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The fourth novel set in the compellingly modern fantasy world of the Craft Sequence

Forty years after the God Wars, Dresediel Lex bears the scars of liberation—especially in the Skittersill, a poor district still bound by the fallen gods' decaying edicts. As long as the gods' wards last, they strangle development; when they fail, demons will be loosed upon the city. The King in Red hires Elayne Kevarian of the Craft firm Kelethres, Albrecht, and Ao to fix the wards, but the Skittersill's people have their own ideas. A protest rises against Elayne's work, led by Temoc, a warrior-priest turned community organizer who wants to build a peaceful future for his city, his wife, and his young son.

As Elayne drags Temoc and the King in Red to the bargaining table, old wounds reopen, old gods stir in their graves, civil blood breaks to new mutiny, and profiteers circle in the desert sky. Elayne and Temoc must fight conspiracy, dark magic, and their own demons to save the peace—or failing that, to save as many people as they can.

Last First Snow Details

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Author : Max Gladstone

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From Reader Review Last First Snow for online ebook

Bogdan says

Good addition to the series. And impressive as the writer chooses different stories for his books centered on the same world.

Maybe this volume had some flaws, the late start of the whole action, not so much deity around and other crazy stuff like the others (for example the city, Dresediel Lex, in the second volume, has vampires, zombies, and more, more creatures and fantastic beings roaming around), in truth this one has some golems and some others in the end, but, anyway, still, not complaining much because it was an entertaining book.

I mean that his style and books reminds me of the books that weren't written in China Mieville's series, of the Bas-Lag world. It has the same strangeness and uniqueness that very few are capable of achieving.

So, if you're in search of a solid urban fantasy series that could fulfill your wildest dreams, look no further, you're in the right place!

Ps: another minor complain is that until now, in 6 books, he has return two times in Alt Coulumb and Dresediel Lex, one time, the action is on an island, Kavekana, and in the last book published on a new city, Alikand- I mean not so much new places if you get my meaning! But, hey, in the end, that means that there are plenty of other books to be wrote in this world!

Peter says

If you're not reading this series, then it seems a bit silly from the outside looking in...maybe that's not the right word. Definitely weird.

That's what I thought when I started the series. Even after finishing Three Parts Dead, I just kept thinking, "What a weird book." I really liked it, though. It was new and fresh and exciting. And every other book in the series has continued that. And now I'm here, four books deep, and it all seems normal. It's a series where characters range from skeleton kings to witch lawyers to warrior priests without any gods left (kind of), where everything is an analogy to modern life, where it's hard to tell the difference between great realism and cutting satire...and it's all pretty normal feeling at this point. I'm sold completely.

Anyways, in a series of good books, this is the best yet. We get to see a bunch of old characters (before they were old) in a relatively familiar setting, and in a really interesting time period. There's a really great dynamic between Temoc, Elayne, and Kopil, which really adds to the series as a whole, since those characters show up elsewhere as well. So that's pretty great. The story and themes were great, as usual in this series. It's always fun to see how Max Gladstone can use modern-day, real-world professions in his fantasy, and having Elayne work as a lawyer hired to help negotiate a stand-off over what is essentially a zoning issue (with a heaping dose of gentrification) is really cool. How is that even remotely interesting? I don't know how he does it. He's made lawyers and actuaries and investment bankers seem super interesting and get involved in some really great stories without stretching anything too far. In all of that kind of stuff, this book is right on par with the rest.

The only noticeable difference to me was the actual writing, the prose. It seemed like there was a decent shift in the style of writing here, and I liked it. It felt a little more poetic, and a little more sleek...Gladstone essentially added some really top-notch writing into his already impressive worldbuilding and characters and plotting.

This is easily one of the coolest series in fantasy right now, and if you're not reading it, you're missing out. It's way too weird to not read.

retro says

Quality writing & world building. Extremely irritating protagonist. Couldn't get into this one on account of how much I hated Temoc. The fact that this book is a prequel to Two Serpents Rise, which is about his equally irritating son, didn't help.

Nathan says

Fantasy Review Barn

Have you started reading the Craft Sequence yet? Because if not you are now four books behind in what is probably the best series running under the speculative fiction label. I come to this conclusion slowly. I have not personally five starred any of the previous outings despite finding them all highly enjoyable. And here is a spoiler for you; I will be giving Last First Snow four stars instead of five at the end of the review.

