

typographer and master of lettering. It contains only letters of timeless and lasting beauty--the true mainsprings of the art of lettering. One hundred and seventy-six type specimens are presented, most of them in complete alphabets. The introductory text provides a perceptive analysis of letter forms. Tschichold discusses lettering as a work of art, good and bad letters, older and recent letter forms, the use of capital and lower-case letters, word spacing, line spacing, the selection of appropriate letter styles, and the layout of groups of letters and signs. The type specimens are handsomely reproduced, most in their original size. Every alphabet was specially arranged by Tschichold, and forms a well-balanced graphic design. Many of the outstanding historical sources appear better here than in the often poorly printed originals. The book is identical to the original edition, first published in 1966, with a new introduction by designer and writer Ben Rosen.

The history of *The Book of Margery Kempe* from its first production in 1934 is also part of the history of English literary studies. Marea Mitchell traces some of the fascinating stories behind the proliferation of productions since then, including the involvement of Hope Emily Allen and other independent women scholars, popular receptions of the Book in World War II, and current productions that locate it as part of a medieval literary canon. Working from a cultural materialist perspective, Mitchell focuses on the materiality of the text itself and of the bodies of scholarship that have arisen around it.

This volume reexamines and reconstructs the relationship between the Deuteronomistic History and the book of Chronicles, building on recent developments such as the Persian-period dating of the Deuteronomistic History, the contribution of oral traditional studies to understanding the production of biblical texts, and the reassessment of the relationship of Standard Biblical Hebrew and Late Biblical Hebrew. These new perspectives challenge widely held understandings of the relationship between the two scribal works and strongly suggest that they were competing historiographies during the Persian period that nevertheless descended from a common source. This new reconstruction leads to new readings of the literature.

Simplified Chinese edition of *Rework*. Seth Godin, author of the international bestselling marketing *Purple Cow* that changed the way marketing is performed, says: "Stop reading the review. Buy the book." This small book is filled with common sense - yes, you know them, but the book tells you how to put them into practice. In Simplified Chinese. Distributed by Tsai Fong Books, Inc.

The *Sepher Yetzirah*, or *Book of Formation*, although very short, is probably the most important of the Kabbalistic texts. Its secrets were passed on in the Hebrew oral tradition until it was written down in the 2nd century b.c.e. It lays out the principles of Kabbalistic cosmology and the Tree of Life, how humankind (the microcosm) reflects the Divine (the macrocosm). It also sets forth the Hebrew doctrine of Logos--the creation of the world in numbers, letters, and sound. As such, it is a seminal text for all serious magicians. Stenring has made a word-for-

word translation from several texts, choosing only those parts which he believed to be authentic. He reveals the text's secrets in his diagrams, tables, and extensive notes. His "Master Key to the Theoretical and Practical Kabala" is a diagram of the correspondences between the English and Hebrew alphabets and is not found in other translations of the Sepher Yetzirah. Also unique in this translation is Stenring's assignment of certain tarot cards to the paths on the Tree of Life. Several authors have done this before, but Stenring asserts that he arrived at his correspondences on his own. The introduction by Waite surveys the historical background of the Sepher Yetzirah translations and the import of this foundational Kabbalistic text.

This scarce antiquarian book is a facsimile reprint of the original. Due to its age, it may contain imperfections such as marks, notations, marginalia and flawed pages. Because we believe this work is culturally important, we have made it available as part of our commitment for protecting, preserving, and promoting the world's literature in affordable, high quality, modern editions that are true to the original work.

Sinan Antoon returns to the Iraq war in a poetic and provocative tribute to reclaiming memory Widely-celebrated author Sinan Antoon's fourth and most sophisticated novel follows Nameer, a young Iraqi scholar earning his doctorate at Harvard, who is hired by filmmakers to help document the devastation of the 2003 invasion of Iraq. During the excursion, Nameer ventures to al-Mutanabbi street in Baghdad, famed for its bookshops, and encounters Wadood, an eccentric bookseller who is trying to catalogue everything destroyed by war, from objects, buildings, books and manuscripts, flora and fauna, to humans. Entrusted with the catalogue and obsessed with Wadood's project, Nameer finds life in New York movingly intertwined with fragments from his homeland's past and its present--destroyed letters, verses, epigraphs, and anecdotes--in this stylistically ambitious panorama of the wreckage of war and the power of memory.

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