

# THE TRADITIONAL STYLE OF WOMEN'S CLOTHING IN UZBEKISTAN DURING THE 13<sup>TH</sup>-14<sup>TH</sup> AH/19<sup>TH</sup>-20<sup>TH</sup> AD CENTURIES

BY

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[Ar] الطراز التقليدي للملابس النساء في أوزبكستان خلال القرنين 13 – 14 هـ/ 19 – 20 م  
تعتبر الملابس التقليدية الأوزبكية سمة من أهم السمات الرئيسية التي نستطيع من خلالها معرفة التراث الفني الأوزبكي والتقاليد في الملبس ومكوناته حيث يتناول البحث مجموعة من ملابس النساء بأوزبكستان والتي تتميز بالثراء الزخرفي والتنوع الكبير في مكوناتها ومسمياتها واختلافها من مدينة إلى أخرى بالمنطقة حيث تحدد ملابس النساء وتفصيلها حسب الأعمار من سيدات كبار السن وفتيات متزوجات وغير متزوجات وكذلك حسب الوضع الاجتماعي، كما تصنف الملابس حسب المناسبة دينية، اجتماعية، احتفالية، ملابس يومية، ومن خلال الورقة البحثية نجد أن أغلب الملابس التقليدية كانت تنسج من أقمشة موجودة بالمنطقة والتي منها أدراس، بيكاسام، أطلس وغيرها، والمعروفة أيضا في جميع أنحاء المشرق الإسلامي. وقد وقع اختياري على دراسة الطراز التقليدي للملابس النساء في أوزبكستان خلال القرنين 13-14 هـ/ 19-20 م لعدة أسباب منها: معرفة مسميات الملابس ومكوناتها واختلافاتها، قلة الدراسات الأجنبية التي تناولت ملابس النساء في المنطقة، وكذلك محاولة منا لمعرفة خصائص الإقليم في الألوان وطريقة ارتداء الأزياء المختلفة.

[EN] Uzbek traditional clothing is one of the main features through which we can learn about the Uzbek artistic heritage and traditions. This research deals with a group of women's clothing in Uzbekistan, which is characterized by decorative richness and great diversity in its components and names, and its difference from one city to another in the region. Notably, women's clothing and details are determined according to their ages of elderly women, married and unmarried girls, as well as according to their social status. Clothes are also classified according to religious, social, festive, and daily wear. Through the research paper, it is illustrated that most of the traditional clothes were woven from fabrics found in the region, including *Adras*, *Bekasam*, *Atlas* and others, which are also known throughout the Islamic East. The study of the traditional style of women's clothing in Uzbekistan during the 13<sup>th</sup>-14<sup>th</sup> AH/19<sup>th</sup> - 20<sup>th</sup> AD centuries was chosen for several reasons, including: knowing the names of clothes, their components and their differences; the lack of foreign studies that dealt with women's clothing in the region; as well as trying to know the characteristics of the region in colors and the way of wearing different costumes.

**KEYWORDS:** Women, *kuylak*, *lozim*, *chopon*, *Rumol* headgear, *Alparanji*, footwear.

## I. INTRODUCTION

At first, I would like to mention that all figures in this paper are published after the permission of the Bukhara state museum in November 30, 2021, N<sup>o</sup>. 203 [APPENDIX 1]. **Women's Clothing:** Traditional women's clothing consists of robes «*Gebbas*», dresses, and wide pants «*Lozim*». Upon going out women wore special hand shawls called *Paranji* and a mesh covering the face called *Chashvoan* or *Chimbat*, as well as using different types of shawls as a headscarf, and the foot gear is of *Ichigi*, *Mahsi*, or *Kalush* of rubber or leather.

## II. RAW MATERIALS AND INDUSTRIAL METHODS

The raw materials used in making and embroidering Uzbek clothes, and for centuries, include cotton fabric. Cotton is one of the most widespread productions, used in women's shawls and head covers, along with *Khosa* and *Alasha* that are used in making clothes like dresses or home ware like mats and linings that are distinguished for their bright colors. This is in addition to thermal textiles such as velour, brocade and other types of thermal fabric like *al-Bakhmal* that appeared in the 13<sup>th</sup> AH/19<sup>th</sup> century AD. That was the thermal *Aikat*, used in overcoats and dresses of women.

The embroidery stitches used in Uzbek clothes varied, including the chain *stitch* used to border drawings and decorative motifs, and padding stitch used to fill the decorative motifs, including Bukhara stitch, known by *Basma* or *Bosma* (imprint). The clothes of rulers, princes, senior statesmen and their families were woven with threads of gold and silver, known as *Zardozi*, *Zardozi Zaminduzi* and *Galduzi*<sup>1</sup>.

