THE MOTIF OF THE MAGIC FLUTE IN FOLKLORE, LITERATURE, AND MOZART'S OPERA

BY

RICHARD PATRICK TRUMBOL

THESIS
FOR THE
DEGREE OF BACHELOR OF ARTS
IN LIBERAL ARTS AND SCIENCES

COLLEGE OF LIBERAL ARTS AND SCIENCES
UNIVERSITY OF ILLINOIS
URBANA, ILLINOIS
1974
UNIVERSITY OF ILLINOIS

This is to certify that the thesis prepared under my supervision by

Euan Patrick Turnbull

Entitled THE MOTIF OF THE MAGIC FLUTE IN FOLKLORE, LITERATURE, AND MOZART'S OPERA

Is approved by me as fulfilling this part of the requirements for the

Degree of Bachelor of Arts in Liberal Arts and Science

LIT/COMPARATIVE LITERATURE

[Signature]

[Signature]

Head of Department
<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>TITLE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>THE MAGIC FLUTE IN FOLKLORE</td>
<td>1</td>
</tr>
<tr>
<td>II</td>
<td>THE MAGIC FLUTE IN LITERATURE</td>
<td>23</td>
</tr>
<tr>
<td>A</td>
<td>Poe's Piper</td>
<td>32</td>
</tr>
<tr>
<td>B</td>
<td>The Pied Piper</td>
<td>34</td>
</tr>
<tr>
<td>C</td>
<td>&quot;Lulu: Oder Die Zauberflöte&quot;</td>
<td>39</td>
</tr>
<tr>
<td>D</td>
<td>Chorus</td>
<td>46</td>
</tr>
<tr>
<td>III</td>
<td>DIE ZAUBERFLÖTE, A FAIRY OPERA BY MOZART AND HANSSZL HESTERREIDER</td>
<td>58</td>
</tr>
<tr>
<td>IV</td>
<td>SUMMARY</td>
<td>94</td>
</tr>
</tbody>
</table>
THE MOTIF OF THE MAGIC FLUTE IN FOLKLORE, LITERATURE, AND MOZART'S OPERA

CHAPTER I

THE MAGIC FLUTE IN FOLKLORE

"The flute has the sound of humanity itself." --Jean-Pierre Rampal

On a warm midsummer's evening, if you have ever been sitting outside and heard the strains of a distant flute floating over the countryside, you may have felt a sense of whimsy that beckoned your thoughts beyond the bounds of your familiar surroundings to unseen regions of promise and wonder. The varied facets of the flute's tones have captured the imaginations of storytellers of many countries who have made tales attributing to it a variety of magical qualities. The enchantment of its music often yields an uncanny power over both humans and animals. Its sound may be characteristically described as mysterious, haunting, melancholy, strident, warbling, and joyous. In the story "Pan and Syrinx," Ovid describes it as making

  . . . a still and mourning noyse, (sic) with
  a sonnysome (sic) of the which
  And sweetness of the feebly sounds the god
  delighted migh. (sic) . . .

The music may evoke a sense of longing in the listener, as for something lost or for something particularly
precious. Oftentimes its melodies are irresistibly alluring and seductive, but they may issue strains of sinister consequence as well. At the sound of its call, a supernatural being may appear to help the one in possession of the magic flute to successfully receive an apparently impossible ordeal. As an attribute of shepherds and the pastoral, the pipes are traditional.

The magic flute as a folktale motif is designated in Stith Thompson's Motif Index of Folk-Literature as number D133.1. A corollary motif appears under D133.4, "magic pipe." Initially, this study presents an overview of the motif's general distribution in myth and folklore. The second section deals with selected literary pieces that have adopted the magic flute motif from its folk contents. The focal points of that investigation are Pan's pipe, the Pied Piper of Hamelin, and the works of C. S. Nioland, Oberon and "Lulu, oder die Zauberflöte." The third section focuses on Mozart's opera Die Zauberflöte.

Some of the earliest stories concerning the flute are myths relating its origin. Among the Greeks there were various accounts. According to one story, Athena invented the flute when Perseus slew Medusa. On it she imitated the death cries of the monster. Another version claims she imitated the wails of the Gorgon's two sisters who mourned over the body. In a third story, Athena is said to have
hallowed a flute out of a deer's horn, but the crinass she made when she played it made the other gods laugh. She threw it away in disgust and placed a curse on it so that anyone who picked it up would suffer torture. Marsyas, a satyr from Phrygia, found it and perfected his skill in playing it. He challenged Apollo to a contest of musicianship. The satyr's pipings were judged inferior to the strains of the god's lyre music. As punishment, Apollo hanged Marsyas on a tree and flayed him alive, thus fulfilling Athena's curse.¹

A similar story is related by Ovid, but the contest is one between Apollo and Pan. The judgement is the same, but Pan is not tortured. However, King Midas is an observer of the affair and judges Pan's music superior to Apollo's. For this, the gods give him a pair of ass's ears as a permanent statement of his wretched taste in music.²

In "Pan and Syrinx," Ovid describes the advent of the pipes, naming Pan as the creator. The god's passion for Syrinx, a virginal wood nymph, is aroused, but she repulses all of his advances as she is a devotee of Diana's cult of chastity. One day Pan pursues Syrinx through the woods until her flight is obstructed by the river Ladon. Just as he comes close enough to her to grasp her waist, she cries out and is transformed into a bunch of reeds on the river-bank. Having in his embrace only these plants when he had
thought to have the lonely Syrinx. Pan sighs mournfully. The sound his sighs produce in the reeds induce him to fashion a seven-toned pipe from them, which we recognize as the instrument of conjoined tubes of variegated length known as the pipes of Pan.  

The Greeks considered the flute to be primarily a Phrygian phenomenon, however, some said that it was the satyr Kyknos (who is either the father or a duplication of Marsyas) who actually invented the instrument. It is also connected with the worship of Cybele, a Phrygian fertility goddess, whose rituals were as wild and abandoned as those of Dionysus. The Maenads, or Maenadentes, female celebrants of the Dionysian rites, were excited to frenzied dance and revelry at the sound of flutes and cymbals. They would run madly through the hills singing and waving the ritual wands of burning thyrseus in their pursuit of a wild beast which they savagely ripped apart and ate the raw flesh of.

Sherwood Fox comments that Pan's "fabled skill" in playing the pipes may be a holdover from a more ancient belief that one could exercise control over the winds by whistling or playing a wind instrument. Daring-David presents a similar explanation of the powers ascribed to the flute in his investigation of the Pied Piper legend. The music made by the wind as it blows through the trees and over the hills is, he says.
... the voice of nature expressing its reprens. The Ape to tell us that Creation
rises and trousers in its pain--it does so;
but at times exchanges these utterances of
pain for an outburst of the joy of its
vitality. 11

The wind ostensibly carries with it the souls of the
dead. 12 Among the Hindus is a belief that the breath of the
nose is the life of the soul, and therefore it is
important to guard this breath well, as it could be used for
magical purposes. This is one reason for the Brahmins com-
monly playing a flute of special construction through their
nose. It is taken for them to touch their lips to an instru-
ment made by a person of lower caste, and the magical
qualities associated with the nostril's breath enhance the
powers of the flute. 13

Among the Menkuma people of New Guinea is a story of
the flute's origin reminiscent of one associated with
Athenae's invention of it. Its sounds are identified with
the cries of the forest monster mura, which is also their
word for "flute." It is used in their rituals of initiation
and circumcision, in which it imitates the monster believing
for the foreskin of the young initiate. Women and young
boys are forbidden to see the flutes which are kept care-
fully hidden in the men's houses, and it is believed that
the flutes have souls, to which the people offer prayers,
sacrifices, and consecrations. They are played at funeral
ceremonies of the male dead and may bring fair weather and
protect travellers, as well as giving warnings through dreams. 19 To Pan as well is ascribed the power over dreams and prophecy. 19

The terror motif in the flute's music is seen again in an origin myth prevalent among the Sentani people of New Guinea. One day a man was cutting fruit from a tree and tossing it down to his wife. One of the pieces happened to fall among bamboo canes, splitting one of them with such a noise that the woman ran away terrified. From out of the covered bamboo cane arose a kannaway, a bird similar to the classical phoenix, symbol of new life from death. The man, delighted at the effect the noise made on his wife, told the other men in the village of his experience, and, deeming it to be quite useful in that respect, they constructed flutes from bamboo canes. 17

Some stories express the belief that the flute was originally a gift from the gods. In Louisiana, the Chitimacha tell of a time when the supreme deity once visited the earth disguised as a traveller. He met a boy who was unsuccessfully trying to make music from a stick of cane. The lad offered the traveller some deer meat, and in return for the kind act, the god taught him to carve the cane into a hollow tube with fingerholes, and showed him how to play it. 10
A rather unique story on raising the flute's first appearance is told in Brazil concerning Wildmani, a young boy whose singing was so wonderful that people would gather from miles around just to hear him. It happened that one time, after returning home from listening to the boy, some people ate their supper of fish and died. Wildmani's relative subsequently threw him on a funeral pyre, for they believed he had brought death among them. He sang under the sun as his body was consumed by the flames. From the ashes of the pyre, there grew up on the same day a Parahyba palm from which flutes were made that played melodies as beautiful as the boy's songs. The men play them when the fruits are ripe, but women and little boys are forbidden to look at the instruments lest they die.

Theresa Breslely discusses the flute's function among wild people:

In primitive societies the flute, because of its characteristic tubular shape of the bone, reed, bamboo cane, etc., from which it is often made, has a phallic symbolism and magical influence over conception, fertility, and the renewal of life. Hence it is played at initiation and circumcision ceremonies, accompanying dances of courtship and fertility, sounds at funerals and sacrifices, and accompanies reluctant oracles.

She notes as well that it is custom practice among some tribes to bury flutes with the dead to assure them renewed life.

The flute is sacred to the Babylonian deity Tannus, who is
another representative of mythological figures connected to the mysteries of birth and rebirth. He plays a flute of 

_html_incline_1_ to release the dead.

Flutes are also worn as amulets, and in Argentina, the shaman of the Chaco Indians plays one for healing purposes. In New Zealand and Venezuela flutes are frequently made from the bones of a captured enemy. The playing of these supposed to transfer some of the enemy's strength, virility or 

influence to the player. 11

One of the functions of the magic flute in the folk 

 tradition is to induce love. In "By Isabel and the Elf Knight," a ballad from the James Child collection, a lady, 

 looking out of her tower window, is lured away to the words by an elfin knight whose songs she loves. 12 North 

American Indian tribes such as the Chippewa, Cheyenne and 

Arikara believe the music of the flute to be particularly 

 effective in winning maidens. A Blackfoot legend relates how "ala, meaning "fair-face," is given a flute and a song 

 by his grandfather the Sun. With them, the Star Boy may 

 win the affections of his beloved. 13 In Hindu mythology, 

the god Krishna played the flute during his childhood among 

the shepherds in Vrindavana. It was his favorite instrument, 

and its music would win the gopi, the young shepherdesses, 

who all loved the handsome, mischievous young god. His 

playing drew the wild animals of the forest around to listen
According to Hindu tradition, flute music is believed to be particularly pleasing to the gods.

A second major characteristic of the magic flute is the powerful effect it has over animals. As in the case of Krishna's flute, the creatures will often leave the hidden security of the woods to sit in the open, wild and tame together, listening to the piper. Shepherds find it particularly useful for the knack of magically calling herds together that have scattered. Folktales about a magic flute which has a controlling power over animals have probably the widest international distribution of all the other subtexts relating to flute magic.

Antti Aarne lists two tale types of this nature. Tale type 311 is from a Lapland Märchen. A boy gives an old man the first fish that he catches. In return for the boy's kindness, the old man gives him a pipe which has power over all wild animals. Another common type is tale 370, C. G. Dorn said a version of it in his Norse Tales from the Field. The story is called "Johann's Pipe," and concerns Geborn Hovda, the youngest of three brothers.

All three brothers successively answer the king's request for a man to tend his flock of rabbits. The trick is, if as much as one hare is missing, the man's back is cut into three red stripes and he is then thrown into a pit of snakes. But, if he manages to keep them all together,
there is a chance for him to marry the princess.

The first two brothers fail, but Osborn, armed with a magic pipe, outwits the sadistic king. The pipe is a gift from a grateful old woman, whom he had helped to extricate her nose from a log, where it had been stuck for a hundred years. If Osborn blows in one end of the pipe, anything he wishes away scatters. If he blows in the other end, anything he wishes gathers together again. Should the pipe be lost or taken away, he simply has to wish for it back again and it returns to him. In this way, he managed not to lose a single fricilling rabbit.

The princess, the queen, and the king try to buy the pipe from him, but as soon as any one of them disappear over the hill with it, Osborn wishes for it back again, and each of the three return to the castle empty-handed. In the bestowing process, however, Osborn gets kisses and money from the princess and queen; the king has to kiss his horse. Eventually the youth wins the princess and half the kingdom, but he must first tell a vat of lies full to overflowing.10

A variation of this tale is "The Griffin," Grimm's tale number 169. A griffin gives Stupid Hans a pipe which has power over animals as a reward for the boy's truthfulness in answering the griffin's questions. Some aspects of the story vary a great deal from the first, but the task of herding rabbits is one of the conditions for winning the
princesses. The magic pipe keeps them all together. The princess tries to persuade Hans to give her one of the rabbits. He gives it to her, but calls it back with his pipe before she quite back home. In this way, Stupid Hans successfully performs what seems to be an impossible task, and thus wins the princess.

From Kurdistan comes a story of a poor shepherd who falls in love with the daughter of his wealthy master. The father will allow the shepherd to marry his daughter only if the youth can keep the sheep from drinking water for three days. He agrees to the task. Every time one of the sheep goes toward the stream, he plays an enchanting tune on his flute and thus fulfills the condition for winning the girl. Ever after that, he and his descendants are known as the masters of the flute.

