

1. Raqqa and Samarra
2. Four Caliphs and Umayyads Period
3. Abbasids Period
4. Damascus Documents
5. Artuqid Period
6. Ayyubid Period
7. Great Seljuk Empire Period
8. Mamelukes Period
9. Ilkhanid Period
10. Timurid Period
11. Safavid Period
12. Qajar Period
13. Holy Relics
14. Principalities and Early Ottoman Empire
15. Anatolian Seljuk Period
16. Ottoman Period
17. Ethnographic Exhibition: İstanbul in the 19th century



Visiting Hours

April 1 - September 30

Opening Time: 09:00

Closing Time: 20:00

Ticket Office Closing Time: 19:00

October 1 - March 31

Opening Time: 09:00

Closing Time: 18:30

Ticket Office Closing Time: 17:30

Open everyday.

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MUSEUM OF TURKISH AND ISLAMIC ARTS

A HISTORICAL JOURNEY IN THE PALACE OF THE
GRAND VIZIER

GENERAL DIRECTORATE FOR
CULTURAL ASSETS AND MUSEUMS





The Museum of Turkish and Islamic Arts was established in 1914 in the imaret (public kitchen) building in the Süleymaniye Complex under the name of Evkaf-ı İslamiye Museum and opened to visitors on April 27, 1914. Since the end of the 19th century, in every region of the country; the looting of historical artefacts in foundation buildings such as mosques, masjids, lodges, zawiya and tombs is one of the biggest reasons for the opening of the Evkaf-ı İslamiye Museum (Islamic Foundations Museum). The name of Evkaf-ı İslamiye Museum was changed to Museum of Turkish Islamic Arts in 1926. The Museum of Turkish and Islamic Arts, which continued its activities in the İmaret building until 1983, started to accept visitors in the second courtyard of the İbrahim Pasha Palace in 1983.

The hippodrome, which was used as a ceremonial, sports and entertainment center in Roman cities, continued to be used in many ceremonies, various entertainment and wedding events of the Ottoman Palace and the dynasty as the largest square of the city, which was called Atmeydanı during the Ottoman period. İbrahim Pasha Palace has an important place in terms of our civil architecture, which was built in the 16th century on the western part of the Hippodrome, partly on the area where the benches on the west side of the Roman Hippodrome are located.

The collections in the Museum of Turkish and Islamic Arts, the last museum of the Ottoman Empire, are rich enough to constitute a museum in their own right. Carpet, manuscript, wood, stone works, metal, glass pottery, ethnography sections constitute the main collection areas of the museum. Nearly 40 thousand artefacts make the museum one of the world's leading collections in its field, with unique artefacts found only in this museum. The museum, where the artistic products of many civilizations established in the Turkish and Islamic geography are exhibited, has a wealth of artefacts covering a time period from the early Islamic period to the last century of the Ottoman Empire.



Carpet Collection

In addition to the unique examples from the Anatolian Seljuk period, carpets from the Ottoman period are also represented in great variety in the museum collection. A rich variety of carpets including prayer rugs and animal figured carpets from the 15th century, carpets produced in Anatolia between the 15th and 17th centuries, known as Holbein and Lotto in the West, and Uşak carpets with medallions and stars are exhibited in our museum.



