

THE FIGHT FOR JOBS. This should commence in the workshop by the workers struggling to remain on the job until alternative work is found.

In addition to the measures above outlined there should be an immediate increase in unemployed benefit—£4 10s. for a single person; £8 for a married couple, and £1 for each dependent child, plus a rent allowance.

WAGES AND PENSIONS. It is said that the unions must defeat the efforts of the Right Wing leaders to secure a *de facto* acceptance of wage and salary restrictions and should continue the struggle for increased wages and the 40-hour week. The whole scale of social insurance benefits should be raised to £4 10s. per week for a single person.

STRUGGLE FOR HOMES. The housing crisis, spotlighted by the tragedy of the homeless requires as a minimum the building of 400,000 houses a year for

renting. Interest on housing loans should be reduced to 2 per cent and lower mortgage rates should be available to those who want to buy houses.

CAMPAIGN FOR EDUCATION. Britain needs far reaching educational reforms. It is essential to raise the school leaving age to 16 and reduce the size of classes to 30 and less. The 11-plus examination must be ended, with the setting up of comprehensive schools to give every child a good secondary education. The aim should be to train half a million scientists and technicians by 1970.

The Report concludes by giving the warning that "deep as the crisis is, the Government can recover from it unless it is continually attacked and exposed, and unless every opportunity is seized to develop the mass movement. The Government must be given no time to recover and to devise new policies for the deception of the people".

Mozart and Freemasonry

Katherine Thomson

*"Mozart's musical and spiritual development ran its course quite independently of his personal fate, in a closed and inaccessible sphere, above all everyday experience."*¹

*"The consciousness of his membership of the order permeates his entire work. Not only the 'Magic Flute', but many other of Mozart's works are masonic, even though they reveal nothing of this quality to the uninitiated."*²

THESE two quotations from the same book are in fact contradictory. Mozart's active membership of the order of Freemasons is an indisputable proof that he was profoundly concerned with the problems of the society in which he lived, whose struggles and aspirations are reflected in his music.

It is generally recognised that *The Magic Flute* is an expression of masonic ideas, but no real study has apparently been made of the way in which these ideas are expressed in his instrumental music. To understand *The Magic Flute* we should examine it in the light of our knowledge of Freemasonry in Mozart's time, remembering that in Central Europe at the end of the 18th century it represented a part of the revolutionary movement, thus differing considerably from the institution as we know it in England today. Even in the 18th century there were many different forms of Freemasonry in different countries. In Austria the most widely supported was that known as Illuminated Freemasonry, which had originated in Bavaria, one of the most backward of the German

states. Contemporary writers describe the poverty and ignorance of the peasantry, the clerical domination and religious bigotry, and the rising mood of anger among the intellectuals, fanned by revolutionary ideas from France, which not even the strictest censorship could keep out.

Since the power of the feudal nobility was closely linked with that of the Church (which owned a third of the land in Catholic countries) it was necessarily against the Church that the forerunners of the French Revolution directed their attack. The Encyclopedists aimed at achieving a universal humanism, and at ending slavery and superstition, by means of Reason, based on a study of Nature, through which man might learn to control his own destiny.

The Illuminati

These ideas formed the basis of the doctrines of the Illuminati founded in 1776 by Adam Weishaupt, a professor of Canon Law at the

¹ For references, see page 179.

University of Ingolstadt, near Munich, as a "League against the enemies of Reason and Humanity."³ Members of the order were at first called Perfectibilists; later the name was changed to Illuminati. Their aim was to educate mankind through "secret schools of wisdom" (also called "Lights"). Weishaupt described his order as follows:—

"I have contrived a system which possesses every advantage. It attracts Christians of every communion, gradually frees them from all religious prejudices, cultivates the social virtues, and animates them by a great, feasible, and speedy prospect of universal happiness in a state of liberty and moral equality, freed from the obstacles which subordination and inequalities of rank and wealth continually throw in our way. . . .

"To fit man by Illumination for active virtue, to engage him to it by the strongest motives, to render the attainment of it easy and certain by finding employment for every talent. . . . so that all, without any extraordinary effort and in conjunction with their ordinary business shall urge forward, with united powers, the general task:— this will indeed be an employment suited to noble natures, grand in its aims and delightful in their pursuit".⁴

Weishaupt had been educated in a Jesuit seminary, but came under the influence of Rousseau and the Encyclopedists, and set out to combat Jesuit influence in education. In founding a lodge in Munich, he took over certain forms of ritual and organisation from Freemasonry, but based his order on rational and ethical rather than on mystical or magical ideas, such as were prevalent in some masonic sects. It has been said that the Illuminati represented the Left and the Rosicrucians the Right wing among Freemasons.

