



*Into the Wild*, by Jon Krakauer

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An Introduction

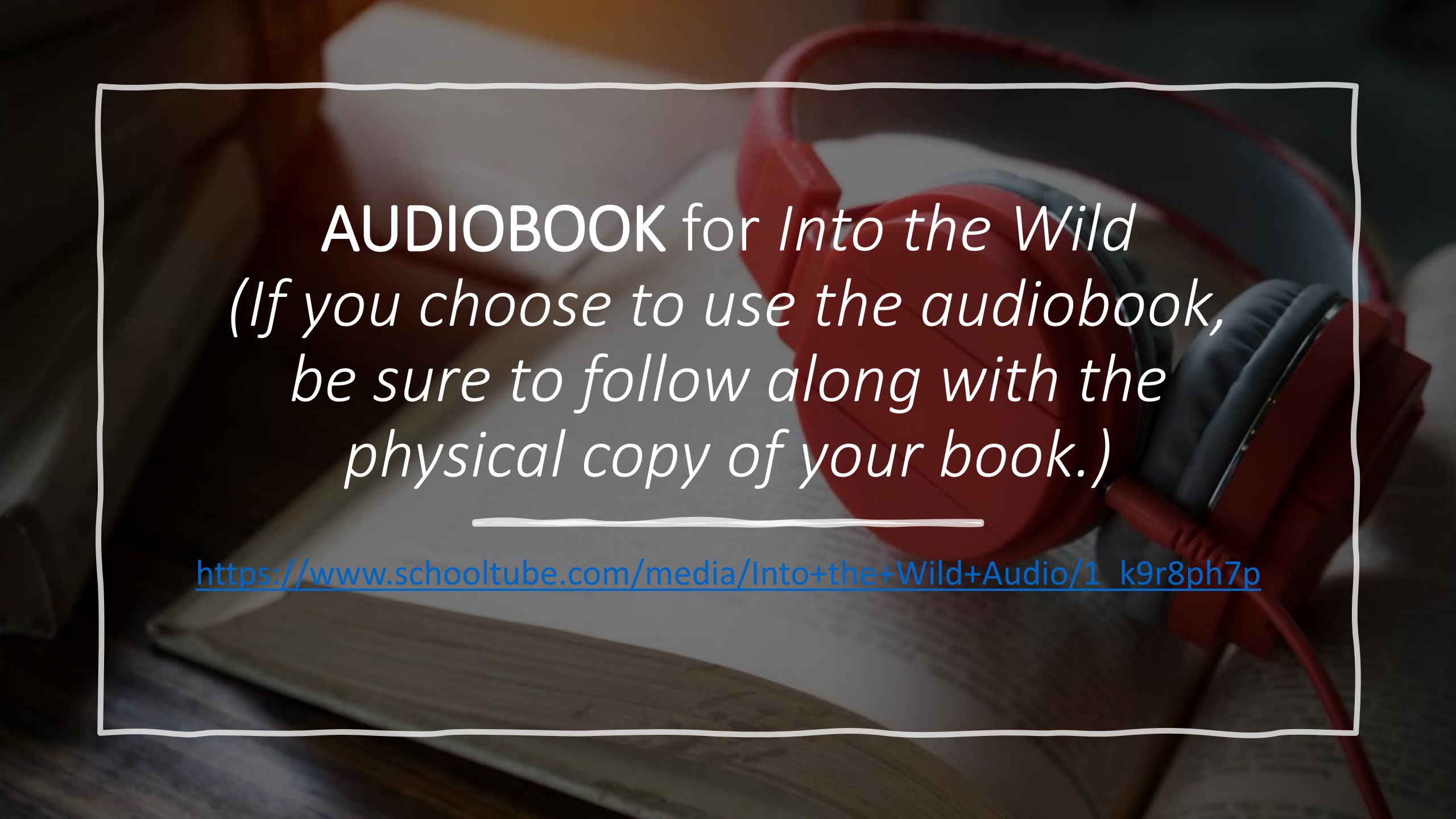


Christopher Johnson  
McCandless

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- Grew up in an affluent D.C. suburb
- Excelled academically
- Elite athlete
- Graduated from Emory University
- Donated his savings, abandoned his possessions, broke contact with his family, hitchhiked to Alaska



