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SCRIPTS AND THEIR PLACE IN PRINTING

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ABSTRACT

The article provides information about the technique of making lithographic books, the history of used ornaments.

KEYWORDS

lithograph, manuscript, "rag paper", calligraphy, shirach, paper cut, chromolithography, calligrapher, muzahib, lavwah, sah haf.

INTRODUCTION

In the centuries-old cultural heritage of the peoples of Central Asia, the art of calligraphy and reading books occupies a special place. In Central Asia, bookkeeping has been treated as an art since ancient times, and special attention has been paid to it. Paper cutters, calligraphers, muzahibs, lavvohs, painters and sahafs participated in the process of writing. A paper cutter made paper for books, a muzahib gilded book pages, a plate decorated titles and tables, an artist painted on book pages, a page maker made covers for books, and a scribe copied texts in white. Noting that the work of the mentioned professions was complicated and laborious, it should be pointed out that among them the work of calligraphers was very laborious and responsible.

In her research, R. Mahmudova quoted A. Navoi's assessment of secretaries as follows: "A secretary is one who embroiders the words of poets on a page and keeps a treasure of words... Just as a dot gives beauty to a good page, a good letter and the dots on it give beauty to a page of paper. A charm decorates the speech and makes the speaker happy. It is clear that a scribe whose writing is correct is acceptable to the righteous. Whether the editor writes one byte or a hundred bytes, it is acceptable if the editing is correct. If the writing form is invisible, the reader and the learned person will have difficulty in it. Cursed be the one who, with an inappropriate dot, "destroys" "habib" and "love" as "work", then he will face disaster..."



Regarding the secretaries, A. Murodov gave extensive information in his research and gave the following information: "In the history of the Middle Ages and in the cultural life of that time, the secretarial profession was considered the most honorable and sacred task. First of all, the fact that the secretary is literate brings him (the secretary) to a higher position. Second, the scribe learns the content of each book he copies as he reads. As a result, a real writer takes a place among the educated people of his time. Therefore, we should understand the calligraphers who were engaged in copying books in the Middle Ages in the Eastern countries, not as a person performing the task of a simple copyist, but each calligrapher as an educated, enlightened, progressive intellectual and a great cultural figure of his time .

Famous scribes tried to polish each letter of the Arabic alphabet to make their husnikhat beautiful and attractive. This led to the different writing of the Arabic script, especially the letters in it. In addition, the clumsiness of the Arabic script, the scribes' desire to write in a short form in order to save paper and ink, also led to the change of letters. That is why there is a big difference between the manuscript and the lithographic copies of the works copied by the scribes. Even this difference can be seen between copies of the manuscript. There are also differences between books printed at presses in different cities. For example, Kazan and Tashkent printed books differ from each other in terms of writing. Books printed in Kazan are characterized by the fact that they were printed more typographically and there was no need for secretaries in this process, while the books published in Tashkent were printed using lithography, so they used the services of secretaries. In general, it is difficult to imagine manuscripts and lithographic works without the services of scribes. In addition to expressing meaning, the letters written by the scribes excited people and gave them aesthetic pleasure.

The establishment of printing houses in Tashkent and other cities, the beginning of the publication of various books, caused an increase in the demand for secretaries. This led to a certain growth and development of the secretarial profession. In particular, at the end of the 19th century and the beginning of the 20th century, it found its expression in the emergence of a school of calligraphers directly related to printing. During this period, the texts of various petroglyphs were copied by more than 70 scribes.

Thus, according to the requirements of the time, the last stage of the secretarial work coincided with the end of the 19th century and the beginning of the 20th century.

It is known that calligraphy has a long history in Central Asia. Scribes have played an important role in the development of literature for centuries, and the products of their work have become a part of the national culture. It is important that many artists and calligraphers lived and worked in Uzbekistan. For example, Babur, Muqimi, Ahmad Donish and others are among them. This tradition in calligraphy was continued during the lithographic period. For example, Khislat and Sidqi were poets, calligraphers, and publishers at the same time. During the analysis of lithographic works, Abdulla Makhdom ibn Muhammad Nasih, Abdulislam ibn Abdurahim, Abdulkadir Murad Shoshi, Abdulhamid Qari, Qari Mirza Ahmed, Mulla Ortiq, Sirojiddin Mahdum Mirzahid Khandaqliqi-Sidqi, Shaislam ibn Shamuhammad, Shahmurad ibn Shone'mat, Mulla Yusufjan Mulla Zakirjan son, It became known that calligraphers such as Mulla O'tab ibn Rasul Muhammad, Mulla Ghafurjan, Ishaq Khan Torakurgani, Mirza Hayrullo Mirza Khoqandi, Mirza Nasir son, copied many works with the original letter.



