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ROBOTIC GOAL SORTING

Art of Thinking

Volume 4 of 5

[[[VERY EARLY FORM OF MANUSCRIPT
TO BE GRADUALLY COMPLETED; TO BE
PUBLISHED IN 2024.]]]

BOOK INFORMATION

Relevant G15 PMN app for this book:
FCMiii.

Consult g15pmn.com.

ISBN 978-82-93128-85-2

To be published in 2024.

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Published by Yoga4d von Reusch Gamemakers,
Lillestrom, Norway.

Printed on paper.

Available at yoga6d.org/library

***** Introduction

Since the previous three volumes were written, a lot of fresh programming--and thinking--have gone on. There is a fresh take on FCM, to make the first-handedness of FCM even more first-hand; and a number of other things.

Instead of superimposing a structure of sequence of the themes I raise in the fourth volume, coming, as it were, in the after-reflection on the first three volumes, I will go at the themes as they present themselves; and we will see that it makes a coherent whole all by itself, I feel.

The term 'robotic goal sorting' sounds perhaps a bit simple and algorithmic, but it is a really the most tricky point of all work with making ethically, functional, and, in a sense, beautiful robots that can make life in human society easier: which goal is number 1? Which is number 2? Which is number 1000? In a certain sense, getting a robot to sort goals correctly is an implementation of the art of decision-making onto a computer: and how do you do that?

But we will not spend time just with robots here: as in all these five volumes, we spend time with everything

which in one way or another reflects on the art of using our minds and bodies to the fullest, especially when it's pleasant.

In fact, most of this volume will be philosophical, while the quantity of algorithms also is great. Anything directly pertaining to programming and robotics and such will be marked here ROBOTICS*****.

***** We all have unique bodily structures, and, with aims including both high esthetics and high functionality, one must apply insight in choosing exercises and approaches as to bodily movement.

There is a long tradition, we might say, when it comes to combining the art of thinking with the art of walking: and Aristoteles, with his school Peripatos, 'walkways',-- in which the supposed habit of Aristoteles to walk about while thinking out fresh philosophy and teaching it, is perhaps the most salient one here.

When we explore the mind, the human mind, we must also explore the human body, and that includes our own body, also in its movement ways. It is in a sense possible to think with all the body. And some may have hidden joys coming forth, and new clarities in thinking, by enabling new ways of using muscles in daily life.

In the quest of esthetics, I like to say that no human beauty is as high as the ideal, the ideal which--as you know, if you have read my previous three volumes and/or other relevant texts by me--is real only in subtle beings, the muses. The ideal is not one but several but in a well-organized way; and it all plays on sexuality; and it plays on genders as well; and nothing is simple about it.

In being aware of esthetics, then, e.g. in photographing a human body, you will naturally, in a generous spirit, wish to emphasize the esthetical strengths of this body, and play down the esthetical weaknesses. So also should

the wise person do in deciding on exercises and approach to movement: walking on the balls of one's feet may be fantastically right for some people--surely is-- but there are other approaches to walking and there can be a variety of reasons why other approaches should be chosen.

To think with a foot which is more female is a different thought process than to think with a foot which is more male: the female foot has, as it were, two regions that touches ground in the relaxed position, namely the heel and the balls of the foot, and the curvature of the high wrists ensures that there aren't as it were 'connecting lines' between the front and the back of the foot in how the foot touches a plain surface. In contrast, the more male feet--which can be beautiful to have for females, in the play between gender radiations--is straighter in the surface line and the footprint is more one than two; so two female feet means 4 areas, if at the moment we don't count the toes; and two male feet means 2 areas, also not counting the toes. It follows that the thinking processes are somewhat different, for mentation is always affected by the numbers involved.

In some contemplative/meditative/spiritual traditions, or at least in some branches of them, we find a focus on a hope of total concentration of one idea of attention as a kind of sublime ideal. This sort of practise is, as I see it, mechanical in its aspiration and not healthy; one total concentration on one form of attention-focus is only possible by a lessening of the important flexibility of the mind to attend to that which is important and to do so playfully, creatively, and with receptiveness to intuitive impulses from the depth of the heart.