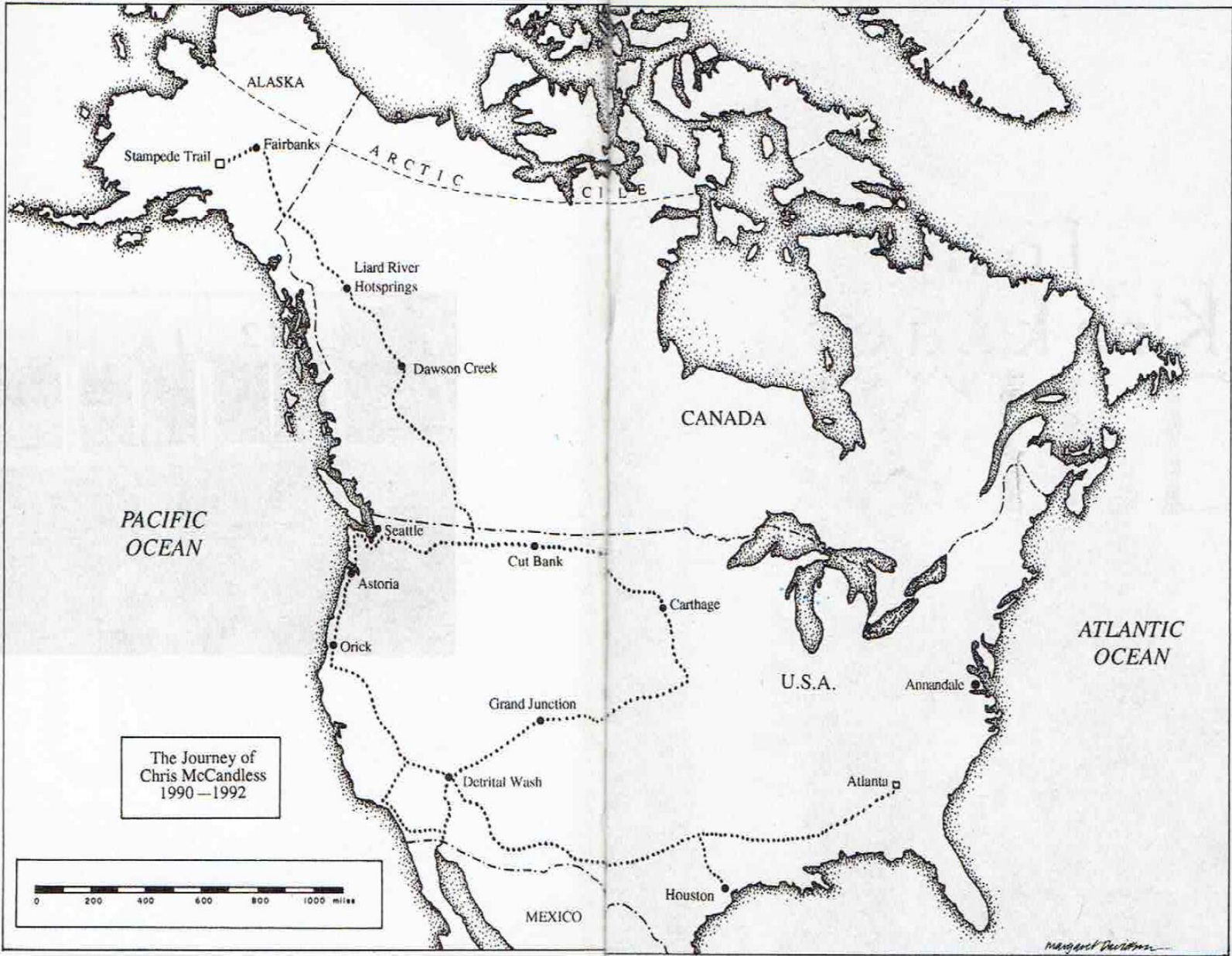
A pair of red over-ear headphones with blue earcups is resting on an open book. The background is a dark, blurred wooden surface. The text is overlaid on the image in a white, serif font.

**AUDIOBOOK** for *Into the Wild*  
(If you choose to use the audiobook,  
be sure to follow along with the  
physical copy of your book.)

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[https://www.schooltube.com/media/Into+the+Wild+Audio/1\\_k9r8ph7p](https://www.schooltube.com/media/Into+the+Wild+Audio/1_k9r8ph7p)

# The Journey of Chris McCandless – 1990-1992



# Author—Jon Krakauer

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- An outdoorsman and journalist
  - Focuses his writing on nature
  - Began career as a journalist reporting on his love of mountain climbing
  - Published in numerous magazines (e.g., Outside, National Geographic, and Rolling Stone)
  - He has published both fiction and nonfiction novels
  - Chapters 14 & 15 in *Into the Wild* provide a parallel between McCandless's life and Krakauer's life
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NATIONAL BESTSELLER

Jon Krakauer

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# INTO THE WILD


In April 1992 a young man from a well-to-do family hitchhiked to Alaska and walked alone into the wilderness north of Mt. McKinley. His name was Christopher Johnson McCandless. He had given \$25,000 in savings to charity, abandoned his car and most of his possessions, burned all the cash in his wallet, and invented a new life for himself. Four months later his decomposed body was found by a moose hunter. . . .

WITH A NEW AFTERWORD

## Synopsis of *Into the Wild*

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- Tells the true story of Christopher McCandless
- Abandons his family and friends to walk alone into the wilderness of Alaska in April of 1992
- The nonfiction narrative tells the story of McCandless's privileged background & his possible motivations for giving up everything to trek into the wilderness

A man with short, graying hair and glasses is speaking into a microphone. He is wearing a dark jacket over a blue shirt. His right hand is raised in a gesture. The background is dark and out of focus.

Interviews with  
Jon Krakauer  
about *Into the  
Wild*

- <https://www.youtube.com/watch?v=ZVSR4zEJvtg>
- <https://www.youtube.com/watch?v=kNp3CIJPoB0&t=61s>

## CHAPTER & TITLE

1	The Alaska Interior
2	The Stampede Trail
3	Carthage
4	Detrital Wash
5	Bullhead City
6	Anza–Borrego
7	Carthage
8	Alaska
9	Davis Gulch
10	Fairbanks
11	Chesapeake Beach
12	Annandale
13	Virginia Beach
14	The Stikine Ice Cap
15	The Stikine Ice Cap
16	The Alaska Interior
17	The Stampede Trail
18	The Stampede Trail
<b>Epil.</b>	Epilogue

# Text Structure and Organization of *Into the Wild*

- Journalistic, narrative-driven nonfiction plot
- 18 titled chapters that highlight locations from McCandless's life
- Author's Note, Epilogue, Afterward
- Epigraphs precede every chapter
- Maps are included at the beginning of four chapters
- Story told through multiple perspectives
- Story told in a nonlinear structure
- Readers learn about Chris McCandless through the many individuals who encountered him along his journey west.
- Parallels between other outdoorsmen, naturalists, and mountaineers help readers to further understand McCandless.



A scenic landscape featuring a river in the foreground, a dense forest of evergreen trees in the middle ground, and a range of mountains in the background. The scene is framed by autumn-colored foliage in the foreground. An orange horizontal bar is located in the top left corner.

