

Selected Bibliography of Works on Kaspar Hauser

(in chronological order)

- Daumer, Georg Friedrich.** *Mitteilungen über Kaspar Hauser.* (1832)
Kaspar Hauser Speaks for Himself: Kaspar's Own Writings. With comments and Notes by Georg Friedrich Daumer.
- Feuerbach, Paul Johann Anselm Ritter von.** *Kaspar Hauser: Beispiel eines Verbrechens am Seelenleben des Menschen.* (1832)
- Fuhrmann, Johann Simon Heinrich.** *Kaspar Hauser.* (1834)
- Daumer, Georg Friedrich.** *Enthüllungen über Kaspar Hauser.* (1859)
- Daumer, Georg Friedrich.** *Kaspar Hauser: sein Wesen, seine Unschuld.* (1873)
- Wassermann, Jakob.** *Kaspar Hauser.* A novel. (1907)
- Fevosa.** *Kaspar Hauser.* An essay. (1936)
- Stibbe, Max.** *Kaspar Hauser.* An essay. (1938)
- König, Karl.** *A Christmas Story.* (1947)
- Heyer, Karl.** *Kaspar Hauser und das Schicksal Mitteleuropas im 19. Jahrhundert.* (1958)
- Tradowsky, Peter.** *Kaspar Hauser: The Struggle for the Spirit.* (1980)
- Pietzner, Carlo.** *Who was Kaspar Hauser?* An essay and a play. (1983)
- Mayer, Johannes.** *Kaspar Hauser: das Kind von Europa: In Wort und Bild dargestellt von Johannes Mayer und Peter Tradowsky.* (1984)
- Urieli, Baruch Luke.** *Man's Approach to the Spirit Today and the Sacrifice of Kaspar Hauser.* (1984)
- Amann, Jürg.** *Ach, diese Wege sind sehr dunkel. Ein Kaspar Hauser-Stück.* A play. (1985)
- Masson, Jeffrey Moussaieff.** *Lost Prince: The Unsolved Mystery of Kaspar Hauser.* (1996)
- Der Spiegel.** *Der entzauberte Prinz Kaspar Hauser: Gen-Forscher lösen ein Jahrhundert-Rätsel.* (1996)
- Wengler, Gabriele.** *Mordfall Kaspar Hauser.* On Arte-TV. (August 2002)

Glen Williamson, a founding member in New York City of The Actors' Ensemble and New Directions Theater, appeared in numerous productions with both companies. He currently plays the title role in *Aeschylus Unbound*, which he co-wrote with the late film star Mala Powers, and multiple roles in *The Refugees' Tale* (based on Goethe's *Green Snake* parable) and *The Gospel of John*. Glen tours widely in these and in his one-man performances, including *The Incarnation of the Logos*, *Kaspar Hauser: The Open Secret of the Foundling Prince*, two by Kurt Vonnegut, and *Beat the Devil! (Faust, the Whole Story)*, which won the award for Best Adaptation at the United Solo Theatre Festival off Broadway in 2011. Other appearances include Rudolf Steiner's *The Souls' Awakening* and the award-winning off-Broadway run of Glen's one-man play *The Boy Who Saw True*. He trained in the Michael Chekhov acting technique and at The Juilliard School and has acted with the American Conservatory Theater in San Francisco and the American Stage Festival in New Hampshire. Visit Glen's website at www.anthropstheater.com.

