BRINGING POCCI'S “HANSEL AND GRETEL” TO AMERICA: A STUDY AND TRANSLATION OF A PUPPET SHOW

Daniel Kline

A Thesis

Submitted to the Graduate College of Bowling Green
State University in partial fulfillment of
the requirements for the degree of

MASTER OF ARTS

August 2008

Committee:

Dr. Christina Guenther, Advisor

Bradford Clark, Advisor

Dr. Kristie Foell

Margaret McCubbin

ABSTRACT

Dr. Christina Guenther, Co-Advisor; Bradford Clark, Co-Advisor

My thesis introduces the German-puppet character Kasperl to English-language scholars. I provide historical background on the evolution of the Kasperl figure and explore its political uses, its role in children's theatre, and the use of puppet theatre as an alternative means of performance. The section on the political uses of the figure focuses mainly on propaganda during the First and Second World Wars, but also touches on other developments during the Weimar Republic and in the post-war era. The television program Kasperl and the use of Kasperl for education and indoctrination are two major features in the section concerning children's theatre.

In the second section of the thesis, my study focuses on the German puppet theatre dramatist Franz von Pocci (1807-1876) and his works. I examine Pocci's theatrical texts, positing him as an author who wrote not only for children's theatre. Within this section, I interpret several of his texts and highlight the way in which he challenges the artistic and scientific communities of his time. Finally, I analyze and translate his puppet play Hänsel und Gretel: Oder der Menschenfresser. In the analysis I explore issues concerning science, family, government agencies, and morality. I also compare Pocci's text to the Grimm's version and Charles Perrault's Little Thumb. In a preface to the translation, I discuss my process of translation and the problems one faces in translating a literary text. I then provide two appendices; the first contains several important images of Kasperl puppets, whereas the second provides an example of my translation method by displaying the original text, my first translation, and my final translation side by side.

For my wife Kristy, parents, friends,

And advisors all of whom have helped me find my path.

TABLE OF CONTENTS

LIST OF FIGURES/TABLES

INTRODUCTION

Puppet theatre has a long tradition in many cultures around the world and carries with it diverse functions. Not only can puppetry be considered a form of entertainment and of children's theatre, in particular, it can work as a part of ritual practice or as a sociopolitical vehicle, as well. In China and Indonesia, for example, puppets are used as part of religious purification rituals. In contrast, puppet theatre in medieval Europe began largely with wandering puppeteers performing in the streets. Then, over time, puppetry in Europe took on many forms, borrowing inspiration from other traditions, moving into permanent theaters, and becoming a political medium. Nonetheless, compared to other forms of drama, puppet theatre has not been well represented in theatre research in the West. In my thesis I will provide a historical overview of the use of Kasperl, a traditional German puppet character, by analyzing puppet-theatre dramatist Franz von Pocci (1807–1876) and his works. Finally, I shall translate one of Pocci's most accessible scripts, Hänsel und Gretel: Oder der Menschenfresser (Hansel and Gretel: or the Cannibal).

As in the rest of medieval Europe, German puppet theatre began with wandering street performers, and these early puppeteers also tended to travel with other performers, who often used improvisation and stock characters. Many of the first puppets were crudely controlled by strings and were the forerunners to marionettes. As a rule these performances were improvised and unfortunately never documented; moreover, from the sixteenth through the eighteenth centuries, improvisation remained the standard practice. However, interestingly, puppeteers formed their own guild of sorts. To be a member one had to memorize every aspect of the puppet performance. This lack of text (Boehn 319) was the clearest distinction between puppetry and live-stage performance, and tied puppetry more closely to the oral folk traditions. I

will use the term “live stage” when referring to a performance by human actors to distinguish it from the puppet theatre or stage, because the figure I researched, Kasperl, has crossed through all modes of performance.

The clown is an important character archetype often featured in puppet theatre. One type of clown often goes through multiple encounters, bludgeoning those unfortunate souls who cross them. Members of this family include the English Punch, French Polichinelle and Guignol, Italian Pulcinella, Russian Petruschka, and German Hanswurst or Kasperl (Blumenthal 146–7). Each is an everyman of sorts, enacting some of man’s more primal urges; people around the world can enjoy these clowns’ exploits and experience a voyeuristic release. I will look more closely into the appearance, role and mechanics of Kasperl, the German variant.

Kasperl is of great interest to me due to the varied uses and manifestations of this figure and his adaptability. Actors, marionettes, and hand puppets each take on the role of Kasperl. He plays to children and adults, maintaining an important role in German culture. The two German puppets, who fit this archetype, Kasperl and Hanswurst, are essentially of the same ilk, although Hanswurst is slightly older and tends to have a cruder personality. They take on similar roles in puppet plays that involve the famous characters of Faust and Don Juan. The popular Kasperl, being more adaptable than Hanswurst, has been used and abused throughout different periods for political and educational purposes as well. His appearance, dialect, and performance style change and vary by regions, theaters, eras and purpose. For example, there was a socialist version of the Kasperle theatre during the Weimar Republic and then later a fascist variant under the Nazis. These political uses are discussed by Gina Weinkauf, Melchior Schelder, and Johannes Minuth. Despite his role during the Third Reich, Kasperl has had a long-standing relationship with children’s theatre that has grown in the post-war era and with the advent of

television. Since 1957 he has aired regularly on the Austrian children's television program Kasperl on ORF 1. Even though his image has softened throughout the years, and he is now heavily associated with children's theatre, Kasperl remains a viable means through which one can present sociopolitical issues. There are still performances today that use Kasperl to convey a sociopolitical agenda, such as the *Umweltkasper* (the environmental Kasper).

As mentioned above, many performances in the Kasperle theatre were improvised. The improvised performance set puppetry apart from the live-stage for a long time, making it more akin to improvisational Italian comedy and entrenching it more in the genre of folk tradition. In the nineteenth century, puppetry started to gain respect and texts began to appear. Out of a carnival-style comic burlesque grew a literary art form.

Franz von Pocci was a nineteenth century writer of major importance in establishing the Kasperl tradition. Pocci wrote many puppet plays, a lot of them using fairy tales as a point of departure, and he inserted Kasperl into the action. He worked in Munich and with Josef "Papa" Schmid (1822–1912) founded the Münchener Marionettentheater in 1858. Other puppet theaters, such as the still-prominent Salzburger Marionettentheater, founded in 1913, also performed Pocci's scripts after his death. From his repertoire of puppet-plays I have chosen to translate Pocci's Hänsel und Gretel: Oder der Menschenfresser, since the basic story is well known and I found his adaptation intriguing. In this script, Kasperl not only acts as comic relief, but his actions drive the plot forward.

If there is little in-depth English-language research related to many puppet theatre traditions, then almost nothing exists in English about the German puppet theatre. The present study of the Kasperle theatre makes information on Kasperl more accessible to other English-speaking theatre scholars. There are very few translations of Pocci's works available, most of

which are of his works that lie outside of theatre. There are a few translations of Pocci's plays, such as Kasperl unter den Wilden (Kasperl among the Savages), provided in Paul McPharlin's A Repertory of Marionette Plays (1929; reprinted in 1997); Kasperl als Porträtmaler (Kasper the Portrait Painter) and Drei Wünsche (The Wishing Fairy), both translated by Lisl Beer in 1961 and 1965 respectively; and Schimpanse der Darwinaffe (Chimpanzee, the Darwin Ape) published in 1973. My translation of Pocci's play Hansel and Gretel is the first of this play.

Some of the more accessible English-language studies of puppetry available are those by Eileen Blumenthal, Max von Boehn, Henryk Jurkowski, and John McCormick. Blumenthal takes a thematic approach, whereas von Boehn takes more of a regional and chronological approach. Kasperl and his brethren are featured in the sections on violence and politics in Blumenthal's Puppetry: A World History (2005). Max von Boehn references Kasperl throughout the puppets section of Dolls and Puppets (1966) and seems to delve deeper into Kasperl than the others. Jurkowski provides a two-volume history of puppetry in Europe and organizes his study into important movements and developments in European puppetry. In A History of European Puppetry: From its Origins to the End of the 19th Century (1996), he identifies Kasperl as the replacement for Hanswurst and then discusses Kasperl's role further in the chapter on Romanticism. In his Popular Puppet Theater in Europe, 1800-1914 (1998), McCormick examines the nineteenth-century popular puppet theatre in Europe; he has also published a companion study on Victorian marionettes. His work features a comparative study of the popular puppet performances in Europe during the nineteenth century. Although these studies are all very general and discuss multiple traditions along a lengthy span of time, they are helpful, particularly for providing comparative information on Kasperl and other similar traditions. However, most of my useful sources are written in German.

Das Kaspertheater und seine Entwicklungsgeschichte: Vom Possentreiben zur Puppenspielkunst (1996) by Johannes Minuth focuses on the Kasperle theater. Although Pocci is not a major part of this study, Minuth provides a history of the hand-puppet variant of Kasperl and focuses on the development and use of this character. Reinhard Valenta discusses Pocci's use of Kasperl as a cultural rebellion in Franz von Poccis Münchener Kulturrebellion: Alternatives Theater in der Zeit des bürgerlichen Realismus (1991). This is a valuable study, as it helps place Pocci within German literary movements and shows his importance beyond the children's theatre.

In Schlachtet die blauen Elefanten! Bemerkungen über das Kinderstück (1973) Melchior Schedler writes about children's theatre and specifically focuses on the use of Kasperl in this genre. Another prominent section of this text concerns the method of instruction through myths and fairy tales. In Pocci's works one sees a marriage of the Kasperl figure and the fairy tale. I do not deny that children's theatre is a major aspect of the Kasperl performances; however, this current labeling confines Pocci's significance to only one area of theatre. He wrote for a mixed audience, intertwining humor and critiques on a multitude of levels, so that anyone in the audience could enjoy the show.

I used the script of Pocci's Hänsel und Gretel: Oder der Menschenfresser provided in a 1909 collection by Karl Schloss, Die Puppenspiele des Grafen Franz Pocci: ausgewählt und eingeleitet von Karl Schloß. I have accessed another copy of the text through Project Gutenberg, an online database of texts in the public domain, and did not find any significant differences between the two, but there were seemingly more typographical errors in the online text, although it was not in *Fraktur*, the old German font. Therefore, I worked mostly from the Schloss text, which appeared to be more accurate.

The first and second chapters of my thesis are representative of the research I have conducted for my translation. In chapter one, I present a brief historical and cultural context of the Kasperl puppet character. In my second chapter, I then focus on Franz von Pocci's works and his use of folk traditions in his plays, and provide commentary on his play Hänsel und Gretel. In my final chapter I will present my translation itself along with a preface discussing the problems of translation.

My goal for this study is to introduce a particularly German tradition to English-speaking readers, and I intend to show that Pocci was not solely writing for children's theatre but rather for a larger audience that is not necessarily limited by age or culture. My translation is intended to be a performable text, and I hope that someday it will be performed. I also hope that more scholars will be inspired to do similar studies, expanding the available information. Kasperle theatre certainly remains a rich subject matter for research; for example, other studies could focus on the regional differences in the physical characteristics of the puppet itself or on the various manifestations of this comic figure as played by actors. Future scholarly works could also analyze and translate more of Pocci's texts or study the music in his shows, or research Kasperl's role in plays with Faust and Don Juan characters.

CHAPTER 1.

A HISTORICAL AND CULTURAL OVERVIEW OF THE USE OF THE KASPERL FIGURE

It would be an extreme oversimplification to refer to the Kasperl figure as only a German version of Punch. The Kasperl figure has undergone multiple incarnations and evolutions, traversing both the live and puppet stages, evolving from low to high culture, becoming a mouthpiece for propaganda, and changing its focus from general entertainment to children's entertainment. The typical Kasperl performance has also evolved. A stereotypical or traditional Kasperl performance shows this subversive clown figure in multiple encounters with figures of authority. He defies their authority and even kills them. Although one can find this style in the realm of festivals, a typical contemporary performance differs from this tradition. To better understand how Franz von Pocci's use of Kasperl is distinct, one must better understand the figure itself. Kasperl is used in three distinct ways: as a character portrayed by actors, as a marionette, and as a hand puppet. As portrayed by actors and marionettes, the Kasperl figure is most commonly a supporting character, who facilitates the plot, whereas in the hand puppet variant, he is generally the main character. This chapter discusses the predominant historical and predominant cultural uses of Kasperl as a medium for political views, as children's theatre, and as a theatrical alternative.

A Short Historical Background

Hanswurst and Pulcinella were the most direct predecessors of Kasperl. Anton Stranitzky (1676–1726) popularized Hanswurst in Vienna from 1706 to 1726. His Hanswurst wore a pointed green hat, a red jacket, yellow pants with red stitching on the sides, a green vest, a white shirt and a white frilled collar (Brockett 270); however, later incarnations of this figure

change the appearance, normally maintaining only the pointed cap. The character quickly spread throughout the German-speaking areas and from the live-stage to the puppet theatre.

Although Stranitzky had passed this character on to a successor, Gottfried Prehauser, the longevity of the figure was questionable at the time. Johann Christoph Gottsched, a leading eighteenth-century dramatist and theorist in Leipzig, began reforming the theatre in the 1720s. During this time, Leipzig was a cultural center and a home of the Enlightenment movement, making it one of the most important cities in the Holy Roman Empire (Schedler 70). Gottsched's goals were to raise the standards for theatre in Germany, to use theatre to teach morality, and to create a national theatre that would rival that of France. He sought to purge the theatre of immoral aspects such as burlesque and "unnatural" characters, who acted out of their nature on stage; thus in Gottsched's reformed theatre, a miser was characterized by his greedy nature, a proud character had to be proud, a failure always failed and so forth (Schedler 70). If a miser acted generously, that was outside of his character and "unnatural"; therefore, the basic stock characters had to stay true to their nature. In his use of Hanswurst, Stranitzky broke conventions, implemented improvisation, avoided the social norms, and was seen in burlesque. Because of these aspects of the Hanswurst performances, Gottsched and the Neubers deemed him low culture and undesirable. During a performance in 1737, Hanswurst was ceremonially banned from the theatre (Schedler 71). In the northern half of the Holy Roman Empire, Leipzig was very influential and held cultural sway, with many practitioners following Gottsched's lead, resulting in the banishment of the character in other northern German-speaking areas. In the northern regions, Hanswurst was forced to hide behind other names and in the puppet theatre, which was considered low culture at the time. However, in the southern regions of German-speaking Europe Vienna was the cultural center, and Hanswurst survived on the live stage. In

Vienna, Gottsched had very few followers (Schedler 72). Due to the support of Gottsched's reforms from rulers and emerging theatre practitioners, this comic figure was relegated to the puppet theatre and hid behind other names. In other words, despite Gottsched's reforms, Hanswurst survived.

Gotthold E. Lessing (1729–1781), a later eighteenth-century German dramatist and theorist, ridiculed the banishment of Hanwurst. In his Hamburg Dramaturgy, Lessing supported returning this German fool to the stage because a foreign name and different costume were applied to the figure during the ban (48). In other words, there is no need to explain a foreign character, when there is already a functional German character available. Eventually, Kasperl would evolve out of the Hanswurst figure during the second half of the eighteenth century.

The character Kasperl itself first appeared in Viennese theatre and, similar to Stranitzky's Hanswurst, was closely associated with a specific actor. Starting in 1768, Johann Laroche (1745–1806), a comic actor, performed the role of Kasperl Larifari until the beginning of the nineteenth century (Schedler 79). In the early part of the nineteenth century; this figure then entered the puppet theatre. As a character, Kasperl essentially replaced Hanswurst in all genres of the theatre. Schedler even notes that:

> This original Kasperl, from which the other Kasperls developed, was anything but respectful to the "good of the state" and he made obedience absurd. This is important to note and then to compare this description with what he becomes in the twentieth century. (83)

This description underscores the subversive nature of Kasperl, and interestingly, the figure evolved to resemble the audience and general populace. Kasperl came out of the lower strata of society and was a hardy, rowdy character, not unlike the majority of his spectators. Moreover,

Kasperl's speech and manner adapted readily to the regional context where he was performed. For instance, in Hamburg, the puppets were made to look like people from Hamburg, and the native dialect was spoken (Boehn 333). He also acquired multiple variants of the name Kasperl, including Kasper, Kasperle, and Pocci's Kasperl Larifari, which is maintained from Laroche's character. Melchior Schedler attributes the name change from Kasperl to Kasper to the youth movements, *Jugendbewegungen*, which began around the turn of the twentieth century. Thus, as the figure moved from the southern German-speaking realm to the northern and as his behavior and purpose changed, the name changed as well.

