

The Art Of Novel Milan Kundera

Milan Kundera has established himself as one of the great novelists of our time with such books as *The Unbearable Lightness of Being*, *Immortality* and *The Book of Laughter and Forgetting*. In *Testaments Betrayed*, he proves himself a brilliant defender of the moral rights of the artist and the respect due to a work of art and its creator's wishes. The betrayal of both—often by their most passionate proponents—is the principal theme of this extraordinary work. Readers will be particularly intrigued by Kundera's impassioned attack on society's shifting moral judgments and persecutions of art and artists, from Mayakovsky to Rushdie.

Born into wealth amid the political and artistic foment of the Italian Renaissance, worldly and ambitious Isabella and naïve Beatrice Este, sisters and rivals, compete for the attentions of Ludovico Sforza, the Duke of Milan—even though he marries Beatrice—and must choose between family loyalty and survival amid the treachery of a dangerous era. Reprint. 30,000 first printing.

When *The Unbearable Lightness of Being* was first published in English, it was hailed as "a work of the boldest mastery, originality, and richness" by critic Elizabeth Hardwick and named one of the best books of 1984 by the *New York Times Book Review*. It went on to win the *Los Angeles Times Book Prize for Fiction* and quickly became an international bestseller. Twenty years later, the novel has established itself as a modern classic. To commemorate the anniversary of its first English-language publication, HarperCollins is proud to offer a special hardcover edition. A young woman in love with a man torn between his love for her and his incorrigible womanizing; one of his mistresses and her humbly faithful lover -- these are the two couples whose story is told in this masterful novel. Controlled by day, Tereza's jealousy awakens by night, transformed into ineffably sad death-dreams, while Tomas, a successful surgeon, alternates loving devotion to the dependent Tereza with the ardent pursuit of other women. Sabina, an independent, free-spirited artist, lives her life as a series of betrayals -- of parents, husband, country, love itself -- whereas her lover, the intellectual Franz, loses all because of his earnest goodness and fidelity. In a world in which lives are shaped by irrevocable choices and by fortuitous events, a world in which everything occurs but once, existence seems to lose its substance, its weight. Hence we feel, says the novelist, "the unbearable lightness of being" -- not only as the consequence of our private acts but also in the public sphere, and the two inevitably intertwine. This magnificent novel encompasses the extremes of comedy and tragedy, and embraces, it seems, all aspects of human existence. It juxtaposes geographically distant places (Prague, Geneva, Paris, Thailand, the United States, a forlorn Bohemian village); brilliant and playful reflections (on "eternal return," on kitsch, on man and animals -- Tomas and Tereza have a beloved doe named Karenin); and a variety of styles (from the farcical to the elegiac) to take its place as perhaps the major achievement of one of the world's truly great writers.

"A magic curtain, woven of legends, hung before the world. Cervantes sent Don Quixote journeying and tore through the curtain. The world opened before the knight-errant in all the comical nakedness of its prose." In this thought-provoking, endlessly enlightening, and entertaining essay on the art of the novel, renowned author Milan Kundera suggests that "the curtain" represents a ready-made perception of the world that each of us has—a pre-interpreted world. The job of the novelist, he argues, is to rip through the curtain and reveal what it hides. Here an incomparable literary artist cleverly sketches out his personal view of the history and value of the novel in Western civilization. In doing so, he celebrates a prose form that possesses the unique ability to transcend national and language boundaries in order to reveal some previously unknown aspect of human existence.

Casting light on the most serious of problems and at the same time saying not one serious sentence; being fascinated by the reality of the contemporary world and at the same time completely avoiding realism—that's *The Festival of Insignificance*. Readers who know Kundera's earlier books know that the wish to incorporate an element of the "unserious" in a novel is not at all unexpected of him. In *Immortality*, Goethe and Hemingway stroll through several chapters together talking and laughing. And in *Slowness*, Vera, the author's wife, says to her husband: "you've often told me you meant to write a book one day that would have not a single serious word in it... I warn you: watch out. Your enemies are lying in wait." Now, far from watching out, Kundera is finally and fully realizing his old aesthetic dream in this novel that we could easily view as a summation of his whole work. A strange sort of summation. Strange sort of epilogue. Strange sort of laughter, inspired by our time, which is comical because it has lost all sense of humor. What more can we say? Nothing. Just read.

