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This classic sociological examination of art as collective action explores the cooperative network of suppliers, performers, dealers, critics, and consumers who—along with the artist—“produce” a work of art. Howard S. Becker looks at the conventions essential to this operation and, prospectively, at the extent to which art is shaped by this collective activity. The book is thoroughly illustrated and updated with a new dialogue between Becker and eminent French sociologist Alain Pessin about the extended social system in which art is created, and with a new preface in which the author talks about his own process in creating this influential work.

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The book is constituted in four chapters, each of which addresses a specific aspect of the the physical realities of the Islamic city. The first chapter introduces issues that pertain to the dialectic relationship between buildings, cities, and civilizations and highlights the typological processes involved. The second chapter involves a typological analysis of the Islamic houses which formed the structure of many cities including Fez, Mostar, Aleppo, and Algiers—among others. Chapter 3 addresses the physical aspects of the building tissue in the Islamic city and the dialectic relations between the building tissue and the larger contextual fabric. In chapter 4, the city is analytically described as an urban organism; it also involves methods of interpretation while at the same time concluding with the fact that Islamic cities have unique character, especially in terms of its spontaneity and intentionality.

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The so-called "Theology of Aristotle" is a translation of the Enneads of Plotinus, the most important representative of late ancient Platonism. It was produced in the 9th century CE within the circle of al-Kindī, one of the most important groups for the early reception of Greek thought in Arabic. In part because the "Theology" was erroneously transmitted under Aristotle's authorship, it became the single most important conduit by which Neoplatonism reached the Islamic world. It is referred to by such thinkers as al-Fārābī, in an attempt to demonstrate the agreement between Platonism and Aristotelianism, Avicenna, who wrote a set of comments on the text, and later on thinkers of Safavid Persia including Mullā Ṣadrā. Yet the "Theology" is not just a translation. It may in fact more accurately be described as a creative paraphrase, which takes frequent liberties with the source text and even includes whole paragraphs' worth of new material. Adamson's book offers a philosophical interpretation of the changes introduced in the Arabic version. It is argued that these changes were in part intended to show the relevance of Plotinus' thought for contemporary Islamic culture, for instance by connecting the Neoplatonist theory of the First Principle to theological disputes within Islam over the status of God's attributes. At the same time the paraphrase reflects a tendency to harmonize the various strands of Greek thought, so that a critique by Plotinus of Aristotle's theory of the soul is subtly changed into a defense of Aristotle's theory against a possible misinterpretation. The upshot, or so Adamson argues, is that the "Theology" needs to be read as an original philosophical work in its own right, and understood within the context of the 'Abbāsīd era.

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