

The book is published with financial support of the
All Armenian Foundation Financing Armenological Studies.

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«САРДАРАПАТСКИЙ МЕМОРИАЛЬНЫЙ КОМПЛЕКС
НАЦИОНАЛЬНЫЙ МУЗЕЙ ЭТНОГРАФИИ И ИСТОРИИ
ОСВОБОДИТЕЛЬНОЙ БОРЬБЫ АРМЯН» ГНКО

КАРЕН ПАХЛЕВАНЯН, СВЕТЛАНА ПОГОСЯН

ИЗБРАННЫЕ ПОЯСА КОЛЛЕКЦИИ МУЗЕЯ ЭТНОГРАФИИ АРМЯН: ИЛЛЮСТРИРОВАННЫЙ АЛЬБОМ-ИССЛЕДОВАНИЕ

ԵՐԵՎԱՆ - ЕРЕВАН - 2026

«MEMORIAL COMPLEX OF SARDARAPAT BATTLE
NATIONAL MUSEUM OF ARMENIAN ETHNOGRAPHY AND
HISTORY OF LIBERAL STRUGGLE» SNCO

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SELECTED BELTS FROM THE MUSEUM OF ARMENIAN ETHNOGRAPHY ILLUSTRATED ALBUM AND RESEARCH



YEREVAN - 2026

The book was recommended for publication by the decision of the Scientific Council of the Museum and was published with the financial support of the RA Ministry of Education, Science, Culture and Sport

UDC 069.5

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Selected Belts from the Museum of Armenian Ethnography: Illustrated Album and Research
/K. Pahlevanyan, S. Poghosyan, Yerevan 2026. Memorial Complex of Sardarapat Battle,
National Museum of Armenian Ethnography and History of Liberal Struggle, 2026, 180 pages.

The album-research aims to reveal and popularize the peculiarities of the decoration of silver, gold and gilded belts in the context of Armenian jewelry complexes. The presented picture book will be a good opportunity for the reader to get familiarized with the selected silver belts of the Armenian Ethnography Museum, to recognize the power of Armenian belts and to discover their meaning. The picture book can also be a source of inspiration for silversmiths and jewelry wearers.
It is intended for people interested in Armenian art and culture.

ISBN 978-9939-1-2324-0

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POWER AND SYMBOLISM OF BELTS

In order to perceive the power and symbolism of Armenian belts, it is necessary to study the bronze, leather, silver and gold belts kept in the storages of the "Memorial Complex of Sardarapat Battle, National Museum of Armenian Ethnography and History of Liberal Struggle" SNCO (hereinafter referred to as "the Museum of Armenian Ethnography", or the "MAE") and the documents related to them, by combining relevant professional literature, bibliographic materials and individual episodes of Armenian intangible cultural heritage values (epos, sayings, songs, etc.), and then analyze the main artistic illustrations of Armenian belts and comprehensively present the peculiarities and symbolism of the MAE belts.

Objects discovered during archaeological excavations at various ancient sites in Armenia (Lchashen, Metsamor, Shirakavan, Noyemberyan, Shamiram, Bjni, etc.) attest that as early as the 2nd millennium BC, the inhabitants of the Armenian Highlands had mastered a number of artistic metalworking techniques (chasing, casting, engraving, weaving, gem-setting, etc.). As a result, ancient craftsmen were able to produce both leather and bronze belts, skillfully craft silver and gold, and create beautiful jewelry.

A study of belts and their components dating to the 19th-7th centuries BC, included in the "Archaeology" collection of the Museum of Armenian Ethnography, clearly demonstrates that during this period belts served not only a ***protective*** function but also had ***social and ritual*** significance.

This collection of the Museum of Armenian Ethnography includes a wide and massive bronze belt dating to the 19th century BC. It has a smooth surface and lacks a system of artistic decoration, which indicates that its primary function was to firmly protect the wearer's abdomen and back. Wide belts with smooth surfaces, lacking decorative systems or featuring only minimal ornament and serving a protective purpose, have been discovered at various archaeological sites throughout Armenia.

The same collection of the Museum of Armenian Ethnography also includes medium-sized belts the surfaces of which are decorated with various complex ornamental compositions, featuring floral motifs, solar symbols, crosses, swastikas, anthropomorphic and zoomorphic representations. Such belts were mainly worn by individuals with influential positions in society, mainly military leaders and priests. This indicates that the belt also functioned as a symbol of power, while the wearer's wealth (means) and social status were determined by the belt's size and the richness of its ornament.

The belt was worn around the waist and fastened with a special buckle, connecting to the navel, which, according to ancient ideas, is the center of the body, the cornerstone of generation, the beginning of human formation. It is also known that in ancient times, both women and men were adorned, because in addition to their aesthetic role, jewelry was also perceived as magical objects that protected against evil forces. In this sense, the belt also served as a talisman, protecting the wearer from evil forces and ensuring success and happiness.

An examination of certain surviving stone-carved statues and bibliographic materials allow us to conclude that in later centuries the tradition of wearing a belt remained quite vigorous among Armenians. The belt-arch, as an integral part of the robe, was characteristic of both urban and military Urartian attire. It is noteworthy that the jewelry assemblage of Armenian women from Vaspurakan displays distinctive parallels with the Urartian jewelry assemblage. The statuette of Arubani (the goddess of fertility and the patroness of the family), Khaldi's wife, features a long-sleeved dress and a long veil, decorated with squares, with a rosette in the center. The goddess's chest is adorned with multiple rows of sumptuous granules and coin belt, along with a bow-shaped pectoral ornamental motif the band of which bears the depiction of a seated lion-the emblem of the god Khald. The statuette is wearing a wide belt around its back, and bracelets can be seen on its hands. The statuette of Arubani is further evidence of the well-known fact that women have worn jewelry since ancient times, and particularly adorned the chest and waist areas. This is further corroborated by the ornamental motifs found on clay storage jars and salt cellars that bear female-shaped silhouettes.

Belts were also preserved both in royal attire and in other traditional costume ensembles of medieval Armenia. The royal arch was sumptuous, adorned with gemstones and pearls. Such lavish belts were also worn by queens. It is known that the Bagratid kings, along with other ornamental motifs and insignia wore a belt (arch) "set in gold and adorned with multicolored glass gem-settings". The Cilician kings also wore "jeweled arch", while the belt of Levon D was "decorated on the front with ring-shaped and floral relief".

In ancient times, both women and men wore rich adornments. During the Middle Ages, some types of adornment fell out of use, and by the 19th century, of the formerly abundant male jewelry (bead necklaces, headdresses, forehead adornment, bracelets, armlets, rings, and belts), only rings and belts continued to be used in traditional life.

A study of the engravings from the 16th–18th centuries preserved in the Museum of Armenian Ethnography reveals that the tradition of wearing belts remained widespread in the system of Armenian traditional costume during that period. In the late Middle Ages and in modern times, jewelry again became one of the important components of the system of traditional costume. As an element of traditional culture, it expressed the wearer's aesthetic preferences and continued to reflect the social status of its owner. A silver belt worn by men (typically with a large buckle) was perceived as a symbol of masculinity, virility, and strength, while a gold belt indicated wealth and membership in the upper social strata.

In Armenian, the word "zard" (jewelry/ornament) is etymologically related to the notions of form, arrangement, and structure. Interestingly, one of the synonyms for "taraz" (traditional costume) is also the word "form" or "shape". As an element of traditional culture, jewelry

expressed the characteristics of the aesthetic perception, worldview, and the specific life situation (daily, festive, or ritual) of the culture bearer.

The jewelry on medieval clothing was not placed randomly; it was attached to the parts where the body was most vulnerable and where special energetic points were believed to exist. Expressing the tendency to make the wearer more beautiful, jewelry had the idea of protecting the wearer from evil forces and the desire to ensure fertility and fruitfulness with its magical power. Both in the Middle Ages and in later periods, women wore metal snake-shaped rings with spiral patterns, bracelets depicting a double-headed or single snake, and belts with snake-head buckles, among other items, with the purpose of protecting themselves from the harmful influence of evil forces. It is also no coincidence that jewelry was primarily made-and continues to be made-of metal, since in ancient traditional beliefs metal was perceived as a material of celestial origin. The sound produced by metal jewelry was equated with the sound of the heavens, namely thunder, thereby providing protective power against evil.

Over the centuries, with the gradual development of society, the formation and demand of new aesthetic tastes, both the technical methods and techniques of making jewelry, including belts, and the meaning and use of jewelry in traditional perceptions have undergone significant changes.

In the 16th-19th centuries, jewelry was categorized according to its purpose as aesthetic, utilitarian, or magical. Based on gender and age characteristics, it was also perceived as belonging to women, men, children, married or unmarried individuals. According to the principle of wearing, ornaments were and continue to be either sewn onto clothing (such as buckles, buttons, amulets, and hanging ornament) or worn separately as movable items (such as belts, rings, and necklaces). During this historical period, with the emergence of new types of belts, the fact that this type of ornament was a certain indicator also changed and/or expanded: belts began to "speak" about the wearer's age group, marital status, and other aspects. Unmarried girls did not wear silver or gold belts; they received such belts as gifts at their betrothal and/or wedding and would begin wearing them later in life. A silver belt was predominantly worn by a woman responsible for reproductive and household duties-the wife and keeper of the home.

In the 18th-19th centuries, Armenian men first tied a silver belt on their wedding day, as a gift from the bride or from their parents. Silver belts were worn by married men and by those associated with childbirth. In Vaspurakan, men also tied wide belts made of red fabric-known as "mejats shal"[1] (2-3 meters long, made of silk, wool, or colored cloth). These belts were wrapped several times around the back and fastened at the abdomen, with the ends tucked into the belt. Betrothed men or newlywed men used patterned belts braided in a net-like structure, with their ends adorned with tassels, granules, and embroidered trims. In addition to their utilitarian and aesthetic functions, the ties on the belt, the tassels braided with "ritual" knots, and the embroidery also served a protective role, ensuring the wearer's safety. According to traditional belief, the act of "tying a knot" had a positive effect: in this way, evil was bound and entangled within the net-like weave.

[1] Belt, worn wrapped around the lower back and waist.

In the late Middle Ages and in subsequent periods, belts were believed to possess the power to protect women from evil spirits, to grant offspring, and to symbolize fertility and apotropaic protection. It is not accidental that newlywed women, and especially pregnant women, wore belts with large buckles. After the children were born, these belts were hung above the newborns' heads to ward off the evil eye.

As noted, a woman's belt was primarily associated with the ideas of fertility and fruitfulness. The bride's belt was tied for the first time by the godfather or the father-in-law, but only after it had been wrapped around the head three times. Childless women, with the aim of conceiving, tied a braided belt around their bare body, or, at sacred sites and near perforated stones, they removed the belt through a specific ritual and then had it tied again on the woman's back by a man (a man with many children, a godfather, or a priest), along with setting the knot "khonjan" on trousers.

The ritual use of traditional costume-both as a complete ensemble and in its individual components (such as the belt-arch)-is extensive. Particularly notable is the ceremonial function of the belt in relation to customs of fertility and the preference for childbirth.

A woman's belt is primarily associated with marriage. Tying it at the back (with blessings such as "may your back be broad; may your back be green") is connected to the belief that the back is viewed as a reproductive zone. Untying the bride's belt was equivalent to untying the ribbon "narot", that is, entering into marital union (a sign of the sacrifice of virginity). In some rituals, the mandatory participation of a man in tying and untying a woman's belt is a response to the ancient custom of entering into extramarital relations (ritual changing of the pillows) in the hope of having a child. In childbirth customs, untying the belt had both a purely practical meaning (to facilitate childbirth) and a symbolic meaning, such as untying clothing, opening closed doors and windows, etc.

Due to the ritual nature of the belt, the content and specific placement of the ornaments, which in turn was dictated by the need to emphasize a given part of the traditional costume, pursued two goals: to stimulate the creative, fecundating forces and to preserve them.

The belt itself is a kind of protective circle around the wearer's waist and probably replaces the actual snake as a charm. The expression "snake and belt" is explained as irreconcilable, like a daughter-in-law and a mother-in-law, that is, the presence of one negates the other.

The stones and gemstones on the belts made at different historical times have also been given a certain meaning and significance. The latter have been attributed with particular medicinal significance.

According to traditional belief, the person wearing a turquoise stone lived a long life and did not have bad dreams. This stone strengthened eyesight and reconciled quarreling spouses. Coral protected a person from concussions, strengthened memory and the heart, healed the eyes, and dispelled the darkness of the night. Armenian belts were also often decorated with pearls. Despite the non-Armenian "origin" of pearls, they have been used among Armenians since ancient times, as evidenced, for example, by the description of the wedding of Artashes and Satenik: "Like abundant rain, gold fell on Artashes's wedding day, and pearls fell on Satenik's wedding day". King Artavazd B wore a three-strand pearl necklace, the Bagratuni kings wore a pearl-studded crown and pearl-adorned belts.

Famous archaeologist B. Piotrovsky notes that

the worship of the belt is connected by the worship of the sky, the arch, "Kamar". The term "Kamar" is often used in Armenian as "Kyamar" and semantically corresponds to both the Persian "gamar-gamand" ("belt", "arch", "bow", "slingshot") and the Georgian "gved", that is, "celestial belt", "arch", "rainbow".

From the examination of individual episodes of the Armenian heroic epic, perhaps the most famous value in the world among the values of Armenian intangible cultural heritage, it becomes obvious that the belt has always been important among Armenians and has been used during important events. The idea of presenting oneself with a belt, of donating and wearing a belt as a symbol of strength, of making the belt a special repository, of considering the belt as part of armor and equipment, is also present in the heroic epic.



"At dawn, Mher arose,
*Took two loaves of millet breadand fastened his **belt**".*



When the folk of Sasun made Mher their ruler,
Deghdzun of the Forty Tresses gave him
The Fiery Steed, Kurkik Jalali,
The Lightning Sword,
The armored suit,
*The **belt** around his waist,*
And the velvet cloak.



*"A lady's **belt,** a veil, and slippers-these I send to you,*
Since Sasun is in your hands, let Misir be yours as well.
But if you do not come-then you are more of a woman than I am!"

Mher said: "Nane, set aside a loaf or two of bread for me.
At dawn I must arise and go to the city of Bitlis.
At dawn Mher arose,
*Took two loaves of millet bread-and fastened his **belt.***

Filled with fierce revenge, he pulled on his steel armor,
*He struck tight his **belt,** arose, and left.*
Onward he went, until he reached Tsovasar.

"Your father possessed:
The Fiery Steed, Kurkik Jalali,
The Lightning Sword,
*The headband-**girdle,***
The cloak of fine-braided silk,
The golden belt around his waist,
The blessing of the High Mother of Maruta,
And the Cross of Victory, set upon his right arm".

He mounted the steed, Kurkik Jalali,
*He placed the **headband-girdle** upon his head,*
He donned the cloak of fine-braided silk,
He buckled the Lightning Sword,
*And fastened the **belt around his waist.***

He arose,
*And his **headband-girdle,***
stuffed with forty liters of cotton,
He lifted with ease and set upon his head.
His Lightning Sword was trailing along the ground-
He fastened it tight, until it reached his knees.

❀ ❀ ❀

A trembling came from God; it flashed and thundered.
By God's command, the heavenly gate swung open.
The Cross of Victory appeared upon his right arm,
Then settled deep into ***waistband.***
He arose, and he mounted his steed.

❀ ❀ ❀

"His cloak, which once folded twice around him, now barely wrapped him once;
It stretched tight, reaching only to his knees.
His ***sword-belt,*** *which used to wind seven times around his waist,*
He released and bound again-and now it barely circled him once.
His sword trailed two lengths upon the ground,
Until he fastened it, so it reached just down to his knees"

Individual Armenian sayings and phrases have interesting etymologies and explanations, in which the word belt-arch (kyamar) is also used.

Thus, among Armenians, a boy who had matured and had the right to marry was called a "belt wearer". "To tie a belt wide" means to lead a prosperous life, "to make a belt thick" means to become rich, and vice versa, "to be a thin belt"-to become poor. The expressions "գոտևորել" (to gird oneself) and *"գոտեպնդվել"* (to brace oneself) mean to be ready and prepared, whereas the expression *"գոտուց կախ ընկնել"* (to hang from someone's belt) means to seek help from a powerful person. Untying a man's belt meant deprivation of power and disgrace since the belt was a symbol of his power and status. When, by Cyrus's order, they seized the belt of Orontes–Yervand, the satrap of Armenia (5th–4th centuries BC), it was a sign that he had been sentenced to death. Untying the belt meant both dishonor and leaving one unprotected, since the belt contained the wearer's power and, in a sense, immortality. According to ethnographic materials, the expression "the mother's belt (kyamar) was cut" meant the loss of a son and a state of grief.

