

Appendix Vc: Subject Output in Arts, Literature and History

Years Subjects	First Decade 1238-41 (1822-26) A. T. P. U.		Second Decade 1248-52 (1832-37) A. T. P. U.		Third Decade 1258-63 (1842-46) A. T. P. U.		Fourth Decade 1263-67 (1846-51) A. T. P. U.		Works without Date A. T. U.	Total	
	1238-41 (1822-26) A. T. P. U.	1242-47 (1826-32) A. T. P. U.	1248-52 (1832-37) A. T. P. U.	1253-57 (1837-42) A. T. P. U.	1258-63 (1842-46) A. T. P. U.	1263-67 (1846-51) A. T. P. U.	Language A. T. P. U.	Sub- Classes		Main Classes	
The Arts											1
Music									1	1	1
Literature											
Arabic ( <i>Inshā'</i> )	2		1	1							5
Arabic Poetry	1		1	2							6
Arabic Prose		4	4	1							9
Arabic Rhetoric			1	1							2
Turkish ( <i>Inshā'</i> )	1		1	2	2					6	91
Turkish Poetry	2		3	21	10					37	
Turkish Prose			2	8						11	
Persian Poetry			2	2	1					3	6
Persian Prose	2		1	3	2					10	10
History			1	1	1					2	1
Geography	1		2	3						5	1
Travel			1	1	1					4	1
Biography			1							1	1
Ancient History				1	1					1	1
European History		3	2	2	1					6	6
Ottoman History		2	2				1			5	5
Egyptian History			1							1	1
Total	11 15	17 37 2 4	65 58 1 3	68 72 5 5	50 44 3 1	45 22 3 2	1 9 27	257 257 14 42	37	570	
	26	60	127	150	98	72					
	86		277		170						

## The Repertoire of Books in Persian Published Lithographically in Turkestan during 1883-1917

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National book-printing in Turkestan, as well as in India and Iran, gained its foothold in the lithographic form. This was the result of the phenomenon of Islamic culture being closely connected with the many century-old tradition of the art of calligraphy. The first commercial enterprise, which produced books in Oriental languages for sale, was the typo-lithography of S.I. Lakhtin (typography from 1877 and typo-lithography from 1883 to 1893). It was there, where lithographic books were produced for the first time after Khiva in 1874. According to the information of E.K. Betger, the first book published in Tashkent in November 1883 was the *Sabat al-'Ajizin* by Sufi Allayar.<sup>1</sup>

The major part of the oriental books was published in Tashkent and printed by the three largest typo-lithographies, namely those of O.A. Portsev (1887-1917), V.M. Il'yin (founded in 1893, typo-lithography from 1899 to 1912) and G.H. Arifdzhanova (1906-18). Lithographic printing houses also existed in Samarqand, Qokand, Namangan and Marghelan. The largest number of lithographic books, which has survived, is preserved in the Institute of Oriental Studies in Tashkent. Unfortunately, there is no printed catalogue of them. In the year of 1963, the number of the editions in all Oriental languages was equal to 14,620.<sup>2</sup>

The Russian scholar A.A. Semenov, who was the pioneer in studying lithographic book-printing (1912), remarked that the knowledge of the lithographic heritage is equally important for studying the national culture of Central Asia to that of the hand-written legacy. In the Introduction to his unpublished Catalogue of

1 E.K. Betger, 'Iz istorii knizhnogo dela v Uzbekistane (K 70-letiyu poyavleniya pervoy uzbekskoy litografirovannoy knigi)', *Izvestiya AN UzSSR*, 2 (1951), 75-6. About him see M.P. Avsharova and M.S. Viridarskiy, *Evgeniy Karlovich Betger (1887-1956). Ocherk zhiznii deyatel'nosti* (Tashkent 1960).

2 S.A. Azimdzhanova and D.G. Voronovskiy, 'Sobranie vostochnykh rukopisey Akademii Nauk Uzbekistana Uzbekskoy SSR', *Vostokovednye fondy krupneyshikh bibliotek Sovetskogo Soyuza. Stat'i i soobscheniya* (Moscow 1963).

lithographic books (compiled in 1938–40), he outlines three directions of research in this field.<sup>3</sup> In his opinion, the study of the lithographic production can give evidence to: a) 'intellectual requests and enlightenment of the Central Asian population in the pre-revolutionary times', b) 'the development of the lithographic business in the Central Asia' and c) 'the circulation of lithographic books of Indian origin in Central Asia'.

These three aspects have, to a significant extent, been tackled by the scholars, who have worked in Tashkent and Ashgabat during the post-war decades. The study of Almaz Yazberdiyev contains bibliographical evaluation of the material accumulated by 1974 and related to the study of the history of the matter.<sup>4</sup> Series of articles and dissertations are devoted to certain specific aspects of lithographic book printing in Central Asia in the late nineteenth — early twentieth century. However, only the titles of many of these dissertations are available.