Kasperl as a figure, in and of itself, on the live stage disappeared shortly after Johann Laroche's death. Melchior Schedler attributes this disappearance to the newer audiences. The "sophisticated" bourgeoisie around 1800 could no longer identify with servants and the vulgar Kasperl Larifari (Schedler 90).[1] Schedler later noted that even though the middle class was distanced from Kasperl, he remained a representative of the lowest classes (92). Kasperl's social status and behaviors ultimately drove away potential audience members and led to a decline on the live-stage. However, this comic figure continued to make an appearance, but under other names. The comic figure remained a goodhearted character that wanted to be set for life but was skeptical of fortune and riches. Interestingly, being morally right, working for money, and staying in his social position outweigh the temptations of money and social status as played out in the Kasperl figure on the puppet stage. Some examples of this character archetype in high culture are Papageno in Wolfgang Mozart's The Magic Flute (1791), Titus in Johann Nestroy's Der Talisman (1840), and Annina in Richard Strauss's Der Rosenkavalier (1910). Papageno is a servant and bird-catcher who cannot remain silent; his comic role, bird-like appearance, and

[1] Das avancierte Bürgertum um 1800 konnte sich mit dem Bedienten und Plebejer Kasperl Larifari nicht mehr identifizieren (90).

social rank are common among the Kasperl figures, and Papageno remains in his social strata. Titus, from the lower rungs of society, wishes to be set in life; however, instead of marrying a rich widow, he weds a woman from his own class and works for his meager income. Annerl is, incidentally, one of the few female versions of this figure. Kasperl finally returned to the Viennese stage under his own name at the beginning of the twentieth century. In the 1920s Albert Drach (1902-–1995) wrote Kasperlspiel vom Meister Siebentot. This Kasperl, as portrayed by a marionette on the live-stage, had neither a human body nor a consciousness of his own; he absorbed and replicated what he heard (Schedler 164). Konrad Bayer (1932–1964) resurrected Kasperl in the 1950s as an actor in Kasperl auf dem elektrischen Stuhl (Kasperl in the Electric Chair). In this play Kasperl was the personification of resistance against the state, and the act of stating his name became a subversive act in the world of the play (Schedler 164). This action plays with Kasperl often being a subversive and rebellious clown figure, but instead of being a single rebel he represents the whole rebellion; therefore, Bayer intensified Kasperl's subversive role.

The Faust plot was commonly associated with the marionette variant of Kasperl, and each puppet troupe had its own version of the story. Puppeteer and scholar Johannes Minuth refers to an early puppet script when displaying the difference of scholarly interest between the marionette and the hand-puppet. "Historians and those who study literature showed their interest in the marionette theatre, due to a puppet-play Doktor Faust from 1588, which Goethe used for inspiration of his Faust" (Minuth 51).[2] He argues that the marionette variant received more scholarly attention than the hand puppet form because of the former's association with the Faust tradition. Kasperl is a parallel figure, and even a foil, to Faust in these plays from the Baroque

[2] Auch bekundeten Historiker und Literaten ihr großes Interessen für das Marionettentheater, beispielsweise regte das bereits 1588 als Puppenspiel nachgewiesene Stück "Doktor Faust" Goethe zu seinem "Faust- drama an. (Minuth 51)

period onward. Even though he is of lower status, often a night watchmen or one of Faust's servants, he, like Faust, has encounters with devils. Kasperl manages to outsmart the devils, even if occasionally only by coincidence, whereas the good doctor Faust is taken off to hell in these versions.

In the nineteenth century puppet theatre became quite popular all over Europe particularly in the form of marionette theatres. This variant continued to evolve throughout the next century, and prestigious theaters such as the Münchener Marionettentheater (1858) and the Salzburger Marionettentheater (1913) aided in firmly establishing this form of theatre as typical of the cultural landscape. As new repertories were being formed in the mid-nineteenth century, Franz von Pocci wrote puppet-theatre scripts, which included the character of Kasperl maintaining the traditional Hanswurst appearance, for the marionette theatre. The marionette theatre provided another venue through the twentieth century for plays written for the live-stage, Kasperl plays, and other puppet plays.

The hand puppet version of Kasperl, unlike the live-stage and marionette variants, relied heavily on action. As a hand puppet, the character of Kasperl developed in its own unique way and was more closely akin to Pulcinella and Punch. As Punch had a bludgeon which he often used to defeat his opponent, so Kasperl had a club of some sort and at times a slapstick that was made of multiple slats, which allowed for a louder crack without as much force (Let). However, unlike Punch and Pulcinella, the Kasperl performer did not use a swazzle. A swazzle is a device that is held in the mouth or throat to raise the pitch of the voice. It makes the character sound more diminutive but has the unfortunate side effect of garbling the words.

In the nineteenth century, Kasperl as a hand puppet was found mainly in the festival atmosphere, as early Kasperl hand puppets were almost exclusively relegated to carnival and

street performances. In Vienna they were often found in the Prater, a large park given to the people by Joseph II in 1766 for recreation. This carnival-like Kasperl (*Jahrmarktskasperl*) commented on the topics of the day and was quite brutal. Even though Kasperl bludgeoned his way through opponents, including personifications of death and the devil, Johannes Minuth avers that Kasperl was not simply a murderer. He defends Kasperl's actions as being necessary, and that Kasperl remained largely unaware of the magnitude of his actions (54). Kasperl enjoyed his alcohol and was ready to fight his way out of trouble. Common antagonists were thieves, figures of authority, witches and wizards, beasts like dragons or crocodiles, and supernatural beings. As the encounters progressed, Kasperl was likely to enter situations in which he had to kill or be killed, and because he did not want to die, he killed even the devil. This paralleled his role in the Faust-plays, where Kasperl also gets the better of the devil. It is fascinating that this everyman is capable of defeating supernatural and powerful beings; in doing so, he gives hope to the audience that they, too, can overcome their problems.

In the early twentieth century the figure underwent significant changes, as puppeteers like Theodor Schück (1882–1956) and Max Jacob (1888–-1967) began to make the hand puppet theatre more of an art form rather than a carnival affair, and focused on a younger audience. "Kasper changed from a man to a child, and the targeted audience was no longer adults but primarily young people and children" (Minuth 84).[3] This change in target audience meant that the figure itself had to be further tamed. In some of these attempts the puppeteers preferred a more literary style to the action-based style that lacked significant plots. For example, Theodor Schück performed some of Pocci's plays (Minuth 87) in an attempt to bring this low-culture tradition into the realm of high culture by using an accepted higher culture text, setting out on a

[3] Außerdem wird Kasper von Mann zum Kind zurückgestuft. Damit war auch klar, daß ein völlig anderes Publikum als auf den Jahrmärkten angesprochen wurde. Die Spiele werde zum „künstlerischen" Handpuppentheater deklariert und richten sich vornehmlich an Jugendliche und Kinder.

more literary path. Max Jacob was another major figure, and his *Hohnsteiner Puppenspiele* greatly influenced the hand puppet theatre. This troupe added characters who would later become standard cast members, such as Kasper's Grandmother Gretel and his friend Seppel. The *Hohnsteiner* puppets were also a commercial success and generations of children played with them at home. This marketing of their puppets encouraged a greater interest in professional performances and increased the legitimacy of their design. The *Hohnsteiner Puppenspiel* became the name-brand Kasper.[4] The image of Kasper that Jacob's troupe created would remain fairly unchanged throughout the rest of the century.

> The Hohnsteiner Kasper is a fresh and healthy guy. He happily takes the side of good and fights evil, wherever he meets it. In this fight he uses every good characteristic, instead of the simple club. He defeats the evil, using humor, quick wit, intellectual superiority and understanding goodness. (Minuth 101)[5]

This description shows the massive change from the *Jahrmarktskasperl*, who was mostly concerned with himself. Instead of simply bludgeoning a foe, Kasperl now deftly uses many other tools to outwit and outmaneuver his opponents. Due to the popularity and the marketing of the *Hohnsteiner Puppenspiele*, many successful troupes adopted this model, making it the standard. This troupe became the iconic Kasper troupe and adapted to the various political regimes, including the National Socialists and the Socialists in the German Democratic Republic. Throughout the twentieth century, the Kasperle theatre lost its rebellious edge and fell more in line with traditional dramatic constructs and styles and the prevailing political influences. Thus, a subversive figure came to be used to reaffirm the societal norms.

---

[4] Figure 3 in Appendix A is a picture of this Kasper.

[5] Der HOHNSTEINER Kasper ist ein frischer, gesunder Kerl. Er steht fröhlich und unbekümmert auf der Seite des Guten und bekämpft das Böse, wo es ihm begegnet. In diesem Kampf verzichtet er auf den Knüppel und setzt an seiner Stelle alle guten Eigenschaften ein. Er überwindet das Böse durch Humor, Mutterwitz, geistige Überlegenheit und verstehende Güte.

Political Uses of the Kasperl Figure

The political use of the Kasperl figure is not a new development. Like Hanswurst, he commented on contemporary issues. Whenever the puppet or actor spoke against the heads of state, Kasperl engaged in political commentary and could be quite a dangerous tool against the rulers. Many leaders imposed restrictions on the puppet, in order to protect themselves from being criticized. For example, in 1752, Emperess Maria Theresia banned commentary on the current events, which was a major component of these performances, and she enacted censorship laws that required a manuscript of the performance to be approved (Schedler 72). Austria had suffered two defeats by the Prussians and lost most of the province of Silesia to them. By requiring texts, which also needed approval, Maria Theresia limited the extemporaneous remarks about current events that were common in these performances.

Another common element of the performances was war, and Kasperl often played the role of a soldier. Before the First and Second World Wars, he stood against military service, but during these two major wars, Kasper became an important propaganda tool and a soldier ready to fight for his country. During the First World War, Kasperl was used for propaganda purposes against the French, English, Russians, and Americans. In many puppet performances, battles were presented in which Kasper met the allied forces on the battlefield and easily defeated them. In Kasperl in Frankreich (Kasperl in France), for example, he manages to unarm both the French and English soldiers (Minuth 77). The enemies were depicted as stupid and Kasperl, the representative of Germany, easily overtook them. After the USA entered the war, Kasper also squared off against an American. In that conflict, the differences in the styles of government and life were prominent, and the American was made to look weaker than a German. The American nears the trenches wearing a nice suit and a top hat with the American flag around it (Minuth

77). The suit is a businessman's uniform, not a soldier's, and therefore references the materialistic and capitalistic nature of American society. Clearly unprepared to do battle, the American is mostly concerned with making money. The costume was reminiscent of the American icon, Uncle Sam; however, the character appeared incapable of fighting.

These Kasperl performances reinforced the idea of the superior German soldier, who should have been capable of easily defeating his foes. This propaganda was intended to elevate support of the war and increase morale. It also expresses the prevalent view of German leaders upon entering the war that it would be easily and quickly won. The German side expected the war to follow the course of the Franco-Prussian War in 1871, during which the Prussian and allied German forces quickly defeated the French. No one on either side expected the war to become bogged down. However, as it did, homemade puppets found audiences in the trenches. Improvised puppet theatre allowed, if only briefly, a pause from the horrors of the war.

Puppetry was perfect front-line entertainment and a means for the soldiers to lift their spirits. Max von Boehn published an account of soldiers creating a puppet theatre, the Eastern Front Puppet Theater of the 2nd Bavarian Infantry Regiment, during the First World War. According to this account, they began by creating a shadow puppet theatre and combined two of Pocci's comedies (Boehn 444). Compared to marionettes, shadow puppets seem simpler to create, in that less is required to carve the puppets and to perform a show. However, during a lull in the fighting, the soldiers were able to create a marionette theatre, investing their time, money and effort. They performed Faust, Pocci's comedies, and farces by Hans Sachs (Boehn 450). They became so popular that the little shack in which they performed was not large enough for the audiences that gathered. "The old shed which was transformed into an auditorium was supposed to hold one hundred, but two hundred were crammed in, and four hundred stood

outside" (Boehn 449). Arguably, the need for entertainment and an escape drew in the crowd. Although this account of a puppet theatre being created by soldiers depicted a fairly "professional" experience, most performances were probably rather simple. More often, puppets were simple or crude in appearance and made from readily available materials, and the performances resembled festival performance more closely than high art (Bernstengel 62). Any soldier, not solely artists, filled the role of puppeteer.

After the First World War, more changes with Kasper's sociopolitical role were initiated by puppeteers and groups from across the political spectrum. Kasper voiced displeasure with the current economic and political situation. He also depicted the dissatisfaction with the provisions of the Treaty of Versailles which ended the war, placed the blame of the war on Germany, and crippled the German economy through reparations to France and England. Benno von Polenz broached these issues in the twenties, and in some scenarios featuring Kasper, depicted the disappointment in President Woodrow Wilson for allowing the treaty to be so detrimental. According to Polenz, if the performers were given a suitable repertoire, puppets were capable of bringing comfort and hope to their audiences (qtd. in Jurkowski, Twentieth Century 159). Clearly puppetry had the capacity to bring hope and entertainment to the general populace.

During the Weimar Republic, one also saw the growth of a socialist, "Red Kasper" (*Roter Kasper*) taking on the wealthy capitalists and fighting for the needs of the workers. "The communists identified the nation's problems in the economical oppression of the working class and expressed it in the 'Red Kasper' repertory" (Jurkowski, Twentieth Century 160). The traditional figure took on the social burdens of the working class.

In the Nazi era, a variety of things occurred. The Nazi regime almost completely controlled culture. As institutes formed to control theatre, film, and all other media, the

Reichsinstitut für Puppenspiel (National Institute for Puppetry) was founded in the year 1938 in Stuttgart to regulate what could be performed by puppet troupes and which ones could perform. The permissible puppet troupes performed for the government, regular citizens, soldiers in the occupied lands and the fronts, and for children. The Nazi Kasper, the *NS*-Kasper or *der Braune Kasper*, ignored its past and latched on to Germanic myth (Schedler 132). Just as the Nazi party glorified the Germanic past and associated itself with these myths, the party built connections to its iconic figures. By tying Kasperl in with the Germanic legends of Siegfried and Parzival, the Nazi propagandists gave Kasper a grander history. Also many Kasper puppets, although not all, received a more Aryan makeover. The National Institute for Puppetry x-rayed the puppet heads to determine what race they were, and then it was decided that Kasper should be blond and have a ski-sloped nose (Blumenthal 163). Everything had to work within the state's ideals. The makeovers forced a traditionally subversive and familiar figure to conform to these prevailing ideals. Regardless of the physical appearance of the Kasperl figure, he became a tool of the propaganda machine.

Similar to the usage of Kasper during the First World War, Kasper was used for propaganda purposes to attack the enemies of the state both before and during World War Two. Included among his enemies were those fighting against Germany: England, France, Russia and America, along with other undesirables such as the Jews, gypsies, and political opponents. The anti-Semitic puppet plays, like other propaganda tools, vilified the Jews. In Herman Schultze's Der Jude im Dorn (1940), Kasper confronts a greedy Jew, who replaces the traditional antagonist, an evil wizard (Minuth 129). The play reinforced the stereotypes and images connected to Jews.

Important political figures were also targeted. Winston Churchill and Lord Chamberlain were both featured in Kasperl plays such as Mr. Tommy Regenschirm by Max Jacob. The characters based on them were respectively named Mister Lügenmaul, mouth of lies, and Mister Regenschirm, umbrella (Minuth 131). They characterized Churchill as being capable of only lies and Chamberlain as threatening sovereignty by attempting to bring the world under an English sphere of control. Kasper fended them off by creating a German one. The play also depicted England as unwilling to come to the aid of an Ally, when Kasper illustrated how England did not come to the aid of Poland when the Germans invaded. The play left out the facts that England had been working hard through peace talks, attempting to get a balance in place, and that England was in no position to prevent the invasion (Minuth 134). The Reich did not want the enemies to appear in any good light and left out the peace talks and the military preparation of the enemies to skew the plot in Germany's favor. Kasper became a valuable and familiar voice as part of the propaganda machine, as his familiarity made him readily accessible to all German citizens.

Aside from actually fighting Germany's enemies in performance, Kasper appeared in other forms of propaganda. One drawing in particular shows Kasper fighting the allied forces by assaulting airplanes. This 1942 drawing[6] was from the guestbook of Max Jacob (Blumenthal 164). Instead of shooting them down, Kasper rode the flak to get to their altitude and then whacked them out of the sky with his stick. This Kasper is very traditional in appearance, with a rather large non-Aryan nose, and maintains his traditional method of defeating his opponents.

Other Kasper plays merely implied one of the enemies, be it by character, manner, or even the costume. By fusing icons of the hostile countries with the regular "bad guys" Kasper usually runs up against, the puppeteers created an indirect association between the antagonists

[6] Figure 4 in Appendix A

and Germany's enemies. In Die Zauberinsel (The Magic Island), performed by the *Hohnsteiner Puppenspiele*, the robbers wore white sweaters with anchors on the front (Minuth 111). Robbers were fairly traditional antagonists, anchors were a symbol of seafarers, and as England was the naval power of the time, it was connected to the thieves. This indirect connection shows how images in the media are useful in depicting the enemy and gaining support against them. Even before the war broke out, England was being painted as an enemy, wanting to steal power, and dangerous to Germany. Beyond propaganda, puppeteers could at times perform the traditional farces, burlesque and other pieces; however, they risked censorship and possibly even persecution.

During the Second World War, Kasper also went out to the front. "Strength through Joy" tasked the performing troupes on the front lines to fortify the determination of the soldiers so they could continue fighting (Bach 76). This depicts the importance of morale during a conflict and shows that, in theory, soldiers with higher morale would be more willing to fight and persevere than would those with low morale. Max Jacob's puppet shows, frequently based on folktale themes, elicited reactions from the soldiers, especially younger ones because the shows harkened back to their childhood memories (Bach 92). This recognition of the Kasper figure and puppetry reminded them of their homes, and served to embolden them to preserve their homeland and its lifestyle. The soldiers also quickly identified the crocodile and Kasper's other enemies as their foes, and as Kasper emerged victoriously, the soldiers gained courage (Bach 94). As the soldiers see an iconic figure triumph over his foes, their confidence in their own situation should also rise. This association allowed the puppeteers freedom from blatantly depicting the enemy, while allowing the spectator to join in the creation of meaning.

