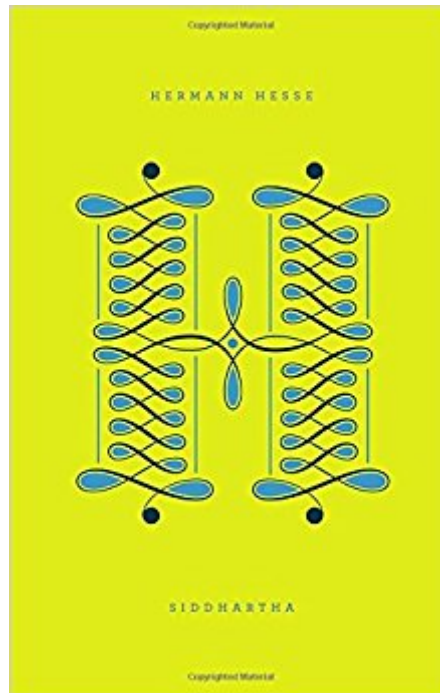




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Siddhartha (Penguin Drop Caps)



Synopsis

From A to Z, the Penguin Drop Caps series collects 26 unique hardcoversâfeaturing cover art by Jessica Hische. It all begins with a letter. Fall in love with Penguin Drop Caps, a new series of twenty-six collectible and hardcover editions, each with a type cover showcasing a gorgeously illustrated letter of the alphabet. In a design collaboration between Jessica Hische and Penguin Art Director Paul Buckley, the series features unique cover art by Hische, a superstar in the world of type design and illustration, whose work has appeared everywhere from Tiffany & Co. to Wes Anderson's recent film *Moonrise Kingdom* to Penguin's own bestsellers *Committed* and *Rules of Civility*. With exclusive designs that have never before appeared on Hische's hugely popular Daily Drop Cap blog, the Penguin Drop Caps series launches with six perennial favorites to give as elegant gifts, or to showcase on your own shelves.

H is for Hesse. A young Brahmin named Siddhartha searches for ultimate reality after meeting with the Buddha. His quest takes him from a life of decadence to asceticism, from the illusory joys of sensual love with a beautiful courtesan, and of wealth and fame, to the painful struggles with his son and the ultimate wisdom of renunciation. Integrating Eastern and Western spiritual traditions with psychoanalysis and philosophy, written with a deep and moving empathy for humanity, Herman Hesse's strangely simple Siddhartha is perhaps the most important and compelling moral allegory the troubled twentieth century ever produced.

Book Information

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Customer Reviews

Winner of the 2012 Fifty Books/Fifty Covers show, organized by Design Observer in association with AIGA and Designers & Books Winner of the 2014 Type Directors Club Communication Design Award Praise for Penguin Drop Caps: "[Penguin Drop Caps] convey a sense of nostalgia for the tactility and aesthetic power of a physical book and for a centuries-old tradition of beautiful lettering." —Fast Company —Vibrant, minimalist new typographic covers — Bonus points for the heartening gender balance of the initial selections. — Maria Popova, Brain Pickings "The Penguin Drop Caps series is a great example of the power of design. Why buy these particular classics when there are less expensive, even free editions of Great Expectations? Because they're beautiful objects. Paul Buckley and Jessica Hische's fresh approach to the literary classics reduces the design down to typography and color. Each cover is foil-stamped with a cleverly illustrated letterform that reveals an element of the story. Jane Austen's A (Pride and Prejudice) is formed by opulent peacock feathers and Charlotte Brontë's B (Jane Eyre) is surrounded by flames. The complete set forms a rainbow spectrum prettier than anything else on your bookshelf." —Rex Bonomelli, The New York Times "Drool-inducing." —Flavorwire "Classic reads in stunning covers — your book club will be dying." —Redbook

Hermann Hesse (1877-1962) spent World War I in Switzerland. After the war and a psychological crisis, he removed himself to the small town of Montagnola, where he created his best-known works. He received many important honors, including the Nobel Prize for Literature in 1946. Joachim Neugroschel (1938–2011) translated numerous books from French, German, Italian, Russian, and Yiddish. The winner of three PEN translation awards and the French-American Foundation translation prize, he translated Thomas Mann's Death in Venice, E. T. A. Hoffman and Alexandre Dumas's Nutcracker and Mouse King, and Leopold von Sacher-Masoch's Venus in Furs for Penguin Classics. He also compiled several anthologies including Great Tales of Jewish Fantasy and the Occult, A Dybbuk and Other Tales of the Supernatural, and The Golem: A New Translation of the Classic Play and Selected Short Stories. Jessica Hische is a letterer, illustrator, typographer, and web designer. She currently serves on the Type Directors Club board of directors, has been named a Forbes Magazine "30 under 30" in art and design as well as an ADC Young Gun and one of Print Magazine's "New Visual Artists". She has designed for Wes Anderson, McSweeney's, Tiffany & Co, Penguin Books and many others. She resides primarily in San Francisco, occasionally in Brooklyn.

