



The Snows of Kilimanjaro and Other Stories

By Ernest Hemingway

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The Snows of Kilimanjaro and Other Stories contains ten of Hemingway's most acclaimed and popular works of short fiction. Selected from *Winner Take Nothing*, *Men Without Women*, and *The Fifth Column and the First Forty-Nine Stories*, this collection includes "The Killers," the first of Hemingway's mature stories to be accepted by an American periodical; the autobiographical "Fathers and Sons," which alludes, for the first time in Hemingway's career, to his father's suicide; "The Short Happy Life of Francis Macomber," a "brilliant fusion of personal observation, heresy, and invention," wrote Hemingway's biographer, Carlos Baker; and the title story itself, of which Hemingway said: "I put all the true stuff in," with enough material, he boasted, to fill four novels. Beautiful in their simplicity, startling in their originality, and unsurpassed in their craftsmanship, the stories in this volume highlight one of America's master storytellers at the top of his form.

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Editorial Review

Amazon.com Review

Returning from a Kenyan safari in 1932, Ernest Hemingway quickly devised a literary trophy to add to his stash of buffalo hides and rhino horns. To this day, *Green Hills of Africa* seems an almost perverse paean to the thrills of bloodshed, in which the author cuts one notch after another in his gun barrel and declares, "I did not mind killing anything." Four years later, however, Hemingway came up with a more accomplished spin on his African experiences--a pair of them, in fact, which he collected with eight other tales in *The Snows of Kilimanjaro*. The title story is a meditation on corruption and mortality, two subjects that were already beginning to preoccupy the 37-year-old author. As the protagonist perishes of gangrene out in the bush, he recognizes his own failure of nerve as a writer:

Now he would never write the things that he had saved to write until he knew enough to write them well. Well, he would not have to fail at trying to write them either. Maybe you could never write them, and that was why you put them off and delayed the starting. Well he would never know, now.

In the story, at least, the hero gets some points for stoic acceptance, as well as an epiphanic vision of Kilimanjaro's summit, "wide as all the world, great, high, and unbelievably white in the sun." (The movie version is another matter: Gregory Peck makes it back to the hospital, loses a leg, and is a better person for it.) But Hemingway's *other* great white hunter, in "The Short Happy Life of Francis Macomber," is granted a less dignified exit. This time the issue is cowardice, another of Papa's bugaboos: poor Francis is too wimpy to face down a wounded lion, let alone satisfy his treacherous wife in bed. Yet he does manage a last-minute triumph before dying--an absolute assertion of courage--which makes the title a hair less ironic than it initially seems. No wonder these are two of the highest-caliber (so to speak) tales in the Hemingway canon.

--Bob Brandeis

Review

"Stamped with the urgency of Hemingway's style - revealing tenderness of feeling beneath descriptions of

brutality" "Guardian "In a class by itself - the country, at all hours shines bright and clear in these pages"

Daily Telegraph

From the Inside Flap

The ideal introduction to the genius of Ernest Hemingway, *The Snows of Kilimanjaro and Other Stories* contains ten of Hemingway's most acclaimed and popular works of short fiction. Selected from *Winner Take Nothing*, *Men Without Women*, and *The Fifth Column* and the *First Forty-Nine Stories*, this collection includes "The Killers", the first of Hemingway's mature stories to be accepted by an American periodical; the autobiographical "Fathers and Sons", which alludes, for the first time in Hemingway's career, to his father's suicide; "The Short Happy Life of Francis Macomber", a "brilliant fusion of personal observation, hearsay and invention", wrote Hemingway's biographer, Carlos Baker; and the title story itself, of which Hemingway said: "I put all the true stuff in", with enough material, he boasted, to fill four novels. Beautiful in their simplicity, startling in their originality, and unsurpassed in their craftsmanship, the stories in this volume highlight one of America's master storytellers at the top of his form.

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