

MUSIC IN THE TEMPLE OF WISDOM:  
INTIMATIONS OF THE RESTORATION IN MOZART'S *Magic  
Flute*

Jon Linford—Department of Music

On the evening of 30 September 1791, a large crowd gathered in the ramshackle *Theater auf der Wieden*, located just outside the walls of Vienna, in the cluster of factories, shops, and apartments known as the *Freihaus*.<sup>1</sup> It was opening night for *Die Zauberflöte* (*The Magic Flute*), a new musical-theatrical extravaganza mounted by the impresario Emmanuel Schikaneder, with music by the famous composer Wolfgang Amadeus Mozart. In the gallery were workers, peasants, shopkeepers; in the boxes ringing the theater were the upper class—doctors, bankers, businessmen, nobility, even members of the imperial court. Schikaneder's performances seldom failed to please. He employed fine singers and a large orchestra, and was renowned for the splendor of his productions. Flying machines, lifts, quick changes, and special lighting effects abounded. Schikaneder himself took a starring role in this production, and the composer conducted the orchestra from the keyboard.

Each member of the audience received a printed copy of the libretto (the text of the opera) and found a strange picture just inside the front cover. In the background on the left was a pyramid inscribed with hieroglyphs; in the center was a series of arches leading to a wall with a round portal, all bathed in light; on the right was a vase decorated with curious squatting figures; in the foreground were a trowel, a pair of compasses, an hourglass, and some shattered fragments. Some of those in attendance may have assumed they were in for a rather exotic evening, perhaps featuring something from *The Arabian Nights* or some other oriental fairytale. The more educated might have recognized some of the symbols of the cult of Isis and Osiris, made fashionable because of recent excavations in Egypt. But only the initiated would have known what Schikaneder and Mozart were really up to.

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The designer of the artwork was one Ignaz Alberti, who with Mozart and Schikaneder was a member of the Freemasonic Lodge *Zur gekrönten Hoffnung* (Crowned Hope). The Freemasons were in decline in 1790s Vienna—the new emperor, Leopold, never actually outlawed the Craft, but he was clearly suspicious of it (as monarchs tend to be of any secret society), and soon it would disappear completely from Viennese life. For whatever reason, perhaps to rescue Freemasonry from its freefall decline, Mozart and Schikaneder decided to make *The Magic Flute* an

allegory of the Freemasonic Craft, as indicated by the symbolic images in the libretto.

To any Mason in the audience, the influence of the Craft would have been everywhere apparent. Right off the top he would have heard the three-times-three knocking motif introduced in the overture and repeated throughout the opera. In fact the mystical number three appears again and again: there are Three Ladies, Three Spirits, Three Priests, Three Slaves, and, for those with good musical ears, three flats in the prevailing key of E-flat major. The plot of the opera is a veritable exposé of Freemasonic symbols, ideals, and practices: priests reign in Temples of Reason, Nature, and Art; initiates progress from one level of enlightenment to another; masters impose ordeals of earth, air, fire, and water; and the entire opera is a tale of continual progression from darkest night to brightest day.

Nevertheless, it quickly becomes apparent that there is much more to *The Magic Flute* than a simple recitation of Masonic ceremony. Eighteenth century Viennese Freemasonry, for example, was a men-only club. Women were not allowed, and most Freemasons regarded women with a certain amount of misogynistic suspicion—women were considered emotional, illogical, and weak at best, and at worst they were vain, gossipy, and seductive. Men, on the other hand, had the capacity for great strength and wisdom, and usually found it easier to achieve these virtues when women were not around to distract them. But *The Magic Flute* teaches the revolutionary doctrine that a man cannot reach the highest levels of enlightenment without a woman at his side, and the apparent weaknesses of the female sex are necessary virtues without which a man is unwhole, incomplete. Even more strikingly, the opera plainly teaches that man and wife together can reach the highest of all possible aspirations. As Pamina and Papagena sing in their exquisitely beautiful first act duet, “*Man und Weib reichen an die Gottheit an*”—Man and wife can achieve godhood.

