



**ACADEMICIA**  
**An International  
 Multidisciplinary  
 Research Journal**  
 (Double Blind Refereed & Peer Reviewed Journal)



**DOI: 10.5958/2249-7137.2021.00731.X**

**NEW INFORMATION ABOUT KHIVA LITHOGRAPHY IN KHOREZM**

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**ABSTRACT**

*This article is dedicated to the first Uzbek national lithography, which was launched in 1874 in the Khiva Khanate during the reign of Muhammad Rakhimkhan Feruz (1864-1910). It provides new information about who worked in national lithography, what books, and how many copies were published. The sources have new information about Ibrahim Sultan, the chief editor and technician who worked in Khiva lithography. This lithography played an important role for its time and its work reflects the history of culture, literature and science of the Uzbek people. The article is based on primary written sources about them.*

**KEYWORDS:** *Lithography, Typography, Manuscript, Printing, Book, Palace, Iran, Khiva, Calligrapher, Divan, Poet.*

**INTRODUCTION**

Until the second half of 19<sup>th</sup> century, there was no national printing company in all of Central Asia. The establishment of a national printing press in this region was first entrusted to the Khan of Khiva Muhammad Rahimkhan II (reign 1864-1910). True, at that time in Tashkent there was a printing house of the Turkestan military district. Although this Printing House has been operating since July 14, 1867, it has only published its leaflets, pamphlets, notebooks and letterheads in the previous decade. The Turkestan Military District Printing House did not accept orders from other organizations, and did not publish national books, pamphlets, newspapers and magazines [15, 117].

At the direct initiative of Muhammad Rahimkhan Feruz, lithography was brought to Khiva from Iran, where printing was very developed, in order to publish rare manuscripts and collections of local poets in the palace library. A. Yazberdiev, a Turkmen bibliographer, also said that the

lithographic equipment was brought to the khan from Geneva (Switzerland) [21, 58]. However, it is difficult to agree with him as no clear source has been cited to support this view.

It was clear that the country was occupied, its spiritual and cultural riches were plundered, and that the troubled khan Feruz would not bring printing equipment from Russia and Kazan. The equipment was far from being imported from Turkey, India and Egypt.

Simultaneous development of manuscripts, printed and lithographic books is a characteristic feature of book development in colonial Turkestan, especially in Khorezm. Non-typed (lithography) - a method of copying the text, which was previously written on a sheet of paper and inverted into a stone form, was used, and in general, this method is widespread in Central Asian cities.

One of the main reasons for the choice of this method of printing in the Khiva khanate and its strong place in the printing of national books is that this method is based on the use of calligraphy as an integral part of the book publishing process. This did not stop the thousand-year traditions of manuscript. On top of that, it is to use the knowledge of calligraphers who have continued their services in increasing the wealth of books as before. It would help to choose from centuries-old manuscripts to reprint their texts, which were full of text and quality. It opened up new possibilities for making full use of the skills and abilities of calligraphers. For this reason, the method of lithographic printing in Khiva was added to the tradition of book publishing without much resistance.

Another reason was that the lithographic printing method, unlike the typing method (typography), did not require a lot of laborious work related to the work of typewriters, editors, proofreaders. Typing and printing machines also saved money on expensive and rare Arabic typefaces. The most important thing was that even in the conditions of private business, the method of printing lithographs was much cheaper than the method of typing.

In addition to the above, one of the important factors in the development of the Uzbek national book is the method of moving books by hand could not meet the growing needs of the people for books, although there were various schools of calligraphy, a large number of cover workshops, and skilled calligraphers who could copy any manuscript for an average fee.

Thus, in addition to the study of books published in lithography, the study of the activities, methods, and book art of the calligraphers who worked on it will undoubtedly provide important information in our work.

The first scientist to give information about the lithographic printing equipment of the Khiva palace was A.N.Samoilovich. He was in the Khiva khanate from May 17 to July 2, 1908 and saw the stonework and its activities with his own eyes [18, 70]. His work entitled "Khiva Palace Book Preserve and Lithography" describes lithography and its activities [16, 82]. When Samoilovich saw the lithographic printing equipment, he was operating south of the chordara awning in the khan's garden called Tozabog.

The lithographic printing equipment was installed in 1874 in the khan's palace by Ibrahim Sultan, a printing specialist specially invited from Iran (on a contract basis). It is clear from the sources that this person was summoned from Iran to set up the lithographic printing equipment. Therefore, books published in Khiva are similar in appearance to Iranian publications. In fact, in

the pages of the history of this period of the Khiva khanate there are three names of Ibrahim Sultan.

