

Giottos Harmony Music And Art In Padua At The Crossroads Of The Renaissance

Taking a fresh look at the interconnections between medieval images, texts, theater, and practices of viewing, reading and listening, this explicitly interdisciplinary volume explores various manifestations of performance and meanings of performativity in the Middle Ages. The contributors - from their various perspectives as scholars of art history, religion, history, literary studies, theater studies, music and dance - combine their resources to reassess the complexity of expressions and definitions of medieval performance in a variety of different media. Among the topics considered are interconnections between ritual and theater; dynamics of performative readings of illuminated manuscripts, buildings and sculptures; linguistic performances of identity; performative models of medieval spirituality; social and political spectacles encoded in ceremonies; junctures between spatial configurations of the medieval stage and mnemonic practices used for meditation; performances of late medieval music that raise questions about the issues of historicity, authenticity, and historical correctness in performance; and tensions inherent in the very notion of a medieval dance performance.

The Renaissance era was launched in Italy and gradually spread to the Netherlands, Germany, Spain, France, and other parts of Europe and the New World, with figures like Robert Campin, Jan van Eyck, Rogier van der Weyden, Albrecht Dürer, and Albrecht Altdorfer. It was the era that produced some of the icons of civilization, including Leonardo da Vinci's Mona Lisa and Last Supper and Michelangelo's Sistine Ceiling, Pietà, and David. Marked as one of the greatest moments in history, the outburst of creativity of the era resulted in the most influential artistic revolution ever to have taken place. The period produced a substantial number of notable masters, among them Caravaggio, Donato Bramante, Donatello, El Greco, Filippo Brunelleschi, Masaccio, Sandro Botticelli, Raphael, Titian, and Tintoretto. The result was an outstanding number of exceptional works of art and architecture that pushed human potential to new heights. The A to Z of Renaissance Art covers the years 1250 to 1648, the period most disciplines place as the Renaissance Era. A complete portrait of this remarkable period is depicted in this book through a chronology, an introductory essay, a bibliography, and over 500 hundred cross-referenced dictionary entries on major Renaissance painters, sculptors, architects, and patrons, as well as relevant historical figures and events, the foremost artistic centers, schools and periods, major themes and subjects, noteworthy commissions, technical processes, theoretical material, literary and philosophic sources for art, and art historical terminology.

Nel 2004 due dipinti, una piccola Madonna, supposta opera di Raffaello, ed una altrettanto piccola Madonna, supposta opera di Duccio, sono stati venduti per una somma totale di più di 100 milioni di dollari. Il primo, noto come la "Madonna dei garofani" è stato comprato dalla National Gallery di Londra e il secondo, talvolta chiamato il "Duccio Stoclet" è stato acquistato dal Metropolitan Museum di New York. Il modo in cui i lavori sono stati attribuiti ai due famosi artisti, denota chiaramente la crisi della moderna pratica attribuzionistica di fronte all'odierno, plutocrate mondo dell'arte. Le due opere infatti costituiscono una forte spesa di denaro pubblico per lavori non più grandi di un foglio di carta. Il libro dimostra dove e perché la loro attribuzione è erronea e cerca di ristabilire gli strumenti per una analisi corretta. In pratica, l'autore fornisce uno studio rigoroso e filologico dei due dipinti, dimostrando che entrambi sono falsi creati nel diciannovesimo secolo. Annotation Supplied by Informazioni Editoriali

Receptions of Antiquity, Constructions of Gender in European Art, 1300-1600 examines the way in which late medieval and early modern visual culture engaged with Greek and Roman antiquity to construct and challenge contemporary gender norms.

This collection presents numerous discoveries and fresh insights into music and musical practices that shaped distinctly localized individual and collective identities in pre-modern and early modern Europe. Contributions by leading and emerging European music experts fall into three areas: plainchant traditions in Aquitania and the Iberian peninsula during the first 700 years of the second millennium; late medieval musical aesthetics, traditions and practices in Paris, Padua, Prague and more generally England, Germany and Spain; and local traditions in Renaissance Augsburg and Baroque Naples and Dresden. In addition to in-depth readings of anonymous musical traditions, contributors provide new details concerning the lives and music of well-known composers such as Ad?r de Chabannes, Bartolino da Padova, Ciconia, Josquin, Senfl, Alessandro Scarlatti, Heinichen and Zelenka. This book will appeal to a broad range of readers, including chant scholars, medievalists, music historians, and anyone interested in music's place in pre-modern and early modern European culture.

