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The primary focus of this book is the laws of war, also referred to as the international law of armed conflict and international humanitarian law. There are two aspects to the laws of war, jus ad bellum, the rules governing resort to armed conflict, and jus in bello, the rules governing

the conduct of armed conflict. The purpose of the book is to inform police officials about the latter. It is also written for other State officials, including the military, who may carry out police operations, educators and trainers of police and those who monitor or investigate police or otherwise seek to hold them accountable. In addition to considering rules of behaviour in actual armed conflict, the book focuses on police conduct in those forms of conflict that fall below the armed conflict threshold, that is to say situations of internal disturbance and tension. Whilst the laws of war are not legally applicable in such situations, it is argued here that some of its principles and provisions should form an important element in the strategy and tactics of policing civil disturbances, especially when they are serious in terms of scale or intensity of violence. In the sixteenth century, a period of proliferating transatlantic travel and exploration, and, latterly, religious civil wars in France, the ship is freighted with political and religious, as well as poetic, significance; symbolism that reaches its height when ships—both real and symbolic—are threatened with disaster. *The Direful Spectacle* argues that, in the French Renaissance, shipwreck functions not only as an emblem or motif within writing, but as a part, or the whole, of a narrative, in which the dynamics of spectatorship and of co-operation are of constant concern. The possibility of ethical distance from shipwreck—imagined through the Lucretian *suave mari magno* commonplace—is constantly undermined, not least through a sustained focus on the corporeal. This book examines the ways in which the ship and the body are made analogous in Renaissance shipwreck writing; bodies are described and allegorized in nautical terms, and, conversely, ships themselves become animalized and humanized. Secondly, many texts anticipate that the description of shipwreck will have an affect not only on its victims, but on those too of spectators, listeners, and readers. This insistence on the physicality of shipwreck is also reflected in the dynamic of bricolage that informs the production of shipwreck texts in the Renaissance. The dramatic potential of both the disaster and the process of rebuilding is exploited throughout the century, culminating in a shipwreck tragedy. By the late Renaissance, shipwreck is not only the end, but often forms the beginning of a story.

The river Niger, a source of life and danger for the people in impoverished eastern Mali, is also the origin of elaborate mythology. From his travels through Mali and down the Niger in a dugout canoe, Jean-Marie Gibbal has created a personal documentary of the cultures of the region. The result is at once an ethnography of cultures in crisis and a poetic evocation of the environment and people he encountered. Gibbal portrays the river as the dominant, cohesive force among people in the face of social and environmental strife. He focuses on the Ghimbala healing cult, which centers on the river, and how the cult structures social relations in the region. Gibbal vividly recreates the Ghimbala rites, nocturnal ceremonies of spirit possession and seance which animate the water spirits, or genii, that inhabit the river. The genii, he finds, provide the strength of social identity in a world where famine and competing versions of Islam threaten to overpower traditional culture. In its original French publication, *The Genii of the River Niger* was honored with an Alexandra David-Neel literary prize in 1989. Its powerful lyricism, combined with fascinating ethnographic depth, will delight general readers and specialists alike and will stir debates among specialists in African studies, the anthropology of religion, and literature. This impeccably researched and “adventure-packed” (The Washington Post) account of the obsessive quest by Christopher Columbus’s son to create the greatest library in the world is “the stuff of Hollywood blockbusters” (NPR) and offers a vivid picture of Europe on the verge of becoming modern. At the peak of the Age of Exploration, Hernando Colón sailed with his father Christopher Columbus on his final voyage to the New World, a journey that ended in disaster, bloody mutiny, and shipwreck. After Columbus’s death in 1506, eighteen-year-old Hernando sought to continue—and surpass—his father’s campaign to explore the boundaries of the known world by building a library that would collect everything ever printed: a vast holding organized by summaries and catalogues; really, the first ever database for the exploding diversity of written matter as the printing press proliferated across Europe. Hernando traveled extensively and obsessively amassed his collection based on the groundbreaking conviction that a library of universal knowledge should include “all books,

in all languages and on all subjects,” even material often dismissed: ballads, erotica, news pamphlets, almanacs, popular images, romances, fables. The loss of part of his collection to another maritime disaster in 1522, set off the final scramble to complete this sublime project, a race against time to realize a vision of near-impossible perfection.