After the conquest of Khorezm by Tsarist Russia in 1873, at the suggestion of von Kaufmann, the Iranian captives in Khorezm were released. Some of the freed Iranians stubbornly revolted:

“The captives were set free, and many slandered and persecuted their masters. One of them was led by Ibrahim Basmachi, who received the nickname Sultan. That is why he was called Ibrahim Sultan. All the captives rebelled, revolted, and plundered the population. Residents came and complained to Kaufman. At Kaufman’s signal, the khan, hearing their complaints, hanged two of the Iranians. Then the conspiracy was suppressed” [12, 57].

Another was Ibrahim Sultan, who worked as a runner in the khan’s palace. He was one of the close aides of the prime minister of the Khiva khanate Matmurad devonbegi. “Ibrahim Sultan was a beautiful writer”, writes the historian Bayani [12, 73-74].

The third Ibrahim Sultan is the one who brought the lithography that is our subject. However, our guess is that these three Ibrahim Sultan are one person. Ibrahim Sultan was originally a slave brought from Iran. He was later released with the arrival of the Russians. It is not surprising that Ibrahim Sultan joined the evil conspirators during his first liberation. Considering that he was enlightened, educated and a mature poet. For this reason, the enlightened khan offered him a job in the palace. Later, as a result of his knowledge and breadth of worldview, he became the closest person to the prime minister. Seeing the need and demand for books in Khorezm, because of his hunger for novelty, and finally, with the permission of the khan, he brought a lithographic printing equipment from his native Iran. This our opinion is supported by R.M. Mahmudova that “Ibrahim Sultan was one of the Iranians living in Khiva” [7, 44]. This opinion is confirmed by Bekchon Rahmon oglu, one of the enlightened Jadids who knew Ibrahim Sultan well, in his work “Ozodnoma” dedicated to the life of Khiva slaves:

“It was at this time that the slaves in Khiva, taking advantage of the Russian occupation of Khiva, stole the property of their masters and made all sorts of slanders, harassing many people and revolting. The leader of this uprising was the famous Ibrahim Basmachi, who first organized the printing business in Khiva. For this reason, he was nicknamed “Sultan” in those days and was also called Ibrahim Sultan” [4, 15].

The fact that the works published in the Khiva lithograph include examples of Ibrahim Sultan’s poetic verses and historical continents confirms that he was, as Bayani put it, “a good poet”. In the preface to “Divani Fuzuli”, published in 1882, he writes:

“Not to be hidden from the wise, this sinful man Ibrahim Sultan came to Khorezm by the will of fate. It was the digital age of Sayyid Muhammad Rahim Bahadur Khan. I came to his palace. I applauded him and lived a peaceful life”.

It is stated in these sentences that Ibrahim Sultan came to Khorezm from Iran voluntarily (captured) by the will of fate, and later he was highly valued in the palace of Muhammad Rahimkhan. Upon his arrival at the palace, Ibrahim Sultan made no secret of the fact that his life was spent in peace and tranquility.

Thus, the establishment of the lithographic printing equipment in Khiva took place under the influence of Iran, with the help of Ibrahim Sultan. The lithography was commissioned in 1874 by

the typist Ibrahim Sultan. He is said to have moved to Ashgabat, where he spent several years publishing several leaflets and pamphlets, teaching local students. G.N. Chabrov mentions that he will return to his homeland after working in the lithographic printing for 5 years [17, 318].

In fact, the name of Ibrahim Sultan is also found in the books published in 1301 AH (1884 AD). So even if he left, he would be gone after 1884. One of his students was Otajon Abdalov (1856-1939). Otajon Abdalov took over the printing business after Ibrahim Sultan left (it is not clear how long he worked with Ibrahim Sultan) and became popularly known by the nickname Otajon Basma. It should be noted that his name appears in books published by the lithographic printing in the early twentieth century. When writing about the Khiva lithographic printing, A.N. Samoilovich for some reason did not mention his name.