The articles in this volume focus upon Boethius's extant works: his *De arithmetica* and a fragmentary *De musica*, his translations and commentaries on logic, his five theological texts, and, of course, his *Consolation of Philosophy*. They examine the effects that Boethian thought has exercised upon the learning of later generations of scholars.

Sometimes enjoying considerable favor, sometimes less, iconography has been an essential element in medieval art historical studies since the beginning of the discipline. Some of the greatest art historians – including Mâle, Warburg, Panofsky, Morey, and Schapiro – have devoted their lives to understanding and structuring what exactly the subject matter of a work of medieval art can tell. Over the last thirty or so years, scholarship has seen the meaning and methodologies of the term considerably broadened.

This companion provides a state-of-the-art assessment of the influence of the foremost iconographers, as well as the methodologies employed and themes that underpin the discipline. The first section focuses on influential thinkers in the field, while the second covers some of the best-known methodologies; the third, and largest section, looks at some of the major themes in medieval art. Taken together, the three sections include thirty-eight chapters, each of which deals with an individual topic. An introduction, historiographical evaluation, and bibliography accompany the individual essays. The authors are recognized experts in the field, and each essay includes original analyses and/or case studies which will hopefully open the field for future research.

This ebook is a selective guide designed to help scholars and students of Islamic studies find reliable sources of information by directing them to the best available scholarly materials in whatever form or format they appear from books, chapters, and journal articles to online archives, electronic data sets, and blogs. Written by a leading international authority on the subject, the ebook provides bibliographic information supported by direct recommendations about which sources to consult and editorial commentary to make it clear how the cited sources are interrelated related. This ebook is a static version of an article from Oxford Bibliographies Online: Renaissance and Reformation, a dynamic, continuously updated, online resource designed to provide authoritative guidance through scholarship and other materials relevant to the study of European history and culture between the 14th and 17th centuries. Oxford Bibliographies Online covers most subject disciplines within the social science and humanities, for more information visit www.oxfordbibliographies.com.

An Introduction to Music and Art in the Western World, 10th edition, is a clear and attractive guide to the great artists and composers of the West and the societies in which they lived and worked.

Inleiding in de geschiedenis van de Middeleeuwen.

An examination of interactions between sight and hearing in Italian church decoration from 1260-1320. Giotto and other artists used naturalism to activate worshipers' spiritual listening, a source of anxiety for authorities in this "age of vision." This book has received the Weiss-Brown Publication Subvention Award from the Newberry Library, supporting the publication of outstanding works on European civilization before 1700 in the areas of music, theater, French or Italian literature, and cultural studies.

"Musical culture in Jewish communities in early modern Italy was much more diverse than researchers originally thought. An interdisciplinary reassessment, *Music and Jewish Culture in Early Modern Italy* evaluates the social, cultural, political, economic, and religious circumstances that shaped this community, especially in light of the need to recognize individual experiences within minority populations. Contributors draw from rich materials, topics, and approaches as they explore the inherently diverse understandings of music in daily life, the many ways that Jewish communities conceived of music, and the reception of and responses to Jewish musical culture. Highlighting the multifaceted experience of music within Jewish communities, *Music and Jewish Culture in Early Modern Italy* sheds new light on the place of music in complex, previously misunderstood environments"--
Focusing on select examples of Italian art spanning roughly four hundred years, *Italian Renaissance Art: A Sourcebook* explores contextual, explanatory information that is rarely part of general surveys of the period. Artists' chronologies are at the core of this text providing overviews of artists' careers with timelines of their activities and commentary on significant works. The book also uniquely incorporates numerous drawings, diagrams, and line arts as a means of allowing the reader to develop a fuller idea of the art of the period, Supporting the artists' chronologies are chapters devoted to historical notes and a glossary of terms, and concluding chapters offer in-depth information on select examples of Renaissance patrons and cities.