Although lithographic book copying originated in Khiva, Tashkent calligraphers are at the forefront in this regard.

During the period when the first printing presses started working in Tashkent, the calligrapher who made the first lithograph book was the son of Muhammad Sayidkhoja Askarkhoja. Muhammad Sayidkhoja, originally from Tashkent, was a hattot who wrote skillfully in calligraphy and calligraphy, 1883 E. By the order of Husanboev, the first sample of Tashkent lithographic books was copied by Sofi Olloyar's "Sabot ul-ojzin" and submitted to the "Lakhtin" printing house for publication. Abdurahman Jami's book "Favoidi Ziyaiya" was copied and published by him for the first time in Tashkent. He has many other lithographic books.

A famous calligrapher who lived and worked in the late 19th and early 20th century and one of the founders of the school of calligraphy of that time was Muhammad Shahmurad Shone'mat son (1850-1922), who was born in Tashkent. "... This noble calligrapher, known not only in Tashkent, but in all of Turkestan as Shahmurad the secretary, showed Muqimiy a place in his house, expressed that he was a fan of literature and a fellow calligrapher, and said that he would spare no effort in publishing Muqimiy's works. Sabir Abdullah writes .

Among the calligraphers, the son of Shaislam Shahmuhammad, son of Khusniddin Khan Shamsiddin, son of Mirzoahmad Rezamuhammad, son of Mirbarot Mirvoris, son of O'tab Rasulmuhammad, son of Sirojiddin Mahdum Sidqiy Mirzahid, Mulla Ortiq, son of Abduqadir Murodi and others were the famous students of Shahmurad Shonemat son. a letter of approval and approval those who learned

The above calligraphers, while continuing the best traditions of kitabat, also produced students themselves. With this, the son of Shahmurad

Shone'mat created a calligraphy school in Tashkent in the second half of the 11th century and the beginning of the 20th century. Muhammad Shahmurad worked as secretary from 1893 until 1913. Shahmurad the secretary copied books on almost all fields. For example, "Devoni Navoiy" (1893 "Kamensky"), 1888 "Breydenbach"), "Chihil Hadis" (1893 "Kamensky"), "Mufrodod" (1898 Tashkent), "Mufrodod ma' risolai khat nastaliq Mir Ali " (Tashkent, 1899), "Khamasa" (1904, "Portsev"), "Devoni Khvaydo" (1903, "Ilin"), "Kulliyot Jami and Masnavi Khazin, Yusuf and Zulayho" (1905, Tashkent), Gulkhani's "Zarbulmasal "i (1908 "Portsev"), Jami's book "Etigodnoma (poem)" (Tashkent 1909), the work "Mufrodod ma' murkobot sarkhat va essay" (Tashkent 1911), "Khazinat ul-hikmat" about Ibn Sina ("Portsev" in 1912), "Mufrodod ma' murkobot" (Tashkent in 1913) and many other works are among them.

Muhammad Shahmurad was engaged in publishing as well as copying books on lithographs. In particular, he was the publisher and secretary of the book "Farzi ain forsi va turkiy" published in Tashkent in 1895 , "Kulliyoti Fuzuli" published in 1893 .

Muhammad Shahmurad was the son of one of the scribe's students, Mirzoahmad Rezamuhammad, who skillfully copied the naskh and nastaq letters. Mirzoahmad Rezamuhammad worked as secretary from 1901 to 1914. He lithographed more than 10 books. He mainly copied divans, bayozs and folk books.

Including "Devoni Muqimiy" (1901 "Portsev"), "Tuhfai Khislat" (1914 "Ghulomiya"), "Savgoti Khislat" (1914 "Portsev", "Ghulomiya"), "Savgoti Shavkat" (1914 "Ghulomiya"), "Zufunun" (1904 "Ilin"), "Jangnomai Amir Temuri Kuragony" (1910 "Ilin"), "Duzd and Qazi" (1914 "Portsev"), "Devoni Majzub" (1911 "Ghulamiya"), "Mavludalnabi" (1908 "Ilin") and other works were copied by Mirzoahmad Rezamuhammad in a nastalig letter.



Calligrapher Shaislam Shomhammad (1882-1941) was one of the students of Shahmurad Domla. He first studied at a madrasa in Beshyogoch, then in Bukhara. While studying in Tashkent, he learned calligraphy from Shahmurad the calligrapher.