The Illuminati attracted the support of intellectuals, including artists, writers and scientists, but there were also members of the nobility, army, and even clergy. The leaders, whose deliberations were very secret, were called the Areopagus; they were given classical names, such as Spartacus, Cato, and Philo; places were also named after classical models, such as Athens (Munich) and Rome (Vienna).

One of the most active of the leaders was Baron von Knigge, whose ideas were more radical than Weishaupt, with whom he eventually quarrelled. Knigge travelled all over Germany and Austria making recruits, especially in the masonic lodges. At its peak the order claimed about 2,000 members; but its influence was greater than might be inferred from this figure. In fact, most of the bourgeois intellectuals of the time were supporters of the ideas of the Illuminati.

Persecution

Naturally an anti-clerical, rationalistic secret society aroused the suspicion of the authorities. A campaign was initiated by the Jesuits, supported by members of the rival Rosicrucian sect. In 1785 the order was made illegal; a witch-hunt ensued, with house-searchings, seizure of papers, arrests, and the banishment of Weishaupt. The order, weakened by divisions of opinion, was not strong enough to withstand persecution, but its ideas had already taken a strong hold in South Germany and Austria. Weishaupt found refuge in Saxe-Gotha, where he published a recantation of his views. Knigge, after a chequered career during which he wrote symphonies, sermons and newspaper articles, settled in Hamburg, and edited a dramatic journal (a copy of which was found among Mozart's papers). Knigge was an enthusiastic supporter of the French Revolution in its early stages, writing that it was "a consequence of the 'Light'".⁵

The spread of revolutionary ideas from France caused an intensification of the persecution in Bavaria: we even learn of the death penalty being imposed on anyone found making recruits to the Illuminati.

In Austria a more liberal regime existed under Joseph II (1780-1790), who was even thought to favour Freemasonry. In November 1785, however, soon after the ban on Illuminati in Bavaria, Joseph issued a decree reducing the number of masonic lodges in Vienna to three, restricting the membership and ordering exact lists of members and details of meetings to be published. This struck a severe blow at Freemasonry and virtually put an end to open Illuminist activity in Vienna. The attack was led by Jesuits, aided by renegade members of the order, including Leopold Aloys Hoffmann, secretary of Mozart's lodge at the time of his admission. Hoffmann founded a journal "to combat Illuminated Freemasonry" and later tried to prove "that the Viennese Freemasons had caused the French Revolution, having given the necessary impetus to the discontent of the people of France, oppressed by a despotic government."⁶

One of the most important of the Viennese lodges was True Harmony, founded in 1780 by Ignaz von Born, a distinguished metallurgist, who is thought to be the prototype of Sarastro. Born was a member of the Illuminati, as were many members of his lodge, including the writer Sonnenfels, leader of all the Illuminati in Austria. This lodge, which was criticised by orthodox masons for "making the masonic oath appear ridiculous"⁷ and "belittling the importance of magic"⁷ was clearly run on Illuminist lines. It was

the chief cultural centre for the Viennese Freemasons, where literary and scientific meetings were held, as well as musical rehearsals and performances. It had a large library of literary and scientific books, and published a scientific journal, edited by Born. The lodge Benevolence, to which Mozart was admitted in 1784, was a daughter-lodge of True Harmony, with which it shared a temple.

When the persecution of the Illuminati commenced in Bavaria, Born sent his resignation to the Munich Academy of Sciences, of which he was a member, and also wrote an open letter to the press protesting at the witch-hunt, and particularly at the imprisonment of a young officer called Meggenhofen. This young man, accused only of corresponding with members of the Illuminati after the order had been proclaimed illegal, was sentenced to imprisonment after a farcical trial in which he conducted his own defence with a dignity and courage worthy of Dimitrov. Born's letter includes the following words:—

"I declare myself to be an open enemy of ignorant monks, who ought never to be entrusted with the education of youth: I declare that the words Jesuitry and Fanaticism can be equated with roguery and ignorance, superstition and stupidity: in short my opinion is completely opposed to what seems to be the official opinion in Bavaria."⁸

In the same journal appeared a letter which is worth quoting as an example of the "superstition and stupidity" referred to.

