

Genesis Of A Music Harry Partch

Music Is History combines Questlove's deep musical expertise with his curiosity about history, examining America over the past fifty years. Focusing on the years 1971 to the present, Questlove finds the hidden connections in the American tapes- try, whether investigating how the blaxploitation era reshaped Black identity or considering the way disco took an assembly-line approach to Black genius. And these critical inquiries are complemented by his own memories as a music fan, and the way his appetite for pop culture taught him about America. A history of the last half-century and an intimate conversation with one of music's most influential and original voices, Music Is History is a singular look at contemporary America. Joel Sachs offers the first complete biography of one of the most influential figures in twentieth-century American music. Henry Cowell, a major musical innovator of the first half of the century, left a rich body of compositions spanning a wide range of styles. But as Sachs shows, Cowell's legacy extends far beyond his music. He worked tirelessly to create organizations such as the highly influential New Music Quarterly, New Music Recordings, and the Pan-American Association of Composers, through which great talents like Ruth Crawford Seeger and Charles Ives first became known in the US and abroad. As one of the first Western advocates for World Music, he used lectures, articles, and recordings to bring other musical cultures to myriad listeners and students including John Cage and Lou Harrison, who attributed their life work to Cowell's influence. Finally, Sachs describes the tragedy of Cowell's life, being sentenced to fifteen years in San Quentin -- of which he served four -- after pleading guilty to a morals charge that even the prosecutor felt was trivial. Providing a wealth of insight into Cowell's ideas and philosophy, Joel Sachs lays out a much-needed perspective on one of the giants of twentieth-century American music.

"A fascinating and genuinely accessible guide....Educating, enjoyable, and delightfully unscary."—Classical Music What if Bach and Mozart heard richer, more dramatic chords than we hear in music today? What sonorities and moods have we lost in playing music in "equal temperament"—the equal division of the octave into twelve notes that has become our standard tuning method? Thanks to How Equal Temperament Ruined Harmony, "we may soon be able to hear for ourselves what Beethoven really meant when he called B minor 'black'" (Wall Street Journal). In this "comprehensive plea for more variety in tuning methods" (Kirkus Reviews), Ross W. Duffin presents "a serious and well-argued case" (Goldberg Magazine) that "should make any contemporary musician think differently about tuning" (Saturday Guardian). Some images in the ebook are not displayed owing to permissions issues.

'Absolutely hilarious' - Neil Gaiman 'One of the funniest musical commentators that you will ever read . . . loud and thoroughly engrossing' - Alan Moore 'A man on a righteous mission to persuade people to "lay down your souls to the gods rock and roll".' - The Sunday Times 'As funny and preposterous as this mighty music deserve' - John Higgs The history of heavy metal brings us extraordinary stories of larger-than-life characters living to excess, from the household names of Ozzy Osbourne, Lemmy, Bruce Dickinson and Metallica (SIT DOWN, LARS!), to the brutal notoriety of the underground Norwegian black metal scene and the New Wave Of British Heavy Metal. It is the story of a worldwide network of rabid fans escaping everyday mundanity through music, of cut-throat corporate arseholes ripping off those fans and the bands they worship to line their pockets. The expansive pantheon of heavy metal musicians includes junkies, Satanists and murderers, born-again Christians and teetotallers, stadium-touring billionaires and toilet-circuit journeymen. Award-winning comedian and life-long heavy metal obsessive Andrew O'Neill has performed his History of Heavy Metal comedy show to a huge range of audiences, from the teenage metalheads of Download festival to the broadsheet-reading theatre-goers of the Edinburgh Fringe. Now, in his first book, he takes us on his own very personal and hilarious journey through the history of the music, the subculture,

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and the characters who shaped this most misunderstood genre of music.

