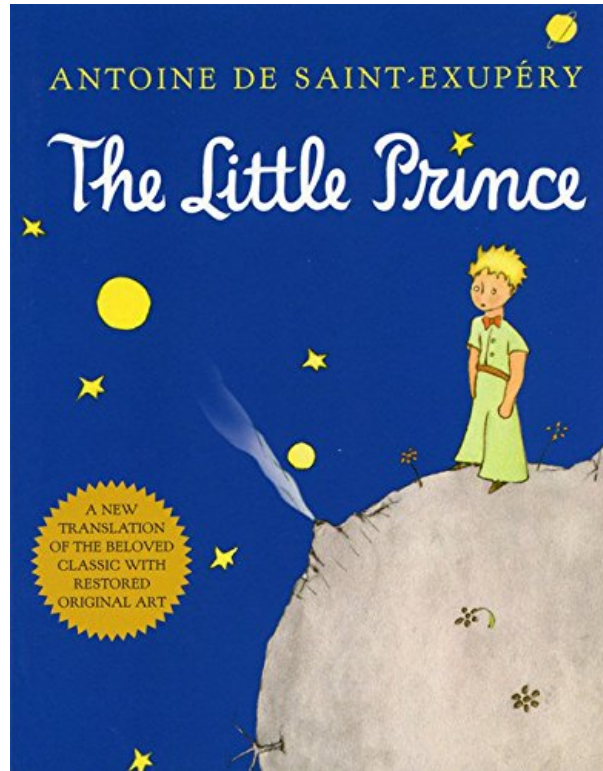
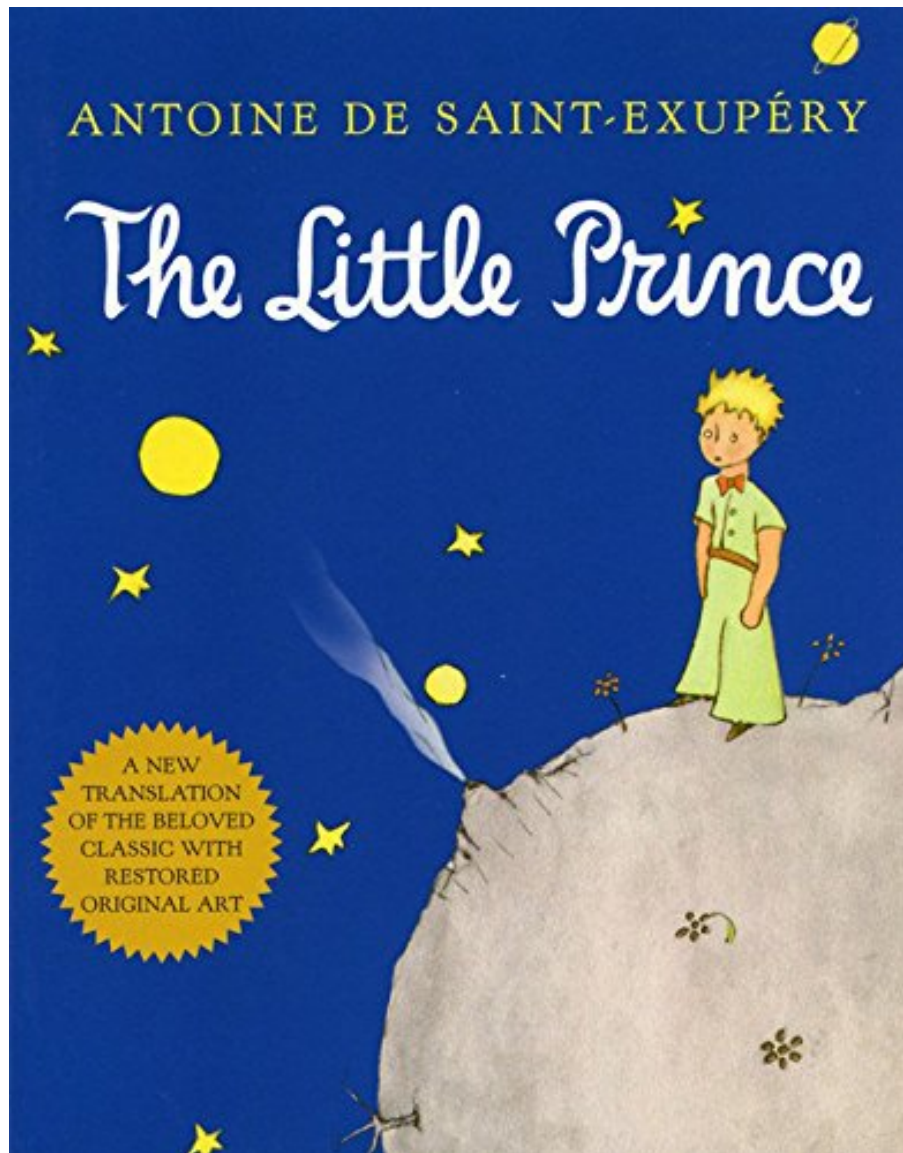