"A small group of Catholic believers rejoiced with me at the wise and enlightened verdict against the impertinent philosopher Meggenhofen, who has been compelled to atone for his crimes by incarceration, because he was not ashamed to place openly in his library the books of heathen writers such as Cicero, Sallust and Livy, and, even worse, to read them."⁹

Mozart and the Order

It is clear that Mozart was interested in Freemasonry long before he joined the order. Even in Salzburg, many of his friends were Illuminati. Although the first lodge was not opened in Salzburg until 1783, when Mozart was living in Vienna, it was already considered "a nest of Illuminati". The Archbishop Colloredo, though arrogant and autocratic, was liberal-minded, and refused to join in the persecution of the order.

From the topographer Hübner, writing in 1792, we learn of gatherings by night in a lonely grotto organised by one of the leading Illuminati, Count Gilowsky, "with his friends von Amann, Mozart

and Barisani.¹⁰ The names of Amann and Gilowsky are familiar to us in Mozart's letters: Gilowsky's niece Katherl was one of his pupils.

There is no evidence that Mozart was ever a member of the order, though his name and Leopold's appear as guests of one of the lodges. After his death, his widow referred to a secret society which Wolfgang had planned to found, called "The Grotto", details of which she was unwilling to disclose, at a time when Freemasonry was illegal. References to Freemasonry in Mozart's letters are few; his sister Nannerl stated that Leopold had destroyed all such letters for reasons of security. One letter survives, in which Wolfgang discusses the masonic view of death, "that best friend of humanity".¹¹ From a letter written by Leopold to Nannerl in October 1785, referring to rumours about the persecution of the Illuminati in Munich, we can infer that he at any rate was not a member of the order.

Several of Mozart's early compositions disclose an interest in masonic ideas. In 1772 he wrote music for *King Thamos*, a play on an Egyptian theme by a Freemason called Gebler. The music foreshadows *The Magic Flute*, particularly in the choruses. An interesting feature is the superscription to certain phrases, "Thamos's nobility", "Pheron's hypocrisy". The use of musical phrases to depict moral qualities accords with the ideas of the Encyclopedists, who held that certain chords and progressions had specific moral effects.

The music for another work by a Freemason (Baron von Gemmingen) on an Egyptian theme, Semiramis, is unfortunately not extant. But the most important composition connected with masonic ideas written before Mozart joined the order is an unfinished cantata to words by an unknown author, *Hymn to the Sun* (K429). We do not know the circumstances connected with this cantata, probably composed in 1783; but after Mozart's death Constanze wrote the following description of it:

"The first chorus in Eb is quite complete. It begins with a unison, and there prevails throughout a noble, simple, pleasant melody. In the words 'From thee cometh fruitfulness, warmth, light', the word 'light' is particularly prominent through a surprising forte on the chord of the seventh, and would doubtless make a strong impression on listeners if the accompaniment were set to the prescribed instruments—flutes, oboe, clarinets, bassoons and so on. After this chorus comes a tenor aria in Bb, full of the tenderest melody and with a wonderful accompaniment for contra-bass. But here is also lacking the other instruments. Lastly follows a second aria for tenor in which only 17 bars remain."¹²

The title of this aria, "The lights which to thousands . . ." might give rise to speculation: can it be connected with the "lights" which mean "schools of wisdom"?

When Mozart came to Vienna in May 1781, after breaking from the feudal service of the Archbishop of Salzburg, he found his best friends among the bourgeois intellectuals and progressive members of the nobility, many of whom were Freemasons. Among them were Gebler, Von Gemmingen, Van Swieten, who introduced him to the music of Bach and Handel, and Von Born.

On December 14th, 1784, he was admitted to the lodge Benevolence. He seems to have placed his services readily at the disposal of the brotherhood. Thus we read in an invitation to a concert "in aid of two foreign brothers, performers on the basset-horn"—"P.S. Bro. Mozart will entertain the brothers with his much-loved improvisations".¹³

Music and the Ceremonies

But it was chiefly through his compositions that Mozart served the cause of Freemasonry. Music played an important part in the ceremonies. Its purpose was to unify the brothers and inspire them with zeal for their collective work. Meetings opened and closed with a song, and there were songs for special occasions. Most of them were for male-voice chorus accompanied by organ or clavier, or sometimes by woodwind (especially clarinets, bassoons and basset-horns). Many of the songs were antiphonal, with choral refrain. (The use of antiphony in German student songs may be derived from masonic songs, and is an indication of their popularity.) The tunes were taken from many sources, especially folk songs, popular songs and street songs of different countries.