In the 13<sup>th</sup> AH/19<sup>th</sup> century AD, the city of Bukhara was home to the best craftsmen specialized in embroidery and dyeing. The art of the former in Bukhara witnessed its heyday during the second half of the 13<sup>th</sup> AH/19<sup>th</sup> centuries AD and the beginning of 14<sup>th</sup>/20<sup>th</sup> century, as evidenced by the presence of many workshops for embroidery with gold inside the palaces of Khans and princes for the production of gold embellished kaftans, shoes and other embellished textiles that were presented as gifts, where the craft of gold embroidery was limited to the production of textiles for the wealthy class in society.

There were also many workshops held in Bukhara to teach embroidery with gold to meet the needs of princes, where it was used in the region for a long period, before silk entered the region. This is attested by some archaeological remains of women's dresses that were found in Tashkent, which date back to the first century AD, as it was here in the city a sect dedicated to gold embellishment, where they decorate the

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<sup>1</sup>We have presented in detail the raw materials and types of embroidery stitches used in the manufacture and embroidery of Uzbek clothes in our research. GAMIL 2020: 84-100.

household textiles of the princes, which were organized in special workshops for the production of such textiles<sup>2</sup>.

The craft of dyeing was found in the cities and villages of Central Asia, organized in small workshops with a chief, a craftsman and three or four assistants, who were often their relatives, purposefully selected in order to preserve the secrets of these crafts. Dyeing was a traditional work that was carried out by the Jews in Bukhara and Samarkand, where this sect enjoyed a monopoly over this craft. The dyeing workshops that needed a heat source were conducted by the *Tajiks* and Muslims of *Shala*<sup>3</sup>.



[FIGURE 1]. Shawls wrapping methods © Done by the researcher

### III. COMPONENTS OF WOMEN'S CLOTHES

Traditional women's underwear is made of dresses in the form of a cloak known as *kuylak* and wide pants «*lozim*»<sup>4</sup>.

#### 1.Kuylak

**In terms of shape:** it was long up to the ankle, straight and loose, and the collar of the neck in the dresses of girls was executed horizontally and knitted with a frame of different colors at the frames. She ties the collar with a (w) strip of the same material or a single button on the shoulder<sup>5</sup>, while married women wore dresses with a vertical cotton the chest 25 CM). In Bukhara<sup>6</sup> and Samarkand<sup>7</sup>the edges of collar with a vertical

<sup>2</sup> GILLOW 1999 : 170-178; SALAH EL DEEN 2011: 70-74.

<sup>3</sup> HARVEY 1996 :60-61

<sup>4</sup> ASOMUDDINOVA 1981: 131

<sup>5</sup> BOROZNA 1969: 72

<sup>6</sup> ABU'L-FIDAA 1840: 489; AL-BOSTANI 1878: 401; AL-NARSHAKHI 1993 : 36.

<sup>7</sup> AL-HAMAWI 1906: 246; AL-QAZWINI 1960: 5; NAUMKIN 1996.

opening embroidered with *Peshkurta* – a frame of gilded embroidery [FIGURES 2-2/A]<sup>8</sup> and the sleeves were narrow and long covering the hands<sup>9</sup>.

The sleeves of these dresses were the same width but not the same length so the embroidery appeared at the end of the sleeves, and the length of dresses vary, we find older women wearing dresses up to the floor while young women wear shorter dresses<sup>10</sup>.



[FIGURE 2]. *Pringi* of marigold decorated with silk threads «and parts of the *Peshcorta* of gold-decorated marigold», late 19<sup>th</sup> century AD. Bukhara, Museum of Fine Arts 2379 / 6.

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[FIGURE 2/A]. Details of *Pringi* decorations

<sup>8</sup>I thank Dr./Mahmoud Roshdy Assistant Professor, Faculty of Archaeology/Cairo University for provided me with the research images.

<sup>9</sup>SODIKOVA 2003: 65.

<sup>10</sup>BIKJANOV 1979: 58.

## 2.Kaltacha

Being dressed a complete set of an ancient traditional female dress of Samarkand included a (*kaltacha*); this robe differed from ordinary ones by its cut: absence of an attached collar front of collar was a little taken out a narrow back (*kimcha*) (*calttletwge*), front and lateral wedges were lightly splayed in blue, in underarm gathered. In one bunch of folds (*chucha*) on edge the robe was sheathed by a band of manual weaving (*zekh*) and had bright, elegant laps – (*farovez*) from a *drasoralacha* with small cuts one each sides<sup>11</sup>.