Siddhartha is a great book. This edition, however, is perhaps the worst edition of any book that I have ever--ever--seen published. The number of typos, grammatical mistakes, syntax errors, and other errors is astounding. The publishing house, Simon & Brown, should be embarrassed and ashamed.

A beautiful, haunting novel of spiritual growth and development. Hesse was a talented writer who explored some of the pulsing questions of life. His book on his experience in school, *Beneath the Wheel*, is one of my favorites. *Siddhartha* is probably the work to start with when reading Hesse (it's one of his most well-known), if not *Demian* or *Steppenwolf* before working up to *The Glassbead Game*. What makes this story so engaging (without sharing too much) is the way the ending reflects the beginning. This narrative arch marks this book as a masterwork and calls the reader to question long after reading.

In a burst of nostalgia, I bought this kindle edition of Hermann Hesse's *Siddhartha*. "Nostalgia" because we read it in 3rd semester (intermediate) German class quite long ago and, in fact, that's one book I kept because I knew it was a classic. I also bought *Siddhartha* in a burst of hope, because more recently I'd actually been able to read and appreciate some of Hesse's poetry my former housemate brought home from one of his jaunts to the downtown German language library. So I read *Siddhartha*. Again. As a designer and as a theologian, despite being very much into symbol, meaning, sign, and word, I still don't quite get the profound import of this book. I clearly remember my German Professor's "I am humanist" declarations; I also recall a friend telling me how much she'd enjoyed reading *Siddhartha* in English, and envied that I'd read it in German. I fully expected being a few years older would increase my appreciation, but it didn't. However, I'm still happy to own this digital edition, and I encourage you to read *Siddhartha* for yourself, in either a good translation or in Hermann Hesse's original German.

I received a copy of the then-current paperback edition of this book as a gift from a close friend in 1965, and have cherished it ever since. The edition you are reading about here is a larger-format reproduction of that edition. I gave it recently as a gift to a friend, and found it to be an excellent reading format. Hesse's writing style is simple and direct, and this is an easy read once the reader gets into the author's rhythm. Keep in mind this is a short novel, not intended as a literal history of The Buddha or Buddhism.

I bought a kindle version and a matching audible. Yes, I do agree that there are quite a few grammatical errors and typos. Instead of complaining, please be grateful to the translator(s). At the very least, we can read Siddhartha, otherwise. Could we imagine what we missed if Siddhartha was never translated into English in the first place? Let us look at the problems involved grammatical errors and typos from a different point of view. Without grammatical errors and typos, we perhaps read through the text, enjoy it, and then soon forget it. Yes, a good feeling about the book does linger in our mind, but the wisdom from the book probably does not retain in our heart longer than the moment we put the book back on our bookshelf. Because I re-read and re-read, I truly appreciate Hermann Hesse and the translator(s). Thank you so much for making Siddhartha available to the readers in the U.S. Maybe, this is the only way that the translator(s) can encourage the readers to re-read the book again and again. Everything comes with a price :) Please enjoy all moments of re-reading . . .

Not to be rude but I don't think many of us should be critiquing the writing of Hermann Hesse. Wasn't it Alexander Pope who said: "Fools rush in where angels fear to tread"? As to the book -- it really does have the potential to change your life. Really.

Informative and imaginative and pedantic telling of the life of Siddhartha. I love his use of the river and the water cycle to convey wisdom. I like the rebellious nature of Siddhartha, here. I like how inspired I am to consider a different perspective on the things I'm working on now. I read this book at age 15 and just finished it again at age 55. It spoke to me then and it fascinates me now. It's clearly fiction and not entirely based on any particular strain of Buddhism but it illuminates many Buddhist concepts in story form. As far as I know this is one of the earliest west meets east revelations written in fiction. It's worth the read!

I have read this book a number of times, and it always presents a different face. Of course the book doesn't change, but it reaches across time to speak to you in different voices. If you are on your own search for truth there isn't a better book to take with you. Education, asceticism, luxury, working for others - wherever you are in life, you can always "try a little bit harder to be a little bit better." Unfortunately, this version of Siddhartha contains huge amount of typographical errors. Missing articles (a, an, the) and goofs such as "out" instead of "our." If you've read Siddhartha before, you can stumble through this edition. If this is your first reading, SKIP this one and order the paperback. The errors don't effect the actual meaning of the story - much - but they are numerous

enough to be annoying and a bit confusing.

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