Among masonic compositions before Mozart we find the use of certain rhythms and progressions to denote parts of the ritual. The "three knocks" signifying the apprentice asking for admission to the lodge, which is familiar to us in the Magic Flute overture, are found in cruder form, in Naumann's "Entry to the Lodge."¹⁴ The same composer uses other symbols, such as suspensions and slurred notes to indicate the "chain of brothers"; thirds and sixths denote brotherly love; dotted rhythms stimulate the will to work.

Mozart's first composition after joining the order was a song, *Gesellenreise* (K468), performed in March 1785 on the occasion of Leopold's initiation to the lodge Benevolence. The melody is simple and tender, and contains the slurred notes symbolising the "chain".

In April 1785 Born was rewarded by the emperor for discovering a new amalgam of metals. The brothers of the lodge Crowned Hope "resolved to express their feelings of friendly joy, through brotherly harmony and gaiety by means of poetry and music".¹⁵

Early Compositions

A banquet was held, at which Mozart's cantata *Die Maurerfreude* (K471) was performed. The score was published and sold "for the best of the poor", with a copper-plate engraving depicting the goddess of wisdom crowning a bearded old man.

The cantata is for tenor solo and three-part male-voice chorus, with accompaniment of strings, woodwind and horns. It is in the favourite masonic key of Eb, and contains several of the masonic symbols such as dotted rhythms. The tone of the music is one of dignified joy: there is a passage of haunting beauty at the words "Take, beloved, this crown from Joseph's hands", with pizzicato bass accompaniment.

In the following November Mozart composed the *Masonic Funeral Music* (K477) to commemorate the death of two masons. This short work is of astonishing beauty and significance, foreshadowing the Men in Armour in the Magic Flute. It is in the key of C minor, so often associated with darkness: the sombre tones of the lower woodwind (including basset-horns), the throbbing quavers in the bass, the chromaticism and harsh discords, combine to express the depths of human sorrow. The Cantus Firmus, based on a Protestant psalm-tune which is itself derived from an ancient Jewish melody, seems to affirm an inexorable fate, against which the strings struggle in the masonic dotted rhythm. The music rises to a tremendous climax, then subsides into quiet sorrow. Three bars from the end an interrupted cadence suggests a glimmer of hope. The effect of the final C major chord is like a sudden transition from darkness to light, such as Haydn expressed, years afterwards, in his setting of the words "And there was light" in the *Creation*. This ending on a C major chord seems to signify man's triumph over death, in accordance with masonic ideas.

Two songs written in December 1785 (K483 & 4) refer to Joseph's decree, by which the lodge Benevolence was amalgamated with two other lodges to form Newly Crowned Hope. Both songs are for solo and three-part male chorus, and contain examples of masonic symbolism.

During the next five years Mozart wrote no more works for masonic ceremonies. But he wrote many works which are profoundly significant as an expression of his beliefs. In *Figaro* (1786) and

Don Giovanni (1787) he exposed the corruption and immorality of the feudal aristocracy. In his chamber music, symphonies and piano concertos he expressed with ever deeper understanding, based on his own experiences, the struggles, sorrows and hopes of mankind in his generation. In these works, the masonic symbolism has become an integral part of his style, but its significance is far more than symbolistic.

Masonic Symbolism

A detailed analysis of the use of masonic symbolism in Mozart's instrumental music is impossible, without recourse to musical illustrations. It would, however, be possible to show that the dotted rhythm associated with manliness and struggle (as in the Finale of Act I of the *Magic Flute*, when the Genii tell Tamino: "Go, be a man, and thou shalt conquer.") is the basis for many instrumental movements, such as the first movement of the Jupiter Symphony (K551).

The "three knocks" may be identified in the last movement of the same symphony, where they are insistently repeated up to the triumphant close of the movement.

The repeated quavers of the overture to *The Magic Flute*, and of the *Prague Symphony* (K504) have been said to represent the hewing of raw stone which symbolises the perfecting of human character. The fact that the theme may have been suggested by one of Clementi's is irrelevant.

Examples of slurred notes, suspensions, series of first inversions, and interrupted cadences, all connected with masonic ritual, are too frequent to be listed: it is interesting, however, to compare their use in instrumental music with similar phrases in the *Magic Flute*, as in the *March of the Priests*, for example.

