



- Sergi Salonları / Exhibition Halls
- Geçici Sergi Salonu / Temporary Exhibition Hall
- Çocuk/Yetişkin Eğitim Atölyeleri / Child / Adult Education Atelier
- Konferans Salonu / Conference Hall
- Müze Mağazası / Museum Shop
- Kafeterya / Cafeteria
- Müze Yönetimi / Museum Management

- 01 Geçmişten Günümüze Van / Van: from Past to Present
- 02 Paleolitik / Neolitik / Kalkolitik Çağ / Palaeolithic / Neolithic / Chalcolithic Periods
- 03 Erken Tunç Çağı / Early Bronze Age
- 04 Orta Tunç / Son Tunç / Erken Demir Çağı / Middle Bronze / Late Bronze / Early Iron Ages
- 05 Hakkâri Stelleri / Stelae of Hakkari
- 06 Urartu Krallığı / Ayanis Tapınağı / Kingdom of Urartu / Temple of Ayanis
- 07 Urartu Sarayları / Urartian Palaces
- 08 Urartu Takıları / Urartian Jewellery
- 09 Urartu Ekonomisi / Çavuştepe Kalesi / Urartian Economy / Citadel of Çavuştepe
- 10 Urartu'da Savaş / Urartians and War
- 11 Urartu Dini / Urartian Religion
- 12 Urartu Stel ve Yazıtları / Urartian Stelae and Inscriptions
- 13 Urartu Mezarları / Urartian Tombs
- 14 Kalecik Nekropolü ve Kült Alanı / Kalecik Necropolis and Cult Area
- 15 Geç Demir Çağı / Akhaimenid / Pers / Late Iron Age / Achaemenid / Persian
- 16 Roma / Doğu Roma İmparatorluğu / Roman / East Roman (Byzantine) Empire
- 17 Nəsturi / Ermeni Dönemi / Nestorian / Armenian Period
- 18 Orta Çağ / İslam / Selçuklu Çağı / Medieval / Islamic / Seljuqid Periods
- 19 Safevi / Osmanlı İmparatorluğu / Safavid / Ottoman Empire
- 20 Van Kilimleri / Kilims of Van
- 21 Van El Sanatları / Handicrafts the Van
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- Sinevizyon Salonu / Cinevision Hall



**Visiting Hours**

Opening Time: 08:00  
Closing Time: 17:00  
Ticket Office Closing Time: 16:30

Closed on Monday.

Address: Yalı Mahallesi Kale Sokak No: 2 İpekyolu / Van • Phone: 0432 216 11 39

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GENERAL DIRECTORATE FOR CULTURAL ASSETS AND MUSEUMS



# VAN MUSEUM

CAVALRY OF MODERN TIMES IN THE HISTORY CORRIDOR

## The History of the Foundation of the Van Museum



Van, one of the oldest cities in the world, is located in the Eastern Anatolia Region of our country, in the Van Lake basin. The city of Van, whose history dates back to the Paleolithic period, has been an important settlement center throughout history due to its location on the Silk Road. It was the capital of the Urartian Civilization and continued to maintain its importance in the Seljuk and Ottoman Periods. For this reason, the establishment of the Van Museum with the collection of movable cultural assets, which were intensely identified and unearthed in various ways, in a certain center was within the realm of possibility. The number of artefacts taken under protection in the warehouse in 1932 increased every year and for this reason, the museum office of the warehouse in 1945 was transformed into the Museum Directorate in 1972. The new service building was opened to visitors on 27.08.2019 in place of the museum building, which was damaged in the earthquakes that occurred in Van in 2011.

There are numerous reasons why Anatolia is called the "cradle of civilizations". It has also hosted dozens of civilizations that made this land their home, where many important events that shaped the history of humanity took place and where the firsts were experienced, and some of these civilizations have succeeded in carrying their legacy to the present day with the traces they left. A summary of the thousands of years of history of Van, chosen as the capital by the Urartians, one of those civilizations, awaits its visitors at the Van Museum. Each of the artefacts acquired in Van and its surroundings and exhibited in the museum gives clues about the culture, beliefs and arts of the civilizations that took place in the history of Van, especially the Urartians, and shows what a rich past these lands have.



