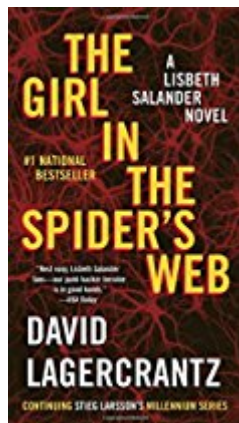


Read The Girl in the Spider's Web (Millennium Series) By David Lagercrantz



One of the Best Books of the Year NPR * USA Today * O, The Oprah Magazine * Esquire A genius hacker who has always been an outsider. A journalist with a penchant for danger. She is Lisbeth Salander, the girl with the dragon tattoo. He is Mikael Blomkvist, crusading editor of Millennium. One night, Blomkvist receives a call from a source who claims to have been given information vital to the United States by a young female hacker. Blomkvist, always on the lookout for a story, reaches out to Salander for help. She, as usual, has plans of her own. Together they are drawn into a ruthless underworld of spies, cybercriminals, and government operatives—some willing to kill to protect their secrets. Look for The Girl Who Takes an Eye for an Eye featuring Lisbeth Salander, coming September 12th.

Read PDF The Girl in the Spider's Web (Millennium Series) By David Lagercrantz ,Read The Girl in the Spider's Web (Millennium Series) By David Lagercrantz ,Pdf The Girl in the Spider's Web (Millennium Series) By David Lagercrantz ,Read PDF The Girl in the Spider's Web (Millennium Series) By David Lagercrantz ,Reading Ebook The Girl in the Spider's Web (Millennium Series) By David Lagercrantz

[Click here for Download Ebook The Girl in the Spider's Web \(Millennium Series\) By David Lagercrantz PDF Free](#)

[Click here Ebook The Girl in the Spider's Web \(Millennium Series\) By David Lagercrantz For DOWNLOAD](#)

Review “Rest easy, Lisbeth Salander fans—our punk hacker heroine is in good hands. . . . A twisty, bloody thrill ride An instant page-turner.” —USA Today (4 out of 4 stars) “Excellent. . . . Anyone craving more Salander bad-assery should get their hands on a copy of Spider’s Web faster than Lisbeth can hack into the NSA.” —People “Salander and Blomkvist are just as compelling as ever. . . . Fans of Stieg Larsson’s captivating odd couple of modern detective fiction will not be disappointed.” —Michiko Kakutani, The New York Times “Riveting. . . . Pyrotechnic. . . . An intelligent novel that has Salander entangled in one of the most contentious issues of our times.” —Chicago Tribune “The Girl in the Spider’s Web is masterful. . . . Intricate and ambitious. . . . Salander is an extraordinary heroine whose hacker skills are more relevant than ever in an

increasingly high-tech surveillance society.” —The Atlantic “Lagercrantz has more than met the challenge. Larsson’s brainchildren are in good hands and may have even come up a bit in the world.” —The Wall Street Journal “Lagercrantz’s real achievement here is the subtle development of Lisbeth’s character; he allows us access to her complex, alienated world but is careful not to remove her mystery and unknowability. Lisbeth Salander remains, in Lagercrantz’s hands, the most enigmatic and fascinating anti-heroine in fiction.” —Financial Times “A thrillingly layered book every bit as addictive as the originals.” —O, The Oprah Magazine “[A] worthy, crowd-pleasing fourth installment. . . . Lagercrantz, his prose more assured than Larsson’s, keeps Salander’s fiery rage at the white-hot level her fans will want.” —Publishers Weekly (starred review) “[A] smart, action-packed thriller that is true to the spirit of the characters Larsson created while adding interesting new ones and updating the political backdrop that made the Millennium series so compelling.” —The Buffalo News “This whirlwind of nonstop action and intrigue is compulsively readable to the electrifying end.” —Library Journal (starred review) “Fans of the original trilogy will be pleased with [Lagercrantz’s] new installment. The novel is a smart, propulsive thriller and espionage tale with a timely digital age plot (think Snowden and Wikileaks).” —The Hollywood Reporter “Engrossing. . . . In spinning a complex and intriguing new chapter in the adventures of Blomkvist and Salander, Lagercrantz has written a worthy successor to one of the more uniquely compelling thriller sagas of his generation.” —Paste “Lagercrantz pulls it off, and with a great deal of style. . . . Elegantly paced, slickly executed, and properly thrilling. . . . A welcome treat.” —The Guardian “Passion and fire, check: there are plenty of both here. . . . Fast-moving, credible, and intelligently told. Larsson fans won’t be disappointed.” —Kirkus Reviews “Action-packed and thoroughly enjoyable. . . . [A] finely-wrought thriller. . . . I will eagerly devour the next adventure for Lisbeth Salander and Mikael Blomkvist, especially now that we know their fate lies in the hands of a writer worthy of their story.” —William O’Connor, The Daily Beast