Among the few truly experimental composers in our cultural history, Harry Partch's life (1901-1974) and music embody most completely the quintessential American rootlessness, isolation, pre-civilized cult of experience, and dichotomy of practical invention and transcendental visions. Having lived mostly in the remote deserts of Arizona and New Mexico with no access to formal training, Partch naturally created theatrical ritualistic works incorporating Indian chants, Japanese kabuki and Noh, Polynesian microtones, Balinese gamelan, Greek tragedy, dance, mime, and sardonic commentary on Hollywood and commercial pop music of modern civilization. First published in 1949, *Genesis of a Music* is the manifesto of Partch's radical compositional practice and instruments (which owe nothing to the 300-year-old European tradition of Western music.) He contrasts Abstract and Corporeal music, proclaiming the latter as the vital, emotionally tactile form derived from the spoken word (like Greek, Chinese, Arabic, and Indian musics) and surveys the history of world music at length from this perspective. Parts II, III, and IV explain Partch's theories of scales, intonation, and instrument construction with copious acoustical and mathematical documentation. Anyone with a musically creative attitude, whether or not familiar with traditional music theory, will find this book revelatory.

#1 NEW YORK TIMES BESTSELLER • Meghan, The Duchess of Sussex's first children's book, *The Bench*, beautifully captures the special relationship between father and son, as seen through a mother's eyes. The book's storytelling and illustration give us snapshots of shared moments that evoke a deep sense of warmth, connection, and compassion. This is your bench where you'll witness great joy. From here you will rest. See the growth of our boy. In *The Bench*, Meghan, The Duchess of Sussex, touchingly captures the evolving and expanding relationship between father and son and reminds us of the many ways that love can take shape and be expressed in a modern family. Evoking a deep sense of warmth, connection, and compassion, *The Bench* gives readers a window into shared and enduring moments between a diverse group of fathers and sons—moments of peace and reflection, trust and belief, discovery and learning, and lasting comfort. Working in watercolor for the first time, Caldecott-winning, bestselling illustrator Christian Robinson expands on his signature style to bring joy and softness to the pages, reflecting the beauty of a father's love through a mother's eyes. With a universal message, this thoughtful and heartwarming read-aloud is destined to be treasured by families for generations to come.

A revealing and beautifully open memoir from pioneering industrial music artist, visual artist, and transgender icon Genesis P-Orridge. In this groundbreaking book spanning decades of artistic risk-taking, the inventor of "industrial music," founder of Throbbing Gristle and Psychic TV, and world-renowned fine artist with COUM Transmissions, Genesis P-Orridge (1950–2020) takes us on a journey searching for identity and their true self. It is the story of a life of creation and destruction, where Genesis P-Orridge reveals their unwillingness to be stuck—stuck in one place, in one genre, or in one gender. *Nonbinary* is Genesis's final work and is shared with hopes of being an inspiration to the newest generation of trailblazers and nonconformists. *Nonbinary* is the intimate story of Genesis's life, weaving the narrative of their history in COUM Transmissions, Throbbing Gristle, and Psychic TV. It also covers growing up in World War II's fallout in Britain, contributing to the explosion of new music and radical art in the 1960s, and destroying visual and artistic norms throughout their entire life. In addition to being a captivating memoir of a singular artist and musician, *Nonbinary* is also an inside look at one of our most remarkable cultural lives that will be an inspiration to fans of industrial music, performance art, the occult, and a life in the arts.

Partch explains the philosophy of composition that underlies the forty-three tone works and instruments he has created.

Described by New York Times critic John Rockwell as "one of the best non-famous composers

this country has to offer,” Ben Johnston reconceives familiar idioms--ranging from jazz to Southern hymns--using just intonation. Johnston studied with Darius Milhaud, Harry Partch, and John Cage, and is best known for his String Quartet No. 4, a complex series of variations on Amazing Grace. This volume reveals he is also a truly literate composer, who writes and speaks about music with eloquence and charm. “Maximum Clarity” and Other Writings on Music spans forty years and brings together forty-one of Johnston’s most important writings, including many rare and several previously unpublished selections. They include position papers, theoretical treatises, program notes, historical reflections, lectures, excerpts from interviews, and letters, and they cover a broad spectrum of concerns--from the technical exegesis of microtonality to the personal and the broadly humanistic. The volume concludes with a discography of all commercially available recordings of Johnston’s music.