Around 1914-1915, when Shoislam Shomhammad returned from Bukhara education, he taught at the Holmuhammadboy madrasa in Beshyogoch. He continued his work as a secretary from 1904 to 1914. He copied about 10 divans mainly to Tashkent printing houses. In particular, Alisher Navoi's "Devon" ("Ilin"), "Devon Khuwaydo" (1904 "Ilin"), "Devon Amir Umarchan" (1905 "Portsev"), "Ajayib al-hikayat" translated from Arabic and Persian -manzuma ("Ilin" in 1907), "Farzi ain Farsi va Turki" (Tashkent, 1914) and others are among the works copied by Shoislam the writer.

Muhammad Azim Muznib son of Rizamuhammad was one of the calligraphers from Tashkent, he copied books in naskh and nastaliq letters. In 1912, he wrote a pamphlet in Uzbek called "Miroti Talim", i.e. "Mirror of Education", containing the rules of khusnikhat, in which he explained the rules of copying and writing. Other books copied are not known.

Mulla O'tab ibn Rasulmuhammad copied books in 1907-1913. One of the great calligraphers from Tashkent. In 1907, he published the first book "Bayozi Mulla O'tab", which he copied. During the years 1907-1915, he copied more than 20 books on various topics for lithographs. he copied and published a collection of poems under his name. Mulla O'tab "Travel" (1907 "Ilin"), "Tuhfat ul-Obidin" (1910 "Ghulomiya"), "Musonoma" (1911 "Ghulomiya"), "Qissai mushu gurba" (1911 "Ghulomiya"), "Adabiddin" (1911 "Ghulomiya"), "Devony Qari" (1911 "Ghulomiya"), "Roman" (1911 "Ghulomiya"), "The master of the epic Abomuslim" (1912 "Ghulomiya" in collaboration with Mulla Artik), "Devoni Vasliy" (1912 "Portsev"), "Shakaristan" (1912),

"Malikai Dilorom" (1913 "Ghulomiya"), Saiqali's "Hurliqo" (1913 "Ghulomiya"), "Devoni Huvaiddo" (1914 "Turk, courier"), "Devony Navoiy" (1915 "Ghulomiya") and other similar works were lithographed. Mulla O'tab died in 1913.

The son of Sirojiddin Mahdum Mirzahid-Sidqi Khandaqliqi (1884-1932, Khandaqliqi village in present-day Bostanlik district) was a student of Muhammed Shahmurad calligrapher, and Mirzahoshim Khojandi in the arts of calligraphy, calligraphy, suls khati and tazhib. He wrote poems under the pseudonyms Sidqi, Shevan, Shavkat. Sirojiddin Mahdum worked as secretary from 1906 to 1917. He copied about 20 works in all fields. He also worked as a translator, and translated the books he translated into lithographs. In 1915, Sidqi published his poems under the name "Savgoti Shavkat". In addition, his collection of poems "Bazmi Ishrat" was published. As a Sidqi calligrapher, Navoi's "Chihil Hadis" (1906), "Qissai Mushu Gurba" (1908 "Portsev"), "Kulliyoti Farhad va Shirin" (1908 Tashkent), "Barzuyi Sher" (1911 Tashkent), "Bahrom and Gulandom ("Saikaliy, Hisari-Sabir")" (1911 "Ghulomiya"), "Mufrodot ma' murkobot sarkhat va essay" (1911 Tashkent), "Khumayilnoma and creed" (1910 Tashkent), "Toza hurriyat" (1917), "Tazkirai Imam Azam" (1914 "Turk, Courier"), "Zarbulmasal" (1908 "Portsev"), "Kissai Tamim sahoba" (1912 "Portsev"), "Kissai Prince Bahram and Malikai Gulandom" ("Ghulomiya" in 1911), "Bayozi muhallo" ("Ghulomiya" in 1911), "Sipari gham" ("Ghulomiya" in 1911) and other works. In addition to being a poet and calligrapher, Sidqi was also a master translator, he published two volumes of the famous Arabic fairy tale "One Thousand Nights", "Qissai Shahzoda Bahrom", "Sipari gham" and other works translated from Arabic and Persian into Uzbek. In 1917, Sidkiy self-edited and published works such as "Toza Hurriyat", "Russian Revolution", "Heroes of the Motherland".



