Boydell & Brewer
Camden House

Chapter Title: Siddhartha
Chapter Author(s): Adrian Hsia

Book Title: A Companion to the Works of Hermann Hesse
Book Editor(s): Ingo Cornils
Published by: Boydell & Brewer, Camden House. (2009)
Stable URL: https://www.jstor.org/stable/10.7722/j.ctt14brw3w.10

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at https://about.jstor.org/terms

Boydell & Brewer, Camden House are collaborating with JSTOR to digitize, preserve and extend access to *A Companion to the Works of Hermann Hesse*

This content downloaded from 129.81.226.78 on Tue, 14 May 2019 05:48:59 UTC
All use subject to https://about.jstor.org/terms

6: *Siddhartha*

Adrian Hsia

THE ESSAY HAS THREE PARTS. The first part deals with the interpretation of the novel in accordance with international Hesse scholarship, while the second part discusses the English translations and their accompanying introductions of *Siddhartha*. The third part examines the similarities between Hesse's message as expressed in the novel and some tenets of Zen Buddhism.

An East-Western Interpretation of *Siddhartha*

As early as 1923, one year after the publication of *Siddhartha,* Hesse emphasized that he had found the deepest truth in the Upanishads, the thoughts of Buddha, Confucius, Lao Zi (Hesse's transcription: Lao Tse), and the New Testament. He reiterated the same thought in 1958 with specific reference to *Siddhartha:* that the novel is the confession of a man of Christian origin who left the Church early in his life in order to learn to understand other religions, especially the Indian and Chinese forms of belief.[1] This perspective on the novel, not only carrying the authoritative stamp of the author, but subscribed to by most critics of today, will be the foundation of our analysis of *Siddhartha*.

Hesse had begun writing the novel in December 1919 and completed the first part by August 1920. He then had to put it aside because he had exhausted his own experience of searching for knowledge and his personal reaction to the teaching of Buddha. He was at a loss how to depict the further development of Siddhartha, which culminates in his enlightenment. It seems that C. G. Jung was instrumental in the work's completion. Hesse had several sessions of psychotherapy with him in Küsnacht, a suburb of Zurich, in May and June 1921. The therapy helped him "to create a space within us in which God's voice can be heard,"[2] as he wrote in a letter during this period. Having a new focus, Hesse was able to look beyond Buddhism for inspiration. At this point, Lao Zi seemed to have come to his aid: Hesse confessed in a letter of February 1922 (a few weeks before he took up writing *Siddhartha* again) that the novel departed from Brahman and Buddha, but would end in Tao.[3] He took up writing again in March 1922 and completed the novel in May. The novel was then published in

This content downloaded from 129.81.226.78 on Tue, 14 May 2019 05:48:59 UTC
All use subject to https://about.jstor.org/terms

October of the same year. A few weeks after the publication of the novel, Hesse again wrote in a letter to Stephan Zweig dated 27 November 1922 that Siddhartha's wisdom or enlightenment was closer to Lao Zi's teaching than the Buddha's. Having said this, we should not lose sight of other vital statements of Hesse's to the effect that the novel is a very European book because of its emphasis on individualism.[4]

Siddhartha is divided into two parts: the first part has four chapters; the second has eight. The critic Leroy Shaw suggested that the first four chapters correspond to the "Four Noble Truths,"[5] and that the following eight correspond to the "Eightfold Path" of Buddhism.[6] It is possible that Hesse was thinking of these tenets in a general way when he began to write, but it is highly unlikely that he intended each chapter to correspond to one specific tenet. For example, although the first noble truth is that life is suffering, the reader encounters Siddhartha as an adolescent who has yet to encounter suffering. The young Siddhartha's father ignores the Atman (personal soul or true self) in him, which results in the boy's infinite, unstillable longing for it. This is more Hesse than Buddhism, a religion that sees desire as the cause for suffering, and suffering as a fact of all existence: "Birth is suffering; aging is suffering; death is suffering; grief, lamentation, bodily pain, mental pain and despair are suffering; not getting what one desires, that too is suffering: In brief the five aggregates subject to grasping are suffering."[7] The first chapter does not depict any of these sufferings. Indeed, the young Siddhartha longs to leave home to begin his search for knowledge to attain Atman. In the second chapter, as a disciple of the Samanas, he is, however, taught the opposite; he learns how to escape Atman and assume another identity temporarily. Dissatisfied that Atman remains unreachable, he goes in search of Buddha for a solution. In the third chapter he learns of and rejects Buddha's teaching without hesitation (while accepting him as a role model), and in the fourth his awakening is described. He is now conscious of the absolute necessity of finding his own path to enlightenment. His desire is stronger than ever and he is not suffering because of it. For the next four chapters he goes into the world to do everything proscribed by the eightfold path. Only in the eighth chapter does he realize that all his activism has only brought him unnecessary suffering. The last four chapters could be construed as corresponding to the prescribed eightfold path: "right occupation" (in the case of the ferryman), right effort (in that of the son), right contemplation (in the case of Om), and right meditation (as exemplified by Govinda). However, it is exactly in these last four chapters that Lao Zi comes to the aid of Hesse's Siddhartha, because the ferryman in the ninth chapter is the embodiment of Tao, as I have indicated elsewhere.[8] Thus, the "Four Noble Truths" and the "Eightfold Path" cannot be the structural foundation of the novel, even though the numbers correspond neatly.

This content downloaded from 129.81.226.78 on Tue, 14 May 2019 05:48:59 UTC
All use subject to https://about.jstor.org/terms

Theodore Ziolkowski advances the theory that the structure is triadic, each part having four chapters, with the river being the dividing line.[9] Hesse would have agreed to this, because the threefold development corresponds to his mode of thinking. Moreover, the life of the protagonist is actually divided into three stages. Hesse himself set the first four chapters apart: after his encounter with the Buddha and his decision to find his own individual way to enlightenment, Siddhartha leaves the realm of the spirit in order to immerse himself in the world of sensual pleasures. He becomes a lover, a merchant, and finally a gambler. His spiritual quest is all but forgotten. I believe, as I have written elsewhere, that this total reversal was inspired by another Taoist philosopher, Lie Zi, whose book Hesse read in a German translation. According to the Chinese sage, every act has to be carried to the very end before a real change can take place.[10] Thus Siddhartha goes from one extreme (the quest for Atman) to total immersion in the material and sensual world that Hesse called "die Kinderwelt," the world of the child people. Only now is Siddhartha ripe for the third and final stage, the way to enlightenment, depicted in the last four chapters.

At the end of the eighth chapter, Siddhartha escapes from the world of the child people and enters the world of the ferryman, the embodiment of Tao. Siddhartha lives with him on the river bank in tranquillity until his former lover, the courtesan Kamala, suddenly arrives at the river on her way to the Buddha. She has with her a boy. Siddhartha did not know that his lover was pregnant when he escaped from the world of the child people. Now he sees his son for the first time, but just as the three are united, Kamala dies of a snake bite. Now Siddhartha has to take care of his son, who resents having to call a stranger his father. In the course of time, Siddhartha develops into a caring and possessive father, an image of his own father when he was young. Buddhist and Taoist tenets teach that all desires and attachments lead to unnecessary suffering and constitute obstacles to enlightenment. Siddhartha has to learn, as his own father before him, that he cannot live for his son and has to let him pursue his own individual path. This is the last obstacle Siddhartha has to overcome before he can find his Atman, his true self, which is in tune with Brahman, the universal entity. Or to put it in Christian terms, before he can find God.