'An inspired and intuitive navigation of the drone continuum . . . with a compass firmly set to new and enlightening psychedelic truths' BECK Monolithic Undertow alights a crooked path across musical, religious and subcultural frontiers. It traces the line from ancient traditions to the modern underground, navigating archaeoacoustics, ringing feedback, chest plate sub-bass, avant-garde eccentricity, sound weaponry and fervent spiritualism. From Neolithic beginnings to bawdy medieval troubadours, Sufi mystics to Indian raga masters, cone shattering dubwise bass, Hawkwind's Ladbroke Grove to the outer reaches of Faust and Ash Ra Temple; the hash-fueled fug of The Theatre of Eternal Music to the cough syrup reverse hardcore of Melvins, seedy VHS hinterland of Electric Wizard, ritual amp worship of Earth and Sunn O))) and the many touch points in between, Monolithic Undertow explores the power of the drone - an audio carrier vessel capable of evoking womb like warmth or cavernous dread alike. In 1977 Sniffin' Glue verbalised the musical zeitgeist with their infamous 'this is a chord; this is another; now form a band' illustration. The drone requires neither chord nor band, representing - via its infinite pliability and accessibility - the ultimate folk music: a potent audio tool of personal liberation. Immersion in hypnotic and repetitive sounds allows us to step outside of ourselves, be it chant, a 120dB beasting from Sunn O))), standing front of the system as Jah Shaka drops a fresh dub or going full headphone immersion with Hawkwind. These experiences are akin to an audio portal - a sound Tardis to silence the hum and fizz of the unceasing inner voice. The drone exists outside of us, but also - paradoxically - within us all; an aural expression of a universal hum we can only hope to fleetingly channel...

Visionary composer, theorist, and creator of musical instruments, Harry Partch (1901-1974) was a leading figure in the development of an indigenously American contemporary music. A pioneer in his explorations of new instruments and new tunings, Partch created multimedia theater works that combine sight and sound in a compelling synthesis. He is acknowledged as a major inspiration to postwar experimental composers as diverse as György Ligeti, Lou Harrison, Philip Glass, and Laurie Anderson, and his book *Genesis of a Music*, first published in 1949, is now considered a classic. This book is the first to tell the complete story of Partch's life and work. Drawing on interviews with many of Partch's associates and on the complete archives of the Harry Partch Estate, Bob Gilmore provides a full and sympathetic portrait of this extraordinary creative artist. He describes Partch's complicated relationships with friends, patrons, the musical establishment, and the world at large. He traces Partch's upbringing in the remote desert towns of the Southwest, his explosive encounter with formal music education in Los Angeles, and his revolutionary course as a composer that began with an interest in the musicality of speech patterns. After immersing himself in hobo subculture during the Depression, Partch came to occupy a lonely and uncompromising position as a cultural outsider. Richly fascinating in themselves, Partch's compositions, writings, and life also have much to reveal about American society and the creative impulses of the artistic avant-garde. Examines the impact of Harry Partch's hobo years from a variety of perspectives, exploring how the composer both engaged and frustrated popular conceptions of the hobo.

