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This book draws upon the Colorado Model of Criminal Defense-Based Forensic Social Work – a holistic, client-centered, collaborative approach that uses a trauma-informed care framework – to outline the numerous roles and skills of a forensic social worker. The comprehensive, developmentally informed model employs a past (e.g., mitigation themes and life history compilation), present (e.g., client contact and current functioning support), and future (e.g., reentry services) framework to provide mitigation narratives for defendants and to create a comprehensive approach to service. The text starts with an overview of practice standards, ethical considerations, and legal frameworks. Next, chapters examine the unique roles that a forensic social worker must take on and the skills they need to possess. These include using clinical interventions with clients in nonclinical settings, working with clients of different identities and backgrounds, assisting with reentry planning for incarcerated clients, and collaborating with experts outside of the defense team. Finally, the authors provide strategies for practitioners to engage in their own self-care. Interwoven with four case studies using the Colorado Model, this book will be valuable reading for graduate schools of social work, law school programs which have clinics or direct practice components to legal studies, and at defender agencies who contract with or employ social workers on staff.

Described by Virginia Woolf herself as ‘ easily the best of my books ’, and by her husband Leonard as a ‘ masterpiece ’, *To the Lighthouse*, first published in 1927, is one of the milestones of Modernism. Set on the Isle of Skye, over a decade spanning the First World War, the narrative centres on the Ramsay family, and is framed by Mrs Ramsay ‘ s promise to take a trip to the lighthouse the next day – a promise which isn ‘ t to be fulfilled for a decade. Flowing from character to character and from year to year, the novel paints a moving portrait of love, loss and perception. Bearing all the hallmarks of Woolf ‘ s prose, with her delicate handling of the complexities of human relationships, *To the Lighthouse* has earned its reputation – frequently appearing in lists of the best novels of the twentieth century, it has lost not an iota of brilliance.

J.M. Coetzee's latest novel, *The Schooldays of Jesus*, is now available from Viking. *Late Essays: 2006-2016* will be available January 2018. Set in post-apartheid South Africa, J. M. Coetzee ‘ s searing novel tells the story of David Lurie, a twice divorced, 52-year-old professor of communications and Romantic Poetry at Cape Technical University. Lurie believes he has created a comfortable, if somewhat passionless, life for himself. He lives within his financial and emotional means. Though his position at the university has been reduced, he teaches his classes dutifully; and while age has diminished his attractiveness, weekly visits to a prostitute satisfy his sexual needs. He considers himself happy. But when Lurie seduces one of his students, he sets in motion a chain of events that will shatter his complacency and leave him utterly disgraced. Lurie pursues his relationship with the young Melanie—whom he describes as having hips “ as slim as a twelve-year-old ‘ s ” —obsessively and narcissistically, ignoring, on one occasion, her wish not to have sex. When Melanie and her father lodge a complaint against him, Lurie is brought before an academic committee where he admits he is guilty of all the charges but refuses to express any repentance for his acts. In the furor of the scandal, jeered at by students, threatened by Melanie ‘ s boyfriend, ridiculed by his ex-wife, Lurie is forced to resign and flees Cape Town for his daughter Lucy ‘ s smallholding in the country. There he struggles to rekindle his relationship with Lucy and to understand the changing relations of blacks and whites in the new South Africa. But when three black strangers appear at their house asking to make a phone call, a harrowing afternoon of violence follows which leaves both of them badly shaken and further estranged from one another. After a brief return to Cape Town, where Lurie discovers his home has also been vandalized, he decides to stay on with his daughter, who is pregnant with the child of one of her attackers. Now thoroughly humiliated, Lurie devotes himself to volunteering at the animal clinic, where he helps put down diseased and unwanted dogs. It is here, Coetzee seems to suggest, that Lurie gains a redeeming sense of compassion absent from his life up to this point. Written with the austere clarity that has made J. M. Coetzee the winner of two Booker Prizes, *Disgrace* explores the downfall of one man and dramatizes, with unforgettable, at times almost unbearable, vividness the plight of a country caught in the chaotic aftermath of centuries of racial oppression.

Friedrich H ö lderlin's only novel, *Hyperion* (1797-99), is a fictional epistolary autobiography that juxtaposes narration with critical reflection. Returning to Greece after German exile, following his part in the abortive uprising against the occupying Turks (1770), and his failure as both a lover and a revolutionary, *Hyperion* assumes a hermitic existence, during which he writes his letters. Confronting and commenting on his own past, with all its joy and grief, the narrator undergoes a transformation that culminates in the realisation of his true vocation. Though H ö lderlin is now established as a great lyric poet, recognition of his novel as a supreme achievement of European Romanticism has been belated in the Anglophone world. Incorporating the aesthetic evangelism that is a characteristic feature of the age, *Hyperion* preaches a message of redemption through beauty. The resolution of the contradictions and antinomies raised in the novel is found in the act of articulation itself. To a degree remarkable in a prose work of any length, what it means is inseparable from how it means. In this skilful translation, Gaskill conveys the beautiful music and rhythms of H ö lderlin's language to an English-speaking reader.

"Mahsa Mohebbali's In Case of Emergency follows Shadi, a wealthy junkie, as she traverses Tehran in search of her next fix, and witnesses an apocalyptic day of earthquakes, personal and social upheaval, and the destruction of the status quo"--