In the wake of the thefts of three priceless art treasures from Rome, Paris, and London, art detective Gabriel Coffin and art historian Genevieve Delacloche team up to investigate a series of false leads, forgeries, and bizarre clues. A first novel. Reprint.

Miss Chloe Fong has plans for her life, lists for her days, and absolutely no time for nonsense. Three years ago, she told her childhood sweetheart that he could talk to her once he planned to be serious. He disappeared that very night. Except now he's back. Jeremy Wentworth, the Duke of Lansing, has returned to the tiny village he once visited with the hope of wooing Chloe. In his defense, it took him years of attempting to be serious to realize that the endeavor was incompatible with his personality. All he has to do is convince Chloe to make room for a mischievous trickster in her life, then disclose that in all the years they've known each other, he's failed to mention his real name, his title... and the minor fact that he owns her entire village. Only one thing can go wrong: Everything.

Rich in its stories, characters, and imaginative range, *The Book of Laughter and Forgetting* is the novel that brought Milan Kundera his first big international success in the late 1970s. Like all his work, it is valuable for far more than its historical implications. In seven wonderfully integrated parts, different aspects of human existence are magnified and reduced, reordered and emphasized, newly examined, analyzed, and experienced.

All too often, this brilliant novel of thwarted love and revenge miscarried has been read for its political implications. Now, a quarter century after *The Joke* was first published and several years after the collapse of the Soviet-imposed Czechoslovak regime, it becomes easier to put such implications into perspective in favor of valuing the book (and all Kundera's work) as what it truly is: great, stirring literature that sheds new light on the eternal themes of human existence. The present edition provides English-language readers an important further means toward reevaluation of *The Joke*. For reasons he describes in his Author's Note, Milan Kundera devoted much time to creating (with the assistance of his American publisher-editor) a completely revised translation that reflects his original as closely as any translation possibly can: reflects it in its fidelity not only to the words and syntax but also to the characteristic dictions and tonalities of the novel's narrators. The result is nothing less than the restoration of a classic.

Joseph Connolly - book collector, antiquarian dealer, and acclaimed novelist - has compiled an impassioned guide and love letter to the designers, artists and authors at the heart of Faber's design story. From its beginnings in the 1920s and 1930s on to the classic years of innovation under Berthold Wolpe after the War, and from the celebrated period of collaboration with Pentagram on to the modern day, here is, as he concludes in his preface, 'a lavish celebration of the art and beauty of these magnificent covers, from just the first eighty years'. Even gazing at these so slim spines, I was taken. And at the foot of each one, the word Faber. The vitality of the design, even on these very narrow spines, compelled me to slide out the books. And the covers! Oh my goodness, the covers ... the colour, strength and typography were not at all brash, but merely dynamic: here, I thought, was splendour. And it was the covers that encouraged me to open the books. And to read. And then to discover.

The author initially intended to call this novel, "The Lyrical Age." The lyrical age, according to Kundera, is youth, and this novel, above all, is an epic of adolescence; an ironic epic that tenderly erodes sacrosanct values: childhood, motherhood, revolution, and even poetry. Jaromil is in fact a poet. His mother made him a poet and accompanies him (figuratively) to his love bed and (literally) to his deathbed. A ridiculous and touching character, horrifying and totally innocent ("innocence with its bloody smile"), Jaromil is at the same time a true poet. He's no creep, he's Rimbaud. Rimbaud entrapped by the communist revolution, entrapped in a somber farce.

Peggy Guggenheim -- millionairess, legendary lover, sadomasochist, appalling parent, selective miser -- was one of the greatest and most notorious art patrons of the twentieth century. After her father, Benjamin Guggenheim, went down with the Titanic, the young heiress came into a small fortune and left for Europe. She married the writer Laurence Vail and joined the American expatriate bohemian set. Though her many lovers included such lions of art and literature as Samuel Beckett, Max Ernst (whom she later married), Yves Tanguy, and Roland Penrose, real love always seemed to elude her. In the late 1930s, Peggy set up one of the first galleries of modern art in London, quickly acquiring a magnificent selection of works, buying great numbers of paintings from artists fleeing to America after the Nazi invasion of France. Escaping from Vichy, she moved back to New York, where she was a vital part of the new American abstract expressionist movement. Meticulously researched, filled with colorful incident, and boasting a distinguished cast, Anton Gill's biography reveals the inner drives of a remarkable woman and indefatigable patron of the arts.