Advises as to attention should be 'rule of thumb' only, I feel. As a rule of thumb, therefore, I'd suggest that attention to feet, with an orientation to walk 'on the balls of your feet', could, as an ideal practise, take place more or less half of the time, at least when not other pressing tasks are involved; and when there is a degree of effortlessness of walking and not too much weight involved. The fact of the ease of walking being greater when there is not too much weight also suggests that the beauty of walking is greater when there is not too much bodily weight, and in particular not too much fat (though indeed muscles can be heavy also, and for that reason there should not be a cultivation of reckless muscle

growth; indeed muscles are more heavy pr volume unit than fat).

The beauty of the human body in space is also having a beauty in the dimension of process as movement, where the question of rhythm and the arrhythmic arise naturally. The female 'wriggle' of the hips and the masculine 'swagger' in particular of the shoulders are involved in the beauty in the process or duration dimension. The self-experiences of a human body in terms of beauty is also an experience of own sexual beauty and the enlivened mind is naturally taking this in as a joy, and this can be described as an autosexual joy. Someone who is immersed in autosexual joy shows others, implicitly, how to enjoy one's own beauty, and it is implicitly therefore an act of radiant generosity to be autosexual. Another term for it is (not narcissistic, which means pointless self-glorification), but narcissistic, which means physical and emotionally in love with oneself--and not to the exclusion of the love of others. In fact, the presence of abundance of own-sex impulses makes it easier to be consistently generous to the beauty of others and easier also to be less possessive and thereby, implicitly, easier to be less a person who is shaken by jealousy and rather more a person who exudes tranquility and even joy in the pleasure of others seeking each others' pleasure.

In giving attention to how you walk, while also giving attention to another task which has a complexity such that it does indeed require mentation, attention, you are doing something which feels a bit like 'distributed attention': it may mean alternating, and sometimes it can mean in parallel; alternation can be pr seconds or pr minutes or the like. The simplest form of attention is to the feet: once you have spare mental resources for more attention about the gait, about your dance, you add to it: that is at least one approach, to increase the attention according to the situation, what it allows for. Let us say the next is to the tummy, the gut, to keeping stomach flat and beautiful. That is a number one, to the feet, a number two to the gut. As yet more attention is luxuriously allowed, let it proceed to such as shoulders, butt, thighs, hands, and naturally also to the process dimension, the rhythmic and the arrhythmic. As the experience of beautiful resonances, symmetries and interesting variations in asymmetry, and femaleness and maleness and so on takes place as it were proprioceptively, there can be a genuine

joy: not just for yourself but for others; the movement is a meditation and it is dance.

To put into practise a new, or modified approach, to engaging your body in daily life requires creativity. To move your feet differently, you need to remind yourself in new terms, use new words, --as if talk to your feet, afresh, rather than dull-minded repetition. And to walk on the balls of one's feet obviously can only be done on certain surfaces, and with a certain type of shoes, and so on.

So, to summarize, dependent on context and how you feel and how effortless it is for the body to do so, there can be two points, one, walk on the balls of your feet, two tucked-in flat elegant stomach posture as foundation for straightening up the body expression as a whole, including emphasis on shoulders, butt, hips, neck, head etc.

When you look at yourself through something like a mirror, you will get a feedback that can be useful: it may be that it tells you, 'you are looking too erect', or, 'you are looking too sloppy'. So an occasional affirmation like, 'Renewal of erect posture' may be to the point, where the whole body expression is in focus for a moment.

As for walking, there is a more obviously 'feminine' way of walking which has more sway of hips to the side but head is, for instance, slightly nodding during the walk: it may say to the other, 'get erect for me'.

And there is a more obviously 'masculine' way of walking which has more sideways motion of the head and more straightness in hip motion: it may say to the other, 'lay for me'.

Words like 'feminine' and 'masculine' do have a significance far beyond what gender type one associates the most with, whether from the start or after a period of thoughtful reflection. These categories are polarities of the sensual-sexual 'battery' of existence, and any great artist know how to play on them with humour, suiting the occasion.

There is a deep role for playful creativity in exercise, when done with insight into what is safe to do, and that is that no muscles or bones or tissues get overworked or underworked in any way whatsoever.

