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Walter B. Denny offers new perspectives on one of the most popular Islamic art forms. Covering both Iznik pieces de forme and the famous Iznik tiles that decorate ottoman imperial monuments, the book integrates the entire spectrum of Iznik production, both tiles and wares, and the broader artistic tradition in which it originated. Professor Denny begins with a discussion of the particular nature of Islamic art under the Ottomans. He then examines the relationship between the court style of Istanbul and the ceramic ateliers in Iznik in nearby Bithynia, and the crucial role of two styles - dubbed by the author the 'enchanted forest' and 'heavenly garden' (the saz and aux quatre fleurs styles) - and their creators, Shah Kulu and Kara Memi. Finally, he covers Iznik works with human or animal imagery, the patronage of non-Muslim communities within the Ottoman Empire, and the chronicle of destruction and damage of tiled monuments due to war, earthquake and fire. The book ends with a look at the extraordinary historical legacy of Iznik ceramics, from early imitations in the Ottoman Empire and Europe to the astonishing appearance of ceramics in the Iznik style created by European studio potters in the nineteenth century. The first book of Iznik ceramics to combine these different thematic elements, the book reflects Professor Denny's ambition, almost thirty-five years after completing his doctoral dissertation on Iznik tiles and after well over a dozen publications on the subject, to create a comprehensive overview of this beautiful and popular art form.

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