# Thematic topics in *Into the Wild*

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- Identity
- Isolation
- Nature

# Reading Strategies to Support Your Comprehension



## **Before Reading**

learn about the author  
note text structure  
preview the text  
make predictions  
set a purpose  
build background knowledge

## **During Reading**

ask questions  
make predictions  
infer meaning  
reread  
make connections  
summarize

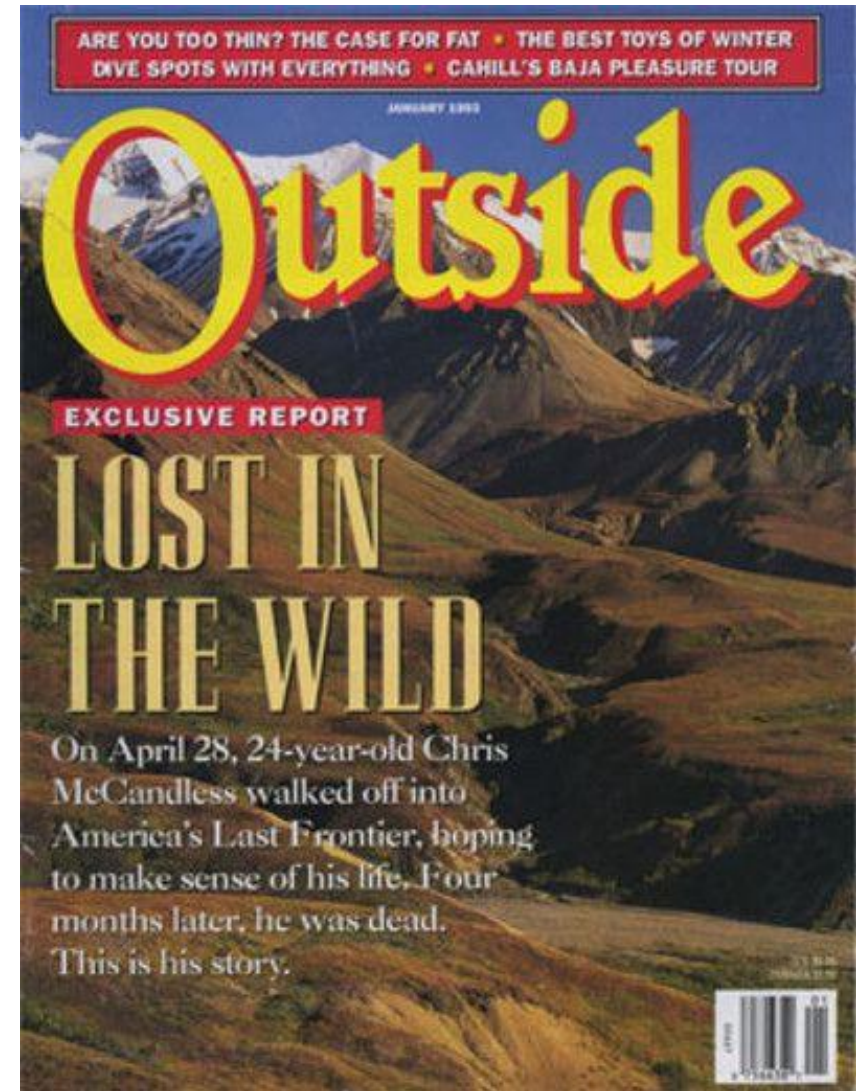
## **After Reading**

reflect on what you read  
summarize main points  
skim back through text  
reread parts of the text

# Author's Note

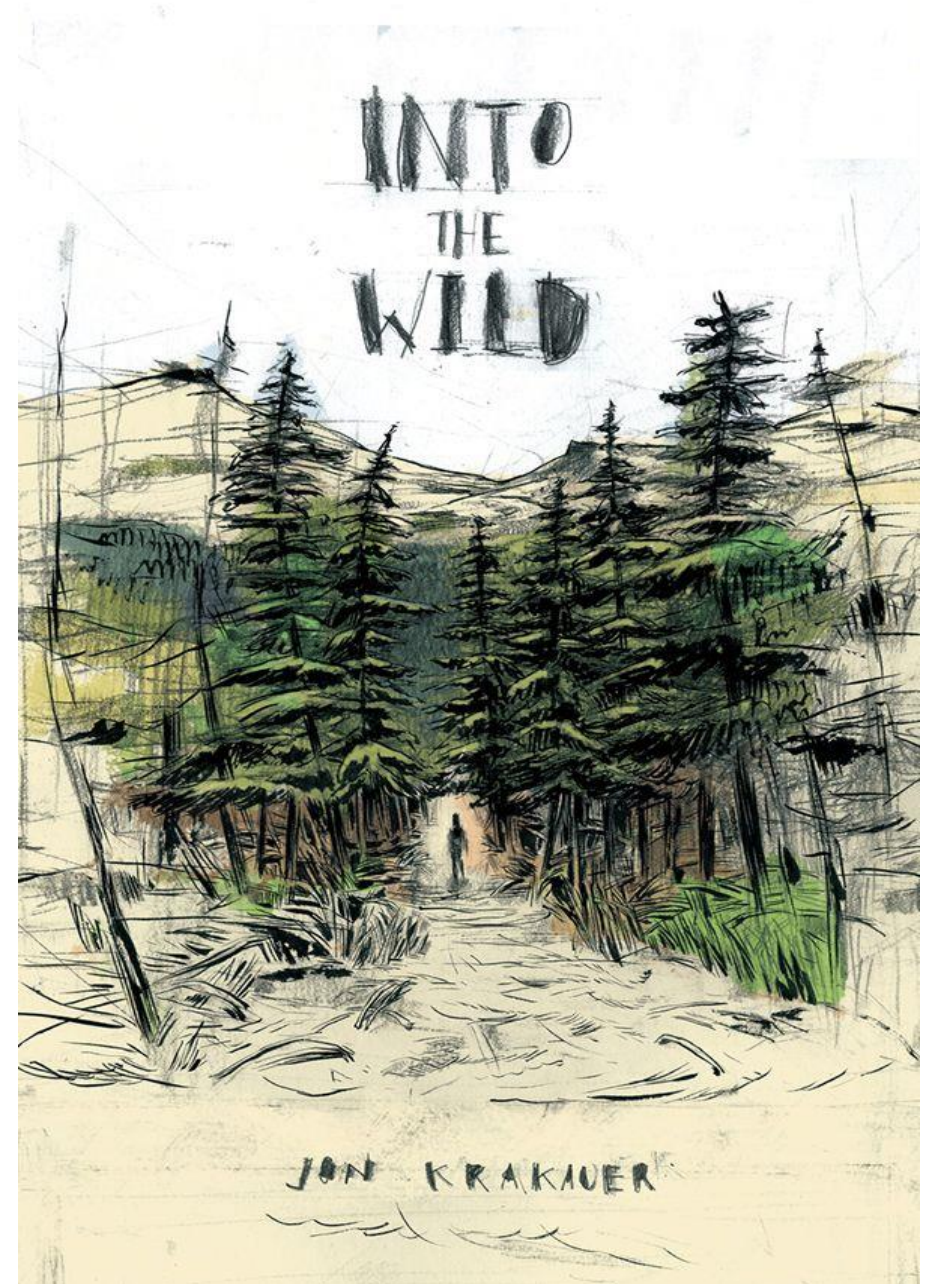
Directions: Closely read the author's note (at the front of the book) while annotating details about Chris McCandless and Jon Krakauer. Answering the questions below on a separate document will support your comprehension.