New York Times-bestselling author Robin Cook takes on the ripped-from-the-headlines topic of harnessing DNA from ancestry websites to catch a killer in this timely and explosive new medical thriller. When the body of twenty-eight-year-old social worker Kera Jacobsen shows up on Chief New York City Medical Examiner Laurie Montgomery's autopsy table, at first it appears she was the victim of a tragic yet routine drug overdose. But for Laurie and her new pathology resident, the brilliant but enigmatic Dr. Aria Nichols, little things aren't adding up. Kera's family and friends swear she never touched drugs. Administrators from the hospital where Kera worked are insisting the case be shrouded in silence. And although Kera was ten weeks pregnant, nobody seems to know who the father was--or whether he holds the key to Kera's final moments alive. As a medical emergency temporarily sidelines Laurie, impulsive Aria turns to a controversial new technique: using genealogic DNA databases to track down those who don't want to be found. Working with experts at a start-up ancestry website, she plans to trace the fetus's DNA back to likely male relatives in the hopes of identifying the mystery father. But when Kera's closest friend and fellow social worker is murdered, the need for answers becomes even more urgent. Because someone out there clearly doesn't want Kera's secrets to come to light . . . and if Aria gets any closer to the truth, she and Laurie might find themselves a killer's next targets.

The demands of tuning (attaining the perfect scale) and temperament (the compromises necessary for composing in every key) have challenged musicians from the earliest civilizations onward. This guide surveys these longstanding problems, devoting a chapter to each principal theory and offering a running account of the complete history of tuning and temperament. Organized chronologically, the book features a helpful glossary and numerous illustrative tables, and it requires minimal background in music theory. This new reissue is currently the only edition in print of a much-quoted classic. 9 figures. 180 tables.

Genesis Of A Music An Account Of A Creative Work, Its Roots, And Its Fulfillments, Second Edition Da Capo Press

Unless you lived through the 1970s, it seems impossible to understand it at all. Drug delirium, groovy fashion, religious cults, mega corporations, glitzy glam, hard rock, global unrest--from our 2018 perspective, the seventies are often remembered as a bizarre blur of bohemianism and disco. With *Pick Up the Pieces*, John Corbett transports us back in time to this thrillingly tumultuous era through a playful exploration of its music. Song by song, album by album, he draws our imaginations back into one of the wildest decades in history. Rock. Disco. Pop. Soul. Jazz. Folk. Funk. The music scene of the 1970s was as varied as it was exhilarating, but the decade's diversity of sound has never been captured in one book before now. *Pick Up the Pieces* gives a panoramic view of the era's music and culture through seventy-eight essays that allow readers to dip in and out of the decade at random or immerse themselves completely in Corbett's chronological journey. An inviting mix of skilled music criticism and cultural observation, *Pick Up the Pieces* is also a coming-of-age story, tracking the author's absorption in music as he grows from age seven to seventeen. Along with entertaining personal observations and stories, Corbett includes little-known insights into musicians from Pink Floyd, Joni Mitchell, James Brown, and Fleetwood Mac to the Residents, Devo, Gal Costa, and Julius Hemphill. A master DJ on the page, Corbett takes us through the curated playlist that is *Pick Up the Pieces* with captivating melody of language and powerful enthusiasm for the era. This funny, energetic book will have readers longing nostalgically for a decade long past.

From colonial times to the present, American composers have lived on the fringes of society and defined themselves in large part as outsiders. In this stimulating book

Michael Broyles considers the tradition of maverick composers and explores what these mavericks reveal about American attitudes toward the arts and about American society itself. Broyles starts by examining the careers of three notably unconventional composers: William Billings in the eighteenth century, Anthony Philip Heinrich in the nineteenth, and Charles Ives in the twentieth. All three had unusual lives, wrote music that many considered incomprehensible, and are now recognized as key figures in the development of American music. Broyles goes on to investigate the proliferation of eccentric individualism in all types of American music—classical, popular, and jazz—and how it has come to dominate the image of diverse creative artists from John Cage to Frank Zappa. The history of the maverick tradition, Broyles shows, has much to tell us about the role of music in American culture and the tension between individualism and community in the American consciousness.