Latter-day Saints recognize this as the “new and everlasting covenant of marriage” (Doctrine and Covenants 131: 2), a doctrine all but unique to the restored gospel and one that achieves its fullest expression only in holy temples. That this concept is so clearly expressed in a Viennese opera from the late 1700s is surprising indeed. Even more surprising is that the hero and heroine of the opera, Tamino and Pamina, are taught it in a place called the Temple of Wisdom, where they are prepared and tested, are given a series of covenants, and in the end are joined together not only as man and wife but as king and queen. The opera partakes of a deep solemnity—a vision of an eternity that transcends the petty temporalities of the natural world. In *The Magic Flute*, the loftiness of the ideas and the sublimity of the music help us see beyond the ignorant present to a place where time has no teeth, where trials are washed away

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by faith, and where our eternal destiny is ever before our eyes: in short, a place strikingly similar to the temple.

Though the playwright Schikaneder was both a dedicated Freemason and a consummate man of the theater, there can be little doubt that Mozart was mostly responsible for the vision and power of *The Magic Flute*. Not only does his music transcend the libretto, but the libretto itself is so much better than anything else Schikaneder produced that most scholars are convinced Mozart had a powerful influence on its construction and perhaps even wrote substantial parts of it himself.<sup>2</sup> Mozart had been friends with Schikaneder for years, so it was natural that the two would set out to write an opera together, and even more natural that Mozart would be intimately involved in the production of the libretto as well as the music. The libretto has been the cause of much debate among opera scholars and aficionados, and the genealogy of the various sources the pair used to craft the story is long and detailed.<sup>3</sup> The biggest disagreement has to do with a shift in the nature of the characters that occurs part way through the first act of the opera.

*The Magic Flute* opens with Tamino, the hero, fleeing from a terrible dragon. He faints in terror but is rescued by Three Ladies, who serve the Queen of the Night. The Ladies give Tamino a portrait of the queen's beautiful daughter and tell him that the evil Sarastro is holding her captive. If Tamino will rescue the girl, they promise, he can have her as his bride. At this point the plot looks like a typical oriental rescue story on the order of *The Arabian Nights*: the daughter of a fairy queen is taken captive by an evil wizard, and a handsome prince is sent to rescue her. But then the opera is turned on its head. The Queen of the Night turns out to be an evil sorceress, and Sarastro the benevolent high priest of Isis and Osiris.

Some have argued that Mozart and Schikaneder actually set out to write a more traditional story and composed a good deal of the opera, but when they found out that a rival company was producing another play with a similar storyline, they changed the ending to avoid accusations of piracy. It was at this point, it is argued, that Mozart and Schikaneder decided to introduce Masonic elements to spice up the tale.<sup>4</sup> This explanation, however, does not hold up to scrutiny. Neither Mozart nor Schikaneder would have been embarrassed to use a well-known story. Indeed, they considered it the ideal situation, for then the opera did not have to waste time in plot and character exposition but could get right to the business of setting the already-familiar situations and emotions to music. Moreover, Freemasonry is much more than afterthought in *The Magic Flute*; indeed, it would be hard to conceive of the opera without it.

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Historical roots of Freemasonry are unclear. In the Middle Ages, stone masons who built the great cathedrals formed guilds to protect their wages and the secrets of their craft. Like many secret organizations they used arcane symbols to signify membership to others of their order. Somewhere along the line, these guilds began to claim that they held secrets of stone masonry passed down from the great Hiram Abiff, architect of the temple of Solomon. Soon they were laying claim to other, more mystical secrets with roots in the temple worship of ancient Judaism. By the 1600s these guilds had begun to admit “honorary” members—gentlemen of wealth and position who had no need to work with their hands but were interested in the religious and ethical teachings associated with the Masonic guilds. These non-masonic masons organized themselves into lodges, and in 1717 the four London lodges combined to create the Grand Lodge. Modern Freemasonry was born.