In Lower Brittany, hermits are believed to have a special knowledge of and influence over birds and animals of the forest. A flute is one of the gifts they often give to a person they favor.

There is a story from Morocco, which is unique in many ways from those in western folk culture. A princess marries a sultan who has horns on his head. Her brother comes to visit her and wins favor with the sultan because he can play such delightful music on his reed flute. The youth becomes the sultan's camel herder. The camels are not able
to eat when he plays because they are too intent on listening to the music. One day, the youth discovers the sultan's embarrassing secret of his horned head and is sworn to secrecy lest he forfeit his life, but as he later sits by a well playing his flute, the instrument falls in and takes root. It grows into a large plant which sings constantly: 
"The sultan has horns! The sultan has horns!" Not long after that, the sultan and his vizier happen along, seeing the camel dancing to the plant's outrageous song. The sultan spared the camel herder's life for the princess' sake. However, the next time the sultan orders the camel herder to sheared his hair, the youth cuts the sultan's throat, kills the vizier, and seizes the kingdom. 10

Another special quality of the magic flute is its ability to summon a supernatural being to help the hero in a particularly difficult situation. In Germany, little red men or dwarfs appear at the sound of a flute. 11 In Grimm's tale number 61, "The Drum," a flute summons elves, one elf for every note played. The elves help the hero out of the bottom of a well, where he had been treacherously thrown by his two older brothers. 12 Along the northern coasts of France, the fisherfolk recount encounters with Sirens, who frequent the waters there. One of them gave a fishermen a flute which would call her to him when he blew on it. 13
A legend from the court of Charlemagne concerns a magic horn given to Nuaim de Bordeaux. He receives it from Oberon, King of the fairies. The horn has the magical property of calling the fairy lord to the knight's aid in extreme danger. It also works a strange magic over the knight's enemies by making them dance at the sound of its tones. This is the fourth major category of tales associated with the magic flute motif.

Thomas Crofton Croker records two stories concerning pipes which make things dance in his *Fairy Legends of Southern Ireland*. "The Young Piper" is the story of a changeling whose skill on the pipes (bagpipes in this case) is befitting a fairy. He maliciously plays the pipes at the most inopportune moments, and people are incapable of restraining from dancing furiously.

A more benign tale is that of the blind piper, Maurice Connor, "The Wonderful Tune." He too plays music which sets people dancing uncontrollably. Even great swarms of fishes dance when he plays by the sea. A sea maiden with green hair dances among the fishes and sings to Maurice to come and live with her under the sea. He eventually succumbs to her enchanting music.

This submotif appears in modern Greek folklore as well. The story of "Nokola" tells of a trickster who receives a flute from an angel. Whoever hears the flute must dance.
Bakala makes a priest dance until the priest agrees to take him for a servant. Bakala soon wearies of plowing the priest's fields, however, so he plays him flute and makes the scene dance to exhaustion.\(^{17}\)

A Japanese folktale from the sixteenth century, "Botenboku, or the Realm of Brahmad,"\(^ {18}\) incorporates several sub-motifs. An Imperial prince, Botenboku, is famous for his skill on the flute. He dedicates his music to the spiritual welfare of his dead parents. The music has pleased Brahmad's realm, and Brahmad appears to the prince, offering him his daughter to marry. He and Botenboku overcome a series of obstacles imposed on them by an envious emperor. The princess is later captured by the devil king of the south sea. In effecting her rescue, Botenboku charms devils with his flute so that they willingly tell him her hiding place. On reaching the palace, they discover each other's presence by the flute's call. The princess has a flute too. Her answer harmonizes with the prince's initial theme. The devils guarding the palace offer no opposition, because they are charmed to sleep by the music.\(^ {19}\)

The Pacific Coast Indians have a tale in which the flute is used in stealing fire. A mouse charms the jealous fire-owners with its music, putting them into an enchanted slumber. When he makes his escape, the mouse hides the glowing coal inside the flute.\(^ {48}\)
As was noted in the beginning, some of the most common adjectives descriptive of flute music are "haunting" and "mysterious." This implies one of the most intriguing aspects of the instrument's enchanted nature: that is the luring force of attraction which pulls the listener irresistibly to its source. One of the most widely-known stories of the flute's mesmerizing effects is the Pied Piper of Hamelin, which is considered in detail in the following section. A variant of the Pied Piper legend appears in Kentucky under the name of "Pig-Tail Charley." Pig-Tail Charley is a little black orphan boy with a crooked jaw, a blind eye, a shrivelled leg, and a voracious appetite. He gets his name from his habit of cutting off the tails of the farmers' pigs. He likes to suck on the tails. Out of one, he makes a magic whistle.

Charley does not always stop at the pig's tail. He often steals and eats the whole pig. One day, the farmers notice their pig herds are not quite as big as they had been. Knowing Charley's reputation, they set out after the boy with dogs and horses. They find him sitting in an old tree, playing his dried pig's tail whistle. He tells them to go away and leave him alone, but they refuse and start chasing him through the woods. Charley blows his whistle and the horses shy away. The hogs flock around him, and they run toward the riverbank with Charley in the lead. He turns
abruptly and darts toward an overhanging cliff face, the
farmers in hot pursuit. Charley and the hogs disappear into
the rock wall, but the farmers are left on the other side
with their dogs and horses.

Another story along similar lines comes from Ireland,
where, in 1750, it was incorporated into a poem "Sea-Piece."
In the very early years of Dublin's history, the story goes,
a bagpiper enters the town and strikes up a tantalising tune
that draws a great number of youths and maidens to the music.
They follow the piper down to the harbor and disappear into
the rocky hill skirting the shore. They are never heard from
afterwards.

From Loughar Bee, comes the legend of a stranger who
played a plague of ants from the town. When the people refuse
to pay the promised reward, the piper takes up his flute and
leads first the livestock, then the children to their deaths
in the lake where he had earlier drowned the ants.

The people of Ethiopia also tell a story about the fatal
effects of magic pipe music. The Madjuji Madjuji are demon
pipers who ride through villages on a goat and entice the
children to follow them to destruction. In the Narti
Mountains there once appeared a mysterious man with bagpipes.
Every tune he played caused the death of a young girl. He
continued his sinister sonatas until he had collected the
souls of fifty girls.
Among the English Musicians, there is a belief that music announces the approach of death. A Yorkshire man told Baring-Gould that he knew his little servant girl was going to die. Her room adjoined his, and one night he heard music coming from there. An angel was piping to her.

... the music was inexpressibly sweet, like the warbling of a flute. "And when t'angels sang that night," said the Yorkshire man, "they're been to tak' (sic) bairns' souls wi' em." 87

A Lancashire legend has it that Mother Cuthbert met a man along a road who was being led to jail for the debts he owed. His two captors answered the old woman's inquiries about the poor fellow in a rough manner and pushed her to the side of the road out of their path. This angered her and she said "But you shall not let him go before we do part." The bailiffs would not consent to release the man. With that she made the poor man stop his pace closer and then she drew out a pipe which had been given her by the Witch of Fenmere, and then set piping, and led them through hedges and thorns over ditches, banks, and poles, sometimes tumbling, and other times tearing and bruising their flesh, while the poor fellow got time enough to make his escape; but the sentinels cried out for mercy, thinking the devil had led them a dance. At length she left them in the middle of a stinking pond, to shift for themselves. 88

This compelling force of enticement is a dominant theme in the pipe music of both Pan and the Pied Piper of Hamelin, who are subjects of the following chapter.


4. Ibid. p. 181.


7. Murivale, p. 106.


11. Ibid. p. 160.


17. Drakeley, p. 100.


16. Bradley, p. 136. The harp of Orpheus also has the quality of attracting wild animals and birds to listen to the harpist's music.


24. Hunt, pp. 420-422.


In Greek mythology, Hermes rescues Io after putting the multi-eyed Argus to sleep with his Lyre music. (Pox, p. 191.) Breg's harp in early Celtic mythology, plays strange magical strains which effect mourning, laughter, and love. Lug played a harp with the same characteristics before a gathering of the Tuatha de Danann. (MacCulloch, Celtic, Vol. III of Mythology of All Races, p. 34, 29.)

The flute has much in common with the voice in tone as well as in folktales. The fairy mythology of Germany includes a belief in the dangerous alluring power of Alpincn, or Alpincaigen, a song of the elves which seduces children away from their homes in pursuit of the wonder and precious song about. Those who listen wonder forever after with Frau Holle, or Holle, in the forest. (Baring-Gould, p. 428.)

The Loresal is another famous figure in German song and fairy lore who lures brauton on the Nina into dangerous rocks in pursuit of her song. The Kani of Finland, Riikan of Bremen, and Risti, the shape-shifter of Estonia, are variant figures to the Loresal. Kani is a water spirit who captures people by his bewitching songs. Around the town of Kansi the people believe that when he sings he plays "men and animals begin to dance in gradually increasing tempo until they at last fall into the sea." (Hanselmann, Germanic Folklore, Vol. IV of Mythology of All Races, p. 311-321.)
that music is sometimes a lure to the land of the dead.
Prior of the Arthur and Guinevere cycle set off on his
voyage "because of alluring music" from a "fairy branch,
which was the gift of a god."


45 Heinrich Spanuth, *Die Göttergeschichte der Hannover* (Hannover: C. W. Fleischer Verlag, 1891), 169.

46 Spanuth, 169.


CHAPTER II

THE MAGIC FLUTE IN LITERATURE

"The flute is not an instrument which has a good moral effect; it is too exciting." -- Aristotle

A. Pan's Pipes

In the previous section, we have seen various cases in which the flute represented something of terrible aspect. For instance, the Mambu tribe of New Guinea likened the sound to a terrible forest monster. Athena is said to have fashioned it to produce the sound of the Gorgon’s death wail. The music of the flute drove the Nacchante who heard it to a frenzy of madness such that they fell on wild animals and tore them apart and drank their blood. This sinister aspect of the flute is also found reflected in the characters of Pan, the Rattenfänger von Hamelin (the Pied Piper), and Oberon. In the case of the first two, their music is sometimes believed to be a product of something evil, but as shall be shown, it is less evil than a manifestation of retribution and, in the person of Pan, representative of the natural savagery and terror inherent in the animal and elemental realms.

The dichotomy of the terrible and sublime in the music of the magic flute may be seen represented in the figure of
the god Pan, who embodies both the nature of the beast and that of a god. The "Homeric Hymn" is the earliest extant literary reference to Pan, and it presents the essentials of his nature which are carried through later traditions and variations. The characteristics ascribed to Pan as well as the context of his environment coincide with several magical flute motifs mentioned in the first section. Following is a quote from George Chapman's translation of the "Hymn."

Sing, muse, this chief of Hermes lower giad.
Daughter-footed, two-horn'd, amorous of noise,
That through the fairest Groves, all adorn'd
With Tees.
Together goes with Nymphs, whose nimble knees
Can every Dance, foot, that effort to scale
The most inaccessible tops of all
Uprooted rocks, and ever use to call
On Pan, the bright-ray'd God of Pastorall--
Who yet is loane and lovely, and doth ease
By lot all loftiest Mountains crown'd with snow;
All tops of Hills and cliffie Highnesses,
All Silvan Capes, and the Pastures
Of Therniest Greenes, here and there doth rove,
And sometimes (by allurement of his love)
Will make the watry softness, sometimes
(As quite appose'd Capriccios) he cliams
The hardest banks and highest, every way
Running their Ridges, often will convene
Himselfe up to a watch--tours Top, where
shephs
His notes he runs upon, and never rests. Then tures he head, and flies on savage Beasts,
Of their slaughters--so most charpe an eye
Setting upon them as his Nemean list flies Through all their thickest Tapestries. And then
(When Nep'rus calls to fold the flocks of Men)

From the green Glens not of his loftiest Heeds
He rushes forth, and joy with Song he feedeth—
When (under shades of their motions set)
He prays a verse forth as profoundly sweet
As not the Bird that in the Flowery Spring
(Amide the leaves out) makes the Thickest ring
Of her sweet and sorrow, sweetened with her Song,
Manna her divisions varied so and strong.
And then the sweet-voiced Nymphs that crown
his Mountains
(Flockt round about the deeps-black-watred fountains)
Fall in with their Contention of song,
To which all the Echoes all the Hills along
Their Repetitions add. Then here and there
(Here in the mid'st) the God the Guide both Bears
Of all their Dance, winding in and out,
A lyre's Hide (beauteous bended Round about
With blood) cast on his shoulders. And thus He
With well-made songs maintaineth th' aecritic
Of his free Bands, in silken Middow grounds
With Myrcynthia and Saffron, that around
In sweetest breath'd odors, that th' unnumber'd
Grasses
(Besides their wants) give up through all they
peace.
And those, in all their pleasures, ever raise
The blessed Gods' and long Olympus' praise: .

