

## Not Above The Law Richard Macandrew

'A stunning piece of modern fantasy writing' RJ Barker 'Totally addictive. A truly riveting tale about law, war, morality and justice' Novel Notions NO MAN IS ABOVE THE LAW The Empire of the Wolf simmers with unrest. Rebels, heretics and powerful patricians all challenge the power of the imperial throne. Only the Order of Justices stands in the way of chaos. Sir Konrad Vonvalt is the most feared Justice of all, upholding the law by way of his sharp mind, arcane powers and skill as a swordsman. In this he is aided by Helena Sedanka, his clerk and protégé, orphaned by the wars that forged the empire. When the pair investigate the murder of a provincial aristocrat, they unearth a conspiracy that stretches to the very top of imperial society. As the stakes rise and become ever more personal, Vonvalt must make a choice: will he abandon the laws he's sworn to uphold in order to protect the empire? Introducing an unforgettable protagonist destined to become a fantasy icon, *The Justice of Kings* is an unmissable debut where action, intrigue and magic collide. Praise for *The Justice of Kings* 'A fantastic debut' Peter McLean 'A marvellously detailed world with an engrossing adventure from a unique perspective' K. S. Villoso 'Swan has built a dark and gritty world, filled it with beautifully written characters and lays out a master-crafted story to create an incredible book that you can't put down' FanFiAddict 'Riveting . . . Swan crafts a strong, dynamic character in Vonvalt, and the twists will keep readers turning the pages' Publishers Weekly Professor Hattaway's study places Richard II within the contexts of Shakespeare's life and of the strenuous political debates that were taking place at the end of the reign of Elizabeth I. It offers a commentary upon the unfolding action of the play, stressing possible alternative readings of the text, and noting how directors have made particular decisions about these. It ends with two shorter linked chapters on aspects of the play's critical traditions and on selected stage productions.

A New York Times Notable Book for 2011 Since the 1960s, ideas developed during the civil rights movement have been astonishingly successful in fighting overt discrimination and prejudice. But how successful are they at combating the whole spectrum of social injustice—including conditions that aren't directly caused by bigotry? How do they stand up to segregation, for instance—a legacy of racism, but not the direct result of ongoing discrimination? It's tempting to believe that civil rights litigation can combat these social ills as efficiently as it has fought blatant discrimination. In *Rights Gone Wrong*, Richard Thompson Ford, author of the New York Times Notable Book *The Race Card*, argues that this is seldom the case. Civil rights do too much and not enough: opportunists use them to get a competitive edge in schools and job markets, while special-interest groups use them to demand special privileges. Extremists on both the left and the right have hijacked civil rights for personal advantage. Worst of all, their theatrics have drawn attention away from more serious social injustices. Ford, a professor of law at Stanford University, shows us the many ways in which civil rights can go terribly wrong. He examines newsworthy lawsuits with shrewdness and humor, proving that the distinction between civil rights and personal entitlements is often anything but clear. Finally, he reveals how many of today's social injustices actually can't be remedied by civil rights law, and demands more creative and nuanced solutions. In order to live up to the legacy of the civil rights movement, we must renew our commitment to civil rights, and move beyond them.

The first study of Putin and his politics, providing the biographical and political context needed to explain his astonishing rise from anonymous KGB apparatchik to leader of one of the world's most significant and fascinating countries.

The point of the book is the standard of Law, Esq., where the conjecture is the most repeated standard throughout the book.

*Shakespearean Genealogies of Power* proposes a new view on Shakespeare's involvement with the legal sphere: as a visible space between the spheres of politics and law and well able to negotiate legal and political, even constitutional concerns, Shakespeare's theatre opened up a new perspective on normativity. His plays reflect, even create, "history" in a new sense on the premises of the older conceptions of historical and legal exemplarity: examples, cases, and instances are to be reflected rather than treated as straightforwardly didactic or salvific. Thus, what comes to be recognized, reflected and acknowledged has a disowning, alienating effect, whose enduring aftermath rather than its theatrical immediacy counts and remains effective. In Shakespeare, the law gets hold of its normativity as the problematic efficacy of unsolved – or rarely ever completely solved – problems: on the stage of the theatre, the law has to cope with a mortgage of history rather than with its own success story. The exemplary interplay of critical cultural and legal theory in the twentieth-century – between Carl Schmitt and Hans Kelsen, Walter Benjamin and Ernst Kantorowicz, Hans Blumenberg and Giorgio Agamben, Robert Cover and Niklas Luhmann – found in Shakespeare's plays its speculative instruments.