Another interesting interpretation has been presented by Reso Karalaschwili, who examines numerical symbolism as a compositional principle of *Siddhartha*.[11] However, Karalaschwili's primary concerns are the symbolic meanings of the numbers two, three, and four in the Indian culture; he also shows, as an afterthought, their meanings in the Western world. He almost entirely leaves out the numerology that is prominent in Chinese culture. Any reader of Dao De Jing would point out the significance of the passage that from one emerges two, two then produces three, three yields four, and four gives birth to the whole world. In all three cultures, we find

This content downloaded from 129.81.226.78 on Tue, 14 May 2019 05:48:59 UTC
All use subject to https://about.jstor.org/terms

unity, duality, triad (or trinity), and tetrad. We could call the unity or oneness God, Tao, or Brahman; the duality is still best represented by the two terms *yin* and *yang;* the triad signifies totality of the upper realm; while the tetrad represents totality of the lower realm and is also a symbol of our earth (the four corners of the world, the four seasons). Thus Siddhartha goes through three stages, each described in four chapters. He experiences and overcomes the duality of the world and reaches unity.

We are reminded that the novel has twelve chapters, that is, three times four. Apart from the symbolic meaning of three and four mentioned above, twelve, being the product of three times four, signifies totality and can be arranged in a perfect circle, as Ziolkowski, Karalaschwili, and and I have shown.[12] Very early, from the Samanas, Siddhartha learns the meaningless repetitiveness of moving in circles. He also learns from them how to project oneself, through meditation, into all kinds of objects, such as a bird, an animal, or even a carcass, however, one has to return to oneself after meditation. On another occasion, Siddhartha poses the question whether those who hope to escape the cycle of reincarnation are not in fact walking in circles as well. Govinda denies this, and expresses his belief that the path is actually a spiral and that he and Siddhartha have climbed many steps. Siddhartha disagrees, pointing out that the oldest Samana has been going in circles for sixty years without reaching his goal. In this short exchange, the difference in perception between Siddhartha and Govinda is shown very clearly. Obviously, one day, Govinda will not be able to keep pace with his friend. However, they leave the Samanas together to go to the Buddha, who has, through the teaching of Nirvana, brought the wheel of rebirth to a halt. When they reach him, Siddhartha realizes that the Buddha's achievement is a personal one; only the Buddha alone is beyond suffering and rebirth. Even though Siddhartha feels that the Buddha's teaching is the wisest, he is certain that there is no doctrine, no prescribed path to enlightenment as if mounting a spiral-shaped path, climbing higher with every step. And yet, enlightenment remains an intellectual exercise of walking in circles. At this point, Siddhartha has reached his first awakening; he will no longer follow the teachings of others, be it the Samanas or the Buddha. He and Govinda part ways.

Now the law of duality comes into force. Siddhartha goes in a direction opposite to that of spirituality and loses himself gradually in sensuality and material life until he is transformed into just another member of the "Kindermenschen," the child people. It is ironic that while Govinda believes he is walking upwards, Siddhartha knows he is, like water, flowing downwards. This downward movement of water is a phenomenon characteristic of Tao, as described in Dao De Jing.[13] Eventually Siddhartha reaches the bottom and is ready for another awakening, this time from the world of Sansara. Every time he experiences an awakening, he finds

This content downloaded from 129.81.226.78 on Tue, 14 May 2019 05:48:59 UTC
All use subject to https://about.jstor.org/terms

himself near the river, and eventually crosses it. The ferryman Vasudeva[14] is there to ferry him across, as if to give the finishing touch to the process of transformation. When Siddhartha experiences his second awakening, it is the ferryman's job to lead him onto the path to enlightenment by showing him natural contemplation, which is listening to and learning from the river: acquiring the quality of water. It flows downward, moves upward as vapor, comes down again as rain, and joins the streams and rivers. It is deep and shallow; it swallows and absorbs everything (while possessing nothing). It reflects everything and it is not burdened with knowledge or craving for anything, not even Atman or Brahman. It is present everywhere in one form or another, and time has no meaning for it. It just is. Vasudeva is the demonstrator of this natural phenomenon. Elsewhere I have called him the personal embodiment of Tao, while Karalaschwili has preferred to use the term Brahman. But these are just different names for the same phenomenon.

Vasudeva practices *wuwai* or non-action. He has no theory, he prescribes no regulations or rules, he establishes no church, and has no disciples. He ferries people across the river, he cooks, he eats, he sleeps, and he hardly ever talks. He has no teaching and no theories, he only shows Siddhartha by his own example to listen to the river, learn from the river, and acquire the quality of the river. However, Siddhartha has yet to overcome the final hurdle, the possessive love of a father, his invisible link to their world, which he has long since physically left. Now the past has caught up with him. He has learned the art of love from Kamala, without, it seems, becoming involved emotionally. The same does not seem to be true for her. When it becomes known that Buddha is dying and will enter nirvana soon, people from all over the land go to pay him their last respects. Kamala and her son are among them. They approach the river, and now it is Kamala's turn to cross it. However, it is not her destiny to survive crossing this river so full of symbolic meaning for Siddhartha. She dies of a snake bite a short distance from the ferry. The last scene is described thus:

> Kamala blickte ihm unverwandt in die Augen. Sie dachte daran, daß sie zu Gotama hatte pilgern wollen, um das Gesicht eines Vollendeten zu sehen, um seinen Frieden zu atmen, und daß sie statt seiner nun ihn gefunden, daß es gut war, ebenso gut, als wenn sie jenen gesehen hatte.
>
> [Kamala gazed intently into his [Siddhartha's] eyes. She thought about how she had wanted to make a pilgrimage to see Gautama in order to behold the face of a Perfect One, to breathe in his peace, and now she had found not Gautama but this man, this was good, just as good as if she had seen the other one.[15]]

This content downloaded from 129.81.226.78 on Tue, 14 May 2019 05:48:59 UTC
All use subject to https://about.jstor.org/terms

Kamala no longer sees a difference between Gautama and Siddhartha, but the latter has yet to experience total enlightenment. And the peace he has found as the ferryman's assistant will soon be shattered by his son.

The next chapter, simply entitled "The Son," brings the reader back to the first scene of the novel, when Siddhartha was a child. Now, as father, he tastes the same agony he had caused his own father — or rather an agony even more intense. The situation is more complicated now because father and son are strangers. In addition, Siddhartha's son is utterly spoiled, while the young Siddhartha was, at least on the outside, obedient to his father. Everything he has learned from the river is not sufficient to win over his son, who finally runs away. Siddhartha suffers long and hard. He has to learn to accept this suffering and to learn that his son is now going his own way, as he did when he was young. When he accepts this as a natural process, he passes the last stage of development. Vasudeva has fulfilled his duty, and passes on his role to Siddhartha, who has now reached the realm of Om. Perhaps someday he too will introduce someone to the river. In this final stage of enlightenment, when the unity is felt as omnipresent, the river, an apt symbol for Tao, becomes insignificant. Now Siddhartha is really like the Buddha, or Vasudeva for that matter. A stone is as good a symbol as the river to serve as example of the eternity of the moment. Time and differences become irrelevant. However, Hesse does posit a prerequisite: love. One has to love animate and inanimate things, even a common stone. One has to affirm the necessary existence of everything. Everything is a reality and must therefore be affirmed.

