

A MASONIC POEM ON A MASONIC OPERA?

INMACULADA SANZ SAINZ
Universidad de Granada

(Resumen)

Estudio del poema *Logic and "The Magic Flute"*, escrito por Marianne Moore (Kirkwood, Missouri, 1887-New York, 1972) y publicado en su libro de poemas *Like a Bulwark* (1956). Se analiza el poema tomando como punto de partida el libreto de la ópera de W.A. Mozart *Die Zauberflöte*, y se ofrece una interpretación del mismo a la luz de la simbología que aparece en este

1. INTRODUCTION

Immersed in the study and translation of Marianne Moore's poems, in her book *Like a Bulwark* (1956)¹, we came across the poem "Logic and *The Magic Flute*". At first reading, it seemed to us very probable, almost certain, that we would discover a clue to unlock the meaning of the poem. The first logical step was to study *Die Zauberflöte* in the context of Mozart's life and work. We felt that a thorough reading and study of the libretto would give us an understanding of elements and situations that could shed light on MM's poem.

2. THE OPERA

Die Zauberflöte was the last complete opera that Mozart wrote before his death; there are those who consider it his testament, musically and ideologically (Reverter 1990: 313); today it is generally accepted that the opera is a masonic allegory filled with masonic

1. The book was published almost simultaneously by The Viking Press in New York and by Faber and Faber in London. However, the poem was originally published in *Shenandoah. The Washington and Lee University Review* (Moore 1956a: 18-19). The text in *Shenandoah* is exactly the same as the one reproduced here, but for two details: in lines 23-24, instead of double and single quotation marks, we find only double quotation marks. MM used the double quotation marks to indicate that she was using another person's words: the use of quotations is one of the most outstanding characteristics of MM's poetry. With the variation in *Like a Bulwark*, she wanted to make clear that she was using a quotation from Horatio Colony's *Demon in Love* and also that those were the words that the demon, in line 21, was roaring. The other difference is that the last line in *Shenandoah* is printed in italics, probably to emphasize it. The fact that she was not very happy with the line may be an explanation for the change. In her personal edition of *Like a Bulwark*, located in the MM Archive in The Rosenbach Foundation Museum and Library (Philadelphia), we found several variants of the line written by her own hand: "One [need not shoulder] - Not for treasure to trove"; "Do not shoulder, never shove." The only change she introduced in later editions was the use of the impersonal subject "one" instead of "you" at the beginning of the line. In *The Complete Poems of Marianne Moore* (Moore 1986: 171-172), the last line reads "one need not shoulder, need not shove."

symbols, within the masonic moral code: "To 'what is Freemasonry', Freemasonry catechetically replies 'a peculiar system of Morality, veiled in Allegory, and illustrated by Symbols': a just description of *Die Zauberflöte*" (Brophy 1971: 15).

This evidence fits with the fact that Mozart was initiated in a lodge on December 14, 1784 and was still a mason on his deathbed (Nettl 1987: 15).

The suggestion to write a masonic opera may have come from Mozart librettist Da Ponte (Nettl 1987: 61), but the specific impulse came on March 7, 1791, when Mozart was contracted by Emanuel Schikaneder "an actor manager whom the Mozarts had known for just over a decade" (Brophy 1971: 8) and who was also a Mason (Nettl 1987: 61, 68). This was the first opera that Mozart had composed for "an empresario who himself depended directly on the public" (Brophy 1971: 8). Mozart and Schikaneder began working together using the story "Lulu or the Magic Flute" but when they had progressed as far as the first finale the Leopoldstadt theater produced a dramatization of the same fairy tale and Schikaneder was forced to change the plot; he introduced masonic themes in a very subtle way (Nettl 1987: 68-69). It cannot be forgotten that at the time the opera was composed the masons were being persecuted by Emperor Leopold who had succeeded Joseph II (Nettl 1987: 83). Moritz Alexander Zille, a Freemason and preacher at the university church of Leipzig, stated in 1866:

Mozart and Schikaneder, in creating the *Magic Flute*, performed a deed of valor, for in spite of the disapproval of the higher-ups they defended their noble cause. It is, therefore, the swan song of Masonry in Austria, an eloquent defense of those who were innocently condemned, a farewell worthy of those who were exiled, but also a magic means for Freemasonry to continue spreading in spite of all prohibitions. (qtd in Nettl 1987: 84)

There are those, however, who hold the theory that the masonic symbols were not important to the opera but merely superficial elements to convey universal values:

Although masonic symbolism is present in the work at every moment, the treatment is simple, easily understood at first sight, even for those who are not initiated in the set symbolism. It does not seem probable, then, that it was Mozart's intention to compose an elaborate and intricate work because he wanted to bring in the public In this fable put to music there are ideas, apart from those which are strictly masonic, that should be considered universal like those of love and liberty, transcendental concepts that shine without shadow after the battle fought between the forces of good and evil ... Tamino is the principal active element, the hero who symbolizes Reason and Culture, the one who represents Enlightenment. (Reverter 1990: 311-312)²

Ironically, the ideas this critic considers "apart from those which are strictly masonic" are those which are really inherent in the masonic ideals: love and liberty, reason and culture:

² All the quotations from Reverter and Ferrer Benimeli have been translated into English by the author of this article.

Masonry is a universal, philanthropic, philosophic and progressive association: it tries to inculcate in its members the love of truth, the study of universal morality, of the Sciences and Arts, to develop in the human heart the feelings of abnegation and charity, religious tolerance and family duties; and tries to extinguish racial hatred, the antagonisms of nationality, of beliefs and of interests, uniting all mankind with the ties of solidarity lost in the tender affection of kindred spirits. Our intention, in the end, is to better man's social condition by every legal means and especially by education, work and benevolence. Our motto is Liberty, Equality, Fraternity. (Ferrer Benimeli 1977a: 8)

As can be observed even the mention of the Enlightenment refers to Masonry's central allegory:

Masonry's central allegory, the triumph of light over dark, is shared with the very metaphor of the Enlightenment ... and with the cult of Osiris (the sun) and Isis (the moon, which can illuminate even the night). In pursuit of the allegory, a first-degree initiate into Masonry is blindfolded and presented as 'a poor candidate in a state of darkness' (with, incidentally, one foot slipshod--in token of which Tamino, when he is led in to receive the warning of the Armed Men, is, according to the stage directions, 'without sandals'). The candidates in the opera undergo the masonic darkness by being, at various times, veiled, subjected to ordeal-by-darkness and [made] aware of spiritual darkness (Tamino's 'everlasting night'); their spiritual enlightenment at initiation coincides with Sarastro's victory, in which 'the sun's rays expel night'. (Brophy 1971: 15)

We agree that Mozart wanted to "bring in the public". The opera is full of theatrical devices and easy to follow. This does not imply that, in the last analysis, the significance of the masonic symbols and of the work as a whole was patently obvious:

The original printing of the libretto in 1791 proves, beyond a shadow of doubt, that Schikaneder, and of course also Mozart, were thinking of nothing other than Freemasonry in creating their masterpiece. This is obvious even on the title page which depicts the entrance of the temple. A five-pointed star, symbol of the second degree, is suspended, and on the lower right arc those of the first degree, square and trowel, and an hour-glass representing the third. (Nettl 1987: 82-83)

Accepting the hypothesis that the opera is imbued with masonic principles, let us analyse "Logic and *The Magic Flute*" applying our understanding of these principles.

2. THE POEM (See appendix A)

2.1. First stanza

2.1.1. Line 1: "Up winding stair."

This can be viewed as the first reference to masonic elements: *up* may be describing the rise of the neophyte out of the depths of the subterranean world, where the darkness cloaks the forces of evil, to the light of wisdom. In fact, the path the neophyte must follow to reach the light is often represented as a spiral ascending a mountain (Ferrer Benimeli 1977b: 28).

In the opera the relationship between the subterranean world and darkness is clear. The Queen of the Night lives in a subterranean palace. When, in the end, Monostatos, the Queen and their cohorts of darkness are conquered they say:

ALLE
Zerschmettert, zernichtet ist unsere Macht,
Wir alle gestürzt in ewige Nacht.

ALL
Our power is shattered and destroyed
and we all are cast into *endless night*.

Immediately after this, we read:

(Sie versinken)

(*They sink below*)
(emphasis added) (Brophy 1971: 94)

2.1.2. Line 5: "a sunbeam or moonbeam:" Osiris and Isis.

As has been previously mentioned the Masons worship Isis and Osiris, the moon and the sun, both as symbols of light triumphant over darkness. In the opera, the forces of Light are represented by Sarastro, who owes his power to the Shield of Sun that was given to him by his friend, the father of Pamina:

KÖNIGIN
Schutz? Mit deines Vaters Tod ging meine
Macht zu Grabe. Er übergab freiwillig den
siebenfachen Sonnenkreis den Eingeweihten -
diesen mächtigen Sonnenkreis trägt Sarastro auf
der Brust.