Music Theory from Boethius to Zarlino is a companion volume to *Music Theory from Zarlino to Schenker: A Bibliography and Guide* by David Damschroder and David Russell Williams (*Harmonologia*, No. 4, Pendragon Press). Like the previous work, the goal of the volume is to create a logically organized introduction to the major theorists of the time and a thorough review of the scholarly work about these writers. While specialists in the history of music theory may find new materials in these pages, this work is primarily designed for the non-specialist as a practical and basic introduction to the treatises, people, and scholarship of Medieval and Renaissance theory. BR> Winner of the Vincent H. Duckles Award from the Music Library Association, 2009.

Die IBOHS verzeichnet jährlich die bedeutendsten Neuerscheinungen geschichtswissenschaftlicher Monographien und Zeitschriftenartikel weltweit, die inhaltlich von der Vor- und Frühgeschichte bis zur jüngsten Vergangenheit reichen. Sie ist damit die derzeit einzige laufende Bibliographie dieser Art, die thematisch, zeitlich und geographisch ein derart breites Spektrum abdeckt. Innerhalb der systematischen Gliederung nach Zeitalter, Region oder historischer Disziplin sind die Werke nach Autorennamen oder charakteristischem Titelhauptwort aufgelistet.

Giotto's Harmony explores the philosophical and cultural intersection of musicians, artists, and intellectuals in early Trecento Padua. Padua's unique intellectual fervor, with its prominent university and proximity to Venice, attracted such titan celebrities as Giotto, Dante, Marchetto da Padova, and Pietro d'Abano. The richness of their cross-disciplinary work places Padua at the forefront of pre-humanism. Both Giotto and Marchetto da Padova sought to reproduce natural phenomena as faithfully as possible in their respective métiers. Professor Beck argues that this return to nature is a reflection of the rebirth of the Aristotelian philosophy of nature found in the *Physica* and *Metaphysica*, taught at the University of Padua, and expounded in the theories of Pietro d'Abano. Paduan musical pre-humanist contributions are posited to be at the vanguard of musical development in Italy, rather than a footnote to the musical culture of Florence. Indeed, *Giotto's Harmony* makes the case that the musical Renaissance, which is often believed to have its origins in the much later work of Dunstable and Dufay, has its roots in Padua's pre-humanist tradition, as reflected in the work of Marchetto and contemporary theorists and composers.

This represents the second volume of a three-volume undertaking. Volume I (M.V. Schwarz und P. Theis, *Giottos Leben* (Giotto's life), Vienna 2004) critically examined Giotto's biography and the corpus of his documented works. Volume 2 presents these works in their respective contexts and attempts to gather information about dating and sequence. It begins with the Arena Chapel, which is Giotto's most extensive and best documented works. The documentation was still further improved by Michaela Zoesch's campaign in the archives and libraries of Padua and Venice. Some aspects of the chapel's early history now appear in a different light. With regard to the paintings, it is possible to emphasise more strongly than before that they address the viewer in a decidedly different way. The classic "pictures" (in Heide's sense) are specially cases, whose conception is only gradually developed. The formulation of this thesis is also assisted by new insights into the sequence of work brought about the last restoration of the chapel. The second part is dedicated to those works which form the prerequisites for the imagery of the Arena Chapel. Connected to this are the decisions to identify the Isaac master with the young Giotto and date the Navicella early (confirming with the sources). On this basis, it can be shown that the early works are united in their origins in contemporary Roman painting with its late Byzantine and classicising components. Their common trait is the striving to maximise the presence of the subjects represented, which are almost deposited into the world of the viewer. Before this background, the pictorialism developed in the Arena Chapel can be recognised as a form of withdrawal: instead of being ever more present in the world of the viewer, the imaged subjects receive increasingly perfect pictorial worlds of their own. The third part responds to the documented fact that Giotto was active in Assisi soon after the conclusion of his work in Padua. It is, however, unclear which of the Giottoesque fresco series in S. Francesco can be attributed to this phase. This provides an opportunity to go through the series and show that they reflect different phases of Giotto's creative life, although - as in the younger pictures of the Francis legends - several layers from Giotto's oeuvre and reception overlay each other. The Magdalene chapel is connected with Giotto's visit to Assisi in 1308. The fourth part is dedicated to the works after the Magdalene chapel up to the Bardi chapel which, in accordance with the early use of S. Croce, is dated c. 1318 - 20. It is shown how the pictorial concept changed once