Because what we have here is a series that is greater than the sum of its parts. This is high praise because each outing of this series has been unique and wonderful, brimming with a creative setting unlike any other and dealing with a cast of characters that hasn't disappointed throughout. The design and outlining that has gone into crafting (bad pun) this series to date is nothing short of exceptional. Because while up to now we have seen plenty of overlapping the first three books we complete standalones in a timeline we could only guess at. With Last First Snow it is all coming together AND continuing to operate as a complete stand alone.

For the first time the main protagonists are people we have spent serious time with before though neither were the main characters in their previous appearance. A craft lawyer (aka magical necromancer who operates within some rules) and a former priest of now dead gods find their paths crossed during land negotiations. That's right, negotiations over land. That is what this book is about. Except of course, it is so much more. Because it is a battle of classes, a battle of gods, a fight about tradition (which means live sacrifice) and of course—a battle of law. When lawyers can toss magical shields, priests can take a hands on approach to violence, and a skeleton represents the ruling class anything can happen.

What makes this book great is the same thing that has powered the three previous entries. It is fast paced and unique. It makes seemingly mundane details matter; particularly when the very base of the story involves a common land dispute. When the fantasy aspects really start to show their face they turn things up to eleven. And the strength of the characters is second to none. This is a world without villains but full of people to love and hate. Everyone has motivations that are understandable; some selfish and some less so but all very human.

But what makes this a great series is the way everything is starting to come together. It is no secret that the chronology of this series is represented by the numbers in the title. With this forth book being the first some questions are being answered. Questions I didn't know I had. Characters are fleshed out, the land's history is becoming clearer, even the nature of the craft that we have seen used since the beginning is becoming more clear. Context we didn't need yet craved is being provided book but increasingly good book.

This may be the best book of the series. It may not, I seem to be saying that after each new outing. Certainly my own opinion is suspect because I am a sucker for books that hint at class warfare. And let's give some credit for have a likeable character involved in human sacrifice (something I have only seen in Aliette de Bodard's historical fantasy series before). Not that I am a proponent of human sacrifice but it adds an interesting dynamic in this case.

I ask again. Are you reading the Craft Sequence? Because if it isn't obvious, I think you should be.

4 Stars

Copy for review provided by publisher.

Jason says

3 Stars

The Last First Snow was a huge disappointment for me. The Craftwork Sequence by Max Gladstone has up to this point been an incredible breath of fresh air. In this series he demonstrates how incredible an adult oriented fantasy can be. Max Gladstone is on top of his game. Each of the books in The Craftwork Sequence is an improvement on the last, with this book being a slight miss. Gladstone is rare in that he wants each book to be able to read alone, even though they are very connected. They take place in the same world and even have some recurring characters. Each of the first three of the Craftwork Sequence explore something different from the next. Book one explores the Craft. Book two the Gods. Book 3, Full Fathom Five explores something that blurs the border between the Gods and the Craft. And finally The Last First Snow is really a book about the Gods and their return.

I never connected with these characters, normally a strong point in all of the previous Gladstone novels. As a result I had a tough time with this book. Sure, it is incredibly written and it takes place in the same world that I have come to love, but it did not provide enough to overcome my disinterest in the characters.

What a shame. I absolutely loved the first three books. Maybe I will have to try this one again at a later time to give it another chance.

John Wiswell says

The God Wars are over, and the lower classes of Chakal Square sit in protests. The capitalist overlord monsters (literally, the King in Red is a living skeleton who runs a corporation) want to rewrite its laws, including the laws of physics, to prevent any demons from breaking through, but they have to be careful, as

the locals getting too upset could wake the ancient gods and split reality open. They must negotiate peace before the crowd's anger itself triggers an apocalypse.

You can't read "___ Square" without thinking of Arab Spring, and *Last First Snow's* plot is clearly tapping protest culture. Like all Craft books, it's full of neat ideas, and boldly this one diverges from the string of Corporate Thriller-structured stories, trying to do something different, something set in public unrest.

Unfortunately, we rarely get a sense of the tenor of crowds beyond them being passive or boiling, and none of the everyday people involved are main characters. Instead we have Elayne, a woman hired by the King in Red for security, and Temoc, a priest and community organizer who explicitly says he's not part of the cause but will be its mouthpiece. Temoc spends more time idly looking at his kid (Caleb, who will grow up to be the main character of *Two Serpents Rise*) than discussing concerns with the huddled masses, who remain faceless, as though series continuity is forcing them and the important themes out of their own book.