1. What intrigues Jon Krakauer about Christopher J. McCandless?
2. What larger subjects about life did Jon Krakauer wrestle with while pursuing details about McCandless's life?
3. Does Jon Krakauer claim to be an impartial biographer? What is Krakauer's reason for his position?
4. What characteristics of Leo Tolstoy did CJM admire? List 1 example.
5. When heading off into the Alaskan bush, CJM encountered peril, \_\_\_\_\_, and Tolstoyan \_\_\_\_\_.
6. What two controversies were generated by the publication of JK's article in "Outside" magazine?
  - A. Some readers \_\_\_\_\_ the boy immensely for his \_\_\_\_\_ and noble \_\_\_\_\_.
  - B. Others fulminated that he was a \_\_\_\_\_ idiot, a wacko, a narcissist who perished out of \_\_\_\_\_.



The next section provides an overview of each of the 18 chapters, including the epilogue and afterward.

Before reading each chapter in your book, use this slideshow to preview the guided questions, read the corresponding epigraph, and review the map (if one is provided). You might consider answering the reading questions on a separate sheet of paper, in a Word document, or in One Note.



# The Alaska Interior (Ch. 1)

1. Who is Jim Gallien?
2. What three things does Gallien give Chris before Chris leaves?
3. By the end of the chapter, what do you know about Chris?



April 27th, 1992

*Greetings from Fairbanks! This is the last you shall hear from me Wayne. Arrived here 2 days ago. It was very difficult to catch rides in the Yukon Territory. But I finally got here.*

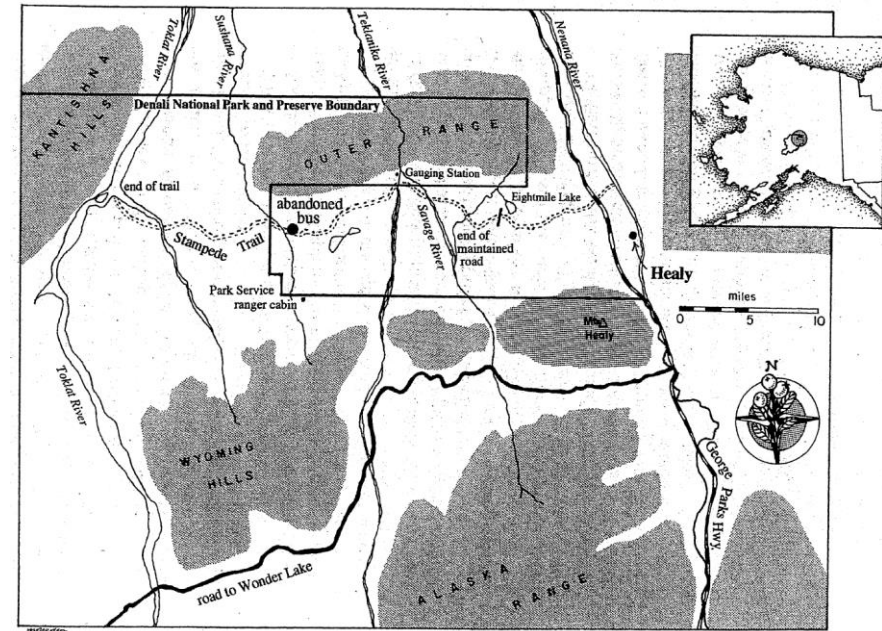
*Please return all mail I receive to the sender. It might be a very long time before I return South. If this adventure proves fatal and you don't ever hear from me again I want you to know you're a great man. I now walk into the wild. Alex.*

POSTCARD RECEIVED BY WAYNE WESTERBERG

IN CARTHAGE, SOUTH DAKOTA

# The Stampede Trail (Ch. 2)

1. Describe the land where Chris disappears.
2. For how long had Chris McCandless been dead when he was discovered by the hunters?
3. Write down what you have found out about Chris.



*Jack London is King  
Alexander Supertramp  
May 1992*

GRAFFITO CARVED INTO A PIECE OF WOOD DISCOVERED  
AT THE SITE OF CHRIS McCANDLESS'S DEATH

*Dark spruce forest frowned on either side the frozen waterway. The trees had been stripped by a recent wind of their white covering of frost, and they seemed to lean toward each other, black and ominous, in the fading light. A vast silence reigned over the land. The land itself was a desolation, lifeless, without movement, so lone and cold that the spirit of it was not even that of sadness. There was a hint in it of laughter, but of a laughter more terrible than any sadness—a laughter that was mirthless as the smile of the Sphinx, a laughter cold as the frost and partaking of the grimness of infallibility. It was the masterful and incommunicable wisdom of eternity laughing at the futility of life and the effort of life. It was the Wild, the savage, frozen-hearted Northland Wild.*

JACK LONDON,  
WHITE FANG

## Carthage (Ch. 3)

1. Why do you think Chris declined membership into Phi Beta Kappa? (20) What do you think of his choice?
2. Who is Wayne Westerberg, and how would you describe his relationship with Chris McCandless?
3. Where did McCandless go to school, and what kind of student was he?
4. What new name does McCandless take?