Trevor Cribben Merrill offers a bold reassessment of Milan Kundera's place in the contemporary canon. Harold Bloom and others have dismissed the Franco-Czech author as a maker of "period pieces" that lost currency once the Berlin Wall fell. Merrill refutes this view, revealing a previously unexplored dimension of Kundera's fiction. Building on theorist René Girard's notion of "triangular desire," he shows that modern classics such as *The Unbearable Lightness of Being* and *The Book of Laughter and Forgetting* display a counterintuitive—and bitterly funny—understanding of human attraction. Most works of fiction (and most movies, too) depict passionate feelings as deeply authentic and spontaneous. Kundera's novels and short stories overturn this romantic dogma. A pounding heart and sweaty palms could mean that we have found "the One" at last—or they could attest to the influence of a model whose desires we are unconsciously borrowing: our amorous predilections may owe less to personal taste or physical chemistry than they do to imitative desire. At once a comprehensive survey of Kundera's novels and a witty introduction to Girard's mimetic theory, *The Book of Imitation and Desire* challenges our assumptions about human motive and renews our understanding of a major contemporary author.

The explosion of a jetliner over India triggers an Apocalyptic battle that sweeps across the subcontinent. Reprint. Sylvia de Matteo, an American single mother, is taken hostage by terrorists during a political assassination at Stazione Centrale, Milan's train station. She is seized at gunpoint and thrown into the back of a van. Moments later, a Paris-bound train with Sylvia's fiancé and ten-year old daughter aboard departs Centrale without Sylvia. The terrorists drive Sylvia to a warehouse where she is imprisoned in a cell. When the terrorists discover Sylvia's father is a wealthy Wall Street investment banker, they demand a ransom for her safe release.

From distorted self-images to brutal portrayals of friends and fellow artists, the portraits of Francis Bacon account for one of the most remarkable aspects of the work of the British painter. This work looks at his stylistic distortions of classicism and his famous deformations. Milan Kundera provides an introduction explaining his personal response to Bacon's work, exploring the paradox that lies in the faithfulness of the distorted images, and linking Bacon's genius with that of Samuel Beckett, both working at the outer limits of their art. France Borel's essay sets Bacon's works in the context of his life and influences and explains his approach to portraiture.

Two young women in the warring states of Italy seek to control their destinies in a world shaped by men
INSTANT NEW YORK TIMES BESTSELLER An incredible, revolutionary true story and surprisingly simple guide to teaching your dog to talk from speech-language pathologist Christina Hunger, who has taught her dog, Stella, to communicate using simple paw-sized buttons associated with different words. When speech-language pathologist Christina Hunger first came home with her puppy, Stella, it didn't take long for her to start drawing connections between her job and her new pet. During the day, she worked with toddlers with significant delays in language development and used Augmentative and Alternative Communication (AAC) devices to help them communicate. At night, she

wondered: If dogs can understand words we say to them, shouldn't they be able to say words to us? Can dogs use AAC to communicate with humans? Christina decided to put her theory to the test with Stella and started using a paw-sized button programmed with her voice to say the word "outside" when clicked, whenever she took Stella out of the house. A few years later, Stella now has a bank of more than thirty word buttons, and uses them daily either individually or together to create near-complete sentences. *How Stella Learned to Talk* is part memoir and part how-to guide. It chronicles the journey Christina and Stella have taken together, from the day they met, to the day Stella "spoke" her first word, and the other breakthroughs they've had since. It also reveals the techniques Christina used to teach Stella, broken down into simple stages and actionable steps any dog owner can use to start communicating with their pets. Filled with conversations that Stella and Christina have had, as well as the attention to developmental detail that only a speech-language pathologist could know, *How Stella Learned to Talk* will be the indispensable dog book for the new decade.

Kundera brilliantly examines the work of such important and diverse figures as Rabelais, Cervantes, Sterne, Diderot, Flaubert, Tolstoy, and Musil. He is especially penetrating on Hermann Broch, and his exploration of the world of Kafka's novels vividly reveals the comic terror of Kafka's bureaucratized universe. Kundera's discussion of his own work includes his views on the role of historical events in fiction, the meaning of action, and the creation of character in the post-psychological novel.