Many adults can learn of the way many children engage with their feet--their feet are often in creative movement. In an adult situation, the foot use can become

so rigid, so uncreative, that various issues and constant pains can arise. To counter this, it makes sense to create an attitude of safe creativity. With regard to feet, let us call this CFJ, for creative foot jobs. That means, use feet creatively differently than that which is the barest minimum in order to get to where you want to go--and done in moderation when circumstances in one way or another suggest so.

CFJ involves left and right bends of feet, forward and backwards, curling of toes, stretching of the foot wrist, and so on and so forth in pleasant variations.

***** To be a master of the art of thinking, it is important to see the connection between humour in daily life, beauty of radiance, and a truthfulness in thought. 'Truthfulness' may sound like a big word; but I wish to put it in contrast to this: a systematic twisting of the narratives of reality, and of other people, according to some kind of greed. Such twisting is neither beautiful for the mind nor for the body: and it leads to a range of emotions which mostly have their basis in prejudice and which has no depth but rather look peculiar when seen by more independent bystanders.

When people talk together about some other people, and they have, in some way or another, a kind of egotistic passion to achieve a biased result, these people drag themselves down; they do not have a grip anymore on their own reality; their laugh will be thwarted with the sadness that deep within is the knowledge that they are lying to themselves. Thus also their gait will not be that of a genuine dancer; the walk will not have the spirited flair of the person who has a real beauty inside.

Why is humour important? Ask the child, who, playing and learning and laughing and exploring, is healthily swimming in an ocean of humour while emerging as a radiant human being. Humour is the foundation of spirited energy, of enthusiasm, of bodily health, and of bodily ecstasy, whether of sexual or of other kinds. And this humour requires effortlessness; and effortlessness requires that the greed for a twisted narrative doesn't exist in the mind.

To engage in one conscious lie with a definite purpose that one is prepared to defend, also ethically, is one thing; it is similar to letting some dust lie in a corner

or something with the intent of clearing it up later. But when lying becomes a habit, it is like having a room that's so dirty that it is hard even to begin to clear it up; and one doesn't notice when more dirt is added. Such a person--who no longer knows the difference between lying and nonlying, and in a sense therefore is engaging in what can be called 'lying to oneself' in a severe way, is getting wrapped up in false narratives. These may have a degree of purpose--they may be, often are, connected to some greed that provides a consistent bias.

When the mind is wrapped in greed-based narratives, can it free itself? Yes, with difficulty, but it can: by looking at each assumption, each statement about reality with an eye to weighing the balancies independently of those whom may have had an agenda in twisting and thwarting the narratives over reality. The orientation towards fact in each assumption is hard work; but it is the necessary work to come back to humour and its natural wealth.

***** Money tends to arise as a theme in thinking and because it is, in most societies it is easy to think of, so central, it is also sometimes slightly difficult to look at from a distance, in abstraction.

In a sense, possession of money is possessing a generalized power to give. The giving of money is giving a generalized power of giving. The receiver will be able to give this further--usually--and the generality of money means that when there is a question of fairness in giving and receiving, there is a sense of calculus over a shared type of value, relative to other things given and received.

This leads us to the more philosophical point, namely that of giving-receiving as central in all life. Breathing is giving and receiving air. We may drink an exotic drink --a receiving--and relative to a sexual partner there may be the production of a sexual fluid with healthy hormones and proteins and a host of other molecules--a giving. The receiving of semen and the living of a healthy life can lead to the giving of a new human being in birth.

Clearly, the theme of giving-receiving is a very vast one. One sub-topic in this vast theme, then, is money: and again the theme is vast, maybe extremely so.

Some aspects of money-exchange involves the question of repetition of money-exchange between the same interactors over time, and so here comes the question of trust, and the sense, in excellent cases, of shared generosity: you are generous to me and I am generous to you, we are both gaining on this. Money may be involved but it can also, sometimes alternating, involve exchange of something that is of benefit to the other, possibly a range of things,-- goods, services, and such.

In some cases, there is the exchange of money for a ware or service without prior knowledge of the people involved, or it is by computers, with or without prior knowledge of the cybernetic place, so to speak, involved; and the price may be something that is set so as to appeal or the price may be set according to something that can only be gotten in one way and without obvious competition in price. In many cases, though, quality communication and more than that, a sense of shared generosity as friendship may embrace financial transactions and the buying and selling processes so as to make them a delightful part of human communication.