The most considerable contribution to the study of the history of the creation of typographic enterprises in Central Asia, the function of certain printing houses and their destiny after the October revolution, as well as the artistic aspects and decoration of the Turkestan editions was made by a scholar from Tashkent Georgy Chabrov (1904–86).<sup>5</sup> He was a historian and an archivist, fond of books and arts and, along with teaching and studying many aspects of Central Asian culture, was constantly interested in lithographic book printing during the whole of his life. One of his last public presentations was his paper entitled the 'Turkestan lithographic book (1874–1917)', which was given in 1983 at the State Public Library in Leningrad (presently the National Library of Russia in St. Petersburg). His last publication was 'Illustration in the Turkestan lithographic book (1908–1916)' in which he deals with illustrations in the works of Persian classical literature also.<sup>6</sup> Unfortunately, his book dedicated to the Central Asian printed and lithographic book was never published.

3 G.N. Chabrov, 'Aleksandr Aleksandrovich Semenov kak knigoved', *Kniga. Issledovaniya i materialy*, sb. 3 (Moscow 1960), 408–19.

4 A. Yazberdiyev, *Iz istorii bibliografirovaniya natsional'noy pechati narodov Sredney Azii vtoroy poloviny XIX i pervoy chetverti XX veka* (Ashkhabat 1974).

5 About G.N. Chabrov and the bibliography of his works see B.V. Lunin, *Bibliograficheskie ocherki o deyatelyakh obschestvennykh nauk Uzbekistana*, vol. 2 (Tashkent 1977), 270–3.

6 G.N. Chabrov, 'Illyustratsiya v turkestanskoy litografirovannoy knige (1908–1916 gg.)', *Kniga. Issledovaniya i materialy*, sb. 49 (Moscow 1984), 95–106.

Other authors, such as M.I. Rustamov, R. Mahmudova and the aforementioned A. Yazberdiyev,<sup>7</sup> made additions and a few corrections to the general picture given by G. Chabrov. The dissertations of R. Mahmudova (1971)<sup>8</sup> and R. Holmatov (1989)<sup>9</sup> are devoted to the study of the literature, which was popular in pre-revolutionary Central Asia and the range of people who were involved in book printing. Both of the authors have compiled working catalogues to be able to deal with their subjects with more accuracy, but, unfortunately, these catalogues have not been published either. The history of the circulation and distribution of lithographic editions of Indian origin in Central Asia is reflected in a serious article based on concrete library material by G.L. Dmitriev.<sup>10</sup> In the 70s–90s of the twentieth century the history of book printing was studied by E.A. Akhundzhanov.<sup>11</sup> All the above-mentioned authors and studies deal with either book printing in general, or books in Turkic languages.

This article is dedicated to a narrow question: lithographic book printing in the Persian language in Turkestan. The study is based on the materials preserved in the libraries of St. Petersburg. Catalogues of Persian lithographic books in two collections in this city have been published by me already (those of the Institute of Oriental Studies and the University of St. Petersburg),<sup>12</sup> and the catalogue of the third collection (the National Library of Russia) is expected to come out soon.

The study of academic researches in the field and the available materials allows one to conclude that works in Turkic languages had prevailed in the repertoire of the lithographic publications in the region. Publishing of works in Tajik (the language was usually defined as 'Persian' — *farsi*), especially those which were contemporary

7 M.I. Rustamov, *Istoriya knizhnogo dela v Sredney Azii (vtoraya polovina XIX – pervaya chetvert' XX vv.)*. Summary of Ph.D. thesis (Tashkent 1968); M.I. Rustamov 'Kniga v Sredney Azii', *Kniga. Issledovaniya i materialy*, sb. 25 (Moscow 1972), 108–26. A bibliography of studies on the subject is given in the aforementioned book by A. Yazberdiyev.

8 R. Mahmudova, *Litografirovannye proizvedeniya i ikh znachenie v istorii uzbekskoy literatury (konets XIX – nachalo XX v.)*. Summary of Ph.D. thesis (Tashkent 1971).

9 R.N. Holmatov, *Iz istorii uzbekskoy staropechatnoy arabografichnoy knigi i knizhnoy kul'tury v gorodakh Ferganskoy doliny. 1867–1917 gg.* Summary of Ph.D. thesis (Tashkent 1989).

10 G.L. Dmitriev, 'Rasprostranenie indiyских izdaniy v Sredney Azii v kontse XIX – nachale XX vekov', *Kniga. Issledovaniya i materialy*, sb. 6 (Moscow 1962), 239–54.

11 A bibliography of studies by E.A. Akhundzhanov is given in the summary of his Ph.D. thesis 'Istoriko-tipologicheskoe issledovanie istorii knigi i knizhnogo dela v Turkeстане. Drevnost'. *Srednie veka*' (Tashkent 1998).