The use of the belt-arch (kyamar) in Armenian folk songs is also interesting.

❀ ❀ ❀

"The sun shines in golden arcs,
And you have bound a ***golden belt*** *around your waist.*
For fifty days I have fasted and prayed,
For the sake of my beloved's journey".

❀ ❀ ❀

"My beloved stands by the door,
With a ***crimson belt*** *patterned like a pomegranate.*
I adore the very stature of my love,
Who wears a red fez tilted to the side".

❀ ❀ ❀

"Around your slender waist, ***a shawl of Kerman,***
You tend to your riches as if they were the world's best,
Yet you never ask how your loved one is.
Stay a while-I would give my life for your willow-like grace".

❀ ❀ ❀

"The crescent moon shines in silver arcs,
I want you, and only you, for myself.
Around your slender waist, a ***golden belt-***
Walk on, my love; I adore your stature".

❀ ❀ ❀

*"A single **belt (kyamar)** binds our waists,*
Let it come and go, let it stay.
Let that belt stay hollow and cold toward you,
But I will not stay, no, I will not stay".

❀ ❀ ❀

"O, believe me, believe me,
His **belt** *is etched with golden niello.*
I have a lover as grand as a general,
You would say he is the prince of the city".

❀ ❀ ❀

"The smith wears his coat of grey,
The armor sits right on the chest,
*But I still need that one **belt (kyamar),***
To crush those thugs with their maces".

In a number of works (lyric poems) by the Armenian medieval painter, illuminator, poet, and composer Naghash Hovnatan, the belt- arch (kyamar) serves to further enhance the beauty of the woman praised by the author.

❀ ❀ ❀

"A Song of Love, as Spoken by Naghash Hovnatan".

❀ ❀ ❀

Your back is graceful and slender, a body so fine and fair,
I fear a fool or a stranger might hold you in their snare.
*With a golden **belt (kyamar)** you've adorned your home so bright,*
While I am left longing, just to hold you in my sight.

❀ ❀ ❀

"Ode on the Beauties of Georgia, composed by Naghash Hovnatan"

❀ ❀ ❀

Brows like pens, arched like a bow,
Eyes ablaze like the sun and the moon,
*With jeweled **belts (kyamar)** fastened tight-*
The precious gifts of Georgia.
The precious gifts of Georgia.
The noble ladies of vibrant Tiflis.

❀ ❀ ❀

"Love Ode" by Naghash Hovnatan

❀ ❀ ❀

*A silken Khatayi **belt,** a tunic of deep blue,*
You laugh so sweetly, like a partridge in the dew.
Don't tease me so with your eyes and arched brow
You've stolen my soul, oh cruel one,
You've left me ruined, oh cruel one.

❀ ❀ ❀

"Song of Love of Hovnatan"

❀ ❀ ❀

Your eyes are the sun and moon, your brows an arched bow,
*Around your slender waist, a silver jeweled **belt** does glow.*
Oh, heartless one! Have mercy now, for I am dying for you-
Mercy, mercy! You are truly worthy of a king.

The renowned 18th-century poet and ashugh Sayat-Nova likewise used the belt- arch (kyamar) in his songs as a means of enhancing the beauty of the beloved woman.

❀ ❀ ❀

"I wandered the entire world"

❀ ❀ ❀

I say your face is like the stars - it rivals the sun and moon.
The silken shawl upon your slender waist is like a golden ***belt*** *in bloom.*
The pen falls from the artist's hand; you've left the painter in a daze.
Sitting, you are a sweet-voiced parrot; standing, a stallion of grace.

❀ ❀ ❀

"You have begun to weep with the nightingale again".

❀ ❀ ❀

Your face is the sun and the moon,
My soul departs for your sake,
Around your waist, you wear a ***golden belt (kyamar)*** *-*
A golden ***belt (kyamar)****.*

Thus, in ancient times, the belt had both a protective meaning and served as a certain sign to demonstrate the wearer's role and influence in early society. The belt was also an item that protected against evil forces and brought prosperity. Later, in medieval Armenia, the belt appeared primarily as an integral part of the traditional costume, an ornament, which was perceived in the same way in the 18th-19th centuries and the beginning of the 20th century. During this historical period, it continued to serve as an indicator sign emphasizing the wearer's social status



ANCIENT BELTS OF THE MUSEUM OF ARMENIAN ETHNOGRAPHY

The "Archaeology" collection of the Museum of Armenian Ethnography includes 16 belts and their fragments dating back to the 19th-7th centuries BC, only 8 of which were found from Shirakavan. The belt found in that ancient site, made of fine leather, with a circular surface and decorated with granulated jewelry, dates to the 14th-13th centuries BC (Shirakavan, 1978, mausoleum № 5). The surface of the next of the belts is decorated with 3 rows of running spirals, one of which runs through the center, the others along the edges. The surfaces, divided into two equal parts, are decorated with 2 rows of imaginary animal heads. The remaining part is filled with stars, spirals, and zigzags. This belt dates back to the 9th-8th centuries BC and was excavated in 1977 from Shirakavan mausoleum 11. The belt is crafted using forging, chasing, and engraving techniques. The next fragment of an undecorated belt, dating to the 9th–8th centuries BC, retains two circular holes (Shirakavan, 1977, mausoleum № 11), and the outer surface of another belt with the same date is decorated with images of mythical animals and geometric running spirals, checkerboard pattern, ear-of-grain motifs and a cross (Shirakavan, 1977, mausoleum № 10). The next belt (Shirakavan, 1st half of the 15th-14th centuries BC, leather, bronze, 1979, necropolis I, mausoleum № 12), made of leather, decorated with bronze nails with a hemispherical head and a sharp tail, is unique. Among the Shirakavan belts there is also one example of a belt made of bronze sheet metal, rounded at both ends, on a leather or canvas base and decorated with mushroom-shaped two-pronged four-layered tails (Shirakavan, 8th-7th centuries BC, mausoleum № 30, excavated in 1979).

The mentioned collection of the Museum of Armenian Ethnography also includes a fragment of a belt with a through hole in the corner, the edge of which is made of interlaced, curvilinear ornaments, with dots in them, and the middle part is decorated with running spirals (Shirakavan, 8th-6th centuries BC). The collection also includes undecorated belt samples.

The belt (beginning of the 1st millennium BC, width: 11 cm) discovered in a mausoleum near the hospital in the town of Noyemberyan, Tavush Marz, is decorated and carved. The edges have 5 rows of "running spirals" taken from narrow, openwork band. The central, 3.5 cm wide, section bears images of birds, hoofed, mythical, fantastic male animals, at which arrows have been shot. There

are images of sitting deer, one of which is attacked from behind by a snake.

A group of belt fragments included in the collection of the Museum of Armenian Ethnography features two narrative fields. In the upper field, two people standing opposite each other are seen, one of whom is shooting arrows with a bow at the other, who is protected by a giant shield. Below is a creature with a feather-shaped tail.

Another belt found in Noyemberyan (early 1st millennium BC, width: 9.5 cm) is also decorated and carved. The borders are decorated with a triangular ornament filled with mesh-like and linear designs. The central section, framed by the same ornament, depicts birds, horses, and other animals.

The belt discovered during one of the construction works in the village of Bjni, Kotayk Marz, is complete, made of a wide bronze ribbon. It has a surface decorated with simple geometric motifs-triangles, quadrilaterals, and spirals-and at the ends there are five small holes for setting the belt (19th century BC, 67.5 × 8 cm).

A belt excavated from Shamiram also has a special role in the collection of the Museum of Armenian Ethnography, which is quite large (beginning of the 1st millennium BC, width: 6 cm, length 71 cm). The mentioned belt is made of flat tin, without a decorative system. The edges of the belt are rounded, where there are holes intended for setting.

On a fragment of a belt excavated in 1978 from the ancient site of Nor Armavir, a schematic image of a person in a frame is depicted in a fragmentary manner, and above it a cross surrounded by hemispherical patterns can be seen. The rivet holes have also been preserved on the belt (House No 11, New Armavir, Room I, VIII-VII centuries BC). The outer surface of the belt excavated in 1979 from the same archaeological site is decorated with fragmentary granules (beginning of the 1st millennium BC).

Summarizing the decorative systems of the illustrated belts of the Museum of Armenian Ethnography (including the absence of decorative systems or their simplicity), it can be concluded that as early as the 2nd millennium BC, in addition to their protective significance, the belts also had a cult-ritual significance and also expressed the position and power of the person wearing a belt in early society.



THE 19TH–20TH CENTURY SILVER AND GILDED BELTS OF THE MUSEUM OF ARMENIAN ETHNOGRAPHY

Among the collection of more than 3,000 gold and silver museum objects of the Museum of Armenian Ethnography (mainly objects and jewelry that are part of women's and men's festive clothing), the silver and gilded belts of the 19th century and the early 20th century are particularly remarkable – about 750 belts, 220 belt fragments, and 280 belt buckles and decorative plaques, crafted by the hands of renowned Armenian craftsmen from Armenia and the Caucasus (these cultural values were mostly acquired through purchase).The collection of the Museum of Armenian Ethnography also includes several individual specimens of belts crafted by Armenian craftsmen that date to the 18th century.

It should be noted that the artistic processing of metal among Armenians was widespread and developed precisely in the 18th–19th centuries, as a result of which silver belts were used in all provinces of Armenia.

Belts, distinguished from traditional Armenian jewelry by their craftsmanship and technique, and their mystical meaning, were intended to beautify the wearer, keep him/her away from evil forces, and ensure happiness. Being a pan – Armenian phenomenon, the technical and decorative system of belts exhibit certain common features as well as local specificities. They are manifested in the technical methods of crafting, their combinations, as well as the choice of form and structure, the appearance of ornaments. In the 17th–19th centuries, Armenian craftsmen specialized in the techniques of chasing, casting, fine work – filigree/ wirework, engraving, niello, granulation, enameling, and gem – setting.

The belt buckles made by Armenian craftsmen of the 11th–12th centuries had interesting shapes and structures. They not only beautified the belt and made it more attractive, but also enhanced the overall appearance of the entire system of traditional costume. In this regard, it is worth noting that the collection of the Museum of Armenian Ethnography includes almost all types of buckles made by Armenian craftsmen of Syunik – Artsakh, Tiflis, Van – Vaspurakan, Shirak, Karin, Eastern Armenia and the North Caucasus (Frog – shaped, Truncated Cylindrical or Saddle – shaped, Almond – shaped, Circular or Elliptical, Dome – shaped, Quadrangular, Bird – shaped, Butterfly – shaped or Flower – shaped, etc.), of which the groups that stand out in terms of quantity and diversity included in the collection of the Museum of Armenian Ethnography are presented below.

Frog–Shaped Buckles. This type of buckle is larger than other types (one of the frog–shaped three–part buckle of the Museum of Armenian Ethnography has dimensions of 18 x 36 cm). The frog–shaped buckle also differs from other types in its crafting technique. The frog–shaped buckles of the MAE collection belts can be structurally divided into 2 groups: three–part and two–part buckles. Each of the three–part buckle is frog–shaped and movable. Essentially, the entire buckle represents the union of three frogs. The frog–shaped (three–part) buckles of the Museum of Armenian Ethnography and their belts are decorated with convex applied ornaments–the Tree of Life, the crescent, the almond, triangles, rhombuses, and small granulation (with colored stones), which are also designed to resemble the frog. The right part of the frog–shaped two–part buckles included in the collection of the Museum of Armenian Ethnography is essentially an elliptical decorative plaque, which in its turn emphasizes and completes the image of the frog. The entire group of two–part frog–shaped buckles in the collection belongs to the Syunik–Artsakh school of jewelry.

Armenian craftsmen symbolized the frog's connection with fertility, reproduction, and rebirth through this type of buckles and ornamental motifs. One of the reasons of the frog's serving as a symbol of birth and reproduction is that it is likened to a human being in an embryonic state and is capable of producing a large number of offspring. One of the peculiarities of the production of this group of buckles is that during their crafting, the master craftsman used several methods: fine work, enameling, and gem–setting, which in turn further enriches the appearance of the buckle. This type of buckle is also typical of some jewelry centers of Van and Eastern Armenia.

Truncated Cylindrical or Saddle–Shaped Buckles. The buckles of this group are typical of silver festive belts and are predominantly decorated with engraving and niello. The collection of the Museum of Armenian Ethnography includes numerous belts with a cylindrical (Saddle) buckle for both men and women. This group included in the collection is distinguished by both the variety of buckle sizes (the collection includes buckles belonging to this group with heights from 1 to 7 cm), and the difference in the dominant vegetal motifs on the buckles.

At the end of the 19th century and the beginning of the 20th century, saddle–shaped buckles also began to be produced by casting, using molds. The longitudinally truncated, cylindrical buckle is also connected with the myth of fertility. Although this type of buckle was characteristic of the Alexandrapol silverwork school and the craftsmen of Kars, belts with similar buckles were also crafted in the other major silver and goldsmithing centers of Armenia.

Almond–Shaped Buckle. This type of buckle was primarily made using filigree work technique or by applied granulation. This style was mostly characteristic of the goldsmithing centers of Syunik–Artsakh, although over time it also spread throughout the Caucasus. The collection of the Museum of Armenian Ethnography also features a distinctive, almond–shaped, two–part buckle from the 19th century. Two separate almond–shaped segments, covered with nacre and featuring Biblical motifs, are connected by a specially adapted hanging ornament. Most likely, the buckle originally belonged to a clergyman.

Circular or Elliptical Buckle. In a relatively early period (late 18th century–early 19th century), this buckle type was decorated with engraving and niello, and later (late

19th century – early 20th century), buckles of this group were decorated with combining several methods (casting, fine work —filigree/wirework, engraving and niello). The buckles of this group of the MAE collection are mainly ornamented with vegetal motifs and wavy edge cuts. Structurally, they come in both simple (one – part) and complex (three – part, four – part) types. One of the complex buckles of this type in the collection of the Museum of Armenian Ethnography is a three – part buckle, decorated with combination of casting, fine work — filigree/wirework, engraving, and niello. Like the buckle, the belt composed of seven decorative plaques is entirely gilded and inlaid with turquoise. The ornaments of the buckles and their belts in this group expressed the worship of the sun. This buckle type was mainly characteristic of the silver and goldsmithing centers of Syunik – Artsakh and Karin.

Dome – Shaped Buckles. In the collection of the Museum of Armenian Ethnography, belts with dome – shaped buckles, which are mostly decorated with engraving and niello methods, stand out both in terms of quantity and variety. The collection includes buckles decorated with both vegetal and geometric motifs. Some types have a chain with a hollow spherical pendant hanging from the lower edge. The dome – shaped buckle of one of the belts belonging to the craftsmen of the Syunik – Artsakh school included in the collection of the Museum of Armenian Ethnography is in a rather interesting combination with its belt. Its central decorative plaques feature a multi – petal floral motif, a vegetal motif, a sun motif, and a raised element, resembling a navel. On both sides of the buckle of this belt, sometimes thin leather fringes or chains ending in silver plates with spherical pendants were made. This type of buckles in the collection of the Armenian Museum of Ethnography mostly belong to the Shushi silversmithing center.

Quadrangular Buckle. According to a number of specialists engaged in traditional costume complexes and jewelry, the quadrangular buckles were mainly small in size, and the belts were narrow and specific to the complexes with Arkhalugh and Chukha. This type of buckle was also carved and decorated with niello in zigzag or vegetal motifs. The collection of the Armenian Museum of Ethnography includes both small and rather large belts with quadrangular buckles. Some of them are decorated with a combination of casting, fine work —filigree/wirework, and granulation, and some are gilded. While some belts of the Armenian Museum of Ethnography with relatively large square silver buckles are made of leather. Silver coins in circulation in the Russian Empire at that time are attached to the leather belts. Despite the fact that this type of buckle was typical of the jewelry centers of Eastern Armenia, belts with similar buckles were also made by Armenian craftsmen in the North Caucasus.

Bird – Shaped Buckles. This type is also known as dove – shaped or "chaprast" type. The buckle was used both with decorative plaques and separately, by attaching it to a piece of cloth. This type of buckle was also mainly made of silver and using various methods. Like its decorative plaques, the majority of the bird – shaped buckles of the Armenian Museum of Ethnography have a flat surface. Of course, there are also buckles within the same group that are decorated with filigree – made applied rosettes, hanging ornaments, almond – shaped or rhomboid ornamental motifs, and pendant ornaments. This type of buckles was primarily made by the craftsmen of Van and Archesh, although it became widespread among the craftsmen of the Syunik – Artsakh school. Noteworthy is a specimen from the Syunik – Artsakh school in the collection of the Armenian Museum of Ethnography, the

cross–shaped decorative ornamental studs of which are decorated with a double–headed bird image. A similar bird motif is also represented in the hanging ornament used as a headdress. It is, in this case, a distant manifestation of the archaic worship of the eagle.