It should be noted that while the lithographic printing continued in Khiva, the method of typography was introduced a little later. This was reported in the newspaper "Tarjumon" in July 1896. According to the article "Khan of Khiva", Sayyid Muhammad Rahim Bahodirkhan visited the city of Nizhny Novgorod. It became known through "Pochta" newspaper that the khan paid attention to the printing presses, took the necessary number of letters from one of them and delivered it to Khiva. This machine will be donated to one of the Khiva madrassas and students will be taught the science of printing books. If this is done, as the newspaper's editor, the famous Ismailbek Gasprensky, wrote: "If so, the Khan will have done the greatest service, the most necessary work for his dear homeland!" [23, 105].

It is closer to the truth that special letters were brought to Khiva. Because, Mominjon Muhammadjon oglu noted in his memoirs that he saw that machine [10, 332].

The transformation of lithography (Khiva lithography) into a typo-lithography was announced on the first page of the book "Gulshani roz" published in 1912 by A. Bobokhonov in his monograph "From the history of Uzbek printing" [5, 114].

The author of "Tazkirai Qayyumiy" writes about one of the leading poets of Khorezm Abdurazzaq Faqiri, in particular, he says: he collected his works with his pen and wrote a bayoz (poet) called "Gulshani ishq". He published it in 1916 [13, 598].

It is known that in 1910, due to the death of Muhammad Rahimkhan Feruz, the publication of books in lithography stopped. In particular, E. Akhunjanov is of the same opinion. He said: "In 1910, Khiva khan Muhammad Rahimkhan II died. His son and successor, Isfandiyarkhan, stopped publishing. Therefore, it can be noted that the lithography of the Palace in Khiva lasted from 1874 to 1910" [3, 101]. He explains his opinion by the lack of books published in the Khiva lithograph after 1910 in the fund of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan.

It is closer to the truth that Isfandiyarkhan also continued to publish books in lithography. Indeed, during his time, the national revival was revived, the telegraph, hospitals, several madrasas were built, and the number of Russian-style schools increased under the influence of the Jadids.

It is closer to the truth that Isfandiyarkhan also continued to publish books in lithography. In his time, even in the oasis, a second printing press was launched. Indeed, during his time, the work national awakening was revived, the telegraph, hospitals, several madrasas were built, and the number of "Russ-tuzem" schools increased under the influence of the Jadids. Of course,

Isfandiyarkhan could not stop publishing books in Toshbosma. In his time, even in the oasis, a second printing press was launched. This was the K.V.Novikov printing house in Petro-Alexandrovsk (now Turtkul). Anyway, we have to do research on this. Anyway, it has to do research on this.

The Khiva lithography was launched in 1874, and it was determined that the first published work was Munis Khorezmi's "Divani Munis". A. Vamberi (1832-1913) has an article entitled "Two poets of modern Central Asia – Munis and Amir", published in 1892 in the "Journal of Oriental Studies in Vienna". Speaking about "Divani Munis", the title page states that the work was published in Khiva in 1292 AH (1874 AD) [21, 56]. It is known that A.N. Samoylovich got acquainted with the activity of the Khiva lithography through this information. However, he was not able to obtain this edition of "Divani Munis", but received the next 1880 edition from the Khiva. In general, the first edition of "Divani Munis" – 1874 – was not found in the libraries of the former Soviet Union.

However, it should be noted that the copy of the title page, which Almaz Yazberdiev Vambery used as the first copy of "Divani Munis", was not published in 1292 AH (1874 AD) [19, 315].

The opinion of A. Yazberdiev was noted by Uzbek bibliographers E. Akhunjanov and A. Mirzarahimov [3, 100; 8, 40]. Exactly six copies of Divani Munis, which they presented as the first book published in Khiva lithography, are kept in the lithographic book fund of the Institute of Oriental Studies of the Russian Academy of Sciences. It was published in 1297, not 1292. The fact is that at the top of the date, that is, next to the number 9 of the year, 2 of the number 26 of the month is written, and the number 7 of the year is slightly to the right of the text. Then A. Yazberdiev states that it was published by Otajon Abdalov. However, it does not mention the name of Otajon Abdalov. Then at that time, Ibrahim Sultan was still working on the Khiva lithography.

In this edition of the book, which we have used, the expert who used it before us has written the number of 1879 AD under the date 1297, which is given at the end of the preface. Therefore, on the title page of this publication, there is a sentence: "May Allah protect us from the child of grass and the plague of water. The book was published in the capital's Khiva printing house, which shines like the sun, on the 26th of Shawwal, 1297".