After the war, Kasperl survived his association with the Nazi party, and his sociopolitical role switched to informing children about laws. This *Zweckkasper* will be discussed in the next section as the target audience was children. However, Kasperl was not yet finished; he made an appearance on the world stage in the 1972 Olympics in Munich. Because the Olympics were held in Munich, a Swedish puppet theatre used Kasperl in their presentation about the 1912 Olympic Games. "We put the Kaiser together with a Kasperle puppet. They have a debate. Kasperle wins, of course, because he is against militarism" (Ryan 77). Using a traditional puppet character, this puppet theatre commented on historical events and the political atmosphere which existed during the 1912 Olympics, and returned Kasperl to his original antiauthoritarian role. He was an everyman who defied the authority of the Kaiser and ultimately triumphed over all odds. The puppet performance indirectly commented on German society as a whole and specifically that of West Germany. In this case, audiences were encouraged to view Kasperl as representing a society which had no interest in war. Therefore, as Kasperl defeated the Kaiser, who represented militarism, spectators could view contemporary German society as transcending its militaristic past.

Socio-political puppet theatre does not always target adults; often puppetry is used to indoctrinate children in the systems of belief sponsored by the government. In the following section, I will discuss how communists, socialists, Nazis, and even environmentalists have appropriated Kasperl. He became a mouthpiece for their various goals and ideals.

Kasperl in Children's Theatre

The Kasperl figure became a staple character of German children's theatre in the nineteenth century. Arguably, Josef Schmid intended his *Münchener Marionettentheater* for an audience of children. On 10 September 1858, Schmid sent a letter to the *Hohe Schulcommißion*

in which he described in detail his plan to erect a permanent marionette theatre for children (Feuchter-Schawelka 9). This is one of the earliest instances of a German puppet theatre for children; previously puppet performances targeted a general or an adult audience. Schmid selected Franz von Pocci to be a house playwright for the puppet theatre, due to Pocci's previous work in children's literature and his interest in Kasperl. Puppetry, and specifically Kasperl, has been used to indoctrinate children with the beliefs of different systems and for other forms of education. To that end, the image of Kasperl has been softened from a gluttonous character to more of a child-friendly character. In fact, he has been a staple of children's morning television programming in Austria beginning in 1957, when the program Kasperl was introduced on ORF 1.

In the Prolog zur Eröffnung des Marionetten-Theaters (Prologue to the Opening of the Marionette Theatre) Pocci stated his goal for the marionette theatre. The prologue was featured in the opening of the Münchner Marionettentheatre on 5 December 1858. He wanted to create a space in which both children and adults could learn moral values. He welcomed adults and children, and then informed them what to expect from the theatre. This world that he created was intended to mirror the audience's world, and the audience should learn to do good things and avoid the bad.

THE MUNICH CHILD. Adored audience, gathered young and old,
Welcome, that you've entered this hall,
where I've constructed a world in miniature,
In which you'll see many things, as if in a mirror! . . .
The Munich Child pays his compliment
And brings to you fairytales and stories of all sorts

And droll stories – whatever he's found.

From them you may profit,

To learn to do good and escape bad. (Pocci, Prolog 1)[7]

Pocci used a character, the *Münchener Kindl* (Munich Child), who came from the coat of arms for the city of Munich, in the opening of the theatre to announce what the theatre and plays should accomplish. In the description of the audience, he acknowledged children, but he included adults as well.

The use of the puppet theatre as a moral institution and a place of learning echoed the works of Friedrich Schiller. Schiller described the role of the theatre as a moral institution in The Stage as a Moral Institution in 1784. "It is a mirror to reflect fools and their thousand forms of folly, which are there turned to ridicule. It curbs vice by terror and folly still more effectually by satire and jest" (442). Just as Schiller called the stage a mirror, Pocci called the puppet stage a mirror by which the audience could view itself and reflect on its actions. This reflection is important for an audience to learn from their experience in the theatre. Schiller also mentioned the use of satire to help curb folly, and satire is a major component of Pocci's plays. They are comical and all roles in society are satirized including the doctor, professor, police officer, and artist. The spectators could learn from these bad examples what not to be and follow the good examples presented. Schiller adds in his The Stage as a Moral Institution: "The stage is an institution combining amusement with instruction, rest with exertion, where no faculty of the

[7] DAS MÜNCHNER-KINDL. Verehrtes Publikum, versammelt Groß und Klein, Willkommen seid, die Ihr hier treten ein,
Wo eine Welt im kleinen ich erbaut,
Darin Ihr manches, wie im Spiegel schaut! . . .
Das »Münchner-Kindl« macht sein Kompliment
Und bringt Euch Märlein und Geschichten allerhand
Und Schwänke – was es immer irgend fand.
Daraus Ihr möget weidlich Nutzen zieh'n,
Zu lernen Gutes tun und Böses flieh'n.

mind is overstrained, no pleasure enjoyed at the cost of the whole" (445). Indeed Pocci's puppet theatre also conveyed important themes and issues to the audience through a variety of stories and modes of performance. Puppet theatre is a great way to present morals to children, because the visual aspect of seeing a lesson has a stronger and more immediate effect than one that is only narrated.

During the Weimar Republic, the red Kasper (*der rote Kasper*) was a useful tool to the socialists and communists who were concerned with the education of their children. Outside of the classroom Kasper became a useful ideological tool presenting working-class values. As Kurt Resch, a communist puppeteer, put it, "Our children want a proletarian Kasper who sets us an example of how to fight ignorance, alcoholism, capitalist exploitation, militarism and the Fascist terror. Our Kasper has to be a stage representative of the contemporary working class" (qtd. in Jurkowski, Twentieth Century 153). This description highlights the new goals of the Kasperle theatre, and places the selection of the Kasperl figure's new attributes with the children, the future of the communist movement.

Although similar, the leftist parties were completely divided and each had its own unique Kasper. The communists[8] had Kasperl appearing within the Young Pioneers, a youth movement. The socialist party's[9] *Kinderfreunde*, an organization of adults who worked with children, "preached that the free society, for which they strove, had to start with the way children were raised. Therefore they fought the common use of corporal punishment in school and at home" (Schrubbers 14). Although Kasper used a bludgeon, he never targeted the weak. Therefore his use of violence was never corporal punishment or the abuse of power, which the

[8] *Kommunistische Partei Deutschlands*
[9] *Socialistische Partei Deutschlands*

socialists were against. By standing up against authority figures, their Kasper protected the weak, and in this case, the children.

During the Third Reich, the Nazis followed the socialist and communist examples by presenting puppet performances to the Hitler Youth and the League of German Girls. In 1933 an organization called "Strength through Joy"[10] was founded to focus, in part, on the development of youth (Schedler 134). The purpose of "Strength through Joy" was to increase strength and productivity through targeted entertainment. Puppetry became one facet of an extensive organization for relaxation and pleasure.

Membership in the Hitler Youth and other youth groups was mandatory for most children. The Hitler Youth became interested in puppetry as a means of disseminating ideas, the utilitarian motivation of state-organized free time activities, and the possibility for instructional work (Bohlmeier 70–71). This allowed the Hitler Youth to engage the children in propaganda activities and state ideals. The youths were not only spectators but also performers, which gave them a range of experiences including reception, interpretation, and dissemination. Through these organizations many puppet troupes presented performances that followed party lines and reinforced propaganda. Among these troupes was the *Hohnsteiner*, which was one of the leading puppet troupes of the twentieth century.

After the war, a new version of the Kasperl figure titled *Zweckkasper* emerged. The police, firefighters, and department of transportation each had their own *Zweckkasper* in order to convey safety concepts to children. The head of the police-sponsored Kasper theater of Hamburg described the effectiveness of the traffic safety performances. The publicly stated goal was originally to lower accidental road deaths of children, by teaching them what to do around roads.

---

[10] *Kraft durch Freude*

> We know that we are ineffective in lowering the accidents, because our play is didactically off-target, but in spite of that we will continue on . . . . The actual goal is disciplining and making the children conform to society. (Schedler 150)

This statement does represent a weakness of puppetry, because it relies on the audience assimilating what is presented. However, the director admits the limitations of his performances, stating how the play had little effect on the total accidents, because they structured the play wrongly. Even though the stated goal was to lower the accidental road deaths, their actual goal was only to mold the children to society. If the plays work toward a specific goal, they may have a greater effect. Education through example is still one of the best learning methods. As Schiller reminds us: "Sight is always more powerful to man than description; hence the stage acts more powerfully than morality or law" (441). Moreover, presenting important issues to children through a familiar figure such as Kasperl can be more effective than instructing the children to obey the law, as can be seen in the continued use of him for such purposes.

A contemporary *Zweckkasper* theatre named the *Umweltkasper*, the environmental Kasper, also targets children for educational purposes. Led by Dieter Kussani, this puppet theatre performs shows pressing issues concerning the environment and health. The latest play Kasper und die Energieräuber (Kasper and the Energy Thieves), which was performed through November of 2007, broaches the issue of the conservation of energy, yet other works have been concerned with water purity and pollution (der Umweltkasper). Kussani's puppet theatre target audience consists mostly of children as they are very impressionable. In the United States, the characters from Sesame Street might be considered most similar to this Kasper because they, too, are used to educate children about the environment and safety concerns. The *Umweltkasper* receives some funding from the *Umweltbundesamt*, Federal Environment Agency, allowing it to

give some free showings (Der Umweltkasper). The performances are a sort of public service announcement and attempt to raise awareness of these environmental problems. This is a proactive attempt by the government to cultivate the next generation of consumers, voters, and leaders and to teach them to be more responsible and aware of current problems.

In 1957, Kasperl premiered on Austrian television. This show has run now for 50 years and is still very popular. It started its run with only one puppet theatre performing it and now there are five different troupes that alternate performances. The troupes are, in the order they began performing, Wiener Urania Puppentheater, Wiener Handpuppenbühne, Theater Arlequin, Liliput Kasperltheater and Kasperl & Co (Steiner). Each theatre has a distinct Kasperl, and he has his own sidekick. The first episode was performed solely in front of the camera, but the more current episodes are performed in front of a live studio audience consisting of children. The puppets interact directly with the children and ask them for assistance. This style is not a passive experience but rather one in which the audience is expected to shout out and participate in the action. Kasperl will ask the children for information, and they will reply telling him everything they know about the plot. Kasperl and his various sidekicks face scary witches and wizards, but are always triumphant. These Kasperl figures have the most child-friendly personalities encountered thus far and fall in line with the Hohnsteiner depiction of Kasperl. He outwits his foes and triumphs without resorting to violence in the episodes that I have seen. He and his sidekick rescue a friend from a villain, usually witch or wizard. They are not the bravest heroes, as they easily get frightened and will retreat, but they will do anything to help a friend and always return until the job is done.

Kasperl as a Theatrical Alternative

The puppet theatre is an important alternative, both ideologically and methodologically, to the live stage. The practicality comes in the costs and the size of the playing space needed. Since puppets do not need to eat or pay bills, the cast costs less than having actors, and the number of puppeteers needed to perform a show is often far less than the number of actors, as one puppeteer can often manipulate multiple puppets. This was an important factor in times of war and other crises, as the smaller puppet theatres could often survive while larger live-stage companies were devoured by war, and the puppets themselves could easily travel with soldiers wherever they were needed. Another of puppetry's advantages is that a performance often requires less space than the live stage. For example, according to Hans R. Purschke, a renowned German puppet theater scholar, the oldest existing poster for a Faust puppet play performance dates to 1688 and features Pickelhäring, a forerunner of Hanswurst and Kasperl (Purschke 41). According to Purschke this performance was a puppet performance due to the size of the performance space, and the fantastical actions required by the plot.

In some situations, puppetry works better than a live-stage performance, such as in the depiction of scenes of violence. An audience feels a larger and safer distance while watching a puppet performance and recognizes that violence is not being done to an actual living being. This indirect representation of life can be viewed as an alternative to theatrical realism. Even though marionettes often follow traditional stage conventions and act as if they were miniature humans performing, their lifelessness betrays it; meanwhile, the puppeteers controlling them are normally hidden backstage and create this illusion. However, the thematic basis for many puppet plays strays away from realism. Such is often the case in the plays of Franz von Pocci, who wrote plays from the 1850s until the 1870s. Pocci included a nonliterary comic figure in many of his plays and through this regression and experimentation he challenged the literary world. In

the following chapter I will discuss how Pocci created these literary challenges through his works and analyze his version of Hansel and Gretel.

CHAPTER 2. FRANZ VON POCCI AND HANSEL AND GRETEL

The multitalented Franz von Pocci has been long associated with children's literature; however he was much more than an author of children's theatre. Pocci is best known as the *Kasperlgraf* (Kasperlcount) due to the success of his puppet-plays featuring Kasperl, but he also worked in illustration, wood carving, musical composition, and literature. He challenged the theatrical and artistic norms of his time through his various texts although he does not seem to have published any theoretical essays.

Although Pocci held court positions connected to his musical works under three different kings of Bavaria (Ludwig I, Maximilian II, and Ludwig II) this multifaceted author is hard to classify politically. Moreover, he is difficult to place into one specific aesthetic movement. Richard Valenta, in his text Franz von Poccis Münchener Kulturrebellion: Alternatives Theater in der Zeit des bürgerlichen Realismus, posits Pocci as an author who transcends most classifications.

> Pocci, who during his life recognized himself as a romantic, suffered from the political developments that occurred around and after 1850. He got between the two camps during 1848/49: He criticized absolutism yet with the sensibility of a romantic also pointed out the destructive elements in emerging capitalism. Pocci could not work with realism as the aesthetic creed of the bourgeoisie nor with the latter's optimistic view of the future and human nature. (Valenta 27–28)[11]

[11] Pocci, der sich Zeit seines Lebens als Romantiker begriff, litt aber vor allem an den politischen Entwicklungen um und nach 1850. In gewisser Weise geriet er in den bewegten Jahren 1848/9 zwischen die Fronten: er kritisierte den Absolutismus genauso, wie er im aufkommenden Kapitalismus mit der Sensibilität des Romantikers die destruktiven Momente herauswitterte. Mit dem Realismus als dem ästhetischen Credo des Bürgertums konnte er genauso wenig anfangen wie mit dessen optimistischem Zukunfts- und Menschenbild. (Valenta 27–28).

In other words, Pocci was not a part of the 1848 revolutions that called for a more democratic and capitalistic regime, nor was he completely satisfied with the status quo. Holding a court position provided him some stability during a relatively unstable period, which allowed him to experiment outside of music. In this chapter I shall discuss Pocci's works in their contemporary cultural and political contexts, consider some of the influences, and then analyze his puppet-play Hansel und Gretel.

Franz von Pocci's *Oeuvre*

Pocci's entrance into the creative world came through music and folk tales. He composed and collected songs for various groups in the community such as students, hunters, soldiers, and children; these songs are reprinted in Die Gesammte Druckgraphik (The Complete Published Illustrations), a collection of his art that was published by Marianne Bernhard and Eugene Roth in 1974. He also wrote and illustrated folktales and some children's books like the Bauern ABC (Farmer's ABC). This early work with folk traditions and children's literature led to the description of Pocci as a children's author. However, the most accessible of Pocci's works in German today are his puppet plays because they are all posted in Project Gutenberg, an online database of texts in the public domain.[12] As previously mentioned, few of his texts are translated into English; thus, my translation adds to the overall accessibility of Pocci.

Interestingly, before Pocci's puppet-plays brought him fame, he experimented with writing for the live-stage. All of Pocci's theatrical texts were published after 1847, when he took the position of the Director of Music for the Munich Court under Ludwig I (Valenta 45). Pocci's play Gevatter Tod (Godfather Death) appeared in print in 1855, the same year as his first set of Kasperl farces Neues Kasperl-Theater (New Kasperl-Theatre). His next play Michel der

---

12 http://gutenberg.spiegel.de/?id=19&autorid=464&autor_vorname=+Franz+Graf+von&autor_nachname=Pocci&cHash=b31bbae2c6

Feldbauer (Michael the Farmer) was published in 1858. Then starting in 1859, Pocci's six-volume collection of puppet plays, *Lustiges Komödienbüchlein*, was published with the final edition appearing in 1877, after his death. Pocci wrote these puppet-plays for Josef Schmid's marionette theatre and the plays ensured him a position of lasting value in the world of puppetry. Pocci used older traditions such as the comic burlesque in a calculated manner instead of the bourgeois realism and the current trends (Valenta 35). Pocci looked to and experimented with older genres and methods of performance, instead of using the popular ones. Within his texts, Pocci critiqued the trend toward realism, the loss of the fantastic, and the rise of science as the new dogma of the world.

In Godfather Death and Michael the Farmer Pocci looked back to medieval theatrical genres for inspiration, specifically the farce. Godfather Death is essentially a dance of death or *Totentanz*, a cycle of images which depict the universal nature of death. This play conveys the message that regardless of one's station in life, age, or beauty, ultimately everyone dies. Unfortunately, Pocci's plays for the live-stage faltered because the artistic director of the court theatre, Franz Dingelstedt, did not appreciate Pocci's experimentation with theatrical practices and forms. Dingelstedt brought many needed theatre reforms to the court theatre but also pushed for a more realistic theatre. Thus, he sought to exclude the Viennese folk theatre from the court stage, which meant that the magical plays by Ferdinand Raimund and the comic farces by Johann Nestroy were excluded from the theatre repertoire. Both of these playwrights influenced Franz von Pocci; his Godfather Death was not performed at the court theatre until 1858, after the *Vorstadttheater*, a periphery theatre geared more to popular entertainment, gained popularity.

Although Franz von Pocci essentially failed as a playwright for the live-stage, his plays for the puppet theatre were well received. These plays drew from the carnival and improvisatory

nature of the Kasperl figure. When Pocci saw the Kasperl-theatre as a carnival genre from a past era, he did so with a dual perspective (Valenta 125). He viewed it as something that is no longer in fashion and an old style of performance, but also something retaining potential and untouched by the current trends. Through that and his use of other archaic performance methods, Pocci critiqued the contemporary theatre and its practices (Valenta 125). By using performance styles outside of the norm, such as puppetry, and by returning to the past for alternatives, he hid an innate critique of contemporary performance in his works. Therefore the disenchanted Pocci continued his critique, which grew stronger as he extended his writings from the live-stage to the puppet theatre.

