying secretary paid for the original copy of the work. The process ranged from making





paper for manuscripts to turning it into a book and covering it. The manuscript text emerged as a product of the labor of several industry owners. After preparing the pages, the text was copied by calligraphers, the artist decorated the places where it was necessary to decorate, and the lavvoh painted to distinguish the first and last pages of the book from other pages, and the final work was left to the cover. The cover and front page of the book are decorated by the coverers. The cover is decorated with an orange pattern used in the art of painting. In the marginal parts of the manuscript, decoration techniques such as gold, Islamic, afshon, abrsozi, kalamkor, muraqqa are widely used. Until the appearance of the first lithograph in Central Asia, all books were copied by calligraphers in manuscript style. The emergence of the first and only printing press in Central Asia in the second half of the 19<sup>th</sup> century was an important innovation in the long-running copying process. Orientalist A.A. Semyonov described Khiva lithography and called it an extremely rare event. History of Oriental lithography – “lithography” is a Greek word, “lithos” – stone and “graphos” means to write. The term was translated into Uzbek as a toshbosma. The first printing press in the East appeared in Iran in 1832, and many books and periodicals were published there. By 1886, seven lithographs had been established in Tabriz and ten in Tehran, and the number of lithographs increased rapidly. Khiva khan Feruz gathered around him enlightened scholars and scientists of the time and established a library in front of the palace, which is known to have rare, priceless literature brought from different parts of the world. It took a long time for the works of the poets gathered in Feruz's palace to be copied for months and years. To this day, all books have been copied by hand by skilled calligraphers. For this reason, Feruz sent people as Islamkhoja, Komil Khorezmi, Khudaibergan Devon to the central cities and tried to start publishing books.

### **Analysis and Results**

At the initiative of Muhammad Rahimkhan II Feruz, lithographic equipment was brought to Khiva from Iran in 1874 for the purpose of publishing books in the form of rare manuscripts kept in the palace library. Ibrahim Sultan, an Iranian special printer, began his first work in lithography as an expert in his field, and was the first to print in lithography, with Tabibi, a court poet, appointed head of the department.

When Ibrahim Sultan found it difficult to work alone in the newly formed stone, he took Otajon Abdalov as an apprentice. Initially, some documents were published in lithography. After the expiration of his contract with Ibrahim Sultan, he left for Iran, and all the work on the khanate's stone-printing house and the responsibility for this work was entrusted to Otajon Abdalov. As a continuation of this work, Otajon Abdalov





began to independently publish rare books in the khanate library. The originally published books were presented to the Khiva Khan's library as a gift without being sold, and were distributed to famous scholars and madrasahs of their time. Thousands of lithographs published in printing houses were more than forty titles and had literary, artistic and religious content.

Otajon Abdalov, better known as Otajon Bosma, was mentioned in the May 5, 1924, issue of the Inqilob Quyoshi newspaper about the first printer in Khorezm, Otajon Abdalov, but Abdulla Boltaev, who read the article, said little was known about the history of the printing house and its organizers. Therefore, Abdulla Boltaev published this article on February 10, 1965 in the newspaper "Khorezm Haqiqati" under the headline "Our first printer", adding a little more detail to this article. A. Boltaev writes in his article: "Since I was already acquainted with Otajon Bosma (people called him that because he worked in lithography), I began to gather more information about his life and activities from reliable sources" According to A. Boltaev, Otajon Abdalov was born in 1856 in Yangiarik district of Khorezm. In 1874 he became an apprentice to the first lithography discovered in Khiva, where he worked for 14 years. During this period, Khiva Khanate joined Russia, and after the opening of Russian schools in Khiva, Abdalov also learned to read Russian. In 1873, he studied at the Russian-style school in Petro-Alexandrovsk (Turtkul). As mentioned above, the work of lithography was studied by the Iranian master Ibrahim Sultan as a student. Ibrahim Sultan was an expert in printing and a good calligrapher. In particular, the text "Khazoin ul-Maoniy" was copied by Ibrahim Sultan for lithography. Russian orientalists B.B. Bartold, G.N. Chabrov, E.K. Betger, Uzbek historians R. Mahmudova, M. Rustamov, A. Bobokhonov, F. Ernazarov and others provided information on Khiva lithography. If we look at the history of Central Asian printing, we can see that by the beginning of the 20<sup>th</sup> century, there were 90 printing houses in Central Asia. Researcher A. Bobokhonov also commented on this and reported that 25 printing houses in Tashkent, 16 in Samarkand, 14 in Kokand, 8 in Namangan, 5 in Ashgabat, 4 in Andijan, Bukhara, Fergana in each, 1 in Kattakurgan, Kyzylarvat, Petro-Alexandrovsk, Shymkent, Khojand, Khiva in each one worked.

According to researcher F. Ernazarov, the stone machine was brought to Khiva from Geneva by Feruz. With the launch of lithography in Khiva, the printing of books was revived, and there was an opportunity to publish many copies of classical literature and immortal samples of history.