Located at the intersection of civilizations, the main reason for Van's cultural richness is the legacy left by many civilizations it embraced. The Urartians, emerged in this region in the 9th century BCE and chose the fertile and beautiful city of Van as their capital, succeeded in becoming a civilization far ahead of its time in architecture, technology, art and mining. Van Museum, which introduces the Urartians with a close focus and with all their aspects, awaits those interested in the thousands of years of history of the ancient city of Van, especially the art, beliefs, social life and culture of this magnificent civilization. Each of the 23 exhibition halls in the museum, which was built on an area of 13 thousand square meters with a modern museological approach, takes visitors on a journey through the history of Van, one of the cities with the richest cultural heritage in Türkiye, with thousands of rare artefacts. The focal point of the works in the Museum, which takes visitors through a time corridor starting from the Paleolithic Period, is the Urartians. It is possible to obtain all kinds of information about Urartian art, social life and culture in parallel with the finds discovered in the excavations in Van and its surroundings. Of course, Van did not end with the Urartians. It continued to be an important and strategic settlement in each of the Roman, Byzantine, Seljuk, Aq Qoyunlu and Qara Qoyunlu and Ottoman periods. You can also see the artefacts, coins and ethnographic works that shed light on the folk culture of Van in the museum.

Van Museum; A place where culture and art, history and aesthetics meet...

## The Magnificent Civilization of Anatolia: Urartians



The Urartians are one of the most powerful states established in the Anatolian lands during the Iron Age. With the works that come to our day and the traces they left accompanying their military and commercial successes, they have managed to become one of the most magnificent civilizations history has ever seen, with the level they have reached in architecture, technology and art. The success they have shown in castle, palace, temple and water architecture is proof that they have succeeded in creating a superior civilization. The Urartians achieved an advanced level in arts and decorated their walls with images and showed their mastery in terms of motif and style both in architectural decorations and jewelry. They have reached an extremely advanced level, especially in the metal arts. They have worked the mines with methods that continue to exist even today and decorated them with figures and motifs requiring fine and patient craftsmanship and great mastery. These ancient lands, which hosted civilizations that shaped the history of civilization in architecture and art, have always had an important place in history and will continue to be.

One of the most valuable finds of the Van Museum is the Urartian Lion. The artefact, which was brought to the museum in 1960, has become the focus of attention of visitors. The bronze work usually consists of a body extending on three legs and a single or triple tray resting on the appendages extending at the end of this body.

The Urartian gold fan handle has a cuneiform inscription "This item belongs to Queen Kakuli". Queen Kakuli is also the wife of the Urartian King Rusa II, it is of great importance in that the name of an Urartian queen

## Favorites of Van Museum



Adak Levhası (Tunç)



Çivi Yazılı Yelpaze Sapı (Altın)



Urartu Aslanı

is written in the work of that period for the first time, and it has a very important place in terms of shedding light on the Urartian history.

Pectorals, which are considered as symbols of rank and status, are very rare finds among Urartian jewelry. They are generally made of bronze, other than that, they are made of silver, gold-plated silver, and gold. The pectorals, which are considered among the jewelry items, are mostly in the shape of a half-moon. The pectoral is seen on the chest of a bronze statuette with mythological creatures among the throne fragments recovered from Van/Toprakkale. It was said that pectorals were used by high-ranking bureaucrats in the state through the figurine, which was considered as the head of eunuch.

There are mostly god depictions on the "Bronze Votive Plates", which are frequently encountered in the Urartian geography and are probably formed by reworking the belt pieces. In these depictions, the depiction of god is usually standard. The god, who is standing on an animal, usually holds a weapon in his hand, and also has a bow. He bent his other hand at the elbow and stretched it slightly forward. A female figure in a "praying position" with her hands raised is carved opposite the depiction of the god on the votive plate. As in similar examples, the head of the woman wearing a long geometric patterned tunic is covered with another horizontal patterned knitted cover that goes down to the waist. The goat in front of the woman probably depicts the sacrificed animal.