12 O.P. Scheglova, *Katalog litografirovannykh knig na persidskom yazyke v sobranii Leningradskogo otdeleniya Instituta vostokovedeniya AN SSSR*, 2 vols. (Moscow 1975); O.P. Scheglova, *Katalog litografirovannykh knig na persidskom yazyke v sobranii Vostochnogo otdela nauchnoy biblioteki im A.M. Gor'kogo Leningradskogo gosudarstvennogo universiteta* (Moscow 1989).

to the time of their writing, made up just a small percentage of the total flow of book printing. As an example, R. Mahmudova, who studied works of Uzbek literature, gives the number of 700 of such works, which she came across; while in all the catalogues of St. Petersburg collections the similar number is no more than several dozens. Printing of books in Persian was of secondary importance in Turkestan, since the book market was full of cheap Indian lithographic editions in both Persian and Arabic, which were of sufficiently high quality. The books, which had been published in Bombay, Lucknow, Kanpur, Lahore and some other Indian cities and imported to Turkestan, were counted not in numbers but by weight. Turkestan book sellers commissioned popular works to be published in India.

Books dealing with the following subjects were imported to Turkestan: the Qur'ān with its translations and commentaries; authoritative works on Sunni Islam and closely related to it *fiqh* (e.g. the series of works related to *Hidaya-Viqaya*) together with their abridgements, revisions and translations; prayer books; works on Sufism, some encyclopaedias; Arabic-to-Persian and Persian-to-Persian dictionaries; works on grammar and historical compositions. Editions of works of classical Persian literature from the *Shahnameh* of Ferdousi to the poems of the Mughal poets were also mainly represented by the Indian lithographic publications. Things being so, the share of local publishers covered only a small part of the traditional literary repertoire in Persian. The publishers were forced to print only those books, which served practical needs and also were the subject of constant demand.

Collections in St. Petersburg include editions, which were published in the period of active lithographic book printing in Central Asia that is from the beginning of the 1890s up until 1918. It appears that most of the re-editions were made of those books intended for the purpose of teaching at primary schools (*maktab*) and secondary schools (*madrasah*). Books like *Chahaar Kitaab*, poems by Hafiz and Bidil, *Chil Hadith* by Jami and Nava'i were reprinted annually and sometimes even several times a year. Many collections of lithographic books worldwide have abundant copies of such editions. Arabic grammar was studied in *madrasahs* through the *Qafiyeh* of Ibn al-Hajib and other treatises in Arabic and Persian. Arabic works often had marginal abridgements and commentaries in Persian. Such editions were also frequent.

The two first decades of the twentieth century raised the issue of manuals for new-method schools. This was a reflection of social movements in Russia and

Turkestan aimed at organising the education, which would be modern and brought up to the new reality. The activities of the well-known reformer Mahmudhoji Behbudi (1875–1919) in editing school manuals is a good example of this kind. In Samarqand, various printing houses published school-books: *Risala-yi Madkhal-i Jughrafiya-yi 'Umriani* (An introduction to geography, typo-lithography of G.I. Demurov, 1905); 'ABC-book for the Muslim school as per the new method' compiled and published by Hoji Mahmud-khawaja Begbud-khawajaev (typo-lithography of G.I. Demurov, 1906); *Kitabat al-Atfal* (Writing for children, typo-lithography of Ghazarov, 1914).

The Society for the Noble City of Bukhara (*Shirkat-i Bukhara-yi Sharif*) published at Samarqand in 1910 a manual for children in the form of questions and answers (*Tahzib al-Sibyan*) and, in 1913–14, a manual on the elements of Islam and the ritual entitled *Zaruriyat-i Diniyyah* for the first and second year at the *madrasah*.

It is quite obvious that the amount of the published books on theological aspects was considerable. Part of the theological editions, like Islamic catechisms, instructions on ritual and on the reading of the Qur'ān together with certain works on *fiqh* were also published for teaching purposes. A very popular and frequently re-edited book was the work by Sufi Allayar *Maslak al-Muttaqin*. Editions of this work published between 1893 and 1915 are available in St. Petersburg collections.

Such mediaeval works as *Fiqh-i Qaydani*, a fourteenth-century prayer book, and *Dalayil al-Khayrat* by Jazuli (fifteenth century) were repeatedly published beginning from the 1890s. As early as 1893, the lithography of the brothers Kamensky published the manual of 'Abd al-Haqq Dihlavi (d. 1642) on performing the pilgrimage *Manasik-i Hajj*. Another work by 'Abd al-Haqq Dihlavi *Takmil al-Iman*, which is a summary of Sunni belief, was later published by the lithography of Arifdzhanov in 1907–8.