***** Even the shape of the human body, as well as the type of bodily intensities which are combined when such as work is done, is influenced, possibly extremely so, by culture; and culture is not just culture when practised by a majority in a society, but it is about what is, literally, 'cultivated', even if only by some.

Every aspect of the body and mind, deep as superficial, visible or hidden, is obviously affected by the pressures, pushings, stretchings, challenges, etc, etc, exerted daily or often even if only a little bit each time, and all the more so when the influence is consistent and it can be dramatically effective when it begins at a very young age, when the person is a small child. Human history is full of examples which shows the plasticity of the genes when consistent work is applied. And while this can and has been misused, it is part of the formidable

power of the human being, and shows something of the importance of culture.

Obviously, a culture is embedded with, and flows from, implicit and explicit glorifications of form and approach and the corresponding typical prejudices of the opposite. The esthetics of the ballerina foot shape with high wrists and a bendability that allows for the gracefully extended long legs to seem like going on and on is, for instance, existing together with cultures of applying 'ballet foot stretchers' such as made by wood and meant for the use of ballerina student kids over several years so as to shape bone structure. The very 'ballet split' is itself something that involves an alteration of the anatomy of the bone structure of the hip; and while child ballet students can do this healthily, some can develop an over-flexibility that becomes a health challenge.

When a culture has many sexual condemnations, perhaps because of a church culture that demands control over the sexuality of its followers by means of their formalization of marriages, it typically goes together with a lack of education--and corresponding lack of systematic cultivation--of sexuality in the schools. This in turn may lead to children growing up without proper expansions and flexibilities in the sexual regions, leading to such as the necessity to surgeons to provide additional opening to allow for childbirth. Correspondingly, such a culture may frown upon the mixture of sexuality with work, deeming it only proper within the confines of a married home, and that also affects education and leads to a lack of a harnessing of the intelligences of sexuality in work. These themes are surprisingly rich in potentials for those who dare to explore them in the full.

***** We can sketch elements of a theory of scents when we have the conceptual armour of q-fields with us, as well as the energy, time, patience and inner harmony to apply careful attention to what happens to mental processes when we are exposed to various fragrances, and how various mental processes, esp. the visual ones, can call forth the sense of a fragrance without it being present as sensed through the nostrils.

Briefly, each scent--and there are millions of them, or more--go together with a visual shape. This shape may have something to do with geometrical features of the molecules involved, but chiefly, I intuit, it is about how the lively mind, in sensitive, harmonious moments, can pick up the visual aspect of the q-field of each particular scent.

Now the process of intuiting the visual shape of a scent must take into consideration the effects of memory. For instance, when I reflect on the scent of cherry, I get two distinct images in mind: one which connects to a statue with a long rod standing beside the cherry-tasting chewing-gum machine that, as a kid having just learned to walk, saw as a high point during a walk in the city with an adult. This is obviously my personal memory and while this is vivid and visual, it is not the same as intuition of a q-field. However it is not inconceivable that some personal memories of a scent in fact are rather identical with the visual shape of a q-field.

In any case, I also get another distinct visual shape when I reflect over the scent of cherry. It is that of some tallish rod-like natural-growing flowers in the context of a sunny area where there are also some trees, bursting with flowers of some slightly violet kind,--a very distinct scene, but I cannot recall having ever seen just this scene nor indeed just that kind of flower, and the scene has not in it the typical Cherry Tree at all.

Another scent may give a sense of a particularly shaped island; or waves; or a mountain-peak; or even man-made facilities; and in some cases people; and the list goes on. Add two scents and the resulting scent may give a very very different visual q-field indeed, as I intuit it. For one may be as 'building blocks' for the structure of the other.

As we sketch a theory of scents, let us say it with some strength: this is not a mechanical thing. It is going on at a level which requires real mind, not just the permutation over molecules in some machine-like process. It requires, as I intuit it, for the larger part of what the human fragrance experience can be, a human mind: for only a subsection can be experienced with a more animal mind. So while a pet animal certainly can be extremely astute at picking up even very minute scents, far below the threshold of what is required for a human to pick up this scent, the range of the 'colors of scents' for humans --I submit--is wider than for any animal, for it is a soul-thing (and here I have the also intuition-based world-view that humans so indeed differ from the rest of

the so-called 'animal kingdom').