A.N. Samoilovich donated 5 books published in Khiva to the Asian Museum. K.G. Zaleman listed them as follows:

- 1) Divani Pahlavon Niyaz Mirzoboshi al-mutahallis bil-Kamil. Khiva, 1298.
- 2) Divani Ogahiy. Khiva, 1323.
- 3) Majmuai Davvoviyn. Khiva, 1324.
- 4) Divani Munis. Khiva, 1297.
- 5) Majmuai shuari Feruzshohiy. Khiva, 1324 [20, 22; 21, 57].

When A.N. Samoylovich came to Khiva in 1908, he knew "Divani Munis" quoted by Vamberi was known from the 1292/1874 edition. It is also strange that he won not this edition, but the next edition of the divan. Because he knew through Vamberi's article about "Divani Munis" that there was a lithography in Khiva, and he saw it with his own eyes and had a conversation with



one of the experts, Ahmadjan Tabibi. Hence, this fact once again raises doubts about the existence of the 1874 edition of “Divani Munis”.

It should be noted that at the end of the work “Divani Bedil”, published in 1301, the following two verses are written under the title “Qita’i tarix”:

کلام معجز نظام بیدل چو طبع گشته به طرز دل کش  
 که تاب هر حرف رشک مهرش کرد رپوده ز ید بیضا.  
 سنین سوری و معنویش هم از سر شوق گفت به قلم،  
 که گشت مطبوع در هزار دو صد نود و کلام زیبا.

It should be noted that the line given by this byte as history is indicated by the year 1301. Hence, the number 1290 in the text must have belonged to its first edition. This is confirmed by the authors of the pamphlet “Musical History of Khorezm” Muhammad Yusuf Devonzoda and Mulla Bekchon Rahmon oglu. They wrote: “In the years 1290-1296 AH, a lithographic printing equipment was brought from Iran and ordered by a man named Ibrahim Sultan, and several books were published” [9, 46].

The publisher was the main person in the preparation process of the manuscript for publication. He was not only an editor or proofreader, but was also the main person responsible for the quality of the manuscripts intended for publication, the artistic and scientific level of newly written and published, as well as reprinted books. In some cases, the text of the works prepared for publication was copied by the publishers themselves. In all these processes, highly qualified, experienced calligraphers with a deep understanding of centuries-old manuscripts in Turkish, Persian, and Arabic could be their assistants and advisors. The publisher personally negotiated with the khan, signed contracts with authors and calligraphers. Again he chose texts for rewriting, determined the character of the artistic decoration of the books, their size and format, the interior and exterior. He took a copy of the finished book and showed it to the khan.

These ready-made books were in demand by the publishers themselves, the courtiers, book authors, booksellers, ordinary individuals, citizens, literary lovers and book lovers. Books published during the first period of the lithography’s activity were not sold, but were given only to scholars, fuzalas, and madrasas [1, 97].

A.N. Samoilovich reports that lithographic products are not sold [16, 82].

However, research has confirmed that although lithographic editions have not been released to the public, some editions have been sold among readers. In particular, on the first page of the book “Fihi Kaydani” published in the lithograph, there is a note that “the book was bought by Mullah Muhammad Karim from Muazzin Eshan Babajan Mutawalli for 4 gold on the 16th of Rabi ‘al-Awwal, on Saturday” [6].

On the first page of “Divani haft shuaro”: “The book is from the library of Bekchon Rahmon oglu. №389, №418. Mullo Bekchon Rahmon oglu: I received it on February 22, 1925” [22].

It is known that the names of the publishers of lithographs were mentioned in the title page or in the preface of the work. In the course of researching literary, artistic and educational publications of Uzbekistan, R.Mahmudova, a researcher of Uzbek lithographs identified the names of more than 80 publishers, customers and sponsors of the book, who undertook the preparation and

funding of a separate publication, mostly manuscripts. Among the publishers responsible for the books published in the Khiva lithography, we should mention the names of such intellectuals as Kamil Khorezmi, Muhammad Rasul Mirzo, Muhammad Yusuf Bayani, Ahmadjon Tabibi and Muhammad Murad Devonbegi. However, their names do not appear in the title pages of books published in the Khiva lithography. Perhaps their names can be found in the foreword of the publisher who wrote for publication at the beginning of each book published here.