Above we have sketched the circuitous development of Hesse's Siddhartha to enlightenment. He is, however, although foregrounded, only one of the three characters in the novel who have reached this stage. The other two are the Buddha and the ferryman. Of these two, the former appears in the novel as the apparent enlightened one. Although Hesse does not describe his path to enlightenment, the reader knows that the historical Buddha was born a prince and lived a life of sensual pleasure and luxury until he discovered that living is suffering because of death, old age, sickness, and so on. He therefore left the comfort of his kingdom and became an ascetic, living — not unlike the protagonist of Hesse's novel — in the forest, until, after years of intense meditation, he attained enlightenment. The paths of the Buddha and Siddhartha are comparable, only they developed in reverse directions. The Buddha developed from sensual and luxurious life to asceticism and spirituality, while Siddhartha's path is from asceticism and spirituality to sensuality. It is remarkable that Siddhartha rejects the doctrine formulated by the enlightened one while accepting his state of enlightenment.

The historical Buddha determines the time and space of the novel. However, the reader is aware that all three are fictional; we are not dis-

This content downloaded from 129.81.226.78 on Tue, 14 May 2019 05:48:59 UTC
All use subject to https://about.jstor.org/terms

cussing a historical (time) novel about India (place) or the Buddha (person). We are dealing with a creation or re-creation of Hesse's mind. That the personal name of the Buddha is Siddhartha, the same as Hesse's protagonist and the title of the novel suggests that Hesse is creating a fictional rival of the Buddha. That Hesse characterized his Siddhartha as incorporating European individualism, the most pronounced trait of the author, is an indication that the protagonist represents Hesse in many ways. Hesse's Siddhartha admits that the world described by the Buddha is a perfect, eternal chain linking cause and effect, but this "unity of the world" is interrupted and destroyed by opening a gap (the doctrine of the Nirvana) in the construct. This Siddhartha, as the mouthpiece of Hesse, rejects, because it has become an intellectual game. However, Hesse's protagonist does not deny that the Buddha has attained enlightenment, but he insists that the latter did not reach the enlightened state by following someone else's teaching and that no one can copy another individual's way to enlightenment.

Subsequently, Siddhartha has to turn to the other enlightened character in the novel, the ferryman Vasudeva, who is not a teacher and has no disciples. He seems to have no past; the reader knows practically nothing about him except that he once had a wife. It is not known when and under what circumstances he attained enlightenment. He is always there to ferry people, and particularly Siddhartha, across the river. He is a man of little or no words, a simple man without a doctrine. He is an ideal prototype of a Taoist sage on the model of Lao Zi, entirely different from the Buddha and Siddhartha. He is neither a determined seeker, nor does he try to solve the problem of life by slipping through a gap in an intellectually constructed world. All his senses are alive, not being buried or burdened by accumulated intellectual debris. He lives by his instincts, and his Atman is in tune with Brahman, that is, he is in uninterrupted communion with Tao. His symbol is the river in all its phases of transformation. He leads Siddhartha to the river and remains on the scene until his ward has become one with the river. The river and Vasudeva are both in their own ways manifestations of Tao, which is, as we shall see later, literally present in all objects.

In chapter 5 of book XXII of Chuang Zi's *True Classic of the South Flower Country,* a book Hesse admired, there is a parable with the title "Where is Tao."[16] The first answer is: it is omnipresent. The second answer is: it is in the ant. The third answer is: it is in the weed. The next answer is: it is in the sounding tile, a kind of music instrument. The last answer is: it is in the dung. This seemingly illogical order of objects of decreasing importance, from the abstract to animate and later inanimate things until the unspeakable, excrement, is reached, makes the point that Tao is indeed everywhere. Nothing is too low or dirty to be a part of Tao. Hesse's Sid-

This content downloaded from 129.81.226.78 on Tue, 14 May 2019 05:48:59 UTC
All use subject to https://about.jstor.org/terms

dhartha demonstrates the omnipresence of Tao by using a stone, which by itself is a less transparent symbol than the river. When Govinda fails to understand, Siddhartha asks his friend to kiss his forehead. With the touch of the kiss, Siddhartha is transformed into the river of life with the whole universe in flux. Time, place, and individual objects have no significance and are united in Tao. There is no doubt that Siddhartha has attained enlightenment. Govinda recognizes this, but he does not understand Siddhartha's explanation using the example of the stone, nor does he comprehend the significance of the demonstration of the universal unity in flux. He will remain a seeker who does not reach his goal.

English Translations of *Siddhartha* and Their Introductions

Literary works need readers, both casual and professional. The latter voice their interpretations as critiques. More than eight decades after the publication of *Siddhartha,* there are, of course, many different opinions on the work. Playing a prominent role here is the linguistic divide between those who do and those who do not read German. Hesse of course wrote in German, but the novel is also very popular in English. Even though there is no reliable statistical information, given the fact that English speakers are many times more numerable than German speakers, it is likely that *Siddhartha* has more Anglophone than German readers. What do these readers encounter when they read *Siddhartha* in one of its many English translations?

The first one, by Hilda Rosner, was published in 1951[17] and was brought out in paperback in 1957. Even though it has neither an introduction, nor a translator's preface, nor even a simple table of vital dates in the author's life and career, it was this translation along with that of Hesse's other popular novel *Steppenwolf* (first published in German in 1927 and translated into English in 1929) that inspired the beatnik and the hippie generation and made Hesse a cult author in the United States. Moreover, Rosner's translation was the only one available for roughly half a century, having been reprinted many times. So that for that time period, most Anglophone readers, unless they did research on their own, read the novel without any background information. This fact makes the enormous success of the novel and the popularity of its author even more remarkable.

The situation began to change only around the turn of the millenium. In 1999, Penguin Classics brought out a new translation by Joachim Neugroschel with a detailed introduction by Ralph Freedmann. Both are quite celebrated in their respective domains. Neugroschel was born in Vienna, Austria, and moved to New York at a young age. He has a degree in English and Comparative Literature from Columbia University and calls

This content downloaded from 129.81.226.78 on Tue, 14 May 2019 05:48:59 UTC
All use subject to https://about.jstor.org/terms

German his native tongue. He began his career by translating two books from English into German. Later in life, he rendered into English from German, Yiddish, French, Italian, and Russian. In 1994, he was awarded the French-American Translation Prize. He also won three PEN Translation Awards. He is credited with having translated 200 titles so far. Besides Hesse, he has also translated Thomas Mann's and Franz Kafka's works into English. He compares the task of a translator with that of an actor: both can play many and different roles. He professes that he does not translate literally, but rather the style, the rhythm, and the music.[18] This method is most essential for translating *Siddhartha,* which the author of the introduction to Neugroschel's translation, Ralph Freedman, has deemed a lyrical novel.[19] Freedman was born in Hamburg and emigrated to the U.S. before Nazi Germany forbade Jews to leave the country. After his study on the lyrical novel, which includes *Siddhartha,* Freedman published *Hermann Hesse: Pilgrim of Crisis.*[20] With its expanded German edition, Freedmann became the author of the most definitive biography of Hesse. His introduction to *Siddhartha* is an important complement to Neugroschel's translation. To put it in perspective, the translated text has about 130 pages, while the introduction counts 26 pages, including "Suggestions for Further Reading."