Pocci's New Kasperl-Theatre (Neues Kasperl-Theater) (1855) was a collection of six puppet plays featuring Kasperl. These plays represent a more traditional Kasperl performance than Pocci's later works. The New Kasperl-Theatre rehabilitates the comic burlesque and its genres (Valenta 148). Kasperl encounters multiple foes in an episodic format, and then vanquishes each of them. The scripts each follow a single plot, and Kasperl is always successful. Traditional antagonists such as the wizard, police officer, the devil, death, and a military officer appear in various combinations, and Kasperl normally kills them through a fight.

Two major comic theorists, Mikhail Bakhtin and Joachim Ritter, have analyzed the role of violence in comedy. Bakhtin was a twentieth-century Russian theorist who discussed this issue in his work Rabelais and his World (1984), and Ritter placed his arguments in his essay "Über das Lachen" in his collection of essays Subjektivität: sechs Aufsätze (1974). While both recognize the importance of laughter and distance its source from the violence in and of itself, Bakhtin stresses the symbolic and ambivalent meaning of the clubbing, a form of degradation, that ends the old and creates new life (qtd. in Valenta 136). Thus, each time Kasperl defeats an

authoritative antagonist, he overcomes their old order. Kasperl also replaces characters such as the night watchman, mirroring this theory. When he replaces another figure, it is as if the new life blossoms out of the old: the previous holder of the position represents the old order, and Kasperl takes the position of the new order. In contrast, Ritter places the comic value not in the gratuitous beatings but in the characters that are beaten. These characters, he postulates, represent an absolute seriousness infused with fear as well as the segregated other (qtd. in Valenta 135). Figures such as the devil, the personification of death, governmental agents, and other scary figures play an important role in this theory, and as these powerful and often frightening characters are defeated, their dark powers are defeated as well. However, the Moon, which Kasperl stabs in the face in Kasperl als Nachtwachmann (Kasperl the Night Watchman), is non-threatening.

The Lustiges Komödienbüchlein, includes six volumes of plays, and most of them feature the Kasperl figure in a major role; however, unlike the earlier hand puppet plays, these plays are intended for the marionette theatre. Moreover, they continue to highlight Pocci's perspectives of the contemporary discourse about the culture; two major themes in the plays are the arts and science. Pocci's Dornröslein (Sleeping Beauty) and Schimpanse der Darwinaffe (Chimpanzee the Darwin Ape) are representative scripts that join the discourse about the goals and implementation of art, and the current trends in and role of science. Sleeping Beauty features the poet Lautenklang, who is transplanted into the fairytale world and thereby enters the plot of a play he was searching for, without realizing his entrance. Lautenklang expressed the troubled poetic realm of Pocci's time by listing the various literary movements leading up to this era and dismissing each one as unsuitable. He notes how the histories, romanticism, classicism, and folk tales all fell into the past. He then states the prevalent concept during Pocci's time that a poet

should attempt to depict that which is real. Lautenklang notes that due to a fixation on the real, fantasy and the imagination have fallen away. This loss of the fantastic, one of the major criticisms of realism is paralleled in the play as the King mechanizes and industrializes the fantastic world of the play in an attempt to protect his daughter from fate.

While Sleeping Beauty critiques contemporary trends of shattering the realm of fantasy, Chimpanzee the Darwin Ape critiques the scientific perspectives prevalent in Pocci's day. In this second puppet play, a professor who had trained a chimpanzee wants to prove Darwin's theory that man evolved from apes with this exemplar. However, the chimpanzee dies before the action of the play, so the professor hires Kasperl to impersonate the chimpanzee. Kasperl also impersonates the professor; then, after a scuffle, Kasperl leaves, disguised as the ape, and creates a massive commotion in the city, which he uses as an opportunity to blackmail the professor. The play warns against believing and following a professor solely because of his occupation. Regardless of the progress that may have been made with the chimp, Professor Gerstenzucker willfully places his integrity and his argument in jeopardy to prove his point.

Pocci's work with the Kasperl figure and the puppet theater follows a tradition begun in eighteenth-century Italy by such playwrights as Carlos Goldoni and Carlos Gozzi with the *commedia dell' arte. Commedia* was an improvised style of performance, which used stock characters and masks and traveled across Europe. Goldoni and Gozzi were two rivals who wrote scripts for the *commedia*, strove to raise the *commedia dell' arte* back into high culture, and wanted to create a purely Italian theatre. Additionally, Gozzi was best known for his *fiabe*, his plays based on folk tales and fables. In this tradition, Pocci assimilated a largely improvisatory and carnivalesque character into his literary style and created a higher-culture and more acceptable Kasperl to the middle classes.

Influences and Common Features of Pocci's works

For the basic plots of his puppet plays, Franz von Pocci selected many fairytales from the collections of the brothers Grimm and Charles Perrault. Other influences stemmed from the plays of Christoph von Schmid and Ferdinand Raimund. The brothers Grimm collected German folk tales and published them in 1812 and 1815 in Children's and Household Tales (Kinder- und Hausmärchen). They began defining what was German by only including the tales that could be attributed to the German-speaking lands. If the tales could be attributed to another source, such as Charles Perrault, who collected and edited folk tales in France in the late seventeenth century, then they were excluded because they were identified as being French even if they were told by "Germans." This first edition stayed true to the folk tales as dictated to the Grimms. The brothers published later editions, making adjustments to the tales for the purpose of refining and lengthening the texts. The final editions were published in 1857. Georg Schott attributes the sources of several of Pocci's plays to either the Grimms or Perrault.

Christoph von Schmid's tales provided direct inspiration for two of Pocci's plays, Heinrich von Eichenfels and Die Taube which can be considered adaptations of Schmid's works. In the adaptations, Pocci excluded the all-too-frequent moral lessons and shifted the focus from a religious upbringing to knightly and human ideals (Schott 25). This removed the redundancy of the story and made it more poignant and interesting. The constant moral instruction is similar to drilling a concept repeatedly, which mirrors the religious upbringing that focuses on repetition and instruction to convey specific messages.

Pocci was well aware of the Viennese *Volkstheater*, specifically Ferdinand Raimund's and Johann Nestroy's works. Plays by these two authors dominated the court theatre during the 1840s before Franz Dingelstedt took over as the artistic director (Valenta 49). These two authors

were very influential and skillful with their works. Ferdinand Raimund, best known for his magical plays, influenced the characterization of the figures present in Pocci's works (Schott 28) as Pocci, like Raimund, used given names as descriptions. Nestroy's comic farces feature a great control over the language and playfulness within the language in its sounds, structures, words, and meanings, and Pocci manipulated similar aspects in his farces.

Although the plots of Pocci's puppet plays came from different sources, they all share common features, such as Kasperl's role, the use of language, a satiric outlook, and the convention in which a character's name conveys information about the character. Usually, Kasperl comes from the lower strata of society, and he is often a servant, knave, or journeyman of some sort. When he is the servant, Kasperl pretends to be his own master in several plays, and this role playing causes problems for the master. For example, in Kasper the Portrait Painter, he takes on the role of an artist and abuses a client by breaking a canvas over her head and dubbing that a portrait. The client confuses Kasperl with the artist and presses charges against the master painter. This confusion of roles is a rather prevalent occurrence in several of Pocci's plays. In Doktor Sassafrass, a farmer mistakes Kasperl for a doctor. Kasperl gives the patient a grim prognosis and tells him a costly operation is required. Kasperl takes the money and performs the operation with surprising success. It is very apparent that through this mimicry these occupations are satirized. Moreover, in many plays Kasperl is the catalyst, who causes the plot to continue. In Blaubart (Bluebeard), he convinces Bertha to enter the forbidden room. She would have survived the test of curiosity and obeyed her husband, had it not been for Kasperl.

Pocci's use of language warrants a discussion. He wrote mixing prose, verse, song, and dialect, and using them to their fullest potentials. Although maintaining a fantasy mode, Pocci used features of language to distinguish characters, so that the way the characters speak quickly

defines their position in life. Dialect signifies a homey and easily identifiable character, someone from a lower status. Kasperl's speech remains in the Munich dialect, except when he impersonates someone. The intelligentsia and higher classes freely use High German and foreign languages. Within the texts there is often gibberish to represent exotic languages such as Chinese. Also, Kasperl commonly repeats that what is said, but differently; for example, when the wizard in Kasperles Heldentaten (Kasperl's Heroic Deeds) instructs Kasperl how to say his name, Kasperl consistently gets it wrong. The Wizard says "Murischuripirtimirtistopheles" whereas Kasperl repeats "Schuribruistrirtiwirtikropfeles" (Pocci, Neues). This false repetition creates chaos, misunderstandings, and other conflicts with his fellow characters, all of which lead to very comical moments. It also is representative of the importance of the soundscape in Pocci's works.

Pocci satirized occupations and other symbols of social status in his works as well. The artist, the scientist, and the police officer seem to be among the most frequently ridiculed occupations. The artist, including the poet, is often arrogant and seemingly lost in a fantasy world, which is rather literal for Lautenklang, as he unknowingly enters the fantasy world. He also speaks in verse, whereas the characters around him use prose.

The scientist as a figure includes physicians, anthropologists, and naturalists. The physician in Doktor Sassafrass had a deal with Death that he could heal anything, but would heal only half of his patients. To become a better doctor, to cure more ailments, and protect himself from death he made a contract with the devil. He wanted to capture Death so that no one would ever die. Death gets set free and takes the good Doctor in the end. The Doctor believed he was above death, and that he could manipulate the world for his own gains; however, Death proves its leveling force by taking the arrogant doctor to hell. This is also similar to the Faustian model.

The anthropologist, by contrast, makes his appearance in Kasperl unter den Wilden (Kasperl among the Savages). The anthropologist studies the natives and confuses Kasperl with a bird. Hansel and Gretel features the naturalist as the antagonist. A later work that delves into the scientific discussions of the time is one of the few translated works, Chimpanzee the Darwin Ape. In this play Pocci works with the theory of evolution and shows a desperate professor who wants to prove his argument regardless of the cost.

Pocci satirizes the agents of the state most often through the police officer although he uses the military officer, as well. The police and military officers are representatives of the state's systems of order and control (Valenta 122). In many representations the agent hides behind his position. In Kasperl als Professor (Kasperl the Professor) and Die Prüfung (The Test), both of which are in New Kasperl-Theatre, the police officer claims that his position makes him uncontestable. In the first play the officer arrests the professor while chastising him for inquiring about the reason for his arrest. In The Test, after the officer enters to investigate the racket of Kasperl's previous fight, he flees, when Kasperl and his wife beat him out of the scene. Pocci recycles both the self-important and the cowardly officials in later plays. The military officers are depicted as being lustful and Kasperl dispatches them more carefully than other opponents. To overcome these foes, he uses cunning, disguise, and surprise. Kasperl notes in Madame Kasperl that he fears the military officer's saber, because it is as formidable of a weapon as a club, and therefore, he uses other means to defeat the officers. He disguises himself as an old woman, and then overwhelms the drunken soldier who was with Kasperl's wife. In The Test, Kasperl tests his wife's loyalty by pretending to be dead. As an officer attempts to woo the wife, Kasperl leaps to action taking them by surprise. He then assaults this officer who tries, to no avail, to hide behind the status of his occupation.

Another very common feature of Pocci's works concerns the characters' names. Many characters are named in a manner that reveals something about them. For example, in Dornröslein the king's name is Purpur (Purple), which is a royal color and the liturgical color of Lent associate with the crown of thorns (*Dornen*). The poet's name Lautenklang is either a loud noise or the sound of a lute, depending on one's interpretation. Georg Schott separates the names into categories that reveal physical features or occupations, always in a humorous way. Some common physical descriptions of kings are captured in the following names: Purple, Silverhair, Goldcrown, and Longbeard (Schott 80).[13] These names very directly and concretely refer to the character: the kings are indeed royal, old, and have a gold crown or a long beard. The following list reflects the blending of humor with occupations: Herr von Moneybag, Herr von Filthyrich, Scribble Paintbrush, and Steel Feather or Pen (Schott 80–81).[14] These names are not necessarily concretely connected to the occupation; some, like Herr von Moneybag and Herr von Filthyrich, show that the characters are extremely wealthy and imply that this comes through their occupation; while Scribble Paintbrush and Steel Feather are more closely related to the occupation. The former is a bad painter although he is arrogant. Steel Feather is a notary and the name implies permanence and inflexibility

Pocci's Hansel and Gretel, like his other plays, contains many of these features. Besides working through multiple levels of humor and critiques, the play also features the satirical representations of the scientist and police officer, whose names carry meaning and imagery. Aside from satire, there are moments of slapstick comedy as well as comic songs. Kasperl, as a tailor, plays an incredibly important role in the play, and language and notions of class differences are examined.

---

[13] König Purpur, Silberhaar, Goldkron, and Langebart.
[14] Herr von Geldsack, Herr von Steinreich, Schmierpinsel, and Stahlfeder.

Hansel and Gretel

Most people are familiar with a version of the Grimms' Hansel and Gretel. The children of a poor woodcutter are abandoned twice by their parents in the forest, and Hansel uses pebbles to guide his sister home. The second time, Hansel, unable to get out the night before to gather pebbles, leaves a trail of breadcrumbs, hoping to follow them home to safety; however, birds come and eat the crumbs. Lost, the two children happen upon a gingerbread house in which a witch lives. The witch keeps them locked up and fattens them up to eat. Gretel locks the witch in the oven and then the two siblings escape with her jewels. This tale focuses on child abandonment and cannibalism.

Charles Perrault also has a related tale titled Le Petit Poucet (Little Thumb). The father in this case is also a poor woodcutter. He and his wife have seven sons, the youngest of which is the smallest but wisest. He, like Hansel, manages to lead his brothers back home once with pebbles and attempts it a second time with breadcrumbs, with the same results as Hansel. They come across the house of an ogre who eats human flesh. His wife takes them in, feeds them, and then hides them in an attempt to protect them. The ogre happens to have seven daughters, who wear golden crowns. Those crowns are switched with night caps by the youngest brother during the night, and the ogre mistakenly slaughters his own daughters in the night. The brothers flee and hide under a rock close to home as the ogre nears, the ogre sleeps on the rock, the brothers run the rest of the way home, and the youngest takes the ogre's magical boots.

In both of these tales the woodcutter is shown in a more favorable light than his wife, who is not necessarily the children's biological mother. In the revisions made by the Grimm brothers she goes from being their mother to their stepmother. By changing the relationship of the woman to the children, she is distanced from them and has no stake in their welfare,

considering them instead as only mouths that require food. She conceives the plot to abandon them, and forces their father to follow through with it; the woodcutter is so passive that his wife has total control over decisions that affect the family. The very innocent children are let down by the adult world and its morality, and are assaulted by a supernatural being. When the children realize that returning home will solve none of their problems, they have reached a coming-of-age moment.

Folk tales like Hansel and Gretel play a role in the raising of children by providing examples of what children need in this world as well as warning about excesses. There are multiple perspectives that can aid a reader in deciphering meaning from the texts. One interesting interpretation of this text uses some Freudian theory. Bruno Bettelheim presents Hansel and Gretel as having to surpass their oral fixations: "When the children give in to untamed id impulses, as symbolized by their uncontrolled voraciousness, they risk being destroyed" (162). Due to the lack of food the parents abandon the children to save themselves, but as the children devour the gingerbread house, they invite the witch's wrath upon themselves. However, after their encounter with the witch, Hansel and Gretel are better equipped to survive in their world. "To survive, they must develop initiative and realize that their only recourse lies in intelligent planning and acting. They must exchange subservience to the pressures of the id for acting in accordance with the ego" (Bettelheim 162). Examples of this are using the bone as a substitute for a finger, tricking the witch into the oven, and crossing the water one at a time on the back of a duck. The children have the worldly and mental means to prosper. The witch, in contrast, symbolically represents one who has not surpassed his or her id, and by only wanting to cannibalize the children, she opens herself up to destruction. These models of thought and interpretation lend themselves nicely to Perrault's tale.

Pocci worked with this plot as early as 1838 in a text titled Hänsel und Gretel: ein Märlein. Although this text is rare and difficult to access, the illustrations of this story are in a collection of Pocci's illustrations, Die Gesamte Druckgraphik, which is far more accessible. These illustrations follow the same plot line as the Grimm's version. The themes of cannibalism, gluttony, and punishment intertwine with a knight's story in Kasperl's Heroic Deeds (1855). Kasperl is the knight's knave and his characteristic gluttony is ever present. Kasperl demands a meal from a hermit he meets while lost in the forest. He devours everything in the hermit's possession, and after a fight impales him on a halberd. Kasperl carries the corpse with him and rejoins his master. The knight catches a squirrel to eat and as Kasperl wanders off, he gets lost again. This time he happens upon a wizard, a cannibal in the form of a beast. Kasperl throws the corpse to the beast then defeats the beast. As the knight appears ready to do battle, the wizard appears and the knight flees. The wizard forces Kasperl to work. He kills the wizard in a similar manner as the witch in the Grimm's version: he shoves the wizard into the pot causing a massive explosion. After ridding himself of the wizard, Kasperl heads off in search of a tavern.