Pan, "amourous of noise," yet "loane and lovelace,"
leads the nymphes of the woods, mountains, rivers and meadows
in dancing. His songs are both joyous and melancholy, and
he frequently roams the high and remote cliffs in the mountains
alone. He is the shepherds' guardian and the music of
his reed pipes plays in shades, tones and textures of
nature's swift and varied aspects. The sudden, irrational
savagery which is a part of the god's nature is the spirit
which infused the Bacchantes through the incitement of
flutes and symbols. Robert Lewis Stevenson observed in the essay "Pan Pipes" that the contrasting phenomena of nature—
from the gentle spices of a spring day to the angry voice of
a thunderstorm or the blood-chilling scream of the panther—are "all airs upon Pan's pipes." The pre-Christian "Orphic
Hymn to Pan" addresses him as:

Pan's pow'r, from whom the world began,
Whose various parts by thee inspired, combine
In endless dance and melody divine. 1

Though Pan may be lord of all nature, he is "lovesick and
loveless," and the melancholy of his music expresses this
lack of love in his boisterous bachelor life. Pan had once
been in love with the wood nymph Syrinx, who was devoted to
Diana's chase; code of living. The sad melodies that issue
from Pan's pipes beckon and sigh for the god's lost dream
that disappeared into a clump of reeds along a riverbank,
She was transformed from a nymph into a bunch of the river
plants. Ovid related the god's dismay on reaching out and
finding nothing but great stalks of river grass in his arms
instead of Syrinx:

... with his breath the Reedses he softly
shook,
Which made a still and mourning noose, with
strangeness of the which
And sweetness of the fickle sounds the God
delighted much.
Said sweetest Syrinx for thy sake it is my
full intent
To make my comfort of those Reedes wherein
they sweet lament.
And how that there of sundrie Beedes with was
togather knit,
He made the Pipe which of her name the Grecians
call Oretie yet.

The chastity of the wood nymph is contrasted by Pan's
pervasive and instinctual force of sexuality. Deprived of
the nymph herself, Pan transforms his beloved into music.
The interrelationship between the magic flute and love is,
if not the most prevalent, at least the most interesting of
all of its manifestations.

Although Pan was often himself a lustless lover, he
was named "Pan Stratolos," (Pan the Lovers' Soldier) in
Lucius' Daphnis and Chloe, a popular story from ancient
Greece about the experiences true love between a shepherd
youth and maiden. The reed pipes are prevalent throughout
the story as attributes of the shepherds, Pan's pastoral
people. One particularly amazing pipe belonged to the
shepherd Dares, who also loved Chloe.

When peaceful Lesbos, home of Daphnis and Chloe, was
invaded by Tyrrhenian Pirates, she abducted Daphnis, Chloe
ran to Dares the herdsman for help. She found him dying
from wounds inflicted by the pirates, but he gave her his
shepherd's pipes to effect Daphnis' rescue:

I have accustomed my heart to follow the sound
of this pipe, and to obey the charm of it,
although they feed a good way off me. Come
hither then, and take the pipe, . . . Leave
the care of what shall follow in the pipe and
Come alone. And to thee, Chloe, I give this
Piper, this Pipe, by which I have often conquered many Heroes, many Beothours.

Chloe took the pipe and played it as loudly as she could. Dorico's cows, on board the pirate ship with Daphnis, heard the music and rushed over the side of the ship, despising it. The pirates all drowned, but Daphnis was saved by holding onto the horns of two cows who pulled him to shore.

Another aspect of the pipes' potency occurred when Chloe was abducted by invaders from the near-by city of Methe, ad. Pan came to the rescue, terrifying the sailors with horrible specters of war and raging, destructive seas. From a promontory towering alone by, they heard

... a strange sound of a pipe... It was not pleasing as a Pipe, but like a Trumpet, or a terrible Cornet, which made them run to their Arms, and call those Enemies whom they saw not at all..."

Pan appeared to the captain in a dream and warned him that if he did not immediately return Chloe, who was a friend of the nymphs, and her flocks to land, they would never escape "the terrible Pipe from the Promonture, but it shall drown you every man."

That was enough to convince the captain. He released the girl and her sheep and goats, and the pipes from the Promonture sounded again, but this time, they played a peaceful pastoral melody. The tune blew sweet and clear, but no one could see the piper, whose music led Chloe and
her flock safely back home.

This episode illustrates particularly well the opposite powers of the pipes, whose tone may either be martial or pacific. There is nothing in the terror they evoke, however, which could be construed as evil. Neither the promise of destruction to the Methymnians is a result of the god's justified anger and swift retributive retaliation against the malefactors.

The call of the pipes affected both animals and lovers. The old shepherd Philoctes, who claimed that in his youth, he was second only to Ica himself in the art of piping, knew the different tunes suited for herds of various animals. Sheep responded best to melodies soft and sweet. The tunes for cattle and oxen were vehement, and for goats they were shrill and sharp. Daphnis was also exceptionally skilled on the pipes. In one scene, he demonstrated before the king and queen of Mitylene how well his herds responded to his various tunes. When he played one way, they all raised up their heads. Another melody urged them to graze. A third, the flock recognized as the warning against the wolf, and they scampered into the woods, but a fourth melody assured them that all was safe and drew them all together again at his feet. Daphnis knew melodies of love as well.
A set of pipes was the gift Lynceus gave to Daphnis when she gave him his first lesson in the arts of making love.

Both Pan and the Muse of his seven-reed pipes call forth erotic responses that ebb and flow through all phases of creation. Pan is a solitary, pipe-sitting high on the crags of a towering mountain, at home with wild goats and eagles. The woods and rivers sing with his lute to the moon and siren dance. When he strums low and softly, wandering shepherds and other homeless ones are led back to the lost paths. Pan is an awesome defender of those he protects, but a sudden savagery beets in his pulse, which does not answer to reason or mankind's justice. He plays music that, like a third language, expresses mysteries of his dichotomic nature. He is the offspring of Hermes and a shep-

Hercules, and his presence on Mount Olympus

. . . made most morne fare
To all the Deitie . . .

Which most of all fill'd Bacchanal with delight.
And Pan they call'd him, since he brought to All of Birth no fare and full a Festival.

His irresponsible primitivity and irrational savagery, commonly attributed to the goatish half of his figure, are beyond the jurisprudence of good and evil. As so frequently the case with such characters, Pan's social
"Irregularities" were constructed by later poets and intellectuals, beginning around the sixteenth and seventeenth centuries, as evil. The woodland dusty, champion of shepherds and lovers, was distorted to serve as a mask for the devil.

A similar thing happened to the Rattenfänger von Hameln, known among English speaking people as the Pied Piper. The following chapter deals with the effect of the Rattenfänger's magic pipe.

D. The Pied Piper

The legendary Hamelin piper is the figure which probably comes most readily to mind, in the German and English traditions, when one thinks of a flute with magical powers of attraction. Since the mid-sixteenth century, scholars have tried to trace the sources of the legend, which, unlike most folk stories, is richly documented with written references. The Grimm brothers, in 1816, compiled a comprehensive version of the legend and its associated traditions that is included in their *Deutsche Lieder* collection. All of the brothers' source materials on the "Rattenfänger" were written rather than oral. Goethe and Robert Browning were instrumental in introducing the legend into literary contexts. The Rattenfänger, better known to English readers as the Pied Piper, is a controversial figure. To some he is a benevolent man of magic; to others, he is part and parcel
with the devil himself.

The earliest accounts of the plague of Hameln make no reference to a plague of rats infecting the town. Rather, only the part about a strange man piping away 100 of the town's children in 1378 is recorded. Not until around 1900 was the story of the rats joined to that of the Hameln children. It appeared in written form by Johannes Neier. 10

The earliest material reference to the legend is said to be the east window in the Hameln Marktkirche. In 1975 Bürgermeister Friedrich Poppendieck had a commemorative stained glass window put in with an inscription describing the children's未来 after a colorfully dressed piper on the way of saints Johannes and Paul. 11

Other material references to the legend in Hameln appear on the Neuen Tor, the Am Kiezenpfortenstrasse and the Markttorhaus. The oldest inscription dates from 1329 on a house in the Kiezenpfortenstrasse. A fragment was all that remained when Samuel Birn reported his discoveries about the legend in 1856. The fragment follows:

Anne Christi 1384: ... Tage Johannis Pauli... Ist gewesen der 28. Juni (sic)......

C. und E. Roter aus der Stadt verliest in der Stadt Hameln..............................

The inscription on the Neuen Tor dates from 1334, but it was refurbished from the old date of 1317.
The 1610 inscription over the Hochzeitshaus reads:


One theory concerning the historic origin of the legend was suggested by C. F. Fehn in 1749. He believed that the piper and children were actually a commander leading a local band of young men into the Sedemünde battle of 1641 which took place in the area of the Kappenberge.15 Another theory has it that the children led away by the piper later appeared suddenly in Siebenbürgen, where no one knew where they had come from or who they were.16

The earliest manuscript reference to the Hameln piper was found in 1936 by Heinrich Spanuth, considered one of the foremost researchers on the legend. The Luneburger manuscript dates from 1618 or 1619. There was a copied quote in it from the 1570 Catenar aura (the Golden Chain) of a monk Heinrich von Hereford, who had written down the legend of the children of Hameln. There is no mention of rats, only that on the day of Johannes and Paul
In addition to the telling of the story, a Biblical quote from the Old Testament, Jeremiah 11:13, was added at the end: "Eine Stimme wurde in Rana gehört, und jede Mutter beweinte ihren Sohn." The legend may have been taken from a local orally transmitted story and incorporated into a sermon. The theme of the scriptural passage concerns the sins of the fathers rebounding onto the children. Whether or not a specific instance was intended, we do not know. The text states that the mother of Deken Johann von Lude saw the children being piped away. The monk also noted that the town records were afterwards dated according to how many years had passed from the day the children were lured away.

The Grimm mention this tradition as well as a few others that sprang up around the event. The street through which the piper is thought to have led the children is known as the Bundelofstraße. The custom of the town is that no music or dancing takes place through that street during a bridal procession. Grimm also mention the belief that the
children reappeared at Diekhenburger. A coin was also
printed commemorating the event. 14

The Griems' version included the story of rats being
piped out of Nameln into the Weser river, as well as
mentioning two eyewitness accounts to the event:

Zwei sollen, wie einige sagen, sich verspätet
und zurückbekommen sein, wovon aber das eine
blind, das andere stumm gewesen, also das das
blinde den Ort nicht hat sehen können, aber
wohl erzählen, wie sie dem Spielmann gefolgt
waren; das stumme aber den Ort gewiesen, ob es
gleich nichts gehört. Ein Fräulein war im
Nahel zu sehen, wie sie das Kind mit aufs
Haupt nahm, und eine alte Frau, deren Mann
zu Hause war, wodurch es dem Unglück entgangen;
dann als es zurückkam, waren die anderen schon
in der Grube eines Büschels, die noch gesellt
wird, verschwunden. 15

Among the various renderings of the basic story through
the years, the piper has been identified as a painfully
dressed vagabond, a hunter with a bright red hat, the
devil's emissary, a magician and a rat catcher. He is a
frequent metaphorical figure in political cartoons. Browning's
poem describes him:

His queer long coat from heel to head
Was half of yellow and half of red;
And he himself was tall and thin,
With sharp blue eyes, each like a pin,
And light loose hair, yet warty skin,
No tuft on cheek nor beard on chin,
But lips where smiles went out and in—
There was no guessing his kith and kind.

Goethe recognized a special significance in the character,
about which he wrote the following ballad:
The piper is portrayed as a widely travelled exterminator of various types of vermin, a jocosely humorous enchantor of children, and a multi-costumed singer who knows how to charm the hearts of even the silliest and most purblind of women with the magic of his music and song. The Rattenfänger also appears in Goethe's Faust I on two occasions. During the Nachtwalpurnacht, he passed by and Mephistopheles calls him as "alter Freund." In front of Gretchen's garden gate, Valentin encounters Mephistopheles and calls him "verdammten Rattenfänger." Heinrich Spanuth comments,
This dual aspect of the piper's character is colorfully brought out in Robert Browning's "The Pied Piper of Hamelin."

To the basic story of the magic man piping rats out of the town which tries to weasel out of giving him the promised reward, Browning adds a few more and interesting insights into what the fellows heard, both rats and children, as they danced along after the wonderful music.

But all of the rats, it seems, drowned in the Weser catastrophe. One strong fellow, "stout as Julius Caesar," swam across and scammed home to ratland with the following message for the king:

At the first shrill notes of the pipe,
I heard a sound of scraping trips,
And putting apples, wondrous trips,
Into a cider-press's trips;
And a moving away of pickle-tub boards,
And a leaving ajar of conserve cupboards,
And a drawing the cork of train oil flasks,
And a breaking the hoops of butter casks;
And it seemed as if a voice
Sweeter far than by harp or by psaltery
Is breathed called out, O rats, rejoice!
The world is grown to one vast drysaltery!
So munch on, munch on, take your munchoon (sic),
Breakfast, supper, dinner, luncheon!
And just as a bulky sugar punchoon,
All ready steved, like a great sun where glorious scarce an inch before me,
Just as methought it said, Come, boys on!
--I found the Weser rolling o'er me."

Der 'Rattenführer' ist unter dem Einfluß Goethe's Persönlichkeit aus einer Sagen-,

Dargestellt zu einem Begriff, dem Urform des Führers und Verführers im Guten wie im

Bösen, geworden.
One can see here how treacherous the sweet alluring music may be. There was also a survivor among the children, who returned to tell what he had heard and seen. He had been left behind when the mountain closed after the other children, because he was lame.

And could not dance the whole of the way,  
And in after years, if you would blame  
His witless, he was used to say,  
'Its dull in our town since my playmates left;  
I can't forget that I'm bereft  
Of all the pleasant sights they see.  
Which the Piper also promised me.  
For he led us, he said, to a joyous land,  
Joining the town and just at hand,  
Where vaters rushed and fruit trees grew,  
And flowers put forth a fairer hue,  
And everything was strange and new.  
The sparrows were brighter than peacocks here,  
And their drip outran our fellow deer,  
And honey bees had lost their stings,  
And horses were born with eagles' wings,  
And just as I became assured  
My lame feet would be speedily cured.  
The music stopped and I stood still,  
Left alone against my will,  
To go now limping as before.  
And never hear of that country more.'

Perhaps the rat would have felt the same way had he been removed from the crowd before they plunged into the river. There is no account about what happened to the children inside the mountain. The citizens of Hameln must certainly have thought the Piper was an evil spirit as the balance weighed in his favor. In his first appearance to the mayor and the council, the Piper stated:

... I'm able,  
By means of a secret charm, to draw  
All creatures living beneath the sun,
That creep, or swim, or fly, or run.
All to me as you never saw.
And I chiefly use my charm
On creatures that do people harm
The mole, and toad, and newt, and vipers
And people call me the Pied Piper.