Freedman establishes that the First World War and the death of his father caused Hesse to change fundamentally, leaving the neo-Romantic phase behind. He names four factors that facilitated the transformation. First, the personal crisis caused by the death of his father and the increasing mental instability of his first wife, Maria Bernoulli, the mother of his three sons. Second, Hesse's increasing involvement with the spiritual world of the East, especially China and India, focusing on the unity of all things and beings of the universe. Third, his involvement with psychoanalysis: he was first treated by a disciple of C. G. Jung, and later by Jung himself, so that a personal friendship evolved. This impact of this relationship would have even a stronger impact on the subsequent novel, *Steppenwolf.* Fourth, he began his inward journey, looking for answers within himself instead of in the outside world. This was a result of his preoccupation with psychoanalysis as well as with the Eastern notion of the unity of the universe.

Regarding *Siddhartha* in particular, Freedman emphasizes three factors: first, that the novel links Western sensibility with Eastern ideas; second, that there is an "unmistakable Western persona in the wings of the Eastern stage" (xviii); and third, that the novel is an intellectual biography of the "search of the source of the self within the self" (xix). With this special brand of Western sensibility and Eastern thought, Siddhartha rejects Buddha's doctrine of nirvana, because it undermines the universal unity. Even though Freedman pays tribute to the Eastern presence in

This content downloaded from 129.81.226.78 on Tue, 14 May 2019 05:48:59 UTC
All use subject to https://about.jstor.org/terms

Hesse's worldview, we feel that his analysis of the East is only skin deep. It is hoped that the present essay will make up for this shortfall in an otherwise excellent interpretation. Freedman himself regrets that the Anglophone world has not been able to profit from the German-language scholarship on Chinese and Indian elements in Hesse's thinking.[21]

Without comparing Neugroschel's translation with Hilda Rosner's, Freedman praises Neugroschel's very highly. He considers the rendition not only elegant, but also imaginative. For a lyrical novel such as *Siddhartha,* as Freedman puts it, Hesse "uses words as expressions of sensed thought rather than as verbalized thought in promoting the idea of unity above the inner divisions of people and the fissures of societies in crisis" (xxviii–xxix). He believes that Neugroschel's translation reflects Hesse's style with fine sensibility, a view that we tend to agree with.

One year after Neugroschel's translation, in 2000, the Buddhist New Age publisher Shambhala published a new translation by Sherab Chödzin Kohn. In Tibetan tradition, Shambhala is the mythical kingdom in the Himalayas that later inspired the story of Shangri-la. The publishing house was an offshoot of the counterculture movement of the sixties and was founded in 1969 in San Francisco. Its success can be measured by the fact that in 1974, Random House became the official distributor of Shambhala books. This was an indication that the counterculture was beginning to join the mainstream. The publishing house moved in 1976 to Boulder, Colorado, in order to be close to its major author, the Tibetan Buddhist teacher Chögyam Trungpa, who founded Naropa University there in 1974. Shambhala Publications started its business with the title *Meditation in Action* by the same Tibetan guru. Altogether, Shambhala has published twenty-one titles by the guru, not including his *Collected Works* in eight volumes which appeared in 2004. This same Chögyam Trungpa is also the teacher of the translator of the Shambala edition of Hesse's *Siddhartha,* Sherab Chödzin Kohn.

Shambhala Publications is one of the rare publishing houses that supplies its own readers, because Shambhala is also a community of 165 meditation centers spread across North America and Europe, and even in some Asian countries such as Korea and Thailand. This perhaps explains that besides a hardcover edition of *Siddhartha,* there is also a paperback, a small-format paperback (which fits in a shirt pocket) and an audio edition of Kohn's translation. According to the meager information supplied by Shambhala, Sherab Chödzin Kohn has been a teacher of Buddhism and meditation for over thirty years. Moreover, he is the author of *A Life of the Buddha* (1994; paperback 2009). With Samuel Bercholz, one of the two original co-founders of the publishing house, he also edited *Entering the Stream: An Introduction to Buddha and his Teachings* (1993). Another edition followed in 1997 with the title *An Introduction to Buddha and his*

This content downloaded from 129.81.226.78 on Tue, 14 May 2019 05:48:59 UTC
All use subject to https://about.jstor.org/terms

Teachings, which was in turn followed by a 2002 edition simply titled *Buddha and his Teachings.* In 1998, Kohn also co-authored a volume titled *The Wisdom of the Crows and other Buddhist Tales.* With this background, Kohn can be called *Siddhartha's* Buddhist translator. As a matter of fact, his "Translator's Preface" is the most informative of all introductions to English translations of *Siddhartha.*[22] He writes that even though Hesse's *Siddhartha* represents the author's journey to the East, in the present Anglophone world, it was the East that traveled to the West, since, for example, his own teacher was a Tibetan.

Kohn echoes Ralph Freedman's opinion that Hesse was a pilgrim of crisis and would attract readers any time society finds itself in crisis. He believes that we presently are also in a crisis, which he calls the "fertility dance with the microchip . . ." which, he says, must ". . . surely provoke a further acute outbreak of spirituality" (viii). This analysis sheds light on the phenomenon that within the eight years from 1999 through 2006 three new English translations of *Siddhartha* were published (including the next one to be discussed). Kohn even goes further with the prediction that with the perennial human yearning for spirituality, Hesse's work "cannot really go out of style." In addition, he is also the only translator to point out that "Hesse's grasp of Buddhist thinking was imprecise. He did not escape touches of theism and thoughts of sin . . ." (ix). He also thinks that *Siddhartha's* doctrine "is not sharp, but sweetly and naively eclectic" (ix). Kohn's Buddhist perspective has probably prevented him from realizing that with his novel Hesse was presenting a parallel path or message to that of the Buddha. He therefore intended it to be eclectic, not doctrinaire. Hesse was presenting a syncretic belief, not the fundamental view of any rigid doctrine. Nevertheless, Kohn's knowledge of Buddhism enabled him to recognize a certain resemblance between Hesse's eclectic doctrine and Zen Buddhism. This phenomenon we shall take up again when we discuss the next translation. In the meantime, we shall give a brief analysis of the introduction to Kohn's Buddhist translation.

The introduction is written by Paul W. Morris; it was previously published as "*Siddhartha:* Hermann Hesse's Journey to the East" in *Tricycle: The Buddhist Review.*[23] Unlike Freedman, who fully documents the sources of his views, the present introduction has no footnotes, although Morris does offer a bibliography of half a dozen titles in English. From this fact and the opinions Morris expresses in the introduction, it can be assumed that German scholarship on Hesse and China and India was not accessible to him. When he writes about generalities, he is quite correct. He informs the readers correctly that Hesse "created his own exotic blend of Eastern spirituality that was a synthesis of Hinduism, Buddhism, and Taoism, combined with his burgeoning knowledge of Western psychoanalysis" (xii). However, Morris's assertion that no other religion besides Christianity

This content downloaded from 129.81.226.78 on Tue, 14 May 2019 05:48:59 UTC
All use subject to https://about.jstor.org/terms

"permeated [Hesse's] life and work more than Buddhism" (xii) is more the fervent wish of a Buddhist rather than an objective fact, for, as we have established in the first part of this essay, Hesse treated Hinduism, Buddhism, Taoism, and Christianity — in both its Catholic and Protestant manifestations — as equals, although, to suit his argument of the moment, he sometimes did not emphasize all elements. Morris also errs when he tries to be specific. He writes, for example, that "Hesse's portrayal of India is based less on his own travels to the subcontinent and more on an imagined notion of 'the Orient' . . ."(xii). But in his lifetime, Hesse only left Europe once, in 1911. Furthermore, he never set foot on the Indian subcontinent. The closest he got to India was Colombo (a topic we shall pick up again later).