Destiny's Call brings to life scenes, stories and characters from the Book of Genesis. In captivating fictional short stories, Destiny's Call gives a glimpse of the struggles of the Patriarchs and Matriarchs, the birth and conflicts of the Tribes of Israel, and a deeper exploration of some of the colorful characters depicted in the Bible. Destiny's Call relies heavily on biblical and archeological sources. The book includes questions for discussion, detailed hand-drawn maps of the ancient world, recreated genealogical records and timeline, an index of biblical references, and a glossary of biblical terms. Ben-Tzion Spitz is the author of the Torah Shorts blog (at ben-tzion.com), where he has published dozens of biblical fiction stories and biblical analysis based on ancient, medieval and contemporary sources. Spitz has been exploring and researching biblical stories and archeological findings for over two decades. He is also the creator and lecturer of the Biblical Fiction series in Jerusalem, Israel.

The story of Genesis is the rock legend of how a humble schoolboy band grew into a group of global superstars. At its center stood Mike Rutherford, driving the music from pioneering prog rock to chart-topping hits. Now for the first time, he tells the remarkable inside story of Genesis and his own band, Mike + The Mechanics. Against the rhythm of drink, drugs, and lineup changes, Mike's father, a World War II naval officer, always stood in the background. He would watch Genesis grow, supporting them from the very beginning when they toured Britain in the back of a bread van. Through extreme highs and lows, loyal Captain Rutherford was always there, earplugs at the ready. But when his father suddenly died, Mike was forced to reexamine their relationship and only then began to understand how much their lives had overlapped. The Living Years is a revealing memoir of the relationship between father and son and the story of how music, families, and friendship combine.

Min, Noah, and the sophomores of Fire Lake must fight to survive in the second phase of Project Nemesis in this follow-up to Reichs' instant "New York Times" bestseller "Nemesis."

"A winning look at the stories behind 45 pop, punk, folk, soul and country classics" in the words of Mick Jagger, Stevie Wonder, Cyndi Lauper and more (The Washington Post). Every great song has a fascinating backstory. And here, writer and music historian Marc Myers brings to life five decades of music through oral histories of forty-five era-defining hits woven from interviews with the artists who created them, including such legendary tunes as the Isley Brothers' Shout, Led Zeppelin's Whole Lotta Love, Janis Joplin's Mercedes Benz, and R.E.M.'s Losing My Religion. After receiving his

discharge from the army in 1968, John Fogerty did a handstand—and reworked Beethoven's Fifth Symphony to come up with Proud Mary. Joni Mitchell remembers living in a cave on Crete with the mean old daddy who inspired her 1971 hit Carey. Elvis Costello talks about writing (The Angels Wanna Wear My) Red Shoes in ten minutes on the train to Liverpool. And Mick Jagger, Jimmy Page, Rod Stewart, the Clash, Jimmy Cliff, Roger Waters, Stevie Wonder, Keith Richards, Cyndi Lauper, and many other leading artists reveal the emotions, inspirations, and techniques behind their influential works. *Anatomy of a Song* is a love letter to the songs that have defined generations of listeners and “a rich history of both the music industry and the baby boomer era” (Los Angeles Times Book Review).

Offers a rare inside view of the Beatles and the cultural revolution of which they were a part, with a personal recollection of Harrison's evolution as a musician and composer. First Published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

Sound Inventions is a collection of 34 articles taken from *Experimental Musical Instruments*, the seminal journal published from 1984 through 1999. In addition to the selected articles, the editors have contributed introductory essays, placing the material in cultural and temporal context, providing an overview of the field both before and after the time of original publication. The *Experimental Musical Instruments* journal contributed extensively to a number of sub-fields, including sound sculpture and sound art, sound design, tuning theory, musical instrument acoustics, timbre and timbral perception, musical instrument construction and materials, pedagogy, and contemporary performance and composition. This book provides a picture of this important early period, presenting a wealth of material that is as valuable and relevant today as it was when first published, making it essential reading for anyone researching, working with or studying sound.