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## Amazon.com Review

Antoine de Saint-Exupéry first published *The Little Prince* in 1943, only a year before his Lockheed P-38 vanished over the Mediterranean during a reconnaissance mission. More than a half century later, this fable of love and loneliness has lost none of its power. The narrator is a downed pilot in the Sahara Desert, frantically trying to repair his wrecked plane. His efforts are interrupted one day by the apparition of a little, well, prince, who asks him to draw a sheep. "In the face of an overpowering mystery, you don't dare disobey," the narrator recalls. "Absurd as it seemed, a thousand miles from all inhabited regions and in danger of death, I took a scrap of paper and a pen out of my pocket." And so begins their dialogue, which stretches the narrator's imagination in all sorts of surprising, childlike directions.

*The Little Prince* describes his journey from planet to planet, each tiny world populated by a single adult. It's a wonderfully inventive sequence, which evokes not only the great fairy tales but also such monuments of postmodern whimsy as Italo Calvino's *Invisible Cities*. And despite his tone of gentle bemusement, Saint-Exupéry pulls off some fine satiric touches, too. There's the king, for example, who commands the Little Prince to function as a one-man (or one-boy) judiciary: I have good reason to believe that there is an old rat living somewhere on my planet. I hear him at night. You could judge that old rat. From time to time you will condemn him to death. That way his life will depend on your justice. But you'll pardon him each time for economy's sake. There's only one rat. The author pokes similar fun at a businessman, a geographer, and a lamplighter, all of whom signify some futile aspect of adult existence. Yet his tale is ultimately a tender one—a heartfelt exposition of sadness and solitude, which never turns into Peter Pan-style treacle. Such delicacy of tone can present real headaches for a translator, and in her 1943 translation, Katherine Woods sometimes wandered off the mark, giving the text a slightly wooden or didactic accent. Happily, Richard Howard (who did a fine nip-and-tuck job on Stendhal's *The Charterhouse of Parma* in 1999) has streamlined and simplified to wonderful effect. The result is a new and improved version of an indestructible classic, which also restores the original artwork to full color. "Trying to be witty," we're told at one point, "leads to lying, more or less." But Saint-Exupéry's drawings offer a handy rebuttal: they're fresh, funny, and like the book itself, rigorously truthful. --James Marcus

## From School Library Journal

Grade 4 Up—Saint-Exupéry's little prince, interplanetary traveler and ingenuous seeker of that which is most important in life, returns in an elegant pop-up edition with unabridged text. The original artwork has been repositioned and redesigned to incorporate movable sculptures, turning wheels, and other visual effects.

Almost every spread features an illustration, each carefully placed to add to the story's pacing and augment its impact. For example, readers' first glimpse of the little prince's tiny planet is dramatically presented via an illustration that spins upright as the page is turned. The boy's recounting of his relationship with his beloved yet vexing flower is made more immediate through a series of sequenced flaps, each harboring a tiny pop-up image. A towering 3-D depiction of the protagonist posed atop a mountain peak underscores his sense of loneliness. Delineated with a delicate touch, the paper engineering adds a new dimension to this wistful fairy tale without overpowering it, enhancing the story's subtleties and echoing its sense of wonder.—Joy Fleishhacker, *School Library Journal*

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#### From Booklist

While a pop-up edition of de Saint-Exupéry's enduring tale may initially seem like a gimmick, the resulting volume is a beautiful piece of bookmaking that actually extends the classic story. In 3-D form, the original artwork feels new, and inventive design elements, such as the fold-out windows that reveal the narrator's attempts to sketch a sheep to the Little Prince's specifications, add whimsy while focusing even more attention on the images. As with any edition of *The Little Prince*, the question of audience remains, but this unabridged volume offers a creative, accessible entrée to the timeless story. Grades 4-8. --Gillian Engberg

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# THE LITTLE PRINCE BY ANTOINE DE SAINT-EXUPÉRY PDF

Few stories are as widely read and as universally cherished by children and adults alike as *The Little Prince*. Richard Howard's translation of the beloved classic beautifully reflects Saint-Exupéry's unique and gifted style. Howard, an acclaimed poet and one of the preeminent translators of our time, has excelled in bringing the English text as close as possible to the French, in language, style, and most important, spirit. The artwork in this edition has been restored to match in detail and in color Saint-Exupéry's original artwork. Combining Richard Howard's translation with restored original art, this definitive English-language edition of *The Little Prince* will capture the hearts of readers of all ages.