“Magnificent...a thrill on almost every page” (The New York Times Book Review), *The Catalogue of Shipwrecked Books* is a window into sixteenth-century Europe’s information revolution, and a reflection of the passion and intrigues that lie beneath our own insatiable desires to bring order to the world today. The events of 11 September 2001 have led to significant developments in international law with respect to combating terrorism by military and non-military action. The volume addresses the issues raised in a comprehensive manner. It comprises country-reports with analyses of the developments in a number of selected countries. Based on these country-reports the volume traces new developments in the definition of international terrorism, deals with the issue of human rights protection under new anti-terrorist legislation and examines the recent developments towards international military action against terrorism. Tales of shipwrecks have a definite fascination and a universal appeal. They are not only exciting and thrilling but usually contain some element of mystery. They recount the struggle of man to survive, pitting himself, or in several instances-herself, and the ship against the elements of destruction, calling forth his utmost skill, his strength, and his ingenuity, often with his very life as the high stake. Some emerge heroes; others are never heard from again. In this book are told only a selected number of the outstanding number of the shipwrecks of the Great Lakes. To attempt to put into a single book all the shipwrecks occurring on the Great Lakes would be sheer folly. Here are true tales of dozens of thrilling shipwrecks told in an interesting manner - complete with dozens of photographs. Heroic rescues from Duluth to the St. Lawrence make fascinating reading. Shipwrecks are recounted, covering a period of over one hundred years, from the old wooden immigrant steamers and the lofty-masted sailing vessels, up to the present ships of today. Much lake lore is woven into the tales of the wrecks, but nothing has been retold

from Mr. Bowen's other books, Lore of the Lakes and Memories of the Lakes. 'The Geneva Convention – Protocol I' is the 1977 amendment protocol to the Geneva Conventions relating to the protection of victims of international conflicts, where "armed conflicts in which peoples are fighting against colonial domination, alien occupation or racist regimes" are to be considered international conflicts. It reaffirmed the international laws of the original Geneva Conventions of 1949, but adds clarifications and new provisions to accommodate developments in modern international warfare that had taken place since the Second World War. Regarded by Dickens at one time as a dangerous rival, Lever and his works have sadly suffered obscurity in recent times, though he was one of the most promising novelists of the Victorian era. This comprehensive eBook presents the complete works of Charles Lever, with hundreds of illustrations, informative introductions and the usual Delphi bonus material. (Version 2) * Beautifully illustrated with images relating to Lever's life and works * Concise introductions to the novels and other texts * ALL 29 novels, with individual contents tables * Images of how the novels were first printed, giving your eReader a taste of the original texts * Excellent formatting of the texts * Almost ALL of the novels are fully illustrated with their original artwork, including the famous HARRY LORREQUER * Hundreds of illustrations by Phiz, Dickensí famous illustrator * Includes Lever's non-fiction satires * Special criticism section, with two essays evaluating Leverís contribution to literature * Features the detailed biography by Edmund Downey - discover Lever's literary life * Scholarly ordering of texts into chronological order and literary genres

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During the Bronze Age, the ancient societies that ringed the Mediterranean, once mostly separate and isolate, began to reach across the great expanse of sea to conduct trade, marking an age of immense cultural growth and technological development. These intersocietal lines of communication and paths for commerce relied on rigorous open-water travel. And, as a potential superhighway, the Mediterranean demanded much in the way of seafaring knowledge and innovative ship design if it were to be successfully navigated. In *Seagoing Ships and Seamanship in the Bronze Age Levant* Shelley Wachsmann presents a one-of-a-kind comprehensive examination of how the early eastern Mediterranean cultures took to the sea--and how they evolved as a result. The author surveys the blue-water ships of the Egyptians, Syro-Canaanites, Cypriots, Early Bronze Age Aegeans, Minoans, Mycenaeans, and Sea Peoples, and discusses known Bronze Age shipwrecks. Relying on archaeological, ethnological, iconographic, and textual evidence, Wachsmann delivers a fascinating and intricate rendering of virtually every aspect of early sea travel--from ship construction and propulsion to war on the open water, piracy, and laws pertaining to conduct at sea. This broad study is further enhanced by contributions from other renowned scholars. J. Hoftijzer and W. H. van

Soldt offer new and illuminating translations of Ugaritic and Akkadian documents that refer to seafaring. J. R. Lenz delves into the Homeric Greek lexicon to search out possible references to the birdlike shapes that adorned early ships' stem and stern. F. Hocker provides a useful appendix and glossary of nautical terms, and George F. Bass's foreword frames the study's scholarly significance and discusses its place in the nautical archaeological canon. This book brings together for the first time the entire corpus of evidence pertaining to Bronze Age seafaring and will be of special value to archaeologists, maritime historians, philologists, and Bronze Age textual scholars. Offering an abundance of line drawings and photographs and written in a style that makes the material easily accessible to the layperson, Wachsmann's study is certain to become a standard reference for anyone interested in the dawn of sea travel.

