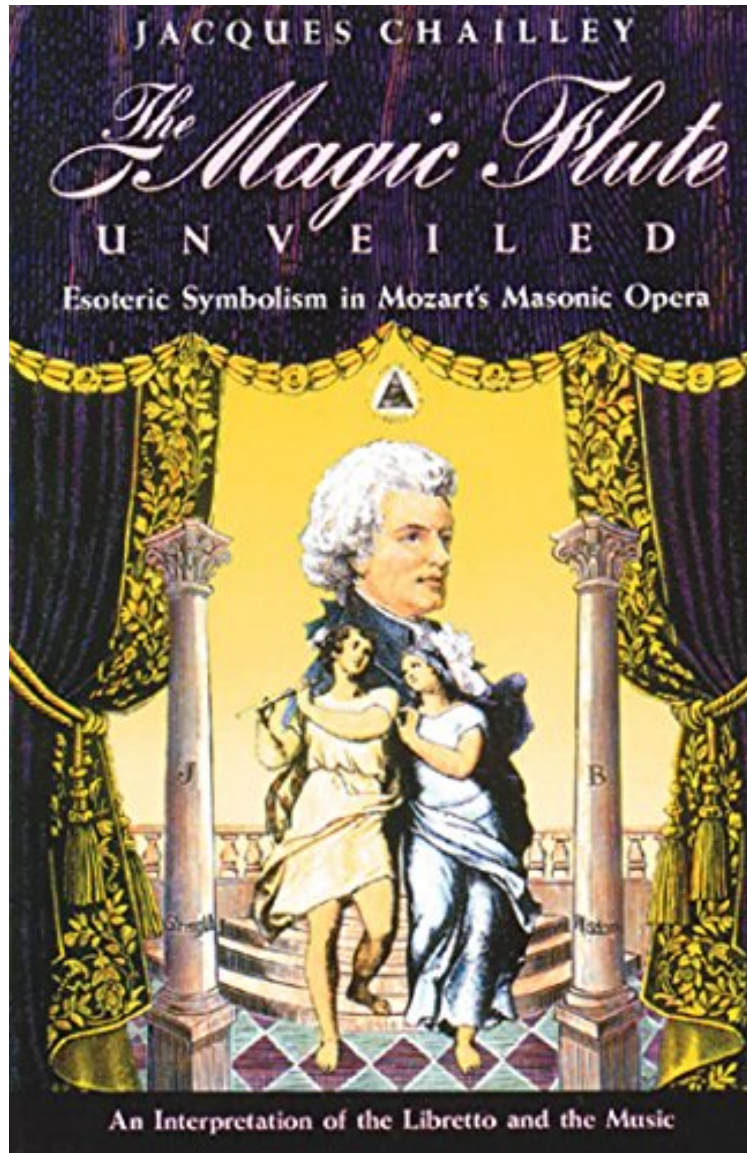


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The Magic Flute Unveiled: Esoteric Symbolism in Mozart's Masonic Opera

Jacques Chailley

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Jacques Chailley : The Magic Flute Unveiled: Esoteric Symbolism in Mozart's Masonic Opera before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Magic Flute Unveiled: Esoteric Symbolism in Mozart's Masonic Opera:

3 of 3 people found the following review helpful. a well researched book By Goggle-Eyed Slewfoot The author knows

his stuff. He frequently compares passages in the opera with earlier compositions, other compositions by Mozart, and later compositions. He also knows his Freemasonry. Usually, his musical analysis makes sense, but there were a few points which I was not sure about. He calls the overture both a fugue and a sonata movement. I went through the score of the overture, following his analysis, and I still cannot identify it as either one. On pages 174 and 266, he speaks of twelve chords signifying a clock striking twelve, but I cannot identify those chords. The author realizes that the libretto for this opera is often maligned, and he hopes to explain it well enough to reverse the reader's opinion. I am not sure he succeeded in my case. At the beginning of the opera, Tamino faints at the sight of a monster, the Three Ladies rescue him from that monster, and the Three Ladies send him on a courageous mission. It seems to me that if there is anyone who should go on a courageous mission, it is the Three Ladies. It has also seemed strange to me that Tamino's opinion of Sarastro is reversed through a mere statement from one of his priests. After all, what would you expect a follower to say about a leader? But now that I think about it, I have seen such an incident in real life. I knew a girl whose older sister was taken in by the Moonies. Fearing that her sister had been drugged or hypnotized, the girl went to the Moonie headquarters and screamed and cursed at the person who answered the door. The Moonies put this younger sister through their introductory program, and two days later, she was taken in too. Does this book portray Masonry favorably or unfavorably? The numerical symbolism is interesting, the symbolism of the four elements is interesting, but that does not make up for sexism and racism. 15 of 16 people found the following review helpful. A classic study By John Prof. Chailley's examination of one of Mozart's masterpieces is scarcely recent news: the book has been around for decades. It is none the less a seminal work for all of its longevity. Particularly as an "outsider"--Chailley was not a Freemason--the author writes with clarity, insight, and years of familiarity with his musical subject, and clear understanding of his fraternal one. The result is a book that is both readable and informative. With even-handed thoughtfulness, Chailley provides important information for anyone who wants to understand *The Magic Flute*--an otherwise enigmatic work. This is an important book. In fact, it is a landmark of music scholarship. There are, of course, other books and articles dealing with this subject, but none supersedes this one, and some should be consigned to the benighted trash pile of conspiracist ravings. Chailley's work should be in the library of any serious Mozart student. While Chailley is more a scholar of music than of esoterica, it should find its way into libraries of students of Freemasonry as well. In fact, it might encourage some Masons to take Mozart a bit more seriously than many do. 0 of 0 people found the following review helpful. useful to my research By Marleen Vry scholarly book, useful to my research.

Chailley, a professor of music history at the Sorbonne, reveals the coherence of the opera and the hidden significance of its characters and situations. The author relates each of these elements to the esoteric tradition from which they emanate and to Mozart's own involvement with the Masonic brotherhood.