The MAE collection also includes several groups of buckles, which are essentially transitional manifestations of one or another of the above–mentioned groups. In this regard, quite interesting are the groups of ***eight–shaped, butterfly–shaped and flower–shaped buckles***, which have certain similarities with groups of frog–shaped, bird–shaped and quadrangular buckles in terms of structure and crafting methods.

As a result of the continuous development of Armenian goldsmithing and silversmithing, by the 19th century the craftsmanship of Armenian craftsmen had become known worldwide, and their products were always in demand. In the 19th century, the production of belts took second place after tableware.

At different times, numerous goldsmithing centers, including Van, Karin, Alexandrapol, Yerznka, Yerevan, Shushi, Goris, Kapan, Agulis, and others operated in historic Armenia. Some of these, such as Van and Karin, exerted a noticeable influence on the other centers.

The Van School. The Van silversmithing school was one of the most ancient centers. The material valuables discovered at the archaeological sites of Van–Vaspurakan testify that silverwork was practiced in this region for more than 2,500 years.

At the end of the 19th century, up to 100 goldsmithing workshops were counted in Van, where each master craftsman had numerous apprentices. Every year, a large amount of silverware was exported from Van and the same amount of pure silver was imported. Each of the Van workshops specialized in several technical and technological methods. In general, craftsmen from Van mastered almost all technical tricks. Van–Vaspurakan goldsmiths made jewelry, including belts, which had no restrictions on ornaments and shapes. The creative freedom itself constituted an important feature of the Van–Vaspurakan school. The craftsmen of this school combined the diversity of forms with ingenious compositions of ornaments. Both the vegetal motif (composition) and the figural compositions were widespread among them. Belts crafted by Vaspurakan goldsmiths, on which the outlines of architectural monuments or portraits of historical figures were depicted, were once widely popular.

Another important characteristic of the Van school was that its craftsmen succeeded in bringing the technique of filigree to almost complete perfection.

The silver belts attributed to the Van school, dated to the 18th–19th centuries and the early 20th century, preserved in the Museum of Armenian Ethnography, are divided into several groups based on their embellishment styles and technical methods. The buckles of the first group are flower–shaped, with an eight–like base, crafted by casting, and decorated with weaving and granulation patterns, sometimes with images of almond–shaped ornaments. Their decorative plaques are quadrangular, with a high, rounded oval section, adorned with carved and floral motifs in niello. A separate group is formed by belts with a frog–shaped buckle decorated using weaving, granulation, gem–setting, and setting techniques. There are belts with only the buckle made of silver.

In Van, women wore black or wheat–ear patterned belts with crown–shaped, butterfly–shaped buckles, completely ornamented with vegetal motifs. The collection of the Armenian Museum of Ethnography includes 55 belts from the Van School.

The Karin School. In Armenian goldsmithing, the Karin school also occupies a prominent place. The Karin school goldsmiths specialized particularly in weaving and granulation techniques. In the 1828–1830s, numerous Karin goldsmiths settled in Akhaltsikhe and Akhalkalaki and as a result Akhaltsikhe became one of the Karin goldsmithing schools. Belts produced by local craftsmen using weaving and granulation techniques enjoyed great demand in the Caucasus and throughout Russia. The pieces of Armenian craftsmen astonished with their luxurious finish, cleanliness, and delicacy. The collection of Karin school belts makes it possible to form a clear understanding of the local particularities.

In Akhaltsikhe, where the Karin craftsmen continued the ancient goldsmithing traditions, silver belts–sometimes gilded–made using granulation and fine work techniques were held in high regard. In Akhaltsikhe, highly stylized belts with frog–shaped, eight–shaped buckles were widespread. Their decorative plaques were adorned with dome–shaped raised elements and embellished with precious or semi–precious stones. The buckles featured a three–strand chains. The well–known ethnographer Yervand Lalayan notes that in the villages of Akhalkalaki, people tied ordinary leather belts over the arkhalig, while in the town they wore a silver kyamar over the "cherkezka". The Museum of Armenian Ethnography currently preserves five belts made by the craftsmen of the Karin school and twenty–three belts from the Karin–Akhaltsikhe group. It should be noted that gilding of fine silver belts was also characteristic of this school.

The Shirak School. This school representatives were again distinguished by the production of belts using engraving and niello, and in the later period (late 19th century–early 20th century) also casting techniques. The Shirak school craftsmen, and especially those of Alexandrapol, affixed spherical or oval applied ornaments to the decorative plaques, while the lower edge of the decorative plaques featured a wavy row of ornamental stripes made with a four–sided silver thread. In addition to belts with silk weave inscriptions, Shirak women used, to a lesser extent, silver belts made with silver embroidery, decorated with turquoise, coral or other natural stones, and sometimes glass. The belt buckle had an applied floral motif, adorned with turquoise stones. Young women wore belts with a frog–shaped buckle. Silver belts were also known in Shirak as kyamar–kamar.

In Alexandrapol, where, in addition to the traditions of the Karin craftsmen, the goldsmithing craft was also marked by the contributions of the Kars and Bayazet craftsmen, the belts were also distinguished by their saddle–shaped buckles. The latter featured niche–shaped settings and were attached directly to the decorative plaques. The silver decorative plaques of the belt were elongated, rectangular, or narrow and arched, while the adjacent plates were mounted to one another. At one edge, the belts featured granulated, dome–shaped, and floral protrusions. Belts produced by casting were also decorated using engraving and niello techniques. In Alexandrapol, as well as in Akhalkalaki, men wore nielloed silver belts resembling a lace edging. The Shirak goldsmithing center is strongly represented in the collection of the Armenian Museum of Ethnography. It preserves 117 belts and 31 separate buckles produced by the Shirak school craftsmen.

The collection of the Armenian Museum of Ethnography also includes belts with rectangular metal bases and decorative frames adorned with applied vegetal motifs, turquoise stones, thread and granulation, typical of the Karin and Shirak goldsmithing schools. There are also

examples of belts made using their casting technique, as well as saddle–shaped buckles.

The Syunik–Artsakh School. A prominent place in Armenian goldsmithing is occupied by the Syunik–Artsakh school. The craftsmen of this school specialized particularly in engraving and niello techniques. Numerous workshops existed both in Goris and in Shushi. In this context, the settlement of Dig in the Zangezur district is also frequently mentioned. During the period from the mid–nineteenth century to the early twentieth century, 171 goldsmiths were operating in Shushi. A number of Shushi goldsmiths worked as itinerant craftsmen in major goldsmithing centers of the South Caucasus. Between 1877 and 1890 alone, twenty–three goldsmiths from Shushi were working in Baku, while during the period from 1845 to 1867, seven Armenian goldsmiths were working in Nukhi. More than several dozen goldsmiths were working in Tiflis, Yelisavetpol, Shamakhi, and other cities of the Caucasus.

The Syunik–Artsakh school was also characterized by a wide diversity of belt–making techniques and types. In addition to the gold and silver belts of this group, many examples feature a leather base. Silver bird–shaped and frog–shaped buckles, as well as ornamental studs, decorative plaques, and coins in floral, star–shaped, cross–shaped, and dragon–shaped forms were often mounted on leather or velvet foundations.

In a later period, craftsmen of the Syunik–Artsakh school also employed techniques of casting and forging, while in Shushi they additionally practiced enameling.

The majority of belt buckles made by the craftsmen of this school are bird–shaped and domed in form, although belts with frog–shaped buckles are also attested. Moreover, the belts with frog–shaped buckles characteristic of the Syunik–Artsakh school preserved in the Museum of Armenian Ethnography differ in their turn from similar belts produced by craftsmen of the other Armenian schools. The distinguishing feature lies in the fact that the frog–shaped buckle of belts produced by the craftsmen of this school is generally composed of two parts. In this type of buckle, the right element takes the form of an elliptical decorative plaque, which completes the overall representation of the frog. In this respect, it should be noted that this buckle type was widespread throughout the area in which Syunik–Artsakh cultural traditions prevailed. Belts of this type are further characterized by individual cross–shaped and solar–motif ornamental studs mounted on a thick leather strap.

The decorative plaques of belts produced by the Syunik–Artsakh school may be entirely covered with vegetal motifs. A multi–petaled rosette enclosed within an oval frame can be found at the center of each decorative plaque. Along the edges of the buckle and at the corners of the elongated decorative plaques attached to it, single circular and evenly spaced perforations are present. Belts adorned with coins are also characteristic of this goldsmithing school; these likewise feature a two–part buckle. They are rectangular in shape and incorporate a circular decorative plaque on the right side. The buckles of the belts discussed here are decorated using niello and engraving techniques. The marginal decorative plaques of the buckle consist of a metal base with an attached applied decorative frame. The central circular decorative plaques, together with the conical ornamental protrusion positioned at the center–whether perforated or not–are associated with concepts of fertility and fecundity.

Ornamental studs and coins are also frequently seen on Syunik belts.

The MAE collection is rich in works by craftsmen

of this school. It includes 388 belts and 190 individual belt components of the Syunik – Artsakh school.

The Tiflis School. The belts of Tiflis occupy an intermediate position between the belts of Kars, Alexandrapol and Shushi. They mainly feature a convex buckle with an oval border and bow – shaped decorative plaques with inward – or outward – curving recesses attached to a leather strap. Some of the silver belts by Tiflis craftsmen included in the MAE collection, have the master craftsman's initials, often also the customer's name, carved on one or more of the buckles or decorative plaques. Decorative plaques often also bear the metal's fineness mark and the master craftsman's seal. Together with ornamental compositions, the inscription in one instance served to document, authenticate, and render the object in calligraphic form, while on the other hand it fulfilled a role conducive to fertility and fecundity and protective in nature, functioning as an amulet.

The Museum of Armenian Ethnography also preserves belts, belt components, buckles, and decorative plaques originating from other goldsmithing centers, including the goldsmithing schools of Trabzon, Yerevan, Nor Bayazet, Nakhichevan, and the North Caucasus.

METAL BELTS OF THE SOVIET PERIOD IN THE COLLECTION OF THE MUSEUM OF ARMENIAN ETHNOGRAPHY

The traditions of Armenian silverwork remained vibrant during the Soviet period too. Prominent figures included V. Hatsagortsyan, N. Dionesyan, H. Stepanyan, N. Ter-Ghevondyan, K. Norashkharyan, N. Guyumjian, Zh. Chuloyan, and H. Piliposyan, many of whose works are included in and preserved within the relevant collection of the Museum of Armenian Ethnography. The pieces of silversmiths from this period are similarly related to Armenian traditional belts in both their methods of production and their ornamental features. Noteworthy are the belts crafted by Sergey Sahakyan in the 1970s, which are adorned with coral, jasper, and garnet, as well as silver and cupronickel belts decorated with nephrite (Yerevan, 1983). The silver belt made in 1983 is adorned with garnets and green-red enamel. The silver belt authored by Robert Yesayan (Yerevan, 1982) is decorated with sixty-six amethyst stones. The belt created by Vigen Gabrielyan was produced in 1982 in Yerevan using granulation technique. The belt authored by Levon Lalayan (Yerevan, 1983) is embellished with garnets. Gagik Asatryan's belt entitled "Kars", made in 1984 through casting, is decorated with garnets and turquoise stones. Nelson Hakobyan's belt from the "Ani" jewelry set (Yerevan, 1985), featuring cast and braided ornamental patterns, is adorned with turquoise stones; its lower section, like traditional examples, has a scalloped cutout resembling wave. Another belt made by the same author includes carved decorative plaques overlaid with differently hued enamel, each centered with an oval chrysoprase stone. The center of the buckle is decorated with an elliptical stone. The belt made by Norayr Simonyan, entitled "Sona" (Yerevan, 1982), features rectangular decorative plaques and possesses a convex buckle. It is decorated with large and small turquoise stones as well as garnets.

Only a few contemporary craftsmen in Armenia still produce metal-based, and particularly silver, belts. According to the renowned metalsmith Mamikon Mkhitaryan, the production of belts today is labor-intensive, while demand is limited. Due to this circumstance, many contemporary Armenian silversmiths and goldsmiths produce only earrings, rings, and bracelets using patterns derived from individual traditional Armenian ornaments. Of course, on occasion and in response to special commissions, belts with traditional ornament are also made. Among the most skilled craftsmen in this field are the

Gyumri-based hereditary silversmith Tsolak Koshtoyan and the Aleppo Armenian Hakob Momjyan. Master Craftsman Hakob, under his own brand, produces silver belts through blackening (niello) featuring motifs drawn from Armenian carpet weaving, which generate considerable interest. Today, belts are also made to special order by notable silversmith Artsruni Berberyan's daughter, Anahit Berberyan, as well as by craftsmen associated with the "Narekatsin" and "Pregomesh" brands.



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PHOTOS





1. VAN, LATE, 19th century
Material: silver, non-precious metal; leather
Weight: 537*; fineness: 875°



The buckle and 14 decorative plaques are mounted on a leather strap. The buckle is eight-shaped and features braided, granulated, and mesh-like applied decoration. The decorative plaques are quadrangular; each corner bears a single raised element, while the central area has a convex and is egg-shaped. The ornament consists of stylized vegetal motifs.

2414/13
PM-429



*In the technical specifications, the weight of the belts is presented in grams.



2. VAN, late 19th century
Material: silver, non-precious metal
Weight: 384.7, fineness: 750°



Together with the buckle, it comprises ten decorative plaques, eight of which are elongated and quadrangular, while the remaining two gradually widen toward the buckle. At the end of each decorative plaque there is an elliptical, raised, element having two sloping sides. The buckle is convex, egg-shaped, with its edges cut in a wave-like pattern. The decorative plaques are connected by inserted rods. A chain hangs from the buckle, from which the buckle's pin is hanging. The ornament consists of stylized vegetal motifs.

1097/2
PM-194



3. VAN-BITLIS, late 19th - early 20th century
Material: silver, leather
Weight: 516.5, fineness: 875°



The eight-shaped buckle and 16 decorative plaques are mounted on a leather belt. The buckle features an applied decorative plaque with a braided, mesh-like design. The decorative plaques are quadrangular, with a convex, egg-shaped central area. Each corner has a single convex-rivet. The decorative plaques are connected by inserted rods.

2130/19
PM-409



4. **VAN-YEREVAN**, late 19th century
Material: silver, niello, leather, gilded, copper
Weight: 491.9, fineness: 750°



The buckle and 16 decorative plaques are attached to a narrow leather strap with a thong. The buckle is eight-shaped and features surface and relief decoration with applied mesh-like, braided, and granulated ornament. The decorative plaques are quadrangular, with one applied element in each corner; the central part is oval, and is surrounded with granulation. The decorative plaques are connected by inserted rods. The piece is executed using casting, engraving, niello, granulation, weaving and riveting techniques. The ornament is stylized with vegetal motifs.

2465/1
PM-440



5. **VAN**, **SYUNIK - ARTSAKH,** 19th century
Material: silver, niello, leather
Weight: 449.4, fineness: 875°



Mounted on a leather strap are 40 narrow and 2 wide decorative plaques, 6 of which with the image of a dome-shaped flower, 5 flower-shaped ornamental studs and the buckle. All silver parts are cast, then decorated with engraving and niello. There is an inscription on the opposite edge of the decorative plaque attached to the end of the strap. It has the stamp "OTC" (probably the initials of the master craftsman's name, surname and father's name).

1029/1
PM-190



6. VAN, late 19th century
Material: silver, leather, niello
Weight: 507.3
Fineness: 750°, 875°



The buckle and **17 decorative plaques** are mounted on a leather strap. The buckle is **eight-shaped,** featuring **applied, mesh-like, braided, and granulated ornament.** The decorative plaques are **quadrangular**, each corner having a small protrusion. The central part is **egg-shaped and convex** and is surrounded with granulation. The junction is covered with a narrow, elongated decorative plaque. It is decorated with stylized vegetal motifs.

2421/5
PM-432





7. VAN, 19th century
Material: silver, niello, gilded
Weight: 343.4, fineness: 600°, 875°



The buckle and 14 decorative plaques are connected by inserted rods. The buckle is butterfly-shaped, with a braided, granulated, three-layered applied ornamental composition. Three pendants hang from the lower part of the buckle, the two edge ones are mesh-like, braided, granulated, spherical, while the middle one is made using a similar technique, but is leaf-shaped. The decorative plaques are quadrangular, the central part is elliptical, oval, convex. The decorative plaques feature an elongated, granulated, narrow ornamental stripe at the joint section. The upper jewelry sheet in the center of the decorative plaques is decorated using engraving and niello techniques. Some have vegetal ornamental motifs depicted on them, while the other side has scenes of buildings, beneath which Varaga, Theotokos, Narek, Akhtamar, Karmravor are written.

