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A new edition of Bulgakov ' s fantastical precursor to *The Master and Margarita*, part of Melville House ' s reissue of the Bulgakov backlist in Michael Glenny ' s celebrated translations. A key work of early modernism, this is the superbly comic story of a Soviet scientist and a scroungy Moscow mongrel named Sharik. Attempting a medical first, the scientist transplants the glands of a petty criminal into the dog and, with that, turns a distinctly worryingly human animal loose on the city. The new, lecherous, vulgar, Engels-spouting Sharik soon finds his niche in govenrmental bureaucracy as the official in charge of purging the city of cats. A Frankenstein fable that ' s as funny as it is terrifying, *Heart of a Dog* has also been read as a fierce parable of the Russian Revolution. It was rejected for publication by the censors in 1925, and circulated in samizdat for years until Michael Glenny translated it into English in 1968—long before it was allowed to be officially published in the Soviet Union. That happened only in 1987, although till this day the book remains one of Mikhail Bulgakov ' s most controversial novels in his native country.

The book is divided into 11 sections, covering evidence-informed techniques in massage, trigger points, neural muscle energy, manipulations, dry needling, myofascial release, therapeutic exercise and psychological approaches. In the general introduction, several authors review the epidemiology of upper and lower extremity pain syndromes and the process of taking a comprehensive history in patients affected by pain. In chapter 5, the basic principles of the physical examination are covered, while chapter 6 places the field of manual therapy within the context of contemporary pain neurosciences and therapeutic neuroscience education. For the remaining sections, the book alternates the upper and lower quadrants. Sections 2 and 3 provide updates on mechanical neck pain, whiplash, thoracic outlet syndrome, myelopathy, radiculopathy, peri-partum pelvic pain, joint mobilizations and manipulations and therapeutic exercises, among others. Sections 4 to 9 review aspects of the shoulder, hip, elbow, knee, the wrist and hand, and finally the ankle and foot. The last two sections of the book are devoted to muscle referred pain and neurodynamics.

Latin books are among the most numerous surviving artifacts of the Late Antique, Mediaeval, and Renaissance periods in European history; written in a variety of formats and scripts, they preserve the literary, philosophical, scientific, and religious heritage of the West. The *Oxford Handbook of Latin Palaeography* surveys these books, with special emphasis on the variety of scripts in which they were written. Palaeography, in the strictest sense, examines how the changing styles of script and the fluctuating shapes of individual letters allow the date and the place of production of books to be determined. More broadly conceived, palaeography examines the totality of early book production, ownership, dissemination, and use. The *Oxford Handbook of Latin Palaeography* includes essays on major types of script (Uncial, Insular, Beneventan, Visigothic, Gothic, etc.), describing what defines these distinct script types, and outlining when and where they were used. It expands on previous handbooks of the subject by incorporating select essays on less well-studied periods and regions, in particular late mediaeval Eastern Europe. The *Oxford Handbook of Latin Palaeography* is also distinguished from prior handbooks by its extensive focus on codicology and on the cultural settings and contexts of mediaeval books. Essays treat of various important features, formats, styles, and genres of mediaeval books, and of representative mediaeval libraries as intellectual centers. Additional studies explore questions of orality and the written word, the book trade, glossing and glossaries, and manuscript cataloguing. The extensive plates and figures in the volume will provide readers wth clear illustrations of the major points, and the succinct bibliographies in each essay will direct them to more detailed works in the field.

From codevelopers of the Rorschach Performance Assessment System (R-PAS), this essential volume illustrates the utility of R-PAS for addressing a wide range of common referral questions with adults, children, and adolescents. Compelling case examples from respected experts cover clinical issues (such as assessing psychosis, personality disorders, and suicidality); forensic issues (such as insanity and violence risk assessments, child custody proceedings, and domestic violence); and use in neuropsychological, educational, and other settings. Each tightly edited chapter details R-PAS administration, coding, and interpretation. Designed to replace the previous widely used Rorschach system (Exner's Comprehensive System), R-PAS has a stronger empirical foundation, is accurately normed for

international use, is easier to learn and use, and reduces ambiguities in administration and coding, among other improvements.

Roberta Gately ' s lyrical and authentic debut novel—inspired by her own experiences as a nurse in third world war zones—is one woman ' s moving story of offering help and finding hope in the last place she expected. Grippled by haunting magazine images of starving refugees, Elsa has dreamed of becoming a nurse since she was a teenager. Of leaving her humble working-class Boston neighborhood to help people whose lives are far more difficult than her own. No one in her family has ever escaped poverty, but Elsa has a secret weapon: a tube of lipstick she found in her older sister ' s bureau. Wearing it never fails to raise her spirits and cement her determination. With lipstick on, she can do anything—even travel alone to war-torn Afghanistan in the wake of 9/11. But violent nights as an ER nurse in South Boston could not prepare Elsa for the devastation she witnesses at the small medical clinic she runs in Bamiyan. As she struggles to prove herself to the Afghan doctors and local villagers, she begins a forbidden romance with her only confidant, a charming Special Forces soldier. Then, a tube of lipstick she finds in the aftermath of a tragic bus bombing leads her to another life-changing friendship. In her neighbor Parween, Elsa finds a kindred spirit, fiery and generous. Together, the two women risk their lives to save friends and family from the worst excesses of the Taliban. But when the war waging around them threatens their own survival, Elsa discovers her only hope is to unveil the warrior within. Roberta Gately ' s raw, intimate novel is an unforgettable tribute to the power of friendship and a poignant reminder of the tragic cost of war.

The acclaimed author of *Lipstick in Afghanistan* weaves together the unforgettable stories of the people she helped heal in some of the most troubled places on Earth in a gripping memoir that celebrates our shared humanity. Roberta Gately is a nurse and humanitarian aid worker who has served in war zones ranging from Africa to Afghanistan aiding refugees. Just the word refugee sparks conversation and fuel emotion. There are more than twenty-two million refugees worldwide and another sixty-five million who have been forcibly displaced. But who are these people? Images filter into our consciousness via dramatic photographs—but these photos only offer a glimpse into their stories. *Footprints in the Dust* aims to share the real stories of refugees around the world in hopes of revealing the truth about their experience. As a young ER nurse in Boston, Roberta was stopped cold by stark images of big-bellied babies with empty haunting stares in the news. She called the aid organization featured in the news story and within two months, she was on her way. Roberta would soon learn that world into which millions of children around the globe were born was fraught with unspeakable horrors. The only certainties for so many of these children were, and remain to this day—disease and devastating injury. *Footprints in the Dust* reveals the humanity behind the headlines, beginning where the newscasters end their reports. The people we meet within this riveting book are neither all saints nor all sinners—and impossible to forget.

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