It is a further facet, and an interesting one, to my mind, of the phenomena of soul-experienced scents, that the conjuring up of the visual shape of the q-field of the scent conjures up, for a suitably trained and harmonious mind, the scent itself. Even if this scent has not previously been experienced. And we can add a further postulate in a theory of scents as sketched here in the normal informal tone we like to indicate theories, namely this: while not every visual experience corresponds to exactly 'one scent', it is likely that just about every visual experience corresponds to a conjugation of several scents. Let us draw up the possibilities further by indicating that the experience of life at a soul-level is also the experience of the visual as assisted by the 'intuitive life of the scents', so to speak. I can make this last statement shorter, but also less precise, and sounding somewhat superficial, but it may help to start reflection over the point: what you see,--even on a photo--corresponds to one or more scents, and by realizing this experience of the scents inside you, you are experiencing life more from the soul-level. Instead of soul-level we might say, more precisely, 'soul and spirit level'.

In order to rid oneself of unwanted smells, it follows that it helps to recognize in one's mental processes the visual shapes of the smells one wishes to dissolve and dissolve the memory of these shapes.

And in order to generate more of wanted smells, it may help--we can speculate, from this theory--to keep in mind the suitable visual forms of them, and also to realize these forms in one's daily surroundings where it makes sense.

It is part of this theory of scents, or fragrances, or smells--which expands to a theory of tastes, of course, that given that these partake in organizing q-fields, taste is not 'just taste' but an organizing factor for the body in its digestion of food.

***** As one of the many elements of a theory of pleasure I submit that there is, for each, a daily requirement of a quantity of pleasure--no matter kind--for the sense of wellbeing to be there, as a foundation. For those who engage sufficiently in the tantric pleasure, the pleasure

of food is just that it serves, when rich and correct enough, to allow for the energy of tantrism.

Another element of this theory is that pain, when not too intense, not too often, and of the type that is felt and thought about as 'not having consequences'--ie, it is a pain that is done with, without implying more pain of some sort--we can call it 'consequence-free pain'--does not distract from the pleasures of the day. And in fact, consequence-free pains of some kinds can enhance pleasure.

Pleasure and pain have psychological aspects that weave into the physiological forms of them. The type of sexuality called SM calls, obviously, on the interplay between these two; generally, SM is much connected to the theme of consequence-free pains associated with getting or nearly getting that which is experienced as 'forbidden fruits' (one of the central motifs in mythology, according to Joseph Campbell). For instance, pain as meant to make a kind of playful but experienced 'guilt' feeling be 'atoned' by means of 'punishment', may in SM immediately be followed by an ordinary kind of pleasant sensual fondling that, by this context and timing, transmutes into an extraordinary pleasure. Physiologically, this is also associated with production of certain types of pain-reducing and pleasure-increasing chemicals in the brain, such as so-called endorphins; but it is a theme vastly beyond any chemicals.

A way to understand more of the relationship between pain and pleasure is through certain forms of massage, whether self-massage or by another, or a massage-like experience which is generated by some forms of exercises, with or without instruments. These can teach one of SM 'pleasant pains'; they are the same, although perhaps slightly different in intensity and focus.

A 'pleasant pain' is experienced easily when you learn of a massage-induced pain, that it is 'doing good'. The mild pain is suffused with pleasure because the mind suffuses it with mindfulness, an informed mindfulness that says, 'this is good'. The pain-element quickly becomes indistinguishable--or just about--from the pleasure that surrounds it, embeds it we can say.

***** Daily human activity involves goal-setting and

goal-adjusting and goal-dissolving, all the time, at many or most levels. Whether consciously or unconsciously, goals affect emotions maybe more than anything else. And just as the pain tolerance level is shown to increase rather abruptly given the presence of a strongly held goal, so does the pleasure experience with an action spiral almost exponentially when goals, subgoals and so on are harmoniously changed, reworked, achieved, in a dance of action. In this process, I find it personally fruitful to use terms such as PLAY GOALS, REAL GOALS, and, sort of in between the two, AGGRESSIVE GOALS. The play goal is set almost as a joke--it points in the right direction, but with an aim to achieve so much in such a short span of time that it is rather unrealistic (though not impossible) --whereas a real goal is realistically achievable. And often both can be entertained simultaneously; and the play goal may be revised steadily towards becoming a real goal; with the larger frame given by a real goal.