In spite of the fact that the book market contained Indian editions of the well-known fourteenth-century authoritative work on the *khanafite fiqh Salat-i Mas'udi* by Sheykh Mas'ud Samarqandi, it was several times reedited in Tashkent in the lithographies of Il'yin in 1904, Portsev in 1910–11 and Arifdzhanov in 1914–15.

The 'table book' of the Muslim jurists, as was remarked by A. Semenov, was the *Hidaya* by Marghinani (twelfth century). Its abridgements, translations, commentaries on it and on its abridgement entitled *Viqaya* were many times published in Central Asia, for example in 1901 in the lithography of Il'yin (*Mukhtasar al-Viqaya* which is actually an abridgement of an abridgement).

It is worth mentioning that the amount of lithographic production increased in the beginning of the twentieth century, and so did the number of books in Persian. Some hagiographic works were published then. In 1908–9 at Samarqand, the lithography of Demurov published the famous twelfth-century opus *Qandiya* by Nasafi and the description of the shrines (*mazar*) of Samarqand. The well-known work *Rashahat* by 'Ali Va'iz Kashifi (sixteenth century), the main part of which is dedicated to Khwaja Ahrar, had been many times lithographically printed in India and sold in Central Asia. Nevertheless, in 1911 it was reprinted by the lithography of Arifdzhanov. The lithography of Arifdzhanov, which was the first national lithography in Tashkent, issued a considerable number of works in Persian on various subjects. In particular, the works of Indian theologians and Sufis were published there, and major attention was paid to the Naqshbandi brotherhood.

Such personalities as 'Abd al-Qadir Jilani (d. in 1166 AD), 'Abd al-Khaliq Gijduvani (d. in 1179 AD) and Ahmad Sirhindi Mujaddid-i Alf-i Thani (d. in 1624 AD) were the subject of interest, which resulted in publications. Thus, the treatise *Risala-yi Ghausiyah* by 'Abd al-Qadir Jilani was published in the lithography of Portsev together with its Persian translation and Persian and Uzbek commentaries. Collections of works (*majmu'ah*), which included instructions for the *shaykhs*, were also published. One such book was published in Namangan.

Men of letters of Central Asian origin did not escape the attention of the publishers. Besides the biography of Khwaja Ahrar, certain treatises ascribed to him were published as well, for example in the lithography of Yakovlev in 1910. Among the rare works, which appeared then, E.K. Betger mentions the work *Fasl al-Khitab bi Vasil al-Ahbab* by Muhammad Parsa (fourteenth century) published by the lithography of Arifdzhanov in 1912–13. Another example in this regard is the editions of works by 'Abd al-Rahman Jami (d. in 1412). His version of the forty *hadiths* was used as a school book, his quatrains (*ruba'i*) were commented upon by the contemporary Samarqand teacher (*mudarris*) Ahmad Vasli and his esoteric treatise was included in the collection of works of the famous Sufis. The hagiographic work *Nafahat al-Uns* by Jami came out in the lithography of Portsev in 1915.

One cannot but acknowledge those rare editions of secular and scientific works drowned in the deep sea of educational and theological publications. Of the few such editions, mention should be made of the encyclopaedia *Jami' al-'Ulum* by Fakhr al-

Din al-Razi (d. in AH 606/1209 AD) and the literary critical work *Shabistan-i Nakat va Gulistan-i Lughat* by Yahya Sibaq Nishapuri (d. in AH 854/1450–1 AD), both of which were published in the lithography of Yakovlev in 1912–13.

As far as the works of belles lettres are concerned, the most significant event was the edition of the *Kulliyat* of Jami at the lithography of Portsev in 1907–8 and the *Haft Aurang* of the same author in the lithography of Yakovlev in 1914. The *Kulliyat* of Jami was reprinted from the Kanpur edition of Nawalkishor, but the publisher put in the margins of the 1914 edition the poem of the Central Asian poet Khaziq.

Among the historical works, the first part of the *Kunuz al-A'zam* by Sirat entitled *Timur-nameh. Kulliyat-i farsi* was published at the lithography of Arifdzhanov in 1913. The publishers often enclosed chronological tables of the Central Asian rulers and chronograms for the famous mediaeval events at the end of large works.

A special place in the repertoire of Turkestan lithographic books is taken by the literary heritage of the authors who lived in the 19th and 20th centuries. This included works on the history of the Central Asia, the history of Islam, impressions of Europe, considerations on ethical and sociological questions by such authors as Mirza Salimi, Ahmad Vasli and 'Abd al-Ra'uf Fitrat, collections of poems (*divan*) of Hadi, 'Ajizi, Hajji, Fitrat, Ahmad Siddiqi and others. In the total range of publications, the share of these books was small, but yet significant. The language was usually named as Persian (*farsi*), but, in my opinion, these works should be considered as part of Tajik literature.

To conclude, in this brief study the author has tried to give the general characteristics of the repertoire of books in Persian published lithographically in Turkestan.