It's not a spoiler to say that this Fantasy negotiation eventually explodes, and it's disappointing, because for all the page-space negotiations get, it never feels like we go deep into them. Scenes keep ending with a point being made and dialogue just starting. There are so many scenes of people worriedly going home, or to alleys, or to camps, and just being nervous. The violence is so obviously coming that, when it comes, the plot feels foregone. We wanted something cleverer than another riot story, even if this one has a cool plasma dragon (and it is a freaking cool plasma dragon).

If buildings burn, I barely know anyone whose life was ruined by it. They had no names, no agency, and barely any presence in a novel that was about the destruction of what they knew. What's left is investment in the main characters to not kill too many of them in the warring streets.

The action is also undercut by this being a prequel to *Two Serpents Rise*. We know Temoc, Caleb, Elayne, and the King in Red survive; we even know the King in Red stays in power. The world can't actually end. Making the story about those characters doesn't just sideline the protests, but foregrounds conflicts that can only be dramatic if you can suspend how much you know happens after this.

Instead, this stuff fills in series back story, and there's pathos in seeing Temoc fear for his wife and son after his Batman-like holy warrior future in the other novel. There are cool ideas here, like Temoc convincing his blood-thirsty gods to take non-lethal imitation sacrifices. In the big battle that everyone knows is coming, we get a glimpse of how the God Wars had to be fought, and it is fascinatingly complex. It's cool for moments and for explosions, when the prose doesn't struggle.

Because *Last First Snow* has both the most inspiring and the weakest writing of the series, sometimes both on the same page. Late scenes use so many one-sentence "drama" paragraphs that Michael Crichton would blush; I counted sixteen in just one scene. There's too much emphasis on too many things, until it feels like the brakes are being slammed at every action.

At the same point, as heavy sacrifices are made, Elayne and Temoc have some amazing cognitive experiences, their minds and souls are physically challenged by what's happening. One telepathic event turns Elayne's mind into a montage of life experiences that rock you paragraph by paragraph, and even crumble bits of conventional grammar. Once you get to it, you won't forget it anytime soon.

If you want to know more about Caleb's father and the King in Red's rise after *Two Serpents Rise*, this is your bag. And if you want an explosive romp through other people's suffering, the back-half of the novel delivers. But having heard the first chapter of Gladstone's next book, I'd say it's more interesting than anything in this one.

Ken Liu says

I blurbed this book:

Brilliant, elegant, epic, astonishing, smart, gritty—that's just the zoning debate that starts the book. Last First Snow is another wondrous visit to the fantastic world of the Craft Sequence whose only flaw is that it is too short.

Pavle says

Ono što ?ini ovu knjigu (i prepostavljam serijal) toliko zanimljivim je to što uzima za ozbiljno 'problem magije' odn. na koji na?in bi se svet razvio samo kad bi magija postojala. Nema više birokratije – napravi prolaz za magi?nu birokratiju! Itd. itd. I to je sve uradjeno na tako organski i zanimljiv na?in da ?ak i dosadne delove ?ini podnošljivim. Plus, tu su uverljivi likovi koji se samomrže kroz debate tipa „tradicija v (kapitalisti?ki) progres“ tako da Gledston ume i da ?a?ne i te neke tzv. ozbiljne teme. Jedino je malo mlak kraj, ali šta je tu je.

4+

Bradley says

I'm sure I'm not the only one to feel that this book doesn't really take off until negotiations turn to crap, but I'll say it anyway. :) The book REALLY takes off after the assassination attempt and that's also the spark that turns all the powers in the city upon each other. The Soul-Rich versus the Soul-Poor.

And it's not easy to negotiate with ourselves, as readers, just who is bad and who is good. It's very complicated, but more than that: it's vivid. We start out ten years before the events of Two Serpents Rise and we get the back story for Tamoc and what he did to Caleb. We get the re-introduction of all the gods into the city, too, and the slight diminishing of the King in Red's power. (Or it's enhancement, if you consider the return of the gods.) But either way, this is the book that changes the world. (Maybe not as much as 40 years prior with the war against the Gods, perhaps, but this is the book we've got.) :)

I'm continually amazed that the wide tapestry of the story. Not just the individual novels that are fantastic in themselves, but the over-story that encompasses the whole world and all of the events.