When the Mayor refused to pay the piper his promised
reward of a thousand ducats, the latter became quite seri-
ous and said:

With you, don't think I'll have a stiver!
And folk who put me in a passion
May find me pipe to another fashion.

The loss of the children was the piper's reward to the peo-
ples of Hamelin for their hypocrisy and double-dealing. He
said that he used the secret charm primarily "on creatures
that do people harm." Possibly, he considered the Ham in
bourgeoisie to be a type of human vermin from which innocent
children should be protected. Breuning ends the poem by
counseling that we all

... be vipers
Of scorpions with all men—especially priests. ...2d

He emphasizes the wisdom of keeping one's word and coming
through with one's promises.

The sinister aspect of the Rattenfänger's pipe, simi-
larly to that of Pan, is not so much the result of evil as
it is of justified retribution of innocents against the
wickedness of self-righteous and violent human beings.
Neither Pan nor the Rattenfänger are incarnations of the
devil. The force of their powers, as expressed through
their pipes, is terrifying only to those who have aroused their displeasure. The Rattenfänger's revenge could also be seen, in passing, as an illustration of the effect the misdeeds of an older generation may have on their sons and daughters. The melodies the piper plays evoke one's fondest dreams and happiest thoughts. The same boy expresses the misery of one who is forever bereft of the substance, the realization of his dreams.

Thus the Heinlein Piper has become almost metaphoric for an irresistible force of attraction. The music is associated with dreams and wonder, sexuality and joyous freedom from structures imposed by normal society.

In the case of both Pan and the Pied Piper, the enchanting powers of the pipes stem in great part from the supernatural nature of the figures themselves. The following two stories, by C. W. Nielander, consider the effects of a magic flute and horn in the hands of two mortals.

C. "Lulu, oder die Räuberflöte"

One of the primary contexts in which the magic flute appears is in the hero’s quest to win the love of a princess in distress. In both "Lulu, oder die Räuberflöte" and "Choronzon", both by C. W. Nielander, a mortal of noble birth and character receives the magic instrument as a gift from an elemental spirit. The flute, in the first story, aids Lulu in love as well as in every danger. Choronzon's horn,
however, vanishes at the time of the two lovers' greatest need, after they break Oberon's order not to sleep with each other before the Church sanctions it.

Pierre Rampal has called the flute the "voice of humanity." The story of Lulu illustrates this flute master's opinion. The flute was a gift to Lulu from Periferime, a powerful fairy lady, who chose him because of his purity and manly virtues to rescue her beautiful, young daughter, as well as a Feuerstahl (sword of fire) from the impregnable iron tower of Dilsenghuin, a wicked enchanter and arch enemy of Periferime. The magic flute had the capacity to rouse or subdue every passion or emotion in the listeners that the player wished, depending on whether it was played softly or loudly. As an added bonus, the music was guaranteed to incite love in the heart of the player's beloved.

Lulu was the first mortal for many, many years to have entered the borders of Periferime's forest dwelling. Among the local people, she had the reputation of a fearsome, blood-thirsty witch, although others claimed her beauty surpassed everything on earth. None of these people had ever actually seen her, but no one dared to venture a visit. Even the animals of the forest, except the song birds, avoided her part of the woods. She was able to take on any form that suited her purposes, but she usually appeared enveloped in a brilliant light like the morning sunrise,
only three times brighter:

**Dias war ihre schönste, aber auch ihre gefährlichste Gestalt. Wer sie darin erblickte, der verlor entweder auf einige Zeit den Verstand oder wurde wohl gar, wenn er die Augen zu weit aufthat, auf der Stelle stockblind.**

For Lulu, however, her radiance was no danger. She had lured him into her territory on purpose, being pleased with his humility and good nature. Her blazing lustre hid the beauty and dignity of her queenly aspect from unworthy eyes, but to Lulu, she manifested the true nature of her noble womanhood.

**... ihre grossen blauen Augen sahent in verborgene Tiefen und schreckten ihn mit heiligem Schauer, indem ihn das sanfte Lächeln ihres Mündes mit kindlicher Liebe lieder anzog.**

Along with the flute, Perifirime gave Lulu a magic ring which, when turned one way, transformed the prince into an old man, and when reversed restored him to his original young and handsome figure. If the ring were thrown onto the ground, Perifirime herself would come to the prince's aid.

The princess Lulu must rescue was the fairy's daughter by a mortal king, Sabalem of Kashmir, renowned for his mild justice and wisdom. Lulu was the grandson of the Korassan king Deschiamschid, who had been on friendly terms with the elemental spirit world. Deschiamschid had made the Feuerstahl and later gave it to Perifirime. The magic power of the
sword compelled the spirits to obey whoever possessed it. The wizard Dilsenghuin stole it from Perifirime when she had been away at her husband's court. This had made him practically invincible among the wizards and fairies. Because of his wicked nature, however, the Feuerstahl was not as strong a weapon in his hands as it had been in Perifirime's. The spirits obeyed him against their will, and many times the higher powers had prevented them from carrying but his orders.

The great iron tower where the wizard lived and kept Sidi, the fairy's daughter, imprisoned loomed silent, impenetrable, like a heart of stone untouched by the beauty and gracious bounty that surrounded it. Lulu walked through the rich valley, and the first notes he played on the flute seemed to envelop him in a gentle enchantment. The birds and animals flocked around him and perked up their ears as if they understood exactly what the music spoke.

Wenn er sanft hauchte, so klang es, wie das Lispeln hoher Gipfel, in denen der Abendwind rauscht; oder als ob alle Nachtigallen des Thals in die Klagen einer weinenden Nymphen ein süßes Wiegenlied sängen. Hauchte er aber stark, so rauschten tausendstimmige Chöre von allen Bergen nieder, als ob der Donner über ihren Häuptern brüllte und eine brausende Fluth in allen Tiefen tobe.¹¹

Lulu preferred the mellow tones and
. . . bald flößte er wie das särliche Girren einer Turteltaube, die ihren Gatten zur Liebe lockt; bald wie das bange Klagen einer Nachtigall die sein verlohrnen Liebchen ein traurlied singt. 32

The music disturbed Dilsenghuin inside his fortress, and he bellowed down at Lulu, who was disguised as an old man, a travelling musician whose musical skill won for him food, lodging and influential friends. The charm of the old man's music, which sounded "als wollt' er ein fröhliches Mädchen zum Tanze locken," 33 slowly overcame the wizard's sour suspicion. Eventually his curiosity and an unaccustomed sense of joy lured him outside to discover more about the strange music man, who informed the wizard that one of his specialties was softening the hearts and wills of prudish women:

Denn kurz, ich verstehe die Kunst mit meinem Flötenspiel den Zorn der Frauen zu besänftigen. Die Widerspenstigen mache ich rahn, die Spröden särlich; den Eigensinnigen vertreibe ich die Launen und Grillen; kurz, es sei eine so unmutig als sie will, ich mache sie lustig. In diesem heilsamen Geschäfte bin ich grau geworden. 34

For even the most adamant prude, Lulu assured the wizard, he never needed more than half a day to make her sweet-tempered and agreeable.

Dilsenghuin decided that was just what he needed to make Sidi agree to marry him, so he asked Lulu to let him try to play the instrument. The result was an outrageous clamour of dissonance, which sounded like the howling of
wolves and the baying of ferocious guard dogs. The animals which had been gathered around jumped and ran for fear. It was obvious to the wizard that his own playing would never do. Thus, Lulu gained entrance to the fortress where the princess was held captive along with nine of her maids-in-waiting.

Because of a gift from her mother, Sidi was able to repulse the wizard's advances simply by the disinclination of her will. This power remained with her as long as she did not fall in love. Frustrated by the girl's coldness, Dilsenghuin had ordered that the girls must each spin nine huge spools of flax a day without food or drink until Sidi agreed to marry him. The stalemate had lasted three years. Lulu, still disguised as an old man, fell in love with Sidi as soon as he saw her, but she was impervious to the old man and the wizard.

The first tune Lulu played evoked the sensation of one imprisoned who cried out for freedom. It then sounded like a mother's mournful voice, calling for her lost children. The young women were deeply affected by the music and began to cry.

Through a series of cunning maneuvers, in the wizard's absence, Lulu discovered the hiding place of the Feuerstahl and revealed his normal form to Sidi. Before she could even think about it, she fell in love with the young prince
and lost the protection of her mother's gift, which caused her to feel anxious, rejected a. guilty. Dilsenghuin attributed Sidi's new defenselessness to the old man's flute playing and ordered his slaves and the spirits to prepare a wedding feast, despite Sidi's pleas to wait yet one more day, as a token of the love he professed to have for her. The wizard, in true macho style, answered roughly, "Ich bin des Nachgebens müde und will einmahl zeigen, daß ich Herr in meinem Hause bin."\(^\text{36}\)

On two occasions, the flute manifested the less gentle side of its potency. The first time, Lulu, still disguised as the grey-bearded travelling piper, blew a single powerful note just as Dilsenghuin was about to put his arms around Sidi. The sound was terrible and loud, as if the wizard's iron tower had been struck by lightening from within. The next time the flute's tones were like an angry swarm of bees or a ferocious dog growling at a stranger. This sound aggravated the elemental spirits and other slaves in Dilsenghuin's tower, who then picked up the wizard's son Barka, an evil-tempered dwarf, who had tried to hinder Lulu from going about the tower as he wanted. The slaves and spirits began tossing the dwarf about in the air like a volleyball, and Lulu was free to go.

This latter incident won for Lulu the dwarf's undying malice. During the wedding feast, Barka determined to
avenge himself on the old musician. He asked Dilsenghuin to make Lulu give him the flute. When Lulu had successfully talked himself out of that situation, the dwarf noticed the ring and demanded to have that instead. With a clever verbal feint, Lulu managed to divert the attention from the ring, back to the flute, promising to give it to Barka if Dilsenghuin would allow him to play one more song. This was Lulu's last resort. He hoped that the flute had yet one more ace up the sleeve. In a short soliloquy preceding the final song, Lulu expressed the old man's sentiments towards the flute:


The song he played was a lullabye. Everyone at the wedding feast fell asleep. Lulu then took the Feurstahl and woke Sidi. The spirits were at his service, and the wicked
enchanters power was broken. Perifirime appeared when Lulu threw the ring onto the ground. She blessed the two young lovers and changed the wizard and his son into two night owls.

The full force of the magic flute's powers became evident in the final scene. Perifirime received the flute back from Lulu, and as her flying cloud-coach circled the great hall of the fortress with the two new lovers as passengers, the fairy lady blew contrasting harmonies which blended into a dissonance that resembled the chaotic confusion of the elements. The intensity of the clashing chords was so great that Dilsenghuin's tower, which had been built by the spirits to last for eternity, was razed to a pile of dust and ashes.

Lulu was the first mortal Perifirime's flute worked for. Because of the purity of his heart, more than his strength or cleverness, the bonds of captivity were dissolved. Perifirime said, "Er hat durch seinen guten Genius ein Band gelöst, daß weder Macht noch List zerreissen konnte." The fairy had purposely chosen a mortal man to be her daughter's husband. After having lost the Feuerstahl, she had moved with her daughter, the only child, to a deep, remote part of the forest where, as Sidi told Lulu,

Sie lehrte mich allerley schöne und nützliche Künste, deren Erfinderin sie ist, von ihren überirdischen Wissenschaften aber wollte sie mir keine lehren, weil sie mir, wie sie sagte, nichts helfen, wohl aber viel schaden könnten.
The efficacy of the magic flute in mortal hands hinged on the internal character of the hero. Man's spirit, in harmony with the supernatural powers of goodness, expressed itself musically through the tonal colorations and melodic harmonies of the magic flute. In this way, the flute may be seen to be an extension and expression of the internal spirit. It spans the chasms and penetrates the closed and silent decades which separate individuals. It may be seen symbolically as a bridge of love and truth which carries one over impossible odds, uniting all beings--mortal or fee, animals, birds and elements--in wordless communication and universal understanding.

D. Oberon

The magic horn in Wieland's Oberon, although not exactly a flute or pipe, shares certain important characteristics with magic flutes. The primary difference between the quality of Oberon's horn and a magic flute is that the former functions fundamentally in a martial capacity, whereas the flute or pipes, depending on their story context, are more versatile and more intimately involved in the ritual of courtship.

Huon de Bordeaux, a knight of Charlemagne's court, received the horn from Oberon, a faerie king, who became the knight's guardian spirit on a quest to the court of the Sultan of Babylon, where Huon must unburden the
barbarian king of four of his back teeth and a handful of his beard hair. These Huon was commissioned to take back to king Charlemagne. In addition to that, the young knight must also kiss the Sultan's daughter three times on the mouth in full view of the assembled court after having cut off the head of the man sitting to the Sultan's right.

The norm, which Oberon gave him did two things. If blown lightly, it made those who heard it dance uncontrollably.

Ertont mit lieblichem Ton von einem sanften Hauch
Sein schneekengleich gewundner Bauch,
Und drauten dir mit Schwert und Lanzen
Zehntausend Mann, sie fangen an zu tanzen,
Und tanzen ohne Rast im Wirbel, wie du hier
Ein Beispiel sahest, bis sie zu Boden fallen;
Doch, lassest du's mit Macht erschallen,
So ists ein Ruf, und ich erscheine dir . . .
Nur spar solchen Ruf bis höchste Not dich dringt. 40

The example Huon saw of the horn's power before Oberon gave it to him occurred after Huon's trusty squire Scherasmin dragged the knight away at full gallop from the faërie prince, who pursued them through his forest. The knight and his squire took refuge in a near-by cloister from the sudden, terrible thunderstorm that Oberon caused to spring up. Scherasmin was certain that they would be safe from the evil kobold inside a holy sanctuary.