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Since its foundation, Freemasonry has not discriminated by race or creed, and has been open to anyone who believes in a supreme being and is willing to live an upright life. During the Enlightenment, Freemasonry became a powerful voice for the brotherhood of all men and the values of liberty and equality before the law. It flourished in Austria largely because of the example of Emperor Francis I, who joined in 1734. However, the Roman Catholic Church condemned the order, and Francis’ wife, Maria Theresa, was its bitter enemy. After Francis’ death she ordered her police to raid the main Vienna lodge, and some believe she was the inspiration for the Queen of the Night. Nevertheless, Austrian Freemasonry reached its pinnacle during the reign of Francis and Maria’s son, Joseph II, one of the most liberal and freethinking of eighteenth century monarchs. During the first half of the 1780s, the Vienna lodges counted among their members some of the cultural luminaries of the age, including Goethe, Herder, Lessing, and Haydn. The Grandmaster of the largest of the lodges was Ignaz von Born, a distinguished scientist, writer, and mineralogist, said to be the model for Sarastro, the high priest of *The Magic Flute*.<sup>5</sup>

By the time Mozart joined in December of 1784, the heyday of Freemasonry had nearly passed. The order had been susceptible since its origin to esoteric and mystical secret-keeping, and easily degenerated from a league of extraordinary gentlemen to a haven for superstition, spiritualism, and alchemy. Grandmaster Born was careful to steer the mainstream of Viennese Masonry away from the occult and toward reason and rationality, but despite his efforts numerous heretical sects sprang up and flourished in secret. Furthermore, the Masonic Craft was suspected to be a breeding ground for revolution. Most of the American revolutionaries had been Masons, including Washington, Franklin,

and Jefferson, and now Masons seemed to be fomenting revolution in France. The Emperor Joseph II, then his brother and successor Leopold, watched with increasing alarm the events of the French Revolution, which culminated in the beheading of their sister, Marie Antoinette, along with her husband, Louis XVI. The Austrian secret police suspected (not altogether inaccurately, as it turns out) that Freemasons were behind the whole affair, and while Freemasonry was never outlawed, by 1791 it was no longer fashionable amongst upper class Viennese.<sup>6</sup>

Mozart never expressed interest in the occult or revolutionary aspects of Freemasonry.<sup>7</sup> His involvement was strictly mainstream, and he threw himself into it with great energy, as he did everything he undertook.<sup>8</sup> Some believe he wrote *The Magic Flute* in a desperate attempt to rescue the Craft from oblivion.<sup>9</sup> Certainly it was his aim to bring the ideals of Masonry to a wider audience. Maynard Solomon eloquently expresses Mozart's relationship to the Craft:

Mozart's attachment to Freemasonry extended far beyond commonplace economic and recreational motives. There was a powerful appeal in Freemasonry's idealism, its undogmatic approach to religion, its teaching on self-development and spiritual uplift. It surely exercised a powerful ideological pull upon Mozart that stemmed from its humanitarian and enlightened aspirations, its ideals of equality, liberty, tolerance, and fraternity, and its vision of salvation through love and reason. Freemasonry was not a separate sphere that Mozart occasionally entered as a man seeking a formalized respite from daily life and activities, or as a professional musician seeking patronage, or a borrower seeking sources of cash. It engaged deeper levels of Mozart's personality, even going beyond simple beliefs in humanitarian ideals...it touched his religious yearnings through its fusion of contemporary enlightened teachings with ancient traditions...which combined Christian, classical, and exotic religions into a heady blend....<sup>10</sup>

The most famous child prodigy in history, Mozart was composing by the age of five and wrote an opera when he was twelve. To an extent, the mythology of Mozart the child has prevented posterity from perceiving the reality of Mozart the adult. The truth is that in maturity he became a disciplined craftsman, a profound thinker, and a great soul. He grew into greatness not by talent alone but by diligence, hard work, and a deep fascination with the power of music. He was not, as depicted in Peter Schaffer's film *Amadeus*, an eternal child, an idiot savant, or a freakish creature.<sup>11</sup> He was not a drunkard, a compulsive gambler, or a womanizer. We have no evidence of any extra-marital affairs; evidence in his letters is of an ongoing and happy love affair with his wife. His gifts were miraculous, but they seem to have "blinded people to the even greater miracle: that the infant phenomenon...continued to develop, and that to have done so was proof of exceptional strength of character."<sup>12</sup>