QUEEN
Protection? With your father's death
my power came to an end. He
freely surrendered the sevenfold
shield of the sun to the initiates-
that mighty shield of the sun that
Sarastro wears on his breast.
(emphasis added) (Brophy 1971: 72)

Sarastro is the high priest of the Temple of Wisdom, which is also called *Sonnentempel*, the Temple of the Sun. It is precisely this temple that is devoted to the worship of Osiris and Isis. Sarastro pleads with these deities that Tamino and Pamina be successful in passing their trials:

SARASTRO

O Isis und Osiris, schenket
Der Weisheit Geist dem neuen Paar! Die ihr den
Schritt der Wand'rer lenket.
Stärkt mit Geduld sie in Gefahr

SARASTRO

O Isis and Osiris, bestow
the spirit of wisdom on this new
pair! You who direct travellers'
steps, strengthen them with
patience in danger.
(Brophy 1971: 63)

In the final scene, after Tamino has passed his tests and he and Pamina are together, all the references revolve around the victory of Light over Darkness:

DREISSIGSTER AUFTRITT

Sonnentempel
Sarastro, Tamino und Pamina, die Priester, die
drei Knaben

SCENE 30

The temple of the sun
Sarastro, Tamino and Pamina,
priests, the three boys

SARASTRO

Die Strahlen der Sonne vertreiben die Nacht.
Zernichten der Heuchler erschlichene Macht.

SARASTRO

*The sun's rays expel night and
destroy the insidious power of
hypocrisy.*

CHOR DER PRIESTER

Heil sei euch Geweihten! Ihr dranget durch
Nacht!
Dank sei dir, Isis; dank dir, Osiris, gebracht!

CHORUS OF PRIESTS

*Hail, you enlightened souls who
penetrated the dark!*
Thanks be, Isis, to you and to Osiris!
Strength has triumphed and rewarded
beauty and wisdom with an eternal
crown!
(emphasis added)
(Brophy 1971: 94)

Er siegte die Stärke und krönet zum Lohn

Die Schönheit und Weisheit mit ewiger

Kron!

The forces of Darkness are represented by the Queen of the Night and the Moor Monostatos. The Queen of the Night, it might seem logical to think, should have been the symbol that represents Isis. In fact, in the first act, she appears as a good character who gives Tamino the portrait of Pamina and the magic flute and the magic bells to Papageno. But, by the finale, the plot undergoes a change³. The Queen comes to be an evil character that, due to her desire for power, has lost her light, that was not really her own but a reflection of the sun. The night without moon is, thus, a representation of profound darkness.

³ There are several theories that try to explain this. Brigid Brophy, for example, proposes the following: "I guess that the true reason for the change ... concerned Masonry. Perhaps the opera was showing the secrets too transparently" (1971: 17). Nettel (1987: 68-69), as we have already mentioned, argues that the change was due to the fact that the Leopoldstadt Theater presented a dramatization of the same fairy tale on which Schikaneder was working for the libretto.

2.1.3. Line 9: "the magic flute and harp."

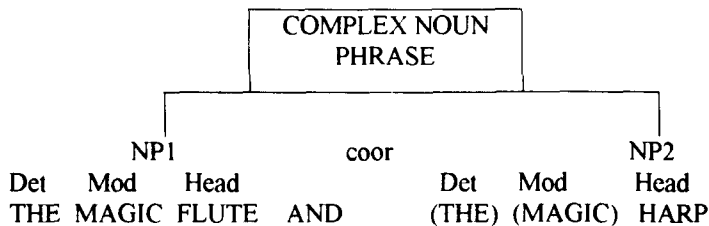
According to Brigid Brophy the word *magic* in the opera was probably a substitute for the word *masonic*:

There is, though abstrusely, masonic meaning in the gift to Tamino and Papageno of three talismans: magic flute, magic bells and a portrait Tamino calls 'magickedly [sic] beautiful'. 'Magic' probably stands for 'Masonic'. (Brophy 1971: 16)