The Forgotten Shipwreck is the true story of the boat which sank the day after England won the World Cup. It spans so many facets, from a village numbed, with whole families wiped out, to angry exchanges in the House of Commons and law courts. There is intrigue, chicanery, deceit, incompetence and greed. It had far-reaching ramifications and yet, for all that, the Darlwyne tragedy lacked an ending. On Thursday 4 August 1966 the sea began to give up its dead. The relatives of twelve of the thirty-one people who had set out on a pleasure trip on 31 July could at least temper their grief to some small extent with the fact that their remains had been found. The loved ones of the other nineteen would have no such solace. Some fifty years later a team of divers, archaeologists, filmmakers, photographers and wreck researchers set about to change that. By piecing together eyewitness accounts, news stories, court proceedings, weather reports and archive material, and by applying modern methods and underwater search techniques would they be able to succeed where the original search mission had been unable? Could they unravel the mystery of complicated waters and pinpoint the final resting place of the Darlwyne? Preface to the first edition This book initiatively and systematically presents the latest discoveries in the context of shipwreck archaeology in China, telling the exciting story of the wrecks' distribution, connotation and the research advances and

empirically reconstructing the development of overseas trade and maritime cultures along the Maritime Silk Road, which flourished for more than 2000 years. The book features numerous high-quality images and comprehensively describes and reviews the development of the methodologies and technologies used in China's underwater archaeology and underwater cultural heritage administration in recent decades. *Shipwrecked: Disaster and Transformation in Homer, Shakespeare, Defoe, and the Modern World* presents the first comparative study of notable literary shipwrecks from the past four thousand years, focusing on Homer's *Odyssey*, Shakespeare's *The Tempest*, and Defoe's *Robinson Crusoe*. James V. Morrison considers the historical context as well as the "triggers" (such as the 1609 Bermuda shipwreck) that inspired some of these works, and modern responses such as novels (Golding's *Lord of the Flies*, Coetzee's *Foe*, and Gordon's *First on Mars*, a science fiction version of the *Crusoe* story), movies, television (*Forbidden Planet*, *Cast Away*, and *Lost*), and the poetry and plays of Caribbean poets Derek Walcott and Aimé Césaire. The recurrent treatment of shipwrecks in the creative arts demonstrates an enduring fascination with this archetypal scene: a shipwreck survivor confronting the elements. It is remarkable, for example, that the characters in the 2004 television show *Lost* share so many features with those from Homer's *Odyssey* and Shakespeare's *The Tempest*. For survivors who are stranded on an island for some period of time, shipwrecks often present the possibility of a change in political and social status—as well as romance and even paradise. In each of the major shipwreck narratives examined, the poet or novelist links the castaways' arrival on a new shore with the possibility of a new sort of life. Readers will come to appreciate the shift in attitude toward the opportunities offered by shipwreck: older texts such as the *Odyssey* reveals a trajectory of returning to the previous order. In spite of enticing new temptations, Odysseus—and some of the survivors in *The Tempest*—revert to their previous lives, rejecting what many might consider paradise. Odysseus is reestablished as king; Prospero travels back to Milan. In such situations, we may more properly speak of

potential transformations. In contrast, many recent shipwreck narratives instead embrace the possibility of a new sort of existence. That even now the shipwreck theme continues to be treated, in multiple media, testifies to its long-lasting appeal to a very wide audience. The present collection is a selection of the most important instruments. It is meant to guide students and practitioners through the labyrinth. Its focus is on international (universal) and European instruments. This compilation includes U.S. laws on human rights, basic U.N. human rights instruments, regional human rights instruments, laws of armed conflict and a description of human rights bodies established by U.S. laws or multilateral instruments. Includes an analysis of current U.S. legislation relating human rights to U.S. foreign policy by a Congressional Research Service analyst, covering the text of country-specific provisions in these laws.

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