The history of Khiva printing, writing and calligraphy in the pre-printing period, the art of books, the type of ink, paper required for this field, the origin of printing and its





place in the cultural environment of the khanate, the activities of printing houses are also related to historical processes.

The activity of two printing houses in Khiva khanate: the first printing house was established during the reign of Muhammad Rahimkhan II Feruz and was called “Typolitography of the Khan’s Time”.

The second printing house in the oasis is the S.V. Novikov printing house in Petro-Alexandrovsk (Turtkul). This printing house also did not differ from other small periodicals in its structure and products. As for the only printing house in the history of Central Asia, the text of the work prepared for publication was originally copied in the old Uzbek script in a clear handwriting on paper. It is worth mentioning the work and contribution of calligraphers. The work was recommended for publication only after the calligrapher got acquainted with each of the manuscripts prepared for the lithography edition and read their contents. Then the text was copied into a special format. It was possible to print up to 500-600 copies of the book with a stone-frame. The lithographic edition provided several times more manuscript circulation than the manuscript itself. The main goal in the textology of Oriental literature was to publish the text as close as possible to the appearance created by the author.

Reproduction of the manuscript work in manuscript form by secretaries and calligraphers changed the content and form of the works.

Erkinov divided the manuscripts into 4 types according to the nature of their publication. These are the edition copied from the original text, the edition that preserves the original letter, the transcription edition, the transliteration edition. Most of the manuscripts that have come down to us are the ones that have preserved the original letter.

Along with Otajon Abdalov, Muhammad and Khudaybergan harrot, Khudaybergan muhrkan, Ismail devon, Komil devon, Madrahim Saidashev and others worked in Khiva printing house.

There are different opinions about the first product of Khiva printing house. In many studies, the first product of the “Khan's Typography”, created in the palace, was published in 1876. It is said that this was a philosophical work by Abu Nasr al-Farabi entitled “Nisab us-sibiyan” (Children’s destiny). In other studies, for example, E.K. Betger and G.N. Chabrov indicate that the first product of the Khiva printing house was “Khamsa” by Alisher Navoi, published in 1880. Yes, indeed, by Feruz's order in 1880 the epic “Hayrat ul-abror” from Alisher Navoi's “Khamsa” was published. This was a great event in the history of Central Asian culture. It is known that several articles on the incident were published in the Turkestan regional newspaper.





According to A.N. Samoilovich, the lithography was moved to Tozabogh in 1908 in the field yard of Muhammad Rahimkhan. It was led by Khudaibergan Muhrkan during this period. Initially, the Toshbosma published Navoi's "Khamasa", Munis's "Devoni Munis", Agahi's "Devoni Agahi", Feruz's "Devoni Feruz", as well as divans of such talented poets as Komil Khorezmi, Muhammad Yusuf Bayoniy, Ahmadjon Tabibi, Muhammadrasul Mirzo.

Most of the books on the Khiva printing house currently kept in the fund of the Institute of Oriental Studies of the Uzbek Academy of Sciences are divans, which are by Alisher Navoi, Munis Khorezmi, Muhammad Roji and Khiva poets of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Navoi's works "Khamasa", "Khazoyin ul-maoniy" were published under the editorship of Muhammadrasul Mirzaboshi. The first of the works published in Khiva kept in this treasury is the book Devoni Munis, published in 1874. Of the first lithographs published in Khiva, Devoni Munis can be considered the first product of the first printing house in Central Asia. The second edition of this work was published for the third time in 1876, 1879. The book is written in Uzbek and consists of 668 pages. As a result of the improvement of the book, the fame of the first work published in lithography in the Uzbek language "Munis devoni" reached Europe. Arminius Wamberi, a leading orientalist-Turkologist, wrote in the Vienna Journal of Middle East: "The Munis's divan, a product of Central Asian lithography, was a very simple publication, published in Khiva in 1874". The same author was the first to publish in the press that he had translated some passages from this divan from Uzbek into German.

The Khiva lithograph differs from other lithographs in Central Asia in that it was unveiled at the Palace of Muhammad Rahimkhan II Feruz, who was engaged in the reproduction of manuscripts, a unique cultural heritage of the people that had been cherished for centuries. The books are published mainly in Uzbek. The main task of the lithograph was to increase the number of published manuscripts, to publish the works and translations copied by calligraphers for years, and to present them to the public in a short period of time. Khan of Khiva Muhammad Rahimkhan II Feruz regularly got acquainted with the activities of this printing house and initiated the publication of works by poets, historians, translators Munis, Agahi, Tabibi, Bayoniy, who played an important role in the literary history of the khanate.