In his effort to make Hesse appear more Buddhist than he really was, Morris tends to misrepresent Hesse. Even though he knows of Hesse's interest in psychoanalysis, he does not seem to know that Hesse was treated by C. G. Jung himself in the summer of 1921. It was this treatment plus his renewed interest in Lao Zi that pulled Hesse out of his acute depression and consequently enabled him to complete the second part of the novel in two months, But Morris tries to convince us that Hesse snapped out of the depression and was able to finish the novel because "he grew more familiar with Buddhist doctrine" (xvi). Quite the contrary: in a diary entry of January 1921, Hesse insisted that his Siddhartha would not want Nirvana when he dies, but to be reborn again.[24] A few weeks later, he again stated his disagreement with Buddhist doctrine, calling it too rational.[25] A few years later, in a letter to a PhD candidate, he made the categorical statement that *Siddhartha* was the expression of his liberation from Buddhism.[26] Morris quotes Hesse saying that "we allow Buddha to speak to us as vision, as image, as the awakened one, the perfect one, we find in him, almost independently of the philosophic content and dogmatic kernel of his teaching, a great prototype of mankind" (xvi), and this is very similar to what Siddhartha said to the Buddha: "I have never doubted you for a moment . . . that you are Buddha, that you have attained the goal, the highest . . . You have found the deliverance from death. It came to you from your own seeking . . . It did not come through a teaching! And — this is my thought, O Sublime one — no one is granted deliverance through teaching . . . That is why I . . . leave all teachings and teachers and to reach my goal alone or die."[27] This is Siddhartha's categorical statement. It is also Hesse's conclusion, up to a point. He had been attracted by Buddhism in his younger years, about the time he was also attracted to Schopenhauer, but his enthusiasm eventually waned, as his critical remarks written during his visit to the Buddhist temples in Kandy, in today's Sri Lanka, in 1911 bear witness,[28] but he retained his respect for the Buddha

This content downloaded from 129.81.226.78 on Tue, 14 May 2019 05:48:59 UTC
All use subject to https://about.jstor.org/terms

his entire life. We need a balanced approach to Hesse's view of Buddhism in order to do justice to the novel.

Morris also errs in other details. He writes that Hesse resumed working on *Siddhartha* in early 1922 and "quickly completed the eight chapters that comprise Part Two" (xvi). The problem is that, after the publication of Part I (first 4 chapters) in July 1921, the first three chapters of Part II were published under the title "Siddharthas Weltleben. Drei Kapitel aus einer unvollendeten indischen Dichtung" (Siddhartha's Profane Life: Three Chapters from an Incomplete Indian Poetic Work) in the same year's September issue of the journal *Genius*.[29]

In 2006 a new English translation by Susan Bernofsky was published.[30] Of the four translations, only Neugroschel and Bernofsky translate the original subtitle, "Eine indische Dichtung." Neugroschel renders it as "An Indian Tale." Freedman thinks this translation misleading, because the German word can either mean any imaginative work in general or a poetic work in particular. For Hesse, who always wanted to be a poet, "Dichtung" can only imply a poetic work. Does Bernofsky's rendition, "An Indian Poem," do more justice to the German original? Perhaps it does. Or perhaps one should revert to Freedman's phrasing and call it "An Indian Lyrical Novel."[31] The new translation is accompanied by a "biographical note," an introduction by Tom Robbins (who describes himself as an "author of eight offbeat but popular novels"), and a "translator's preface," plus a glossary of Indian terms. The biographical note is precise and informative. It outlines the major publications by Hesse, the date of the first English translation of the novel, and recounts reactions to the novel from informed readers such as Thomas Mann. It provides the reader with good background information.

The introduction by the American novelist Robbins is a different matter. He has some valid insights, but errs in many factual matters. It is obvious that he is not conversant with Hesse scholarship, not even with the many books and essays available in English or even Freedman's introduction to Neugroschel's rendition. He characterizes Hesse as "steeped in German mysticism and Asian philosophy" (xiii), which according to him represent two of many components of Hesse's mind; he also adds in parenthesis that Hesse was twice in the Far East. If he had taken the trouble to read the biographical note included in Bernosky's translation, he would have learned that Hesse took "a formative trip to the East Indies in 1911" (vi). It is never mentioned that he visited anywhere in Asia again. As a matter of fact, Hesse never visited the Far East, but instead only what the Germans called *Inselindien* (literally "island India," today's Sri Lanka), *Hinterindien* (literally "behind India," the Malay Peninsula, including Singapore), and Sumatra, a part of the former Dutch East Indies. Today we would say Southeast Asia. It is also of interest to note that Robbins thinks

This content downloaded from 129.81.226.78 on Tue, 14 May 2019 05:48:59 UTC
All use subject to https://about.jstor.org/terms

Siddhartha is equivalent to "a road movie," even though Hesse's hero walks barefoot. He further claims "a superficial resemblance" (xv) between *Siddhartha* and Kerouac's *On the Road,* and contrasts Hesse's novel with W. Somerset Maugham's *The Razor's Edge,* commenting that though "parallels definitely exist, the differences between the two books are nearly as pronounced as those between a Chicago hotdog and a Bombay curry." These are curious, even frivolous remarks. However, they do show how *Siddhartha* has become a part of the Anglo-American cultural fabric. But how is this indigenized Siddhartha originally created by Hesse interpreted? Robbins suggests that Hesse reduced Hinduism and Buddhism "to their essence, and what remains of this double boiler is a systemless system that perhaps most closely resembles Zen" (xvii). He believes that Hesse did not mention Zen in the novel because of historical accuracy, since it was founded in China over a millennium after the book's action, and it was many centuries later (somewhere in the 11th or 12th century) before it was accepted in Japan. For this reason Siddhartha could not be a Zen master. Robbins does not explain the resemblances between the philosophy espoused by the novel and Zen Buddhism.

Siddhartha and Zen

But was Hesse aware of Zen Buddhism at the time when he was writing the novel?[32] We remember that the Buddhist translator Kohn also recognized a close resemblance between the worldview espoused in the novel and Zen. When Hesse was writing *Siddhartha,* Zen was still practically unknown in the West. But late in his life he did become interested in this form of Mahayana Buddhism practiced in China and Japan. Let us trace the development. Before the novel was published as such, the first part was first published in 1921 in a journal. When the last five chapters of the second part were completed, Hesse also published all eight chapters together and dedicated it to his cousin, the Japanologist Wilhelm Gundert, who was on home leave from being a missionary in Japan.[33]

The Japanese philosopher Daisetz Teitaro Suzuki (1870–1966) was the first to introduce Zen Buddhism to the West. In 1934, he published *An Introduction to Zen Buddhism,* the first work on Zen Buddhism in a Western language. A German translation was published in 1939, with a preface by Carl Gustav Jung.[34] A copy of this book is in Hesse's personal library, which is preserved in Marbach, Germany. In this copy, we can see that several quotes in Jung's preface had been underlined by Hesse. The following two are the most instructive: "Buddha is nothing other than the mind or rather that of the perceiver of this mind"; and "gaining insight in one's own nature with attainment of Buddhahood."[35] These tenets, especially the second one, correspond perfectly to Hesse's anti-doctrinaire

This content downloaded from 129.81.226.78 on Tue, 14 May 2019 05:48:59 UTC
All use subject to https://about.jstor.org/terms

convictions as expressed in *Siddhartha*. Until his cousin Wilhelm Gundert took up the translation of *Bi Yan Lu,* a compendium of Zen Buddhism teachings, and shared it with Hesse, there is no evidence that Hesse made any efforts to study Zen. In a letter to his cousin dated 19 May 1956, he wrote about these sessions. When the first volume of Gundert's translation of the original Chinese work was published in 1960 (the second volume followed seven years later), Hesse was so enthusiastic that he compared his cousin's achievement to that of Richard Wilhelm, to whom Hesse owed his knowledge of Chinese classics. Although Gundert, despite what one might conclude from Hesse's dedication of the second part of the novel to him, did not play a role in the composition of *Siddhartha,*[36] his name is nevertheless listed in the "Glossary of Sanskrit Terms, Deities, Persons, Places, and Things" in Bernofsky's English translation of *Siddhartha*. It is curious that Gundert's name is otherwise not to be found in the book. One gets the impression that his name stands as an alibi for Tom Robbins's interpretation. It is also interesting that even though Robbins erred in historical details — given that Siddhartha was published in 1922, or before Zen was known in the West, so that Hesse could not have known of it when he wrote the novel — it is, in my view, legitimate to compare Hesse's worldview with Zen, because it is the result of a marriage of Tao and Dharma.