Loosely based on the *Odyssey*, this landmark of modern literature follows ordinary Dubliners through an entire day in 1904. Captivating experimental techniques range from interior monologues to exuberant wordplay and earthy humor.

Ivy Pochoda's spellbinding and cinematic storytelling seamlessly fuses timeless magic to modern-day passion. Haunting and beautiful, *The Art of Disappearing* is an imaginative and captivating love story destined to enchant readers for years to come. How do you know if love is real or just an illusion? When Mel Snow meets the talented magician Toby Warring in a dusty roadside bar, she is instantly drawn to the brilliant performer whose hands can effortlessly pull stray saltshakers and poker chips from thin air and conjure castles out of the desert sands. Just two days later they are married, beginning their life together in the shadow of Las Vegas, where Toby hopes to make it big. Mel knows that magicians are a dime a dozen, but Toby is different—his magic is real. As Toby's renown grows and Mel falls more and more in love with his wonderments, she starts to realize that Toby's powers are as unstable as they are dazzling. She learns that he once made his assistant disappear completely, and couldn't bring her back. And then, just as Mel becomes convinced that his magic is dangerous, a trick goes terribly awry during his Strip debut. Exiled from the stage, Mel and Toby flee the lights of Las Vegas for the streets of Amsterdam where a cabal of old-time magicians, real magicians like Toby, try to rescue him from his despair. But he's haunted by the trick that failed, and obsessed with using his powers to right his mistakes, leaving Mel to wonder if the love they share is genuine or merely a fantasy, conjured up by a lost magician looking to save himself from being alone.

New-World China meets *Old-World Italy*, as Ava investigates the dark side of the glamorous world of fashion in the latest installment of the *Ava Lee Novels*. Ava attends London Fashion Week for the launch of the PÖ fashion line, one of the major investments she and her partners in the *Three Sisters* — May Ling Wong and Amanda Yee — have made over the past year. The show is a success, but perhaps too much of one. It attracts the attention of Dominic Ventola, the principal partner in the luxury fashion conglomerate VLG. When VLG offers to buy the *Three Sisters'* stake in the company, Ava and her partners decline. A few days later, PÖ comes under attack in the fashion media and a large part of their customer base begins to abandon them. With the help of Xu, Ava uncovers the dark and complex dynamics between East and West in the global fashion industry, eventually leading to a confrontation between two of the world's biggest crime syndicates.

Cities have always been important protagonists in our history, but now, more than ever, they are taking the leading role in our developing culture. The intensified urbanization and increasing importance of cities like London, Paris, New York and Mexico, which are becoming through their assets and appeal more prominent than the nations they belong to, is evident to us all. In this series, the most prominent cities in the world are given a chance to reassert their unique personalities and show us their individuality via a pictorial tour and compelling anecdotes. They can show off their exceptional monuments, both historical and contemporary, their particular ambience and flavour, their visual and cultural singularity the things that mark them out in the face of the encroaching tide of homogeneity. The series brings not only revelation and discovery to new visitors, but also rediscovery and renewed enthusiasm to the cities inhabitants, too easily blinded by their frenetic lifestyles to the extraordinary monuments, visual panoramas and street life they live amongst.

Milan Kundera's sixth novel springs from a casual gesture of a woman to her swimming instructor, a gesture that creates a character in the mind of a writer named Kundera. Like Flaubert's *Emma* or Tolstoy's *Anna*, Kundera's *Agnes* becomes an object of fascination, of indefinable longing. From that character springs a novel, a gesture of the imagination that both embodies and articulates Milan Kundera's supreme mastery of the novel and its purpose; to explore thoroughly the great, themes of existence.

The tumultuous twentieth century, told through the life of a single extraordinary woman *Rejected* by a series of publishers, abandoned in a chest for twenty years, Goliarda Sapienza's masterpiece, *The Art of Joy*, survived a turbulent path to publication. It wasn't until 2005, when it was released in France, that this novel received the recognition it deserves. At last, Sapienza's remarkable book is available in English, in a brilliant translation by Anne Milano Appel and with an illuminating introduction by Angelo Pellegrino. *The Art of Joy* centers on Modesta, a Sicilian woman born on January 1, 1900, whose strength and character are an affront to conventional morality. Impoverished as a child, Modesta believes she is destined for a better life. She is able, through grace and intelligence, to secure marriage to an aristocrat—without compromising her own deeply felt values. Friend, mother, lover—Modesta revels in upsetting the rules of her fascist, patriarchal society. This is the history of the twentieth century, transfigured by the perspective of one extraordinary woman. Sapienza, an intriguing figure in her own right—her father homeschooled her so she wouldn't be exposed to fascist influences—was a respected actress and writer who drew on her own struggles to craft this powerful epic. A fictionalized memoir, a book of romance and adventure, a feminist text, a bildungsroman—this novel is ultimately undefinable but deeply necessary; its genius will leave readers breathless.