This book explores the emerging area of microtonality through an examination of the tuning theories of Erv Wilson. It is the first publication to offer a broad discussion of this influential theorist whose innovations have far-reaching ramifications for microtonal tuning systems. This study addresses the breadth and complexity of Wilson's work by focusing on his microtonal keyboard designs as a means to investigate his tuning concepts and their practical applications. Narushima examines materials ranging from historical and experimental tunings to instrument design, as well as musical applications of mathematical theories and multidimensional geometry. The volume provides an analysis of some of Wilson's most significant theoretical ideas, including the Scale Tree, Moments of Symmetry, Constant Structures, and Combination-Product Sets. These theories offer ways to conceptualize musical scales as patterns with structural integrity and whose shapes can be altered to produce infinitely varying forms. The book shows how these structural properties can be used to map scales onto a microtonal keyboard by providing step-by-step guidelines and clearly illustrated examples. Most importantly, it brings together theoretical and practical methods of tuning to enable composers, performers, and instrument designers to explore previously uncharted areas of microtonality, making a significant contribution to the fields of music theory, composition and music technology.

Bonded Leather binding

Now in paper for the first time, *Bitter Music* is a generous volume of writings by one of

the twentieth century's great musical iconoclasts. Rejecting the equal temperament and concert traditions that have dominated western music, Harry Partch adopted the pure intervals of just intonation and devised a 43-tone-to-the-octave scale, which in turn forced him into inventing numerous musical instruments. His compositions realize his ideal of a corporeal music that unites music, dance, and theater. Winner of the ASCAP-Deems Taylor Award, *Bitter Music* includes two journals kept by Partch, one while wandering the West Coast during the Depression and the other while hiking the rugged northern California coastline. It also includes essays and discussions by Partch of his own compositions, as well as librettos and scenarios for six major narrative/dramatic compositions.

Tuning is the secret lens through which the history of music falls into focus, says Kyle Gann. Yet in Western circles, no other musical issue is so ignored, so taken for granted, so shoved into the corners of musical discourse. A classroom essential and an invaluable reference, *The Arithmetic of Listening* offers beginners the grounding in music theory necessary to find their own way into microtonality and the places it may take them. Moving from ancient Greece to the present, Kyle Gann delves into the infinite tunings available to any musician who feels straitjacketed by obedience to standardized Western European tuning. He introduces the concept of the harmonic series and demonstrates its relationship to equal-tempered and well-tempered tuning. He also explores recent experimental tuning models that exploit smaller intervals between pitches to create new sounds and harmonies. Systematic and accessible, *The Arithmetic of Music* provides a much-needed primer for the wide range of tuning systems that have informed Western music.

The Great Escape for the Great War: the astonishing true story of two World War I prisoners who pulled off one of the most ingenious escapes of all time. “Fox unspools Jones and Hill’s delightfully elaborate scheme in nail-biting episodes that advance like a narrative Rube Goldberg machine.”—*The New York Times Book Review* Imprisoned in a remote Turkish POW camp during World War I, having survived a two-month forced march and a terrifying shootout in the desert, two British officers, Harry Jones and Cedric Hill, join forces to bamboozle their iron-fisted captors. To stave off despair and boredom, Jones takes a handmade Ouija board and fakes elaborate séances for his fellow prisoners. Word gets around, and one day an Ottoman official approaches Jones with a query: Could Jones contact the spirit world to find a vast treasure rumored to be buried nearby? Jones, a trained lawyer, and Hill, a brilliant magician, use the Ouija board—and their keen understanding of the psychology of deception—to build a trap for their captors that will ultimately lead them to freedom. A gripping nonfiction thriller, *The Confidence Men* is the story of one of the only known con games played for a good cause—and of a profound but unlikely friendship. Had it not been for “the Great War,” Jones, the Oxford-educated son of a British lord, and Hill, a mechanic on an Australian sheep ranch, would never have met. But in pain, loneliness, hunger, and isolation, they formed a powerful emotional and intellectual alliance that saved both of their lives. Margalit Fox brings her “nose for interesting facts, the ability to construct a taut narrative arc, and a Dickens-level gift for concisely conveying personality” (Kathryn Schulz, *New York*) to this tale of psychological strategy that is rife with cunning, danger, and moments of high farce that rival anything in *Catch-22*.