Tom Robbins can be considered a prototypical Anglophone reader with little or no German background who appreciates *Siddhartha* as a general work of art. He mentions Dostoyevsky, Maugham, Kerouac, and the "New Age," among others, to construct an ahistorical, fictionalized kind of post-Hesse. The person of the author and the scholarly research on his works are of little interest to Robbins. His introduction may be an interesting, even illuminating exercise, but can easily distort both author and work.

The translator Susan Bernofsky seems to share Robbins's view that historical details are of less significance. If she had read the "biographical note" more carefully, she would not have written in the preface that Hesse "fled to neutral Switzerland" (xx) before the First World War was over. It is documented, of course, that Hesse moved with his family in September 1912 — nearly two years before the First World War *began* — to Ostermundgen, not far from Bern.[37] Bernofsky's characterization of the novel is also peculiar. She writes: "Siddhartha is a child of his [Hesse's] time, a fin de siècle youth who has put on a loincloth and monk's robe for a fancy-dress ball" (xx). To the students of Hesse's works, this statement falsifies the personality and the time of the author and puts both in a trifling light, because Hesse's works reflect, as a rule, a crisis situation, both on the personal and general level. The following comment is, to use an understatement, offbeat as well: "One might notice, for one thing — as Tom Robbins did when he read this new translation — that Hesse has populated his novel

This content downloaded from 129.81.226.78 on Tue, 14 May 2019 05:48:59 UTC
All use subject to https://about.jstor.org/terms

with improbable fauna: chimpanzees and jaguars, creatures to be found in India only in zoos" (xx). These animals cannot be found in the novel. Bernofsky concludes that *Siddhartha* is "a powerful metaphor whose very distance from the European reality of the time just goes to show how unbearable that reality was" (xx). This is certainly partially true and contradicts the earlier assertion of a "fancy-dress ball"; yet to postulate this as the ultimate aim of the novel seriously limits its scope. Tom Robbins comes closer to the mark when he says "that Hesse has *his* traveller remind us emphatically that 'Wisdom cannot be passed on.' And that reminder may be the hardest, most valuable jewel in this literary lotus" (xviii). But instead of grappling with a creature of our own creation, we should focus on the author and his work, even though — or perhaps especially when — we are reading a translation.

Neither Hilda Rosner nor Sherab Chödzin Kohn translate the subtitle of *Siddhartha* — "Eine indische Dichtung" — while Neugroschel translates it as "An Indian Tale" and Bernofsky renders it as "An Indian Poem," as we have seen above. This subtitle is quite problematic, because in the novel Hesse's hero rejects the tenets of both Hinduism and Buddhism. Or to be more precise, in the case of Hinduism, he retains the notion of unity in the sense of all-inclusiveness and the correspondence of Atman to Brahman, but rejects Hindu doctrine and rites. With Buddhism, the situation is even more complicated: Siddhartha looks upon the historical Buddha as his role model while refusing to believe that the teachings and the structural system of Buddhism have any general validity. Because of this ambiguous position of Hesse and his alter ego Siddhartha, two groups of interpreters have evolved, each emphasizing a different aspect. Scholars close to the Indian culture tend to overlook Hesse's objection to certain tenets of Indian spirituality, while those of Christian background stress the rejection and believe that Hesse was subtly re-affirming Christianity by emphasizing Christian love. The latest representative of the first group is Kamakshi P. Murti, whose doctoral dissertation, containing a chapter on *Siddhartha,* was published in 1990 as *Die Reinkarnation des Lesers als Autor*.[38] Murti is very critical of her predecessors, especially Vridhagiri Ganeshan,[39] and criticizes him for presenting the novel as expressing Hesse's conviction that Indian spirituality, especially as manifested in Hinduism, represents the ultimate wisdom (101). She herself seems to believe that Hesse was swaying between Christian and Indian religions, as the heading of the section "Siddhartha. Christian history of salvation or Buddhist path to redemption?"[40] suggests. Consequently, she finds a way to evade the issue by going into stylistic analysis in order to demonstrate how the language of the novel is indebted to Sanskrit, a language Hesse did not know (he acquired his knowledge of India through translations). A link between the rhythmic and repetitive prose of the novel and the translation of any

This content downloaded from 129.81.226.78 on Tue, 14 May 2019 05:48:59 UTC
All use subject to https://about.jstor.org/terms

Indian classic has not been established. Nevertheless, it is obvious that contemporary interpreters with an Indian background do not insist that Hesse's novel was exclusively indebted to Hinduism as Ganeshan once did.

A similar tendency can also be observed in critics belonging to the Christian group, with the theologian Christoph Gellner as the latest representative. His book, entitled *Hermann Hesse und die Spiritualität des Ostens,* sums up this development. Eastern or Asian spirituality has become increasingly acceptable and is respected by many Christians. Gellner believes that Hesse's intense suffering under the rigid Christian orthodoxy practiced by his parents alienated him from the religion to such an extent that he turned to Asia for spiritual relief. From his first encounters, around 1900, with adherents of philosophies and lifestyles beyond European conventions — "vegetarians, nudists, and theosophists on Monte Verità" — he advanced to Hinduism and Buddhism, and around 1907, at the age of thirty, proclaimed himself Buddhist.[41] Soon afterwards, he changed this exclusive position and included Chinese spirituality in his worldview. Now, when Hesse discussed his beliefs, he often mentioned China and India in one breath.[42] The title of Gellner's chapter on *Siddhartha* is an eye-opener: "The Indian Element is Not of Chief Importance"; and one of the subheadings reads: "Liberation from Indian Thoughts."[43] Gellner does not claim, however, that Hesse had discarded Hinduism and Buddhism altogether, just that they were no longer dominant for him. We are reminded that Hesse never ceased to be a Christian (although he often swayed between Protestantism and Catholicism). Especially in *Siddhartha,* the so-called Indian lyrical novel, he insisted on the presence of Christian love. As we have seen, his Christianity had been modified by Asian spirituality, or as Gellner formulates it, the new Asian perception of Christianity.