In 1869 Pocci published his puppet play Hänsel und Gretel: Oder der Menschenfresser in the third volume of his Lustiges Komödienbüchlein; it had premiered in 1861. While Georg Schott posited the inspiration for Pocci's play as Perrault's Little Thumb, I noticed elements of the plot coincide with the Grimms' tale. For instance, there are only the two children and they get locked up in cages by professor Fleischmann. However, Pocci's play also significantly differs from those two folk tales. Hansel and Gretel are not deliberately abandoned in the forest, nor do they use pebbles or breadcrumbs to try to return home. Because there is no food, the children go berry picking and then get lost. This alteration allows for a quicker entrance into the action. Their father, Peter, seems to be an alcoholic. Instead of a supernatural antagonist such as

the witch or the ogre, the play's villain is a scientist. The naturalist lives alone with his maid and has no children. The maid, Katherine, is akin to the ogre's wife and hopes to aid the children.

The most significant difference between Pocci's play and the folk tale versions is the insertion of Kasperl into the action. This blend of two folk traditions provides an interesting effect. Kasperl, who is an outsider to the story, becomes a very prominent character. He is used not only for comic appeal but as an important instrument of the plot. His monologues and songs are very comical, as he, for instance, describes at length how he patched a squirrel's pants. However, Hansel and Gretel would have been unable to escape if this outsider had not found his way to Fleischmann's house, which, he notes, stands out in the soft moonlight. In an effort to make this unruly, fattened, and caged tailor incapacitated, Fleischmann lets him out to drink some wine. Coming from his lower social position, Kasperl can hold his alcohol far better than the isolated professor, who then gets drunk, which allows the children to escape with the help of Katharine. As the professor sleeps on a hilltop above the children, Kasperl then sews the professor's pant legs together, so that he can no longer chase them. This act is more of self-preservation than of caring about the children. Aside from these differences from the source texts, the play also provides critiques of positivism, science, the role of the family and morality, and the role and position of government agents, and features nature as a protective force.

Professor Fleischmann, as the representative of science, is used to provide a critique of positivism and science. He compares himself to Linné, Martius, Siebold, and Copernicus, all of whom have contributed to the natural sciences. Linné worked with taxonomy, the system of classifying and naming things; Martius was a botanist; Siebold was a physician; and Copernicus noted that the Earth revolved around the sun before Galileo. Although Fleischmann seems rather minor compared to these previous scientists, he views his work as following in their footsteps

and like them he has secluded himself in the forest to work on his studies. As a naturalist, he wanders the forest collecting and studying various specimens. In a sense, he has created an "Ivory Tower." He takes the position that he is always right because of his education and social station: "A professor is never mistaken, everyone knows that" (Pocci, Puppenspiele 258).[15] In his isolation and self-delusion, he is a parody of a professor. Fleischmann stresses the greatness of science and maintains that through observation reality can be recorded.

> There is something great about the natural sciences! They most thoroughly point to reality. Philosophy leads the spirit to the highs and lows of heightened idealism, through which we lose our sense of reality, the physical basis. The research falters when it gets lost in a labyrinth of hypotheses. The natural sciences keep us firmly connected to real objects. We cannot go wrong! Reality binds our observations, and does not allow for errant transcendentalism. We stick to the artifacts! That which is real, does not deceive, whereas idealism flows between action and inaction. We realists follow the clues from dissecting knives or microscopes. However, the tools and processes of conventional research alone are no longer enough for me. I have found that all of the secrets of the human body can only be unlocked, by consuming the flesh, absorbing and incorporating the real essence, and breaking it down chemically. (Pocci, Puppenspiele 270–71)

The Professor's research, even on humans, is based on natural order, and he takes literally the stance of understanding the world through experience. By claiming a direct correlation between science and reality, he posits that everything is explainable and observable. He discounts philosophy and idealism because they are metaphysical, which constitutes an indirect attack on religion; as God cannot be studied, why concern oneself with him? For Fleischmann, if

[15] All of the quotations from Pocci's Hansel and Gretel come from my translation, which is in the next chapter.

something cannot be seen, observed, studied, or tested, then it has flaws and is not as good as those things studied within the scientific disciplines. His research also implies that everything in the world can be understood, and through cannibalization, he experiences more than he could solely through observation. As a cannibal, Fleischmann savors his victims through measurements and tests before finally feasting. He carefully plots how to fatten the helpless children, to maximize his pleasure. This assault on the family comes from the cold, rational, and educated scientific world.

The roles of the family and class differences are also presented. Peter and Marianne are not stereotypical parents. In the eighteenth century, Lessing's plays illustrated the rise of the authoritarian and moral father figure. The family was expected to be a prime place of moral instruction, with the father at the center, and Lessing's father figures exemplify this middle-class ethos. In the nineteenth century, however, authors and playwrights began confronting these ideas. Pocci's poor family in Hansel and Gretel questions the idea of the family being the center of a good and moral upbringing. Peter places himself before the rest of his family and puts his wants first; only at the end of the play does he resemble the good father. Upon entering he immediately demands breakfast, and then states that he cannot possibly go to work hungry. Marianne supports this statement and implies that he is an alcoholic: "Yes, I know; there's never any money for me, but there's always money somewhere for your booze" (Pocci, Puppenspiele 247–48). She had asked him for some money so that she could get food for the children, to which he replied that he had none to give. His selfishness is highlighted by this statement. Marianne also lacks some sound parental judgment. Due to the lack of food, she sends the children out for berries; she then searches for food as well. Even though she is thinking of their best interest, she pushes them out of the door to face the forest alone. Unlike the folk tale

versions that feature the father in a comparably favorable light, Marianne appears to be the better of the two parents. This family seems to be at the mercy of their lower status and almost at the point of falling apart. Although they do not have the means needed to feed themselves in the first act, Marianne and Peter do care about their children, as shown in the second act, when they do have the means to support the family. The parents argue about who caused the children to be lost, then Peter eagerly seeks to avenge his children.

Government agencies, specifically the police, are comic fodder in Hansel and Gretel. This is exemplified through the character of Schnauzbart, whose name means moustache or snout-beard. During the argument about who is to blame for the children getting lost, Marianne criticizes the police right before Schnauzbart enters. "The police won't help, they never know anything," she says, displaying the lack of trust that the working class and poor have for the police, and prejudicing the audience against the deputy (Pocci, Puppenspiele 273). Schnauzbart attempts to sound official and hide behind his station and jargon; however, behind that façade, he seems to be rather cowardly: "You go first. Fifteen minutes later I'll go, so I don't lose sight of you. My men will spread out and move with me" (Pocci, Puppenspiele 276–77). He sends the woodsman first and then waits an inordinate amount of time before following. His first concern, like Peter, Kasperl, and Fleischmann, seems to be his own well-being. Later, as Schnauzbart happens upon the hapless Professor, this cowardice shines through again. "Lord willing! He's lying there. He matches the description exactly, if the moonlight isn't tricking me. I must hide so I can safely keep him in my sight until the rest arrive" (Pocci, Puppenspiele 282). He joins Kasperl, Hansel, and Gretel in the cave, from which observation would at least be difficult if not impossible, and leaves justice up to Peter. This resurfacing cowardice, combined with Schnauzbart's pretentiousness, provides ample moments for laughter. In this play, only the

denizens of nature are truly selfless characters. Even Hansel and Gretel are mostly concerned about themselves.

Nature plays a major role in this play, as in other romantic or folk literature. Although danger does lurk in the forest, nature represents hope. The mother sends the children into the forest not to abandon them but in search of food. She expresses her hope that they will find some and survive. "Your father just left for the village to get food. Until he comes home, go into the forest and pick yourselves some berries" (Pocci, Puppenspiele 250). She also thinks of the possibility of the children being able to beg there, to which the children rationally reply that one cannot beg in the woods. The characters of the Lady Night and the Moon are mystical denizens of nature who go unnoticed by the other characters. They aid the children by showing them the cave and hiding it in darkness. The Lady Night and the Moon exemplify better parental figures in that they are more protective of Hansel and Gretel than their parents. They care about the children and genuinely wish to aid them. The Moon shines upon the professor's house then later illuminates the professor. Unable to directly intervene, they make it impossible for Hansel and Gretel to be found by Professor Fleischmann and allow Kasperl and later their father, Peter, to find the professor and to exact revenge.

The oral fixations and voracity as discussed by Bettelheim about the Grimms' version of Hansel and Gretel readily apply to Pocci's play. Peter's greediness with food and money places his family at risk. He rationalizes it because he requires the energy to work and earn their money, although Marianne reveals how he consistently spends his wages on alcohol. It appears that he has failed to achieve the rational edge that the children acquire in the folk tale. Because Peter is bent on revenge toward the end of the play, it seems that his impulses still control him. Fleischmann, who is obsessed with devouring his former captives, opens himself up to

destructive punishment. By making the antagonist a scientist, it is a more tragic fall than if he were a supernatural being. Like the witch, he dies a gruesome death, because this icon of rational thought could not control his id.

Hansel and Gretel's ravenousness still plays a role in sending them down a path toward destruction. They complain incessantly about their hunger, which drives their mother to take drastic actions. As they follow their stomachs, they near impending doom. While there are ample examples of their use of intelligent planning and logic in the folk tale versions, there are very few instances in this play that highlight this progression. The only evidence confirming their transformation and conformation to more rational thought patterns is when they hide in the cave. Therefore, it is difficult to tell what is in store for this pair in the future and how much they actually change through this experience.

Kasperl is yet another gluttonous character; his gluttony leads him into difficult situations that parallel and parody other ones within the play. As an outsider, there is no room for his hunger in such a tenuous situation. After he demands food at the empty woodcutter's house, the woodcutter's cow gobbles most of Kasperl's tailor's tools. Kasperl's livelihood is threatened by that loss, and he is driven from the house by Peter. Then his voraciousness leads him into mortal danger at the professor's house, just as Hansel and Gretel follow their hunger there.

> CASPER. Please, I am but a traveling tailor. I beg of you, a little money out of charity or something to eat is all I wish. A piece of bread, 12 small bratwursts, I require nothing more. I beg of you. Oh, and a good bed with a warm blanket and a couple of liters of beer if that's no bother. (Pocci, Puppenspiele 262)

The issue is not that Kasperl wants so much, but rather that he will only be fattened to be slaughtered. Following his gut takes him through the same trials as Hansel and Gretel.

However, Kasperl's gluttony and frequent excessive consumption of alcohol also save him from danger. When the professor tries to get Kasperl intoxicated to make him easier to dissect, the professor also drinks too much wine and passes out. Kasperl displays several indications of cleverness and planning after his encounter with the professor. First he leaps out of the window to escape, then into a tree to hide. Because he can not exit the room normally, the window is the only logical path of escape. Hiding in the tree allows him to remain unnoticed, as the professor passes underneath. As Kasperl comes upon the sleeping professor, he sews the professor's pant legs together. This form of revenge fits within Kasperl's abilities and displays his cleverness. By sewing the legs together, he effectively immobilizes the professor and prevents him from taking up the chase again. After finishing, he takes shelter in the cave. Even though Kasperl is concerned mostly about himself, like Peter, his actions prove to be clearly beneficial to the children as well. These are very positive developments and would depict a well-adjusted individual who is in complete self-control. Unfortunately, that cannot be said about Kasperl, as he regresses to his old gluttonous ways at the end. "Hurray! Now let's go have a drink" (Pocci, Puppenspiele 284). He ends the same way as he enters the play, wanting to go to a tavern to drink and eat.

Pocci's works are intertextual, as actions and themes reoccur throughout his *oeuvre*. The plays were intended for a mixed audience and therefore contained multiple elements of comedy which would effectively target different segments of society. Kasperl's role is a paradox and a major source of comedy in the play, as he approaches and escapes from danger for the same reason. This paradoxical figure and the combination of critique and humor are what make Pocci's works stand out among other German puppet-plays. Hansel and Gretel is a prime

example of Pocci's style and I selected it for translation exactly for that reason. In the following chapter I discuss my process of translating the script in hopes that it will be produced.

CHAPTER 3. THE TRANSLATION

Some important factors to consider while translating literary texts are the goal and method of the translation, the relevant historical and cultural background of the text, the aesthetic form of the text, the content, and the translator's interpretation. The translator must decide on the relative importance of these variables for his or her project. Determining the goal or purpose of the translation is perhaps the first step in the translation process because it affects all the other aspects.

The genre of the text aids in determining of the goal by accounting for the intended audience. For example, a dramatic text's ideal audience is most often the spectator in the theater, whereas a novel's reception is through readers. Therefore a translator of dramas should bear the performability of the translation in mind. The other significant factor in determining the goal stems from the person or institution that orders it. The translator, although an artist, must fulfill the needs of his or her client. My first rough version of the translation of Pocci's Hansel und Gretel was for a theatre class on world puppetry. The goal was to convey the plot, so that my professor, a non-German speaker, could understand precisely what occurred during the play. Although I maintained the dramatic structure of the original text, I was unconcerned with the text's playability and even excluded some difficult-to-translate lines. Thus the basic needs of my client steered me away from attempting to make a performable text from the outset. For the version which follows, I set out to create a performable play, reworking and recreating my translation. In this second translation I paid attention to aesthetic forms such as prose, song and verse that were used in the original and attempted to create similar effects in my text. I also attempted to transfer the comedic elements to work with a contemporary American society,

because the translator is responsible not only for the language but also for the cultural transmission of the text.

Research plays a major role in the preparation for this immense task of cross-cultural communication. The text does not stand unaffected by the social and political circumstances of the period and culture in which it was written. Therefore, the translator must research the historical and cultural background of the text. In doing so, he or she gains an understanding of the whole work in a historical context, not simply of words. My project crosses both temporal and spatial boundaries, moving this puppet play from nineteenth-century Germany to twenty-first-century America. Therefore I researched *Kasperl* (a major figure in the play), Franz von Pocci, folk traditions (such as fairytales and puppetry), and theatrical practices of nineteenth-century Germany. This provided me with new perspectives on the text that supplemented my translation.

Literary translation poses challenges with which scholars throughout time have struggled. St. Jerome famously stated that he followed Cicero in not translating *verbum e verbo* but *sensum de sensu* (Vermeer 6). This debate between the "literal," in which the word has precedence, and "free translation," in which the meaning holds more value, continues today. The choice of the method is largely a matter of personal taste, the desired effect of the text, and the interdependent aspects of the text's aesthetic form, context, and meaning. Hans J. Vermeer suggests that the literal translation focuses on the morpheme, whereas a free translation is done in a co-text sensitive way (7). Vermeer goes into detail about these two forms. The morphemic approach roots itself in the early translation practices, replaces long words in the original language with long words in the target language, attempts to maintain the genders of the nouns, and works through each morpheme (Vermeer 7). A morpheme is a meaning carrying segment of a word.

This method seems very mechanical, clunky, and choppy. The co-text sensitive method, as Vermeer describes it, considers the grammatical form of a word and its own meaning and its use in the given text (Vermeer 7). This process targets larger segments of the passage, allowing for a smoother, more fluid translation, and creating a more coherent text. For the purpose of creating a performance piece, the text must not be struggling against the language used. Even the literary movements that play with language use (such as symbolism) and those that attack language along with other systems in the society (like dada) still effectively manipulate language to help create their desired effects. Pocci's play linguistically flows; therefore, I freely translated the text, paying some attention to the aesthetic forms used but attributing more value to the general content. However, form and content are not mutually exclusive, because the received and interpreted meaning encompasses both, including both how a character states something and what is spoken.

Franz von Pocci distinguished his characters' social positions through their speech patterns, so I chose to do so as well in the translation. The characters of lower social ranks speak in the regional dialect, clearly separating them from the higher ranking, well-educated characters who speak in High German and occasionally use foreign words. This distinction makes the heroic figures of Kasperl and members of the woodcutter's family more accessible to the spectators. In order for an audience consisting mainly of children to identify with the characters, the latter must closely resemble the former. This concept mirrors similar ideas by Lessing and Schiller, who believed if the audience is capable of identifying with the main characters, they are more likely to learn from the experience. By speaking in the spectator's dialect, the heroes are more familiar to the former, thus inviting identification, whereas the educated and, in this case, evil Professor Fleischmann alienates the viewers. There is a rural and homey quality to the

regional dialect that contrasts with the urban and constraining patterns of proper speech. I chose to use the characters' speech patterns and vocabulary to generate a similar effect. Instead of giving Peter, his family and Kasperl a rural or southern accent, they speak with a simpler vocabulary and in simpler grammatical structures. This produces an effect similar to that in the original, and makes the characters accessible to a larger group than would using and reinforcing stereotypical accents. The speech patterns of the professor and his maid Katherine are more proper, and the two characters wield a more complex vocabulary. The professor differs significantly from the rest of the characters in that he employs many words that only ostentatious people use. Schnauzbart, as a deputy, utilizes more bureaucratic speech patterns.

Not only the characters' speech patterns but also their names reveal specific character traits and appeal to the ear. Kasperl, Schnauzbart, and even Fleischmann are all slightly foreign names to an American audience. As the story of Hansel and Gretel occurs in Germany, I could justify leaving the names as in the original. However, I believe the imagery contained in the German names is lost on an American spectator; therefore, I decided to change these names as they break away from the familiar. Kasperl becomes simply Casper, a more familiar form of the name to Americans. Moreover, both "Fleischmann" and "Schnauzbart" subtly describe the characters. Fleischmann hints at the professor's butcher-like nature without being overly graphic. I have chosen to substitute Flesher for Fleischmann, because literally translating it to Meatman or even Fleshman loses the legitimate quality of a name like Fleischmann. Flesher retains a similar sound while remaining a legitimate name, and indirectly refers to a butcher, which highlights the character's cannibalistic side. Butcher is too blunt, and Slaughter seems too violent. Schnauzbart creates an image of an extreme moustache like that of a walrus, and in a sense, this character hides behind his facial hair like his career. I changed his name to Schnauzer

to produce a similar imagery, as the schnauzer is a well-known breed of dog that has a very pronounced moustache in the three size variants, the miniature, standard, and giant. Like many small dogs, the smaller sized schnauzers often seem quite arrogant. Each of the schnauzers is intelligent and brave (Dog Breed), and when that is combined with their arrogance, it can lead to trouble for these small dogs. The giant schnauzer has been employed as a guard dog for the police and military in Germany (Dog Breed), so the schnauzer's role with the police makes the name a great choice not only for the imagery. However, the intelligence and bravery of the character Schnauzer are not necessarily as stead fast as his canine counterpart. Deputy Schnauzer puts on an air of intelligence, and as he hides behind his jargon, it is difficult to assess how intelligent he is.