*I wanted movement and not a calm course of existence. I wanted excitement and danger and the chance to sacrifice myself for my love. I felt in myself a superabundance of energy which found no outlet in our quiet life.*

LEO TOLSTOY,

"FAMILY HAPPINESS"

PASSAGE HIGHLIGHTED IN ONE OF THE BOOKS FOUND

WITH CHRIS McCANDLESS'S REMAINS

*It should not be denied . . . that being footloose has always exhilarated us. It is associated in our minds with escape from history and oppression and law and irksome obligations, with absolute freedom, and the road has always led west.*

WALLACE STEGNER,

THE AMERICAN WEST AS LIVING SPACE

## Detrital Wash (Ch. 4)

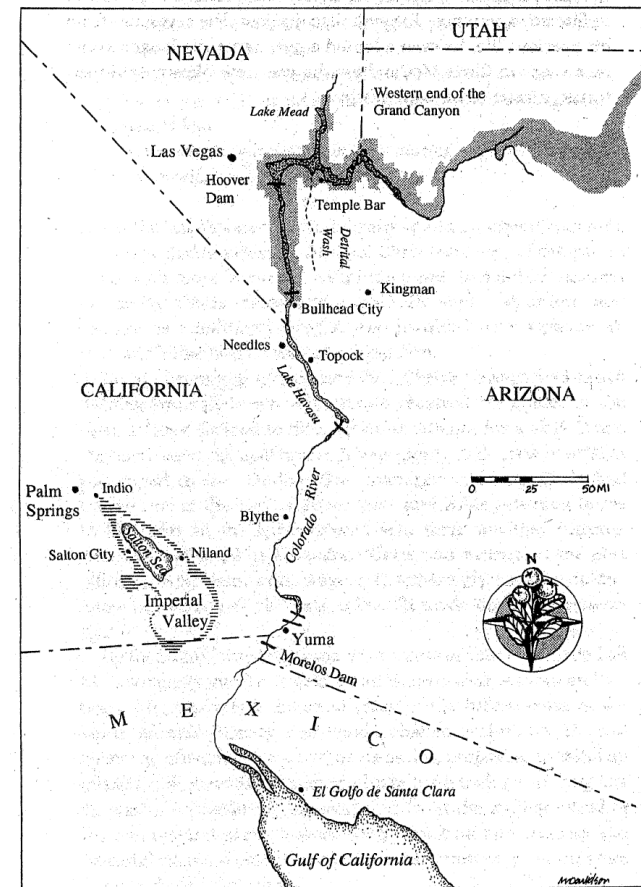
1. What kind of car does McCandless drive? Why, when and where does he abandon his car?
2. By the end of the chapter, what do we learn about Chris/Alex's view of money and belongings?

*The desert is the environment of revelation, genetically and physiologically alien, sensorily austere, esthetically abstract, historically inimical. . . . Its forms are bold and suggestive. The mind is beset by light and space, the kinesthetic novelty of aridity, high temperature, and wind. The desert sky is encircling, majestic, terrible. In other habitats, the rim of sky above the horizontal is broken or obscured; here, together with the overhead portion, it is infinitely vaster than that of rolling countryside and forest lands. . . . In an unobstructed sky the clouds seem more massive, sometimes grandly reflecting the earth's curvature on their concave undersides. The angularity of desert landforms imparts a monumental architecture to the clouds as well as to the land. . . .*

*To the desert go prophets and hermits; through deserts go pilgrims and exiles. Here the leaders of the great religions have sought the therapeutic and spiritual values of retreat, not to escape but to find reality.*

PAUL SHEPARD,  
MAN IN THE LANDSCAPE:

A HISTORIC VIEW OF THE ESTHETICS OF NATURE





# Bullhead City (Ch. 5)

*The dominant primordial beast was strong in Buck, and under the fierce conditions of trail life it grew and grew. Yet it was a secret growth. His newborn cunning gave him poise and control.*

JACK LONDON,  
*THE CALL OF THE WILD*

*All Hail the Dominant Primordial Beast!  
And Captain Ahab Too!  
Alexander Supertramp  
May 1992*

GRAFFITO FOUND INSIDE THE ABANDONED BUS  
ON THE STAMPEDE TRAIL

1. Where does McCandless find employment in Bullhead City?
2. Describe the “Slabs” in your own words.
3. McCandless romanticizes the writer Jack London and his romanticized take on the wilderness. Have you ever held someone up on a pedestal? What happens when you find out that your idealized perception of a person or thing is not true?

# Anza-Borrego (Ch. 6)

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1. Why is the passage by Thoreau highlighted by McCandless and included by Krakauer at the beginning of this chapter? How does it apply to McCandless's story?
2. Who is Ronald Franz, and what is his relationship with McCandless?
3. What does Franz do upon hearing of McCandless's death?

*No man ever followed his genius till it misled him. Though the result were bodily weakness, yet perhaps no one can say that the consequences were to be regretted, for these were a life in conformity to higher principles. If the day and the night are such that you greet them with joy, and life emits a fragrance like flowers and sweet-scented herbs, is more elastic, more starry, more immortal,—that is your success. All nature is your congratulation, and you have cause momentarily to bless yourself. The greatest gains and values are farthest from being appreciated. We easily come to doubt if they exist. We soon forget them. They are the highest reality. . . . The true harvest of my daily life is somewhat as intangible and indescribable as the tints of morning or evening. It is a little star-dust caught, a segment of the rainbow which I have clutched.*

HENRY DAVID THOREAU,

WALDEN, OR LIFE IN THE WOODS

PASSAGE HIGHLIGHTED IN ONE OF THE BOOKS FOUND

WITH CHRIS McCANDLESS'S REMAINS

# Carthage (Ch. 7)

1. What was Wayne Westerberg's impression about McCandless's future after his Alaskan adventure?
2. Wayne says, "Unlike most of us, [Chris] was the sort of person who insisted on living out his beliefs" (67). Do you agree with Wayne? If so, can you list five or more of Chris's beliefs?
3. What surprising talent did McCandless reveal the night before he embarked for Alaska?

