



The Dangerous Summer

Ernest Hemingway , James A. Michener (Introduction)

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The Dangerous Summer is Hemingway's firsthand chronicle of a brutal season of bullfights. In this vivid account, Hemingway captures the exhausting pace and pressure of the season, the camaraderie and pride of the matadors, and the mortal drama as in fight after fight the rival matadors try to outdo each other with ever more daring performances. At the same time Hemingway offers an often complex and deeply personal self-portrait that reveals much about one of the twentieth century's preeminent writers.

The Dangerous Summer Details

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From Reader Review The Dangerous Summer for online ebook

Ken Oder says

I went to a dinner one time where they served rattlesnake meat. The guy next to me told me it tasted like chicken, if you could forget what you were eating. I couldn't forget.

The Dangerous Summer is a nonfiction account of Hemingway's love affair with bullfighting. The torture and killing of bulls is not a pleasant topic for me, but the book tasted like chicken when I forgot what it was about. Hemingway's crisp prose and direct style brings the summer of 59 in Spain to life. Two great bullfighters duel for status as the best. As much as the description of the cruel deaths of the bulls disturbed me, Chapter 11 is one of the better pieces of writing to be found anywhere. My take? If you're an animal lover, beware. But the writing is superb as always with Hemingway.

Greg says

"I like to get out of a dressing room fast..." writes Hemingway. But we learn that the dressing of a matador is a rather ritualistic event and that it's an honor to be invited to this "ritual". Is it that Hemingway wants to see the show, but not necessarily what goes on behind the scenes? Or is it that we read along with Hemingway his admiration/attachment to the matadors (perhaps we'd call these "bromances" today) and this part of the show is unnerving, as it reveals the risks that the matadors take? Or, sadly, was an explanation just edited out? In the introduction, we learn Hemingway's original version of this autobiographical work was 120,000 words, but it was edited down by Life magazine to 70,000 words, but the current edition we read, published in 1985, is 40,000 words. Given the aforementioned contradiction about the dressing room, I'd say the missing 80,000 words tell us much more about Hemingway and bullfighting, information/stories that Hemingway wrote, but pages and pages were just weeded out. Given the current book is just over 200 pages, the entire book would have run about 600 pages or so and that's not a huge amount of pages compared to other autobiographical work.. Here is a sad truth: there is simply too much money available to avoid publishing the entire book: I guess we'll have the whole, original version on the next, big Hemmingway anniversary (birth, death, etc). Meanwhile, I did enjoy this book and learned much about bullfighting. USA Today says, on the back of this book: "...when what is said suggests a whole universe that is unsaid...that's about as good as writing gets." Well, that may very well be true. Still, there is no excuse to throw out 80,000 words. Of Hemingway, for goodness sakes!

Julie Barrett says

The dangerous summer by Hemingway_ Ernest

Spain and the bull fights where he was commissioned to write an article but so much more got in his way... A matador and his brother in law who returns to the bullfights after retiring where they pit one another and try to do more serious hand to hand fighting so the crowds will like them more...

Includes glossary of bull fighting terms. Described in detail all the events behind the scenes you'd not see as a tourist.

Like understandings the procedures that precede the bull fight and during and after and what significance different parts of the bulls parts are cut after the fight.

I received this book from National Library Service for my BARD (Braille Audio Reading Device).

Sean says

If not for a few paragraphs that were vintage Don Ernesto, this would be a one star review.

Read *Death in the Afternoon*. Read *The Sun Also Rises*. And if after you really love bullfighting, then read this too. But know that this falls far short of Hemingway's best works.

Josh Boardman says

3 stars in the canon of Hemingway novels, but surely more in relation to the rest of literature. The greatest aficionado's love of the sport of bullfighting really comes through here, supplemented with an excellent introduction by James A. Michener. Expect to come out the other side with a new light on the sport, as well as a few extra Spanish words to sprinkle your vocabulary. Toward the end, however, Hemingway starts to get repetitive in his descriptions of the fights, no doubt due to the poverty of the English language to describe bodies in motion. Fun, quick read.

Evi * says

Quando i libri sostituiscono esperienze mai fatte.

Non avendo ancora mai potuto assistere ad una corrida, la lettura di questo reportage sulla stagione delle corride seguita da Hemingway nell'estate pericolosa del 1959 ha placato parzialmente in me questo fortissimo desiderio.

Grazie alle puntuali, nitide, scevre di fronzoli e sentimentalismi descrizioni come se avessi assistito ad una corrida, ne ho imparato la terminologia, i tempi, le fasi, i riti.

La corrida, in Spagna quasi una forma d'arte, si è svolta davanti ai miei occhi: ho partecipato per il toro che entra nell'arena già perdente, strumento per permettere lo sfoggio dell'abilità del matador, ho sospirato per il torero per la sua apparente indifferenza, ho visto i passi di danza dell'uomo con l'animale, i volteggi dei tessuti multicolori della cappa e poi, alla fine prima dell'ultimo gesto fatale, l'inganno dello sventolio della muleta che ammalia, ancora una volta, il toro e lo porta inevitabilmente verso il suo destino segnato di rosso. Magico e crudo, comunque grazie Hemingway.