Otajon Basmachi, like Ibrahim Sultan, was the chief technical officer overseeing the publishing process. E.K. Betger notes that a person named Zevari also worked in the work “Khamsa” published here. This man was an assistant to Otajon basma, that is, a person responsible for the quality of the paint and paper. The title page of the “Office of the Seven Princes” published here also contains the name of Adai. This person was apparently responsible for the book’s artistic embellishments as well as the cover process. In the title page of Ahmadjan Tabibi’s book “Majmuai Shuaro” is mentioned the name of Otajon Basmachi ibn Abdalniyaz Khivaqi.

To date, about 40 books have been published in the Khiva lithography. Many of them are works of art and literature. These are mainly the works of Alisher Navoi, Munis Khorezmi, Roji, Ogahi, Kamil Khorezmi, Tabibi and Khorezmian poets who lived in the late 19<sup>th</sup> early 20<sup>th</sup> centuries.

In 1879, Munis Khorezmi’s divan “Munis ul-ushshaq” was republished. It consists of 669 pages, and at the beginning of the divan is a 14 page preface written by Munis. In 1880, Alisher Navoi’s epic “Hayrat ul-abror” from “Khamsa” was published. Alisher Navoi’s works are highly valued in Khorezm as well, and it was a favorite profession of Khiva poets to attach nazirs and muhammas to his ghazals. Navoi’s works were also taught in Khiva madrassas. In particular, Muhammad Rahimkhan Feruz highly valued Navoi. The first edition of Alisher Navoi’s “Khamsa” in Central Asia was prepared for publication by Kamil Khorezmi on behalf of Muhammad Rahimkhan II [2, 5].

In early 1881, Yaqubhoji ibn Ibrahim’s “Divani Khalis” was published in the Khiva lithography. The literature states that its preface was written by Kamil Khorezmi. In general, it should be noted that many of the works published in lithography were written by Kamil Khorezmi or his son Muhammad Rasul Mirzo.

In some of the editions of 1297/1880 we find the name of Muhammad Rasul Mirzoboshi, the son of Kamil Khorezmi, not Kamil Khorezmi, as a publisher. In particular, Feruz’s books “Divani Feruz” (1880), “Divani Roji” (1880), “Chahor Kitab” (1881) can be shown. However, E. Akhunjanov, A. Bobokhonov and others believe that these books were published under the preface of Kamil Khorezmi [3, 102; 5, 11].

Later, Navoi’s work “Khazayn ul-Maoniy” (1882) was published in Khiva. This was the first edition of Navoi’s divans in Central Asia. According to B. Kasimkhanov, this book, published in 1300 AH, was prepared for publication by Kamil Khorezmi [2, 6]. However, in fact, it was not Kamil Khorezmi, but his son Muhammad Rasul who prepared it for publication and wrote the foreword. After the preface of the work, two rubais written by the editor to Muhammad Rahimkhan are also attached (p. 5). Another important aspect of this edition is that the last page of the book (p. 399) states that the book was published in 1296 AH by the order and with the help of Khiva khan Muhammad Rahimkhan Bahodirkhan II. The reason for the difference between this date and the date in the preface is that the date at the end of the book does not indicate the time of its publication, but the time when the preparation for publication was ordered

and the work began. This is probably the reason why we come across two dates of the same type in the many books published in the Khiva lithograph. It should be noted that in some publications this may be the opposite. That is, the title page may indicate the time of preparation for publication, and the date of publication at the end of the book. We find this in “Divani Bedil”.

In the Khiva lithograph, Ogahi’s 530-page “Tawiz ul-Ashiqiyn” (1882) was first published with an 18-page preface. It was also published by Muhammad Rasul, the son of Kamil Khorezmi, and included a 3-page preface.

In 1883, Fuzuli’s first work in Central Asia, “Divani Fuzuli Baghdadi”, was published. It was 184 pages and 21x19 in size. This divan of Fuzuli and Mirza Abdulkadir Bedil’s “Kulliyat” are published by Ibrahim Sultan Irani on behalf of Matmurod devonbegi. At the time of Fuzuli’s publication, Muhammad Rahimkhan Feruz had gone to St. Petersburg. On the occasion of the khan’s long journey, “Divani Fuzuli” was published: “With the intention of making the khan’s health and travels safe, the history of the Khivaq printing house was completed on the twenty-fourth of the month of Rajab in the year one thousand three hundred AH (June 2, 1883)”. These words were written on the title page of the work.

The foreword to the book states that Muhammad Rahimkhan Feruz went on a trip to St. Petersburg, and a book is being published in this regard.