Another tool to distinguish characters and reveal their traits is verse, as when Pocci used rhyme and rhythm to distinguish characters. This is apparent in the rhyming couplets of the mystical characters Lady Night and her husband, the Moon. This speech pattern sets them off from the human characters who speak in everyday language. Only two other characters speak in rhyme at times, and these are moments of recitation or song. Kasperl sings periodically throughout the piece. These songs comfort him and fit similar rhyme and rhythm patterns as used by the Night and the Moon. The songs break up the action, can be more energetic, and it is funny to see someone sing. The other moment of rhyme and rhythm takes place during the professor's declamation about nature. Since Kasperl sings, I awarded more value to rhythm than to rhyme, but still attempted to rhyme as closely as possible. I viewed the rhythmic qualities of the songs as preferable, in that the lines consisted normally of eight syllables. By maintaining this structure, it will be easier to find or compose a melody to accompany it. For the other rhyming sections, the content regained precedence over both rhyme and rhythm. These sections

are spoken, and although I attempted to preserve the poetic nature, I was not as concerned with maintaining the exact rhythm patterns as in the original.

Klaus Kaindl describes the translation of performance texts as very unique, because there are multiple points of reception and interpretation. The ultimate reception is that of the audience, who views the product through the interpretation of the director, actors, and designers (Kaindl 119). I agree with him, but unfortunately I had neither the means nor the time to produce my translation to test it out. To simulate a performance, however, I held closed informal readings of the script with my colleagues and family and gathered their input. From their feedback, I returned to the script yet again and worked harder to rhyme the lines in verse. Upon completion of the rhyming I found that my translation flowed better and seemed to be more playable.

Hansel and Gretel: Or the Cannibal. A Dramatic Fairy-tale in Two Acts

By Franz von Pocci

Translated by Daniel Kline

Characters:

Peter, a poor woodcutter

Marianne, his wife

Hansel, their son

Gretel, their daughter

Professor Flesher, naturalist and cannibal

Katharine, his housekeeper

Casper Larifari, a traveling tailor-apprentice

Schnauzer, a deputy

Lady Night

The Moon

Act I

Inside a run-down shack.

PETER. *With his ax in hand, ready to head out to work.* Marianne, where's my breakfast?

MARIANNE. Breakfast? Cut yourself a slice from the leftover bread. We have nothing else. Our cow won't produce milk; it doesn't get enough food.

PETER. Should I go to work hungry? You can't expect that.

MARIANNE. So give me some money to buy some food.

PETER. Don't have any. Don't get my meager wages from the forester for cutting wood 'til Saturday.

MARIANNE. Yes, I know; there's never any money for me, but there's always money somewhere for your booze.

PETER. Woman, shut up, or I'll mistake you for a tree and hack away.

MARIANNE. I might as well be one now; poverty and worry made me like an old piece of bark.

PETER. I'd rather have an oak stump. You're not worth a grain of salt.

MARIANNE. Don't give me any lip! Just think of the children. When they get up they'll have nothing but a little dry bread.

PETER. You're right, Marianne! What shall we do with them? Poverty is so miserable. Since our little house burned down, it seems like we were destined for destitution. – Know what? We'll sell everything – even the cow, it would starve with us. We don't even have grass.

MARIANNE. Yesterday I mowed the last little spot. Make sure you find someone to buy the cow. Maybe the hermit Ignatius could use it. His kicked the bucket last week.

PETER. I'll try him at his house. I'll see you soon.

Exits

MARIANNE. *Alone.* He's gone and I have to stay with the poor little things.

HANSEL and GRETEL. *Inside the children scream.* Mother, what's there to eat?

MARIANNE. There we go! They're screaming and I've got nothing but a crumb of stale bread. Wait, I'm coming. – I don't know what else to do, but to send them in to the forest to pick berries. Surely our dear Lord God won't let them starve.

Hansel and Gretel run in.

HANSEL and GRETEL. Mother, we're hungry!

MARIANNE. Dear children, I believe you, but I don't have anything except for that old bread crust.

The children cry.

HANSEL and GRETEL. Then we'll starve!

HANSEL. What good are you as a mother, when you won't feed?

MARIANNE. And if I have nothing to give you?

GRETEL. Because you are our Mother, you must have something!

Cries.

MARIANNE. Be still. Your father just left for the village to get food. Until he comes home, go into the forest and pick yourselves some berries. They're good for you.

HANSEL. We always eat what's good for us. We'd like something different once in awhile. If we eat nothing but wild berries, we'll turn into birds.

MARIANNE. Hansel, don't be so smart, or you'll get something else.

HANSEL. Nothing to eat and beaten too? Thanks a lot!

MARIANNE. Just go and behave yourselves. Maybe someone will give you a little bit of money.

GRETEL. Yeah, begging in the forest, no one in the forest gives out money.

HANSEL. Rabbits and foxes don't carry money pouches.

MARIANNE. *Pacified.* So – so – just go. Come back at noon. You're father will have brought something back by then.

Pushes them out the door.

HANSEL. *Crying as he exits.* We'll come back home as skin and bones.

GRETEL. Yeah, that's how we'll return, mother, if there's nothing out there to eat. *Both exit.*

MARIANNE. *Alone.* Oh God, I sent them out. The poor, poor things. Oh God, do not leave us! – I'll head out and look around, so that we might get a little something. Maybe I'll even find some mushrooms

Exit

After a short pause Casper looks in through the window.

CASPER. Anybody home? No Madame, no Monsieur? There's nothing. I'll have to try elsewhere? *Looks through the door.* Anybody home? I'm just a poor traveling journeyman who would like some spare cash. There's still nothing here. I'll have to try elsewhere. *Looks in through another side.* Anybody home? – If no one is home, then I'll have to let myself in. *He jumps in the room then looks around.* Funny, this house doesn't look like it's a tavern. I don't see anything that could qualify it as one. First, where's the waitress? Second, where are the beer mugs? Third, where is something that looks like a beer tap? It seems to me the Loser Family lived here and left out of destitution and misery on Labor Day; Memorial Day passed a long time ago. *Impatiently kicks the table.* Hey there Bartender! Gosh darn it! I want to eat and drink, if it costs nothing. And if it costs something, then I don't want to pay. Paying is never fashionable, but you can run a tab. My tailor's soul demands sustenance. A tailor

should not, can not, must not go hungry. He can't sew his own stomach shut. – Bartender! Farmer! Whoever's there, come out now! Or I'll light this shack on fire! – Not a soul, no sausages, no beer – absolutely nothing, nothing, except god-forsaken loneliness. What will my stomach do now?

Sings

Ohhhh, what a torment, oh what pain,
A hungry tailor lives in vain!
Nothing in my travel guide
Told me that food could run and hide.
For six weeks now I've wandered around,
Ne'er a morsel have I found;
I need to eat – not just to work,
Oh God I'd kill for a piece of pork.
And if there were a drop to drink,
I'd gulp it down in just a wink.
A knife and fork to enjoy a spread,
I don't want my needle and thread.
Even this melodic song failed to lure someone here.

A cow peers in the middle and screams. "Moo… Moo"

Ah! There is an earthly being. But better a steak on a plate than a cow in a bush. I'm pooped. Maybe I'll lie down on the floor and try to sleep a little. In the meantime, behind my back, my hunger can eat my thirst and my thirst can drink my hunger.

Casper lies down and falls asleep. The cow enters, sniffs around then begins to eat Casper's jacket.

Scene Change

Forest

In the forest in front of Professor Flesher's house

Hansel and Gretel enter.

HANSEL. Gretel, where are we now?

GRETEL. I don't know. I believe we're lost.

HANSEL. We've never been there before.

GRETEL. Look! There's a house!

HANSEL. That's lucky! Maybe we will get something to eat.

GRETEL. Then knock, or ring the bell.

Hansel goes to the door and rings the bell.

Katharine looks out the window.

KATHARINE. Who's ringing? Who's out there?

HANSEL. Just two poor and hungry children. Please, open up!

KATHARINE. How did you find this place?

GRETEL. Our hunger drove us here. Otherwise we would have stayed at home.

KATHARINE. Oh you poor things. Wait right there. And I'll come out.

HANSEL. She seems to be a good woman.

GRETEL. Hurray! Now we'll get a bite.

KATHARINE. *Comes out.* It is amazing that you found this place in its isolation.

HANSEL. We picked berries, going from one bush to another until we ended here.

KATHARINE. You dear children – That was bad luck.

GRETEL. Bad luck? – When we poor children might get a bite? We're asking nicely.

KATHARINE. You will get a bite, but afterwards you will be eaten.

HANSEL. Oh-no! Who would eat children?

KATHARINE. Listen! Professor Flesher lives in this house. He is an adept naturalist and that's why he has isolated himself deep in the forest. He just happens to also be a cannibal.

HANSEL and GRETEL. Woe is us! Woe is us! Then we'll be running off now.

KATHARINE. It's too late for that! The Professor is returning from his walk. You might run into him on your way and you would surely be lost. But I'm a compassionate soul. Stay here, I will give you something to eat, and then hide you. When the professor takes his afternoon nap, you can sneak out of the house. Quickly come in!

GRETEL. We beg of you, good woman!

HANSEL. First feed us, and then help us to escape.

Everyone goes into the house.

Professor Flesher enters.

FLESHER. *Declaims*

O sweet and holy nature,

In you lies my adventure;

my walk today

was not so gay;

I only found on my way

this lonely Butterfly at play.

I snatched him up in mid-flight,

I carry him home, mounted tight,

because a specimen such as he

makes my collection a must-see.

O sweet and holy nature,

in you lies my adventure.

How marvelous are the fields

of the natural sciences.

Like Linné and Martius,

Siebold and Copernicus

I go along your path,

O sweet and holy nature.

But – what is this? The scent of juniper here seems to be altered by human flesh. I sense something more than the scent of my housekeeper Katharine. *Sniffs.* No, No! I smell fresh human flesh! What a wonderful scent! *Sniffs around the house.* Very fresh, it must be young flesh! Katharine, Katharine! Come out here now! – Ah excellent! There is by chance a good morsel here.

KATHARINE. *Enters.* Your orders, professor?

FLESHER. As truly as my name is Flesher – I smell human flesh. What is there? Tell me Katharine, speak!

KATHARINE. I wouldn't know – –

FLESHER. The truth! No lies! There must be someone in this vicinity.

KATHARINE. You must be mistaken, professor!

FLESHER. A professor is never mistaken, everyone knows that. *Threatening.* If you do not speak the truth – ! Katharine, Katharine! – Shall your soft mind induce you to deprive me of a good roast? Woe is you, if it is so! You know that I treat you with the greatest care and respect, despite the great temptation I often feel to nibble upon you. Thus far I have controlled myself, because I find you necessary in my house. If you should, through untimely and inappropriate treatment, bring out my wrath, I cannot say how I would react and – heaven knows – what might happen then. It would be terrible to have to kill you, in order to satisfy my appetite for human flesh.

KATHARINE. But I beg of you, professor!

FLESHER. Do not beg, speak the truth! There is human flesh in this vicinity! Where? How? Who? Out with it, or I'll sink my teeth into you! Then my excitement will exceed my self-control!

KATHARINE. *Aside.* Woe, is me. I'm lost! *To Flesher.* Mercy, professor! I must confess that I took two lost children in. They are so thin from starvation, that they do not make a decent snack.

FLESHER. You are lucky, Katharine, to have told the truth. – Excellent. Even though the children are so thin, through good care and purposeful feedings, they could quell my yearnings for regular meals. *Softly.* Lead me to the dear little ones, Katharine. I desire to behold them myself, but do not tell them of my plans. They shall be well fed, and I will teach them of the elements. Come!

KATHARINE. *Aside.* All is not yet lost.

Both exit into the house.

It gets dark. Casper enters.

CASPER. From one place to the next, so must a tailor wander. – So it says in my journeyman's book. But it is miserable. I got nothing but incivility in the woodcutter's house. As he came home he said, "What? – A journeyman, and we have nothing for ourselves to eat. Out! Out now or I'll show you the door, miserable tailor!" These ungentle assurances came from an uncouth woodcutter, who wanted leave from my presence. So I left and went towards the forest, where luckily I ran into a squirrel who wanted me to repair his torn pants. It is very understandable that a squirrel would shred his pants, what with the constant scurrying up and down trees. Even though the hungry woodcutter's hungry cow ate my trade kit handle and all while I slept. I luckily still have my pack of English needles, my thimble, and some thread. With these items, I was capable of patching the squirrel's pants. He left me thankful, squeezing a hazelnut into my hand, and then disappearing behind a beech. But where have I got to now? Although the night is dark, the scenery shows me there is a house, which is lit by soft moonlight, which by the way is not called for in the Farmer's Almanac. Casper, try again! Maybe you will find a nice place to stay for the night.

Rings the doorbell.

KATHARINE. *Looking out the window.* Who is there?

CASPER. Please, I am but a traveling tailor. I beg of you, a little money out of charity or something to eat is all I wish. A piece of bread, 12 small bratwursts, I require nothing more. I beg of you. Oh, and a good bed with a warm blanket and a couple of liters of beer if that's no bother.

FLESHER. *Also looking out the window.* Bravo, Bravo! Come on in dear friend! You are welcome. Bring my wardrobe up to par, and then you will have a proper meal.

CASPER. Hurray! A proper meal. Hurray! Let me in.

Exits into the house.

Then Lady Night floats over the stage, wearing a black dress with silver stars and a black veil, and speaks.

THE NIGHT.

I am the night, from whom the sun flees,

When the evening pulls into the deep.

My black veil covers all with ease,

And I rock young and old into sweet sleep.

There nears the moon, my husband,

And his pale beam sinks to the land.

The moon appears and passes above.

My dear husband, heartfelt greetings,

Your light brightens all gloomy things.

Oh gently light with your comforting glow

The two small children in the house below.

They doze peacefully – perhaps for their last night

Because the cannibal's locked them up tight!

Tell the angels that float by day

To guard these poor things, keeping death at bay.

And whom you meet, dear husband mine,

Tell all who can help, keep them fine.

Now farewell! We'll soon meet again,

I'll hurry through the green woodland.

Wait for me at the break of dawn along our trail,

There behind the mountains in the vale.

Then we'll have an arch of earth along our path,

And there we'll rest, till the birds of twilight

Join in song in the fleeting bright.

The curtain falls slowly.

End of Act I

Act II

A room in the professor's house. On the back wall are two chicken coops, one with Hansel and Gretel and the other with Casper inside.

KATHARINE. *With a large bowl.* So dear children, I bring you your food. Good sparrows with milk.

CASPER. *In the cage.* Why is it always sparrows? We just had them yesterday. I'll probably become one soon myself. Miss, I can't stand it much longer in here.

KATHARINE. Patience, tailor, be patient. I believe the professor plans to let you out for a bit today.

HANSEL. *Crying.* Dear Katharine! You promised to help us escape!

GRETEL. I'm very stiff. I'd like to get out.

KATHARINE. Quiet, so the professor doesn't notice. I must wait for the opportune moment. When he drinks one bottle too many, he sleeps like a log!

CASPER. *Rattling the bars.* What's this I hear of drinking? Give me a couple of bottles too. It's really a shame that we only get to drink water around here. I'm not used to it. And being

locked up is stupid, and no one tells me why. I've patched the professor's coats. Just give me my payment, and I'll be on my way.

KATHARINE. The professor has already informed you why you're locked up. It is part of his studies. Periodically he'll weigh and measure you, to see how much the food affects the human body.

CASPER. Gosh darn it! I'm no fattened calf, waiting for the butcher. I've just about had it with this place.

HANSEL. Be quiet! Or the professor will get angry and we'll all be beaten.

CASPER. It may just come to that. *Casper shakes the cage harder.*

KATHARINE. Shhhh! The professor is coming.

The professor enters carrying a large book.

FLESHER. What kind of spectacle is this? Will this tailor ever be quiet? Or will I have to teach him some manners? *Gently to the kids*. Oh dear children, how are you doing? You are hungry, aren't you? Doesn't the food taste good? Katharine, you've fed them well, yes?

KATHARINE. As you have ordered, professor.

FLESHER. Let me see. Children, stick your fingers out so I can check. *The children stick their hands out.* They are very nice, but alas not quite thick enough for my anatomical experiments yet. *Aside.* Eight days more and they will be done! *To Casper's cage.* And what is the good tailor doing?

CASPER. Nothing, if you want to know. But seriously, it's about time you let me out. I've been in here for eight days now. As long as I was patching your clothes, it was fine, but this is too much. We tailors are used to tight spaces, but now I want out. Understood? Some professor you are! *Ironically.*

FLESHER. Silence! *Aside.* I have to calm him down. If his displeasure continues, he just might break out of his cage. *Loudly.* Do you know what, tailor? If you behave yourself you may imbibe some wine with me.

CASPER. Imbibe? – What an educated nonsense. You know what? You can imbibe, but I'll guzzle mine.

FLESHER. That is fine. Katharine, bring two bottles to my study. *Katharine exits. As he opens the cage.* So – come on out, good tailor!

CASPER. Hurray!