About the Author DAVID LAGERCRANTZ is an acclaimed Swedish journalist and author. He has worked as a crime reporter for Expressen, and has written several novels, including *Fall of Man* in Wilmslow. He worked with international soccer star Zlatan Ibrahimović on his memoir, *I Am Zlatan Ibrahimović*, which was short-listed for the William Hill Sports Book of the Year award and was nominated for the August Prize in Sweden. Excerpt. © Reprinted by permission. All rights reserved. Wrange tried to concentrate on the game, but he was not managing too well. Fortunately this punk girl was going to be easy pickings. She wasn’t bad, as it turned out—she probably spent a lot of time playing—but what good was that? He toyed with her a little, and she was bound to be impressed. Who knows, maybe he could even get her to come home with him afterwards. True, she looked stropy, and Wrange did not go in for stropy girls, but she had nice tits and he might be able to take out his frustrations on her. It had been a disaster of a morning. It wasn’t grief that he felt: it was fear. Wrange really did try hard to convince himself that he had done the right thing. What did the goddamn professor expect when he treated him as if he didn’t exist? But of course it wouldn’t look good that Wrange had sold him down the river. He consoled himself with the thought that an idiot like Balder must have made thousands of enemies, but deep down he knew: the one event was linked to the other, and that scared him to death. Ever since Balder had started working at Solifon, Wrange had been afraid that the drama would take a frightening new turn, and here he was now, wishing that it would all go away. That must have been why he went into town this morning on a compulsive spree to buy a load of designer clothes, and had ended up here at the chess club. Chess still managed to distract him, and the fact was that he was feeling better already. He felt like he was in control and smart enough to keep on fooling them all. Look at how he was playing. This girl was not half bad. In fact there was something unorthodox and creative in her play, and she would probably be able to teach most people in here a thing or two. It was just that he, Arvid Wrange, was crushing her. His play was so brilliant and sophisticated that she had not even noticed he was on the brink of trapping her queen. Stealthily he moved his positions forward and snapped it up without sacrificing more than a knight. In a flirty, casual tone bound to impress her he said, “Sorry, baby. Your queen is down.” But he got nothing in return, no smile, not a word, nothing. The girl upped

the tempo, as if she wanted to put a quick end to her humiliation, and why not? He'd be happy to keep the process short and take her out for two or three drinks before he pulled her. Maybe he would not be very nice to her in bed. The chances were that she would still thank him afterwards. A miserable cunt like her would be unlikely to have had a fuck for a long time and would be totally unused to guys like him, cool guys who played at this level. He decided to show off a bit and explain some higher chess theory. But he never got the chance. Something on the board did not feel quite right. His game began to run into some sort of resistance he could not understand. For a while he persuaded himself that it was only his imagination, perhaps the result of a few careless moves. If only he concentrated he would be able to put things right, and so he mobilized his killer instinct. But the situation just got worse. He felt trapped—however hard he tried to regain the initiative she hit back—and in the end he had no choice but to acknowledge that the balance of power had shifted, and shifted irreversibly. How crazy was that? He had taken her queen, but instead of building on that advantage he had landed in a fatally weak position. Surely she had not deliberately sacrificed her queen so early in the game? That would be impossible—the sort of thing you read about in books, it doesn't happen in your local chess club in Vasastan, and it's definitely not something that pierced punk chicks with attitude problems do, especially not to great players like him. Yet there was no escape. In four or five moves he would be beaten and so he saw no alternative but to knock over his king with his index finger and mumble congratulations. Even though he would have liked to serve up some excuses, something told him that that would make matters worse. He had a sneaking feeling that his defeat was not just down to bad luck, and almost against his will he began to feel frightened again. Who the hell was she? Cautiously he looked her in the eye and now she no longer looked like a stropky, insecure nobody. Now she seemed cold—like a predator eyeing its prey. He felt deeply ill at ease, as if the defeat on the chessboard were but a prelude to something much, much worse. He glanced towards the door. "You're not going anywhere," she said. "Who are you?" he said. "Nobody special." "So we haven't met before?" "Not exactly." "But nearly, is that it?" "We've met in your nightmares, Arvid." "Is this some kind of joke?" "Not really." "What do you mean?" "What do you think I mean?" "How should I know?" He could not understand why he was so scared.