I've seen this before and have told myself that a full re-reading of this series is absolutely in order, but it's even worse now. The chronological order of books is all over the place. The numbers in the titles tell us that much. This is the earliest but its also the fourth book in the series.

That's fine. I actually prefer it that way. I love having already gotten to know and love so many of the personas that have center stage in this enormous mindfuck of a civil war fought in the skies, of gods and mortals and necromancers bloodying the streets of this oddly modern and recognizable town very much like our own.

Seriously, this writer is amazing. I'm still blown a way. :)

And yes, I probably will jump on a chance to re-read it all. I'll even do it again in publication order, too. The threads that keep intertwining are pretty awesome. :)

This fantasy series is rapidly becoming one of my absolute favorites. :)

Mogsy (MMOGC) says

3.5 of 5 stars at The BiblioSanctum <http://bibliosanctum.com/2015/09/28/b...>

The Craft Sequence is unlike many conventional fantasy series in that each book can be read as a stand-alone, their stories ping-ponging unapologetically all over time and place, focusing on different characters. It makes it an unusual, albeit very special series. That said, many of these characters and events connect to each other, and there is a clear advantage to reading these books in the order in which they are published.

Last First Snow, for instance, is technically a prequel, taking place before the other three books, but it still felt like I was reaching a “crossroads” of sorts, on account of some of the familiar faces. The two main protagonists, Elayne and Temoc, are characters we’ve met before, though both appeared in their respective books in a supporting capacity only. It is also only forty years after the God Wars, and the city of Dresediel Lex still feels its effects, not least of all the poor population in the district of Skittersill, constrained by the old gods’ wards. Elayne Kevarian, a craftswoman, necromancer, and lawyer (not necessarily in that order) is retained by the King in Red to repair the wards, but the people of Skittersill rise up against her efforts, led by the warrior-priest Temoc.

Something had to be done, so Elayne organizes a meeting between all the parties in the hopes of negotiating a deal. After long days of bargaining back and forth and against all odds, an agreement is finally reached. However, no sooner had the ink dried on the contract than an assassination attempt throws all possibility of peace out the window. An all-out battle ensues. Gods and mortals, law and tradition, magic and reason, duty and family – it all comes to a head as both Elayne and Temoc must decide what they fight for.

In spite of all the cool ideas and fiery clashes, so far in the series Last First Snow was probably the toughest book for me to get into. Each installment has focused on a different theme, and something about this one just didn’t quite capture me right off the bat. We got started on a lethargic note, establishing the situation and mood in the Dresediel Lex. I didn’t feel what we were supposed to feel: a growing pressure, a sense of a city on the brink of losing control, the citizenry holding its collective breath. I don’t think I felt much of a connection to the people of Skittersill, not if I spent half the book actually rooting for the King in Red – whom, I might add, is not the villain in my eyes. In truth, there are no villains in this story. It also means no good guys either, but more on that later.

In essence, it felt like Max Gladstone tried to save all the good stuff for the second half of the novel. It wasn’t until the negotiations went sideways that I found myself full engaged; those scenes following the assassination attempt featured some of the best writing I’ve seen from Gladstone in this series so far. Once those floodgates were open, the story became more interesting, but still only because the main characters’ potentials were unlocked and not because I felt much for the nameless, faceless crowds of Skittersill. Bottom line, Last First Snow is all about Elayne and Temoc, both of whom valiantly propped up the narrative.

Let's start with Elayne Kevarian. You don't mess with her. For readers who've been following this series since the beginning, that's a lesson we learned early. There's a certain satisfaction seeing her take center stage in this book, because though we've already taken her measure, there are still clearly so many ways in which she can surprise you. While Elayne remains one of my favorite Craft Sequence personalities, Temoc on the other hand stirred up plenty of mixed emotions. Seeing him with his young son Caleb, who will grow up to be the main character in *Two Serpents Rise*, was both a treat and a dreadful reminder of how things will turn out. Temoc's personal journey in *Last First Snow* puts him in the difficult situation of choosing between two things that mean everything to him. Is he right for choosing one over the other? Just as difficult as it is to call the King in Red a villain, I too find it hard to get a bead on Temoc; for all the reasons there are to support him, I can probably find just as many to condemn him.