This title has been selected as a Common Core Text Exemplar (Grades 4-5, Stories).

- Sales Rank: #396 in Books
- Brand: Mariner Books
- Model: 909629
- Published on: 2000-05-15
- Released on: 2000-06-29
- Original language: English
- Number of items: 1
- Dimensions: 8.00" h x .31" w x 5.31" l, .40 pounds
- Binding: Paperback
- 96 pages

## Features

- 9 years & up
- Paperback
- 96 pages

## Amazon.com Review

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living somewhere on my planet. I hear him at night. You could judge that old rat. From time to time you will condemn him to death. That way his life will depend on your justice. But you'll pardon him each time for economy's sake. There's only one rat. The author pokes similar fun at a businessman, a geographer, and a lamplighter, all of whom signify some futile aspect of adult existence. Yet his tale is ultimately a tender one—a heartfelt exposition of sadness and solitude, which never turns into Peter Pan-style treacle. Such delicacy of tone can present real headaches for a translator, and in her 1943 translation, Katherine Woods sometimes wandered off the mark, giving the text a slightly wooden or didactic accent. Happily, Richard Howard (who did a fine nip-and-tuck job on Stendhal's *The Charterhouse of Parma* in 1999) has streamlined and simplified to wonderful effect. The result is a new and improved version of an indestructible classic, which also restores the original artwork to full color. "Trying to be witty," we're told at one point, "leads to lying, more or less." But Saint-Exupéry's drawings offer a handy rebuttal: they're fresh, funny, and like the book itself, rigorously truthful. --James Marcus

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Timeless, poetic translation captures the essential of Saint Exupéry's story

By Allie Jones

Katherine Woods' simple and beautiful translation is the only one that does justice to *The Little Prince*. Published by Harcourt in 1943 and 1971, her English translation is the essential --- the translation loved and quoted by English-speaking people around the world, even by members of English- and French-speaking Canadian Parliament! But hers is OUT OF PRINT by Harcourt (who copyrighted her translation in 1943), so snatch up used copies while you may, or be certain you are getting hers in any new or used publication!

Beware of the "new translation" out by Richard Howard, first published in 2000; I accidentally got one. Ouch! His "new" translation purges meaning and is not worth the money. It gives a falseness to one of the most sincere stories ever written. Howard's lacks beauty and is at times unintelligible: It simply does not make sense. Since Howard has no apparent understanding of the truths expressed in *The Little Prince*, this is

not to be wondered at.

Near the end (Chapter XXVI, the Woods translation), the little prince says, "You -- you alone will have the stars as no one else has them"... "In one of the stars I shall be living. In one of them I shall be laughing. And so it will be as if all the stars were laughing, when you look at the sky at night... You -- only you -- will have stars that can laugh!" (quoted by actor Robin Williams' daughter Zelda, age 25, in tribute at his passing). Howard's translation cannot match that for meaning, poignancy, or interpretation of de Saint Exupéry's words. Howard's lacks not only meaning but also heart, while Katherine Woods' translation captures both -- a matter of great consequence ("matters of consequence" being one theme that runs through the book) since *Le Petit Prince* is full of heart.

One example says it all: The fox's "secret" told to the little prince in parting (Chapter XXI) ---

Katherine Woods' translation reads: "It is only with the heart that one can see rightly; what is essential is invisible to the eye." She uses the beautiful rhetorical mode: "What is essential..." In the original French: "...on ne voit bien qu'avec le coeur. L'essentiel est invisible pour les yeux." In English, "l'essentiel" might be rendered "the essential things" or be put, as Woods does, in the rhetorical form: "What is essential..."

Howard's "new" translation of the same line reads: "One sees clearly only with the heart. Anything essential is invisible to the eyes." Huh? "Anything essential is invisible to the eyes"? Far from expressing Antoine de Saint Exupéry's meaning, this generalization means, in effect, nothing. And it is obviously not true: Water is essential, and you can see it (more or less).

