197, 198, 199 (left) Details of tilework in the mosque of Rüstem Pasha, Istanbul, c. 1550. The mosque was built for one of Sultan Suleyman's grand viziers by Sinan, and its tile decorations are both very extensive and of outstanding quality. Virtually all the wall space inside the mosque and within the porch is tiled.

200 (opposite) Tiled mihrāb in the mosque of Sokollu Mehmet Pasha, designed by Sinan for an independent patron. The mosque is a building of great beauty, perhaps Sinan's finest small-scale work. Its tiled mihrāb is unsurpassed even by the tiles of the mosque of Rüstem Pasha or Sultan Suleyman's mausoleum, 1571-2.
The third group of Isnik ware is the most important of all. It is that often called the 'Rhodian', though Rhodes was never a centre of manufacture. It is characterized by a new technique of underglaze painting and by a greater variety of colours, especially the use of the so-called 'Armenian bote', which produced a brilliant tomato red when fired; it stood up in slight relief under the glaze (II. 206). Tulips also became one of the most favoured motifs. Vessels seem to have formed a by-product of the tile industry, and many of them are extremely beautiful, while the tiles remain quite unequalled. Some of the finest examples are to be found in the mosques of Rüstem Pasha (1530) and Sokollu Mehmed Pasha (1571) at Istanbul as well as in the Saray (II. 204) and in other mosques of the early seventeenth century, such as the Sultan Ahmed mosque (1609-16). When these tiles were being made some three hundred workers were employed at Isnik; by 1649 only nine were working there and by the beginning of the next century the industry was nearly extinct. A few workers were collected together in about 1724 at Istanbul and a factory established on the spot where the Blacherna Palace had stood, near to where the land walls met the Golden Horn, and work was continued there, the old Isnik designs being reproduced in a rather niggling manner. Later in the eighteenth century the best work was done at Kütahya. The most distinctive products of these potteries were small vessels—dishes, jugs or objects in the shape of eggs which were fixed on to the cords suspending lamps or candelabra to prevent mice from consuming the oil or eating the candles (II. 207). Red, black, blue, green and bright yellow were the favourite colours and the designs were usually sinicky and linear. Many of the potters seem to have been Armenians or Greeks, and the vessels often bear inscriptions in these languages. Tiles with Christian subjects were also made, examples of which are preserved in the Armenian cathedral at Jerusalem.

201 (above) Bowl belonging to the earlier period of Isnik ware, c. 1530. The Isnik potters were as proficient at producing vessels as they were at making tiles
203 (below) Bowl of a group usually known as 'Golden Horn ware', c. 1545. Once it was believed that these were made on the Golden Horn, but it is now generally accepted that they came from Isnik.
203 Large dish of Iznik ware, dating from c. 1545. These lively floral designs, in which tulips and carnations play a prominent part, were characteristic of much of the best Iznik ware.

204 Tile panel in the Saray, Istanbul. Mid-sixteenth century. Tiles were used for the decoration of religious and secular buildings, without much distinction of character. Much of the finest work is to be found in small rooms of the imperial harem.

205 Jug decorated in colours on a pink ground. This group of pottery is another aspect of Iznik ware and was very highly prized at the time. Mid-sixteenth century.

206 Mug dating from c. 1580. It is to be assigned to the last great phase of Iznik ware, which extended from about 1550 until the eighteenth century, when the centre of production moved to Kutahya.
207 Flask of blue and white Kütahya ware. The small-scale, almost finicky design is characteristic of this type of pottery, which in the eighteenth century to a great extent supplanted that of Iznik.

In addition to these luxury wares, all characterized by their fine white bodies, their brilliant, highly fired glazes and their rich colours, plainer wares, with red (ill. 205) or buff bodies and simple decorations were also usual. On one group glazes of several colours were made to intermingle so that they give a marbled effect. On another dots and lines on a thick white slip were used alone below cream and green glazes; on another, of later eighteenth- and nineteenth-century date, spirited designs of boats, trees, mosques and so on were painted on to bowls and dishes, thick and coarse perhaps, but none the less pleasant and attractive. But they represent peasant rather than fine art, and can hardly be classed alongside the best work of Iznik.

Many of the same floral motifs that we see on the Iznik pottery were also used on the silk textiles, another luxury product which was developed along similarly distinctive lines as the pottery. The textile industry was centred at Bursa and the silk weavers or the makers

208 Crimson velvet brocade of the sixteenth century. Woven silks and velvets of superb quality were produced in large quantities for the Ottoman sultans, most probably at Bursa. They were highly prized and their style is most distinctive.
of velvets produced for the Ottoman sultans which was in its way just as superb as that which had been done for the Byzantine emperors before them ever since the cultivation of silk was first introduced to the West by Justinian (ill. 209). Bursa seems to have been the main centre in early times, but there is evidence to suggest that there were looms producing very similar silks on the island of Chios; the only distinction seems to be that the weaving done there was rather less tight, and with time the stuffs tended to fray more easily. Silks and brocades (ill. 208) were in great demand to provide hangings, covers and, above all, the rich court costumes, and the
demands of the palace must have been enormous. Receipts and other
documents relating to their manufacture still survive in the archives
of the Saray at Istanbul; also preserved are rolls of silk which have
never been used, and the costumes worn on state occasions by many
of the sultans (III. 210). Red, blue and yellow were the most usual
colours for the ground, with elaborate floral designs in red, blue,
black and gold. One of the favourite patterns was made up of a
repeat of two stripes and three dots; it was perhaps a conventionalized
reproduction of the leopard skins which had formed a part of the
royal costume in the early days when the Turks were still nomads in
the uplands of Asia.

The silks were no doubt also used as coverings for the sofas and
divans which constituted the main furniture of the Turkish interiors,
but even more prized for this purpose were the lovely silk velvets,
made probably at Bursa and in later times also at Skutari, on the
Asiatic coast opposite Istanbul. These too are also of quite outstand-
ing quality, but their designs tend to be more formal, for they were
more often made not as continuous strips, to be cut to shape for
costumes, but as rectangular pieces of set size. But strips were also
made, for velvets were sometimes used for making costumes, more
especially the short-sleeved waistcoats which were worn under the
long silk robes.

Superb though the Turkish silks and velvets are, they are perhaps
less famous in the West than the rugs and carpets. Unlike the silks
and velvets, which were made in factories under the patronage of
the sultans, the carpets represent a peasant industry, which was
developed independently in various regions of Anatolia. The earliest
examples followed on from those of Seljuk times, and bore similar
angular patterns, but stylized birds and animals soon began to be
used, and animal carpets which are Turkish rather than Persian are
to be found in European paintings of the fifteenth and following
centuries. These furnish the most important evidence regarding the
problems of chronology. The oldest actual Ottoman rug that is
known is probably one of the Ushak type dated to 1584 (III. 311).
From the next century onwards examples became numerous enough
to make possible a system of classification which permits the distinc-

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205
212. Sweepers performing in the Hippodrome. This is a leaf from a manuscript known as the Surname of Murad III (1574–83) which depicts parades of the various workers' guilds in the Hippodrome in Istanbul.

213. The Sultan watching dancers and comedians in the Hippodrome. This leaf from the Surname-i-Velidi of Ahmed III (1703–20) contrasts markedly with the poetic, imaginative painting in Persia at the same time, with its clear-cut, practical art.