*There was some books. . . . One was Pilgrim's Progress, about a man that left his family, it didn't say why. I read considerable in it now and then. The statements was interesting, but tough.*

MARK TWAIN,

*THE ADVENTURES OF HUCKLEBERRY FINN*

*It is true that many creative people fail to make mature personal relationships, and some are extremely isolated. It is also true that, in some instances, trauma, in the shape of early separation or bereavement, has steered the potentially creative person toward developing aspects of his personality which can find fulfillment in comparative isolation. But this does not mean that solitary, creative pursuits are themselves pathological. . . .*

*[A]voidance behavior is a response designed to protect the infant from behavioural disorganization. If we transfer this concept to adult life, we can see that an avoidant infant might very well develop into a person whose principal need was to find some kind of meaning and order in life which was not entirely, or even chiefly, dependent upon interpersonal relationships.*

ANTHONY STORR,

*SOLITUDE: A RETURN TO THE SELF*

# Alaska (Ch. 8)

1. What was the typical response to Krakauer's article about McCandless?
2. This chapter introduces three eccentric Alaskan characters: Gene Rossellini, John Waterman, and Carl McCunn. Why does Krakauer infuse their life stories into this study of Chris?

*It may, after all, be the bad habit of creative talents to invest themselves in pathological extremes that yield remarkable insights but no durable way of life for those who cannot translate their psychic wounds into significant art or thought.*

THEODORE ROSZAK,  
"IN SEARCH OF THE MIRACULOUS"

*We have in America "The Big Two-Hearted River" tradition: taking your wounds to the wilderness for a cure, a conversion, a rest, or whatever. And as in the Hemingway story, if your wounds aren't too bad, it works. But this isn't Michigan (or Faulkner's Big Woods in Mississippi, for that matter). This is Alaska.*

EDWARD HOAGLAND,  
"UP THE BLACK TO CHALKYITSIK"

# Davis Gulch (Ch. 9)

1. Krakauer spends an entire chapter on Everett Ruess. How is Ruess similar to McCandless and how is he different?
2. By what means is it theorized that Ruess died?
3. According to his father, with what literary character does Ruess identify? Why?

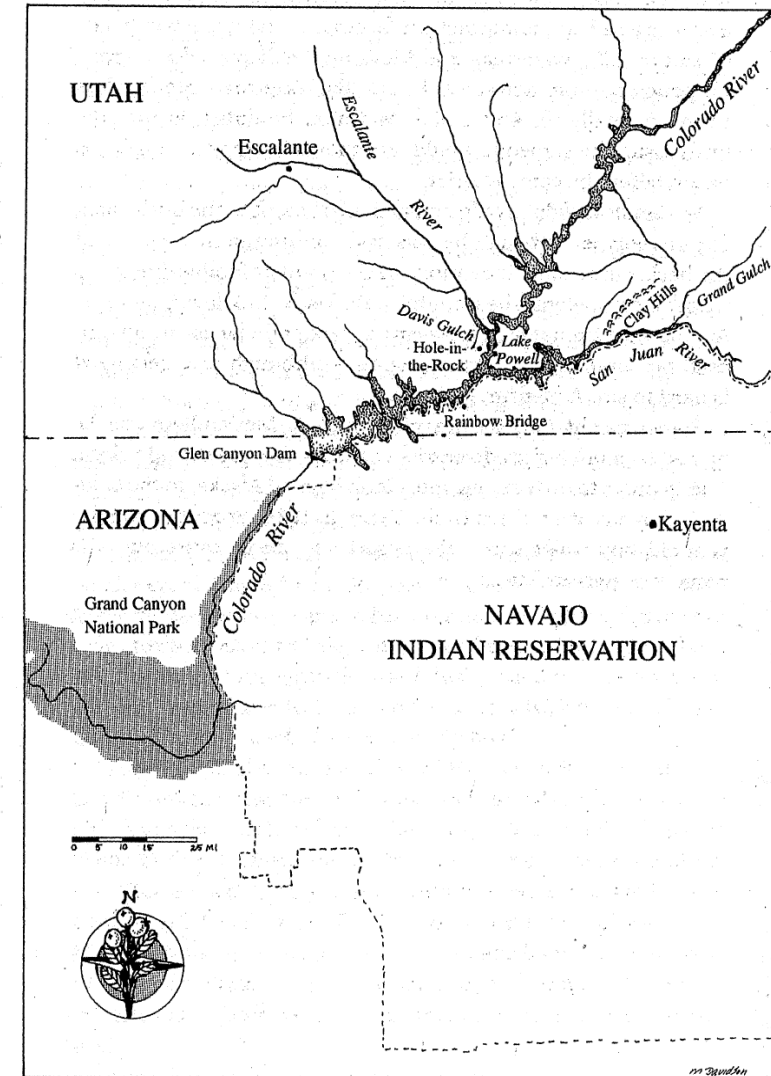
*As to when I shall visit civilization, it will not be soon, I think. I have not tired of the wilderness; rather I enjoy its beauty and the vagrant life I lead, more keenly all the time. I prefer the saddle to the streetcar and star-sprinkled sky to a roof, the obscure and difficult trail, leading into the unknown, to any paved highway, and the deep peace of the wild to the discontent bred by cities. Do you blame me then for staying here, where I feel that I belong and am one with the world around me? It is true that I miss intelligent companionship, but there are so few with whom I can share the things that mean so much to me that I have learned to contain myself. It is enough that I am surrounded with beauty. . . .*

*Even from your scant description, I know that I could not bear the routine and humdrum of the life that you are forced to lead. I don't think I could ever settle down. I have known too much of the depths of life already, and I would prefer anything to an anticlimax.*

THE LAST LETTER EVER RECEIVED FROM EVERETT RUESS,  
TO HIS BROTHER, WALDO, DATED NOVEMBER 11, 1934

*What Everett Ruess was after was beauty, and he conceived beauty in pretty romantic terms. We might be inclined to laugh at the extravagance of his beauty-worship if there were not something almost magnificent in his single-minded dedication to it. Esthetics as a parlor affectation is ludicrous and sometimes a little obscene; as a way of life it sometimes attains dignity. If we laugh at Everett Ruess we shall have to laugh at John Muir, because there was little difference between them except age.*

WALLACE STEGNER,  
MORMON COUNTRY



# Fairbanks (Ch. 10)

What do we find out in  
Chapter 10?