Katherine Woods' exquisite translation captures the essence of this line: "It is only with the heart that one can see rightly; what is essential is invisible to the eye." Quintessential, no line in the book is more important. It epitomizes her entire translation. (Woods employs the poetic English idiom "eye" for "les yeux", a superior choice of wording.) It is ironic that, in translating *The Little Prince*, Richard Howard should lose "that which is essential" and that he should be unable to "see with his heart."

Amazon.com's Editorial Review on HOWARD'S translation once said that "Katherine Woods sometimes wandered off the mark, giving the text a slightly wooden or didactic accent. Happily, Richard Howard...has streamlined and simplified to wonderful effect."

This would have been more accurately written thus:

"Katherine Woods uses poetic devices and a didactic accent to wonderful effect, capturing the essence and meaning of Antoine de Saint Exupéry's classic tale in a timeless translation. Unhappily and unfortunately, Richard Howard...has streamlined and simplified in a words-only translation, and he wanders off the mark, obscuring what were otherwise truths both simple and profound, giving the text a wooden effect."

Woods' translation is the one that I read and re-read, and which helped me to understand why I grieved so when my great-grandmother died. We'd spent so much time with her. As the fox says to the little prince in explaining why HIS rose is so significant to him, "It is the time you have wasted for your rose that makes your rose so important." He explains that HIS rose is "unique in all the world" ("unique du monde" which Howard translates, in toto, as "the only rose in the world" -- another bit of nonsense). This passage in Woods' translation also helps me keep in mind what I'm doing with my time, and why. If I watch T.V. the most, then T.V. becomes the most important. If I pass the time with my family, they become the most important.

Another always-to-be-remembered example of a passage from Woods' translation occurs when the little



prince must say goodbye to the fox:

The fox says, "Ah, I shall cry."

"It's your own fault," said the little prince. "I never wished you any sort of harm; but you wanted me to tame you..."

"Yes, that is so," said the fox.

"But now you are going to cry!" said the little prince.

"Yes, that is so," said the fox.

"Then it has done you no good at all!"

"It has done me good," said the fox, "because of the color of the wheat fields."

Before the little prince tamed the fox, the wheat fields (les champs de blé) had "nothing to say to" the fox. "But," he had said to the little prince, "you have hair that is the color of gold. Think how wonderful that will be when you have tamed me! The grain, which is also golden, will bring me back the thought of you. And I shall love to listen to the wind in the wheat..."

Once I disliked giant sunflowers. Then I discovered that someone I love liked them very much. So we planted some and cared for them together. Now, when I see giant sunflowers, I remember him and my heart is happy. I understand....because of Katherine Woods' translation of *Le Petit Prince*. It is as beautiful, profound and timeless today as it was over 70 years ago.

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NOTE: There is another publication by Wordsworth Classics: *The Little Prince* (Wordsworth Children's Classics) (Wordsworth Collection) with a translation by Irene Testot-Ferry which is ALMOST identical to the Woods translation, at least in the places I've checked. The pictures are in grayscale, not color, and the paper is similar to newsprint.

There are downloadable PDFs of the Woods translation online. Find one that includes the translator, though. It's not a bound-book-in-hand, but it's at least Woods' superior translation and it's free.

One way to get the Katherine Woods' translation is to make sure you are buying ISBN: 0-15-246507-3 (0152465073). As for Howard's translation, "NEW" is not better; it's just "new." Sometimes you can tell the difference between the two translations simply by the covers. Woods' shows the little prince on a white background; Howard's is on midnight blue, but check the ISBNs and, most of all, double check the translator and make sure you're getting the Katherine Woods translation. More Howard translations continue to be published in various, different editions and bindings. It is easy to lose track of one's search for the Katherine Woods translation amidst the plethora of "same-Howard-new-wrapping" publications.

Be aware that ISBN 978-547-97884-0 *The Little Prince* is the Howard translation with a very long forward/introduction by Gregory Maguire (published by Houghton Mifflin Harcourt, 2013), a writer who doesn't speak French, although he says his "husband" does, pokes fun at the author's French name and the French language for a gimmick, hasn't researched the author much at all, and who seems not to know he isn't reading the translation that he (as he says) read in high school, which had to have been Woods' given that

Maguire is 60 years old -- this, even though he is about to write a forward requested by the publisher. His at times inappropriate, pages-long forward -- which is more about Maguire by far than about *The Little Prince* -- is a good reason NOT to buy that edition, if Howard's translation isn't reason enough.