again - in that Giotto opened the picture spaces towards the viewer. The Badia frescos and the panels for the Ognissanti church are, among others, attributed to this phase. The fifth part deals with works after c. 1320. All architecturally framed polyptychs are assigned to this phase (including the Badia Altar, normally dated earlier). They stand in competition with Sienese followers of the Maesta and answer these latter with a design clearly bearing the imprint of cisalpine gothic. This phase of work is marked above all by competition with the Siense. In the Peruzzi chapel, once again, new pictorial concepts are worked on. Extreme openness to the viewer in one fresco (Dance of Salome) stands in contrast to another (awakening of the Drusiana), whose window effect seems to anticipate Alberti. The concluding chapter attempts to set Giottós work in its place within the media-landscape around 1300 and to show where he took and where he gave. The planning of the Campanile is investigated in an appendix: it can, firstly, be shown that the Sienese campanile drawing is close to Giottós polytych frames and painted architecture, and thus probably reproduces Giottós plan. Secondly, it becomes clear how far the tower, rising further after Giottós death with its sculptural programme, contributed to Giottós fame. In this way, the last chapter and appendix form the bridge to Volume 3 of the entire work, which deals with "Giottós Consequences".

Es handelt sich um Band 2 eines dreibändigen Unternehmens. Band 1 (M.V. Schwarz und P. Theis, Giotto's Leben, Wien 2004) hat Giotto's Biographie und das Corpus der nach den Schriftquellen sicheren Werke kritisch erarbeitet. Diese Werke präsentiert nun Band 2 in ihren jeweiligen Kontexten und versucht Aufschluß über Datierung und Abfolge zu gewinnen. Den Anfang macht die Arena-Kapelle, als das umfangreichste und am besten dokumentierte Werk. Diese Dokumentation konnte durch eine von Michaela Zoeschg durchgeführte Kampagne in Archiven und Bibliotheken von Padua und Venedig noch weiter verbessert werden. Einige Umstände aus der Frühgeschichte der Kapelle erscheinen nun in einem anderen Licht. Bei den Malereien wird stärker als bisher herausgearbeitet, daß sie die Betrachter in dezidiert verschiedener Weise ansprechen. Diese klassischen "Bilder" (im Sinn Hetzers) sind Sonderfälle, deren Konzept erst allmählich entwickelt wird. Diese These kann auch deshalb formuliert werden, weil die letzte Restaurierung der Kapelle neue Einsichten über die Arbeitsabfolge erbrachte. Der zweite Teil ist jenen Werken gewidmet, welche die Voraussetzungen für die Bildlichkeit der Arena-Kapelle schufen. Damit verbunden sind die Entscheidungen, den Isaak-Meister mit dem jungen Giotto gleichzusetzen und die Navicella (quellenkonform) früh zu datieren. Dies vorausgesetzt sind die frühen Werke einheitlich in ihrer Herkunft aus der stadtrömischen Malerei mit ihrer spätbyzantinischen und ihrer antikisierenden Komponente. Ihr gemeinsamer Zug ist das Bemühen um eine höchstmögliche Präsenz der Bildgegenstände, quasi an die Welt der Betrachter angelagert werden. Vor diesem Hintergrund wird die Bildlichkeit, die in der Arena-Kapelle erarbeitet wird, als eine Form von Rücknahme kenntlich: Statt weiterhin in der Welt der Betrachter gegenwärtig zu sein, erhalten die Bildgegenstände immer perfektere eigene Bildwelten. Der dritte Teil reagiert auf den urkundlich belegten Umstand, daß Giotto bald nach Abschluß seiner Paduaner Aufträge in Assisi tätig war. Dabei ist unklar welcher der giottesken Freskenkomplexe in S. Francesco dieser Phase zugeordnet werden kann. Dies gibt Gelegenheit, die Komplexe durchzugehen und zu zeigen, daß sie verschiedene Phasen von Giotto's Schaffen reflektieren - so in den jüngeren Bildern der Franzlegende - überlagern sich sogar mehrere Schichten aus dem Giotto-Oeuvre und seiner Rezeption. Mit Giotto's Assisi-Aufenthalt von 1308 wird die Magdalenen-Kapelle identifiziert. Der vierte Teil ist den Werken nach der Magdalenen-Kapelle bis zur Bardi-Kapelle gewidmet, die nach der frühen Nutzungsgeschichte von S. Croce auf ca. 1318-20 datiert wird. Es wird gezeigt, wie das Bildkonzept sich neuerlich verändert, indem Giotto die Bildräume zum Betrachter hin öffnet. Dieser Phase werden u.a. die Badia Fresken und die Tafeln für Ognissanti zugeordnet. Der fünfte Teil behandelt die Werke ab ca. 1320. Dieser Phase werden alle architektonisch gerahmten Polyptychen zugewiesen (auch der meist früh datierte Badia-Altar). Sie stehen im Wettbewerb mit den sienesischen Polyptychen in der Nachfolge der Maesta und antworten diesen mit einem stark von cisalpiner Gotik geprägten Entwurf. Überhaupt prägt der Wettbewerb mit den Sienesen diese Werkphase. In der Peruzzi-Kapelle wird nochmals an neuen Bildkonzepten gearbeitet. Extreme Offenheit gegen den Betrachter im einen Fresko (Tanz der Salome) steht gegen einen Fenstereffekt, der auf Alberti's Konzept vorauszuweisen scheint, im anderen (Erweckung der Drusiana). Das Schlußkapitel versucht Giotto's Werk in die Medienlandschaft der Jahrzehnte um 1300 einzuordnen und zu zeigen, wo er genommen und wo er gegeben hat. In einem Anhang wird dann die Campanile-Planung untersucht.