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Kaspar Hauser

The Open Secret of the Foundling Prince

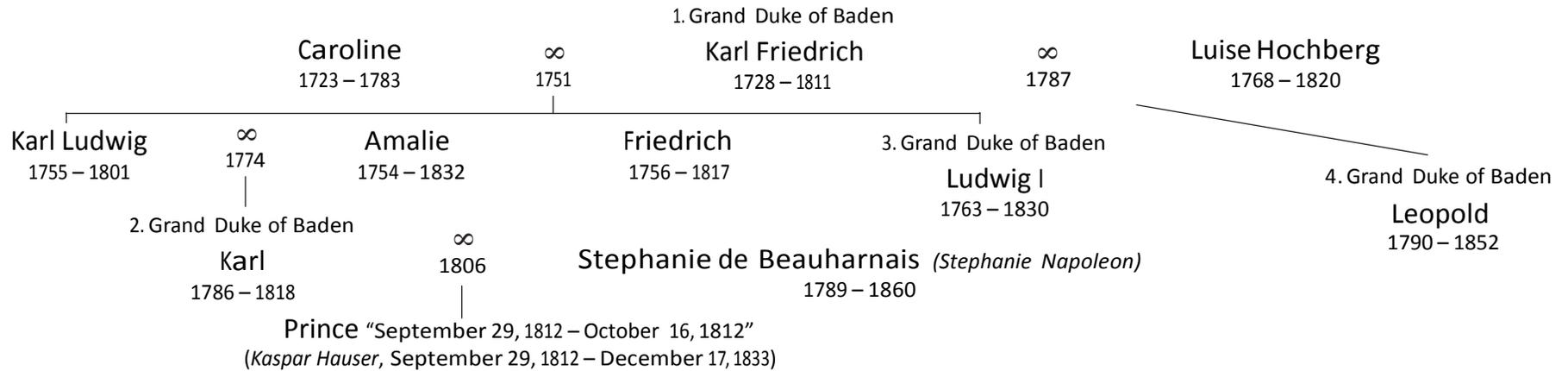


A performance in 4 parts told by actor and storyteller Glen Williamson

- The Prince • The Foundling • The Child of Europe • The Sacrifice

The story of Kaspar Hauser has usually been told as a crime drama, starting in the middle (with his appearance in Nuremberg) and reconstructing the beginning from the evidence. I have been so bold as to begin at the beginning and to create an epic fairytale in four parts with three historical interludes. I have used my best efforts to create a coherent historical narrative consistent with all of the evidence available to us today. It is a humbling task to try to comprehend this story, and I offer you what I have been able to grasp. I hope it piques your interest in this extraordinary being.

—Glen Williamson



The House of Baden. When Kaspar Hauser was born, there was still no united Germany. Baden was one of about 39 German-speaking kingdoms, duchies, and principalities. Karl Friedrich was the Grand Duke of Baden until 1811, when he was succeeded by his grandson Karl (1786 – 1818). Karl Friedrich was ahead of his time in social reforms. He freed the peasants, reformed the prisons and the asylums, and established laws and rights for the people, before anyone else was doing this. The Pope had prohibited the Freemasons; but Karl Friedrich protected an esoteric order of men and women called “Mops,” which Goethe alluded to in his Fairy Tale.

Karl Friedrich’s wife Caroline von Hessen-Darmstadt brought education and culture to the people, who considered her to be so wise that they called her the “Hessian Minerva” after the goddess of wisdom. The house where they lived, the castle in Karlsruhe (the capital of Baden), was first built as a tower in about 1715, when Karl Friedrich’s grandfather, Karl Wilhelm, fell asleep one day under a tree in the woods and had a dream instructing him to build a castle on that spot. The two wings of the castle were built reaching out from the tower like open arms to the world and the streets of Karlsruhe fan out in a circle in all directions from the center point of that eight-sided tower where the tree once stood.

Baden was never a political center of power or an economic center of trade, but it was very much a cultural center. This time, the beginning of the 19th Century, was really the height or just after the height of German culture. The great German artists, writers, poets, philosophers, musicians, and composers lived before or during this time; and if not physically present in the castle in Karlsruhe, they were certainly honored and appreciated there. Karl of Baden had five sisters who were married to high royalty of Europe. They were Queens, Empresses and Grand Duchesses of Bavaria, Russia, Sweden, Braunschweig, and Hesse. Also, Karl and Stephanie’s daughters would (later) marry royalty all over Europe.

Stephanie Beauharnais, also known as Stephanie Napoleon, (1789 - 1860) was born near Paris, in Versailles, in the year of the French Revolution. She was raised as an orphan until Napoleon Bonaparte sent for her in 1802 and adopted her. (She was a niece of

Napoleon’s wife Josephine by a previous marriage.) She was there in 1804 in the Cathedral of Notre Dame when Napoleon crowned himself emperor. In 1806, Napoleon gave her in marriage to Karl of Baden.

Anselm Ritter von Feuerbach (1775 – 1833), President of the Appellate Court in Ansbach, 53 years old when Kaspar Hauser appeared in 1828, was a very accomplished man. He was responsible for abolishing torture in Bavaria and for writing the civil code that remained in effect in Bavaria throughout the 19th Century. He was deeply dedicated to Kaspar Hauser and literally gave his life for him. He was by far the one person most responsible for making Kaspar Hauser known throughout Europe. He was an insightful criminologist and an eloquent writer. His book about Kaspar Hauser is entitled *An Example of a Crime Against the Human Soul*. In describing the crime against Kaspar Hauser, Feuerbach coined the term “soul murder” as a legal concept. And he called it “a sin against his higher spiritual nature;” . . . “an invasion into what is most holy, most unique to a human being;” . . . “an invasion of the freedom and destiny of the human soul.”

Georg Friedrich Daumer (1800 – 1875), 28 years old when he met Kaspar Hauser, was a professor, scholar and poet. He had studied philosophy with Schelling and with Hegel. He was the tutor for Hegel’s children. He later founded the Society for the Prevention of Cruelty to Animals. He was a student of Homeopathy. And he translated the works of the great Sufi poet Hafiz. At the time, he was a teacher at the Gymnasium, the high school, in Nuremberg. But because he was losing his eyesight, he was on medical leave; and that’s why he was able to take Kaspar Hauser into his home.

Philip Henry Lord Stanhope, 4th Earl of Stanhope (1781-1855), peer of England, was a mysterious and sinister figure in Kaspar Hauser’s life.

“If Kaspar Hauser had not lived and died the way he did, contact between the earth and the spiritual world would have been completely broken.”
--Rudolf Steiner (reported by Carl Heyer)