Inside each house the women wear one dress, two in cold weather. Wealthy women wore three dresses together on holidays. The sleeves of these dresses were of the same width, but not the same length, so that the embroidery at the end of the sleeves would appear. In order to show wealth, the women would take a number of dresses to change during the visit. The number of dresses that were worn together in Bukhara and Samarkand amounted to seven. And the more dresses, the richer the owner. And this was happening from young women after the wedding<sup>12</sup>.

## 3.Lozim Pants

The second main part of women's clothes – loose pants – *Lozim* – tight at the waist with a belt placed at the top edge of the loose pants [FIGURES 3-3/A] the pants were made of two fabrics: the lower part is visible under the dress of more expensive material that was woven with narrow embroidered frames and the upper part of the mid-thigh to the top « of a simple material is not expensive<sup>13</sup>. The length and width of pants vary, in cities neighborhoods and villages all women were wearing long trousers, and in the nineteenth and twentieth centuries worn only by young women shorts and tights<sup>14</sup>.



[FIGURE 3]. Costume of a woman «Camisole, dress, pants » of marigold and silk embroidered with gold threads and decorated «*Goldozzi*», the end of 19<sup>th</sup> century AD. Palace of *Sitorai Mokhi Khossa* 1783/9.

<sup>11</sup> UZBEK MINISTRY OF CULTURE: 2004: 112

<sup>12</sup> SODIKOVA 2003: 65.

<sup>13</sup> ISMAILOV 1978: 177.

<sup>14</sup> SODIKOVA 2003: 65.



[FIGURE 3/A]. Loose pants «Lozim» of marigold and silk

#### 4. Women's Outerwear

**Gebbah «chopon»:** lined robes in the form of men's likeness used as upper clothes for women and its collar is more open as it is wider and not embroidered or simulated. The sleeves were shorter but wider than men's robes, and there was a horizontal opening at the elbow level and the end of sleeve hidden<sup>15</sup>, next to lined robes in summer time women wore *delegay*- an unlined robe known to the women of *zarafshan*<sup>16</sup>. The women of Bukhara and Samarkand were wearing *Rumsha* – light and long open robes. These robes were worn as clothes outside house<sup>17</sup>.

**Mursak:** The robe was not the only women's dress, and there were special types of *Urdu- Morsak* - was fairly common in Uzbekistan<sup>18</sup> and is known by several names: *Morsak* in Tashkent<sup>19</sup> and *Monysak* or *Kaltasha* in *Khwarezm* and *Monysak* or *Morsak* in Samarkand and *Kaltasha* in *Ferghana* as well as in *Bukhari* and *ShahrSabz*. The *Morsak* differs from the robe in the absence of a neck collar and its sides with openings. And the anchor was woven on a lining and tied, and the winter from it was lined<sup>20</sup>.

In Tashkent, the sleeves of the *Morsak* were slightly shorter than the sleeves of the original robe «until the middle of the 19<sup>th</sup> century AD», after which the robe's sleeves became woven to the elbow. In Samarkand, the sleeves of the *Morsak* reached the hands. In Bukhara and *Kashkadaria*, the sleeves were wide below the elbow. In *Khwarizm*, the difference was only in the sleeves.

In the past, the *Morsak* was the regular dress for a woman when she went out. At the beginning of the twentieth century, it was tied to the *koshak* and was only worn to

<sup>15</sup> ALEKSEROV 1959: 109.

<sup>16</sup> UNESCO 1998: 147-344; ALEMEEV 2001: 6.

<sup>17</sup> SODIKOVA 2003: 66.

<sup>18</sup> JUMABAYEV 1992: 36 – 43; <sup>c</sup>ABD AL-QADIR 1992: 210; ABU'L- ELAA 1992: 489.

<sup>19</sup> IBN HAWQAL 1992: 416

<sup>20</sup> SODIKOVA 2003: 66

mourn a dead person. But many women of the old generation wore the *Morsak* without the «*koshak*» at weddings or visits «in Samarkand». In Tashkent from the beginning of the twentieth century, the *Morsak* was used to cover the dead<sup>21</sup>.

**Camisole [FIGURES 3-8]:** At the end of the 20<sup>th</sup> century AD, these robes were replaced by camisole after the Russians<sup>22</sup> invaded Central Asia<sup>23</sup>, new forms of clothing began to fill this country «Camisole – short – sleeved robes with a frame and inverted collar sometimes with half a belt and side pockets, often made of bright striped *Bekasab* or colored marigolds and imported materials, where this period is characterized by the appearance of short shirts sleeve-less – they were worn under the Camisole or over the dress or robe<sup>24</sup>. Most of them were made of dark marigold while the girls, shirts were made of black satin with embroidery on the ends<sup>25</sup>.