Recurriendo a un análisis imaginativo pero sin perder un ápice de rigor, el presente libro reconstruye el repertorio de la música medieval recurriendo a un amplio abanico de fuentes, que suple, en muchos casos, la carencia de fuentes primarias. Además de destacar las funciones ceremoniales y dramáticas de la música medieval tanto en las esferas sacra y profana, la autora pone especial atención en el intercambio de ideas musicales, el desarrollo de la notación musical y otros medios de fijación y transmisión, y el papel de las mujeres en la cultura musical de la época. Del mundo escandinavo a la península Ibérica, del canto gregoriano a los trovadores, el lector descubrirá un panorama rico y lleno de matices, muy alejado de la imagen plana y gris que, por desconocimiento, se suele tener de la Edad Media. El volumen incluye al final un manual básico de música medieval, en la que se incluyen fuentes y conceptos clave para su estudio y práctica interpretativa.

"This book provides a survey of European painting between 1260 and 1510, in both northern and southern Europe, based largely on the National Gallery collection ... some 70 of the finest and best known paintings in the Gallery are examined in detail"--Cover. The metaphor of marriage often describes the relationship between poetry and music in both medieval and modern writing. While the troubadours stand out for their tendency to blur the distinction between speaking and singing, between poetry and song, a certain degree of semantic slippage extends into the realm of Italian literature through the use of genre names like canzone, sonetto, and ballata. Yet, paradoxically, scholars have traditionally identified a 'divorce' between music and poetry as the defining feature of early Italian lyric. Senza Vestimenta reintegrates poetic and musical traditions in late medieval Italy through a fresh evaluation of more than fifty literary sources transmitting Trecento song texts. These manuscripts have been long noted by musicologists, but until now they have been used to bolster rather than to debunk the notion that so-called 'poesia per musica' was

relegated to the margins of poetic production. Jennings revises this view by exploring how scribes and readers interacted with song as a fundamentally interdisciplinary art form within a broad range of literary settings. Her study sheds light on the broader cultural world surrounding the reception of the Italian ars nova repertoire by uncovering new, diverse readers ranging from wealthy merchants to modest artisans.

Barbara H. Rosenwein's bestselling survey text continues to stand out by integrating the history of three medieval civilizations (European, Byzantine, and Islamic) in a lively narrative that is complemented beautifully by full-color plates, maps, and genealogies. The fourth edition begins with an essay entitled "Why the Middle Ages Matter Today," and the book now covers East Central Europe in some depth. New plates and maps have been added along with a new "Seeing the Middle Ages" feature. The sections for further reading have been updated, and ancillary materials, including study questions, can be found on the History Matters website (www.utphistorymatters.com).