From Award-winning FF Historical Romance Author Edale Lane *One woman stands between chaos and order - the Night Flyer!* When chaos strikes at the heart of Milan, it is up to Florentina's alter-ego the Night Flyer to stop it. As Florentina and Madelena's love deepens, so does the well of danger surrounding them. The race is on to discover the mysterious Shadow Guild and uncover who is behind the deadly rampage, but Florentina's mission is threatened by a gang of assassins. Can the Night Flyer prevail, or will Maddie's love be ripped from her arms? *Chaos in Milan* is the third book in Edale Lane's *Night Flyer Trilogy*, a tale of power, passion, and payback in Renaissance Italy. If you like action and suspense, rich historical background, three-dimensional characters, and a sweet romance, then you'll want to complete the *Night Flyer* saga. Order your copy of *Chaos in Milan* today! Add this thrilling novel to your cart now!

In this entertaining and enlightening collection David Lodge considers the art of fiction under a wide range of headings, drawing on writers as diverse as Henry James, Martin Amis, Jane Austen and James Joyce. Looking at ideas such as the *Intrusive Author*, *Suspense*, the *Epistolary Novel*, *Magic Realism* and *Symbolism*, and illustrating each topic with a passage taken from a classic or modern novel, David Lodge makes the richness and variety of British and American fiction accessible to the general reader. He provides essential reading for students, aspiring writers and anyone who wants to understand how fiction works.

Milan Kundera's lightest novel, a divertimento, an opera buffa, *Slowness* is also the first of this author's fictional works to have been written in French. Disconcerted and enchanted, the reader follows the narrator of *Slowness* through a midsummer's night in which two tales of seduction, separated by more than two hundred years, interweave and oscillate between the sublime and the comic. Underlying this libertine fantasy is a profound meditation on contemporary life: about the secret bond between slowness and memory, about the connection between our era's desire to forget and the way we have given ourselves over to the demon of speed. And about "dancers" possessed by the passion to be seen, for whom life is merely a perpetual show emptied of every intimacy and every joy.

This collection of essays from the Franco-Czech novelist provides a defense for art during an era that he says no longer puts value on art or beauty and discusses works and artists that are important to him. 25,000 first printing.

"Verdingkinder" or Contract Children - the hidden world behind the pristine image of Switzerland. It lasted until the 1970's.

"Kinderlandverschickung" or KLV - extreme Darwinian camps run by the Nazi's during World War II. None of these institutions were openly acknowledged by those that ran them, and no one cared what happened to the children afterwards. How could a developed nation do that? Children of Nazi Germany were victims of Hitler's war machine as well, and it took a visit to my aunts family in Munich for me to understand how little support, discussion or understanding there was of this fact. As a 3 year old, my aunt was led by her 6 year old sister to the Swiss border and asked to cross alone from Germany into Switzerland in the dark. How could a country leave their children to fend for themselves? Any information was in German, and most of that had been destroyed. I found some information on-line, but most I sourced from the University of Munich. (Then I used Google Translate to very slowly interpret events.) Switzerland offered nothing better while it tried to pretty up their streets and hide homelessness and poverty.

In this dark farce of a novel, set in an old-fashioned Central European spa town, eight characters are swept up in an accelerating dance: a pretty nurse and her repairman boyfriend; an oddball gynecologist; a rich American (at once saint and Don Juan); a popular trumpeter and his beautiful, obsessively jealous wife; an disillusioned former political prisoner about to leave his country and his young woman ward. Perhaps the most brilliantly plotted and sheer entertaining of Milan Kundera's novels, *Farewell Waltz* poses the most serious questions with a blasphemous lightness that makes us see that the modern world has deprived us even of the right to tragedy. Written in Bohemia in 1969-70, this book was first published (in 1976) in France under the title *La valse aux adieux* (*Farewell Waltz*), and later in thirty-four other countries. This beautiful new translation, made from the French text prepared by the novelist himself, fully reflects his own tone and intentions. As such it offers an opportunity for both the discovery and the rediscovery of one of the very best of a great writer's works.