The significance of this preface is that, first, it contains information about the identity of Ibrahim Sultan. The poems written in the preface confirm that he was a poet. It also shows that G.N. Chabrov’s statement that Ibrahim Sultan left after working in Khorezm for 5 years is not true. The second is the information that the khan of Khiva was on a visit to St. Petersburg in June and July 1300 AH. Fuzuli’s divan, as mentioned above, was prepared as “to’yana” (gift) on the occasion of khan’s return from the journey. In the month of Rajab 1300, the publication of the book began. Less than a month later, in the month of Sha’ban, the book was published in 100 copies. At this time the khan appears to have returned from a journey or entered the country.

The famous historian Muhammad Yusuf Bayani writes that the khan of Khiva was on a trip to St. Petersburg for three months in 1299 AH, not in 1300 AH [12, 76].

It should also be noted that in 1300 AH, In 1300 AH, Abdulkadir Bedil’s “kulliyat” (divan, masnavi, rubai, “Muhiti Azam”, “Isharat”, “Nukot”) was published again with the efforts of Ibrahim Sultan and with the direct help of Muhammad Murad devonbegi. The title page of the book lists the reasons for its publication. Inside the rhombus-shaped frame in the middle is 1300 as the name of the book and the date of publication.

Hence, it is known that during this period khan’s journey Matmurad devonbegi was the head of the Khiva lithography. Needless to say, two baytes are given as history at the end of the book. At the bottom of the history line is the year 1301. The 1300 dates in it indicate the time of preparation for publication, not the publication date of the book. This means that the title page of the book does not always indicate the date of its publication.

Works of Kamil Khorezmi, Muhammad Yusuf Raji, Ahmadjon Tabibi, Muhammad Rasul Mirzo and other Khorezm poets were published in Khiva lithography. Some works have been published several times. In particular, the “Divan of the Seven Princes” was published four times from 1906 to 1909. Kamil Khorezmi’s divan has been published four times. Kamil Khorezmi’s divan,



published by Mirzo, with a 3-page preface at the beginning of each, was published in 1880, 1881, 1895 and 1909 [3, 102].

In 1905, Ogahi's famous divan was reprinted on 434 pages (including a 13-page preface). In 1909-1910, Ahmadjon Tabibi's five divans in Uzbek and Persian, "Hayrat ul-ushshaq", "Munis ul-ushshaq", "Mir'at ul-ishq", "Tuhfat us-sultan" and "Mazhar ul-ishtiyog" were also published.

The lithograph also published works translated from other languages. The Uzbek translation of Fuzuli's "Soqiynoma" (translated by Muhammad Rasul Mirzo) was published three times in 1907, 1908 and 1909.

In addition, the publication of religious literature in lithography is also planned. "Chahor Kitab" was published in 1298 AH and is a 242-page Persian work. Originally called "Muhimmot al-Muslimin", this work was taught to children in schools, some parts of which were memorized. The demand for the book was huge, of course. Therefore, Ibrahim Sultan copied it in his own hands and published. The book was published by Kamil Khorezmi's son Muhammad Rasul and written with a foreword.

"Tarjimai Fiqhi Kaydani", also known as "Targhib ul-Musalliyn", is one of the religious works. M. Rustamov writes that "a book called "Fiqh" was published in Khiva" [14, 38].

In fact, it was a translation of "Fiqh Kaydani" by Khorezm scholars. The work was published in 1309/1891 by Kamil Khorezmi.

An Arabic-Uzbek dictionary, Muhammad Riza Khivaqi's "Muntahab ul-lug'at", was also published. Abu Nasr al-Farahi's "Nisab as-Sibyan" is also a dictionary of Arabic and Persian, written in verse for children to memorize. This work was in great demand because it was taught in Khiva madrassas.

In general, the works published in the Khiva lithography should be linguistically divided into Turkish-Uzbek and Persian works. In terms of themes, they can be divided into divans, bayozs, religious and jurisprudential works, linguistic and moral works.

The titles of the first works published in lithography did not mention that they appeared in Khiva lithography. For example, the title of "Nisab us-sibyan", published in 1876, contains two Persian baytes and the name of the book in the middle, while the title page of Roji's divan, published in 1880, contains only the words "Divani Roji". Navoi's "Khamsa", published in 1880, stands out among the works published in Khiva lithography.