The flute actually was not an instrument chosen at random. It seems that it was not one of Mozart's favourite instruments. In fact he had never composed a single piece for flute that was not previously contracted (Brophy 1971: 16-17). However, in the opera it was essential to use the flute because

it is, uniquely (apart from its piccolo version) a transverse instrument. When Tamino plays his flute and enters the final ordeals, his head and the flute sketch a right angle. Masonic initiants arrange their feet in that shape—in token of the Masons square, which is one of the three 'movable jewels' of a Lodge (and one of the three tools of the second degree) and on which Masonry places the moralistic value which has entered English idiom in the masonic phrase 'on the square'. (Brophy 1971: 17)

The function that the flute, with its magic/masonic character, performs in the opera and the poem seems quite clear. But, what is the role of the harp? After a thorough reading of the libretto we can be sure there is no mention of a harp. Why then does it appear in the poem? Let us look, in the first place, at the noun phrase:



We think that *magic* is elliptic in NP2 because if it were not so, an explicit determiner would have appeared before the head of the noun phrase: "the magic flute and *the a* harp." If the harp is magic we must suppose that it can also be explained within masonic symbolism. And this is precisely what we believe.

The harp is a "stringed instrument in which the resonator, or belly, is perpendicular or nearly so to the plane of the strings" ("Harp" 1981). The angular harp, concretely, is an instrument "in which the neck forms a clear angle with the resonator, or belly; it is one of the principal varieties of harp. The earliest known depictions of angular harps are from

Mesopotamia from c. 2000BC. In Egypt, especially, and in Mesopotamia, this harp was played vertically, held with the neck at the lower end, and plucked with the fingers of both hands" ("Angular harp" 1981). The illustration that accompanies the entry is of a small wooden statue representing a woman holding a harp. It's an Egyptian woman from the Late period, 1805-525 BC. The harp forms a perfect right angle just as the flute does with the face when played. It seems probable that the harp that is referred to by MM is the angular harp because it was a harp used in Egypt, and Egypt, as is well known, is the source of much masonic symbolism. Thus, the harp could represent the masonic square.

But, since it is generally accepted that the magic flute is a representation of the masonic square, we believe that the harp stands for the equal-legged compass, not for the square. The equal-legged compass is other of the three movable jewels of Masonry. At times the compass is represented open, forming a right angle, and at times it is represented more closed forming an acute angle (Ferrer Benimeli 1977a: 5, 8, 11, 16, 19) in the same way that the resonator in an harp in some cases is perpendicular to the plane of the strings and in other instances is only nearly perpendicular.

2.1.4. Line 11: "China's precious wentletrap." The third element: its relationship to winding stair.

The number three has figured prominently in nearly all cultures from Egypt to Western Europe. All Judeo-Christian traditions have reserved a special significance for the number three such as the Holy Trinity. Therefore it is not surprising to see the use of three in masonic rites. We can clearly see this in the initiation ceremony:

The candidate (blindfolded) walks around the room three times and stands before the door placing his feet in a right angle; he then takes three steps to reach the position occupied by the master who is sitting behind a table on which it has been placed the Bible, the square and the compass Once the swearing-in ceremony has finished the neophite takes off his blindfold and is shown the "Triple Masonic Light". (Ferrer Benimelli 1977a: 9)

The number three also appears in MM's poem in an undeniably conscious manner. The poem has, for instance, thirty-three lines. In the first stanza we see two important symbols: the magic flute and harp, which "confused themselves with China's precious wentletrap", creating the third "jewel" of MM's poetic trinity.

The wentletrap, of which MM includes a drawing in her notes (see appendix A), "has whorls that form a high conical spiral" ("Wentletrap" 1981). If viewed from above, we can imagine the wentletrap as a two-dimensional figure which forms an equiangular spiral. A spiral is "a plane curve that, in general, unwinds around a point while moving ever further from the point ... The equiangular spiral, or logarithmic, is related to the circle in that the circle intersects its radii everywhere at 90° ; the equiangular spiral intersects its radii everywhere at the same angle but other than 90° " ("Spiral" 1981)

If the wentletrap, as a spiral, can be related to the right angle and the circle, a connection can be established between it and the magic flute and harp, if we assume that these two represent the square and the equal-legged compass respectively. These assumptions throw a new light upon the lines "the magic flute and harp/ somehow confused

themselves/ with China's precious wentletrap": the square and the compass, as the tools used to draw right angles and circles, must be, metaphorically speaking, mixed up to create a mathematically correct spiral.