A *New York Times* Notable Book *Irena and Josef meet by chance while returning to their homeland, which they had abandoned twenty years earlier. Will they manage to pick up the thread of their strange love story, interrupted almost as soon as it began and then lost in the tides of history? The truth is that after such a long absence "their memories no longer match."*

There are situations in which we fail for a moment to recognize the person we are with, in which the identity of the other is erased while we simultaneously doubt our own. This also happens with couples--indeed, above all with couples, because lovers fear more than anything else "losing sight" of the loved one. With stunning artfulness in expanding and playing variations on the meaningful moment, Milan Kundera has made this situation--and the vague sense of panic it inspires--the very fabric of his new novel. Here brevity goes hand in hand with intensity, and a moment of bewilderment marks the start of a labyrinthine journey during which the reader repeatedly crosses the border between the real and the unreal, between what occurs in the world outside and what the mind creates in its solitude. Of all contemporary writers, only Kundera can transform such a hidden and disconcerting perception into the material for a novel, one of his finest, most painful, and most enlightening. Which, surprisingly, turns out to be a love story.

For fans of Daniel Silva and David Baldacci comes a gripping thriller based on real world events that will have you riveted until the final page is turned. When NYPD detectives Paul Rossi and Hamilton P. Turner begin investigating the Sutton Place murder of an Italian air force pilot, the last thing they expect is that they will and find themselves sucked into the potential cover-up of the Ustica massacre, the most horrific aviation crime in Italian history, in which all 81 souls on board perished, where Italian President Francesco Cossiga blamed a missile deployed by the French Navy for the disaster. But as they begin investigating, Rossi, recovering from a broken marriage, and Turner, an African-American opera buff, poet, and former lawyer with ambitions to be mayor, come up against NYPD bureaucratic obstacles and stonewalling by the Italian Consulate in NYC. Lieutenant Laura Muro, the policewoman sister of the victim, comes to New York to aid the investigation, but soon the trio find themselves in the crosshairs of the Gladio, Italy's powerful, shadowy political cabal whose reach extends to the highest reaches of New York political and ruling class. From New York to Italy, Rossi, Turner, and Muro must uncover the shocking truth about one of the most notorious disasters in airline history, and how this infamous act ties to the present-day murder. Riveting, erudite, and surprising at every turn, *THE MAN IN MILAN* announces a major new voice in international thriller fiction.

'Except for the ugly brown bullet hole, the corpse could have been the image of the man in the mirror'. Lukas Stolz, an ex-East German maths guru is shot dead outside the Hotel Napoli in Milan. Career criminal, Pete Salterton who was staying at the same hotel, believes the bullet was meant for him. Lieutenant Raphael Conza's investigations lead him to a vital witness; Nyala Abebe, a young Ethiopian migrant who may know the moped rider seen leaving the murder scene.

Another witness goes missing and someone is leaking details about the case. The gang behind the murder will stop at nothing to cover their tracks and Lieutenant Conza finds himself fighting powerful allies who are protecting them. He soon realises he's out of his depth in pursuit of brutal assassins in both Italy and the UK and has to reconsider his options after discovering a fifty-year old story of betrayal in cold-war Germany.

The murder of a world-famous physicist raises fears that the Illuminati are operating again after centuries of silence, and religion professor Robert Langdon is called in to assist with the case.

Three powerful merchants, two independent women in love, one masked vigilante. Florentina, set on revenge for her father's murder, creates an alter-ego known as the Night Flyer. Madelena, whose husband was also murdered, hires Florentina as a tutor for her children and love blossoms between them. However, Florentina's vendetta is fraught with

danger, and surprising developments threaten both women's lives. Merchants of Milan is the first book in Edale Lane's Night Flyer Trilogy, a tale of power, passion, and payback in Renaissance Italy. If you like gadgets and gizmos, rich historical background, three-dimensional characters, and fast-paced action with a slow-boil lesbian romance, then you are sure to love this series. Buy this one of a kind novel today and let the adventure begin!

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