6626
PM-711





8. VAN, late 19th century
Material: silver, leather, niello
Weight: 545.5, fineness: 750°, 875°



The buckle and 18 decorative plaques are attached to a leather strap with a thong. The buckle is eight-shaped and features a surface and relief braided, mesh-like, and granulated applied ornament. The decorative plaques are quadrangular; each corner bears a single protrusion, and the central area is egg-shaped with a little convex. The decorative plaques are connected by inserted rods. The piece is executed using casting, engraving, niello, granulation, weaving and riveting techniques. The ornament is stylized with vegetal motifs.

2414/7
PM-429



9. VAN, late 19th century
Material: silver, niello, leather, gilded
Weight: 517.3, fineness: 750°, 875°



16 decorative plaques and the buckle are mounted on the 2.5 cm wide leather strap. The buckle is eight-shaped, with a mesh-like, braided pattern; the edges are granulated and decorated with relief, butterfly-shaped applied ornament. The decorative plaques are quadrangular, with a small dome-shaped protrusion at each of the four corners. The central part of the decorative plaque is egg-shaped and convex, with granulated edges. The decorative plaques are connected by inserted rods. It has an inscription. The piece is executed using casting, engraving, niello, granulation, weaving and gilding techniques. The ornament is stylized with vegetal motifs.

2414/6
PM-429





10. VAN-BITLIS, 19th century
Material: silver, leather, niello, gilded
Weight: 478.5, fineness: 875°



16 decorative plaques and the buckle are attached to a leather strap. The buckle is eight-shaped, with an applied mesh-like, braided ornament on top. The decorative plaques are oval, with a convex center, decorated with vegetal motifs, and are connected by inserted rods.

2049/3
PM-407



11. VAN, late 19th century
Material: silver, niello, leather
Weight: 512.7, fineness: 875°



The eight-shaped buckle and 16 quadrangular decorative plaques are mounted on a leather strap. They are connected by inserted rods covered with narrow and elongated decorative plaques. The buckle has a braided, granulated, and mesh-like applied decoration. It is decorated with vegetal motifs.

2509/10
PM-443



12. VAN-YEREVAN, late 19th century
Material: silver, niello, gilded, cotton
Weight: 473.2, fineness: 875°



The buckle and 15 decorative plaques are attached to a strap with a thong. The buckle consists of two parts. The decorative plaques are quadrangular, each with one protrusion in the center, and the central part is egg-shaped. The decorative plaques are fastened with inserted rods. Each silver element has a protrusion in the center. It is decorated with stylized vegetal motifs.

2465/2
PM-440





13. VAN, late 19th century
Material: silver, niello, leather, copper
Weight: 474.5, fineness: 875°



The eight-shaped buckle and 16 quadrangular decorative plaques are attached to a leather strap with a thong. The central part of each plaque is oval and convex. The decorative plaques are connected by inserted rods. At each of the four corners of the decorative plaques, there is a hemispherical protrusion. The buckle has an applied, butterfly-shaped, mesh-like braided ornament, which is connected to the buckle with metal rivets. It is decorated with stylized vegetal motifs.

2414/18
PM-429



14. VAN, 19th century
Material: silver, leather, paste
Weight: 463.1, fineness: 875°



The eight-shaped buckle and 16 quadrangular decorative plaques are fitted onto a leather strap. The buckle features a braided, mesh-like applied ornament with a red paste in the center. The decorative plaques are quadrangular, convex in the center, with a single protrusion at each corner. Is decorated with vegetal motifs.

2465/6
PM-440



15. VAN-BITLIS, late 19th century – early 20th century
Material: silver, niello, leather, non-precious metal
Weight: 552.8, fineness: 875°



The eight-shaped buckle and 17 decorative plaques are fitted onto a leather strap. The buckle has an applied floral-shaped ornament with a braided, mesh-like design. The decorative plaques are elliptical, connected by inserted rods. The central part of the decorative plaques is convex, through which floral motifs are depicted.

2131/3
PM-410



16. VAN, **SYUNIK - ARTSAKH,** late 19th century
Material: silver, leather, niello
Weight: 203.7, fineness: 875°



Mounted on a leather strap are 11 narrow decorative plaques, two pairs featuring eagle heads, a cross-shaped ornament, eleven flower-shaped ornamental studs, the buckle, and one wide decorative plaque, which is attached to the end of the strap.

1029/3
PM-190



17. VAN, 19th century
Material: silver, leather, niello, gilded
Weight: 465.8, fineness: 875°



18 decorative plaques, each of which has two ring clasps are mounted on a leather belt. The decorative plaques feature an oval outline, protrusions decorated with niello vegetal motifs, and have narrow, elongated jewelry findings on one edge. The buckle is rectangular in shape, decorated with finely interlaced leaves.

2423/23
PM-433



18. VAN, late 19th century - early 20th century
Material: silver, niello, cotton
Weight: 292.4, fineness: 875°



27 decorative plaques and 5 dome-shaped ornamental studs are mounted on a cotton-thread braided strap. Two of the decorative plaques differ from the others; they feature a cross-shaped design with four eagle-head motifs. Vegetal and animal ornamental motifs are depicted. On the reverse side, the ornamental stripes bear silver fineness mark "84", a stamp depicting a human head motif, as well as the initials of the master craftsman's name and surname — "NYe" on two pieces and "KG" on the remaining ones.

2049/6
PM-407



19. VAN, late 19th century
Material: silver, niello, leather
Weight: 493.7, fineness: 875°



An eight-shaped buckle and 16 **quadrangular**, oval centered, convex-shaped decorative plaques connected by inserted rods are mounted on a leather strap. The buckle has an applied butterfly-shaped decorative plaque with a mesh-like relief design. A narrow, elongated ornamental stripe extends from the junction of the decorative plaques, covering the point where adjacent decorative plaques meet. Is decorated with vegetal and geometric motifs.

7372/5
PM-809



20. VAN, late 19th century
Material: silver, niello, non-precious metal, leather
Weight: 552, fineness: 750°

The two-part buckle and 15 decorative plaques are mounted on a leather strap. The buckle is eight-shaped, has a braided, granulated decorative plaque and an applied butterfly-shaped ornament. The decorative plaques are four-sided and feature a single protrusion at each corner. They are ornamented with vegetal motifs.

2414/8
PM-429



21. VAN-BITLIS, SYUNIK - ARTSAKH, 19th century
Material: silver, niello, leather
Weight: 375.2, fineness: 750°



Six ornamental stripes are mounted on and 12 dome-shaped, convex flower-pattern ornamental studs are attached to a leather strap. 8 saddle-shaped and 8 elongated decorative plaques hang from one edge. It has a saddle-shaped buckle. Two elongated decorative plaques are also attached to a leather strap. They are made using casting technique and then ornamented with vegetal motifs by engraving and niello.

2284/5
PM-420



22. VAN-BITLIS, 19th century
Material: silver, niello, leather, non-precious metal
Weight: 447.3, fineness: 600°, 875°



14 decorative plaques and the butterfly-shaped buckle are attached to a leather strap. The buckle has a braided applied pattern. The decorative plaques are oval, convex in the center. They are ornamented with vegetal motifs.

2049/10
PM-407



23. VAN, late 19th century
Material: silver, niello, leather, gilded
Weight: 528, fineness: 875°



The butterfly-shaped buckle and eighteen rectangular decorative plaques that are oval, convex in the center and with an elliptical outline, are attached to a leather strap and connected by inserted rods. The buckle is mesh-like, with a butterfly-shaped applied ornamental composition. The decorative plaques feature spherical protrusions at the corners.

7335/1
PM-804



24. VAN, late 19th century
Material: silver, leather
Weight: 501.9, fineness: 600°, 875°



The buckle and 16 decorative plaques are attached to a leather strap with a thong. The buckle is eight-shaped and has an applied, braided, mesh-like, and granulated ornament. The decorative plaques are quadrangular, with a dome-shaped protrusion at each corner, the central part is oval, and the edges are granulated. It has Arabic inscriptions.

2414/4
PM-429



25. VAN-YEREVAN, 19th century
Material: silver, leather, niello
Weight: 481.1, fineness: 750°, 875°



18 decorative plaques, the central protrusions of which are decorated with niello vegetal motifs (all decorated with casting) are attached to a leather strap. The buckle is eight-shaped and decorated with finely braided ribbons.

2423/12
PM-433



26. VAN, 19th century
Material: silver, leather
Weight: 503.4, fineness: 600°, 875°



The eight-shaped buckle and 15 decorative plaques are mounted on a leather strap. The buckle has an applied mesh-like, braided, and granulated ornament. The decorative plaques are quadrangular, with a spherical protrusion at each corner, and the central part is oval and convex. The decorative plaques are connected by a ribbon; the junction is covered with an elongated and narrow decorative plaque. It is decorated with vegetal motifs.

2421/2
PM-432



27. VAN, **SYUNIK - ARTSAKH,** 19th century
Material: silver, niello, leather
Weight: 500.4, fineness: 750°, 875°



50 narrow and elongated, 2 wide (one edge with a heart-shaped cut) decorative plaques, 4 dome-shaped (with the image of a flower), 6 bouquet-shaped ornamental studs and the buckle are attached to a leather strap with a thong. They are made using casting technique, then decorated with carving and niello. There is a Georgian inscription on the opposite edge of the wide decorative plaque. On the reverse side of the narrow decorative plaques there are two types of stamps: " TsTKh" and "CA" (these probably are the initials of the master craftsman's name, surname and father's name). The difference in the stamps indicates that they were made by different craftsmen and belonged to different belts.

1029/2
PM-190



28. VAN-BITLIS, late 19th - early 20th century
Material: silver, leather, niello
Weight: 535.6, fineness: 800°



18 decorative plaques are attached to a leather strap with a thong. The buckle is eight-shaped, has an applied ornament with a dome-shaped protrusion in the center. The decorative plaques are quadrangular, with an oval protrusion in the center. It is decorated with vegetal ornaments.

2130/18
PM-409



29. VAN, late 19th century
Material: silver, leather, niello, copper
Weight: 518.3, fineness: 750°



The buckle and 16 decorative plaques are attached to a leather strap with a thong. The buckle is eight-shaped, has an applied mesh-like, braided, and granulated ornament. The decorative plaques are quadrangular, with a small protrusion in each corner. It is decorated with stylized vegetal motifs.

2465/4
PM-440



30. VAN, late 19th century
Material: silver, leather, niello
Weight: 461, fineness: 750°, 875°



The buckle and 16 decorative plaques are attached to a leather strap with a thong. The buckle is eight-shaped, the decorative plaques are quadrangular, with one convex in each corner. The buckle has an applied butterfly-shaped ornament with a braided, mesh-like design.

2414/10
PM-429



31. VAN, late 19th century
Material: silver, niello, copper, glass
Weight: 529.4, fineness: 600°, 875°



17 decorative plaques and the butterfly-shaped buckle are attached to the narrow leather belt. The buckle has a braided, granulated applied ornament. The decorative plaques are quadrangular, the central part is oval and convex, and there are small dome-shaped protrusions in each of the four corners. Green glass is set in the center of the buckle.

2414/1
PM-429



32. VAN, late 19th century – early 20th century
Material: silver, leather, niello
Weight: 422, fineness: 875°



The buckle and 13 decorative plaques are mounted on a leather belt. The buckle is butterfly-shaped, with two applied decorative plaques. The decorative plaques are quadrangular, with a dome-shaped protrusion at each corner, and the central part is oval and convex. The decorative plaques are connected by an inserted rod while the junction is covered with a narrow, elongated jewelry sheet.

7372/6
PM-809



33. VAN, late 19th century
Material: silver, leather, niello
Weight: 150.8, fineness: 875°



5 decorative plaques, the saddle-shaped buckle are mounted on and two elongated, slab-shaped decorative plaques and 13 small dome-shaped ornamental studs are attached to the narrow leather strap. It has the stamp "LK", the initials of the master craftsman's name and surname, and the silver fineness mark: "84". The silver part is cast, and decorated with engraving and niello.

2134/2
PM-413



34. VAN-BITLIS, 19th century
Material: silver, leather, niello
Weight: 285.4, fineness: 875°



14 very narrow decorative plaques, two of which are decorated with images of four eagle heads and a cross-shaped design, and 12 dome-shaped ornamental studs are attached to a leather strap. They are made using casting technique, then carved and decorated with niello vegetal and animal motifs. On the reverse side the decorative plaques have a stamp in the form of a human head, the silver fineness mark: "84", and "SP" which is the initials of the master craftsman's name and surname.

2049/12
PM-407



35. VAN, 19th century
Material: silver, niello, leather
Weight: 493.8, fineness: 600°, 750°, 875°



The eight-shaped buckle with a braided, mesh-like, granulated applied decorative plaque and a relief, butterfly-shaped ornamental composition with a flower-shaped design in the center, and fifteen decorative plaques are attached to a leather strap. The decorative plaques are quadrangular, with a boss in each corner, while the central part is elliptical and convex. The decorative plaques are connected by inserted rods, which are covered with narrow ornamental stripes.

2509/4
PM-443



36. VAN, late 19th century
Material: silver, gilded, cotton
Weight: 413.2, fineness: 600°, 875°



It consists of the butterfly-shaped buckle and 9 elongated, rectangular decorative plaques. The buckle is four-layered. Convex, central rosettes set with turquoise are attached in the center of the decorative plaques. The piece is executed using weaving, graining, and gilding. The decorative plaques are connected by inserted rods.

6515
PM-698





37. VAN, 19th century
Material: silver, niello, non-precious metal
Weight: 307.7, fineness: 875°

Together with the buckle, it consists of 16 decorative plaques, which are elliptical. They are ornamented with vegetal motifs and images of buildings. The buckle is completely ornamented with floral motifs. An eight-petaled flower is depicted in the center.

88/1
PM-15







38. VAN, late 19th century – early 20th century
Material: silver, leather
Weight: 513.6, fineness: 875°



The buckle and 15 decorative plaques are mounted on a leather strap. The buckle has two parts; they separately feature a heart-shaped cutout and there is an appliqué with a dome-shaped protrusion attached to one side. The decorative plaques are quadrangular with a convex protrusion at each corner. The central part is oval, surrounded by granulation. The decorative plaques are connected by inserted rods. Is ornamented with vegetal ornaments.

2465/7
PM-440





39. VAN, late 19th century – early 20th century
Material: silver, niello, gilded
Weight: 300



It has a butterfly-shaped buckle and 13 decorative plaques. The buckle has a protrusion for fixing onto the edge of the belt on its reverse side. It is decorated with a three-layered, applied vegetal composition. The decorative plaques are rectangular in shape, with longitudinal curved cut-outs, joined with hinges, and adorned with applied vegetal motifs on the outer side. Images of prominent Armenian monasteries—Etchmiadzin, Narek K /tuts/ Desert, and others—are affixed in the center of the oval decorative plaques with small rivets. It has elliptical jewelry findings edged with a granulation. On the reverse side of the buckle and the decorative plaques, there are Arabic-script stamps reading: "Van, 90".

8229/11
PM-839





40. VAN, 19th century
Material: gilded, aluminum foil, non-precious metal
Weight: 263.8



It is a gilded ribbon, braided with silver threads. The decorative plaque of the buckle is attached to the board with a silver nail. The decorative plaque is a composition of ornamental motifs braided from thin silver wires. The buckle is frog-shaped. The other end of the belt, which connects to the buckle, features an carved floral ornament. There are two rings on the belt, one of which bears a spear-head-shaped, floral-decorated appliqué. The belt is fastened to the strap by a three-hole fixture and a boss-edged clip attached to the buckle.

813
PM-163







41. WESTERN ARMENIA, late 19th century
Material: silver, turquoise
Weight: 142.6, fineness: 916°



It consists of the two-part, wavy-edged buckle and 16 rectangular-quadrangular decorative plaques, which are connected by pairs of rings. Attached to the center of the plaques are flower-shaped applied ornaments, with turquoise stones mounted in the center. The silver fineness mark "84" and the assayer's mark are stamped.