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Mozart found powerful artistic inspiration in the ideals and rites of Freemasonry, but Freemasonry alone does not explain the potent symbolism and profound solemnity of *The Magic Flute*, which goes beyond what Mozart would have learned in the lodges of 1780s Vienna. The spirit of the Lord was brooding upon the earth in the decades just prior to Joseph Smith's first vision—the "unusual excitement on the subject of religion" (Joseph Smith—History 1:5) that Joseph Smith described was not confined to upstate New York. Perhaps it need not surprise us that artists would create works that reflect, some more directly than others, teachings about to be restored.

#### OUT OF DARKNESS, INTO LIGHT

Scholars inside and outside the Church have commented on similarities between Masonic rituals and temple rites. On 15 March 1842, a Masonic lodge was established in Nauvoo, and that day Joseph Smith was inducted into the order. His interest in Masonry may have stemmed from desire for fellowship and protection within the order, an attraction to Freemasonry's cultural and moral values, or an interest in Masonic teachings and methodology. By that date, however, he had already received most of the scriptural background and teachings connected with temple worship: in Moroni's mention of the need for a temple in 1824, the Book of Moses in 1830–31, the Book of Abraham in 1835, and the Kirtland temple dedication in 1836. Freemasonry alone therefore cannot account for the much deeper resemblances between *The Magic Flute* and LDS doctrine, both of which resemble each other more than either resembles the Masonic Craft.

As noted earlier, the action of *The Magic Flute* is from the dark of night to the light of day, mirroring the LDS concept of the Light of Christ:

As also he is in the sun, and the light of the sun, and the power by which it was made.... Which light proceedeth forth from the presence of God to fill the immensity of space—The light which is in all things, which giveth life to all things, which is the law by which all things are governed, even the power of God who sitteth upon his throne, who is in the bosom of eternity, who is in the midst of all things. (Doctrine and Covenants 88:7, 12–13)

This light is an edifying force: "That which is of God is light; and he that receiveth light, and continueth in God, receiveth more light; and that light groweth brighter and brighter until the perfect day" (Doctrine and Covenants 50:24).

In *The Magic Flute*, increasing light is a metaphor for Tamino's progress toward spiritual illumination. In the beginning Tamino is in darkness. The moon and stars first appear, and then—at the climax of the opera—the sun. Light is both a physical and a spiritual thing: "And the light which shineth, which giveth you light, is through him who

enlighteneth your eyes, which is the same light that quickeneth your understandings” (Doctrine and Covenants 88:11). Tamino’s gods are pagan, but the symbols remain the same: truth proceeds from the presence of a benevolent father-deity who loves mankind and desires to elevate him. If the man accepts this truth and is obedient to it, he is given more truth until he knows all things in perfection. Tamino is taken into the Temple of Wisdom and progresses through various degrees, making covenants as he goes. Finally, after all his ordeals and trials, he is crowned king, and the priests who serve in the temple extol Osiris and Isis for their illumination of the young prince’s footsteps.

There is something notable, however, in the way Tamino receives light. The Enlightenment’s emphasis on science and reason left a deep divide between the empirical world and the world of faith. Philosophers of the era believed that man’s only access to knowledge was through sensory observations and the ability to reason about them. This did not mean that God did not exist, but that God, angels, and heaven were mysteries never to be understood but only believed. Mankind applied all his study and reason to empirical inquiry—the realm of knowledge—and considered his religious feelings as things that could not be proved but only believed—the realm of faith. What revelation God had ever given to man was complete in the Bible.