*Al Paranji*: is the compulsory part of traditional women's clothing and was used outside the house for all women [FIGURES 2, 9-10, 10/A].



[FIGURE 4]. A costume of a woman «Camisole dress» from *Ikat* and embroidered with silk. Bukhara, end of 19<sup>th</sup> century AD. Palace of *Sitorai Mokhi Khossa* 1788/9.

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<sup>21</sup>BIKJANOVA 1979: 88

<sup>22</sup>SCHUYLER 1877: 97; GORSHENINA 2004: 62-68.

<sup>23</sup>VAMBERI 1868: 32-78;PARTOLD 1996: 6.

<sup>24</sup>ALEKSEROV 1959: 130.

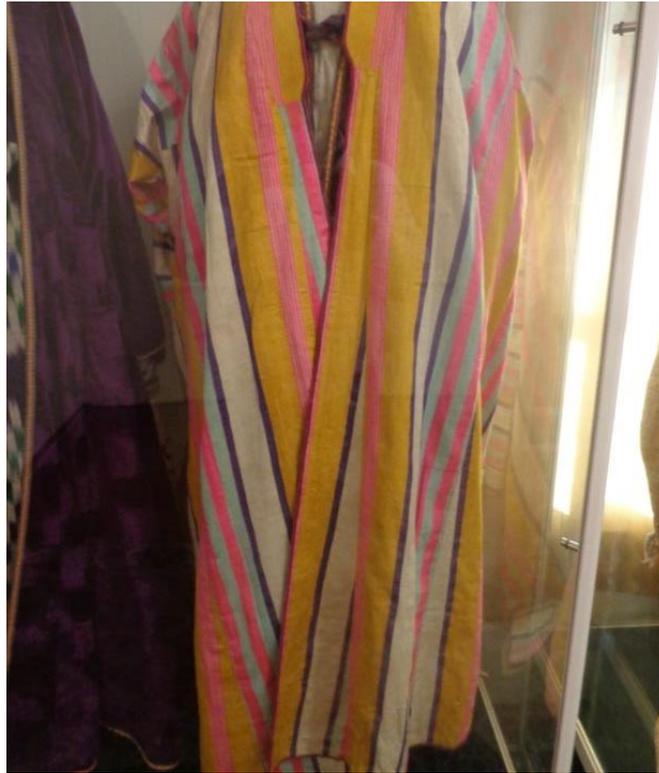
<sup>25</sup>BIKJANOVA 1979: 69.



[FIGURE 5]. A robe for ladies and girls «Camisole and dress» silk and half-silk embroidered with gold threads, end of 19<sup>th</sup> century AD. Palace of *Sitorai Mokhi Khossa* 1787/9.



[FIGURE 6]. Costume of a woman «Camisole and dress » from *Ikat* of silk and a half-silk, end of 19<sup>th</sup> century AD. Palace of *Sitorai Mokhi Khossa* 1784/9.



[FIGURE 7]. Camisole for woman striped *Pecasab*, end of 19<sup>th</sup> century AD.  
Palace of *Sitorai Mokhi Khossa* 1785/9.



[FIGURE 8]. Costume of a woman «Camisole, dress» of cotton embroidered with gold threads  
«*Zardozi Goldozy*». Bukhara, Palace of *Sitorai Mokhi Khossa* 1786/9.



[FIGURE 9]. *Pringi* from Adars fabric. Bukhara, end of 19<sup>th</sup> century AD. Palace of *Sitorai Mokhi Khossa*, 1789/9.



[FIGURE 10]. *Pringi* of marigold and embroidered with silk threads. Beginning of 20<sup>th</sup> century AD. Museum of Fine Arts 2377/6.



[FIGURE 10A]. A *Pringi*. Details showing *Shashwan* back to the end of the 19<sup>th</sup> century AD. Museum of Fine Arts.

In terms of shape, the *Paranji* was a large and wide robe with long and narrow sleeves, and these sleeves were placed in the back and tied together as they hid the shape of the woman completely from her head to her toes and the face of the woman was hidden by a thick rectangular net: known as *Chachvan korchimb* at [FIGURE 10] manufactured from a bunch of horse hair and embroidered with black fabric on all sides or decorated with embroidery lines or decorations using a machine, while *Chachvan* is decorated with colorful beads organized on the hair as a symbol of protection «from envy»<sup>26</sup>.