In her notes MM also refers to the relation that exists between the words *wentletrap* and the German word *Wendeltreppe*, which means winding stair. We have mentioned before that winding stair, in this context, may be interpreted as the path the neophyte must follow to reach the light. The wentletrap with its winding path ascending to the pinnacle resembles a track describing spiral curves while ascending a mountain shaped like a cone. This is a frequently used image to represent the neophyte's trail to Enlightenment in masonic symbolism (Ferrer Benimeli 1977: 28).

Between the wentletrap and the winding stair there is another relation apart from the purely nominal. In the winding stair the axis and the steps form 90° angles: observing the plan of a winding staircase we can relate it easily to a circle, although it is not a complete one ("Staircase" 1981). Again 90° angles and circles can be related to the square and the equal-legged compass: a parallelism can be traced between the wentletrap and the winding stair in the sense that, in both cases, the right angle and the circle form the base of their mathematical existence.

Taking into account that the square represents the moral code of Masonry and the equal-legged compass stands for the self-imposed limits to personal freedom that Masonry entails, *going up a winding stair wentletrap* implies not only the search for wisdom but also the acceptance of masonic principles as the essential ones to accomplish it.

2.2. Second stanza

2.2.1. Lines 12-17: "the mammoth cast's /small audience-room."

When we begin to read this second stanza, the mysterious and cryptic atmosphere of the first stanza continues. Nevertheless, on reading lines 16 and 17, the image we have formed completely changes. We perceive that MM is speaking to us from a little room in which a performance is taking place. From MM's notes and letters we learn that the performance is a cast of *The Magic Flute* by the NBC Opera Theatre shown on TV in 1956⁴.

⁴ Lincoln Kirstein, editor of *Hound and Horn*, sent MM a brochure explaining all the details concerning the performance. There are some interesting pieces of information in it: "Mozart's opera, "The Magic Flute," will be presented in a two-hour color and black and white production by the NBC OPERA THEATRE in honor of the bicentennial of the composer's birth *Sunday, Jan. 15* (NBC, TV, 3:30-5:30 p.m., EST) ... The opera will be given in a new English version by W.H.Auden and Chester Kallman, prepared on commission from the National Broadcasting Company This opera based on Masonic ritual is one of Mozart's most demanding in both casting and staging ... general director Lincoln Kirstein [sic] of the New York City Ballet will be special production consultant Mozart composed "The Magic Flute" in 1791 at the request of Emanuel Schikaneder ... Mozart was apparently pleased with the Masonic content of the libretto and composed the music quickly. Mozart was a Mason himself and had previously composed music in honor of the fraternal order. (Kirstein 1956)

The word *cast* gives us a time reference that did not exist through the first stanza and the first part of the second stanza. The feeling, up to the moment that this word appears, was that of timelessness: now with the appearance of the word *cast*, the poem is centered in the present, the time in which the poet is living.

Bearing in mind the temporal reference imposed by *cast*, we cannot help but think of *Life* and *Time* as the famous American magazines that MM probably collected and more than likely kept near the TV. The "peculiar catacomb" can be interpreted in two ways, ironic and metaphoric. It can refer to the place where MM kept her magazines, perhaps a magazine-rack. But also the peculiar catacomb could easily refer to the relatively new invention of TV, especially colour TV, with its bulky presence and maze of vacuum tubes, collecting and processing electronic signals to MM's small room. The gloom that pervaded the small audience room refers quite likely to the relative darkness necessary to view a sharp image on the sets of the 50's (Fink, 1981: 107) and, being one of the first transmissions in colour, one can surely assume that an "abalonean gloom" was compulsory for a clear picture. On the other hand, the "intrusive hum" may be the persistent background noise emitted by the old sets, due to their antique construction.

2.2.2. Line 18: "out of doors." Papageno.

One character in the opera that has not yet been mentioned is Papageno. Papageno is a classic bufoon character who adds "an element of earthiness" (Brophy 1971: 10) to the grandeur of the opera. He accompanies Tamino through the first tests he has to pass. He continually protests against the course Tamino must take and at times even brings Tamino to the brink of disaster. When Tamino has to confront his final test Papageno cannot accompany him. Nevertheless he follows and, in spite of his apparent cowardice, he braves the fire and storm and twice tries to enter the door through which Tamino has passed (Brophy 1971: 38, 48-49, 64, 65). The dialogue that follows is quite significant:

SPRECHER

Mensch! Du hättest verdient, auf immer in
finsternen Klüften der Erde zu
wandern. Die gütigen Götter entlasse
dich der Strafe. Dafür aber wirst du das
himmlische Vergnügen der Eingeweihten nie
fühlen

PAPAGENO

Je nun, es gibt ja noch mehr Leute
meinesgleichen.-Mir wäre jetzt ein gutes Glas
Wein das himmlischste Vergnügen.