Oberon shared the same fate that many of the supernatural personages dealt with in this study have been subject to. He was feared and accused of being in league with
the power of darkness. Scharasmin had warned Huon to avoid passing through Oberon's forest. The demon was rumoured to change mortals who entered there into animals. Huon refused to be daunted by superstition spawned from groundless fear. The most direct road to Babylon led through Oberon's wood. He would go through it.

Inside the cloister was a group of monks and nuns who were returning from a feast of St. Agatha, the guardian of young virgins against Oberon, the "Jungfernswinger." No sooner were the two adventurers inside, then, with a flash of lightening, Oberon appeared in their midst.

Auf einmal ist der Himmel wolkenlos,
Und alles hell und mild und trocken wie vorher,
Schön, wie im Morgengrauen neugeborener Engel,
Stehst du, gestützt auf einen Lilientrank,
Und um die Schultern hängt ein silberne Horn,
So schön er ist, kommt doch ein unbekanntes Grauen
Die alle an: den Ernst und stiller Zorn
Weckt sich um seine Augenbrauen.

He took up his horn and began to play a merry tune.

... Stracks übertannt den Alten
Ein Schwindelgeist; er kann sich Tansens nicht
enthalten,
Pflegt eine Nonne ohne Zahn,
Wie vor Begierde stirbt ein Tänzer mitzumachen,
Und hüpfst und springt als wie ein junger Kuck
So rasch mit ihr herum, das Schleierweib und Rock
Weht in die Lüfte wehn, zu allgemeinem Lachen.
Leichtfertiger kann kein Faunentanz sich drehen.

...
with the rest of them because of what he had said previously about the faërie king. Oberon told Huon:

... Fürchte nichts ... wer das Licht
Nicht scheuen darf, der ist mit mir verbrüdert. ...

Dein Herz ist rein, dein Wandel ohne Krümmung,
Wo Pflicht und Ehre ruft, fragst du nicht Fleisch
und Blut,
Hast Glauben an dich selbst, hast in der Prüfung
Müt:
So kann mein Schütz dir niemals fehlen,
Denn meine Strafgewalt trifft nur befleckte Seelen.

Wär nicht dies Klostervolk ein heuchlerisch
Gezücht,
Belöß ihr keuscher Blick, ihr leiser Bußton nicht
Ein heimlich strafbares Gewissen,
Sie stünden, trotz dem Horn, wie du, auf ihren
Füssen . . .
Sie alle tanzen nicht weil sie der Kitzel sticht,
Die Armen tanzen weil sie müssen.44

The ivory horn proved its worth at the Babylonian
Sultan's court. After cutting off the head of the Kalif's
right-hand man (and his daughter's bridegroom), Huon kissed
Resia three times and claimed her as his bride. He immedi-
ately found it necessary to turn the barbarians minds to
dancing and away from the swords that they pointed in his
direction.

When they had danced to exhaustion (Resia and Scher-
asmin excepted) and lay panting on the floor, Huon proposed
to make a bargain with the Kalif. If he would agree to
renounce Mahomed for Christianity, Huon would let him keep
his four back teeth and all of his beard. The Sultan was
not at all taken with the idea. He ordered his warriors to
grab Huon and rip him apart. Having unwittingly left the horn with Scherasmin, Huon made a dashing show of swordplay against the crowd, until the squire decided that the odds were looking pretty bleak for the Christians. He sounded a deafening blow on the horn, and Oberon soon appeared with his usual accompanying thunderstorm and the scent of lilies. The courtiers fell asleep under a faerie spell, and the lovers escaped safely. After receiving Oberon's blessing and a small chest which contained the Sultan's teeth and beard hairs (compliments of Oberon), they boarded a ship heading for Rome. Oberon warned them to regard each other as brother and sister until their ship brought them to Rome where the Pope would marry them. If they made love to each other before official permission was given, Oberon would have to withdraw his help to them forever. Scherasmin and Fatme, Resia's nurse, did their best to help their beloved master and mistress to keep Oberon's command, but to no avail... and only two days from port.

As soon as the lovers broke the tabu, the horn disappeared and a wild tempest burst over the sea. From that point on, Huon and Resia, who changed her name to Amanda after converting to her lover's religion, endured a long and arduous series of hardships, through water, earth, fire, pirates and a Tunisian Sultan and Sultana who forcibly tried to seduce Amanda and Huon. Unaided by any supernatural
object or person, they endured everything and remained con-
stant to their initial feelings of love, trust and friend-
ship, for those were their only comforts.

The horrible suffering of the two seems all out of
proportion to their misdeed, until one sees that this had
been part of Oberon's plan all along. Many years before
he first appeared to Huon, Oberon had quarreled with
Titania his wife over a different mortal couple. The wife,
who was more than a generation younger than her blind hus-
band, took a lover literally under her spouse's very nose
(rather they were in a tree above his head). Titania argued
that the situation justified the young girl, but Oberon
condemned the entire race of women and the foolhardy men
who let themselves be cozened by their charms. Oberon swore
that he would never return to Titania until the following
conditions were met:

Und bei dem furcttbarn Namen seis geschworen
Der Geistern selbst unnennbar bleiben muß,
Nichts wende diesen Pluch und meinen festen
Schluß:
Bis ein getreues Paar, vom Schicksal selbst
erkoren,
Und, probest in Leiden wie in Freuden,
Die Herzen ungetrennt, auch wenn die Teiber
scheiden,
Der Ungetreuen Schuld durch seine Unschuld
bößt.

Und wenn dies edle Paar schuldloser reiner
Seelen
Um Liebe alles gab, und unter jedem Hieb
Des strengsten Geschicks, auch wenn bis an
die Kahlen
Das Wasser steigt, getreu der ersten Liebe blieb,
Entschlossen, eh den Tod in Flammen zu erwählen,
Als ungetreu zu sein selbst einem Thron zulieb:
Titania, ist dies, ist alles dies geschehen,
Dann werden wir uns wiedersehen!

This theme of lovers suffering tests by the elements as well as physical separation from each other is a central one to the opera Die Zauberflöte. Wieland's Oberon is believed to be one of the sources of inspiration for the opera. A telling difference in the relationship of the magic instruments to the lovers respectively in Oberon and Die Zauberflöte is that the horn disappears at the time of their greatest need, only to return a split second before both Huon and Amanda are about to go up in flames, tied to matching stakes, as a result of turning down the Trinesean highnesses amorous propositions. The flute in Mozart's opera remains with Tamino and Pamina as they pass through the tests of fire and water in Sarastro's temple.
NOTES

1 Merivale, p. 231-232.


3 Merivale, p. 233.

4 Merivale, p. 6.


6 Longus, p. 92.

7 Longus, p. 93.

8 Longus, p. 103.

9 Merivale, p. 233.


12 Dobbertin, p. 20.

13 Dobbertin, p. 22.

14 Dobbertin p. 60.

15 Dobbertin, p. 6.

16 Dobbertin, p. 75.

17 Spanuth, p. 16.


19 Steig, p. 183.

21 Spanuth, p. 75.

22 Spanuth, p. 76.

23 Spanuth p. 76.

24 Browning, p. 6.

25 Browning, p. 10.

26 Browning, p. 4.

27 Browning, p. 8.

28 Browning, p. 12.


33 Wieland, "Lulu," p. 303.

34 Wieland, "Lulu," p. 305.

35 Wieland, "Lulu," p. 311.


38 Wieland, "Lulu," p. 349.


41 Wieland, "Oberon," p. 32.

42 Wieland, "Oberon," p. 33.
43 Wieland, "Oberon," p. 33.
44 Wieland, "Oberon," p. 34.
CHAPTER III

DIE ZAUBERFLÖTE, A FAIRY OPERA BY MOZART
AND EMANUEL SCHIKANEDER

Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear'd,
Pipe to the spirit ditties of no tone.
---Keats "Ode on a Grecian Urn"

On September 30, 1791, Wolfgang Amadeus Mozart and
Emanuel Schikaneder brought to the Viennese stage an opera-
tic spectacular rich in magic and mysticism. Die
Zauberflöte is noted for its unusual variety of musical
styles and impressive theatrical effects. Inspired pri-
marily by Wieland's Oberon and "Lulu, oder die Zauberflöte," it
incorporates a number of elements which characterize the
magic flute motif as it has appeared in various folktales
and mythology. The flute's central function is to aid
Tamino, a Japanese prince, in his quest to free Pamina,
daughter of the Queen of Night, from the stronghold of
Sarastro, a powerful rival of the Queen. Birds and animals,
as well as Pamina, respond to its tones, and it brings peace
of mind and comfort to the prince in times of confusion,
despair, and danger.

A counterpart to the magic flute in the opera is the
Pan pipes, played by Papageno, a comical, carefree bird-
catcher commissioned by the Queen to accompany the prince
to Sarastro's castle. For this, the Queen gives Papageno a set of magic bells, which, like the magic flute of Bakala in the Greek folk tale, and Oberon's horn, compels any who hear it to dance.

Although the story of the opera is based on folktales and literary Märchen, it is more abstractly philosophical and the character development more complex than in traditional folk narratives. Die Zauberflöte may be characterized as an heroic quest tale, but the conflicts of the hero are primarily internal rather than external. The flute rather than the sword is the central power object; strength of character and the power of love rather than might of arms is the key to the prince's success. However, both modes of meeting opposition—violence and reasonable negotiation—are represented in the characters of the Queen of Night and Sarastro. Their adversity is embellished through of light and dark imagery of light and darkness. The conflict between the Queen and Sarastro sets up a dichotomy of opposing ideals and principles, creating a situation which Tamino, aided by the magic flute, must encounter if he wishes to win Pamina.

The idea to produce Die Zauberflöte came from Emanuel Schikaneder. He was an enterprising and flamboyant actor and director of a theater troupe which travelled throughout Austria and Germany. When he approached his friend Mozart with the idea of writing a fairy opera in March of 1791, the
dramatist was in dire financial straits. He was excited about producing a magical drama which would not only replenish the funds, but give him the opportunity to get into the type of extravagant staging he loved so well. Musical fantasies were very popular with the Viennese at the time. A rival director from the Leopoldstadt Theater had been drawing large crowds with pieces such as Megära, die fürchterliche Hexe and Das Sonnenfest der Brahminen.

Two years earlier Schikaneder had had great success with a musical version of Wieland's Oberon. Paul Wranitzky, a pupil of Haydn, wrote the musical score, and Carl Ludwig Gieseke did the libretto. There has been some question among critics whether Gieseke did not write the libretto for Die Zauberflöte as well.\(^2\) The certainty of this cannot be established however. The handwriting and turns of expression are characteristically those of Schikaneder, so that he still gets credit for the authorship.\(^3\)

Schikaneder had observed that productions with romantic fairy tale plots and Oriental elements attracted the public the most. Die Zauberflöte answers both of these conditions. The plot is typical of a Märchen tale of love between a princess and a prince. The prince is Japanese, and the setting is exotic ancient Egypt.

Mozart was at first reluctant to undertake Schikaneder's proposal, because he had never written a fairy opera before.\(^4\)
He finally agreed, however, and by July of 1791, the biggest part of the opera was completed. Mozart composed it in a summer house adjacent to the theater where Schikaneder, who knew the composer's tendency to procrastinate, should keep an eye on him. They worked closely together during those months.

Mozart's customary practice when writing an opera was first to get the over-all conception of the story-line from the librettist. From that, he would then let his musical imagination run free, and he would work out and record the musical ideas to fill in the details and flesh out the outline. When the music was completed, the librettist would then set the story into verse. Mozart was never very concerned if the words put to his music were clumsy or trivial, a complaint some critics have had about Schikaneder's libretto. He trusted that the music he wrote would express the main ideas of the opera and draw the audience's attention away from any awkward verbal expressions. Mozart believed that in opera "die Poesie jedeszeit die g:sorsame Tochter der Musik sein solle . . .".

Perhaps the one factor that critics have found to be most disconcerting about the libretto is the abrupt switch in sympathy the audience is compelled to make between the Queen of Night and Sarastro. The first act presents the Queen as a helplessly victimized mother and beneficent.
awe-inspiring demigoddess. Sarastro, both Tamino and the audience believe, is a wicked magician who abducted the Queen's daughter. Later we discover that Sarastro is on the side of goodness and truth and the Queen an agent of destruction and deceit.

One theory for the reversal is that Schikaneder had already written the first part of the libretto when a rival theater company put on a production entitled Kasper, der Pagottist, oder die Zaubererzither, also based on Wieland's "Lulu" story. Ignaz von Seyfried conjectured that as a result Schikaneder was forced to turn the entire plot around. This theory, considering the overall plan of the story, does not seem particularly plausible. In the first act, we are seeing the Queen from Tamino's point of view, whom she had hoped to lure into her plot of vengeance against the priest of the temple of wisdom. This twist only intensifies the impression of her deceptive nature.

Despite the criticisms, the opera has had its admirers among men such as Beethoven, Herder, Hegel, and Goethe. Goethe thought so highly of it that he intended to write a Zauberflöte, Part II. Unfortunately, the projected second part remained only fragments.