I enjoy books that throw me curve balls. *Last First Snow* by Max Gladstone is such a book. Is it my favorite of the series? Probably not. Still, as I say, there's no such thing as a bad Craft Sequence book, just that some are better than others. Taking place before all the other books, *Last First Snow* was perhaps disadvantaged from the start, because the future is known for a lot of the characters. We already know who will make it out alive, how events will come to pass, how certain relationships will play out. For a book that's mostly for filling the gaps in history though, it paints a rather fulfilling picture of two important characters who have thus far been on the periphery of our attention. I still love this series, and I can't recommend it enough.

Chip says

Characters: 5*

Universe: 5*

Plot: 3.5*

After reading book 5 by accident this book was *slightly* spoiled for me by myself (and book 5 now makes a bit more sense).

It was good to return to this universe and I greatly enjoy the concept of this series. What if religion and faith and miracles were based on math, science, and economics? You'd have the craft sequence.

Carol. says

It's not a kissing book.

I feel I have to mention that because both people who saw me reading it at work said the title sounded like a romance. Since one was reading *A Game of Thrones*, I was a bit surprised at her lack of knowledge about Gladstone's standout fantasy series, *The Craft Sequence*. It deserves far more recognition among fantasy and sci-fi fans than it currently receives. My best guess is that Gladstone is such an unusual writer, he travels above and below the average radar. The series has a setting that feels vaguely urban fantasy, language that reminds me of Kay, and complicated concepts found more often in conceptual science fiction. Honestly, his writing hits so many of my satisfaction points that I'm resisting skipping my review in favor of starting a series re-read.

“There would always be a spider who bargained with a fly, there would always be two sisters who played ball with demons, there would always be monsters who tried to eat the sun, even if marrow and majesty seeped out from the myths.“

It is a book about relationships in the most philosophical sense of the word, the ways of faith, money, fidelity and love and the agreements made between them. Oh, and a bit of revolution, urban decay, gentrification and the aftermath of war. One of the main characters is Temoc, warrior high priest of a god banished from the city during the god wars forty years ago. Without sacrifice and followers—a contract of belief, if you will—the gods lie dormant, and weak. Temoc has been practicing a peaceful way of life, living in the Skittersill district with his academic wife and his pre-teen son Caleb. It also follows Elayne, a Craftswoman, magically skilled in a secular form of power that has risen to prominence after the god wars.

In the poor district of the city, the Skittersill, god-created protections are decaying, leaving the district vulnerable from fire, pestilence and disease. Elayne is trying to negotiate an acceptable contract between the Red King Consolidated and the merchants that want to buy and raze the Skittersill. Elayne has a eye out for trouble and tries to warn both parties: **“You’ve not accounted for all the factors.’ ‘Between the King in Red and Tan Batac’s merchant collective, we control property use rights in the Skittersill. Who else is there?”** How about the residents who want to prevent their homes from becoming unaffordable? Temoc becomes involved by believers in the district, and by his old enmity with the Red King. The powers that come from his belief could be all that stands against a successful resolution—or that creates one.

If you’ve been following the series to this point, you’ll recognize both Temoc and Caleb, a good ten years earlier than the events in *Two Serpents Rise*, (my review) and Elayne from *Three Parts Dead* (my review). It is worth taking a moment to admire Gladstone’s writing genius. These people are going to survive, because we’ve seen them in their future, yet the certainty does not lessen the tension of *Last First Snow*. I’d compare it to hearing a story from my father about Vietnam: I know the ending—I know he’s *here*, and the general kind of person he is *now*, but that doesn’t make hearing about the experience less tense or less interesting (insert carol’s rant about the concept of spoilers).