SPEAKER

Wretched man, you deserve to
wander for ever in the dark bowels
of the earth. But the merciful gods have remitted
your punishment; yet
you shall never feel the divine joy
of the initiate.

PAPAGENO

Oh well, there are lots of men like me.-The most
divine joy for me at the moment would be a good
glass of wine.
(emphasis added) (Brophy 1971: 83)

Papageno represents the vast majority of people who never reach Enlightenment but because of their genuine sincerity and naïvety neither are they condemned to the "bowels of darkness". An even more important salvation for Papageno is his true desire for love:

PAPAGENO

(Schlägt dazu sein Glockenspiel) Ein Mädchen
oder Weibchen Wünscht Papageno sich. O, so
ein sanftes Täubchen Wär Seligkeit für mich!

PAPAGENO

(accompanying himself on his bells)
A little maid or wife-
that's what Papageno wants.
A sweetheart would be
utter bliss for me!
(Brophy 1971: 83)

With the expression "out of doors" MM may be referring to those like Papageno who approach the path of Enlightenment but are never able to unlock the final door of the Triple Light of Masonry, but whose lives are nevertheless illuminated by love and friendship: the "interlacing pairs of skaters" suggest to us the loving relationships that fill our lives and the lives of the Papagenos of the world with joy and happiness.

The time change indicated in the previous lines is very important. To make a reference to present time, the time in which the poet was living, is a kind of warning that the philosophy advocated by the opera does not simply concern some strange beings in an ancient forgotten limbo but is perfectly applicable to present day life.

2.2.3. Line 21: "a demon roared /as if down flights of marble stairs." Monostatos.

The demon that appears in the stanza may refer to Monostatos, Sarastro's servant, whose "soul is as black as [his] face" (Brophy 1971: 74) and who wants to win the love of Pamina. As she refuses to give herself to him he tries to kill her but Sarastro intervenes, foiling his plans. Monostatos then decides to form an alliance with the Queen of the Night:

MONOSTATOS

(im Abgehen)
Jetzt such ich die Mutter auf,
weil die Tochter mir nicht beschieden ist.

MONOSTATOS

(as he goes)
Now I must seek out the mother,
since the daughter isn't meant
for me.
(Brophy 1971: 74)

The Queen conspires against Sarastro from the subterranean chambers of the Palace:

SARASTRO

Ich weiss alles. Weiss, dass sie in unterirdischen
Gemächern des Tempels herumirrt und Rache
über mich und die Menschheit kocht...

SARASTRO

I know everything. I know that she
is wandering about in the
subterranean vaults of the temple
and preparing vengeance on me and all
mankind...
(Brophy 1971: 74)

"Down flights of marble stairs" clearly alludes to the first line of the poem: down, as opposed to up, signifies moral abandon, the descent into the darkest corners of our heart.

Stairs in this second stanza continues to be the symbol of the path that the neophite must follow if he is to reach the light of wisdom: stairs function as a path in two directions: choosing up leads to the light of wisdom, choosing down leads to darkness, blindness and ignorance.

2.3. Third stanza

2.3.1. Line 26-32: "Trapper Love" (Papageno) vs "fetter-feigning uncouth /fraud" - (Monostatos).

The Trapper Love, the magic sleuth refers again to Papageno. We state this for two fundamental reasons:

a) Papageno is a bird-catcher but he also would like to "catch" a girl and find a Papagena:

PAPAGENO

.....
Ich Vogelfänger bin bekannt
Bei alt und jung im ganzen Land.
Ein Netz für Mädchen möchte ich,
Ich fing sie dutzendweis für mich!

PAPAGENO

.....
As a birdcatcher I'm known
to young and old throughout the
land. If I could spread a net for girls
I'd catch dozens for myself!
(Brophy 1971: 35-36)

b) Ironically Papageno who hunts birds has the appearance of a bird "presumably in order to decoy his victims" (Brophy 1971: 11).

We interpret "birds notes" as the notes that Papageno produces with his magic bells when he confronts Monostatos

MONOSTATOS

He, ihr Sklaven, kommt herbei!
(Sklaven kommen mit Fessehn)

MONOSTATOS

Ho, slaves, come forth!
(Slaves enter with fetters)

PAPAGENO

Wer viel wagt, gewinnt oft viel!
Komm, du schönes Glockenspiel,
Lass die Glöckchen klinge,
Dass die Ohren ihnen singen.
(Er spielt auf seinem Glockenspiel.
Sogleich tanzen und singen Monostatos
und die Sklaven).