Near the top right front corner of this Howard/Maguire edition's brown cover is imprinted the example of Howard's "nonsense" that I quoted above: "One sees clearly only with the heart. Anything essential is invisible to the eyes." A clue, that. What a difference from Woods' rendering: "It is only with the heart that one can see rightly; what is essential is invisible to the eye." Quintessential. THIS is what Antoine de Saint Exupéry's original French text means.

#### SOURCES:

Katherine Woods' superior translation: NY: Harvest/HBJ Book, Harcourt, 1971, pp. 83, 86, 87. (Katherine Woods, translator).

Richard Howard's inferior translation: 2 San Diego, CA: A Harvest Book, Harcourt Inc., 2000, p. 63. (Richard Howard, translator).

Howard's Translator's Note, by the way, illustrates why he should NOT have undertaken a re-translation of *Le Petit Prince*.

The Thorndike Large Print translation is little better than Howard's. I have never, EVER found a decent copy of any translation by Barnes and Noble of a non-English work. A good rule when dealing with translations of *The Little Prince*: If the translator's name is not given, don't buy it!

[Note: Review revised slightly in August 2014 to include Zelda Williams' quotation of the Woods translation.--Allie J.]

174 of 176 people found the following review helpful.

A review of five translations

By John Lederman

*The Little Prince* Nov./14

A review of five translations

In 2000, the Richard Howard translation of *The Little Prince* was released to supercede the original of Katherine Woods from 1943. When a publisher comes to one to translate such a classic how does one ever turn them down and say the last translation was good enough! I guess one doesn't. Money and ego prevail.

But 'good enough' is the debating point. Is it good enough? Howard writes in his preface "...it must be acknowledged that all translations date." Do they? Would one clean up and modernise the language of A.A. Milne in *Winnie-the-Pooh*? or of Kenneth Grahame in *The Wind In The Willows*? Of course not. Then Howard modernises Katherine Woods' rendition, "cry" with his "weep" during the departure from the fox. And he thinks this is more 'modern'? What self-contradictory nonsense translators can write to justify themselves and their publishers.

I grew up on Katherine Woods' translation and prefer it over the Howard, but I must admit, when I look at my French copy, the Woods too has some elisions in translation. During the farewell from the fox, she translates: "It is the time you have wasted for your rose that makes your rose so important." Howard

translates: "It's the time you spent on your rose that makes your rose so important." The French actually states: "C'est le temps que tu as perdu pour ta rose qui fait ta rose si importante." Literally this translates far more meaningfully and philosophically than either of the Woods or the Howard as "It is the time which you have lost for your rose which makes your rose so important." So that leaves me thinking both translations have their flaws. I am not sure why both of them would dilute the original like they have, for it has surely been diluted from what St. Exupery wrote and intended, but the Woods translation is very close to St. Exupery's text and meaning and brings a layer to think about beyond merely "spent" time.

From 2011 another translation is on the scene, by Ros and Chloe Schwarz, and it needs comment too. First of all, the illustrations: it is anything but sensitively rendered as its publicity blurb asserts. The colors have been filled in like old cellular film animation, and are just flat, losing St. Exupery's delicate drawing and watercolour washes. The hunter, as another example, has had circles drawn completely around his eyes now making him look like a goth caricature. The drawing of the fox in his lair has completely lost all the grass that was so delicately drawn by St. Exupery. The beautiful sense of all his drawings, that they flowed, without borders, right off the page, conveying their own meaningful addition to this borderless story, has been lost on many many of the drawings by the illustrator putting boxes around drawings that don't originally have any. The boa constrictor for instance. The sheep, for instance. Here the baobab trees and the weeding of Asteroid B-612 are now set against the dark background of space, not the daylight of the originals. The tiger no longer looks fearsome; it looks like a cute questioning pussycat, its line-work tampered with as it has been on most of the drawings. This illustration tampering is unforgiveable and reason alone not to buy this book.

The Schwarz translation has a third perspective on the French, but still, for example, loses the quote mentioned above from the fox. "Perdu pour" is translated here as "spent on" again. St. Exupery chose "perdu pour" for a reason; he did not write "passé," or any other verb. "Perdu pour" brings many other things, more layers of meaning, to mind. Then these translators do other things. They do things so blatantly wrong like alter his word "mouton" into "little lamb." If St. Exupery had meant little lamb he would have written "petit agneau" but he didn't. The little prince is not so dumb to not know little lambs grow up into bigger sheep. Also, in the geographer chapter, St. Exupery explains "ephemeral" as "menace de disparition prochaine," "a menace which disappears soon." The Schwarzs translate that phrase as "likely to die very soon." Clearly they completely don't get St. Exupery's thought and subtlety and at the same time possess the unbelievable arrogance to write words that St. Exupery did not.