6040/1
PM-653

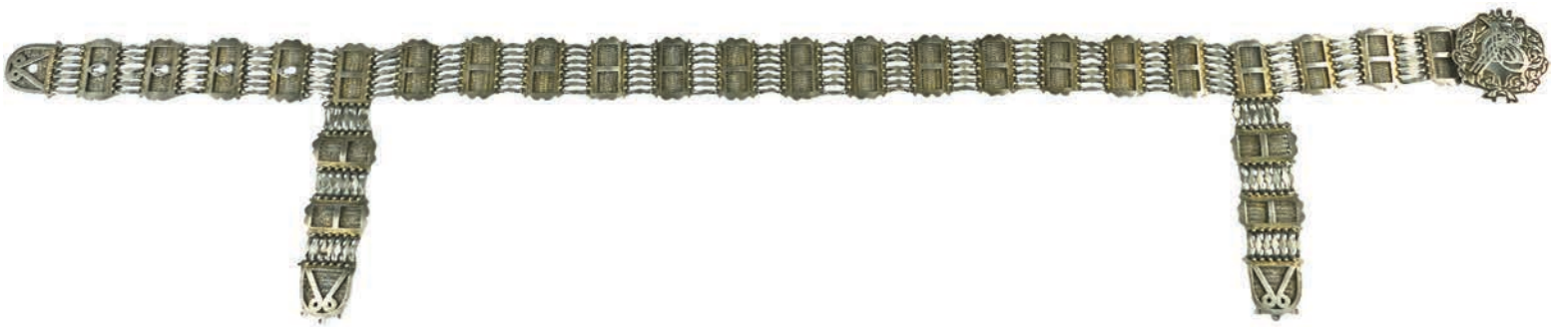


42. KARS, late 19th century
Material: silver, niello, leather
Weight: 631.9, fineness: 875°



The saddle-shaped buckle with an arched cutout and rectangular base, together with fifty-eight small plaques and a large one featuring narrow recesses curved inward on one side and outward on the other, are mounted on a leather strap. The belt features a granulated lace at the bottom. Vegetal motifs are depicted. There is an inscription on the last decorative plaque - "GG". On the reverse side of the decorative plaque, the silver fineness mark "84" is stamped.

034/1
TM-791



43. TRABZON, 19th century
Material: silver
Weight: 327.7, fineness: 875°



It consists of the buckle with curved, wavy edges and 23 decorative plaques connected by a diamond-shaped plaques. Both edges of the decorative plaques are granulated, and the background is braided and mesh-like. Three similar decorative plaques hang from the lower part of the belt in two places, the latter of which have curved and elongated applied rings from which pendants were hung. The last five decorative plaques of the belt have holes where the buckle hanging ornament was worn.

4877/12
PM-620



44. AMASIA, early 19th century
Material: silver, gold thread, cotton, glaze, cardboard
Weight: 308.4, fineness: 925°



It consists of a base and the buckle. The base is an elongated rectangular piece of cotton-backed fabric, entirely decorated with linear patterns executed in gold thread. The piece has a dark blue hue. The center of the belt is decorated with small embroidered floral motifs. Green and apricot silk threads were used. The buckle has two parts, the two sections of which are circular, slightly convex, with shaped protrusions at the edge. The surface is ornamented with vegetal motifs made using granulated filament technique and is enameled.

8298
PM-849



45. KARIN-AKHALTSIKHE, late 19th century
Material: silver, turquoise, gilded, glass
Weight: 627.5, fineness: 875°



It consists of the two-part buckle, which resembles stylized frog images. One of the parts has an elliptical appliqué. It has 5 rectangular, elongated decorative plaques connected by inserted rods. They are made using casting and forging, while the applied decorative plaques are made using weaving and granulation techniques. The surface of the decorative plaques is covered with a braided-almond-shaped ornament, which is granulated. Turquoises are mounted on the four corners of the decorative plaques and on the buckle parts. The three parts of decorative plaques and the the buckle feature a dome-shaped protrusion attached on the center. The silver fineness mark: "84" is stamped on the buckle and decorative plaques. The belt is gilded.

6866/2
PM-757





46. KARIN, 19th century
Material: silver, gilded, turquoise, glass
Weight: 1194.3, fineness: 875°, connecting hooks: 750°



The two-part buckle and 7 decorative plaques are connected by inserted rods. The buckle is a stylized type resembling the unity of three frogs. The third frog is modified: an elliptical appliqué was used in its place. The decorative plaques are wide, long, and rectangular. Dome-shaped protrusions with one turquoise mounted in the center are attached to the center of the buckle parts and the decorative plaques. Similar turquoises are also mounted on the corners. The boards are made using casting technique, and the decorative plaques are made using weaving and granulation techniques. It is gilded. Stamped on the reverse side are the silver fineness mark "84" and the master craftsman's initials "OK".

6894/1
PM-764







47. KARIN, late 19th century
Material: silver, gilded, colored glass, non-precious metal
Weight: 236.4



It has the two-part frog-shaped buckle and 12 round decorative plaques, which are connected by chains. The buckle has an elliptical appliqué. The piece is executed using weaving and granulation techniques. Crucibles with stones and glass can be found in the center of the decorative plaques and on the buckle parts. There are dome-shaped protrusions on both sides of the buckle. It is gilded. The reverse side of the buckle is stamped with the silver fineness mark "84" and the master craftsman's initials "ASh".

6012
PM-652



48. KARIN-AKHALTSIKHE, 19th century
Material: silver, turquoise, gilded
Weight: 326.9, fineness: 875°



The two-part frog-shaped buckle and seven rectangular, elongated decorative plaques are connected by inserted rods. The buckle parts and decorative plaques are adorned with convex, flower-shaped protrusions, at the center of which-as well as in other parts of the belt-turquoises are mounted. Stamped on the reverse side are the silver fineness mark “84” and the initials of the master craftsman’s name “CNI”.

6881/1
PM-762





49. KARIN-AKHALTSIKHE, late 19th century
Material: silver, colored glass and stones
Weight: 1524.6, fineness: 750°



The buckle, together with its appliqué, consists of 9 decorative plaques, which are connected by an inserted rod. Each decorative plaque features a dome-shaped central protrusion set with a green stone, while the four corners are inlaid with colored glass. Almond-shaped ornaments, star patterns, etc. are depicted on the decorative plaques by way of granulation and silver wires. The belt is completely gilded.

1460
PM-240





50. AKHALTSIKHE, late 19th century
Material: silver, colored glass, gilded
Weight: 1629, fineness: 600°



The three-part buckle stylized with a frog motif and 7 rectangular, elongated decorative plaques are connected by inserted rods. Attached to them, both the buckle and each part of the decorative plaques feature one large central dome-shaped protrusion, with a red glass mounted on the center of each. Two relatively small, granulated, dome-shaped protrusions are also attached to the two main parts of the buckle, and two similar ones are attached to the decorative plaques. The buckle parts and the decorative plaques are adorned with colored glass, which are placed in the four corners. The piece is executed using casting technique. The belt is completely gilded. The ornament is stylized with vegetal motifs.

334
PM-803





51. KARIN - AKHALTSIKHE, late 19th - early 20th century
Material: silver, gilded, glass
Weight: 1374.6, fineness: 700°, 800°

The two-part buckle and 6 decorative plaques are connected by inserted rods. The buckle is frog-shaped, very large, with an elliptical appliqué attached to one of the parts, in the center of which a large dome-shaped protrusion is attached. The decorative plaques are rectangular-quadrangular in shape, each featuring a large dome-shaped protrusion in the center, with one colored glass mounted in the center, as well as in the corners of the decorative plaques. Similar glasses are also mounted on the buckle. There are 46 stones. The piece is executed using casting technique. The main ornament is vegetal. The belt is completely gilded.

2049/2
PM-407







52. AKHALTSIKHE, late 19th - early 20th century
Material: silver, gilded, colored glass
Weight: 1680.5, fineness: 600°



The two-part buckle and 8 decorative plaques are connected by inserted rods. The buckle is very large, in a frog-shaped style, with 3 frogs joined together. The decorative plaques are rectangular in shape, wide and elongated with dome-shaped convex protrusions both on the buckle parts and on the decorative plaques, with colored glass mounted in the center. The two parts of the buckle and the elliptical appliqué feature 12 protrusions without glass. The piece is executed using casting technique. It is completely gilded.

4855/3
PM-614





53. AKHALTSIKHE, late 19th century
Material: silver, gilded, leather
Weight: 445.1, fineness: 750°



10 rectangular, long, arc-shaped, curved decorative plaques are connected by inserted rods, one of which has a bent, elliptical appliqué—a buckle. One dome-shaped protrusion is attached to the buckle and decorative plaques with rods attached at the end. The decorative plaques are applied, braided, mesh-like, and granulated. Stylized vegetal motifs are depicted. It is gilded.

7416/1
PM-817



54. AKHALTSIKHE, late 19th century
Material: silver, niello, gilded, glass
Weight: 1546.3, fineness: 700°, 800°



The three-part stylized frog-shaped buckle and 7 rectangular, fairly large decorative plaques are connected by an inserted rod. One dome-shaped protrusion is attached to the buckle parts and decorative plaques, with green glass mounted in the center. The buckle parts and decorative plaques feature four crucibles with colored stones. The piece is executed using casting technique, but it is given the braided and granulated appearance. It is completely gilded. The ornamental patterns are stylized vegetal motifs.

7335/3
PM-804



55. AKHALTSIKHE, late 19th century
Material: silver, niello, leather, gilded
Weight: 989.7, fineness: 750°



Mounted on a leather strap are the saddle-shaped buckle with niche-shaped cutouts and the rectangular base, and 54 short but wide decorative plaques, which feature, on one side, an outward-cut arched recess with an applied floral ornament and, on the other, an inward-cut crescent-shaped arch with an overhanging rim, so that the decorative plaques form a continuous, tightly arranged row when assembled. It also has one large rectangular decorative plaque, the end of which is adapted to the buckle for wearing. The piece is executed using casting technique, and decorated using engraving, niello, filigree, and granulation techniques. Stylized vegetal motifs are depicted. It features a grainy lace pattern on the bottom, and is gilded. Stamped on the reverse side are the silver fineness mark "84" and the master craftsman's initials "SK".

7009/3
PM-784



56. AKHALTSIKHE, 19th century
Material: silver, leather, turquoise, gold
Weight: 232.7, fineness: 800°



Two long, arrow-shaped decorative plaques are mounted on a leather strap. One of the decorative plaques has a square appliqué. In the center of the appliqué and the decorative plaques, one convex flower-shaped protrusion is attached, with turquoises mounted in the center. They are decorated with vegetal motifs. Stamped on the reverse side are the silver fineness mark "84" and the initials of the master craftsman's name. The parts of the buckle are connected by an inserted rod.

6939
PM-775



57. AKHALTSIKHE, 1880
Material: silver, leather, niello, gilded
Weight: 334.8, fineness: 750°



Mounted on a leather strap, together with the buckle, are 65 decorative plaques of two types, which when fit together, form a tight row. Each decorative plaque with an inward-cut arched recess features a small spherical protrusion at its center. The top of the buckle is elliptical. It features vegetal motifs. A chain hangs from the buckle. On the reverse side of the decorative plaques, "YeB/1880, 84" is stamped.

149
PM-23





58. EASTERN ARMENIA, late 19th century
Material: silver, niello, leather
Weight: 536, fineness: 875°



The two-part buckle and 12 rectangular decorative plaques are mounted on a leather strap. One edge of the decorative plaques is rectangular, the other is curved, and the center is concave. There is an elongated, convex appliqué on one of the buckle parts. A grain-shaped protrusion is attached to one end of the decorative plaques. It is made using casting and forging techniques, and the ornamental pattern is made using engraving and niello. It has the maker's mark "VG", and on one of the ornamental patterns, the owner's initials are written in black: "ASGh".

6225
PM-667



59. ALEXANDRAPOL, late 19th century
Material: silver, leather, niello, gilded
Weight: 854.8, fineness: 875°



The saddle-shaped buckle and 19 rectangular decorative plaques are mounted on a leather strap. The buckle has a base with altar-shaped cutouts. The decorative plaques are rectangular, elongated in shape, with a flower-shaped protrusion on one side across the width. The belt is laced at the bottom; a chain hangs from the last decorative plaque. The piece is cast, then decorated with engraving and niello. The center features vegetal motifs, while the surrounding area is decorated with geometric patterns. The belt is completely gilded. The silver fineness mark is "84", the master craftsman's initials are "SB". A chain hangs from the last decorative plaque, and an arrow-shaped decorative plaque hangs from the buckle.

7005/2
PM-781





60. ALEXANDRAPOL, late 19th century
Material: silver, leather, niello, gold
Weight: 795.9, fineness: 875°



Mounted on a leather strap are the saddle-shaped buckle with niche-shaped cutouts, a setting, and 44 wide, short decorative plaques, each featuring inward- and outward-curving arched recesses along the edges, allowing the plaques to fit closely together in a continuous, tight row. The belt features lace trimming along the lower edge. A chain is hanging from the last decorative plaque. The piece is executed using casting technique, then decorated using engraving, niello, gilding, and granulation. Stylized vegetal motifs are depicted. Stamped on the reverse side are the silver fineness mark "84" and the master craftsman's initials "VG".

6894/3
PM-764



61. ALEXANDRAPOL, 19th century
Material: silver, leather, niello, gilded
Weight: 593.2, fineness: 875°



Mounted on a leather strap are the saddle-shaped buckle with a narrow setting and 19 elongated, rectangular decorative plaques, which feature a grain-shaped protrusion on one edge, which sits on the surrounding decorative plaques. The belt features a lace at the bottom, each part of which is decorated with three granules. The piece is cast, then decorated with engraving and niello. Silver fineness mark is “84”.

6894/5
PM-764



62. ALEXANDRAPOL, 1906
Material: silver, niello, leather
Weight: 436.6, fineness: 875°



Mounted on a narrow leather strap are a rectangular, saddle-shaped buckle with arc-shaped cutouts and 22 rectangular decorative plaques with a granule-shaped protrusion along the lateral edge. Along the lower edge, the belt features a granulated lace. It was made using casting technique and decorated with engraving, niello, and granulation. Stylized vegetal motifs are depicted on the belt. The silver fineness mark "84", the mark in the form of "a woman's head facing right", and the master craftsman's initials "SP" are stamped. The last decorative plaque bears a dated inscription: "1906".

7416/2
PM-817



63. ALEXANDRAPOL, 19th century
Material: silver, niello, leather, gilded
Weight: 360.5, fineness: 875°



The saddle-shaped buckle and three types of 60 decorative plaques are mounted on a leather belt. The last decorative plaque is considerably large, elongated and at the same time serves as the second part of the buckle, since it connects the belt to the buckle. The remaining decorative plaques are of two types: quadrangular, one part has an inward-cut, the other part outward-cut arched recess, so that the surrounding decorative plaques fit closely together, forming a tight row. It features a lace. There are small protrusions in the center of the decorative plaques. The piece is cast, with braided elements, and ornamented with engraving, niello, gilding and granulation. The silver fineness mark “84” and the master craftsman’s initials “DCh” are stamped.

7372/2
PM-809



64. ALEXANDRAPOL, early 20th century
Material: silver, niello, leather, gilded
Weight: 573.5, fineness: 750°



Mounted on a leather strap are the saddle-shaped buckle, which has a rectangular base with niche-shaped cutouts and 19 rectangular, elongated decorative plaques, which feature a wheat grain-shaped protrusion on one edge, and a small flower-shaped decorative protrusion in the center. The piece is executed using forging technique, and decorated with engraving, niello. It has three ornamental stripes. It features a granulated lace at the bottom. Stamped on the reverse side of the decorative plaques are the silver fineness mark "84", the mark in the form of "a right-facing female head motif", and the master craftsman's initials "VB".

7032/1
PM-790



65. ALEXANDRAPOL, late 19th - early 20th century
Material: silver, niello, leather
Weight: 572.1, fineness: 600°



The saddle-shaped buckle and 18 rectangular, elongated decorative plaques are mounted on a leather strap. The decorative plaques feature a lace at the bottom and a spherical protrusion in the center. A wheat grain-shaped protrusion is attached to one edge of the decorative plaques. The piece is executed using casting technique, and decorated with engraving and niello. Stylized vegetal motifs are depicted.

6698
PM-719



66. ALEXANDRAPOL, late 19th century
Material: silver, niello, leather, gilded
Weight: 852.2, fineness: 750°, 875°



Mounted on a leather strap are the rectangular, dome-shaped buckle which has a base with niche-shaped cutouts, 45 narrow decorative plaques, featuring inward-curving arched recesses on one side and outward-cut floral forms on the other, fit closely together to form a tight row; as well as one large, long, rectangular decorative plaque, which simultaneously acts as the second part of the buckle. The belt features a granulated lace. The piece is cast, then decorated with engraving and niello. Stamped on the reverse side of the decorative plaques are the silver fineness mark "84", and the mark in the form of "a female head motif". A chain hangs from the last decorative plaque.

7005/1
PM-781



67. SHIRAK, late 19th century – early 20th century
Material: silver, niello, leather
Weight: 654.8, fineness: 875°



Mounted on a leather belt are the saddle-shaped buckle and 38 decorative plaques, one side of which features an inward-curving arched recess and the other an outward-cut floral form, allowing the surrounding decorative plaques to fit closely together. At the center of the decorative plaques is a small, convex, pointed protrusion, while the floral protrusion takes the form of a curved, multi-petaled flower. It features a lace. The piece is cast, and the ornament is decorated with cutting, engraving and niello techniques. The main ornament features vegetal motifs.