PAPAGENO

Nothing venture, nothing win!
Come pretty chime of bells,
let your little bells tinkle,
that all ears may ring.
(He plays on the chime of bells. At
once Monostatos and the slaves
begin to dance and sing).

MONOSTATOS, SKLAVEN

Das klinget so herrlich,
Das klinget so schön!

MONOSTATOS, SLAVES

That sounds so pretty,
that sounds so lovely!

Larala la la larala!
 Nie hab ich so etwas gehört und gesehn!
 Larala la la larala!
 (Sie tanzen ab)

PAMINA PAPAGENO
 Könnte jeder brave Mann
 Solche Glöckchen finden,
 Seine Feinde würde dann
 Ohne Mühe schwinden,
 Und er lebte ohne sie
 In der besten Harmonie!
 Nur der Freundschaft Harmonie
 Mildert die Beschwerden:
 Ohne diese Sympathie
 Ist kein Glück auf Erden!

Larala la la larala!
 Never have I seen or heard the like!
 Larala la la larala!
 (They dance off)

PAMINA PAPAGENO
 If every good man
 owned bells like these,
 his foes would then
 fade away effortlessly,
 and he would live without them
 in perfect harmony!
*Only friendship's harmony
 softens hardship;
 without this sympathy
 there is no happiness on earth!*
 (emphasis added) (Brophy 1971: 56-57)

or when he believes that he has hopelessly lost his dear Papagena forever:

PAPAGENO
 Ich Narr vergass der Zauberdinge!
 Erklinge, Glockenspiel, erklinge!
 Ich muss mein liebes Mädchen sehn.

PAPAGENO
 What a fool I was to forget my
magic charm! Ring, bells, ring!
 I must see my pretty maid.
 (emphasis added) (Brophy 1971: 92)

Papageno "illogically wove what logic can't unweave". Magic relates clearly to something illogical, inexplicable. Also, as stated before, it is synonymous with masonic. We see then a counterposing of the concepts of masonic/magic/illogic with logic. Papageno, although representative of those who cannot reach supreme Enlightenment, possesses at last one masonic virtue represented by his bells: his capacity to love and to friendship; with this magic-masonic virtue he can attain that which Monostatos, through the logic of force, can never reach.

We cannot fail to notice that MM, from line 18 on, is not interested in the neophytes, the few chosen to be initiated, or in the difficult path to true Enlightenment, but in those "out of doors" who "shall never feel the divine joy of the initiate". We can see that, among these, there are two distinct forms of reaction. There are those who, like Papageno, know the feeling of love and happiness, and are able to find meaning in their life even if they do fall short of "true" Enlightenment. However there are those like Monostatos, the demon in the poem, who are forever lost in darkness, slaves to their own blindness and inability to rise above the desires of hate and vengeance.

2.3.2. Line 33: "you need not shoulder, need not shove." Man individually considered.

The last line of the poem, which we also relate to lines 25, 26 and 27, deals with the idea of individual capacity and autonomy; the Masons believe that everything can be

obtained without any kind of competition or violence: "the only end that [the Masons] seek is the perfection of man *individually considered*. The Masons teach that moral and philosophic character awaken a critical spirit and a hatred of tyranny within man" (emphasis added) (Ferrer Benimeli 1977a: 19).

In the opera, to pass the test that leads to wisdom, Tamino never has to fight against anyone, only against himself, against his own desires and, fundamentally, in order to pass the definitive test, against his fear of death. Mozart, whose health had been failing since childhood (Brophy 1971: 20), "valued Masonry not only for its hope of egalitarianism in working life but for its promise of overcoming the fear of death" (Brophy 1971: 21). All his musical work, specially *Die Zauberflöte*, may be seen as a way of reaching immortality:

His constant reflection 'young as I am, I may not live to see another day', is the sense of mortality that gives immortality to all his music and, most particularly, to the music of *Die Zauberflöte*, his opera about a triumph over the fear of death. While he was composing it, he wrote to his wife: 'If I go to the piano and sing something out of my opera, I have to stop at once, for this stirs my emotions too deeply'. (Brophy 1971: 21)

When Tamino has to face his final test to attain total Enlightenment, he sings:

TAMINO
Mich schreckt kein Tod, als Mann zu
handeln, Den Weg der Tugend fortzuwandeln.
Schliesst mir die Schreckenspforten auf.
Ich wage froh den kühnen Lauf.