Lukáš Palán says

Captain Morgan alias Ernest Hemingway ve svém posledním románu op?t zavítal do Špan?lska, a op?t šel omylem na bý?í zápasy místo aby šel na fotbal. Bý?í zápasy jsou sice taky super, protože je pak levnější salám, ale rozhodně nejsou tak super, aby o nich někdo napsal 300 stran. Fascinace je o?ividná a Hemingway popisuje souboj dvou frajerů jako by šlo o Batman versus Superman, ale když už absolvujeme asi dvacátý souboj, který Captain Morgan popisuje naprosto stejně, protože kupodivu probíhají naprosto stejně, začíná to být asi tak zábavný, jako škrábat brambory ve tmě. Díky tomu má člověk pocit, že kniha, která ho ze začátku chytla, ho postupně vlastně přestává zajímat, protože se valí pomalu kupředu jako šutr do kopce, který na sebe nic nenabaluje. Připomnělo mi to, když jsem předloni šel na ty?í zápasy Bohemky a všechny skončily

0:0. To bylo taky peklo, ale aspo? tam je klobása.

Dottie says

I picked this one up while we were living in Belgium and read it under the influence of some Constant Readers who were interested in the subject of bullfighting. I had visited Pamplona and was drawn to know more of Hemingway's time there -- also had churros and chocolate in a place in Madrid which was supposedly one of the cafes he frequented. Books and real life intertwined -- what could be better?

Claire says

An excellent narrative of the art of tauromachy as recounted in the inimitable style of Hemingway, which epitomized two of Spain's greatest bullfighters: Luis Miguel Dominguín and Antonio Ordóñez. Being a knowledgeable admirer of the sport, his descriptions of the actual bullfight scenes throughout the book in a play-by-play style puts you right in the arena. It's a brutal sport, and I couldn't help but cringe at the descriptions of the actual killings of these beautiful animals at the end of the bullfighter's faena when the sum of his work in the final third of the bullfight concludes with this act. The book was an engaging read as well as a didactic one.

Erin says

The first time I've read Hemingway in 30 years, inspired by my trip to Madrid last month. I'm against bullfighting but fascinated by it, and this edition offers the romance and the hard facts. Latter are provided by, of all people, James Michener, in a long introduction. Had no idea he was an aficionado.

Terrence Jones says

This book has been on my shelf for a long time. I've gone through most of Hemingway's work but *The Dangerous Summer* (and *Death In The Afternoon*) kept me back due to the technical nature of the stories; i.e. bullfighting jargon.

Well, I finally tackled it and came away a better man as all Hemingway novels leave me. The book doesn't have the romance and despair of other Hemingway's stories but it perfectly paints an event; a time and place. I am certainly better off for having lived that time and place through this book.

Daniel St-Jean says

Although not as good as some of his other works, Hemingway still delivers a compact and interesting account of the rivalry between Luis Miguel Dominguín and Antonio Ordóñez. Although the subject matter is ethically questionable (or at least in my opinion) he still captures something concrete about the sport of

bullfighting and makes it count. Hemingway pulls us along the journey with terse prose that reminds us why he was a great writer. A worthy addition to Hemingway's oeuvre of work.

L.K. Hunsaker says

I am not a fan of bullfighting. I have seen a fight, in Madrid, and have no interest in seeing another. I am, however, a fan of Hemingway, and this last of his major work is a telling piece about him. According to Michener's introduction, it was cut from over 100,000 words to about 45,000. Still, the details of the fights tended to be repetitious and I skimmed over them. Hemingway's passion shines through, as well as the disturbing references to his marriage. His work was all-important, to the detriment of anything else, it seems.

The *Dangerous Summer* is a must-read for Hemingway fans and would be interesting for bullfighting fans. Otherwise, you might pass this one over in favor of *The Sun Also Rises*, *The Old Man and the Sea*, or *For Whom The Bell Tolls*.

Jay says

The Dangerous Summer is, I believe, the last manuscript that Hemingway worked on in its totality before his death in 1961. The work is based on the 1959 mano-a-mano between Antonio Ordóñez and Luis Miguel Dominguín. Hemingway not only chronicled the competition between the two Spanish bullfighters but also his own experiences in Spain during the 1959 bullfighting season as he crisscrossed the country from Andalucía in the south to Cataluña in the northeast and points in-between.

The text itself, published in 1985, was heavily edited by Scribners. The original manuscript ran to 120,000 words and apparently included details on any number of other bullfighters in addition to Ordóñez and Dominguín. In its substantially edited 1985 version the book captures the essence of the contest between those two matadors as well as a sense of Spain and its people in the late 1950s.

Within the Hemingway canon, the book is a companion piece to *The Sun Also Rises* and to *Death in the Afternoon* with their descriptions of Spain and of bullfighting. It also provides glimpses into Hemingway's own physical and emotional states in the last years leading up to his death.

There was for me an added attraction. My first extended stay in Spain occurred just 3 years after Hemingway's 1959 travels. The countryside he described, the places he visited and the roads he traveled have changed greatly since that time past but they were the places, roads and by-ways that I knew first hand and that have stayed with me, etched into my memory. Reading *The Dangerous Summer* was a pleasant romp with nostalgia.

Maria says

I award Hemingway two ears. This is a great book which helps me understand what bullfighting means to

some (and I am highly opposed to bullfighting). It was also very funny, as Hemingway tries to live and make sense of a culture very different to his own. "I could not appreciate the yellow country with its stripes of roads and brown towns as I should because the pilot and co-pilot let Luis Miguel and Antonio take their places... a bullfighter can do anything."