Customer Reviews Most helpful customer reviews 930 of 979 people found the following review helpful. Missing the electricity! By STL Carol Had this been the release of a 4th novel by Steig Larsson about Lisbeth Salander, I would have been beside myself with anticipation and excitement. As it was, I approached this read with a bit of trepidation but open interest. The story is good and it makes a credible (enough) fast paced suspense novel. What is lacking is the electricity and visceral intensity that filled every scene with Lisbeth contained in the trilogy by Larsson. I felt like I was viewing Lisbeth from the outside in, rather than the inside out. Larsson's Lisbeth is the strongest and most unpredictable female character in modern fiction, or maybe of all time. That is why we couldn't put his books down and couldn't wait for the next. Lisbeth raised our blood pressure, kept us up all night, and we rooted for her success in vengeance like no other. With this book, I was 95% complete and had no trouble putting it aside to go to the grocery store. That says a lot. I felt distanced from the characters. I was aware it was just a story, not THE MOST EXCITING character and scenes I felt like I lived and died with in the earlier books. Would Larsson approve? Of the story itself, yes. Of the story telling, no. 270 of 288 people found the following review helpful. The Millennium should have remained a trilogy By Letitia The Nitty Gritty: Michael Blomkvist is an investigative journalist without a story and Lisbeth Salander is a undercover crusader without a cause. What happens when Sweden's best duo run out of things to do? Well if you are Wasp and one of the best hackers in the world you tackle the biggest game in town, the United States National Security Agency, or the NSA. And if you are Blomkvist you find yourself in the middle of a murder investigation by the strangest of circumstances. Lisbeth is on the hunt for an elusive group of hackers responsible for some of the biggest intellectual heists in the century, and a couple of murders and Blomkvist is hot on her trail. This group who call themselves the Spiders have targeted

Lisbeth and a Swedish scientist on the cusp of breaking through to A.I. Driven by vengeance and a sense of her own brand of justice Lisbeth is going to hunt them down to the last line of code and Blomkvist will shine a light on their illegal activities of its the last thing he does...and it might just be.

Opening Line: "Frans Balder always thought of himself as a lousy father." The Good: LISBETH IS BACK!!!! I can't tell you how excited I was when this book was announced. I fell in love with Blomkvist and Salander after the first book. I admit I waited for all the hype to die down before I dove into the books, but once I did I was in a fan hook, line and sinker. I was gutted when I found out Larsson had died. Beyond the loss of a short life the world lost a literary gem. Larsson singlehandedly changed the game of crime novels in Sweden and indeed the world. Since the publication of the Millennium trilogy Sweden has seen an explosion of crime novels with brilliant leads and wonderful plots. I've found myself thumbing through the crime section more than the fantasy aisle since I first read *Girl who Kicked the Hornet's Nest*. Lisbeth is the sort of person you want to have on your team when you're in a jam. She's the hail mary everyone needs in their life. And Blomkvist is better than Youtube, Facebook, Twitter and all of it if you want the world to know your story.