4877/15
PM-620



68. SHIRAK, late 19th century
Material: silver, leather, niello, gilded
Weight: 628.1, fineness: 600°



Mounted on a leather strap are 19 decorative plaques, along with the buckle; their lower edge is wavy. The central part of the decorative plaques is ornamented with a layer of vegetal motifs. Traces of gilding are visible alongside nielloed areas. Engraving can be seen on the upper edge of the plaques. The buckle is saddle-shaped.

2423/1
PM-433





69. SHIRAK, late 19th century – early 20th century
Material: silver, non-precious metal, leather
Weight: 361.0, fineness: 875°



The buckle and 62 decorative plaques are mounted on a leather strap. The oval, convex buckle features protruding decorative elements. The decorative plaques are of two types, featuring inward- and outward-curving arched recesses, allowing the surrounding plaques to fit closely together in a tight row. Each decorative plaque features a small dome-shaped central protrusion and a wavy, ringed edge. Stamped on the reverse side of the decorative plaques are the silver fineness mark “84” and the initials of the maker or assayer’s name and surname “GB”.

2130/20
PM-409



70. SHIRAK, late 19th - early 20th century
Material: silver, niello, leather
Weight: 861, fineness: 875°



The saddle-shaped buckle and 15 elongated, rectangular decorative plaques are mounted on a leather belt. Across the width, each decorative plaque has a single granule-shaped protrusion. The buckle has a rectangular base with quadrangular, niche-shaped cutouts. The belt features a lace-like border at the bottom, formed by separate curved cord elements with inward-curving ends attached to the waist. The piece is executed using casting technique, and decorated with engraving and niello. Stamped are the silver fineness mark "84" and the initials of the master craftsman's name and surname "DG" or "AG". "KM" is inscribed on the surface of the last decorative plaque.

4841/2
PM-612





71. SHIRAK, late 19th – early 20th century
Material: silver, niello, leather
Weight: 500.1, fineness: 875°



The base-less, saddle-shaped buckle and 35 decorative plaques are mounted on a leather strap. The decorative plaques are rectangular-quadrangular in shape, with an inward-curving arched recess on one side and an outward-curving arc on the other, but shaped with a floral design that allows the surrounding plaques to fit together seamlessly. The main ornament is the vegetal one. An ornamental stripe extends longitudinally along the central axis of the decorative plaques, where two multi-petal flowers are made and attached using cutting technique. On both sides of the central ornamental stripe there are dense rows of small four-petal flowers. One of the central flowers (the relatively large one) is decorated with engraving and niello. The belt features a lace. Stamped on the reverse side of the decorative plaques are the master craftsman's initials "SK"; a ring-chain hangs from the last decorative plaque of the belt.

4875/5
PM-619





72. SHIRAK, late 19th – early 20th century
Material: silver, niello, leather
Weight: 468.3, fineness: 750°, 875°



17 decorative plaques and the buckle are mounted on a leather strap. The buckle is saddle-shaped, with an attached decorative plaque. The decorative plaques are rectangular in shape, each 3.5 cm long, with small, convex protrusions in the center, and a granule-shaped protrusion on one edge. One side of the belt features a wavy floral design along its entire length. The main piece is cast, and decorated with engraving, granulation and niello. Stamped on the reverse side of the buckle are the silver fineness mark "84" and the assayer's mark in the form of a "human head motif".

2635/22
PM-455



73. SHIRAK, late 19th century - early 20th century
Material: silver, niello, leather, gilded
Weight: 700.8, fineness: 875°



The saddle-shaped buckle and 21 decorative plaques, together with the second part of the buckle, are mounted on a narrow artificial leather belt. The lower part of the decorative plaques features a granulated, wavy, ring-shaped design. In the central part of the decorative plaques, there are small, dome-shaped protrusions, while along the width, on one side, there are seed-shaped protrusions. The main piece is executed using casting, niello and gilding techniques. The ornament is vegetal. Stamped on the reverse side of the decorative plaques are the silver fineness mark "84", the assayer's mark in the form of a "human head motif" and the initials of the name and surname of the master craftsman or assayer.

2130/21
PM-409



74. SHIRAK, late 19th century
Material: silver, niello, leather
Weight: 510.1, fineness: 875°



Mounted on a leather strap are the base-less, saddle-shaped buckle and 58 decorative plaques of two types: some with inward-curving arched recesses and others with outward-curving ones. The piece is cast, and decorated with engraving and niello. The arc-shaped decorative plaques with inward-cut recesses are wider and feature a dome-shaped central protrusion, a relatively small outward protrusion, and an eight-pointed star motif surrounding them. The rest of the decorative plaques are covered with stylized vegetal motifs. The front sides of the buckle and the central decorative plaque are deeply carved with floral ornaments. The lower part of the belt features a triangular, crescent-shaped lace. Stamped on the reverse side are the silver fineness mark "84", the mark in the form of "two hands holding a cross", and the initials of the master craftsman's name and surname-"IS".

4875/4
PM-619



75. SHIRAK, late 19th century
Material: silver, leather, niello, gilded
Weight: 1797.5, fineness: 875°



The buckle and 28 decorative plaques are mounted on a leather strap. The buckle is saddle-shaped, quite large, resembling an altar-shaped from both front sides. The decorative plaques are rectangular-quadrangular in shape, with an inward-curving arched recess on one side across the width and an outward-curving one on the other, allowing the plaques to interlock and form a tight row. The piece is cast, and decorated with engraving and niello. Stylized vegetal motifs are depicted. The base of the buckle and the last decorative plaque depict a lion's head, with terminals in the form of snake heads. The last decorative plaque depicts a man, at the bottom of which "Smbat Shahnah" is written. The silver fineness mark "84", the assayer's mark in the form of a "human head motif", and the initials "MT" are stamped.

5257
PM-527





76. SHIRAK, early 20th century
Material: silver, niello, leather, gilded
Weight: 940, fineness: 875°



The saddle-shaped buckle and 46 decorative plaques are mounted on a leather strap. The plaques have an inward-curving arched recess on one side and a flower-shaped outward protrusion on the other, allowing the adjacent decorative plaques to interlock. The piece is executed using casting technique, and decorated with engraving, niello, filigree, and granulation. Along one edge of the decorative plaques is a multi-petaled flower motif, while the plaques are ornamented with braided, granulated stylized floral motifs. The lower part features a lace consisting of granulated rings. It is gilded. The silver fineness mark "84" and the mark in the form of "a female head in right-facing profile" are stamped. The initials of the master craftsman's name and surname are "VR".

4855/6
PM-614



77. SHIRAK, late 19th century
Material: silver, niello, artificial leather, gilded
Weight: 579.9, fineness: 875°



The saddle-shaped buckle and 42 decorative plaques are mounted on a leather strap. The plaques have an inward-curving arched recess on one side and a flower-shaped outward recess on the other, allowing the adjacent decorative plaques to interlock and form a tight row. One edge of the decorative plaques features a wavy ring design. The main piece is cast, and the finishing is done with engraving, niello and gilding. The main ornament is the stylized vegetal motifs and a six-petalled black-plated flower. The edges are cast in a grain pattern. Stamped on the reverse sides of the decorative plaques are the silver fineness mark "84" and the initials of the maker's or assayer's name and surname "AN".

4255/2
PM-560



78. SHIRAK, mid-19th century
Material: silver, leather, niello, gilded
Weight: 690



35 decorative plaques, along with the buckle are mounted on a leather strap. One edge of the decorative plaques features a wavy design. It is cast. Depicted against the background of the decorative plaques are a grape cluster and a leaf, the grapes symbolizing fertility. The buckle is saddle-shaped, with vegetal motifs on both sides and at the top. A granulated boss hangs from the buckle on a chain. One side of the decorative plaques features an inward-curving semicircular protrusion. The decorative plaques are tightly fitted together. Grape clusters and leaves are painted on the decorative plaques.

807
PM-157



79. SHIRAK, 19th century
Material: silver, leather, niello, gilded
Weight: 608.2, fineness: 875°



It has 18 decorative plaques with the buckle. On the back of the decorative plaques there is an inscription "MSh". The latter are connected by a leather strap. One edge of the decorative plaques is a combination of granulated rings. They are bordered by a wavy and granulated edge, on which vegetal ornaments are depicted through carving and niello. There are protrusions at the intersections of the decorative plaques. The buckle is saddle-shaped. A chain hangs from a decorative plaque that connects to the buckle at the other end, and a jug is depicted on the ends of the decorative plaques.

776
PM-126



80. SHIRAK, late 19th century
Material: silver, niello, leather
Weight: 420



Mounted on a leather belt are a base-less saddle-shaped buckle and 48 decorative plaques, each with an inward-curving arched recess on one side and an outward-curving one on the other, bearing a four-petaled vegetal motif. It features a lace, which differs from the ordinary one in that a silver thread runs through its center. The piece is executed using forging and cutting techniques. The ornament is vegetal and applied. The embellishment of the ornament is made using engraving and niello technique. On the reverse side of the ornament, the initials of the master craftsman's name and surname, "SK", are written.

4875/16
PM-619



81. SHIRAK, late 19th century
Material: silver, niello, leather
Weight: 509.6, fineness: 875°



The buckle and 14 decorative plaques are mounted on a leather strap. The buckle is saddle-shaped. 13 of the decorative plaques are rectangular, elongated in shape, with one edge featuring a wavy design. The centers feature small convex protrusions, while the edges are articulated with granule-shaped protrusions. One of the decorative plaques has rectangular cut edges. The piece is cast, decorated with engraving, niello, and granulation. Stamped on the reverse side of the decorative plaques are the silver fineness mark "84" and the initials of the master craftsman's name and surname "KA".

2823/2
PM-482





82. SHIRAK, late 19th – early 20th century
Material: silver, niello, leather, gilded
Weight: 307.6, fineness: 875°



Mounted on a narrow leather belt are a saddle-shaped buckle and 14 decorative plaques, rectangular-quadrangular in shape, elongated, with a wheat granule-shaped protrusion on one side. It features a granulated lace. The piece is executed using forging, casting techniques, and decorated with engraving and niello. Stamped on the reverse side of the belt are the silver fineness mark "84", the mark in the form of a "left-facing female head motif" and the master craftsman's initials "Mal-Khazov". The belt is gilded.

4875/8
PM-619





83. SHIRAK, late 19th century
Material: silver, gold, niello, leather
Weight: 580.4, fineness: 875°



The buckle and 19 decorative plaques are attached to a leather strap. The buckle is saddle-shaped, and the decorative plaques are of square form, with flower-shaped convex protrusions at the junctions. One edge of the decorative plaques is formed in a wavy design and ornamented with a granulated pattern. The belt is completely gilded. On the reverse side of the decorative plaque the silver fineness mark “84” is stamped.

2509/9
PM-443



84. SHIRAK, late 19th century
Material: silver, niello, leather
Weight: 459.4, fineness: 875°



Mounted on a narrow leather belt are the saddle-shaped buckle and 68 decorative plaques with a wavy, ring-shaped design on one side. The decorative plaques are of two types: some with inward-curving arched recesses and others with outward-curving ones, enabling them to interlock and form a tight, continuous row. The piece is executed using casting and niello technique, and decorated with engraving and niello. The decorative plaques with arched recesses feature flower-shaped protrusions at their centers. Stamped on the reverse side of the decorative plaques are the silver fineness mark "84", the assayer's mark in the form of a "human head motif" and the initials of the name and surname of the maker or assayer "MM".

2130/23
PM-409





85. SHIRAK, late 19th century
Material: silver, niello, leather
Weight: 720.8, fineness: 875°



Mounted on a leather strap is the saddle-shaped buckle and 51 decorative plaques, together with the second part of the buckle. The decorative plaques feature two inward-curving arched recesses on one side and an outward-curving recess on the other. It features a granulated lace. The piece is executed using forging and cutting techniques, and decorated with engraving, niello, and granulation. The ornamentation comprises stylized vegetal motifs. The silver fineness mark "84", the stamp in the form of a "left-facing female head motif ", the initials of the making master craftsman "AK", and the initials of the decorative plaque "OT" are stamped.

4877/2
PM-620



86. SHIRAK, late 19th century
Material: silver, niello, leather, gilded
Weight: 1044.2, fineness: 875°



The buckle and 19 decorative plaques are mounted on a leather strap. The buckle is saddle-shaped, while the decorative plaques are rectangular in shape, each with an inward-curving arched recess on one side and an outward-curving one on the other, enabling the adjacent plaques to interlock. It features a lace at the bottom. The main piece is executed using forging technique, and decorated with the cutting technique. Stylized vegetal motifs are depicted. Each decorative plaque features a single convex protrusion at its center. The last decorative plaque is quite large and has a chain hanging from it. On the reverse side the master craftsman's initials: "OT" (Ohanes of Tiflis) is stamped.

6619
PM-707



87. SHIRAK, late 19th century
Material: silver, niello, leather, gilded
Weight: 549.9, fineness: 875°



The saddle-shaped buckle and 44 decorative plaques are mounted on a leather strap. The decorative plaques are of two types: some, wider, with inward-curving arched recesses, and others with outward-curving ones, enabling them to interlock and form a tight, continuous row. One side of the decorative plaques features wavy, ring-shaped design. The decorative plaques feature small convex protrusions at their centers. The main piece is executed using casting technique and decorated with engraving, niello, and gilding. Stylized vegetal motifs are depicted. Stamped on the reverse side of the decorative plaques are the silver fineness mark "84", the date of stamping: 1885, and the initials of the assayer's name and surname: "YeB".

4260/1
PM-561



88. SHUSHI, late 19th century
Material: silver, niello, gilded
Weight: 745, fineness: 875°

Mounted on a leather strap are the dome-shaped buckle with an oval protrusion in the center and 48 arc-shaped decorative plaques. Each decorative plaque features a single central protrusion, some domed and others with a relatively pointed tip. It features a lace at the bottom.

6624/1
PM-709





89. SHUSHI, late 19th century
Material: silver, niello, leather
Weight: 692.4, fineness: 875°



Mounted on a leather belt are the dome-shaped double-pronged buckle and 52 decorative plaques, together with the second half of the buckle. Some of the decorative plaques have an inward-curving arched recess, with a small domed protrusion at the center, while others have an outward-curving arched recess and are narrower, with a relatively large domed central protrusion. The belt features a granulated lace pattern at the bottom. A chain hangs from the last decorative plaque.

4504/2
PM-570





90. SHUSHI, late 19th century
Material: silver, leather, glass
Weight: 490.7, fineness: 875°



The protruding dome-shaped buckle and 57 decorative plaques are mounted on a leather belt. The decorative plaques are of two types: some with inward-curving arched recesses and others with outward-curving ones, enabling them to interlock and form a tight, continuous row. It is decorated with vegetal motifs.

4470/2
PM-566





91. SHUSHI, late 19th century – early 20th century
Material: silver, niello, brass, leather, non-precious leather
Weight: 353



The buckle and 32 decorative plaques are mounted on a leather strap. The buckle is dome-shaped, three-pronged, with undulating edges, and a boss at the top. It features two nielloed bands. One edge of the decorative plaques is formed in a wavy design, while across the width one side has an inward-curving arched recess and the other an outward-curving one, enabling the plaques to interlock and form a tight, continuous row. The surfaces of the decorative plaques are ornamented with floral motifs executed with engraving and niello.

2677/2
PM-468



92. SHUSHI, late 19th century
Material: silver, niello
Weight: 476.7, fineness: 875°



Mounted on a leather strap are the buckle and 44 decorative plaques, which are of 2 types and which interlock to form a tight, continuous row. One edge of the decorative plaques is formed in a wavy design, and each features a single spherical protrusion at its center. The buckle is dome-shaped. Execution techniques include casting, engraving, niello, gilding. The ornament is vegetal.

4027
PM-512



93. SHUSHI, 19th century
Material: silver, leather
Weight: 542.3, fineness: 875°



The buckle and 44 decorative plaques are mounted on a leather strap. The buckle is dome-shaped, the decorative plaques are of two types featuring inward- or outward-curving arched recesses that enable them to interlock and form a tight, continuous row. It is decorated with vegetal motifs.

2419/1
PM-431



94. SHUSHI, 19th century
Material: silver, leather, niello
Weight: 643, fineness: 875°



Mounted on a leather strap are the dome-shaped buckle and 56 decorative plaques of two types, each with inward- or outward-curving arched recesses and a single flower-shaped protrusion. The belt features a lace at the bottom, while a chain hangs from the last decorative plaque.