TAMINO
Death will not deter me from acting
like a man
and following the path of virtue.
Though the gates of terror open for me
I'll gladly dare the fearful course.
(Brophy 1971: 88)

But he has the protection of the magic flute:

ALLE
Wir wandeln (Ihr wandelt) durch des
Tones Macht.
Froh durch des Todes düstre Nacht.

ALL
With music as shield we (you) can
lightly step through the dark night
of death.
(Brophy 1971: 90)

We seem to be hearing Mozart himself in these words.

3. CONCLUDING REMARKS

These reflections certainly do not preclude any other possible interpretation of this highly symbolic and complicated work by MM. We feel that the thoughts and observations presented here are one valid possible interpretation of a poem that operates on many different levels and carries within it the qualities of a masterful work, delicately woven with many different images and ideas that can be drawn from it.

APPENDIX A

This text is the exact reproduction of the poem and its notes as published by Marianne Moore in the book *Like a Bulwark* (1956). The line numbering is added; the boxes on the right contain the equivalents of the elements discussed in the light of masonic symbolism.

LOGIC AND "THE MAGIC FLUTE"

Up winding stair
 here, where, in what theater lost?
 was I seeing a ghost—
 a reminder at least
 of a sunbeam or moonbeam
 that has not a waist?
 By hasty hop
 or accomplished mishap,
 that magic flute and harp
 somehow confused themselves
 with China's precious wenteltrap

THE NEOPHITE'S PATH TO
 ENLIGHTENMENT

OSIRIS AND ISIS

SQUARE AND COMPASS

NUMBER 3

THE NEOPHITE'S PATH

Near Life and Time
 in their peculiar catacomb,
 abalonean gloom
 and an intrusive hum
 pervaded the mammoth cast's
 small audience-room,
 Then out of doors,
 where interlacing pairs
 of skaters raced from rink
 to ramp, a demon roared
 as if down flights of marble stairs

PEOPLE WHO NEVER
 REACH ENLIGHTMENT

PAPAGENO-PAPAGENA

MONOSTATOS

THE NEOPHITE'S PATH
 TO DARKNESS

"What is love and
 shall I ever have it?" The truth
 is simple. Banish sloth,
 fetter-feigning uncouth
 fraud. Trapper Love with noble
 noise, the magic sleuth,
 as bird-notes prove—
 first telecolor-trove—
 illogically wove
 what logic can't unweave:
 you need not shoulder, need not shove

MONOSTATOS

PAPAGENO

MAGIC-MASONIC

INDIVIDUAL TRIALS

MM'S NOTES

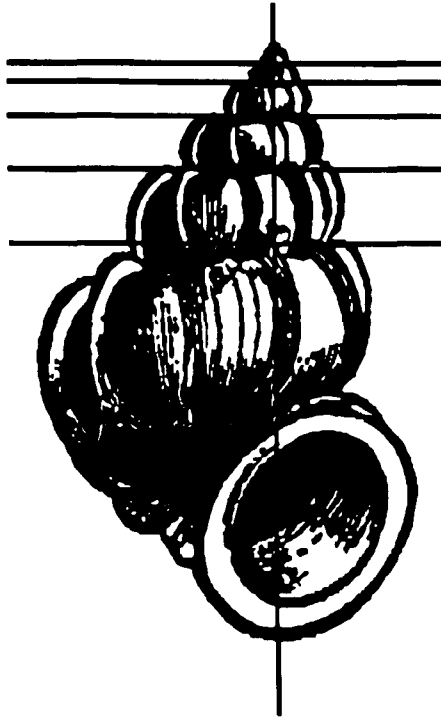
LOGIC AND "THE MAGIC FLUTE"

The Magic Flute. Colorcast by NBC Opera Theatre, January 15, 1956.

Line 11: *Precious wentletrap*. n. [D. *wenteltrap* a winding staircase; cf.

G.wendeltreppe.] The shell of *E. pretiosa*, of the genus *Epitonium*.

---*Webster's New International Dictionary*.



Lines 23-24: "What is love..." *Demon in Love* by Horatio Colony
(Cambridge, Massachusetts: Hampshire Press, 1955).

Line 25: *Banish sloth*. "Banish sloth: you have defeated Cupid's bow."
Ovid, *Remedia Amoris*.

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