At the turn of the fourteenth century, Enrico Scrovegni constructed the most opulent palace that the city of Padua had seen, and he engaged the great Florentine painter, Giotto, to decorate the walls of his private chapel (1303-5). In that same decade, Dante consigned Enrico's father, a notorious usurer, to the seventh circle of hell. The frescoes rank with Dante's *Divine Comedy* as some of the great monuments of late medieval Italian culture, and yet much about the fresco program is incompletely understood. Most traditional studies of the Arena Chapel have examined the frescoes as individual compositions, largely divorced from their original context, almost as if they were panels detached from an altarpiece and hung on a museum wall for the viewing pleasure of the connoisseur. Anne Derbes and Mark Sandona, in contrast, consider each image as part of an intricate network of visual and theological associations comparable to that of Dante's poem. The authors show how this remarkable ensemble of paintings offers complex meanings, meanings shaped by several interested parties--patron, confessor, and painter. *The Usurer's Heart* pieces together new historical evidence on the chapel's origins and describes the fresco program as, in part, an attempt to ameliorate the Scrovegni family's reputation. It interprets the chapel's fresco program and the chapel's place in the heart of an ambitious and guilt-ridden moneylender.

This second edition of *Historical Dictionary of Renaissance Art* contains a chronology, an introduction, and a bibliography. The dictionary section has over 700 cross-referenced entries on artists from Italy, Flanders, the Netherlands, Germany, Spain, and Portugal, historical figures and events that impacted the production of Renaissance art.

When asked to describe what music means to them, most people talk about its power to express or elicit emotions. As a melody can produce a tear, tingle the spine, or energize athletes, music has a deep impact on how we experience and encounter the world. Because of the elusiveness of these musical emotions, however, little has been written about how music creates emotions and how musical emotion has changed its meaning for listeners across the last millennium. In this sweeping landmark study, author Michael Spitzer provides the first history of musical emotion in the Western world, from Gregorian chant to Beyoncé. Combining intellectual history, music studies, philosophy, and cognitive psychology, *A History of Emotion in Western Music* introduces current approaches to the study of emotion and formulates an original theory of how musical emotion works. Diverging from psychological approaches that center listeners' self-reports or artificial experiments, Spitzer argues that musical emotions can be uncovered in the techniques and materials of composers and performers. Together with its extensive chronicle of the historical evolution of musical style and emotion, this book offers a rich union of theory and history.

The Music History Classroom brings together essays written by recognized and experienced teachers to assist in the design, implementation, and revision of college-level music history courses. This includes the traditional music history survey for music majors, but the materials presented here are applicable to other music history courses for music majors and general education students alike, including period classes, composer or repertory courses, and special topics classes and seminars. The authors bring current thought on the scholarship of teaching and learning together with practical experience into the unique environment of the music history classroom. While many of the issues confronting teachers in other disciplines are pertinent to music history classes, this collection addresses the unique nature of musical materials and the challenges involved in negotiating between historical information, complex technical musical issues, and the aesthetics of performing and listening. This single volume provides a systematic outline of practical teaching advice on all facets of music history pedagogy, including course design, classroom technology, listening and writing assignments, and more. *The Music History Classroom* presents the 'nuts-and-bolts' of teaching music history suitable for graduate students, junior faculty, and seasoned teachers alike.

This collection presents numerous discoveries and fresh insights into music and musical practices that shaped distinctly localized individual and collective identities in pre-modern and early modern Europe. Contributions by leading and emerging European music experts fall into three areas: plainchant traditions in Aquitania and the Iberian peninsula during the first 700 years of the second millennium; late medieval musical aesthetics, traditions and practices in Paris, Padua, Prague and more generally England, Germany and Spain; and local traditions in Renaissance Augsburg and Baroque Naples and Dresden. In addition to in-depth readings of anonymous musical traditions, contributors provide new details concerning the lives and music of well-known composers such as Adr de Chabannes, Bartolino da Padova, Ciconia, Josquin, Senfl, Alessandro Scarlatti, Heinichen and Zelenka. This book will appeal to a broad range of readers, including chant scholars, medievalists, music historians, and anyone interested in music's place in pre-modern and early modern European culture.

For survey courses in Italian Renaissance art. A broad survey of art and architecture in Italy between c. 1250 and 1600, this book approaches the works from the point of view of the artist as individual creator and as an expression of the city within which the artist was working. *History of Italian Renaissance Art, Seventh Edition*, brings you an updated understanding of this pivotal period as it incorporates new research and current art historical thinking, while also maintaining the integrity of the story that Frederick Hartt first told so enthusiastically many years ago. Choosing to retain Frederick Hartt's traditional framework, David Wilkins' incisive revisions keep the book fresh and up-to-date.

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