The Office of the Seven Princes was published in Khiva in 1324 AH (1906). This was the first publication of the work. It contains the divans of seven princes from the children and relatives of the Khiva khan. They were: Shahzoda Turamurod Tora (Murodi), Shahzoda Isfandiyorjon Tora (Farrukh), Shahzoda Sayyid Nosirjon Tora (Sultani), Shahzoda Sayyid Sadullahjon Tora (Saadi), Shahzoda Hasankuli Tora (Sadiq), Muhammad Yusufbek (Bayoniy) and Husanmurodbek (Aqil). The title page of this book is uniquely designed. The title contains the words "Amali Ado (or Adoiy)". From this we know that a man nicknamed Ado also worked in the lithography.

The lithography is associated with the unique art of calligraphy, and thanks to their efforts, both the artistic level of the printed books and the art of writing have gained a new spirit. Among the calligraphers who wrote for the lithography are the names of them such as Ibrahim Sultan, Domla Muhammad Yusuf Khorezmi ibn Berdimurod Sufi, Mullo Ibrahim bin Domla Qalandar

Haji, Mullo Bekmuhammad bin Kutlugmurod Sufi. We would like to mention the name of Mullo Ibrahim bin Domla Qalandar Haji, the most talented calligrapher for the Khiva lithography.

The books published by Otajon basma (for example, “Majmuai shuaro”, “Divani haft shuaro”) differ from the works published by Ibrahim Sultan in their decoration and order of placement of texts. Ibrahim Sultan paid very little attention to the decoration of books. There are no patterns on the title pages, in the headlines. In Otajon Abdolov’s publications we see that national patterns are used a lot.

As mentioned above, the publisher was responsible for the level of the book, the accuracy of the text, the beautiful appearance of the book. In the margins of some books, we see that the publisher has corrected the word texts or pointed out the missing words. At the end of “Divani Feruz” there is a table with a sheet of paper showing the correctness of the words. It shows the wrong page, line, wrong word and its correct reading, as well as the place of missing words.

In the first edition of the Khiva lithography, not even the pages were numbered, and later the pages of the work were numbered. There is no content at all in lithographic publications. The number of copies of the books is not specified. For example, the title pages of publications in Tashkent, India and Turkey indicate the number of copies of the book. A.A. Semenov, an orientalist who was one of the first to study the history of Central Asian lithography, and who in 1912 compiled a catalog of lithographic books kept in the Turkestan Public Library, concluded that the books published in Khiva lithography were rare.

In general, it should be noted that scholars believe that the number of copies of books published in lithography did not exceed 150-200. Bibliographer E.Okhunjanov writes that they were published in 200-300 copies [3, 101].

In the title of the book “Kanz al-ibad”, published in Kazan in 1908, it is written that the publisher is Qari Ali Akbar bin Abdullah Nogaev from Khiva. Also, Kamil Khorezmi’s divan was published in Tashkent in 1327 AH (1909) in many copies. This information shows that Khorezm traders, booksellers and some enlightened people were not only satisfied with the books published in the Khiva lithography, but also that some of them were publishers in printing houses in other cities.

Because the years when “Kanz al-Ibad” was published in Kazan and Kamil Khorezmi’s divan was published in Tashkent were the most prosperous, developed and active periods of the Khiva lithography. However, the fact that the works of Khorezmians are published in other places means that our conclusions are correct. Nevertheless, we can know how many copies of the two works published in the Khiva lithography. These were “Divani Fuzuli” and “Divani Munis”. Earlier, the publisher’s preface stated that the books were published in 100 copies (in the book they were called “yuz mujallad”).

Concluding our article on this Khiva lithography, in a word, in the late nineteenth and early twentieth centuries, literature and art were formed in Khiva and developed in an unprecedented way compared to their time. The emergence of printing in Khiva in 1874, the introduction of lithographic printing, increased the opportunities for madrassa students and readers, and the social status of literature changed for the better. In the art of lithography, which developed in harmony with the art of calligraphy, there were also prominent calligraphers. Publishers would carefully review each book prepared for publication and allow it to be published. True, the

appearance of the first editions of the lithography resembled Persian books under the influence of Iran, but later traces of national art began to appear. It is also noticeable that as the repertoire of books published in lithography grows, so does their appearance, as well as the art of bookbinding. Speaking of lithography activities, we would like to point out that there are a number of issues that remain unresolved. One of them is the question of determining the exact time of the launch and the first edition.

In general, the launch of lithography in Khiva paved the way for innovations in book art and calligraphy. The lithography itself shows that the Khorezmian culture rose faster than the neighboring khanates.

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