Above all, the influence of masonic ideas may be found in the development of what has been described as Mozart's "humanistic style", of which the main characteristics are simplicity and serenity. One writer has described it as follows: "Broad, sweeping melodies with wide intervals, solemn, cantilena, often derived from choral music, serene, simple rhythms."¹⁶

Such is the music of Sarastro, expressing tender love and understanding for suffering humanity. We recognise it in many instrumental movements: the Andante of the C major Quartet (K465), of the Jupiter Symphony, of the Piano Concertos in C major (K462 and 503).

Such music seems to express the masonic attitude to music, as indicated in the speech with which another great composer, Joseph Haydn, was initiated into the lodge True Harmony, in

February 1785: "This man, to whom the goddess handed over a part of the magic art with which she quietens the stormy soul, soothes grief and pain, shortens dreary, melancholy hours, brings joy to men, and often inspires them with the noblest feelings."¹⁷

The years immediately following the French Revolution were difficult ones for the Freemasons, especially since Joseph's successor, Leopold II (1790-92), was hostile to the order. Many left the brotherhood at this time: yet Mozart, in the last year of his life, reaffirmed his belief in masonic ideals in unmistakable terms.

Two little-known cantatas are significant for their ideology as well as their style. The first (*You who adore the maker of the universe*—K619), for solo tenor with clavier accompaniment, was written in July 1791 at the request of a Hamburg merchant, F. H. Ziegenhagen, whose ideas were closely related to those of the Illuminati, and even of the Utopian Socialists. He had written a book called "*Introduction to the correct relationship of things to the works of creation as a means of applying it to universal happiness*", and proposed to found a colony near Strasbourg in accordance with his views. Mozart agreed to write a song to be performed in the meeting-house of this colony. Critics have poured scorn on the words of this cantata; yet Mozart's setting embodies the profound humanism of its ideas. In style it resembles the *Magic Flute*: the three commands "Be wise, be strong, be brothers" foreshadow the three Genii; the first Andante resembles Sarastro's aria "O Isis and Osiris"; the Allegro bidding men "throw off the chains of superstition suggests the Queen of Night; while the final section:

"Deserts shall bloom like Eden's fairest flower,
Nature will greet you smiling everywhere,
Then will you know true happiness of life"

expresses joy like that of Tamino.

Sketches for this work reveal that Mozart paid particular attention to the setting of the words "Be brothers", which he introduced at first with a series of first inversions.

The tone of deep solemnity which pervades the work, expressing a wide love of humanity combined with confidence and joy at the certainty of attaining a happier life on earth, make this cantata of great importance for the understanding of Mozart's music.

The *Short Masonic Cantata* (K623) composed in November 1791 was Mozart's last complete work. He wrote it for the dedication of a new temple for the lodge, Newly Crowned Hope. He conducted the performance himself, though already a sick man.

"How madly they have gone on about my cantata," he wrote. "If I did not know that I had written better things, I should have thought it was my best work."¹⁸

The cantata opens with a three-part male-voice chorus in C major resembling the chorus "All hail to Sarastro" in the *Magic Flute*. A tenor solo praises the goddess of Benevolence (an allusion to Mozart's former lodge), and a second recitative, in which the bass joins, contains a remarkably expressive setting of the words "Let harmony unite this dearest band of brothers". This leads to a duet of great simplicity and serenity, in Mozart's "humanistic style". The song refers to "our newly-crowned hope": in view of the difficulties experienced by the brotherhood at this time, it is not surprising that the cantata was received with such enthusiasm.

A short hymn, "For the closing of the lodge" was probably written for the same occasion; like the duet, it is simple and serene.

"The Magic Flute"

Goethe, himself an initiate, and at one time a member of the Illuminati, wrote of *The Magic Flute*: "The majority of spectators will enjoy it; the initiated will understand its higher meaning."¹⁹

So many facts are hidden in obscurity that it is difficult for us to understand the opera's "higher meaning" fully. But an examination of the *Magic Flute* in the light of knowledge of Illuminated Freemasonry may help to enlighten us.

It is usually stated that inconsistencies in the story are due to a change of plan: that the original fairy-story was changed into a glorification of Freemasonry for some unknown reason. Jack Dunman has suggested (*Music & Life* No. 17) that there is no real inconsistency: his view is borne out by evidence that Mozart had for some time wanted to compose an opera about Freemasonry. Schikaneder's request for a German Singspiel on a magic theme, to be performed in a popular theatre on the outskirts of Vienna, might well present him with the opportunity.

The question of the authorship of the libretto is fully discussed by E. J. Dent. Whether Schikaneder, or as Dent believes, Giesecke, or in fact Mozart himself was mainly responsible for the masonic portions of the opera, the text certainly embodies many of the ideas of the Illuminati.