They clearly don't have the soul of poets or philosophers ideally necessary, nor even the workman-like craft to simply translate what is there. Their approach to translation, like Howard's is unforgivable, and is another reason this book too should absolutely just sit on the rubbish heap until someone re-does it properly. The book itself is charming: tiny, hardcover, with gilt page edges and a ribbon marker. Full marks for being sturdy and beautifully portable, but otherwise... do yourself a favour and stay away from it too.

I recently found another translation of which I was unaware, from Alan Wakeman, 1995 (hardcover), illustrated from St. Exupery by Michael Foreman. Michael Foreman is one of my favourite illustrators and I have many of his books. Works in beautiful watercolours. I wondered. When it arrived I knew I was in for something special. Wakeman (he says in the preface), started translating in 1979, not under contract, but simply because he was not satisfied with the Katherine Woods' translation. He worked in his favourite retreat by the sea, overlooking the Golfe de Giens, which turned out, from the beginning discovery in 1993 of St. Exupery's sunken plane, to overlook the crash site in the sea where St. Exupery was lost. It took another decade or so to absolutely confirm that this is where St. Exupery went down, but Wakeman was apparently eerily in touch with something from St. Exupery through their labours of love.

Wakeman's translation is pretty accurate. He still translates "perdu pour" as "spent on," but okay. He translates "ephemere" as "doomed to disappear soon." Nice, and with a layer of fate the Schwarz's miss, but which Woods captures, albeit a bit more clumsily with "in danger of speedy disappearance." Wakeman has his quirks though. He translates "blé", the colour of the little prince's hair, as "corn." Technically correct, but an odd choice usually considered much more a secondary meaning to the more common one of "wheat." While a kernel of corn may be the colour of the little prince's hair, the kernels are not seen under the corn husks in a field of corn. The tassels, while colour correct, are overwhelmed in a corn field, especially from a fox's point of view, by all the green and are not really seen either. Wakeman seems to have never spent any time by a corn field to know that, unlike the fox who lives there, so Wakeman does not get that his quirky translation allusion is a stretch in reminding one of the little prince's hair colour. I find it rather a clash, or at the very least a break in the lovely flow St. Exupéry spent so much time and talent composing, and work editing to create in his original work.

Foreman's illustrations are what is special about this Wakeman translation. All of the St. Exupéry ones used, which is most of them, have been taken and re-worked. The line work and watercolour is far more skilful than St. Exupéry, but extraordinarily faithful, and retains that childlike naïveté. It really takes a second look to realize it is not actually St. Exupéry's line work with better color. All drawings have been given color, which brings a satisfaction absent from some, even in the original publication, where for example, I have been sorely tempted to pull out my own paint box for the little prince watching the sunset. This drawing is clearly a watercolour originally, but has only ever been published in black and white. (Why?) Here all the drawings are now shown in colour.

But where Foreman has really excelled is in introducing 8 beautiful full page or double page paintings of the little prince and the pilot: comforting the little prince when he was sad, walking with the little prince in his arms when exhausted to find water, sharing his drawings with the little prince, running with his revolver to kill the snake if he could... whole new enhancements to the story, bringing more forward the relationship that it was, not just story-telling about the little prince. For it is not just the story of a special individual, but also one of a special relationship, and the special place in our lives of special relationships and what makes them special.

The Woods translation is still head and shoulders above the new ones, except for the Wakeman. Both are far more evocative of what was intended. The Foreman illustrations with the Wakeman translation I think makes it even better. The Woods translation hardcover is now a collectors item and can often be very expensive and harder to find in the U.S. Easier in Britain (and isn't that a whole other very interesting essay on the lovely differences it indicates). The Woods edition appears to be available economically as a paperback (white cover, usually pre-2000 publishing date), but with no color illustrations.

The Howard translation, both hardcover and softcover (blue cover), both with color illustrations (and some black and white), is easily available at a quite reasonable price. The Schwarz translation is available in England and Canada easily, but hard to locate and has very poor notes on amazon.com. The Wakeman/Foreman collaboration (hardcover) can still be found used, in good shape, economical, for now, but also as a very expensive collectors item. (There are, I think, copyright issues until 2044; another interesting essay). I cannot vouch for the paperback version, publications of which often get cheap and sometimes are done with black and white illustrations only, like the Katherine Woods paperback and the Testot-Ferry translation (see below and see my review of Michael Foreman's Arthur High King Of Britain for more.).