To conclude, we shall take a final look at Sherab Chödzin Kohn's and Tom Robbins's contention that Siddhartha's message mostly resembles Zen. Only Kohn gives us an indication why this is so. He remarks that in the final chapter of *Siddhartha,* "Hesse does not quite give us the 'return to the market place' found in the last of the ten Zen ox-herding pictures, but the utter excoriation of ego . . . is vivid enough" (ix). In an elaborate footnote, Kohn describes these pictures:

> A series of ten pictures, well-known in the Zen tradition, depicts the stages of the path to enlightenment. The process begins with a man searching for an ox, symbolizing the practitioner trying to get a handle on his awareness. After a long time the man finds that ox's footprints, next he glimpses the animal, finally catches it, tames it, and is able to ride it home. Since the practitioner has now at last become one with his awareness, in the seventh picture the ox disappears; in the eighth the man disappears (ego is gone), and the picture is empty. In the ninth, emptiness disappears — again there are phenomena, ap-

This content downloaded from 129.81.226.78 on Tue, 14 May 2019 05:48:59 UTC
All use subject to https://about.jstor.org/terms

> pearing brilliant and clear without the projections of ego. In the tenth picture, the man re-appears, a nondescript old fellow heading for the market place on foot; he drinks at the sake shop, he bargains, he gossips, and whomever [*sic*] encounters him experiences awakening. (x)

Hesse, who died shortly after the publication of the first volume of his cousin's translation of *Bi Lan Yu,* did not know this series of pictures. Admittedly, the ninth picture does bear some resemblance to Siddhartha's progress. Yet Hesse would never have agreed to the tenth picture, which would imply that whoever reads the novel would be enlightened. It would also mean that whoever sees the Buddha would be enlightened, including Govinda. Hesse would never have entertained such a thought, because it is too mechanical and denies the unity of self and the universe, the ultimate state of enlightenment important to Hesse.

We have already characterized Zen Buddhism as a marriage of Tao and dharma. Even though Hesse learned about Zen decades later, when he was in his seventies, many symbols in the novel we analyzed such as the river are derived from Taoist teachings. However, these can easily be related to Zen symbolism. We shall take a closer look in this regard. We know that Hesse was familiar with *Bi Yan Lu*. This book belonged to the "Yünmen" school of Zen Buddhism in China. Literally, "Yünmen" means cloud gate. Hesse was very happy that he had finally found a form of Buddhism he could accept.[44] This joy he expressed through two of his fictional characters: Josef Knecht and Carlo Ferromonte in *Das Glasperlenspiel* (The Glass Bead Game)*,* Hesse's last novel, first published in Zurich in 1943. In 1960 he wrote in the fictive letter entitled "Josef Knecht an Carlo Ferromonte," published a year later, that with Zen the essence of Buddha acquired a Chinese face.[45] This school of Buddhism echoes Hesse preference for doctrine without words and his emphasis on Christ or Tao or Buddha or Atman within us perfectly.

We shall take Hesse's story "Innen und Aussen" (Inside and Outside), written in 1919 and published a year later, as an example. At that time, Hesse had yet to hear of Zen Buddhism. In the story, the character Erwin is the mouthpiece of Hesse. He pronounces the maxim: nothing is external; nothing is internal; because what is external is internal. We shall compare this passage with the teaching of master Hui Neng (638–713), the sixth patriarch of Zen Buddhism in China, who established the southern branch, from which the Yünmen school is derived. Hui Neng said: ". . . to those whose hearts and words are good and for whom the internal and external are one, meditation and wisdom are identified. Self-enlightenment and practice do not consist in argument."[46] In other words, if one practices meditation, words and arguments become unnecessary and inside and outside are one and the same.

This content downloaded from 129.81.226.78 on Tue, 14 May 2019 05:48:59 UTC
All use subject to https://about.jstor.org/terms

If we juxtapose Hesse's *Siddhartha* and Hui Neng's teaching, we gain the impression that they are paraphrasing each other. Since we are already familiar with Hesse's novel, I shall quote Hui Neng:

> . . . in my system . . . absence of thought has been instituted as the main doctrine, absence of phenomena as the substance, and non-attachment as the foundation.[47]

We remember that from the samanas, Siddhartha learned meditation by thinking, that is, by projecting his Atman into another being or thing, which he then has to unlearn. In the world of the child people he becomes attached to possessions, which he has to dispose of, and in his final stage he has to overcome the attachment to his son. Only then can he reach the stage he calls awakening. What is this awakening other than self-enlightenment?

Hui Neng even explains indirectly why Siddhartha has to learn from the river instead of following the way of Buddha:

> [In its ordinary process], thought moves forward without a halt; past, present, and future thoughts continue as an unbroken stream. But if we can cut off this stream by an instant of thought, the Dharma-Body will be separated from the physical body, and at no time will a single thought be attached to any dharma. If one single instant of thought is attached to anything, then every thought will be attached. That will be bondage. But if in regard to all dharmas, no thought attached to anything, that means freedom.[48]

Is this not the same lesson that Siddhartha learns from the river in order to gain the realm of unity?

One year before he died, Hesse wrote the poem entitled "Junger Novize im Zen-Kloster" (Young Novice in a Zen Monastery), in which the novice is struggling to grasp the world of Maya. The last stanza of the poem gives advice:

> Sammle dich und kehre ein
> Lerne schauen, lerne lesen!
> Sammle dich — und Welt wird Schein.
> Sammle dich — und Schein wird Wesen.[49]
>
> [Gather yourself and turn inward
> Learn to observe, learn to read!
> Gather yourself — and the world becomes appearances.
> Gather yourself — and appearances become essences.]

Here, the real world and the world of Maya, or appearances, are the same, only the mindset is different. With proper meditation, one recognizes the world of Maya, and, again with meditation, the world of ap-

This content downloaded from 129.81.226.78 on Tue, 14 May 2019 05:48:59 UTC
All use subject to https://about.jstor.org/terms

pearance (Maya) becomes essential again. In a way, the poem's advice reflects the development of Siddhartha. He has to learn to perceive in order to penetrate the world of appearance, and then he has to learn further to use his natural or instinctive qualities to lift the veil of Maya to see the real world. Hesse and his alter ego made a similar journey through the world of appearances or the "Kinderwelt" (the world of the child people) in the novel to themselves, where they find Atman, Tao, Brahman, or God.

Notes

[1] See Hermann Hesse, *Sämtliche Werke,* ed. Volker Michels, vol. 12: *Autobiographische Schriften II. Selbstzeugnisse. Erinnerungen. Gedenkblätter und Rundbriefe* (Frankfurt: Suhrkamp, 2003), 213. Subsequent references will be given as *SW* 12 and page number.

[2] Ralph Freedman, *Hermann Hesse: Pilgrim of Crisis.* (New York: Pantheon Books, 1978), 225.

[3] Adrian Hsia, *Hermann Hesse und China* (Frankfurt am Main: Suhrkamp taschenbuch, 2003), 237.

[4] See Volker Michels, ed., *Materialien zu Hermann Hesses "Siddhartha"* (Frankfurt am Main: Suhrkamp, 1974), 2:21.

[5] Leroy R. Shaw, "Time and the Structure of Hermann Hesse's Siddhartha," in Symposium, 11.1 (Fall 1957): 204–24. The four noble truths are: 1. Life is equivalent to suffering; 2. The cause of suffering is craving for pleasure and fulfillment; 3. Suffering can be eliminated by extinguishing craving and desire; 4. Follow the eightfold path to end desire and suffering.

[6] The eightfold path consists of: 1. Right views; 2. Right resolve; 3. Right speech; 4. Right behavior; 5. Right occupation; 6. Right effort; 7. Right contemplation; 8. Right meditation.