An 'aggressive goal' is full of force and energy--not in the sense of aggression, but in the sense of real strong trying to get to it within the frame set. And given energy and passion it works out.

***** Reality may in fact be wonderful. How do we know? Now, social life can also be wonderful. And it can also have in it scapegoating: that a person, or several, are as it were encircled by a narrative that is false and condemning; at least false at many points and biased at many points although perhaps right at several points also.

When there is scapegoating, it is not like the retelling of lies by many, many times over, make it into reality. Rather, what happens is that people sort of divide into two groups: one, those who succumb to the narrative or narratives. Second, those who have a faith that possible reality may be other, wholly or in parts, than that which is stated by easy words in the narratives.

Those who stick to possible reality beyond the words are those who maintain their genuine humour and inner warmth; and in them there is a surge of life and of healing.

Staying in touch with reality, then, not only means staying in touch with humour, but also with the deeper levels of the personality, where deep or subtle memories are stored; these are used, in periods with some duration

with great mental and physical harmony, to restore exact memories.

ROBOTICS***** When a PC of a 32-bit kind is running a robot, and it has been programmed with the conscious intent that the program is first-hand understandable by good human programmers, we are probably within the realm of FCM--First-Hand Computerized Mentality. It is part of FCM to realize the importance of avoiding 'self-programming' computers, even though the well-programmed FCM robot of course is programmed to pick up as much as possible of the relevant context within which it carries out its tasks. It can also produce suggestions for what could be programmed; but the human programmer must take charge of that new programming. Otherwise we can get into a loop that distorts everything.

Such suggestions you can notice that you do yourself when, faced again and again by a similar set of tasks with some complexity, you notice that a certain issue arises again and again that you earlier on have not had a way to solve; but you get an idea; and the idea may involve that you prepare such-and-such before starting on the task next time on. This preparation is a new task to be inserted into the list of tasks--or subtasks, more precisely put, connected to the goal of getting something done. There is a question of degree whether this involves a sense of 're-programming' of the task, or whether it is part of getting the task done well. In case it is 're-programming' you as a human being with a mind do it in your mind--by making up your mind to do such-and-such before you begin next time on with this action. But in the case of the robot, the program should offer it as suggestion to the human programmers in charge of the robot and they decide. That's all part of FCM.

*****ROBOTICS In the previous volumes of Art of Thinking, the approach to First-hand Computerized Mentality, or FCM for robotics, was that of a matrix. A matrix is a concept which is, after all, fairly easily implemented in a 32-bit digital PC even though the PC is definitely organizing its data in a sequence--an array--rather than an X*Y matrix.

This is more purely implemented when the underlying CPU has the simplicity of a G15 CPU. Each address position is given by a number, not by two numbers. Each address position is 32-bit and contains a 32-bit number. In FCM, we do not think that 64-bit is 'better' than 32-bit; rather, the approach of FCM is that meaningfulness of data and program relative to the human programmer is adamant, a first priority and a constraint. The robot must not be made so that it is statistically programmed, and that we program it to 'fix up' its own messy program by the type of algorithms we call 'self-programming'. That only leads to loops of nonsense; but it is a nonsense that can delude and deceive and destroy if these robots are in society or somehow connected to society.

So 32-bit is a beautifying limit, we might say.

And after successful work with the first forms of FCM for very simple tasks given a matrix orientation, in what is the 3rd Foundation of G15 PMN, what has emerged in the longer time-span between the previous volume and this, is that we want FCM to stay nearer the core syntax of PMN itself, with even less super-imposition of structures. In other words, the Foundation3b, or FCMiii--as we now call it, after several experiments,--is FCM staying nearer to the G15 PMN ideas of how to programs, but with the all the previous algorithms of FCM by matrix, such as used in spreadsheets, intact, and some new algorithms added for convenience.

In other to facilitate FCM staying very near the core PMN way of programming, the approach taken with 3b, that is, Foundation3b, is that of 'templates'. A template is a suggestion for how to program it, rather than anything much in the nature of definition.

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