Die Zauberflöte was the last opera Mozart wrote before his death, and it remained one of his favorites. Edward Dent writes:
... it seems to have been the opera that gave him the happiest thoughts. In the evenings he used to follow the performances in imagination, with his watch beside him, and on the same day that his friends came to try over the Requiem he said to his wife, 'I should like to have heard my Zauberflöte once more,' and began to hum the bird-catcher's song in a scarcely audible voice. Kapellmeister Rossler, who was sitting at his bedside, went to the pianoforte and sang the song, to Mozart's evident delight. 9

Mozart had a special affection for this opera not only because of the delightful nature of the piece, but also because it was the fulfillment of his life-long aspiration to write a major German opera. Except for a few songs, Die Zauberflöte was practically the first opportunity Mozart had ever had to express deep and solemn thoughts in his native language. 10 His opera seria had been done in Italian and his sacred music in Latin. According to one commentator:

No previous composer of (Mozart's) calibre had produced such a masterpiece from materials of the imagination which were both his and of his People--his People, in their national and musical language. . . .11

Before Die Zauberflöte, the most important operas had been done mainly in Italian. Some French operas had also been written, but Italy was the primary trend-setter for opera in those days. A few unsuccessful attempts at German opera compositions had been made earlier in the 19th century. Anton Beethoven's Fidelio and Alcesta, and Lenz Holbein's MASAEL and Lehzenburg were sung in German, but they never achieved any degree of popularity.
and were soon dropped from the stage circuit.  

**Die Zauberflöte** was well-received throughout Europe (although it took the Italians longer than the others to come to an appreciation of it). Its success broke the ground for future German composers such as Weber, Beethoven, and Wagner. Julius Cornet, an opera director and tenor singer, commented in 1849:

**Die Zauberflöte** is the central starting-point of German opera, and it will have to be taken into account centuries hence, if anyone wishes to study the fundamental principles of the German operatic style; . . .

One of the particularly striking features of this opera is its great variety of musical styles. It is a collage of divergent elements masterfully woven into a colorful, coherent unity. Hermann Abert comments:

Stilistisch ist die "Zauberflöte" die vielseitigste Oper, die wohl je geschrieben worden ist. Papageno und Papagena äußern sich im unverfälschten, nur leicht stilisierten Wiener Volkston, gelegentlich mit einem Zusatz italienischen Buffoaltus, Tamino und Papina in einem genialen Gemisch von italienischer Arien- und deutscher Liedmelodik, der Kreis der Aragostos schlägt sich, namentlich in den Friusterszenen, auf die Seite Glückes, während die Königin der Nacht sich mit ihrer Sternenpracht und gespenstisch flackernden Leuchtschein der großen seriösen Arie der beiden Italiener bedient. Und endlich, unmittelbar vor der Krise, taucht die allerstrangeste Form des Figurierten Chorals in Bachschem Stil auf.

The Vienna folk music style sung by Papageno and Papagena, as well as the character of Papagena and the Mühlchen
quality of the opera were the result of the influence of the Singspiel on the composition. This was a form of musical drama popular in Vienna during the last quarter of the 18th century. Emperor Joseph II was particularly fond of this type of entertainment and established the Burg Theater especially for it in 1776. It differs from opera in its use of spoken dialogue interspersed throughout the musical passages. The dialogue tells the story and the songs express the feelings. Viennese sentimentality and magical plots were characteristic elements of the productions. In terms of its subject matter, the Singspiel is closer to Broadway musical comedy than classical opera. Somewhat analogous to the French opéra comique, it characteristically combined broad earthy humor with spectacular stage effects.

The "Hanswurst" or "Käesperl" character frequently appeared in the stories. This was a comic figure similar to the English Harlequin. He was generally a simple, carefree buffoon or prankster, often the companion of the story's hero. Papageno, the bird-catcher in Die Zauberflöte, is typical of this kind of figure. Schikaneder played the part of Papageno. He loved the type of role that called for a lot of ad-libbed clowning, such as when the poor bird-catcher struggles with a magical padlock clamped to his mouth by the Queen's three ladies as a none-too-gentle
reminder not to boast and lie.

**Singspiel** lent itself well to the talents of Schikaneder. Extravagant stage mechanisms and elaborate costuming, always a part of his productions, added to the audience's delighted reception of the opera's debut at the "Starhembergischen Freihaus Theater auf der Wieden," just south of Vienna's Naschmarkt. The thirteen different stage sets call for great mountains that open and close, waterfalls and pits of fire, Egyptian pyramids, a palm grove and underground caverns. Three young guardian spirits, heralds of peace and hope who watch over and advise the lovers, ride to their charges' succor in a balloon-like flying machine. A huge, fire-breathing serpent opens the show, chasing Tamino, dressed in Japanese style, into the Queen's bleak realm. There is profuse use of thunder and lightning. At one point, a huge glass of wine arises from out of the earth, which also opens intermittently to swallow disobedient and wicked characters. Some of the actors and musicians may have been dismayed that their working environment had to be shared with several varieties of animals, including six live lions that drew Sarastro's chariot!

The opera draws its over-all character of magic, from the spirit of folktales and mythology, some themes of which found their way into opera via Wieland's **Oberon** and "Lulu, oder die Zauberflöte." Among the qualities Tamino's flute
shares with others as we have seen them in the stories described in the survey of Section One, is its power of enticement. It inspires Tamino not so much to a distant, enchanted land, but to a nobler state of being by virtue of its influence over the listener's emotions. Its tones attract the wild forest creatures and beckon the prince's lover. Papageno's pipes draw birds to him, but, as in the case of Pan, do not avail him in his pursuit of females. The flute is a supernatural helper in times of danger and has some significance in relation to fertility and the mysteries of death and renewal.

There is an intimate connection between the enchanted music and the fundamental processes of life and death. Sexuality, love, the threatening realities of death, and the ecstasy of rejuvenation are all themes of Die Zauberflöte. After Tamino successfully emerges from the first segment of testing he must undergo in Sarastro's temple in order to prove himself worthy of Pamina, a chorus of priests welcomes him:

O Isis und Osiris, welche Wonne! Die düst're Nacht verschweucht der Glanz der Sonne. Bald fühlt der edle Jüngling neues Leben, bald ist er unserem Dienste ganz ergeben. Sein Geist ist künn, sein Herz ist rein . . . bald wird er unser würdig sein . . .

As a condition of liberating Pamina, Tamino becomes a candidate for initiation into the mysteries of Isis and Osiris,
the Egyptian deities of death and rebirth.

Osiris' title is Neb-er-Zer, "Lord of Everything," reminiscent of Pan, which means "all." Osiris is known as the god of dying and reviving nature. He was the one who brought the phenomenon of death to the gods, and he represents changing time and the progressive cycle of the year:

(Osiris) developed into a god of changing nature in the widest sense. Thus he could become the divinity of the most important change, i.e., death, and could be evolved into a patron of souls of the departed and king of the lower world, being at the same time the lord of resurrection and of new and eternal life.16

In the earliest conceptions of him, Osiris was equated with the sky and the sun. Like Apollo, he was reputed to have brought the refinements of civilization to mankind. When Tamino first sees the temple of Isis and Osiris where Sarastro reigns, he says:

Ist dies der Sitz der Götter hier? Es zeigen die Pforten, es zeigen die Säulen, daß Klugheit und Arbeit und Künste hier weilen; wo Tätigkeit thronet und Müßiggang weicht, erhalt sein Herrschaft das Laster nicht leicht.17

The effects of civilization and enlightenment are manifested there. Osiris' high priest Sarastro serves the principles of the generative power of light. The priestly community is dedicated to the ideals of liberty, equality, and fraternity in the pursuit of truth and wisdom. Universal humanitarianism is a central theme in the opera. Sarastro
thanks the council of priests in the name of humanity after they vote to accept Tamino as a candidate. They had hesitated for a while to do so, wondering whether the fact that Tamino is a prince would hinder him. Sarastro reminds them that Tamino is more than a prince; he is also a human being.

This is a fundamental difference between the opera and traditional folk narrative. Although folktales frequently express certain ethical attitudes, they do not expressly deal with the type of abstract social and metaphysical concepts that are a part of Mozart and Schikaneder's work, to which critics often give a Masonic interpretation. 18

The metaphor of light also applies to Perifirime and Oberon in Wieland's two stories. The former first appears to Lulu in a dazzling blaze of brightness which strikes lesser mortals with blindness or insanity. The dwarf informs Huon:

... wer das
Nicht scheuen darf, der ist mit mir verbrüdert... 19

Another factor the characters of Oberon, Perifirime, and Sarastro have in common is the misrepresentation among the general populace of their true natures. Papageno and the people on the outskirts of Perifirime's and Oberon's forests fear these figures, believing them to be evil.
Up to the end of the first act, *Die Zauberflöte* has several plot elements in common with "Lulu, oder die Zauberflöte." Both Lulu and Tamino enter the supernatural ladies' territories inadvertently. Lulu follows a tiger chasing a gazelle, which disappear into this air when he passes Perihrime's boundary. Tamino is chased into the Queen's realm by a serpent. Perihrime intentionally set up the decoy to lure Lulu to her palace, and one suspects the Queen of Night may have had something to do with the serpent. Her three ladies-in-waiting were, after all conveniently close at hand, ready with their spears to kill the beast and rescue the terrified prince. In both instances, the hero is chosen for the adventure not so much for his physical courage, but rather for his pure and gentle qualities of spirit. The flute is a gift to the princes from the women whose daughters were abducted from their palace gardens by their arch-rivals. Neither mother, though powerful beings, has the means of freeing her daughter. Only the young men, with the help of the magic flutes, have a possible chance for success for which they win the princesses' love. Each flute works a profound effect over the emotions and draws the woodland creatures from their usual hiding places from humans.

Lulu also has a magic ring that transforms him from a handsome young prince into a grisled old man. A comparable
transformation occurs with Papagena, who at first appears to Papageno as an ugly old crone and only assumes her true form after Papageno has promised to accept her as his wife and to be true to her forever (so long, he tells the audience, as he does not see a prettier one.)

A situation in which a suitor is disguised in a repulsive form is found in various folk stories too. "The Frog Prince," "Beauty and the Beast," "East O' the Sun, West O' the Moon" are three examples. The latter tale is similar to "Cupid and Psyche." In this Norwegian story, a prince is transformed into a white bear and able to assume his true form only at night. This is a result of a spell cast on him by his stepmother. It could be lifted only if a young woman lived with the animal for a year without trying to find out who the man was who crept into bed beside her every night after the lights were out. Like Psyche, the young girl listens to the bad advice of her family and in taking a look at her nocturnal companion, drops three drops of candle wax on him, thus breaking the tabu set as a condition for freeing the prince from the enchantment.20

The characteristic of making listeners dance, found in "Lulu," Oberon, and several folktales, is not a property of Tamino's flute, but rather of Papageno's glockenspiel, one of several other magical devices aside from the flute which add to the opera's charm. During one of the performances,
Mozart pulled a prank on Schikaneder, feeling a "sort of impulse to play the glockenspiel." He went behind the scenes. "Well just for fun, at the point where Schikaneder has a pause, I played an arpeggio. He was startled, looked behind the wings and saw me. When he had his next pause, I played no arpeggio. This time he stopped, and refused to go on. I guessed what he was thinking and again played a chord. He then struck the glockenspiel and said 'Shut up!' Whereupon everyone laughed. I am inclined to think that this joke taught many of the audience for the first time that Papageno does not play the instrument himself."21

The glockenspiel comes to the aid of Pamina and Papageno when they are running from Monostatos, the unscrupulous servant of Sarastro. The glockenspiel makes their adversaries dance and laugh with the joy of friendship. Pamina and Papageno sing:

Könnte jeder brave Mann solche Glöckchen finden! Seine Feinde würden dann ohne Mühe schwinden, und er lebt ohne sie in der besten Harmonie,... Nur der Freundschaft Harmonie mildert die Beschwerden: Ohnh diese Sympathie ist kein Glück auf Erden.22

This type of commentary about the good effects of friendship is found throughout the opera on a variety of ethical subjects. This is another primary difference between the opera and folktales, which simply relate the action and leave the moralizing to the listener.

The main similarity between Oberon and Die Zauberflöte is that both stories are heroic quest tales in which the lovers endure ordeals through the elements of fire and water.
for the sake of their love. Oberon's horn, however, does not aid and protect the couple through the dangers as does the flute in *Die Zauberflöte*. The oath that Oberon swore to Titania describes the sort of steadfast loyalty of the lovers in the opera:

Und wenn dies edle Paar schuldloser reiner Seele
Um Liebe alles gab, und unter jedem Hieb
Des strengsten Geschicks, auch wenn bis an
die Kehlen
Das Wasser steigt, getreu der ersten Liebe blieb,
Entschlossen, eh' den Tod in Flammen zu
erwählen,
Als ungetreu zu sein selbst einem Thron zulieb:
Titania . . .
Dann werden wir uns wiedersehen!\(^{23}\)

Although the steadfastness of love is central to both stories, *Die Zauberflöte* branches out from being simply a love story, and portrays a spiritual quest as well. Tamino declares to one of the priests: "Weisheitslehre sei mein Sieg, Pamina, das holde Mädchen mein Lohn!\(^{24}\) As the action of the opera progresses from the Queen of Night's realm through Sarastro's, Tamino advances from weakness and naivety to strength and wisdom.

The realm of the Queen of Night is contrasted to Sarastro's thus creating a dichotomy of aspects sinister and sublime comparable to those of Pan and the Rattenfänger. Freedom, joy, and the fulfillment of one's dearest dreams is opposed by vengeance, fear and the seductive power of delusion.
The unsavory nature of the Queen and her three ladies are not apparent either to Tamino or the audience during the opening scenes of the opera. One should perhaps be tipped off when the Queen sends Papageno, as punishment for his fibbing, a stone instead of his usual sweetbread, but her grand manner and passionate bereavement are deceptive.