[7] http://www.buddhanet.net/e-learning/buddhism/bp_sut23.htm [6 March 2009]

[8] Adrian Hsia, "Siddhartha und China," in Michels, ed., *Materialien zu Hermann Hesses "Siddhartha,"* 2:195–205.

[9] Ziolkowski, "Siddhartha — die Landschaft der Seele," in Michels, ed., *Materialen zu Hermann Hesses "Siddhartha,"* 2:133–61.

[10] Hsia, *Hermann Hesse und China,* 102.

[11] Reso Karalaschwili, "Die Zahlensymbolik als Kompositonsgrundlage in H. Hesses 'Siddhartha,'" in Michels, ed., *Materialien,* 2:255–71.

[12] Michels, ed., *Materialien,* 2: 266.

[13] Cf. Adrian Hsia, "Siddhartha und China," in Michels, ed., *Materialien zu Hermann Hesses "Siddhartha,"* 2: 195–205.

[14] In Hindu mythology, Vasudeva is the father of Krishna, but he bears no resemblance to the ferryman.

[15] Hermann Hesse, *Siddhartha: An Indian Poem,* translated by Susan Bernofsky (New York: Modern Library, 2006), 96.

This content downloaded from 129.81.226.78 on Tue, 14 May 2019 05:48:59 UTC
All use subject to https://about.jstor.org/terms

[16] Hesse read this in Richard Wilhelm's translation, namely: *Das wahre Buch vom südlichen Blütenland,* 1912.

[17] New York: New Directions Publishing Corporation, 1951.

[18] See "An Interview with Joachim Neugroschel, Translator and Editor of *The Shadows of Berlin,*" http://www.eclectica.org/v10n1/glixman.html (accessed 24 July 2009).

[19] See Ralph Freedman, *The Lyrical Novel: Studies in Hermann Hesse, André Gide, and Virginia Woolf* (Princeton: Princeton UP, 1963).

[20] (New York: Pantheon Books, 1978). An expanded German translation was published as *Hermann Hesse: Autor der Krisis. Eine Biographie* (Frankfurt: Suhrkamp 1982).

[21] In footnote 15 of his introduction Freedman cites two studies and regrets that they have not been translated into English: Vridheri Ganeshan's *Das Indienerlebnis Hermann Hesses* (Bonn: Bouvier 1974), and Adrian Hsia's *Hermann Hesse und China* (Frankfurt: Suhrkamp, 1974). It is also of interest to note that in Freedman's "Suggestions for Further Reading" there is one item he considers "highly recommended": "Hermann Hesse and the East" by Adrian Hsia. Freedman regrets its "relative inaccessibility."

[22] We are reminded that Hilda Rosner did not provide her readers with a preface, while Neugroschel only wrote that his translation was based on the original version of 1922. Susan Bernofsky's preface will be discussed later.

[23] Fall 1999, vol. IX, no. 1.

[24] Hermann Hesse, *Sämtliche Werke,* ed. Volker Michels, vol. 11: *Autobiographische Schriften I. Wanderung. Kurgast. Die Nürnberger Reise. Tagebücher* (Frankfurt: Surkamp, 2003), 631. Subsequent references will be given as *SW* 11 and page number.

[25] Hesse, *SW* 11:640.

[26] Hermann Hesse, *Gesammelte Briefe,* 4 vols., ed. Ursula and Volker Michels (Franfurt am Main: Suhrkamp, 1973–1986), here 2:96.

[27] Quoted from Neugroschel's translation, 32–33.

[28] "Der Buddhismus von Ceylon ist hübsch, um ihn zu photographieren und Feuilletons darüber zu schreiben; darüber hinaus ist er nichts als eine von den vielen rührenden, qualvoll grotesken Formen, in denen hilfloses Menschenleid seine Not und seinen Mangel an Geist und Stärke ausdrückt." *SW* 13:272–75. (The Buddhism on Ceylon is pretty, so you can take pictures and write magazine articles about it. Beyond that it is nothing more than one of the many sentimental, painfully grotesque forms in which helpless human suffering expresses its need and its lack of spirit and strength.)

[29] Cf. Chrisph Gellner, *Hermann Hesse und die Spiritualität des Ostens* (Düsseldorf: Patmos, 2005), 125.

[30] Hermann Hesse, *Siddhartha: An Indian Poem,* translated by Susan Bernofsky (New York: Modern Library, 2006).

[31] We are reminded of the title of another study by Freedman: *The Lyrical Novel: Studies in Hermann Hesse, André Gide, and Virginia Woolf,* 1963.

This content downloaded from 129.81.226.78 on Tue, 14 May 2019 05:48:59 UTC
All use subject to https://about.jstor.org/terms

[32] A word of clarification is perhaps in order here. The word "Zen," as it is known in the West, is the Japanese pronunciation of the Chinese ideogram "Chan," meaning meditation. The Chinese character is, in turn, derived from Sanskrit "dhyāna" (or "Jhāna" in Pali). Bodhidharma, the founder of the Shao Lin (Japanese pronunciation: Shorin) Temple, famous for its martial arts, was also the founder of Chan Buddhism. In the course of Tang Dynasty, it was introduced to Japan.

[33] Gundert, when he finally returned to Germany in 1936, occupied the chair of Japanology at the University of Hamburg. In the 1950s, he began to translate a part of the Zen Buddhist canon *Bi Yan Lu* into German, often discussing the translation with Hesse.

[34] It was translated by Hans Zimmer and published by Curt Weller & Co. in 1939. Cf. my *Hermann Hesse and China* for a chapter on Hesse and Zen, pages 115–38.

[35] See Hsia, *Hermann Hesse and China,* 132.

[36] Hesse's dedication of the second part of the book to his cousin was probably meant as congratulation, since Gundert received his doctorate from the University of Hamburg at that time.

[37] Cf. Martin Pfeifer, *Hesse Kommentar zu sämtlichen Werken* (Munich: Winkler, 1980), 42.

[38] Kamakshi P. Murti, *Die Reinkarnation des Lesers als Autor: Ein Rezeptionsgeschichtlicher Versuch über den Einfluß altindischer Literatur auf deutsche Schriftsteller um 1900* (Berlin: Walter de Gruyter, 1990).

[39] Vridhagiri Ganeshan, *Das Indienbild deutscher Dichter um 1900* (Bonn: Bouvier, 1975).

[40] The German original: "Christliche Heilsgeschichte oder buddhistischer Erlösungsweg?," 105.

[41] Gellner, *Hermann Hesse und die Spiritualität des Ostens,* 51.

[42] Gellner, *Hermann Hesse und die Spiritualität des Ostens,* 89–90.

[43] The German original versions: "Das Indische ist nicht die Hauptsache: 'Siddhartha'" and "Befreiung vom indischen Denken."

[44] Cf. Hsia, *Hermann Hesse and China,* 123.

[45] Cf. "Das Buddhawesen bekam ein neues, ein chinesisches Gesicht," Michels, ed., *Materialien,* 449.

[46] Quoted from Wm. Theodore de Bary, Wing-Tsit Chan, and Burton Watson, eds., *Sources of Chinese Tradition* (New York: Columbia UP, 1964), 1:352–53.

[47] De Bary, et al., eds., *Sources of Chinese Tradition,* 353.

[48] De Bary, et al., eds., *Sources of Chinese Tradition,* 353.

[49] This poem was first published in *Akzente* (1961): 185–86. Quoted from Hsia, *Hesse and China,* 135.

This content downloaded from 129.81.226.78 on Tue, 14 May 2019 05:48:59 UTC
All use subject to https://about.jstor.org/terms