Damascus Documents



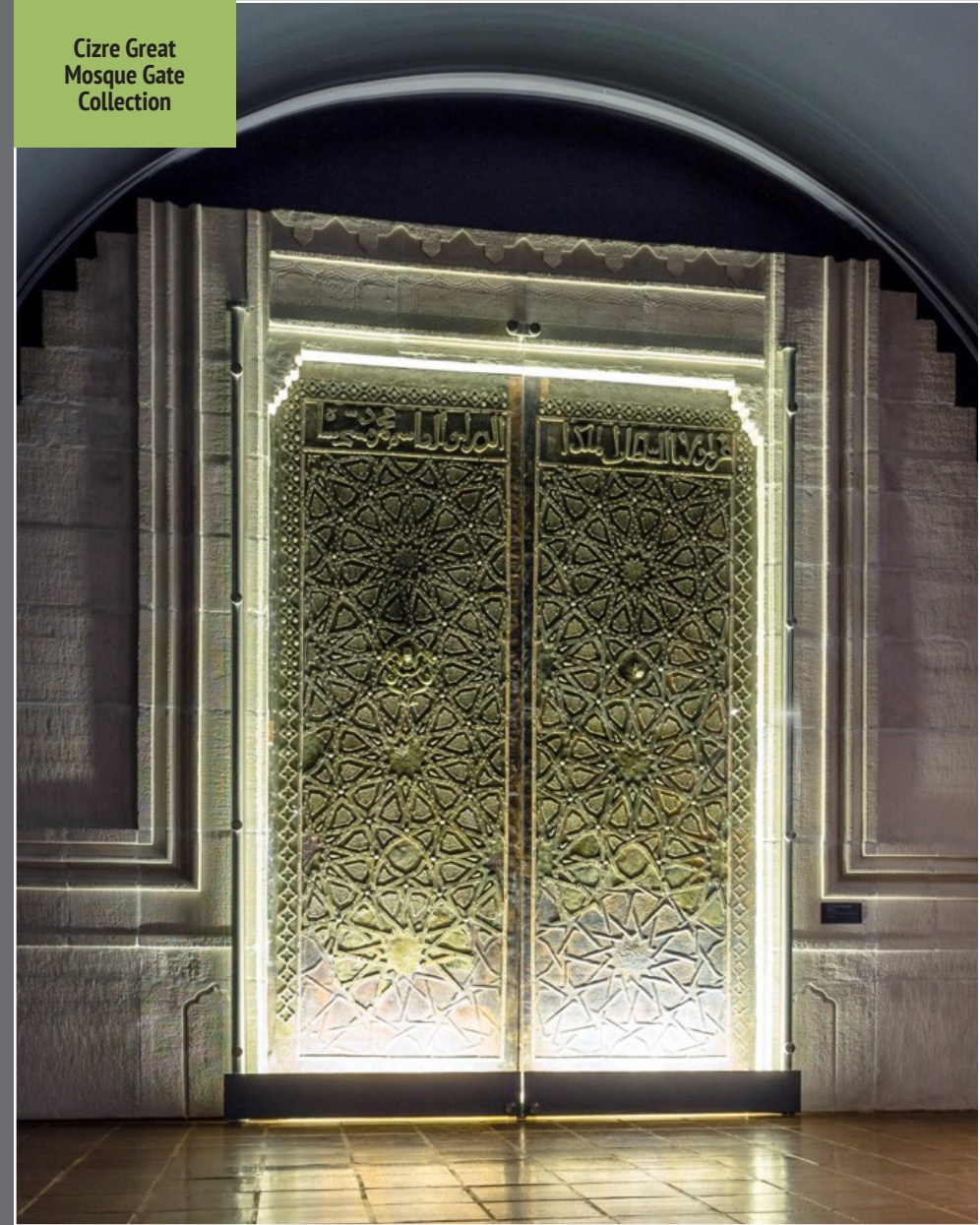
The collection consisting of thousands of special examples of folios written on paper, dated to the earliest period of Islamic art, was brought to the museum in 1917.

Calligraphy and Manuscripts



Early manuscript examples of Islamic Art being in the first place, the Qur'an manuscript of the famous calligrapher Yaqut al-Mustasimi, who made very important innovations in the art of calligraphy, the first Turkish Qur'an, written by Mohammed bin Al-Haj Devletşah al-Shirazi and whose translation in Karakhanid Turkish is given with red ink under the lines, the Qurans attributed to Hazrat Ali and Hazrat Osman are among the prominent works of the museum collection.

Cizre Great Mosque Gate Collection



The artefact, which belongs to the Artuqids, has two wings. The wooden carcass is covered with bronze plates and decorated with brass rods and plates. On each wing, there are three medallions arranged one after the other with a twelve-pointed star in the center. The medallions symbolize eternity. There are door knockers formed by two dragons connected to each other by a lion's head in the middle, and a bronze cast embossed inscription written in thuluth calligraphy above the door.