Papageno tells Tamino that no mortal has seen behind the veil of the "star-flaming" Queen. She represents that force which obscures one's sense of what is really true. After the Queen exits, having overwhelmed Tamino with what is surely one of the most thrilling pieces of vocal gymnastics among operatic arias, the prince wonders whether what he saw was reality or if his senses had deceived him. Sarastro has the following to say about her character:

Das Weib dünkt sich groß zu sein; hofft durch Blendwerk und Aberglauben das Volk zu berücken, (sic) und unseren festen Tempelbau zu zerstören. Allein, das soll sie nicht!23

The Queen and her three ladies embody the obstacles and dangers of the inner self which the hero of the quest must overcome in order to win through to the difficult prize. Before the assembly of priests who are gathered to vote whether or not to accept Tamino as a candidate for initiation, Sarastro says that Tamino awaits their decision, earnestly desiring to tear away the veil of night, his ignorance and prejudice, and enter the circle of light. In the first
test of silence, which takes place in a darkened chamber, the three ladies appear to Tamino and Papageno, tempting them to break the vow of silence, whispering words of discouragement and despair. The priests had warned the two men beforehand:

Bewahret euch vor Weibertücken: dies ist des Bunde erste Pflicht! Manch'weiser Mann ließ sich berücken, er fehlte, er fehlte und versah sich's nicht. . . . Vergebens rang er seine Hände, Tod und Verzweiflung war sein Lohn. . . .

The great irony of the opera is that the Queen gives the magic flute to Tamino. She also gives Papageno the enchanted glockenspiel and sends three young guardian spirits (who turn out to be angelic heralds of hope and light) to guide the two companions to Sarastro's temple. Her true motive in sending Tamino to bring Pamina back is to entangle the impressionable young man as a pawn in her plot to steal the seven-fold circle of the sun from Osiris' high priest (who, as he later explains, kidnapped Pamina for her own good to protect her from her mother's corrupting influence). The sun-circle is an agent of power which the Queen's husband, who had been a friend of the priests of Isis and Osiris, had had. At his death, he had bequeathed it to Sarastro, much to the Queen's vexation. Intent on revenge for the slight, she attempts to use the things of love to accomplish her wicked designs, but fails to pervert true goodness.
Her vengeance is not the same justified retribution
nor the "beyond good and evil" type of savagery and destruction that we saw in Pan. Hers is pursued in the spirit of willful pride and egocentric greed for power. As the second act of the opera makes clear, she is willing to sacrifice even her daughter's well-being and happiness for possession of the sun disk. After discovering that Tamino has defected to Sarastro's side, the Queen presents Pamina with a silver dagger and, in a hair-raising aria, declares:

Der Hölle Rache kocht in meinem Herzen
Tod und Vernichtung flamm'et um mich her!
Fühlt nicht durch dich Sarastro Todesschmerzen . . .
So bist du meine Tochter nimmermehr . . .
Verstoßen sei auf ewig, verlassen sei auf ewig,
Vertrümmert sein auf ewig, alle Bände der Natur, . . .
Wenn nicht durch dich Sarastro wird erblösst!
Hört, hört, hört Rachegötter! Hört der Mutter Schwur! 27

The Queen, in threatening to sever all bonds between mother and daughter unless Pamina commit murder, reveals herself as the enemy of the harmony and order of nature. She may be compared to Hecate, the dark Grecian goddess of the moon and black magic, patron deity of witches, 28 or to the negative aspect of the East Indian goddess Kali, who destroys her children. The Queen of Night embodies the violent power of the sword over which the gentle strength of love, the source of the flute's power, triumphs.

The enchanted tones of the flute express the spirit of the quest. It is the voice of hope, joy and love that
subdues the onslights of fear, despair, rancor, and prejudice that would bring the adventure to an early end. It draws its powers from the heart of nature and imparts to the hero a strength of spirit and will from the source that pervades the whole of creation. Its melodies awaken within him the highest aspirations of love and a desire for truth and wisdom which, after much struggle, free him from the bondage of ignorance and the delusions that emotions often weave. Thus its tones draw him not so much to a distant, enchanted land, but rather to a nobler state of being.

The key to the flute's magic lies in its origin. Pamina's father, Sarastro's predecessor and a virtuous man well-versed in the mysteries of nature's magic, had made it long ago, creating quite a furor among the elements. Pamina relates the tale to Tamino in Act Two:

Es schnitt in einer Zauberstunde mein Vater sie aus tiefstem Grunde der tausendjähr'gen Eiche aus, bei Blitz und Donner, Sturm und Braus . . .

The magician had carved it from the heart of an ancient tree of wisdom and consecrated it with the raw energy of the cosmos. Lightning and thunder are often believed to be manifestations of divine power. The thunderbolt is an attribute of both Zeus and Thor. In Egyptian mythology, the interplay between the noise and flashing fire of the storm is said to be a battle between Seth, the villain god who killed Osiris, and Horus, Osiris' son. The lightning is
Horus' spear. The thunder is Seth roaring in pain from his wounds. When the Queen of Night and her band of seditionists are defeated by Sarastro, their fall into the depths of eternal night is accompanied by the flash and roar of a thunderstorm.

The flute, thus imbued with the spark of divine might, serves Tamino as a powerful ally. Although it is a gift to him from the Queen of Night, it exhibits none of her sinister powers of deception, but remains an instrument of truth and light. The three ladies of the Queen's court describe its virtues when they present the golden instrument to the prince:


Through the magic flute, man's peace and happiness are increased. It has a miraculous ability to dispel negative emotions and attitudes. It transforms sorrow to joy and overcomes the proud by filling them with love. The flute also protects the protagonists from physical as well as spiritual and emotional dangers. At one point, it chases Sarastro's six lions away from Papageno, who had boasted (not having learned his lesson from the mouth padlock) that
he would not be intimidated even if the lions came to attack him. No sooner said than fulfilled. Tamino hurries back to where he had left his stubborn friend. He enchants the animals with a few notes of his flute, and they back away.

The first time Tamino uses the flute is after his conversation with a priest at Sarastro's temple. He stalks up to the doors of the stronghold ready to do battle, resolute in the belief that he is doing what chivalry and duty demand. He is taken aback when he discovers that he is at the temple of wisdom and not a villain's fortress. He becomes even more confused and desperate when the priest informs him that the high priest of the temple is Sarastro, and that he has been deluded by the Queen of Night. Everything appears to be hypocrisy to him under those circumstances. Good is turned to evil and evil to good. He is faced with a major challenge to all of his previously held beliefs. In this state of depression, he wonders aloud: "O ew'ge Nacht! Mann wird das Licht mein Auge finden?"\(^32\) An invisible chorus of voices give the enigmatic reply: "Bald, bald, Jüngling, oder nie!"\(^33\)

The voices also tell him that Pamina is still alive. At this juncture, confused about the appearances of truth, but happy at the news that Pamina still lives, Tamino plays the flute, which dispels his inner chaos and expresses his gratitude to the gods:
O wenn ich doch im Stande wäre, Allmächtige, zu eurer Ehre, mit jedem Tone meinen Dank zu schildern, wie er hier, hier (indicates his heart) entsprang.34

As he plays the C major andante theme of the magic flute, the wild creatures of the forest gather around to listen to the simple, gentle melody, which creates a sense of happiness and freedom. The birds chime in and Tamino observes:

Wie stark ist nicht dein Zauberton, weil, holde Flöte, holde Flöte, durch dein Spielen selbst wilde Tiere Freude fühlen . . . 35

The flute's music creates a supernatural current of joy that affects both animals and man, forming a bond of mutual sympathy and a sense of their interrelatedness. The animals feel the same force of attraction which draws Pamina, accompanied by Papageno, towards the prince.

In the duet which expresses much of the opera's attitude toward love, Pamina and Papageno sing of this compelling force:

Bei Männern, welche Liebe fühlen, fehlt auch ein gutes Herz nicht . . .
Wir wollen uns der Liebe freu'n, wir leben durch die Liebe' allein . . .
Die Liebe' versüßet jede Plage, ihr opfert jede Kreatur.
Sie würzet unsere Lebenstage, sie wirkt im Kreise der Natur.
Ihr hoher Zweck zeigt deutlich an, nichts Edler's sei als Weib und Mann . . .
Mann und Weib und Weib und Mann reichen an die Gottheit an . . .36

The joy of love and sexuality as well as spiritual and physical fertility flow throughout the whole of nature's
creations, and reverberate in the music of the magic flute.

In the midst of the joyful celebration, Tamino suddenly stops playing, which frightens the animals away, because Pamina is not there to share in the happiness. Taking up his flute again, he plays a few inquisitive lines, calling out Pamina's name. From the other side of the forest, Papageno, who has just escaped with Pamina from the castle, hears him and answers with a simple call on his Pan pipes. A brief interlude ensues between the two instruments and Tamino sings that perhaps Papageno has found Pamina and the tones will lead him to her.

Papageno and his Pan pipes provide a sort of counterpoint to Tamino and the flute. Papageno describes himself as a "Naturmensch." During the pre-initiation questioning in the courtyard of the temple, the priest asks him whether he wants to follow Tamino's example and accept the challenge to fight for the prize of wisdom and love. The bird-catching replies:

Kämpfen ist meine Sachenicht.—Ich verlange auch im Grunde gar keine Weisheit. Ich bin so ein Naturmensch der sich mit Schlaf, Speise und Trank begnügt;—und wenn es ja sein könnt, daß ich mir einmal ein schönes Weibchen fange... .

Unlike Tamino, Papageno does not aspire to lofty, intellectual and spiritual pursuits. His desires are simple and few—sleep, food, and drink. He says that all he needs to be perfectly happy is to "capture" a pretty female companion.
He would catch her like he does the birds. He tells us the same thing in his opening song. The words and musical style are characteristic of the Vienna folk music to the *Singspiel*.

Der Vogelfänger bin ich ja, stets lustig heisa hop-sa-sa!
Ich Vogelfänger bin bekannt bei Alt und Jung im ganzen Land.
Weiß mit dem Lokken (sic) numzugehn und mich auf's Pfeiffer zu verstehn.
D'r um kann ich froh und lustig sein, denn alle Vögel sind ja mein . . .
Ein Netz für Mädchen möchte ich, ich fing' sie dutzendweis' für mich!
Dann sperrte ich sie bei mir ein, und alle Mädchen wären mein . . .38

This song expresses the telling difference between the magic of Papageno's pipes and that of Tamino's flute. The pipes are the agents of coercion and captivity, undermining the listener's free will and making it subject to the player's will. This is contrary to the nature of true love which can thrive only in the atmosphere of freedom. The magic of Tamino's flute functions with this spirit of freedom, attaining the object of desire by gentle persuasion and the beauty and delight of mutual attraction.

There is a recurrent theme here between Papageno's pipes and that of the Rattenfänger von Hamein. Both instruments have the power to draw animals after them against their will, and there is a threat of captivity. Young women, however, do not respond well to Papageno's pipes. Both he and Pan are unlucky in love. Pan first made the pipes from the reeds
which were the transformed Syrinx, the nymph he had intended to capture and make his beloved. After Papageno is ousted from Sarastro's temple, having failed the tests miserably and thus losing contact with Papagena, he wanders through the forest blowing on his pipes, hoping they will make his lady materialize. Their type of attractive power, however, is antithetical to the ideals of Sarastro's real. Because Papagena is a gift from that community, their magic has no effect.

The bird-catcher is on the verge of suicide. Without love, the world is dark and he is overcome by a devouring flame. (This attitude parallels the comment of Monostatos, Sarastro's villainous servant, who defects to the Queen of Night. Monostatos sings:

Ist mir denn kein Herz gegeben?  
Bin ich nicht von Fleisch und Blut . . .?  
Immer ohne Weibchen leben,  
Wäre wahrlich Höllenglut . . .!39

At Papageno's lowest stage of depression, just as he is about to slip the noose around his neck, the three young guardian spirits appear and remind him of his magic glockenspiel. These are the wells of friendship and laughter which had saved Papageno and Papagena previously from being taken prisoner by Monostatos. Papageno plays a tune on the glockenspiel and wishes it to bring Papagena to him. The cupid-like spirits help her out of their flying machine and there ensues a playful scene between the bird-catcher and
his lady. Their reunion duet begins with a few measures of bird-like syllables and continues about the joys of parenthood. Their crowning happiness is to have many, many little Papagenos and Papagenas.

They exhibit a different aspect of the male-female love relationship than do Tamino and Pamina. The former couple reveals the enchantment of the procreative urge. The latter is a more highly idealized relationship. Romance is wedded to the ideals of truth, beauty, wisdom, and a variety of other virtues. Feeling, reason, and spirit unite in a balanced and harmonious relationship.

The union, though, is not easily attained. Both Pamina and Tamino endure many stressful circumstances beforehand. Tamino submits to a pre-planned series of tests required of all candidates seeking admission to Isis' and Osiris' temple. Pamina's trials arise out of the events of her life. Twice she is nearly raped by Monostatos. Her mother tries to coerce her to commit murder and viciously rejects her when Pamina refuses. The last straw for her comes when Tamino, bound by his vow of silence, ignores her. This last situation comes about as a result of an untimely playing of the flute.

During the first trial, the flute and Papageno's bells were taken away by the priests. For the second stage, the instruments are returned by the three spirits. As Tamino
plays to strengthen and comfort his taxed spirit, Pamina hears her lover's music and rushes to him. Constrained by the duty of his vow, and barely able to keep himself from returning Pamina’s rapturous greetings, Tamino turns away from her. This convinces her that Tamino no longer loves her. In this instance the flute’s call to the lover has painful, and nearly fatal, consequences.