Narrative is third person omniscient focused on a handful of characters; Temoc, the priest; Elayne, the Craftswoman; Chel, a dockhand in the Skittersill, with the occasional thoughts from a few others. Elayne is particularly admirable as she tried to find the balance between legal responsibilities and ethical principles. As a Craftswoman, she’s destined for existence beyond the flesh, but instead of giving her arrogance, it leaves her grasping at compassion: **“Elayne was still human enough to give the other woman space, to let her stand and watch the blood and read the letter with her hand clenched around the railing. Elayne was still human enough to leave.”**

Both Elayne and Temoc fought in the wars forty years ago, and both reflect on their reactions now versus their actions then. In some ways, it is a book grounded on the dilemmas that come with maturity; once you have lost the righteousness of youthful activism, how do you navigate the obligations of real life—family, profession—with passion, belief and ethics? Temoc, technically part of the ‘losing’ side of the war, recognizes that the history of a place he has known intimately has grown into a modern presence: **“Temoc had not left his city. His city left him, replaced by another. He been born scant miles from the spot, yet felt a half a world away from everything he knew.”**

When the scale is a revolution, it’s easy to lose humanity, and perspective. A little judicious humor occasionally lightens the mood:

“Air filters be damned: in Dresediel Lex, to run was to invite the city into your lungs, and the city was

a drunken guest who like to trash the place.”

“Elayne briefly considered gutting the man, and decided against it. In her experience spraying a Court hallway with blood and other humors was rarely a good idea. That one time in Iskar had been a special case.”

There are a few shortcomings, but honestly, I think that's because I'm comparing Gladstone to the greats in literary fantasy. No mere beach read, this one engaged my brain as much as my heart, and I was vaguely anxious as the events cascaded.

Immensely engrossing, what I really wanted after finishing was to go home and read the series from the beginning again, just so I could see the echos from Temoc, Elayne and the events of the Skittersill reverberate through the earlier books. At least my *Game of Thrones* friend related to that feeling.

Sabrina says

“...war always had been a chance for great powers to play with their most exquisite toys”

These books are really hard to rate. On the one hand, I feel they're too complicated, so interwoven that I hardly understand them and have trouble to keep focus. But on the other hand, there is a brilliance to them (that is just a little out of my grasp) and there is always just something that keeps me going. One of those somethings was the overall story of this series, that finally started to come together. This time we follow Elayne, Temoc and the King in Red. In the end Elayne really grew on me, but in the beginning, I had trouble to raise true compassion for the characters.

While this was mostly a story about rebellion, contracts, war, conflicting interests and emotions, there were also a few things that made me love. Working in a hospital myself I especially liked this one:

“...searching for a nurse who didn't look too busy to interrupt. As the clock ticked toward midnight, she decided that looking too busy to interrupt was likely a survival trait for nurses.”

Seth Dickinson says

We used to tell a lot of stories about gods. They got drunk, cheated on each other, held grudges, and fought long ruinous wars over small things. They had our problems, except bigger.

Dresediel Lex used to have gods. Now Red King Consolidated runs the city, a necrocapitalist water consortium helmed by a skeleton, staffed by wizard lawyers called Craftspeople, and dead-set on making everything better for everyone (as long it's net profitable). If you get in their way, well — we'd say gods help you, but the Red King killed them all.

Red King Consolidated wants to make the Skittersill better. Don't say gentrification, please, that's an ugly word. The old neighborhood needs investment, development, and infrastructure — a chance to join the modern world. The only problem is that the people living there refuse to get out of the way.

It's starting to look a lot like a protest. And in Dresediel Lex, the will of the people is as real as fire.

Dresediel Lex has our problems, except brighter. Wardens on rainbow-winged snakes keep watch on camps of protesters struggling to get over their differences and speak as one. Lawyers with immortality contracts and contacts in Hell slug tequila and complain about their jobs on top of eighty-story step pyramids. The last priest of the old gods fights to keep his congregation together in the face of modern life — while trying to raise a son who can thrive in the new world.

It's not an easy book. In here, as in the real world, it feels sometimes like the only thing little people can do is jump into the gears of the big machine. And in here, as with us, people struggle to find the line between order and tyranny, or faith and fanaticism, or change-by-negotiation and change-by-struggle.

If we all sit down together and say our piece, can we find a solution we agree on? And if we fail this time, if it all ends up like a war, does that mean we've failed forever? Are we just going to keep fighting this thing again and again until the stars go out?

Dresediel Lex tastes like corn tortillas and dust. It sounds like man-sized dragonflies and chanted slogans. It looks like Aztec gods dreaming Blade Runner. Everyone's trying their best to make the world better. They just have different ideas of what 'better' should look like, who should be in charge of it, and who should pay the blood and money it takes to get there.

You can read some truth in here.

This was my first Craft book. I'll read the rest.