## DYING IN THE WILD, A HIKER RECORDED THE TERROR

*ANCHORAGE, Sept. 12 (AP)—Last Sunday a young hiker, stranded by an injury, was found dead at a remote camp in the Alaskan interior. No one is yet certain who he was. But his diary and two notes found at the camp tell a wrenching story of his desperate and progressively futile efforts to survive.*

*The diary indicates that the man, believed to be an American in his late 20's or early 30's, might have been injured in a fall and that he was then stranded at the camp for more than three months. It tells how he tried to save himself by hunting game and eating wild plants while nonetheless getting weaker.*

*One of his two notes is a plea for help, addressed to anyone who might come upon the camp while the hiker searched the surrounding area for food. The second note bids the world goodbye. . . .*

*An autopsy at the state coroner's office in Fairbanks this week found that the man had died of starvation, probably in late July. The authorities discovered among the man's possessions a name that they believe is his. But they have so far been unable to confirm his identity and, until they do, have declined to disclose the name.*

*THE NEW YORK TIMES,  
SEPTEMBER 13, 1992*

# Chesapeake Beach (Ch. 11)

1. What did Chris inherit from his father?
2. What do we find out in this chapter that helps explain Chris's disappearance?
3. On pages 113-114, Krakauer explores Chris's idealism, particularly his desire to help the hungry and the homeless. What do you think motivated Chris to help the less fortunate?
4. How does Krakauer characterize Walt McCandless?

*Everything had changed suddenly—the tone, the moral climate; you didn't know what to think, whom to listen to. As if all your life you had been led by the hand like a small child and suddenly you were on your own, you had to learn to walk by yourself. There was no one around, neither family nor people whose judgment you respected. At such a time you felt the need of committing yourself to something absolute—life or truth or beauty—of being ruled by it in place of the man-made rules that had been discarded. You needed to surrender to some such ultimate purpose more fully, more unreservedly than you had ever done in the old familiar, peaceful days, in the old life that was now abolished and gone for good.*

BORIS PASTERNAK,

DOCTOR ZHIVAGO

PASSAGE HIGHLIGHTED IN ONE OF THE BOOKS FOUND

WITH CHRIS McCANDLESS'S REMAINS.

"NEED FOR A PURPOSE" HAD BEEN WRITTEN

IN McCANDLESS'S HAND IN THE MARGIN ABOVE THE PASSAGE.

# Annandale (Ch. 12)

1. What discovery did Chris make about his parents in El Segundo? Why was this important?
2. What was Chris's emotional state during his last year of college?

*Rather than love, than money, than fame, give me truth. I sat at a table where were rich food and wine in abundance, an obsequious attendance, but sincerity and truth were not; and I went away hungry from the inhospitable board. The hospitality was as cold as the ices.*

HENRY DAVID THOREAU,  
WALDEN, OR LIFE IN THE WOODS

PASSAGE HIGHLIGHTED IN ONE OF THE BOOKS FOUND WITH  
CHRIS McCANDLESS'S REMAINS.

AT THE TOP OF THE PAGE, THE WORD "TRUTH" HAD BEEN WRITTEN  
IN LARGE BLOCK LETTERS IN McCANDLESS'S HAND.

*For children are innocent and love justice, while most of us are wicked and naturally prefer mercy.*

G. K. CHESTERTON



# Virginia Beach (Ch. 13)

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What does this chapter add to this book's portrait of Chris?

*The physical domain of the country had its counterpart in me. The trails I made led outward into the hills and swamps, but they led inward also. And from the study of things underfoot, and from reading and thinking, came a kind of exploration, myself and the land. In time the two became one in my mind. With the gathering force of an essential thing realizing itself out of early ground, I faced in myself a passionate and tenacious longing—to put away thought forever, and all the trouble it brings, all but the nearest desire, direct and searching. To take the trail and not look back. Whether on foot, on showshoes or by sled, into the summer hills and their late freezing shadows—a high blaze, a runner track in the snow would show where I had gone. Let the rest of mankind find me if it could.*

JOHN HAINES,

*THE STARS, THE SNOW, THE FIRE:*

*TWENTY-FIVE YEARS IN THE NORTHERN WILDERNESS*

# The Stikine Ice Cap (Ch. 14)

1. Why does Krakauer identify with Chris?
2. What does Krakauer do, and how is that like Chris?
3. Why do you think Krakauer writes about himself in this chapter?

*I grew up exuberant in body but with a nervy, craving mind. It was wanting something more, something tangible. It sought for reality intensely, always as if it were not there. . . .*

*But you see at once what I do. I climb.*

JOHN MENLOVE EDWARDS,

"LETTER FROM A MAN"

*I cannot now tell exactly, it was so long ago, under what circumstances I first ascended, only that I shuddered as I went along (I have an indistinct remembrance of having been out overnight alone),—and then I steadily ascended along a rocky ridge half clad with stunted trees, where wild beasts haunted, till I lost myself quite in the upper air and clouds, seeming to pass an imaginary line which separates a hill, mere earth heaped up, from a mountain, into a superterranean grandeur and sublimity. What distinguishes that summit above the earthly line, is that it is unhandselled, awful, grand. It can never become familiar; you are lost the moment you set foot there. You know the path, but wander, thrilled, over the bare and pathless rock, as if it were solidified air and cloud. That rocky, misty summit, secreted in the clouds, was far more thrillingly awful and sublime than the crater of a volcano spouting fire.*

HENRY DAVID THOREAU,

JOURNAL

# The Stikine Ice Cap (Ch. 15)

1. How is Krakauer's relationship with his father like Chris's relationship with Walt McCandless?
2. What comparisons does Krakauer make between his climb and Chris McCandless's attempt to live in the Alaskan wilderness?
3. How does Krakauer know Chris intended to leave the wilderness? What stops him?
4. Does climbing Devil's Thumb change Krakauer's life?