The Bad: We all know about the controversy surrounding the publication of this book. Eva Gabrielsson, his writing partner and his life partner has been vocally against the publication of the book, especially its author, but Larsson's brother and father have literary rights over his estate and they approved the book and its author. So it's a sticky situation with family on both sides of the issue. I bought the book all the same. *The Girl in the Spider's Web* is like your favorite article of clothing that your mother accidentally shrunk in the dryer. It's still yours and it fits, but something just feels off about it. The shoulders don't lay down like they used to. The color is a smidge lighter than it was yesterday. It's still the same garment but it's not. That's what this book was like. Of course I wasn't expecting the writing to be the same. Larsson and Lagercrantz are two different people and sometimes I appreciated their different writing styles, but more often I wanted Larsson's flair for cutting through all the purple prose and getting to the meat of the issue. Larsson has a way of introducing characters with such clarity that I could describe them to a sketch artist and everyone in the world would recognize who it was and with Lagercrantz he jumps right into the action and then we get a little background on the character, but it's not lasting. I had to go back and reread the first chapter about Balder to remember who he was when he was mentioned again. Larsson didn't mind breaking the rules of fiction. He didn't start his book off with action. He didn't open up in the middle of a scene. He didn't have to. He had a compelling story to tell and you either sat down to listen to it or you didn't. He wasn't going to use trickery or slight of hand to capture your attention. Lagercrantz just falls right in line with the rest of the Fiction Hall Monitors. Every rule is followed to the letter, and yeah the story is compelling but the rigidity with which the rules are adhered to is distracting and disorientating to say the least. The book is only 431 pages long and it took 410 pages to get to the point. This book felt like it was pandering to us the audience and to the characters. In the past books, Lisbeth's abilities came into play because the situation called for them. In this book it's like the book that calls for the abilities. Lagercrantz has put the cart before the horse. Everything revolves around Lisbeth's abilities. Ok so if you want everything to revolve around Lisbeth and her hacking abilities then this book should be her book, but she is largely absent. The bad guys get more page space than she does. Which is a shame. Lisbeth Salander is a literary treasure and she should be treated with the respect she has earned. *The Girl in the Spider's Web* feels like poorly conceived fan fiction.

My Hope if the Series Continues: That Lagercrantz sits down and reads the Millennium till he can quote a line from any page and then he really starts to study it. I want him to find a way to stick to the Larsson school of writing fiction because following the rules is boring and Salander and Blomkvist deserve better than that. I think it would really open up his writing and give him a freedom he might enjoy.

168 of 180 people found the following review helpful. Some Spoilers] This book doesn't live up to the precedent set by Stieg Larsson's brilliant books. The reason for this is simple By Hanna Griffing [Warning: Some Spoilers] This book doesn't live up to the precedent set by Stieg Larsson's brilliant books. The reason for this is simple: David Lagercrantz seems to fundamentally misunderstand Larsson's characters. The dynamic Mikael Blomkvist has suddenly

become the sort of man who lies around his house moping and making his living writing mediocre stories. His previous works have been reduced to "scoops," rather than reflecting Blomquist's mania for the truth. (Lagercrantz also seems to have forgotten that Blomquist is in possession of a sizable fortune, which he earned for his work finding Harriet Vanger.) Incidentally, Larsson's Blomquist would never have named a folder he intended Lisbeth to find "Lisbeth Stuff." More disappointingly, Lagercrantz has reduced the scope of Lisbeth. Larsson's underlying premise is the crime that lies in confining people to descriptions set by social norms. Yet Lagercrantz's characters seem primarily interested in her unusual appearance. What is more upsetting is the stench of victimhood that is attached to Lisbeth through the title. In the first three books she has a dragon tattoo, she kicks a hornet's nest, she plays with fire. She has made choices and is taking actions. Here she is caught by a spider's web. She is passive. I can go on, and talk about the fact that Lagercrantz has cut out two strong female characters (Mimi and Sonja), and that he misrepresents Blomquist and Berger's relationship. (Larsson's Berger doesn't sleep around with just anyone. She is faithful to Blomquist and Beckman. Yet in this book Blomquist jokes about her relations with another man.) I couldn't bring myself to read past the first third of the book, so I suppose maybe these issues are resolved later on. Let me finish by saying that Lagercrantz may be a good writer, and that taken on its own this may be a good book, but that I probably won't finish reading it, because these are not the characters I love. They have been deflated, and as a result, the whole story falls short of the standard of literature set by Larsson See all 9461 customer reviews...

Reading Book The Girl in the Spider's Web (Millennium Series) By David Lagercrantz ,Read PDF The Girl in the Spider's Web (Millennium Series) By David Lagercrantz ,Pdf The Girl in the Spider's Web (Millennium Series) By David Lagercrantz ,Read The Girl in the Spider's Web (Millennium Series) By David Lagercrantz ,PDF The Girl in the Spider's Web (Millennium Series) By David Lagercrantz