Soon afterwards, Pamina tries to kill herself with the dagger her mother had intended for Sarastro. She suffers a siege of madness from the turmoil of events and addresses the dagger:

Du also bist mein Bräutigam? Durch dich vollend’ ich meinen Gram! Geduld, mein Trauter, ich bin dein! Bald werden wir vermählt sein ... Sterben will ich, weil der Mann, den ich nimmer mehr kann hassen, seine Traute kann verlassen! Dies gab meine Mutter mir ... Mutter, Mutter, durch dich leide ich, und dein Fluch verfolgt mich!40

The three guardian spirits hover above her during this scene and finally convince her that Tamino has not forsaken her. As in Papageno’s case, the boys also unite Pamina with Tamino and avert a tragedy. In bringing hopeful tidings to the desperate lovers, the boys may be likened to the small inner voices that defeat the urge to destroy one’s self. They are the heralds of light over darkness. At the beginning of the finale of act two, just before they spot Pamina with the dagger, the boys sing:
Bald prangt, den Morgen zu verkünden, die
Sonn' auf gold'ner Bahn,
Bald soll der Aberglaube schwinden,
Bald siegt der weise Mann.
O holde Ruhe, steig' hernieder, kehr' in
der Menschen Vürzen wieder;
Dann ist die Erd' ein Himmelreich, und
Sterbliche den Göttern gleich . . .

Their cherubic voices, like Christmas angels, announce
the approaching arrival of the morning light and the dis-
persal of the darkness of ignorance. They are the agents
of peace and hope who bring comfort to mortal hearts.

As the three spirits usher Pamina to the site of
Tamino's last series of tests, the prince stands before the
ominous gates leading into two craggy, imposing mountains.
He says: "Hier sind die Schreckenspforten, die Not und Tod
mir dräu'n." Inside one are pits of fire, the other con-
ceals a course of treacherous waterways and cataracts. Two
men dressed in black armour and helmets that spout fire,
itone in solemn, measured accents the inscription written
on a pyramid close beside the gates:

Der welcher wandert diese Straße voll
Beschwerden,
Wird rein durch Feuer, Wasser, Luft und Erden;
Wenn er des Todes Schrecken überwinden kann,
Schwingt er sich aus der Erde hinaus;
Erlauchtet wird er dann im Stande sein,
Sich den Mysterien der Isis ganz zu weih'n.

Tamino is no longer the timorous person who fainted
before the serpent in the opening scene. He is ready to
tread the course alone, fearing no death, meeting the chal-
lenge with a glad heart.
Before he can enter the first gate, however, Pamina stops him and says that she will go with him. The ban of silence is finally lifted between them and nothing fate has in store, not even death, can separate them ever again. She too fears no death, having already met and defeated that challenge earlier. The two black-armoured men comment: "Ein Weib, das Nacht und Tod nicht scheut, ist würdig und wird eingeweiht . . ."\(^44\)

She will be no passive companion. As the terrible gates swing open, she takes Tamino's hand and tells him that she will lead him through for love is guiding her. Her gentle sense of instinct, optimism and steely courage will see them along the difficult path. As they pass through the first gate, Tamino, at Pamina's request, plays the magic flute. She sings:

\[\text{Spiel du die Zauberflöte an; sie schütze uns auf uns'rer Bahn . . ., sie leite uns auf grauser Bahn. Wir wandeln durch des Tones Magt froh durch des Todes düstr're Nacht . . .} \]^45

The flute protects them as they make their way through terrors and hardships of their chosen path. The enchantment of its music is a shield against paralysing fear and despair. Death does not daunt them, being free of blinding superstition. They transcend pain and disappointment and are fortified with hope and love. The four elements, considered anciently to be (along with ether) fundamental components of
our world, temper and strengthen Pamina and Tamino, increasing their bond of unity with and sensitivity to the macrocosm and the phenomena of the cycle of death and rebirth.

Among the mythological stories about Isis and Osiris is one concerning Isis and fire. After Seth had killed Osiris, the latter's body was concealed in a coffin along the sea coast to protect it from any further mischief from Seth. The coffin floated out to sea and drifted to Phoenicia where the royal couple Melquart and Astarte of Babylous (sic) took it in to use for a column in their palace. Isis had followed Osiris' coffin there and, having disguised herself, hired into the palace as a nurse for the infant prince.

Every night she took the baby and laid him in the center of a purifying fire. She would then turn herself into a shallow and fly wailing around the column. One night, Queen Astarte walked in unexpectedly, and, horrified, snatched the child from the flames, thereby depriving him of immortality.46

Pamina and Tamino emerge from their baptism of fire and water unharmed and enter the temple of wisdom having achieved everlasting spiritual triumph. The community of priests receive them amidst a magnificent blaze of light.

During the time the lovers had been passing through the fire and water, the Queen of Night and her band had infiltrated the subterranean corridors of the temple. A climactic confrontation occurs between the powers of darkness and light
in the final scene of the opera. The Queen had promised to
give Pamina over to Monostatos in exchange for his mutinous
help against Sarastro. Brandishing swords and smoking
torches, the Queen's followers swear to her an oath of
vengeance:

Nun sind wir in des Tempels Halle.
Dort wollen wir sie überfallen . . .
Die Frömlings tilgen von der Erd'
Mit Feuersglut und mächtigem Schwert.
Dir grosse Königin der Nacht, . . . ᾧ
Sei unser Rache Opfer gebracht.⁴

The fiery glow of vengeance's sword, bearing hatred and
lust, converge on the temple. Darkness tries to extinguish
the sun's light and usurp its power, but to no avail. No
sooner are the words of the oath sung than great bursts of
thunder and lightening crash all around the Queen and her
allies, scattering their forces. Suddenly, the entire stage
is suffused with the blinding radiance of the sun, and the
Queen's entourage plunges headlong into the underworld.
Sarastro stands victorious. At his side are the newly
initiated Tamino and Pamina with the three young spirits who
hold flowers. The chorus of priests sings:

Die Strahlen der Sonne vertreiben die Nacht,
Zernichten der Heuchler erschlichene Nacht.
Heil sei euch Geweihten! . . .
Ihr dränget durch Nacht.
Dank, Dank, Dank sei dir, Osiris,
Dank, Dank, dir Isis gebracht!
Es siegte die Stärke, und krönet zum Lohn
Die Schönheit und Weisheit mit ewiger Kron'. . . ⁴
The penetrating rays of the sun's light dispel the dank and dreary vapors of insidious darkness. Reason, wisdom, and the power of love triumph over the treachery of delusion, lust, and the greed for power. The light of life and love proves stronger than the might of vengeance's sword and the fear of death. With the aid of the magic flute, the lovers overcome the forces of night. Its music strengthens them with hope and spiritual joy, protecting them and giving them courage to face the terrors of the fire and water. They emerge purified and enlightened, prepared for the final initiation into the mysteries of death and rejuvenation as priest and priestess of Isis' and Osiris' temple. Their inner strength and perseverance are rewarded. Beauty (Pamina) and Wisdom (Tamino) stand united and crowned with an eternal crown of love.
NOTES


2 Dent, pp. 234-35.


4 Dent 243.

5 Moberly, p. 229.


7 Moberly, p. 232.

8 The fragments were unavailable at the time of this writing.

9 Dent 216.

10 Dent, 248.


12 Dent, p. 242 (from *Die Opern in Deutschland*, Hamburg, 1849).

13 Schikaneder, p. XI.

14 Schikaneder, pp. 276-281.


16 Müller, p. 93.

17 Schikaneder, pp. 141-142.
18 Dent pp. 228-229.
19 Wieland, "Oberon," p. 34.
20 Stith Thompson, One Hundred Favorite Folktales (Bloomington: Indiana University Press, 1975), pp. 113-122.
21 Moberly, p. 278.
22 Schikaneder, pp. 170-175.
24 Schikaneder, p. 214.
25 Schikaneder, p. 209.
26 Schikaneder, pp. 216-218.
27 Schikaneder, pp. 249-250.
28 Morford and Lenardon, p. 141.
29 Schikaneder, pp. 336-337.
30 Müller, pp. 103-104.
31 Schikaneder, pp. 98-103.
33 Schikaneder, p. 154.
34 Schikaneder, p. 156.
35 Schikaneder, pp. 156-158.
36 Schikaneder, pp. 128-132.
37 Schikaneder, p. 214.
38 Schikaneder, pp. 64-66.
39 Schikaneder, pp. 246-247.
40 Schikaneder, pp. 308-312.
41 Schikaneder, p. 303.
42 Schikaneder, pp. 334-335.
43 Schikaneder, pp. 323-329.
44 Schikaneder, pp. 332-333.
46 Müller, pp. 114-115.
47 Schikaneder, pp. 390-393.
48 Schikaneder, pp. 397-410.
CHAPTER IV

SUMMARY

A magic flute is found as a story element in the folk narratives and traditions of several countries around the world. From ancient Greece and western India, North and South Americas, western Europe, Japan, Morocco, New Guinea, Scandinavia, Ireland, Africa come tales, folk beliefs and ritual practices that feature a flute in special roles, working particular magical effects. It has captivated the imaginations of such literary artists as Longus, C. W. Wieland, Robert Browning, and Goethe. Mozart and Schikaneder used the motif as the fundamental theme of what has since been designated as the first great German classical opera, *Die Zauberflöte*.

Among the characteristic traits peculiar to enchanted flutes is the attraction it has over wild and domestic animals. Comparable to Orpheus' harp, the magic flute draws bird and beast from out of their customary avoidance of humankind by the sweet spell of its melodies. The music transcends the barriers of communication between man and the natural kingdoms, uniting them in wordless sympathy. The flutes of Krishna, Lulu, and Tamino have this in common. At times, a magic flute can call together herds that have scattered. This is often helpful to a folktale hero
confronted with a particularly difficult shepherding task as a condition for winning the hand of a princess. Daphnis' shepherd pipes in Longus' *Daphnis and Chloe* exhibit the same ability.

As a courtship device, the magic flute is particularly effective. Its music can seduce even the most prudish of women, and serves to communicate between separated lovers. When the shepherdess Lycaenium first introduces Daphnis to the arts of loving, she gives him a gift of shepherds' pipes, whose inventor, Pan, is notorious for his sexual activities. In tribal ceremonies of fertility and male puberty initiations, flutes perform various symbolic functions. Celebrants of Dionysus' and Cybele's wild and often promiscuous rituals reach their peak of frenzy to the accompaniment of flutes and cymbals.

Another characteristic of the magic flute is its power to make those who listen dance, unwillingly, until they collapse from exhaustion. It can also send an enchanted slumber over the listeners. At other times, it may summon a supernatural being to the hero's aid as the cases of Huon de Bordeaux and Lulu. The flute is often a gift from an otherworldly personage to a mortal as a result of some kind act or laudable moral state of the protagonist. Lulu, Huon de Bordeaux, and Tamino all receive their magic instruments as a result of their virtuous natures.
One of the most fascinating aspects of the magic flute is its quality of enticement. The enchantment of its music is one of the most seductive and compelling in the realm of faërie. The attraction of its call can lead either to the fulfillment of one's most cherished dreams or else to a nightmare of death and destruction. Children, animals, and young women are particularly susceptible to being led away by the music.

This dual aspect of the flute's nature is exhibited in the pipes of Pan and the Rattenfänger's flute. On one hand, they evoke an atmosphere of joyous freedom and exceptional promise. Yet a sinister quality lurks just below the surface, ready to come to the fore if provoked. The Rattenfänger, thanks to the brothers Grimm, Robert Browning, and Goethe, has become a widely-known figure practically synonymous with the idea of an irresistible luring force, whether for good or for evil. His music conjures beguiling images of whatever is most ardently desired by the listener. Its spellbinding allure mesmerizes the will of those who hear it much as the siren's song beckons to hapless sailors. The real danger of his music is primarily for "creatures that do people harm," such as rats and stingey burghers. The innocent (at least so one hopes) it leads to a land of peace and happy enchantment.
The duality of Pan's pipings expresses the ecstasy of bucolic and pastoral freedom as well as the terror inherent in the savage face of nature—the awesome roar of a storm-whipped sea or the chilling scream of a blood-thirsty panther. Pan is the god of all nature, and his music reflects the various pitches and pulsations of creation in all of its beauty, terror, and sexual energy.

Lulu's flute also expresses the differing facets of nature's voices, from the gentle cooing of the turtle dove, to the harsh dissonance of agitated elements, the violence of which reduce Dilsenghuin's impregnable stronghold to a dusty pile of rubble. The enchanting powers of Tamino's flute, fashioned by a magician in the service of the sun, originated in the strength of the oak tree and the dynamism of the storm. Its power shields the lovers from destruction as they pass through the proving elements of fire and water. It gives them inner strength and preserves them from fears of death. The voice of its music brings out the truth inherent in the heart of nature and instills in its listeners the pulse of life and harmony.

The magic flute has an intimate connection with the most fundamental aspects of human experience. The enchantment of its music is found in association with sexuality, love, death, and rebirth. There is a special quality about its magic that generates life and strengthens the inner
spirit. It has the power to transform darkness and despair to peace, hope, and joy, and often bridges the gaps of communication among people and their external environment. It can elicit a gamut of emotions in those who hear its tones, often impelling them toward some hidden and distant goal. Its music may evoke terror or play lilting songs of Elysium. This duality in its nature reveals the subtle and often deceptive dichotomy between the sinister and the sublime in relation to impulse and desire. Thus, the magic flute is not only a delightful story element, it is also a metaphor of the creative and destructive urges within the self-perpetuating currents of life. It plays the inner music of the heart—songs of inspiration that beckon to the spirit in endless wonder of the mystery of life.
BIBLIOGRAPHY


Crooke, W. "King Midas and His Ass's Ears." Folklore, 22 (1911), 184-192.


Jostes, Franz. *Der Rattenfänger von Hameln, in Beitrag zur Sagenkunde.* Bonn: P. Hanstein


Owen, Mary A. "Pig-Tail Charley." *Journal of American Folklife,* 16 (1903), 56-60.


Wieland, C. W. "Lulu, oder die Zauberflöte." Dschinnistan, oder auserlesene Feen- und Geister-Märchen. n.p.: Winterthur, 1786, III.


WORKS CONSULTED