Jumps out of the cage and falls before the professor, knocking him down.

FLESHER. Upon my soul! If only he weren't so heavy!

CASPER. When a bird is set free, it flies away. But shouldn't I jump at a good opportunity?

FLESHER. *Looks over Casper. Aside.* This fellow has gotten nice and fat. Excellent! I shall get him intoxicated, and then through one incision I shall study his anatomy. I shall see how a tailor's intestines appear, and then I shall have a snack and hopefully a feast.

HANSEL and GRETEL. *In the cage.* Please sir, let us out too! Let us out too, please professor!

FLESHER. Not now, but later you can get some air. *To Casper.* Monsieur Casper: follow me to my study! There we shall drink together in comfort.

CASPER. *Gives the professor a big hug.* I'll enjoy myself, while you lecture. Yes, let's study that beverage in depth. *Both exit.*

GRETEL. If only Katharine would come. Maybe soon it'll be time.

HANSEL. Stay still, Gretel.

GRETEL. Oh my God! How scared must father and mother be! Now we've been gone for eight days, and they don't know what's happened to us!

CASPER. *Shouts from offstage.* Hurray! Bottoms up!

HANSEL. You hear the tailor out there?

GRETEL. Yeah, hopefully the professor will drink a lot too, so he'll fall asleep and we can escape.

HANSEL. Shhhhhh! He's coming back.

FLESHER. *A bit tipsy.* The fellow is utterly intoxicated. I shall retrieve my large dissecting knife. Ha, Ha, Ha – I've never ingested a tailor before, he must have a very unique flavor! – There is something great about the natural sciences! They most thoroughly point to reality. Philosophy leads the spirit to the highs and lows of heightened idealism, through which we lose our sense of reality, the physical basis. The research falters when it gets lost in a labyrinth of hypotheses. The natural sciences keep us firmly connected to real objects. We cannot go wrong! Reality binds our observations, and does not allow for errant transcendentalism. We stick to the artifacts! That which is real, does not deceive, whereas Idealism flows between action and inaction. We Realists follow the clues from dissecting knives or microscopes. However, the tools and processes of conventional research alone are no longer enough for me. I have found that all of the secrets of the human body can only be unlocked by consuming the flesh, absorbing and incorporating the real essence, and breaking it down chemically. – But see here! I've lost myself in my observations – the wine has done its work on my organs – I feel pushed by the real effect of the beverage – My senses have been softened, and yield to the stagnating influence of this fluid, – *he falls asleep as he sinks to the floor*. I feel – I find – I – I – o sci – ence – –

He is asleep and starts to snore.

CASPER. *Comes in drunk.* Hey! Where is the pro – pro – fessor?

sings

Lirum, larum spoon-handle

Whoever drinks too much, had a bundle –

Hurray, I'm in my element! Hurray!

Takes a leap, falling on the professor and falls asleep. Both snore terribly.

Technical note: Both have to lie far enough upstage so that the curtain with the next scenery can drop in front of them.

KATHARINE. *Enters quickly*. There they are! Both have had enough! *Listens to them.*

They're out cold. Children, now I'll dare to let you out, but I'm coming with you. I don't want to serve that shameful person any longer.

Opens the cage.

HANSEL and GRETEL. *Coming out*. Thank God! We're free!

KATHARINE. Quickly now! I think we'll have enough of a head start to be safe, should the professor awaken and chase after us.

Exits with the children.

Scene change

The interior of the woodsman's shack, same as Act I.

Peter and Marianne sadly enter

MARIANNE. No sign of them again! Oh my God in heaven!

PETER. Today's been exactly eight days, and there's no trace of them.

MARIANNE. The poor, poor children! Maybe the wolf ate them! It's all your fault! If you would've given me something, then I could've cooked them a meal, and they wouldn't have gotten lost in the forest.

PETER. Didn't I say that I planned to sell the cow? Did I force you to send them out all alone? It's all your fault! Not mine!

MARIANNE. I don't care if it's yours or mine! But they're lost – lost! It's terrible! We fetched a hefty sum for the cow and you were paid, but now we have no children! Now I could cook them something good to eat, but they've probably already starved!

PETER. Lord, maybe they're still alive. Maybe they found some shelter somewhere. We'll go out searching again and I'll go into town and inform the police.

MARIANNE. The police won't help, they never know anything.

Knocking on the door.

PETER. Who's there? Come in – if it's good news.

The deputy Schnauzer enters

SCHNAUZER. *Acting as if he's very important.* Good day to you, sir and madam.

PETER. Greetings. And who do I have the honor of greeting?

SCHNAUZER. I am Deputy Schnauzer, and my duty has brought me to this area.

MARIANNE. What duty is there in a lonely forest? There are no thieves here.

SCHNAUZER. I am the messenger of my eminent ministry – we know there are no knaves and thieves here – thanks to our great foresight. Nonetheless we are on the trail of a terrible being.

PETER. We don't know anything about that.

SCHNAUZER. Possible – but it is not unknown to the police and to myself, as their messenger. It seems to appear – actually, I know that you are honest folk. Listen here: a maid informs us that hidden in this very forest is a small house. An erudite professor lives there, and alongside his studies, he has taken up a curious habit: he eats people.

MARIANNE. *Very frightened.* God in heaven above, he has eaten our children!

PETER. Oh woe, oh woe! Oh what a tragedy!

SCHNAUZER. Presuming that you actually have children, and that these alleged children have fallen into the hands of said suspicious individual, whose illegal consumption is not in doubt – in short! – It remains unknown if they have been eaten or not. The woman, who worked for the professor, has confessed and made the report. She was then incarcerated and I was sent out with a party to go out and make an appropriate arrest.

PETER. So tell me sir, why you didn't bring her with you? She could have shown you the quickest way to the suspect's house.

SCHNAUZER. The sheriff didn't think of that. That clever measure never occurred to me. The investigation has begun, and I charge you, as a woodsman, who surely knows the forest, to accompany me.

PETER. I'm right there with you. I've heard that beyond the black beechnut forest there's a little field house. But they always said it was never really clear there, and no one ever dared to venture out there.

SCHNAUZER. Under these circumstances one could find the way. About how far is it from here?

PETER. Oh say, two to three hours to the beechnuts; the field house shouldn't be far beyond that.

SCHNAUZER. Good –then we will take the path. You go first. Fifteen minutes later I'll go, so I don't lose sight of you. My men will spread out and move with me.

PETER. But I'm going to bring my ax with me, and when I find this man, I'll crush his skull.

SCHNAUZER. One thing at a time – ok move out!

PETER. May God protect you, Marianne! This is my chance to find our Hansel and our Gretel!

MARIANNE. God willing! – Let's hope they haven't already been eaten!

SCHNAUZER. But be careful, dear sir, so we don't have an accident! Such a foray is always something dangerous. – Slowly, but surely! –

Everyone exits.

Scene change

Night, a forested valley below a cliff. Center stage is a hill with a cave under it.

The Night enters and the moon appears above.

THE NIGHT.

The fog rises from the vale,
And I start out silently along my trail,
My husband floats up above,
What can he inform me of?
Pray, tell me all that you know,
What did you see in these woods below?

THE MOON.

Dear Wife, I wish you a good evening.
The air tonight is wonderfully refreshing,
Here above I like to hover,
It's a good view for an observer.
I saw two children run,
This way along this route,
However, they appeared to be worn out – –

THE NIGHT.

Those are the two.

God protect them, so neither will be food!

THE MOON.

And behind them ran

A fat gutted man.

THE NIGHT.

That would be the cannibal.

Light the way for the dears in full,

So they may find the shelter of the cave;

Then you have to disappear,

So the man cannot peer

Through the darkness in the cave. *Exits.*

THE MOON.

Go then; as you desire, so it will be,

These poor children he shall not see.

Hansel and Gretel enter

GRETEL. Hansel I can't go on! I'm dead tired.

HANSEL. Gretel, my feet hurt too.

GRETEL. Look! The moonlight shines on a cave. We could crawl in, hide, and rest.

HANSEL. Did you hear how the professor chased us, screaming, "Stop! Stop, Children, Stop!"

- ?

GRETEL. Yeah, but we ran better than he did with his fat belly!

HANSEL. Quickly! Crawl in!

They hide in the cave. The moon disappears behind the clouds.

FLESHER. Oh my word! First the moon was bright, but darkness abruptly fell, and I tripped over a rock. I've lost sight of the children. Cursed story, and the tailor be cursed too! He has also run away! And the children were so well fed! That damned good wine! – And Katharine has left me! Everything is going against me! I'm as tired as an old workhorse. What is there to do now, but rest here a little? I think I see a small hill there. I think I'll lie down to sleep a bit.

He lays himself down on the hill and falls asleep.

The moon comes out from behind the clouds and glows again.

THE MOON.

He sleeps, and now I can shine,

Perhaps I can help the children stay fine.

But how? Here comes toward this place,

A man with a frown upon his face. *Casper enters.*

CASPER. Well, that was agitating! The professor sure slept it off, and so did I. And that we were lying on top of each other. That is, he was under me and I was on top of him. He wanted to seize me, but I had the upper hand. I jumped out a window, and he tried to follow, but he fell on his face. I ran out into the forest and climbed up a tree so he wouldn't see me. He tripped, and off he went in a huff to catch the kids. I followed him, and then we slipped. And the two of us landed face first. It was so dark without the moon shining that neither one of us could see the tip of his nose. – Now I'm here – and *as he sees the sleeping professor* – And there he is. And he's sleeping again. Now I'll get him, that despicable cannibal. I still have a needle and thread. In the moonlight I'll sew his pant legs together. He won't be able to move

his feet or come after us. *Climbs the hill and sews.* Stand up – If you can! I'll hide for a bit in that cave down there. *Crawls into the cave with the children.*

FLESHER. *Awakens* Who tickled my legs? What!?! I can't move! – *tries to get up and falls down.* Have my feet grown together? That's a cruel prank! I can't stand, I can't walk. What's to become of me?

SCHNAUZER. *Behind the scenery.* Slowly, slowly! We're on his trail! Carefully! *Enters.* Lord willing! He's lying there. He matches the description exactly, if the moonlight isn't tricking me. I must hide so I can safely keep him in my sight until the rest arrive. *Also crawls into the cave.*

PETER. *With his ax.* Hey, deputy, where did you go?

FLESHER. *On the hill.* Oh, dear sir, please help me stand up! I do not know what has happened to me! I cannot move. I'll greatly reward you if you aid me.

PETER. Who are you, up there?

FLESHER. I am Professor Flesher, a member of many scientific societies. I am a naturalist and doctor of philosophy.

PETER. So you're the scoundrel who ate my children? Wait! I'll be right there to help you. *Jumps toward him and strikes him with the ax.* So – so – so – once – twice – three times!

FLESHER. *Screams.* Help! Help! I'm lost.

PETER. *Still swinging. Grunting with the swings.* Uh, uh, uh! So – that should be enough! *Flesher falls down dead.*

SCHNAUZER. *Looking out of the cave.* What kind of a murderous scene is that?

PETER. I've hacked him to pieces.

SCHNAUZER. So we're out of danger?

PETER. It's done.

SCHNAUZER. *Coming out.* So justice has prevailed. And my illustrious department has succeeded in making a criminal powerless.

CASPER. *Looking out of the cave.* There's one more person here, I beg your pardon!

Comes out.

HANSEL. I heard father's voice!

GRETEL. Father, father! - Now we're together again!

PETER. Thank the lord! My dear ones! Everything is ok now!

CASPER.

Yes, all is once again good,

The villain lies in his blood,

The wicked gets what he deserves,

And virtue leaves with a reward.

Hurray! Now let's go have a drink.

The curtain falls.

End

WORKS CITED

Primary

45 Jahre Kasperl. Kasperl. 5 episodes. DVD. Karussel, 2002.

50 Jahre Kasperl. Kasperl. 6 episodes. DVD. Karussel, 2007.

Baumann, Hans. Kasperle hat viele Freunde. Reutlingen: Ensslin u. Laiblin, 1965.

Bayer, Konrad. "Kasperl auf dem elektrischen Stuhl." Theatertexten. Ed. Gerhard Rühm. Frankfurt am Main: Verlag der Autoren, 1992.

Deutsche Puppenkomödien. Ed. Karl Engel. Oldenburg, 1878.

Drach, Albert. "Das Spiel vom Meister Siebentot und weitere Verkleidungen." Gesammelte Werke. Vol 2. Munich: Langen-Müller, 1965.

Grimm, Jacob and Wilhelm Grimm. Hansel and Gretel. Grimm 015: Hansel and Gretel. 1 Dec. 2006. Uof Pittsburgh. 5 Nov. 2007. <http://www.pitt.edu/~dash/grimm015.html>.

Kommerell, Max, and Joachim W. Storck. Kasperle-Spiele für große Leute. Göttingen: Wallstein, 2002.

McPharlin, Paul. A Repertory of Marionette Plays. Lewiston: Edwin Mellen Press, 1997.

Perrault, Charles. Little Thumb. Perrault:Little Thumb. 29 Oct. 2003. U of Pittsburgh. 5 Nov. 2007. <http://www.pitt.edu/~dash/perrault08.html>.

Pocci, Franz Graf von. Chimpanzee, the Darwin Ape: A Farce in One Act. Trans. Jagna Zahl. Boston: Branden Press, 1973.

---. Die Gesammte Druckgraphik. Ed. Marianne Bernhard and Eugene Roth. München: Rogner und Bernhard, 1974.

---. Gevatter Tod. München, 1855.

---. Kasper the Portrait Painter. Trans. Lisl Beer. Boston: Bruce Humphries, 1961.

---. Lustiges Komödienbuchlein. München, 1891–93.

---. Lustiges Komödienbuchlein 1. 1859. Projekt Gutenberg. Spiegel Online: Kultur. 5 Dec. 2007. <http://gutenberg.spiegel.de/?id=5&xid=2044&kapitel=1#gb_found>.

---. Lustiges Komödienbuchlein 2. Projekt Gutenberg. Spiegel Online: Kultur. 5 Dec. 2007. <http://gutenberg.spiegel.de/?id=5&xid=2045&kapitel=1#gb_found>.

---. Lustiges Komödienbuchlein 3. Projekt Gutenberg. Spiegel Online: Kultur. 5 Dec. 2007. <http://gutenberg.spiegel.de/?id=5&xid=3759&kapitel=1#gb_found>.

---. Lustiges Komödienbuchlein 4. Projekt Gutenberg. Spiegel Online: Kultur. 5 Dec. 2007. <http://gutenberg.spiegel.de/?id=5&xid=3760&kapitel=1#gb_found>.

---. Lustiges Komödienbuchlein 5. Projekt Gutenberg. Spiegel Online: Kultur. 5 Dec. 2007. <http://gutenberg.spiegel.de/?id=5&xid=3761&kapitel=1#gb_found>.

---. Lustiges Komödienbuchlein 6. 1877. Projekt Gutenberg. Spiegel Online: Kultur. 5 Dec. 2007. <http://gutenberg.spiegel.de/?id=5&xid=3762&kapitel=1#gb_found>.

---. Michel der Feldbauer. München, 1858.

---. Neues Kasperl-Theater. 1855. Projekt Gutenberg. Spiegel Online: Kultur. 5 Dec. 2007. <http://gutenberg.spiegel.de/?id=5&xid=2040&kapitel=1#gb_found>.

---. Prologue zur Eröffnung des Marionettentheaters. 1858. Projekt Gutenberg. Spiegel Online: Kultur. 5 Dec. 2007. <http://gutenberg.spiegel.de/?id=5&xid=2047&kapitel=1#gb_found>.

---. Die Puppenspiele des Grafen Franz Pocci: ausgewählt und eingeleitet von Karl Schloß. Ed. Karl Schloß. München: Müller, 1909.

---. The Wishing Fairy. Trans. Lisl Beer. Boston: Bruce Humphries, 1965.

Renker, Felix. Kasperle im Weltkriege. Vier lustige Stücke für das Kasperle-Theater.

Mühlhausen i. Thür.: G. Danner, 1918.

Figures

Handfiguren aus dem Polichinell-Theater um 1860. München Stadtmuseum, Puppentheatermuseum, Munich. Kasperl Larifari Blümenstraße 29a: Das Münchener Marionettentheater 1858-1988. By Anne Feuchter-Schawelka. München: Hugendubel, 1988. 45.

Hansmann, Claus. Kasperl Larifari und seine Kinder. München Stadtmuseum, Puppentheatermuseum, Munich. Kasperl Larifari Blümenstraße 29a: Das Münchener Marionettentheater 1858-1988. By Anne Feuchter-Schawelka. München: Hugendubel, 1988. 6.

Hanswurst-Stranitzky. 18. Jahrhundert. Össterreichische Nationalbibliothek, Porträtsammlung. Hanswurst, Bernadon, Kasperl: Spaßtheater im 18. Jahrhundert. By Beatrix Müller-Kampel. Paderborn: Ferdinand Schöningh, 2003.

Jacob, Max. Kasperls Erfolg bei der Flak. München Stadtmuseum, Puppentheatermuseum, Munich. Puppetry: A World History. By Eileen Blumenthal. New York: Harry N. Abrams, 2005. 164.

Kock, Til de, and Gerda Denker. Hohnsteiner Kasper, 1951. Das Kaspertheater und seine Entwicklungsgeschichte: vom Possentreiben zur Puppenspielkunst. By Johannes Minuth. Frankfurt: Puppen & Masken, 1996. 102.

Theaterzettel für das Theater im »Klenzegarten«. 1883. Puppentheatermuseum, Munich. Kasperl Larifari Blümenstraße 29a: Sa Münchener Marionettentheater 1858-1988. By Anne Feuchter-Schawelka. München: Hugendubel, 1988. 89.