In the beginning God created woman in His own like image, blessed her to go out to be fruitful and multiply, to replenish the earth, subdue it, and have dominion over everything on it, Genesis 1: 27-28. *God's Own: The Genesis of Mathematical Story-Telling* is about the creativity of God (The Absolute Infinite) as He is reflected in women. It is about the power of

The Absolute Infinite to perform signs and wonders reflected in mathematical symbols, patterns, numbers, and graphs. It is a book on His word according to John 1:1, in the beginning was the word, the word was with God, and the word was God. God's Own: The Genesis of Mathematical Story-Telling is a mathematical, cultural, and spiritual story of Dr. Nkechi (God's own) Madonna Adeleine Agwu, aka Nma (Beautiful) Jacob. Dr. Agwu is an African female leader in mathematics and statistics education. Her life trajectory includes experiences of displacement, homelessness, living in refugee camps, single-parenting of a child with hearing and speech needs, and many other issues that from all indications could have set her up for failure, but for God's divine intervention. God's Own: The Genesis of Mathematical Story-Telling is about Dr. Agwu's journey as an ethno-mathematician to her present scholarship in African culture and women's stories in science, technology, engineering, and mathematics (STEM) related fields. It is about how she found her identity as a mathematical story-teller of members of the Organization of Nigerian Women in Agricultural Research and Development (NiWARD). It is a story about the beauty, strength, courage, and nurturing spirit of women. In this era of globalization, African people face the urgent need to foster world-wide education about their mathematics, science, technology, history and culture (Gerdes, 1998). All groups of people have made significant contributions to the development of mathematics. However, the contributions of Africans other than those related to the early beginnings of algebra and geometry in ancient Egypt, are still highly unacknowledged in the history of mathematics (Lumpkin, 1997). This is partly due to our oral traditions, slavery, colonialism, neo-colonialism, globalization, and the fact that our indigenous mathematics, scientific and technological knowledge as a people is often shrouded in our spirituality. This notwithstanding, efforts must be made to document the mathematical contributions of Africans to enrich the curriculum in a multicultural and interdisciplinary way by providing a wide repertoire of examples of mathematical concepts illustrated from the African context. God's Own: The Genesis of Mathematical Story-Telling does this. In particular, it highlights the indigenous mathematical knowledge and cultural beauty of the Ndebele people of Southern Africa. God's Own: The Genesis of Mathematical Story-Telling is a story about creativity, innovation, and adaptation. It is a story about necessity as the mother of innovation. It is about the philosophy of "do what you can, from where you are, with what you have." It is a story about Nma (Beautiful) Jacob, the survivor, overcomer, successor and faithful servant of God. It is a story that The Absolute Infinite is ever present in our lives shaping our mathematical genomes. Emmanuel - God is with us! His Angels are around us, protecting and guiding us!

The Making of Modern Law: Foreign, Comparative and International Law, 1600-1926, brings together foreign, comparative, and international titles in a single resource. Its International Law component features works of some of the great legal theorists, including Gentili, Grotius, Selden, Zouche, Pufendorf, Bijnkershoek, Wolff, Vattel, Martens, Mackintosh, Wheaton, among others. The materials in this archive are drawn from three world-class American law libraries: the Yale Law Library, the George Washington University Law Library, and the Columbia Law Library. Now for the first time, these high-quality digital scans of original works are available via print-on-demand, making them readily accessible to libraries, students, independent scholars, and readers of all ages.+++++++The below data was compiled from various identification fields in the bibliographic record of this title. This data is provided as an additional tool in helping to insure edition identification:

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