But the restoration of the gospel bridged the gap between faith and knowledge: Alma explains, “It is given unto many to *know* the mysteries of God...and he that will not harden his heart, to him is given the greater portion of the word, until it is given unto him to know the mysteries of God until he *know them in full*” (Alma 12:9-10, emphasis added). He agrees with the Christian world that “faith is not to have a perfect knowledge of things” (Alma 32:21), but he does not allow us to think that we are forever bound to remain in this uncertain state. As we give place for the word of God in our hearts, we notice that our “understanding doth begin to be enlightened, and [our mind] doth begin to expand” (Alma 32:34). He then asks the great metaphysical question: “Oh, then, is this not real?” The answer is one of the most singular teachings of the LDS theology: “Yea, because it is light; and whatsoever is light, is good, because it is discernible, therefore ye must *know* that it is good” (Alma 32:35, emphasis added). Faith is not the end, but the beginning of knowledge.

In *The Magic Flute*, we first see Tamino wandering in a great and dark waste, much like Father Lehi in his dream. A terrible dragon assails him, but the Three Ladies appear and rescue him. They send him on his journey to rescue Pamina, but they do not send him alone: he is accompanied by Three Spirits who are to act as his guides. Throughout the opera these Spirits watch over and protect the wayfarers, bringing them food and drink, carrying messages from the gods, and speaking comfort to their

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troubled hearts. It is clear that Tamino would not be able to find his way without them, that he would otherwise forever remain in darkness. Mozart sets the Spirits' first appearance with woodwind chords accompanied by pizzicato strings, sweet, unadorned, simple, and childlike. He does not make the mistake of so many artists, that of confusing obscurity with profundity. He does not seek to baffle or confuse—he seeks to enlighten: “Whatsoever is light is good, because it is discernible.”

The result is an almost childlike simplicity throughout *The Magic Flute*. Tamino's travel companion, Papageno, is a childlike character, a bird catcher, who also enters the kingdom of heaven in the end. Papageno was the character Schikaneder created for himself, the most delightful and most human character in the opera. Papageno is Everyman, frightened when real human beings would be frightened and hungry when they would be hungry. Tamino first encounters him when he awakens and finds the dragon lying dead at his feet. When questioned, Papageno claims that he slew the dragon with his bare hands. The Three Ladies then appear and chasten him for his lies by placing a padlock on his mouth. Proximity seems to be his greatest weakness, and while in the temple he cannot manage to stay quiet long enough to perceive the mysteries of the universe. His highest ambition is to eat and drink and maybe find a pretty wife, and he insists, gesturing toward the audience, that there are plenty more men like him out there. Yet:

His magic bells are an integral part of the vision of music as the healing force that could redeem the world. They make us dance and laugh; and they unite him with his Papagena no less surely than the flute guides Pamina and Tamino together through the fire and water into the light of a new dawn.<sup>13</sup>

As in ordinary life, fate plays him so many tricks that it nearly drives him to distraction, but in the end his humble brand of heroism sees him through. He finds his Papagena, and they serenade each other in a delightfully silly love song.<sup>14</sup>

*The Magic Flute* has its solemn side, but Mozart clearly demonstrates that people of faith are happy people. This happiness is born of assurance that mortal existence is only temporary, that faithfulness brings eternal life, and that even death cannot separate us from the love of God. As in *The Magic Flute*, this assurance is a notable quality of the temple. While inside, we are free from the cares of the world and glimpse an eternal destiny. As President Hinckley describes it:

This magnificent temple, which stands in your midst, is a witness and testimony to all the world that we believe in the immortality of the human soul. We know that just as we live here, we shall also live when we pass through the veil and that we shall go on as a part of the eternal purposes of the Lord in living and doing great and good things. We know that through the Atonement of Jesus Christ

all men shall have the opportunity of the resurrection. If we obey the laws of God, we may go on to greater glory than anything we have dreamed of.<sup>15</sup>

This same faith in immortality permeates *The Magic Flute*. Edward Dent sees this faith in such an apparently mundane thing as the use of trombones throughout the score. In Mozart's day trombones were used primarily for church music, and they only showed up in opera on rarely mystical moments, such as when Orpheus visits the underworld or when Don Giovanni receives his Stone Guest from the great beyond. Yet in *The Magic Flute*, trombones "form the main background of the opera." According to Dent, this indicates that:

We are not to look upon mystical experience as a thing revealed to us by miraculous agencies, on occasions so rare as to be recorded only in legend, but as an essential part of our own lives, if we are willing to open the eyes of our souls to the contemplation of it.<sup>16</sup>

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#### WORTHINESS AND LASTING PEACE

Tamino is tested for patience and virtue, not for acumen or physical strength as in a traditional epic. He is armed not with a sword, but with a flute, his own type of the word of God. Music, the song of the heart that is a prayer unto God, binds his enemies fast, enlightens his mind, and inspires him in darkness. "Gladly, through the power of music," Tamino and Pamina sing, "We wander through death's dark night." Even when they are plunged into their greatest ordeals, the trials of fire and water, they remain calm, and the music of Tamino's flute has no terror in its cadences.

Tamino's first test of patience comes as he is sent to rescue Pamina from the supposedly evil Sarastro, only to discover that Sarastro is the best of men, ruler of the Temple of Wisdom. Within the temple, Tamino makes vows of silence and fasting. Pamina's trials are of a more urgent sort—while Tamino usually understands the purpose and direction of his trials, Pamina endures hers with little or no explanation. First she is taken from her mother, then left with the cruel and lascivious Monostatos as her guard.<sup>17</sup> Sarastro relieves her of that burden, but then, just as she is being won over to the side of her captors, her mother threatens her with disownment if she does not slay Sarastro. Meanwhile she has met her Tamino and fallen in love with him only to have him taken from her and placed under a vow of silence. With no better explanation offered her, she assumes that his failure to respond to her protestations of love means he no longer loves her. Dent suggests that she must learn

that for Tamino love is only a part of life while for her it is the whole.<sup>18</sup> Be that as it may, with everything else Pamina has been through, it is too much, and the thread of her sanity nearly snaps. But for the timely intervention of the Three Spirits, she would take her own life with the knife intended for Sarastro.

The operatic canon is full of operas where an expedition is undertaken to rescue a beautiful maiden, but in *The Magic Flute* the damsel in distress becomes the rescuer. At the climax of the opera the young pair are reunited to face together their most fearsome ordeal—the trial of fire and water, representing all the vicissitudes that mortality heaps upon us. Frequently in opera, time seems to stand still while the characters pause onstage to explore the emotional ramifications of a single moment, but here Mozart compresses all of the experiences of Tamino and Pamina’s life together into a few bars. Tamino is hesitant to set out, but Pamina takes his arm and tells him she will remain at his side whatever happens to them. As they journey through life, Tamino plays his flute with calm assurance while the couple serenely face the ordeals that wash over them. As they emerge from the fire they are singing a duet: their two lives have become one.

Their serenity is born of an assurance that they will be together forever. Before they enter the ordeal of fire, two Armed Men assure them, “No force on earth can separate you now, not even if death ensues.” Tamino and Pamina are joined in eternal marriage: “They have no end; therefore shall they be from everlasting to everlasting, because they continue; then shall they be above all, because all things are subject unto them” (Doctrine and Covenants 132:20). *The Magic Flute* is clear on this. While Pamina is still hoping to be rescued by her Tamino and Papageno is still looking for his Papagena, they sing a duet about the redeeming value of marriage and how love transforms the individual. At the end of the duet is a couplet anticipating the temple marriage familiar to us: “Man and wife, and wife and man,” sing Pamina and Papageno, “together attain godhood.”

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The eternal, redeeming nature of love between man and woman is the great message of *The Magic Flute*. The opera opens with two polar conflicts juxtaposed: the Queen of the Night and her Three Ladies—representing the feminine side of things—and Sarastro and his priests—representing the masculine. Neither side by itself is completely good or completely evil. The Queen sets Tamino on his way and arms him with the flute that will assure him of triumph, but she is proud and power-seeking, and in the end this proves her downfall. Sarastro reigns in the Temple of Wisdom and is patient and forgiving, but he too has faults. He leaves Pamina unguarded with Monostatos, he has an arrogant and condescending attitude toward women, and he is a bit tyrannical, punishing those who offend him with unwarranted severity—he condemns Monostatos to

seventy-seven stripes on the soles of his feet. The Three Spirits serve both the Queen and Sarastro because they are messengers, vessels of truth, agents of a power higher than either side alone can command.