The main repertoire of works published in Khiva lithography consists of divans and muhammas of the representatives of the Khiva literary environment. The first product of the Khiva lithography, as mentioned above, was Shermuhammad Munis's "Devoni Munis", published in 1874. The second edition was published in 1876, and the third in 1879. In 1876, Abu Nasr Farahi's Nisab us-Sibiyon was published. In 1880, the





collection “Devoni Kholis” by Yaqubkhoja ibn Ibrahimkhoja was published. This divan includes gazelles, rubais (quatrains) and muhammas of the poet Khalis. The work is published with a three-page preface by Komil Khorezmi. In the same year, 1880, after the publication of the epic “Hayrat ul-abror” from “Khamsa” of Alisher Navoi, in 1882, Alisher Navoi, popularly known as “Chahor devon” The work “Khazoyin ul-Maoniy” consisting of a thousand lines was prepared for publication by Ibrahim Sultan with the foreword by Komil Khorezmi. This work entered the history of printing as the only complete work. Also, in 1882, the Khiva historian, translator, poet and statesman Muhammadrizo Erniyozbek oglu Agahi published a 530-page divan entitled “Ta’viz ul-oshiqin” (Amulet of Lovers) We currently have two editions of this work. The first edition was made in 1882, and the second edition in 1905.

In 1897, Feruz's poems were included in the collection “Devoni Feruz” and published under the title of Komil Khorezmi. Also, the “Complex of Divans” was published four times, with samples of works by poets published by Muhammad Rahimkhan II Feruz. All publications are in Uzbek, differing only in size and in part in the fact that the poems of the authors are presented in a different order. The first edition was published in 1906 and consisted of 598 pages, the second edition in 1907 and 451 pages, the third edition in 898 pages and 899 pages, and the fourth edition in 1909 in 1192 pages. All editions of this divan are currently kept at the Institute of Oriental Studies of the Academy of Sciences of Uzbekistan. Among them, Ahmadjon Tabibi's Majmuat ush-shuaro (Collection of Poets) was published in 1909 by Feruz's order. This huge complex is 1600 pages long and contains 3099 gazelles. The complex acquaints with the life, activity and works of more than 30 poets working in the literary environment of Khorezm. Ahmadjon Tabibi wrote a seven-page preface to the work. Ahmadjon Tabibi also arranged several divans in Uzbek and Persian and published such divans in 1909-1910 as Hayrat ul-ushshak, Munis ul-ushshak and Me'roj ul-ushshak. According to the palace poet Laffasi, Khiva khan Feruz also compiled a collection called “Haft shakhzoda (Seven Princes)”. This collection was published four times in Khiva lithography between 1906-1909. Feruz also called this collection “Haft Shuaro”, in which he gave examples of the work of his brothers and nephews. This collection was prepared for publication by Komil Devoni. In the books of Khiva in those years there were also works translated from other languages, including Tajik into Uzbek, and they also took a worthy place in the treasury of the Khiva library.

Translated works were also published in Khiva printing house. For example, Muhammadrasul Mirzo translated Baghdadi's “Soqiynoma” or “Haft Jom” from Tajik into Uzbek in the masnavi genre. This work was published twice attaching the work





“Devoni haft shuaro” in 1907-1908 whereas it was published attaching the work “Devoni Mirzo” 1909. Another book published in the Khiva printing house in the early 20<sup>th</sup> century is Muhammad Khivaqi's “Muntahab ul-lug'at”. In a short period of time, the works of more than 30 poets and translators, who took part in the Khiva literary environment, were published in the Khiva lithography. The hard work that secretaries and calligraphers have done over the years has come to an end. But this did not stop the tradition of copying works by hand. Calligraphers, the owners of calligraphy, also continued to write rare works, that is, manuscripts were created with lithographs, and they were found in khan's libraries and private libraries.

The orientalist A.N. Samoilovich, who visited Khiva khanate in 1908, noted that he met with cultural officials of the khan and the palace, got acquainted with the wonderful books and manuscripts in the libraries of the khan in Ark and Tozabogh.

It should be noted that Muhammadrasul Mirza played a special role in the development of Khiva lithography, in the publication of rare, priceless books, translations and divans. Muhammad Rahimkhan II Feruz entrusted the reparation and publication of extremely rare and large works only to Muhammadrasul Mirzo. He was also responsible for the work, publishing and control of lithography at the khan's palace. Mirzo carefully examined the manuscripts submitted for publication, selected and examined them, and re-copied some of the works. Therefore, in many lithographs one can find the preface of Muhammad Rasul Mirzo. His contemporaries write about Mirzo: “Muhammadrasul Mirzo was not only a famous musician, but also a composer. He was also a unique calligrapher and wrote beautifully in his naskh and taliq methods. He has taught more than 400 people the art of calligraphy. On the instructions of Muhammad Rahimkhan and Asfandiyarkhan, Mirzo copied several dozen books”

## **Conclusion**

The lithograph, established in Khiva, published a number of publications, translations of historical books and divans, and quickly presented them to scholars. The books published in the Khiva lithograph became widespread among the people, inspired the cultural and enlightenment growth of the population, inspired them to create new works. Although the Khiva lithograph was established, the Khiva calligraphers did not stop working on the reproduction of manuscripts, but continued to copy rare manuscripts – historical, religious, artistic works, translations and divans.





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