Abdulkadir Muradov in 1893 in Tashkent born He is famous calligrapher Shahmurad from the secretary husnikhat , Persian language and literature learned 1907-1917 years between Abdul Qasim in the madrasah read He learned Arabic from Muhammad ibn Sa'id learning with together calligraphy profession with too engaged in This in between he many works from the Arabic language to Uzbek translation did Including Ibn Sina's in 1958 many p roof " Tib Laws " from volumes 1, 2, 3 and Egypt writer M. Taimur from stories did translations these are including Of these except A. Muradov his own many p yearly scientific studies on the basis of 1967 " Mid in Asia calligraphy from the history of " candidacy dissertation protection did From 1912 to 1917, he copied about 20 books for lithographs. His works copied as a calligrapher include "Devony Muqimi" (1912 "Ghulomiya"), "Fawz un-najot" ("Ghulomiya"), "Tilim zarrin" ("Asia"), "Turma's memory", "Mavlud an-nabi". (1912 "Portsev"), "Khazinat ul-hikmat" (1913), "Devony Hafiz" (1913), "Hafdah Ghazat" (1914) Navoi's "Mezon ul-Avzon", "Muhokamat ul-lughatayn" and "Majolis" un-nafois" (1947,1948), "Devoni Khafiz" (1958), "Devoni Kamal Khojandi" (1961) and other works can be shown.

Ishaqkhan Toraqorgani is an educator, poet, calligrapher and printing press owner. Literary nickname is Ibrat. He was born in 1862 in the present Toraqorgon district near the city of Namangan. In 1901, Ishaqkhan tora V. M. He copied and published his first book "Lug'ati al-sitta" at the Ilin printing house. In 1909, he founded the Ishoqiya lithography in Namangan. He published a work called "Jami ul-Khutut" in his printing house. This work shows not only that he was an excellent calligrapher, but also a scholar of linguists.

Mirzo Hayrullo Mirzo Khoqandi, son of Mirzo Nasir, is an artistic calligrapher and talented poet of Kokan. Mirza was well versed in reading and copying tools. In

the 1910s, Mirzo Khairullo copied his works such as "Devony Mirzo", "Bayaz majmuai ash'or", "Gulshani Mirzo". H. Hakimzoda's "Pink Flower", "Yellow Flower", "Perfume Flower" and other pamphlets were copied and published by Mirzo Haydar. these works are stored in the Kokan Literary Museum.

The son of Almai Qari Fazlullah Mirjalal is one of the famous poets and calligraphers belonging to the second half of the 19th century. Under the pseudonym Almai, he wrote poems in Uzbek, Persian, and Arabic, and worked as a translator. His in the translation "Kalila and Dimna " one how many times in lithographs publication done

Muhammad Elegant From Tashkent a poet and calligrapher To the lithograph copied books there is In 1901 in lithography publication Arabic, Persian, Uzbek to " Khamsa " by Alisher Navoi in their languages review writing gave Soil and responsible Limaromil in charge wassoil "n i from Arabic to Persian translation by doing copied . This book Ghulam Messenger by in 1915 publication done

Another of the scribes who participated in the transfer of lithographic works was Abdullah Mahdum Muhammad Nasih son, who was born in 1899 in Tashkent. One of the famous calligraphers, Sirojiddin Mahdum, learns calligraphy from Sidqi Khandaqli.

Najmuddin Khoja. Kokan calligrapher To Tashkent come Sincerely to students lesson gave Nastaliq in the letter copied many books in petroglyphs publication done

Muhammad Usman Secretary Tashkent in 1856 in the city of Namangan born in Bukhara in the madrasa study received To Tashkent come to lithographs books copied . " Season ul-Khitab ", by Masudi work and head books Usman secretary by lithograph for moved publication done



Snow Abdumannan Abdulvah ob son From Tashkent calligrapher During the years 1902-1906, he copied about five books. Mainly copied by Devon and Bayoz. He copied many books on lithographs. Among other things, he was the author of lithographic books such as "Majmaut ash Shuaro i (Umarkhani)" (1902 Ilin printing house), "Guldastai rayohin (together with Mufrodod)" (1906 Tashkent).

scribes as Yusufjan Zakirjan son, Husniddin Khan Shahmurad, Basitkhan Zahidkhan son, Yoldosh Jumavoy son, Muhammad Temir Mirzamuhammad son, Abu Qadir Khoqandi, Mirza Ahmad bin Mirza Karim, Mulla Khadi Burdi Tashkandi, Husayn ibn Sibgatullah, etc. 20 ra, Mulla Ortuq (more than 10 works), Mulla Yusufjan son of Mulla Zakirjan (20 rarecent works) and many other scribes were active. Most of the considered scribes worked in Tashkent.

Thus, the above-mentioned writers who lived and worked in the late 19th century and early 20th century made their proper contribution to conveying the masterpieces of culture to the people. The historical traditions of scribes were preserved in lithographic books, and they were revealed with new aspects. The style of master-apprentice, which has continued for centuries in calligraphy, gained importance in this period as well. Scribes tried to copy the books published in printing presses, to reflect the traditions of manuscript books in lithographic books. As a result, unique works were created.

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