My recommendation is buy the best available, the Wakeman/Foreman hardcover edition, or the Woods hardcover, (or both; each have their merits and shortcomings), and if your French is alright, get a French

version too. It is worth working through *Le Petit Prince*. You will learn more about life and language and different cultures in doing so than in many larger weightier, more adult tomes and our children will too from this timeless story with so many layers and such depth in its simplicity.

The ratings:

*Le Petit Prince*: 5 stars

English translations to date:

Wakeman/Foreman: 4.5 stars

Woods: 4.25 stars

Howard: 1 star

Schwarz: 1 star

Testot-Ferry: 1 star

P.S.

I have also discovered there is enough of the Irene Testot-Ferry translation (Wordsworth) on the amazon "read inside" feature to render an opinion on it too. Cumbersome. Archaic, and not in a good way like the Katherine Woods. The Testot-Ferry is awkward, incorrect: e.g. "un peu," "a little," is translated as "more or less." "I flew more or less all over the world." Seems to lack the modesty intended by St. Exupery and the pilot here in the story which "a little" conveys. So she doesn't really get it. (And by the way, Wakeman leaves out "a little" completely. Rather a short-coming).

The Testot-Ferry translation is awkward. She opens a paragraph with: "As a result of which I have been in touch, throughout my life, with all kinds of serious people." for "J'ai ainsi eu, au cours de ma vie, des tas de contacts avec des tas de gens sérieux." which more correctly and simply translates as "I have had, through the course of my life, lots of contact, with lots of serious people." Also, all the drawings in this edition are the most abysmal black and white hack reproductions. So avoid this translation despite its bargain basement price. You get what you pay for. There are better (more accurate) translations and more richness and layers of meaning in the Wakeman and the Woods translations, which are missing and awkward in the Testot-Ferry, and which such a classic piece of literature deserves.

P.P.S.

A recent comment elsewhere prompted this post script:

If you have a Cuffe translation of *The Little Prince* it too is very rare and likely will never be re-printed. The Wakeman edition is becoming such too, sadly. The reason for this is that the *Little Prince* fell out of copyright in England after fifty years, so Penguin and Pavillion, actually anticipating this, did the Cuffe version and the Wakeman version respectively. What they didn't anticipate was that later in 1995 the UK harmonized its copyright law with the EU where copyright is 70 years and St. Exupery is allowed an additional 30 years due to his premature death in exceptional service to his nation and *The Little Prince*, like a handful of other titles, fell back into copyright there. Hence *The Little Prince* will not now fall out of copyright in Europe or England until 2045. This means, alas, likely no Folio Society edition or any other UK or European one for quite some time. In the U.S. of course, they ignore all this, and do their own thing, hence the Howard translation in 2000. Additionally, as I understand it, there are some differences among the family. St. Exupery's birth family appears to have approved of the Wakeman translation, but St. Exupery's wife Consuelo (and now her family), I believe, own the copyright, and my guess is, have a pretty strict and exclusive agreement with Harcourt Brace in North America. Why would HB not, for this incredible money-maker that most publishers would love a piece of. Which means yes, the Katherine Woods version is still available in England where it is beyond HB's taste and control, thankfully.

570 of 591 people found the following review helpful.

Lost in Translation

By Harbor Bookstore

This is just a note to say beware of the new translation if you've previously read and enjoyed the Katherine Woods version. Mr. Howard makes the argument in his "translator's note" that the language has changed since the 1940's and that a new translation is needed. I couldn't disagree more. And I [do] speak with some experience on this subject: I read this title at school in the original French language for three different classes, as well as numerous times in English (the Woods version). Katherine Woods beautifully captured the feel of the French original. The new, Howard translation is in a more modern English which mostly succeeds at removing the poetry that previously existed and little else that I can find. It does not make the story any more clear or nuanced than it previously was, rather less so. I find the arguments for a new translation indefensible.

Three stars is not a review of the book, but of the translation. This title is beyond excellent, but you might do yourself a favor and find a used copy with the Woods translation (there are many copies out there). Enjoy!

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# THE LITTLE PRINCE BY ANTOINE DE SAINT-EXUPÉRY PDF

It is really easy to read the book *The Little Prince* By Antoine De Saint-Exupéry in soft data in your gadget or computer. Once more, why should be so challenging to obtain the book *The Little Prince* By Antoine De Saint-Exupéry if you can decide on the less complicated one? This internet site will certainly ease you to choose and pick the most effective collective publications from the most needed seller to the launched book lately. It will certainly consistently upgrade the compilations time to time. So, connect to internet and also see this site consistently to obtain the brand-new publication everyday. Currently, this *The Little Prince* By Antoine De Saint-Exupéry is yours.