*Not Above the Law* Level 3 Lower Intermediate Cambridge University Press

In this book Richard Susskind, a pioneer of rethinking law for the digital age confronts the challenges facing our legal system and the potential for technology to bring much needed change. Drawing on years of experience leading the discussion on conceiving and delivering online justice, Susskind here charts and develops the public debate.

Alphabetic letters are ubiquitous, multivalent, and largely ignored. *Playful Letters* reveals their important cultural contributions through Alphabetics—a new interpretive model for understanding artistic production that attends to the signifying interplay of the graphemic, phonemic, lexical, and material capacities of letters. A key period for examining this interplay is the century and a half after the invention of printing, with its unique media ecology of print, manuscript, sound, and image. Drawing on Shakespeare, anthropomorphic typography, figured letters, and Cyrillic pedagogy and politics, this book explores the ways in which alphabetic thinking and writing inform literature and the visual arts, and it develops reading strategies for the "letterature" that underwrites such cultural production. *Playful Letters* begins with early modern engagements with the alphabet and the human body—an intersection where letterature emerges with startling force. The linking of letters and typography with bodies produced a new kind of literacy. In turn, educational habits that shaped letter learning and writing permeated the interrelated practices of typography, orthography, and poetry. These mutually informing processes render visible the persistent crumbling of words into letters and their

reconstitution into narrative, poetry, and image. In addition to providing a rich history of literary and artistic alphabetic interrogation in early modern Western Europe and Russia, *Playful Letters* contributes to the continuous story of how people use new technologies and media to reflect on older forms, including the alphabet itself.

This volume combines three of Richard Rohmer's best-selling novels in one book. *Ultimatum*, *Exxoneration*, and *Periscope Red* are all fast-paced, incisive novels in which Rohmer makes fiction read like fact. They are chilling visions of a world of military conflict, legal and political entanglements, and Canada's role in domestic and international spheres. The issues inside are just as important to Canada today as they were when the books were written. In all of these works, Rohmer demonstrates his insider's knowledge of the energy industry and the military, and his master storyteller's ability to bring it alive.

"George, a Dublin lawyer, opens his eyes. It's 7am. There's blood, thick dark blood, in his bed. What's happened? It's not his blood, so whose is it? George wants to know. And so does Inspector Sean Murphy of the Dublin police."--Cover.

A Study Guide for William Shakespeare's "Richard II," excerpted from Gale's acclaimed *Shakespeare for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Shakespeare for Students* for all of your research needs.

Award-winning original fiction for learners of English. At seven levels, from Starter to Advanced, this impressive selection of carefully graded readers offers exciting reading for every student's capabilities. George Keegan, a Dublin lawyer, wakes to find himself lying in bed in a pool of blood. He can't remember what happened the night before. He soon has a clue when he sees the body of his girlfriend and colleague, Orla, on the TV news. But who killed Orla if he didn't? And why? George wants to know. And so does Inspector Sean Murphy of the Dublin police. Contains a paperback and 2 Audio CDs with complete text recordings from the book.

This volume provides an interdisciplinary approach to legal history, utilizing law, linguistics, cultural anthropology and social history to document and analyze the slow but steady growth of the English common law from Anglo-Saxon times to the 19th century.

Before 1790, the criticism of Richard II is fragmentary and this volume takes up the major tradition of criticism, including Malone, Lamb, Coleridge, Hazlitt, Chambers, Boas, Brandes, Yeats, Schelling, Swinburne, A.C. Bradley, Saintsbury, and Masfield.

On taking office in 2001, Dick Cheney crowned himself the first imperial vice president in the nation's history, transforming a traditionally inconsequential office into a de facto fourth branch of government. Taking a less journalistic and personal approach to Cheney than previous biographers, this critical new biography shows exactly how Cheney engineered his arrogation of vast executive powers—and the dire consequences his power grab has had and will long continue to have for the office of the vice presidency, the balance of powers, the Constitution, geopolitics, and America's security, strength, and prestige. Taking advantage of the administration's global war on terrorism, a president inexperienced in matters of war and peace, and a Republican Congress that rated party power above institutional prerogatives, Vice President Cheney moved with astonishing speed and energy to assume a dominant role on the national and international stage as the effective president-in-proxy of the United States. Cheney asserted that all constitutional checks and balances and all individual liberties under the Bill of Rights are subservient to the president's powers as commander-in-chief in confronting international terrorism. Although former administrations had made power grabs in the past in times of national crisis, no president—and certainly no vice president—has ever exerted such sweeping claims of executive power on so many fronts in violation of the bedrock principles of the Constitution.

Presents a biography of the only United States President to resign, including his early years, the Vietnam War, and his participation in Watergate.

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