The essential role of women is apparent in the warmth with which Mozart treats female characters in *The Magic Flute*. This, however, is business as usual for Mozart, who employs what Daniel Hertz calls Mozart's "infinite care to create strong and deeply moving female characters in...all his operas."<sup>19</sup> Significantly, Mozart did not set the passage in the original libretto where the Three Spirits tell Pamina that she will be Tamino's property.<sup>20</sup> It would have surprised Freemasons in the audience, as it does Sarastro's priests, that Pamina accompanies Tamino in his trials and enters the temple to be crowned alongside him. Of course this is the entire point—neither the masculine nor the feminine can achieve the highest potential alone. It takes a Papageno and a Papagena to make little Papagenos and Papagenas, and it takes a Tamino and a Pamina, obedient to covenants and armed with patience and virtue, to end the long night of darkness and rule benevolently over the coming celestial day.<sup>21</sup>

*The Magic Flute* brought Mozart the greatest triumph of his career, just a few months before his death. It also seemed to bring him peace in his own hour of need. In his last surviving letter to his father, Mozart wrote:

As death, when we come to consider it closely, is the goal of our existence, I have during the last few years formed such an intimate relationship with this best and truest friend of humankind that his image is no longer frightening to me but is calming and consoling.<sup>22</sup>

In the scene where Tamino and Pamina face their fiery and watery ordeals, they are met by two Armed Men singing a Lutheran chorale tune, "*Ach Gott, vom Himmel sieh' darein*," accompanied by a walking bass line in the style of Johann Sebastian Bach. Mozart had only recently discovered Bach's music, and he took great comfort in the faith it portrayed and in the words of the chorale, borrowed from Isaiah: "When thou passest through the waters, I will be with thee; and through the rivers, they shall not overflow thee: when thou walkest through the fire, thou shalt not be burned; neither shall the flame kindle upon thee" (Isaiah 43:2).

Or perhaps the reverse is true. Perhaps the peace Mozart had found in his own heart, inspired by Freemasonry, inspired by Bach, inspired by whatever comforter was available to him, led him to create *The Magic Flute* as his own legacy of faith. Either way, the work remains for us to hear if we have ears to hear it. As the Three Spirits urge Papageno, all we need to do is *Schweige still*—Be quiet, and listen. ∞