## Amazon.com Review

Antoine de Saint-Exupéry first published *The Little Prince* in 1943, only a year before his Lockheed P-38 vanished over the Mediterranean during a reconnaissance mission. More than a half century later, this fable of love and loneliness has lost none of its power. The narrator is a downed pilot in the Sahara Desert, frantically trying to repair his wrecked plane. His efforts are interrupted one day by the apparition of a little, well, prince, who asks him to draw a sheep. "In the face of an overpowering mystery, you don't dare disobey," the narrator recalls. "Absurd as it seemed, a thousand miles from all inhabited regions and in danger of death, I took a scrap of paper and a pen out of my pocket." And so begins their dialogue, which stretches the narrator's imagination in all sorts of surprising, childlike directions.

*The Little Prince* describes his journey from planet to planet, each tiny world populated by a single adult. It's a wonderfully inventive sequence, which evokes not only the great fairy tales but also such monuments of postmodern whimsy as Italo Calvino's *Invisible Cities*. And despite his tone of gentle bemusement, Saint-Exupéry pulls off some fine satiric touches, too. There's the king, for example, who commands the Little Prince to function as a one-man (or one-boy) judiciary: I have good reason to believe that there is an old rat living somewhere on my planet. I hear him at night. You could judge that old rat. From time to time you will condemn him to death. That way his life will depend on your justice. But you'll pardon him each time for economy's sake. There's only one rat. The author pokes similar fun at a businessman, a geographer, and a lamplighter, all of whom signify some futile aspect of adult existence. Yet his tale is ultimately a tender one—a heartfelt exposition of sadness and solitude, which never turns into Peter Pan-style treacle. Such delicacy of tone can present real headaches for a translator, and in her 1943 translation, Katherine Woods sometimes wandered off the mark, giving the text a slightly wooden or didactic accent. Happily, Richard Howard (who did a fine nip-and-tuck job on Stendhal's *The Charterhouse of Parma* in 1999) has streamlined and simplified to wonderful effect. The result is a new and improved version of an indestructible classic, which also restores the original artwork to full color. "Trying to be witty," we're told at one point, "leads to lying, more or less." But Saint-Exupéry's drawings offer a handy rebuttal: they're fresh, funny, and like the book itself, rigorously truthful. --James Marcus

## From School Library Journal

Grade 4 Up—Saint-Exupéry's little prince, interplanetary traveler and ingenuous seeker of that which is most important in life, returns in an elegant pop-up edition with unabridged text. The original artwork has been repositioned and redesigned to incorporate movable sculptures, turning wheels, and other visual effects. Almost every spread features an illustration, each carefully placed to add to the story's pacing and augment its impact. For example, readers' first glimpse of the little prince's tiny planet is dramatically presented via an illustration that spins upright as the page is turned. The boy's recounting of his relationship with his beloved yet vexing flower is made more immediate through a series of sequenced flaps, each harboring a tiny pop-up

image. A towering 3-D depiction of the protagonist posed atop a mountain peak underscores his sense of loneliness. Delineated with a delicate touch, the paper engineering adds a new dimension to this wistful fairy tale without overpowering it, enhancing the story's subtleties and echoing its sense of wonder.—Joy Fleishhacker, *School Library Journal*

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#### From Booklist

While a pop-up edition of de Saint-Exupéry's enduring tale may initially seem like a gimmick, the resulting volume is a beautiful piece of bookmaking that actually extends the classic story. In 3-D form, the original artwork feels new, and inventive design elements, such as the fold-out windows that reveal the narrator's attempts to sketch a sheep to the Little Prince's specifications, add whimsy while focusing even more attention on the images. As with any edition of *The Little Prince*, the question of audience remains, but this unabridged volume offers a creative, accessible entrée to the timeless story. Grades 4-8. --Gillian Engberg

There is without a doubt that publication *The Little Prince By Antoine De Saint-Exupéry* will always make you inspirations. Also this is just a publication *The Little Prince By Antoine De Saint-Exupéry*; you could discover many genres and kinds of books. From amusing to experience to politic, as well as scientific researches are all given. As exactly what we specify, below our company offer those all, from well-known authors and publisher worldwide. This *The Little Prince By Antoine De Saint-Exupéry* is among the collections. Are you interested? Take it now. Just how is the way? Learn more this short article!