*But we little know until tried how much of the uncontrollable there is in us, urging across glaciers and torrents, and up dangerous heights, let the judgement forbid as it may.*

JOHN MUIR,

*THE MOUNTAINS OF CALIFORNIA*

*But have you noticed the slight curl at the end of Sam II's mouth, when he looks at you? It means that he didn't want you to name him Sam II, for one thing, and for two other things it means that he has a sawed-off in his left pant leg, and a baling hook in his right pant leg, and is ready to kill you with either one of them, given the opportunity. The father is taken aback. What he usually says, in such a confrontation, is "I changed your diapers for you, little snot." This is not the right thing to say. First, it is not true (mothers change nine diapers out of ten), and second, it instantly reminds Sam II of what he is mad about. He is mad about being small when you were big, but no, that's not it, he is mad about being helpless when you were powerful, but no, not that either, he is mad about being contingent when you were necessary, not quite it, he is insane because when he loved you, you didn't notice.*

DONALD BARTHELME,

*THE DEAD FATHER*

# The Alaska Interior (Ch. 16)

1. Why does Krakauer want to go to the bus?
2. How does Krakauer defend Chris McCandless in this chapter? (Note page 182)

*I wished to acquire the simplicity, native feelings, and virtues of savage life; to divest myself of the factitious habits, prejudices and imperfections of civilization; . . . and to find, amidst the solitude and grandeur of the western wilds, more correct views of human nature and of the true interests of man. The season of snows was preferred, that I might experience the pleasure of suffering, and the novelty of danger.*

ESTWICK EVANS,  
A PEDESTRIAN TOUR, OF FOUR THOUSAND MILES,  
THROUGH THE WESTERN STATES AND TERRITORIES,  
DURING THE WINTER AND SPRING OF 1818

*Wilderness appealed to those bored or disgusted with man and his works. It not only offered an escape from society but also was an ideal stage for the Romantic individual to exercise the cult that he frequently made of his own soul. The solitude and total freedom of the wilderness created a perfect setting for either melancholy or exultation.*

RODERICK NASH,  
WILDERNESS AND THE AMERICAN MIND

# The Stampede Trail (Ch. 17)

1. What does Krakauer speculate happens to Chris in this chapter?
2. On the note included on pages 197-198, written by McCandless, why do you think McCandless uses his name: Chris McCandless instead of Alexander Supertramp?

*Nature was here something savage and awful, though beautiful. I looked with awe at the ground I trod on, to see what the Powers had made there, the form and fashion and material of their work. This was that Earth of which we have heard, made out of Chaos and Old Night. Here was no man's garden, but the unhand-selled globe. It was not lawn, nor pasture, nor mead, nor woodland, nor lea, nor arable, nor waste land. It was the fresh and natural surface of the planet Earth, as it was made forever and ever,—to be the dwelling of man, we say,—so Nature made it, and man may use it if he can. Man was not to be associated with it. It was Matter, vast, terrific,—not his Mother Earth that we have heard of, not for him to tread on, or to be buried in,—no, it were being too familiar even to let his bones lie there,—the home, this, of Necessity and Fate. There was clearly felt the presence of a force not bound to be kind to man. It was a place of heathenism and superstitious rites,—to be inhabited by men nearer of kin to the rocks and to wild animals than we. . . . What is it to be admitted to a museum, to see a myriad of particular things, compared with being shown some star's surface, some hard matter in its home! I stand in awe of my body, this matter to which I am bound has become so strange to me. I fear not spirits, ghosts, of which I am one,—that my body might,—but I fear bodies, I tremble to meet them. What is this Titan that has possession of me? Talk of mysteries! Think of our life in nature,—daily to be shown matter, to come in contact with it,—rocks, trees, wind on our cheeks! the solid earth! the actual world! the common sense! Contact! Contact! Who are we? where are we?*

HENRY DAVID THOREAU,

"KTAADN"

# The Stampede Trail (Ch. 18)

1. Describe why McCandless was unable to depart the wilderness via his escape route. How did the Teklanika play a role in Chris's intended departure?
2. What does Krakauer speculate about McCandless's desire to share a life with others if he were to have successfully walked out of the wild? (Note page 189)
3. Describe what Krakauer purports to be the reason for McCandless's death?

*It is nearly impossible for modern man to imagine what it is like to live by hunting. The life of a hunter is one of hard, seemingly continuous overland travel. . . . A life of frequent concerns that the next interception may not work, that the trap or the drive will fail, or that the herds will not appear this season. Above all, the life of a hunter carries with it the threat of deprivation and death by starvation.*

JOHN M. CAMPBELL,  
*THE HUNGRY SUMMER*

*Now what is history? It is the centuries of systematic explorations of the riddle of death, with a view to overcoming death. That's why people discover mathematical infinity and electromagnetic waves; that's why they write symphonies. Now, you can't advance in this direction without a certain faith. You can't make such discoveries without spiritual equipment. And the basic elements of this equipment are in the Gospels. What are they? To begin with, love of one's neighbor, which is the supreme form of vital energy. Once it fills the heart of man it has to overflow and spend itself. And then the two basic ideals of modern man—without them he is unthinkable—the idea of free personality and the idea of life as sacrifice.*

BORIS PASTERNAK,  
*DOCTOR ZHIVAGO*

PASSAGE HIGHLIGHTED IN ONE OF THE BOOKS FOUND  
WITH CHRISTOPHER McCANDLESS'S REMAINS;  
UNDERSCORING BY McCANDLESS

# Epilogue

What did the McCandless family's visit to Chris's camp by the bus give [or fail to give] Billie and Walt? Be as specific as possible.

*Still, the last sad memory hovers round, and sometimes drifts across like floating mist, cutting off sunshine and chilling the remembrance of happier times. There have been joys too great to be described in words, and there have been griefs upon which I have not dared to dwell; and with these in mind I say: Climb if you will, but remember that courage and strength are nought without prudence, and that a momentary negligence may destroy the happiness of a lifetime. Do nothing in haste; look well to each step; and from the beginning think what may be the end.*

EDWARD WHYMPER,

SCRAMBLES AMONGST THE ALPS

*We sleep to time's hurdy-gurdy; we wake, if we ever wake, to the silence of God. And then, when we wake to the deep shores of time uncreated, then when the dazzling dark breaks over the far slopes of time, then it's time to toss things, like our reason, and our will; then it's time to break our necks for home.*

*There are no events but thoughts and the heart's hard turning, the heart's slow learning where to love and whom. The rest is merely gossip, and tales for other times.*

ANNIE DILLARD,

HOLY THE FIRM

## Afterward

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What new information does Krakauer learn about the potato seed that likely played a role in McCandless's death?