Secondary

Bach, Ursula. "Denn wie man ab den Teufel wehrt, hat euer Kasper uns gelehrt." FrontPuppenTheater Puppenspieler im Kriegsgeschehen. Ed. Dorothea Kolland. Berlin: Elefanten P, 1998. 75–95.

Bakhtin, Mikhail. Rabelais and his World. Trans. Hélène Iswolsky. Bloomington: Indiana UP, 1984.

Bettelheim, Bruno. The Uses of Enchantment: The Meaning and Importance of Fairy Tales. New York: Knopf, 1976.

Bernstengel, Olaf. "Militaria im Puppenspiel zwischen 1805 und 1933." FrontPuppenTheater Puppenspieler im Kriegsgeschehen. Ed. Dorothea Kolland. Berlin: Elefanten P, 1998. 57–64

Blumenthal, Eileen. Puppetry: A World History. New York: Harry N. Abrams, 2005.

Boehn, Max von. Dolls and Puppets. Trans. Josephine Nicoll. Boston: Charles T. Branford Company, 1966.

Bohlmeier, Gerd. "Die Vereinnahmung des Puppenspiels im NS-Staat." FrontPuppenTheater Puppenspieler im Kriegsgeschehen. Ed. Dorothea Kolland. Berlin: Elefanten P, 1998. 65–74.

Brockett, Oscar J., and Franklin J. Hildy. History of the Theatre. Boston: Pearson Education Group, 2003.

Davies, Mererid Puw. "Laughing their heads off: Nineteenth century comic versions of The Bluebeard tale." German Life and Letters. 55:4 (2002): 329–-341.

Denneborg, Heinrich Maria. Das Grosse Kasperle Buch. München: Annette Betz Verlag, 1975.

Der Umweltkasper. Umweltbundesamt. 4 Nov. 2007. <http://www.umweltkasper.de/index.htm>.

Dog Breed Info Center. 5 Feb. 2008. <http://www.dogbreedinfo.com/schnauzers.htm>.

Feuchter-Schawelka, Anne. Kasperl Larifari Blümenstraße 29a: Das Münchener Marionettentheater 1858-1988. Ed. Münchener Stadtmuseum. München: Hugendubel, 1988.

Goepfert, Günter. Franz von Pocci: Vom Zeremonienmeister zum »Kasperlgrafen«. Dachau: Druckerei und Verlagsanstalt »Bayernland« GmbH, 1999.

Holland, Hyazinth. Franz Graf Pocci: ein Dichter- und Künstlerleben. Bamberg, 1890.

Jurkowski, Henryk. A History of European Puppetry: Volume One: From its Origins to the End of the Nineteenth Century. Lewiston: The Edwin Mellen P, 1996.

---. A History of European Puppetry: Volume Two: The Twentieth Century. Lewiston: The Edwin Mellen P, 1998.

Kaindl, Klaus. "'Let's Have a Party' – Übersetzungskritik ohne Original? Am Beispiel der Bühnenübersetzung. " Translation Studies: An Interdiscipline. Ed. Mary Snell Hornby, Franz Pöchhacker, and Klaus Kaindl. Amsterdam: John Benjamins, 1994.

Kraus, Gottfried. Das Kleine Welttheater: Die Salzburger Marionetten. Salzburg: Otto Müller Verlag, 1988.

Lessing, G. E. Hamburg Dramaturgy. Trans. Helen Zimmern. New York: Dover, 1962.

Let, Petrus van der, and Elis Veit. Posse und Prophetie – Kasperls Vorfahren. DVD. 2006.

Martini, Ella, and Fritz Martini. Kasperle-Bastelbuch: eine Anleitung zur Herstellung von Handpuppen aus verschiedenem Material, von Bühnen und Kulissen. Ravensburg: O. Maier, 1950.

McCormick, John, and Bennie Pratasik. Popular Puppet Theater in Europe, 1800–1914. Cambridge: Cambridge UP, 1998.

---. The Victorian Marionette Theatre. Iowa City: U of Iowa P, 2004.

Minuth, Johannes. Das Kaspertheater und seine Entwicklungsgeschichte: vom Possentreiben zur Puppenspielkunst. Frankfurt: Puppen & Masken, 1996.

Müller-Kampel, Beatrix. Hanswurst, Bernadon, Kasperl: Spaßtheater im 18.Jahrhundert. Paderborn: Ferdinand Schöningh, 2003.

Purschke, Hans R. Die Entwicklung des Puppenspiels in den klassischen Ursprungsländern Europas. Frankfurt am Main: m Eigenverlag, 1984.

Ritter, Joachim. "Über das Lachen." Subjektivität: sechs Aufsätze. Frankfurt am Main.: Suhrkamp, 1974.

Ryan, Paul Ryder. "Thing of a Day." The Drama Review. 16.4 (1972): 62–-91.

Schedler, Melchior. Schlachtet die blauen Elefanten! Bemerkungen über das Kinderstück. Weinheim: Beltz Verlag, 1973.

Schiller, Friedrich. "The Stage as a Moral Institution." In Dramatic Theory and Criticism Greek to Grotowski. Ed. Bernard E. Dukore. Boston: Thomson Heinle, 1974. 440-445.

Schott, Georg. Die Puppenspiele des Grafen Pocci: ihre Quellen und ihr Stil. Frankfurt am Main: H.C. Schack, 1911.

Schrübbers, Christiane. Kasper – Karagöz – Karagiosis Politisches Theater auf der Puppenbühne. Berlin: Ararat Verlag, 1985.

Steiner, Robert. "Kasperl." ORF Kundendienst. 20 Sep. 2007. <http://kundendienst.orf.at/programm/fernsehen/orf1/kasperl.html>.

Valenta, Reinhard. Franz von Poccis Münchener Kulturrebellion: Alternatives Theater in der Zeit des bürgerlichen Realismus. München: W. Ludwig Verlag, 1991.

Vermeer, Hans J. "Translation Today: Old and New Problems." Translation Studies: An Interdiscipline. Ed. Mary Snell Hornby, Franz Pöchhacker, and Klaus Kaindl. Amsterdam: John Benjamins, 1994.

Weinkauf, Gina. Der Rote Kasper: das Figurentheater in der pädagogisch-kulturellen Praxis der deutschen und österreichischen Arbeiterbewegung von 1918-1933. Bochum: Deutsches Institut für Puppenspiel, 1982.

APPENDIX A.

Here are some images that I have discussed and believe are important to include. Figure 1 is a sketch of Johann Anton Stranitzky as Hanswurst (Hanswurst). Even though it is in black and white, the major features of the costume are clearly visible. For comparison, Figure 2, placed next, to it is a picture of Pocci and Schmid's Kasperl Larifari (Hannsman). Note how the costume features are the same for both characters.

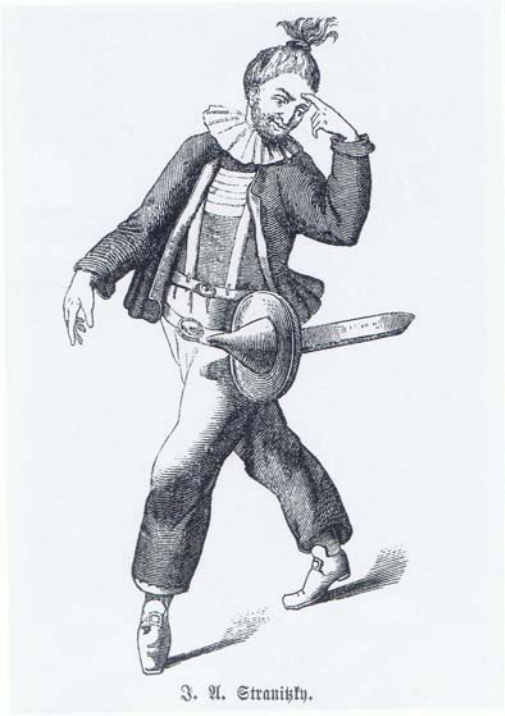
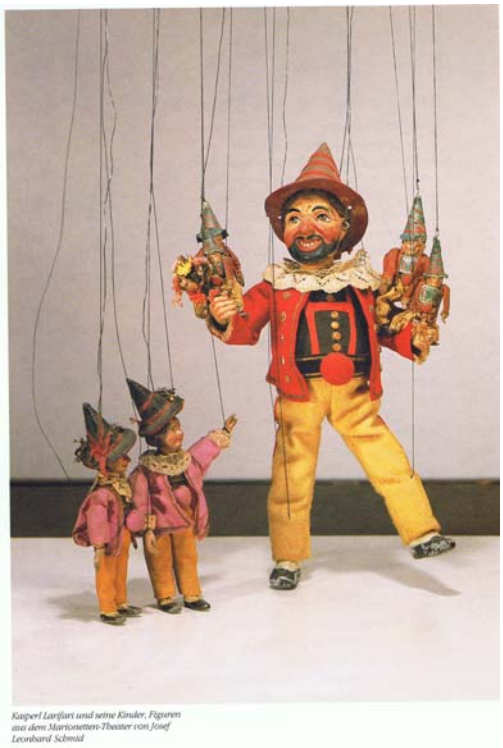


Figure 1 Hanswurst-Stranitzky.



Kasperl Larifari und seine Kinder, Figuren aus dem Marionetten-Theater von Josef Leonhard Schmid

Figure 2 Kasperl Larifari und seine Kinder.

Abb. 28 Hohnsteiner Kasper, 1951
Kopf: Till de Kock, Gewand: Gerda Denker

Figure 3 Hohnsteiner Kasper, 1951.
Figure 3 is a picture of the Hohnsteiner Kasper (Kock). This was a Hand puppet and a very predominant depiction of the Kasperl figure.

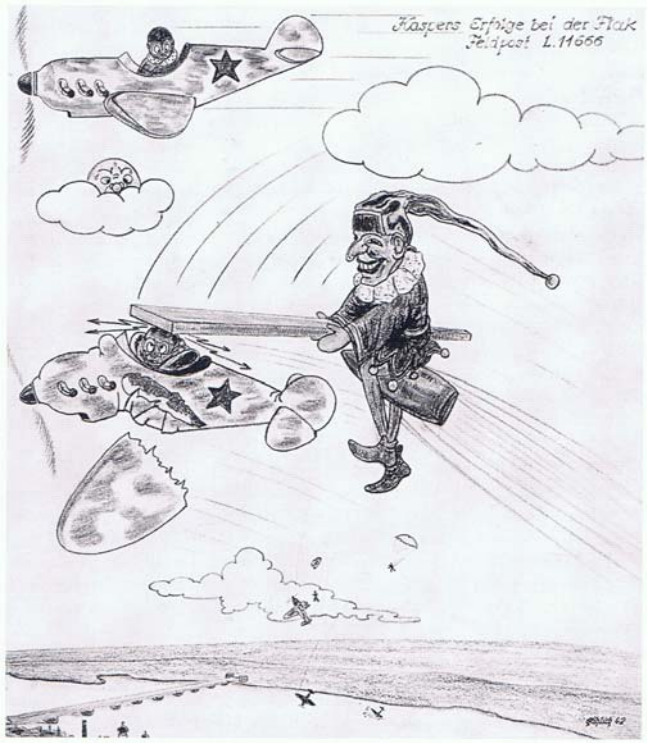
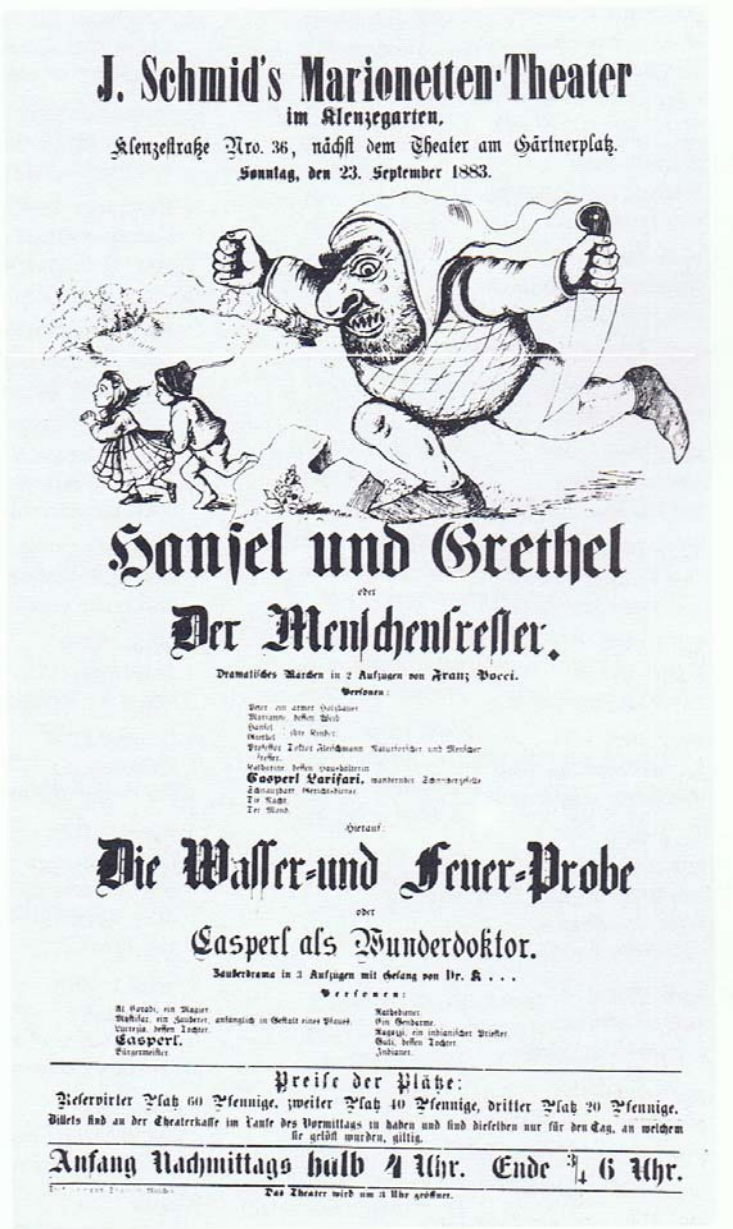


Figure 4 Kasperls Erfolg bei der Flak**.**
This is the poster which I discussed on page 19 (Jacob).

Figure 5 Handfiguren aus dem Polichinell-Theater um 1860.
Here are hand puppets from the 1860s (Handfiguren). Josef Schmid used these in performances of Pocci's New Kasperl-Theatre (Feuchte-Schawelka 45).



J. Schmid's Marionetten-Theater
im Klenzegarten,
Klenzestraße Nro. 36, nächst dem Theater am Gärtnerplatz.
Sonntag, den 23. September 1883.

Hansel und Grethel
oder
Der Menschenfresser.
Dramatisches Märchen in 2 Aufzügen von Franz Pocci.
Personen:
Gasperl Larifari,
Hierauf:
Die Wasser- und Feuer-Probe
oder
Casperl als Wunderdoktor.
Zauberdrama in 3 Aufzügen mit Gesang von Dr. K . . .
Personen:
Casperl.

Preise der Plätze:
Reservirter Platz 60 Pfennige, zweiter Platz 40 Pfennige, dritter Platz 20 Pfennige.
Billets sind an der Theaterkasse im Laufe des Vormittags zu haben und sind dieselben nur für den Tag, an welchem sie gelöst wurden, giltig.
Anfang Nachmittags halb 4 Uhr. Ende ¾ 6 Uhr.
Das Theater wird um 3 Uhr geöffnet.

Theaterzettel für das Theater im »Klenzegarten«, Klenzestraße 36, 1883., Illustration von Franz Pocci

Figure 6 Theaterzettel für das Theater im »Klenzegarten«.
A poster advertising an 1888 performance of Pocci's Hansel and Gretel (Theaterzettel).

APPENDIX B

To better illustrate my process in translation, I am including a section of the verse. In three parallel columns the original text, my first translation of it, and my final translation are presented. This will demonstrate how my first goal of conveying the plot differs from my final goal of a performable text. The excerpt I selected is Kasperl's song, as both rhyme and rhythm are important. In the first translation, I was unconcerned about the rhyme, and the rhythm also suffered; I sought to remedy that in the second version. However, in making this song more performable, I strayed away from the more literal translation.

KASPERL. O welche Pein, o welche Pein,	KASPERL. Oh what pain, oh what pain,	CASPER. Ohhhh, what a torment, oh what pain,
Ein hungeriger Schneider sein!	It is to be a hungry tailor!	A hungry tailor lives in vain!
In meinem G'sellenwanderbuch	In my wandering guide book,	Nothing in my travel guide,
Steht nix vom leeren Tisch und Krug.	It says nothing of empty tables and mugs.	Told me that food could run and hide.
Jetzt lauf ich schon sechs Wochen rum,	now Gone six weeks around,	For six weeks now I've wandered around,
Und finde kaum des Tags ein Trumm;	And barely a daily lump have I found;	Ne'er a morsel have I found;
Zu Essen such ich – Arbeit nicht,	To eat I search – not to work,	I need to eat – not just to work,
Denn's Essen ist die erste	For eating is the first want.	Oh God I'd kill for a piece of

Pflicht.		pork.
Und gibt's zum Trinken auch Etwas	And if there’s something to drink,	And if there were a drop to drink,
So setz ich mich gleich vor das Glas.	I’ll sit right before the glass.	I’d gulp it down in just a wink.
Mit Messer, Gabel mach ich's gut;	A knife and fork will suffice,	A knife and fork to enjoy a spread,
Ich brauch nit Nadel und Fingerhut. (Pocci, Puppenspiel 253)	I don’t need needle and thimble.	I don’t want my needle and thread.