6894/7
PM-764



95. SHUSHI, late 19th century
Material: leather, niello, non-precious metal
Weight: 358.9



The convex, dome-shaped buckle and 29 decorative plaques are mounted on a leather strap. One edge of the decorative plaques features an inward-curving arched recess, the other an outward-curving one. Each decorative plaque features a small dome-shaped central protrusion and a lower edge is formed in a wavy, ring-shaped design.

2465/8
PM-440



96. SHUSHI, late 19th - early 20th century
Material: silver, leather, niello, glass
Weight: 493.6, fineness: 750°, 875°



Mounted on a leather belt are 16 decorative plaques, rectangular in shape, with an oval protrusion in the center. The decorative plaques have narrow, elongated inserts at the junctions, ornamented with niello vegetal ornaments, and a single spherical protrusion at each corner. The buckle is rectangular in shape, decorated with finely interlaced rosettes.

2423/16
PM-433



97. SHUSHI, 19th century
Material: silver, leather, niello
Weight: 380.5, fineness: 875°

Mounted on a leather strap are the dome-shaped, multi-convex buckle with a grooved spherical terminal and 44 narrow decorative plaques with inward- or outward-curving arched recesses, and a larger plaque formed by the combination of two such elements, also functioning as part of the buckle. Stylized vegetal motifs are depicted.

7408
PM-813



98. SHUSHI, early 20th century
Material: silver, leather, niello
Weight: 603.3, fineness: 875°



Mounted on a leather strap are the dome-shaped buckle with a vegetal motif and a pointed terminal, together with 58 decorative plaques. Some decorative plaques have inward-curving arched recesses, while others have outward-curving ones, each featuring a central multi-petaled floral protrusions surrounded by stylized vegetal motifs. A chain hangs from the last decorative plaque.

4875/1
PM-619



99. SHUSHI, late 19th century
Material: silver, leather, niello, gilded
Weight: 791.3, fineness: 875°



Mounted on a leather strap are the multi-convex dome-shaped buckle and 60 wide decorative plaques, some with inward-curving arched recesses and others with outward-curving ones, enabling them to interlock and form a tight, continuous row. The decorative plaques with inward-curving arched recesses have a pointed protrusion in the center, and on the others - a dome-shaped one. The piece is executed using casting technique, then decorated with engraving, niello, granulation and gilding.

6894/8
PM-764



100. SHUSHI, late 19th century - early 20th century
Material: silver, non-precious metal, glass
Weight: 1025.6, fineness: 875°



Mounted on a wide leather belt are the dome-shaped buckle and 42 decorative plaques featuring inward- and outward-curving arched recesses. Decorative plaques with inward-curving arched recesses have small central protrusions, while those with outward-curving recesses have larger domed protrusions. The lower section of the belt features granulated protrusions composed of heart-shaped elements. The final decorative plaque bears an carved human figure.

4325
PM-564



101. SHUSHI, late 19th century
Material: silver, niello, leather, gilded
Weight: 405



The buckle and 20 decorative plaques are mounted on an artificial strap. The buckle is saddle-shaped, the decorative plaques are quadrangular, and only slightly elongated; one edge is formed in a wavy design, and across the width a single wheat grain-shaped protrusion is set on one side. The piece is executed using casting and forging techniques, and decorated with engraving, niello, and gilding. The ornamentation comprises stylized vegetal motifs.

2414/12
PM-429



102. SHUSHI, late 19th century
Material: silver, leather, niello
Weight: 443, fineness: 875°

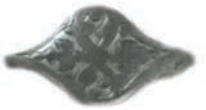


The dome-shaped, double-pronged buckle and 50 decorative plaques of two types are mounted on a leather strap. In the center of each decorative plaque, there is a single convex with granulated protrusion around.

4875/14
PM-619



103. SHUSHI, late 19th century
Material: silver, leather, niello, gilded
Weight: 640.7, fineness: 600°, 875°



55 decorative plaques together with the buckle are mounted on a leather strap. The decorative plaques are of two types. One edge of the decorative plaques has a wavy design. The decorative plaques with inward-curving arched recesses feature small protrusions. The buckle is dome-shaped, with crosses depicted on it. Stamped on the reverse side of the decorative plaques are the silver fineness mark "84", the initials of the master craftsman's name "GO", and the master craftsman's stamp.

791
PM-141



104. SHUSHI, 19th century
Material: silver, niello
Weight: 540.6, fineness: 600°



The two-part buckle and 33 decorative plaques are mounted on a leather strap. The buckle is dome-shaped, the decorative plaques are of two types: with inward- or outward-curving arched recesses, allowing them to interlock and form a tight row. One edge of the decorative plaques has a ring-shaped wavy design. It is decorated with stylized vegetal and geometric motifs.

2419/3
PM-431



105. SHUSHI, late 19th century
Material: silver, niello, leather
Weight: 399.1, fineness: 875°



The buckle and 33 decorative plaques are mounted on a leather strap. The buckle has an elliptical base, a convex, gradually narrowing three-pronged body. The decorative plaques are of several types, most of them are rectangular-quadrangular in shape, on one side they have inward-curving arched recesses and on the other outward-curving ones, enabling the adjacent plaques to interlock and form a tight, continuous row. One side of the belt features lace weaving with a wavy, ring-shaped edge decoration. It is forged and stylized vegetal motifs are depicted with engraving and niello. Stamped on the reverse side of the decorative plaques are the silver fineness mark "84", and the initials of the master craftsman's name and surname.

4260/7
PM-561



106. SHUSHI, 70-80s of the 19th century
Material: silver, niello, leather
Weight: 689, fineness: 875°



The dome-shaped, two-pronged buckle and 60 decorative plaques of two types are mounted on a leather belt. The narrow decorative plaques feature a small dome-shaped central protrusion surrounded by multi-pointed star motifs, while the others have relatively larger central protrusions. The main piece is executed using forging technique, and decorated with engraving and niello. The central ornaments of the two protrusions of the buckle and the edges of the decorative plaques are covered with stylized vegetal motifs. Stamped on the reverse side of the decorative plaques are the silver fineness mark "84", the mark in the form of "hands holding a cross", and the initials of the master craftsman's name: "SA" (Sarkisan Ter-Avanesov").

4875/10
PM-619





107. ARTSAKH, 18th-19th centuries
Material: silver, leather
Weight: 207.4, fineness: 750°

22 decorative plaques are attached to a leather strap. The decorative plaques are rectangular in shape with semicircular recess at the ends and dome-shaped profile. They follow each other on the belt. The decorative plaques are ornamented with thread and granule patterns.

765
PM-115





108. SYUNIK-ARTSAKH, late 19th century – early 20th century
Material: silver, niello, leather
Weight: 476.1, fineness: 875°



Attached to a leather belt are the two-part, buckle, each part formed as a bird-shaped element with paired bird-shaped appliqué facing in opposite directions, together with 5 star-shaped and 4 cross-shaped decorative plaques. Each of the buckle parts has a decorative plaque attached to it, which has a cross-shaped end, with a flower-shaped protrusion in the center. The piece is executed using forging technique, and decorated with engraving and niello. The initials of the master craftsman's name and surname "NA", the fineness mark "84", the stamp in the form of a "profiled head" are stamped.

4877/14
PM-620



109. SYUNIK, 19th century
Material: silver, niello, leather, cotton
Weight: 468.2, fineness: buckle: 750°, coins: 900°, ornamental studs: 600°



Attached to a wide leather strap by a cotton-braided thong are 4 cross-shaped, 5 star-shaped, and one dome-shaped ornamental studs, eight "20"-kopeck, 2 one-ruble Russian silver coins (1847-1862), 2 silver plates, 2 decorative plaques with cross-shaped ends, and a buckle consisting of 2 parts. There are single dome-shaped protrusions on the buckle and decorative plaques (the largest on the elliptical appliqué). It is cast, then carved and decorated with niello vegetal and animal motifs. The ornamental studs and coins are attached in pairs.

744/19
PM-104



110. SYUNIK, 19th century
Material: silver, leather, niello
Weight: 309.8, fineness: clasp and decorative plaques: 875°, ornamental studs: 600°



Three cross-shaped, six-star-shaped ornamental studs and 2 arrow-shaped decorative plaques and the buckle consisting of 2 parts are attached to a leather strap with leather and cotton braided thong. Each of the silver parts has a dome-shaped protrusion (the largest is on the elliptical appliqué of the buckle). The cross-shaped ornamental studs terminate in a bird-head forms. They are executed using casting technique, with decoration rendered in engraving and niello, depicting vegetal (flower, leaf) and animal (bird) motifs. On the reverse side of the buckle, there is the master craftsman's stamp in the form of a "human head motif", the silver fineness mark "84" and the master craftsman's initials.

744/3
PM-104



111. ARTSAKH, 19th century
Material: silver, niello, leather
Weight: 238.7, fineness: 875°



Attached to a leather strap are 18 scroll-shaped decorative plaques, 3 elongated decorative plaques, 9 dome-shaped decorative plaques and the buckle. Stamped on the reverse side are the silver fineness mark "84", initials of the master craftsman's name, surname and father's name "ISB".

633
PM-83



112. SYUNIK-ARTSAKH, 19th century
Material: silver, niello, leather
Weight: 400.9, fineness: buckle and decorative plaques: 750°, ornamental studs: 700°



Attached to a leather strap with a thong are the buckle composed of 4 nearly identical parts and 9 decorative studs, 5 of which are cross-shaped and 4 star-shaped. The buckle is flower-shaped and features vegetal motifs carved and executed in niello. There is a dome-shaped protrusion on each of the four parts of the buckle. A similar protrusion can be seen also on the elliptical appliqué of the buckle. The centers of the ornamental studs feature dome-shaped protrusions, also carved and decorated with niello.

810
PM-160



113. SYUNIK, late 19th century
Material: silver, niello
Weight: 358.2, fineness: 875°, 900°



The two-part buckle (with an elliptical appliqué to which the lock hanging ornament is attached), 2 arrow-shaped decorative plaques, and a Russian "50" kopeck coin and 5 drams (19th century) have been preserved. The shape of the buckle resembles a fir tree. Dome-shaped protrusions can be seen on the buckle and decorative plaques.

685/14
PM-94



114. SYUNIK-ARTSAKH, **SHUSHI**, 19th century
Material: silver, niello, leather
Weight: 486.1, fineness: 750°



The buckle, 59 small decorative plaque and a large one are mounted on a leather strap. The dome-shaped, pointed buckle features carved vegetal motifs decorated with niello. The decorative plaques are of two types: some with inward-curving arched recesses and others with outward-curving ones, allowing adjacent plaques to fit into one another and form a tight row. One edge of the decorative plaques features a wavy design. The piece is executed using casting, engraving, and niello techniques; the ornamentation consists of vegetal and animal motifs. The silver fineness mark "84", the master craftsman's or assayer's mark, and the initials of the name and surname are stamped on the belt.

2509/11
PM-443



115. SYUNIK-ARTSAKH, late 19th century - early 20th century
Material: silver, niello, leather
Weight: 309.8, fineness: buckle and decorative plaques: 750°, ornamental studs and buckle connecting hanging ornaments: 600°

Mounted on a leather strap are the two-part, frog-shaped buckle with a depiction of a pair of bird heads and a terminal resembling an opening bud; two elongated decorative plaques resembling a half-open flower, and four cross-shaped and three star-shaped decorative studs. It is decorated with stylized vegetal motifs.

1030/3
PM-191





116. SYUNIK-ARTSAKH, early 20th century
Material: silver, niello
Weight: 237.7, fineness: 750°



Together with the buckle, it consists of 40 decorative plaques. The buckle is flat, one part has a convex, dome-shaped protrusion on top, the lower parts of which resemble flower petals. The decorative plaques are fastened with an inserted leather strap. The decorative plaques are rectangular in shape, have a zigzag edge design, and small bosses in the center. Is made using casting, engraving, and niello techniques.

683
PM-93



117. SYUNIK-ARTSAKH, 19th century
Material: silver, colored glass, gilded, iron
Weight: 939.2, fineness: 875°



It consists of nine decorative plaques. The decorative plaques are rectangular in shape, with colored glass in the centers, and one colored glass in each of the four corners. The decorative plaques are connected to the panels by iron nails. The buckle is frog-shaped. Five colored glass insets are mounted on each of the two parts of the buckle. The elliptical appliqué part next to the buckle, to which the connecting hanging ornaments are attached, also features five glass insets mounted on it. The belt is entirely decorated with floral, almond-shaped ornaments highlighted with gilding.

808
PM-158





118. SYUNIK-ARTSAKH, late 19th century
Material: silver, leather, niello
Weight: 355.3, fineness: 875°



The elliptical buckle and 59 decorative plaques of two types are mounted on a leather strap. Some of them have an inward-curving arched recess, others an outward-curving one, allowing adjacent decorative plaques to fit together and form a tight row. The piece is cast, then decorated with engraving and niello. Stylized vegetal motifs are depicted. The silver fineness mark "84", the assayer's initials "YeB" (Yegor Blumberg) and the date 1879 are stamped.

7329
PM-800



119. SYUNIK, late 19th century
Material: silver, niello, leather
Weight: 383.4, fineness: 875°



Mounted on a leather belt are the saddle-shaped buckle with a movable plate and various decorative plaques, while 9 ornamental studs of different sizes — flower-shaped, multi-protruded, convex— are attached with an inserted thong. The decorative plaques are of 3 types: 2 are wide and long, with a heart-shaped cut on one side, 2 are oriented in the opposite direction, formed as two eagles joined together, with a dome-shaped central protrusion and elongated ornamental stripes on either side; the remaining 19 are narrow and elongated ornamental stripes with a small boss in the center. The piece is executed using forging technique, and decorated with engraving and niello. The silver fineness mark "84", and the initials of the making master craftsman "MK" are stamped.

4721
PM-604



120. SYUNIK-ARTSAKH, 19th century
Material: silver, niello
Weight: 277.9, fineness: 600°, 750°



It consists of 15 decorative plaques, including the frog-shaped buckle. The elliptical decorative plaques with wavy edges feature niello vegetal motifs. In the center, there is a four-winged rosette. The decorative plaques have special rings that are fitted together and attached with metal rods.

1554
PM-282



121. NAKHCHIVAN, 1878
Material: silver, niello, leather
Weight: 965.6, fineness: buckle 600°, metal coins: 750°



The two-part buckle and three rows of 74 Russian "15" kopeck coins are attached to a wide leather strap. From the lower part of the belt are suspended, by means of a chain and rings, 101 coins of equal value, arranged in groups of three. Both parts of the buckle are very large, wide, rectangular in shape. One of the parts has an eight-shaped appliqué attached to it, the decorations on the two ends of which are braided and granulated, convex and dome-shaped, while in the central section a large carnelian is set. The edges of the buckle are decorated with four-petaled flowers, centered with an applied braided decorative plaque. Both parts of the buckle are stamped with the date of manufacture, 1878, and the maker's initials "TP".

4240
PM-559



122. NOR BAYAZET, 19th century
Material: silver
Weight: 464.6, fineness: 600°, 900°



It consists of the two-part, frog-shaped buckle and 9 rectangular, elongated decorative plaques. One of the parts of the buckle has an elliptical appliqué. All the parts are connected by inserted rods. The piece is executed using forging technique, and decorated with engraving and niello. Stylized vegetal motifs are depicted, with four-petaled flowers carved in the center. The owner's initials, "SM", are stamped on the buckle with niello. Two pendants hang from the buckle by chains.

6867
TM-758





123. NOR BAYAZET, late 19th century
Material: silver, niello, leather
Weight: 592



The two-part buckle and 10 elongated, rectangular decorative plaques are mounted on a leather strap. One of the parts of the buckle has an elliptical appliqué, on the opposite side of which the hanging ornaments connecting the two parts of the buckle are attached. Both parts of the buckle are narrow at the beginning, gradually widening towards the other part. The decorative plaques have elongated protrusions at one end, with a groove in the center. It features a lace at the bottom. Stamped on the reverse side of the buckle are the silver fineness mark “84” and the master craftsman’s initials.

6697
PM-718



124. TIFLIS, early 20th century
Material: silver, niello, leather
Weight: 602, fineness: 875°



Mounted on a leather strap are an elliptical buckle with a wavy-cut edge and base, and 60 decorative plaques of two types: some with inward-curving arched recesses and others with outward-curving ones, allowing them to fit tightly together. It features a lace, each section of which consists of two inward-curving ends and crescent-shaped elements. The piece is executed using forging technique, and decorated with engraving and niello. On the inwardly cut decorative plaques, three flowers are depicted on each side, while the other plaques feature highly stylized vegetal ornamental compositions. Stamped on the reverse side are the master craftsman's initials "Ye.G", and on the surface of the last decorative plaque: "G.Y. 1904".