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## NOTES

- 1 So called because its owners were free by imperial grant from the usual taxes.
- 2 Peter Branscombe, *W. A. Mozart: Die Zauberflöte*, (Cambridge, New York, Melbourne, 1991), 89.
- 3 David Cairns, *Mozart and His Operas* (Berkeley, Los Angeles, 2006), 204ff.
- 4 Edward Dent, *Mozart's Operas: A Critical Study*, 2nd Edition (London: Oxford University Press, 1947), 218ff.
- 5 Ignaz von Born published "On the Mysteries of the Egyptians" in the Freemasons Journal in 1784, the same year that Mozart joined the order. It was a comparison of the Egyptian mysteries and ceremonies with those of Freemasonry. See Cairns, p. 205.
- 6 In a memorandum dated 4 January 1791, Johann Anton, the Minister of Austrian Police, wrote: "In every age there have been secret societies, whose members were banded together in brotherhoods and worked together in some common cause....But never was the mania to establish such secret and ambiguous societies greater than in our age; and one knows for certain that many of these secret societies, known under various names, are not—as they pretend—simply there for the purpose of sensible enlightenment and active philanthropy, but that their intention is none other than slowly to undermine the reputation and power of the monarchs, to excite the sense of freedom among the nations, to change the processes of thought among the people, and to guide them according to their principles by means of a secret ruling elite. The defection of the English colonies in America was the first operation of this secret ruling elite; from there it sought to spread out, and there can be no doubt that the overthrow of the French monarchy is the work of such a secret society." See Helmut Reinalter, editor, *Freimaurer und Geheimbünde im 18. Jahrhundert in Mitteleuropa* (Frankfurt am Main, 1983), pp. 35f, 56. Nevertheless, while the French Masons sympathized with the ideals of liberty, equality, and fraternity, few anticipated or sought the exigency of regicide. In fact, most were aristocrats who themselves perished in the Reign of Terror; when in 1795 one courageous Mason tried to reconstruct the Grand Orient of Paris, he found that most of the members were dead. See H. C. Robbins-Landon, *1791: Mozart's Last Year* (London: 1988, 1989; New York: Thames and Hudson, 1999), 132-3.
- 7 Maynard Solomon, *Mozart: A Life* (New York, 1995), 327.
- 8 *The Magic Flute* shows evidence of Mozart's participation in the so-called Scottish rite, a higher level of Freemasonry than was usual in Vienna. In the opera we see Tamino move through the various degrees—the Profane, the Seeker, the Entered Apprentice (with its vow of silence), then Fellow Craft (with its vow of fasting), then the Master Mason. But Tamino does not stop there: the Fire and Water Trials are part of the Holy Tetragrammaton (earth, air, fire, and water) of the Scottish rite; the destruction of the Queen of the Night and her train is symbolic of the so-called 30th degree of Scottish rite, the Degree of Revenge; and the very end of the opera, Act II, scene 33, when darkness is transformed into light, is the 33rd degree, whose motto is *Ordo ab chaos*, "order out of chaos." The libretto also quotes the words *Weisheit...Schönheit...Stärke*, or Knowledge, Beauty, and Power, which comprise the triangle of the 33rd degree. See Robbins-Landon, *Mozart's Last Year*, 128ff.
- 9 Robbins-Landon, 60.
- 10 Solomon, 330-331.

- 11 The name Amadeus comes from the middle of the three names by which we have come to know Mozart, and means “love of God.” Mozart was christened Joannes Chrysostomus Wolfgangus Theophilus Mozart (Theophilus is the Greek version of the Latin Amadeus). Mozart’s father, Leopold, shortly after Mozart’s birth, translated Theophilus to Gottlieb (the German version). In his earliest published works Mozart went as J. G. Wolfgang Mozart. From 1770 on, Mozart occasionally referred to himself as Wolfgango Amadeo Mozart, but by 1778 he had adopted his favorite: Wolfgang Amadè or Amadé. The familiar form of Wolfgang Amadeus Mozart was created for the edition of Mozart’s complete works by the publisher Breitkopf und Härtel, published after his death. See Maynard Solomon, *Mozart: A Life* (New York, 1995), p. 278. Schaffer uses the name Amadeus ironically in his play, intimating that God is radically unfair in the distribution of his gifts, and hence has contributed to the myth of Mozart as a kind of idiot savant.
- 12 Cairns, 8.
- 13 Cairns, 213.
- 14 Mozart rearranged Papageno’s pet names for his Papagena in the original libretto from Herzenstübchen (Dove of my heart) and Liebesweibchen (Dear little wife) to form Herzensweibchen (Little wife of my heart), one of his favorite ways of addressing Constanze in his letters. See Cairns, 225.
- 15 Accra, Ghana, member meeting, 10 January 2004. *Discourses of Gordon B. Hinckley* (Salt Lake City, 2005), 485.
- 16 Dent, 260.
- 17 Monostatos is the inverse of Papageno: the natural man who refuses redemption. His name (“one state”) indicates that he remains unchanged from beginning to end.
- 18 Dent, 261.
- 19 Daniel Hertz, editor, *Mozart’s Operas*, with contributing essays by Thomas Bauman (Berkeley, Oxford, 1990), 270.
- 20 Cairns, 209.
- 21 LDS listeners should also find it interesting that Mozart chose Isis and Osiris, a husband and wife, to be the preeminent deities of *The Magic Flute*.
- 22 Cairns, 88.