#### **Rumol Headgear [FIGURES 1, 11]**

The most common traditional headscarf for women was the square shawl or rectangle – shawl which can be wrapped in different ways, and in Bukhara people wore large shawls «*rido*», and the favorite head shawl for women was the shawl produced from silk and embroidered with flowers of the same color is a bouquet in the corners of the shawl and round rosettes in the middle, the wealthier women wore a shawl simulated in silver or gold on holidays, on normal days the head was covered with a shawl of white muslin – sometimes decorated with embroidery<sup>27</sup>.

<sup>26</sup> ISMAILOV 1978: 172.

<sup>27</sup> SALAH EL DEEN 2011: 56-66

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In the old days, women wore a hood instead of the *dubi* worn by men, and they wrapped the shawls over it, the women's hood, known as «*Kulta*» or *Kiygich*, had a high soft lining that covered the entire head. There is a small opening with a bag of hair in the form of a rectangular piece of fabric; women's *bonnets* differed from young ones with no hair bag, while wealthy women wear *Kaltapushak* embroidered with gold threads<sup>28</sup>.



[FIGURE 11]. Russian shawls of silk, beginning of 20<sup>th</sup> century AD.  
Palace of *Sitorai Mokhi Khossa* 1790/ 9.

In the nineteenth and twentieth centuries we find that most Uzbeks don't wear old headgear, and shawls spread with different materials, and the methods of wrapping shawls [FIGURE 1] also changed so that it became easy and comfortable, and we find that only older women have white shawls of muslin that worn and wrapped under chin and its ends are placed on shoulders, while the ladies and daughters of statesmen wear golden bands on foreheads known as *peshobabayd* wearing expensive golden *bounet stelpak* [FIGURE 12]<sup>29</sup>.

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<sup>28</sup> GAMIL 2020: 84-100.

<sup>29</sup> ALEKSEROV 1959: 130.



[FIGURE 12]. A bonnet for women of marigold embroidered with gold thread end of 19<sup>th</sup> century AD. Bukhara, Museum of Fine Arts 2378/ 6.

### Footwear: [FIGURE 13]

This kind was very important in central Asia; women mostly wore *Ichigi* with a soft base and high heels. *Ichigi* was very light and comfortable footwear, suitable for Central Asian environment that was worn with leather shoes *Kavush*. Rich people usually wore *Irokimasi-Ishigi* with embroidered *Kavush*, and in winter wore wooden shoes–*Hakkar Kavush* and *Egoch Kavush*<sup>30</sup>.



[FIGURE 13]. Gold – threaded footwear. Female boots and *Kavushi* embroidered with golden technique, end of 19<sup>th</sup> century AD. Palace of *Sitorai Mokhi Khossa* 1791/ 9.

<sup>30</sup> GAMIL 2020: 84-100.

#### IV. CONCLUSION

The study showed that the traditional underwear for women consisted of dresses and it is in the form of a cloak known as *Kuylak* and wide pants known as *Lozim*. The visible bottom under the dress is made of expensive material. The study showed that *chapon* was women's outerwear and are robes lined in the form of a male-like garment but the sleeves were shorter but wider than men's robes. After Russians invaded Central Asia, new forms of clothing began to fill this country, replacing the buttocks with– Camisole– short –sleeved robes with a frame and inverted collar, sometimes with the half belt and side pockets.

The study confirmed that the *Paranji* is a compulsory part of traditional women's clothing and was used outside for all women, a large broad robe hides the shape of a woman completely from her head to her toes, like her face was hidden by a thick rectangular net: known as *Chachvank* decorated with colorful beads. The study showed that the *Rumol* was the most traditional headgear of women, which is a square or rectangular shawl that can be wrapped in different ways.

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**O'ZBEKISTON RESPUBLIKASI TURIZM VA SPORT VAZIRLIGI HUZURIDAGI  
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«30» November 2021 y.

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**Dr. Noha Gamil Mohamed Ghaly**  
**Lecturer - Faculty of Archeology,**  
**Cairo University Egypt**

Bukhara State Museum-Reserve is pleased to announce that it is cooperating with you. Your letter on November 21, 2021 was studied by the Bukhara State Museum-Reserve ("Sitorai Mokhi Khossa" palace-museum of applique art). He informs that you can publish on selected topics with the addition of the name "Bukhara State Museum - Reserve".

**Director of Bukhara State Museum-Reserve:**

**B. Nasimov**

Performer : J. Khalilov  
65 224-13-16

[APPENDIX 1]: Permission of the Bukhara state museum