4875/13
PM-619



125. TIFLIS, late 19th century
Material: silver, niello, leather
Weight: 258.7, fineness: 875°



Mounted on a narrow leather belt are an elliptical buckle and 44 decorative plaques, some with an inward-curving arched recess and others with an outward-curving one, so that adjacent plaques, when fitted together, form a tight row. It features a lace. Stamped on the reverse side of the decorative plaques are the master craftsman 's initials "GR", the silver fineness mark "84", a "woman's head motif". On the last decorative plaque, there is an inscription "GRDZ".

8140/2
PM-829



126. TIFLIS, 1879
Material: silver, niello, leather
Weight: 484.4, fineness: 750°



Mounted on a leather strap are the dome-shaped, double-pronged buckle and 52 decorative plaques, which are of 3 types. Some of the decorative plaques have a double-sided inward-curving arched recess, while the others have two sloping sides curving outward. The plaques with an inward-curving arched recess have a single central boss. The piece is executed using forging technique, and decorated with engraving and niello. Stylized vegetal motifs are depicted. Stamped on the reverse side of the decorative plaques are the silver fineness mark "84" and the initials of the master craftsman's name and surname "YeB", and the date of manufacture: 1879.

4260/9
PM-561



127. TIFLIS, late 19th - early 20th century
Material: silver, niello, leather
Weight: 509, fineness: 875°



Mounted on a leather strap are the buckle and 14 elongated, rectangular-quadrangular, wheat grain-shaped decorative plaques on one side. The buckle is an elongated decorative plaque that ends with an elliptical, two-pronged, convex protrusion. Each decorative plaque features a four-petaled flower at its center, surrounded by stylized vegetal motifs. The belt features a lace at the bottom. The silver fineness mark is "84". A chain hangs from the last decorative plaque of the belt.

6345
PM-683



128. TIFLIS, late 19th century
Material: silver, non-precious metal, niello, leather
Weight: 363.8, fineness: 875°



Mounted on a leather strap are a three-pronged, elliptically shaped convex buckle and twenty elongated decorative plaques, each with an inward-curving recess on one side and an outward-curving one on the other, allowing them to fit together and form a tight row. It is decorated with stylized vegetal motifs. It features a grained lace pattern at the bottom.

7004
PM-780



129. TIFLIS, 19th century
Material: silver, niello, leather
Weight: 374.8, fineness: 600°, 875°



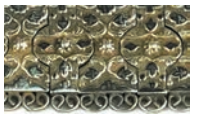
Mounted on a leather strap are the dome-shaped, convex buckle with an elliptical base and 59 small decorative plaques of two types, one part has an inward-curving arched recess, the other an outward-curving one, so that adjacent decorative plaques, when fitted together, form a tight row. The decorative plaques feature one small protrusion in the center. The lower part of the belt is decorated with lace. The piece is executed using casting and forging techniques, and decorated with engraving and niello. Stylized vegetal motifs are depicted. Stamped on the reverse side of the decorative plaques are the silver fineness mark "84", and the master craftsman's initials "ML". "AN" is stamped on the five decorative plaques. The 60th decorative plaque is large, serving as part of the buckle. A chain hangs from the last decorative plaque.

7372/1
PM-809





130. TIFLIS, late 19th century
Material: silver, niello, gilded, leather
Weight: 494.4, fineness: 875°



The elliptical, convex buckle and 54 decorative plaques are mounted on a leather strap. The decorative plaques are of two types: some are narrow and arcuate, with an outward-curving recess; others are wide and arcuate, with an inward-curving recess. The decorative plaques feature wavy, ring-shaped design at the bottom. The main piece is executed using casting technique, and decorated with engraving, niello and gilding. Stylized vegetal motifs are depicted. In the center of the decorative plaque, small flower-shaped protrusions can be seen. Stamped on the reverse side are the silver fineness mark "84" and the initials of the master craftsman's name and surname.

4260/5
PM-561



131. TIFLIS, 1884
Material: silver, leather, niello, gilded
Weight: 415.7, fineness: 875°



Mounted on a narrow leather belt are the double-pronged, elliptical convex buckle with curved body, and 52 decorative plaques of two types, together with the second part of the buckle. Each of the decorative plaques has a single spherical protrusion in the center, with a granulation pattern. It features a lace. The piece is executed using forging technique, and decorated with engraving, niello and gilding. The main ornaments are stylized vegetal motifs. Stamped on the reverse side are the silver fineness mark "84", the initials of the master craftsman or assessor's name and surname "YeB".

4875/7
PM-619



132. TIFLIS, late 19th – early 20th century
Material: silver, niello, leather
Weight: 590.4, fineness: 875°



Mounted on a leather belt are the two-part buckle with an elliptical appliqué and 34 rectangular-quadrangular decorative plaques. The decorative plaques are entirely covered with niello decoration, featuring an carved human head-shaped central protrusion and a lace-like border. The piece is executed using forging technique, and decorated with engraving and niello. Stamped on the reverse side are the silver fineness mark "84", the stamp in the form of a "woman's head looking right", and the initials of the master craftsman's name and surname "BA". There is an inscription in Georgian on the buckle.

4877/11
PM-620





133. NORTH CAUCASUS, late 19th century
Material: silver, niello, copper, glass
Weight: 577.1, fineness: 875°



The two-part buckle and 9 decorative plaques are connected by inserted rods. The buckle is highly stylized, frog-shaped, and composed of two parts; attached to one of the parts is an elliptical appliqué with pointed protrusions on both sides along its width. The decorative plaques are elongated, rectangular-quadrangular in shape. Their base is forged, while the applied decorative plaques are ornamented with weaving and granulation. Stylized vegetal motifs are depicted. Dome-shaped protrusions are attached to the parts of the buckle and the decorative plaques, in the center of which one red glass is mounted. The largest protrusion is located on the elliptical appliqué, while three ones can be seen on the parts of the buckle. Bosses are attached to separate parts of the buckle and to the four corners of the decorative plaques. A dagger and a pistol are also attached to the appliqué.

6627
PM-712





134. NORTH CAUCASUS, early 20th century
Material: silver, gilded, glass
Weight: 640.8, fineness: 600°, 750°



It consists of 12 round and other types of decorative plaques. The entire surface is covered with convex protrusions and mounted with colored glass. It is gilded and covered with braided floral motifs.

4877/4
PM-620



135. NORTH CAUCASUS, late 19th century
Material: silver, leather, niello
Weight: 523.9, fineness: 875°



Attached to a leather strap with a thong are the buckle and 7 ornamental studs. The buckle is wide, elongated, and composed of two parts, with an appliqué attached to one of the parts, on the opposite side of which the lock hanging ornament is attached, and a large dome-shaped protrusion can be seen on the top. One of the ornamental studs resembles a four-petaled flower, while the others are elongated with a pointed end. Each of the silver parts features a dome-shaped, convex, and socketed protrusion. The piece is executed using casting, engraving and niello techniques, the edge is cast, with a granulation pattern. The main ornament is vegetal. There is an Arabic inscription on the buckle.

4028/1
PM-513



136. NORTH CAUCASUS/ARTSAKH, late 19th century
Material: silver, niello, leather
Weight: 978.5, fineness: 900°



Attached to a wide leather strap are the two-part buckle and three rows of coins-primarily Russian denominations-numbering 71 in total. The spaces between the rows of coins are adorned with two rows of small, dome-shaped, convex protrusions. The buckle parts are wide, elongated, with a round appliqué attached to one of the rectangular parts, with a dome-shaped protrusion attached to the center. The main piece is executed using forging technique, and the ornament is done using engraving, engraving and granulation techniques.

6519/1
PM-702





137. Early 20th century
Material: silver, leather
Weight: 510.5, fineness: 875°



It consists of 17 cast decorative plaques mounted on a leather strap, the last of which has an oval hole in the center for the inner button of the buckle. The buckle is butterfly-shaped, covered with intricate filigree. The decorative plaques feature four protrusions, and central vegetal motif. On one side of each decorative plaque, there is a protruding part that rests on the adjacent decorative plaque.

3873/1
PM-507



138. Early 20th century

Material: silver, niello, leather
Weight: 508.4, fineness: 750°



Mounted on a leather belt are the three-pronged round buckle with a wavy-cut base, along with 67 decorative plaques of two types: some with outward-curving, arch-shaped edges and a central floral convex protrusion, and others with recessed edges. It is decorated with vegetal motifs. It has a ring chain.

4877/3
PM-620







139. 19th century
Material: silver, glass
Weight: 130

It consists of 28 pairs of interconnected rosettes made of silver-plated threads, with glass stones embedded in the center. The buckle is also made of fine texture.

1546
PM-277





140. «KARS»

Author: Gagik Asatryan (father's name name: Aram), Yerevan, 1984

Weight: 352.2, fineness: 925°



It consists of seven decorative plaques and the buckle, which are connected by an inserted rod. The decorative plaques are rectangular in shape, embellished with applied filigree ornamentation; at the center is a turquoise flower, surrounded by four garnets. The buckle is one and a half plaques in size, with a circular applied ornament at the center, set with a large turquoise and eight small garnets. The circular ornamental motif has a small turquoise flower on each side. The belt features small circles on the lower edge, which are sewn in at both ends where they attach to the belt.

5873/1
PM-635

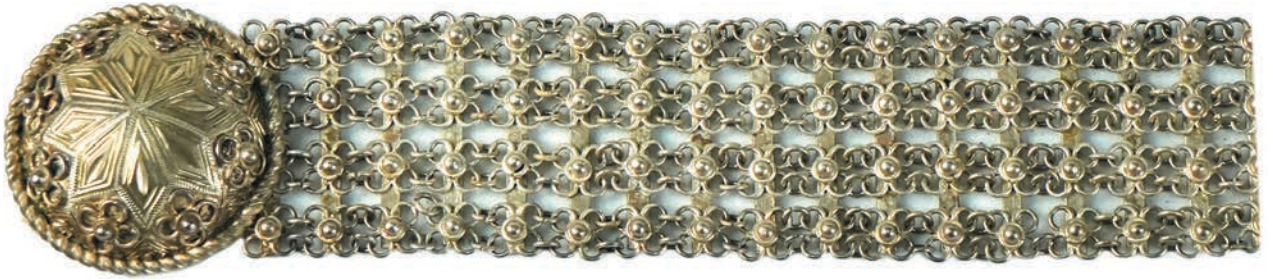


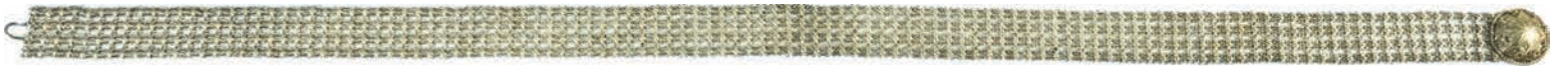
141. Author: Levon Lalayan, Yerevan, 1983.
Material: silver, garnet
Weight: 679.1, fineness: 925°



It has twelve decorative plaques, bordered on both sides by carved, flat, triple rows of dotted lines, while the inner edges are decorated with pendants, except for the buckle, which has wavy edges. The central part of the buckle, which is wider than the two edges, is decorated with an applied cross pattern. In the center of the cross there are fixed large, elongated garnets, and on each of the four arms - one small, round garnet. Radial silver threads start from the stones on the wings, which end with a small boss. The two edges of the buckle and the remaining decorative plaques are ornamented with two-pronged applied ornamental motifs and garnets.

4686
PM-599





142. Author: Vigen Gabrielyan, Yerevan, 1982
Material: silver
Weight: 145.0, fineness: 600°

It is made of decorative plaques fastened together by small rings, which are narrow sticks decorated with a four-petal floral motif. It has a round buckle decorated with an eight-pointed star flower in the center.

4662
PM-591





143. Author: Sergey Sahakyan, Yerevan, 1970s
Material: silver, jasper
Weight: 384.6, fineness: 875°



It consists of 10 identical decorative plaques and one oval decorative plaque, which is the buckle of the belt. Each of the buckles is rectangular and round in shape. There is a large oval onyx stone on the buckle, as well as smaller jasper stones on the two adjacent decorative plaques.

2023
PM-400



144. Author: **Sergey Sahakyan**, Yerevan, 1983
Material: silver, garnet
Weight: 412.0, fineness: 925°



It consists of 16 decorative plaques and the buckle. The decorative plaques are cast with a braided applied pattern, on which well-crafted garnets are placed in an elliptical socket. Around the setting three small leaves and buds, covered with colored enamel are arranged. The buckle consists of three parts cast together. In the center, there are oval-shaped decorative plaques with braided ornaments, the holes of which are also set with garnets. On the reverse side of the buckle, the author's surname "SAHAKYAN S." is carved in Russian.

4685
PM-598



145. «NEPHRITE»

Author: Sergey Sahakyan, Yerevan, 1983
Material: non-precious metal, nephrite
Weight: 378.1



It consists of 10 decorative plaques and the buckle, which is made of two pieces. The decorative plaques are rectangular in shape, with comma-shaped threads attached to them in an applied manner. In the center, there is a rectangular elongated granulation, inside which five domes are fixed, and between them - two granules. The inner edge of the decorative plaques terminates in pendants. The two parts of the buckle repeat the shape of the decorative plaques, but each bear four small domed bosses; widening on one side, they terminate in an elongated ornamental extension, at the center of which a carved elongated nephrite is set.

4558/2
PM-585



146. «HMAYQ»

Author: Mher Mandalyan, Yerevan, 1982
Material: silver, obsidian, pearl, enamel
Weight: 384.6, fineness: 925°

It consists of 13 decorative plaques, which are connected by rods. The decorative plaques feature vegetal motifs, each with a granule-shaped elongated pearl in the center. An obsidian stone is attached to the center of the buckle.

4546/1
PM-573





147. «HAGHARTSIN»
Author: Nelson Hakobyan**,** Yerevan, 1985
Material: silver, gilded, chrysoprase
Weight: 363.1, fineness: 925°



It consists of 12 rectangular, slightly concave, decorative plaques connected by metal inserts and the buckle. The decorative plaques are carved and covered with enamel of various shades, in the center of which oval chrysoprases are mounted. The center of the buckle is applied, with an oval stone set at its center. A thin chain extends from one end of the buckle, which is connected to the other end by a metal inserted element.

6330/1
PM-679



148. Author: Robert Yesayan, Yerevan, 1982
Material: silver, amethyst
Weight: 454.2, fineness: 925°

11 oval-shaped decorative plaques and the buckle are connected by curved inserted rods. The decorative plaques feature vegetal motifs, while stones are mounted on the surface. The junctions between the decorative plaques are covered with vegetal ornamental compositions. The initials of the name and surname of the making master craftsman are stamped on the reverse side.

5251
PM-524





149. Author: Sergey Sahakyan, Yerevan, 1970s
Material: non-precious metal, coral
Weight: 368.5



It consists of 21 rectangular decorative plaques, the round buckle, and the lock. The decorative plaques are connected by inserted rods, and a single coral is mounted on the center of each decorative plaque. The lower edge of the belt is bordered with a fine, small, rounded ornamental border.

2528
PM-449







150. «SONA»

Author: Norayr Simonyan, Yerevan, 1982
Material: silver, turquoise, garnet
Weight: 314.1, fineness: 925°



It has sixteen rectangular decorative plaques, which are connected by thin rods. In the central part, the decorative plaques feature small and large turquoises, surrounded by garnets. The buckle is convex, with a large turquoise in the center, surrounded on all four sides by large and small garnets.

4553/1
PM-580





The Armenian version of the book was published with the funding of the Ministry of Education, Science, Culture and Sports of the Republic of Armenia.

«MEMORIAL COMPLEX OF SARDARAPAT BATTLE,
NATIONAL MUSEUM OF ARMENIAN ETHNOGRAPHY AND
HISTORY OF LIBERAL STRUGGLE»

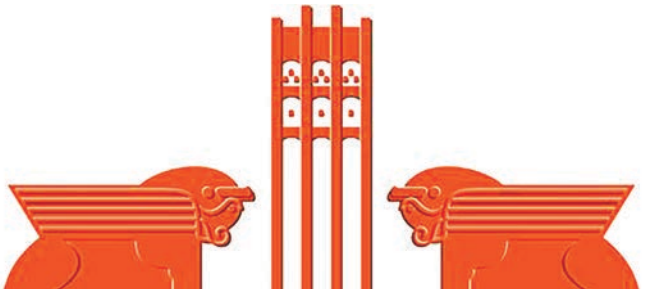
KAREN PAHLEVANYAN
SVETLANA POGHOSYAN

SELECTED BELTS FROM THE MUSEUM OF ARMENIAN ETHNOGRAPHY ILLUSTRATED ALBUM AND RESEARCH

Computer design by
ANAHIT GALSTYAN



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Տպագրվել է «Հայկ Հովսեփյան» ԱՁ տպարանում
ք. Երևան, Կիևյան 18/6:
Տպաքանակը՝ 200 օրինակ:



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