We may refer to a speech by Knigge to the highest grade of Illuminati, of which the basic theme is as follows:

Man can learn to order society by the study of Nature and of the history of the human race,

which is a history of the development of the struggle to satisfy material needs. In primitive society men were free and equal; their needs were few and easily satisfied. As the human race increased in number, their needs increased and there was not enough to satisfy them. Property was established: men began to enslave each other and equality disappeared. This was the fall from Paradise. Classes and nations then arose, and despotism reduced men to the level of beasts; this gave rise to the struggle for freedom and to revolution. Only through moral training in secret schools of wisdom will man become enlightened and so achieve universal freedom and equality, and learn to dispense with tyrants and rulers.

The speech ends with the words:

"Enlightenment means knowing what I am, what others are, what others can become . . . it means helping others, sharing their joys. . . . As diligent observers of Nature we follow her majestic course in wonder, rejoicing that we are members of the human race, and counting ourselves fortunate to be human beings and the children of God."²⁰

That these ideas, and perhaps even these words were familiar to Mozart is indicated by passages in his masonic works. In *Die Maurerfreude* occur the words "See how Nature step by step herself reveals" and in the *Short Masonic Cantata*, "Sweet is the feeling that humanity again has come among mankind to dwell; sweet the remembrance of that former place where every brother's heart shows what he was, and what he is, and what he may become".

It is worth noting that the ideas of the Illuminati are expressed in Haydn's *Creation*, in musical phraseology often similar to Mozart's masonic works. The author of the text, Baron van Swieten, was a member of the Illuminati.

Interpreting the Allegory

The earliest interpretation of the allegory of *The Magic Flute*, published in 1794, described it as "the age-old struggle between light and darkness, good and evil, enlightenment and superstition."²¹

The Queen of Night is said to represent Superstition; Pamina is Enlightenment, child of the Queen and Patriarchal Religion; Sarastro stands for Reason; Monostatos the Human Passions; Tamino is Spirituality not yet perfected, Papageno is Folly; the Genii the Powers of the Mind; the Flute the Single Voice of Nature; the Bells Flattery; the Sevenfold Shield of the Sun True Knowledge.

It seems probable that the allegory was intentionally obscure, and contemporary writers could

hardly be very specific. Later writers identified Sarastro with Born, the Queen of Night with Maria Theresa (who in 1743 led a raid on a masonic temple), and Monostatos with the Jesuit orders, and perhaps with the treacherous Hoffman.

If we accept the identification of Pamina with Enlightenment, the struggle for her custody may be explained in the light of a statement by Knigge:

“The despots, fearing revolution, encouraged enlightenment for their own ends. It was to stop such abuses of enlightenment and to prevent a relapse into the former state of oppression that the secret schools of wisdom were developed.”²²

The Queen’s grief over her daughter’s loss reflects a narrow, selfish love, as compared with Sarastro’s wide love of humanity. “Once it became permissible or was even considered a virtue to consider the inhabitants of other countries as inferior and to injure them, the next step was to restrict one’s love of fellow-men still further to the inhabitants of a particular town, or to members of one’s family, or even to oneself. So patriotism developed into parochialism, family pride, and finally egotism.”²³

If the Queen represents family pride, Monostatos, as his name suggests (“Standing alone”) must represent the selfish egotist.²⁴

Tamino is the symbol of man striving to perfect himself and to achieve wisdom by his courage, endurance, and love of fellow-men. “Will he be able to endure the trials? Remember, he is of royal blood,” asks the priest, to which Sarastro replies: “He is more: he is a man.”

Love for humanity is the theme of *The Magic Flute*, embracing both the general love of one’s fellow-men and the particular love of one human being for another. The power of love is expressed in the duet sung by Pamina and Papageno:

“They that know the joys of love
Rise to join the gods above.” (a)

Love enables Tamino to overcome his ordeals, with Pamina’s help.

Papageno represents the ordinary man, uneducated, but lovable and intensely human. He may represent man in the primitive stage of society: he calls himself a “child of Nature”. He is one of the “slaves, men who did not work for themselves but only for others, entirely subordinate to the will of their conquerors” (Knigge).²⁵

“I catch birds for the Queen of Night and her ladies, they give me food and drink in exchange.”

Papageno’s needs are those of man in primitive society: food, drink, a wife. Yet he too can learn through love and friendship, and through music he can begin to perceive the higher things of life.

“Make them laugh and make them sing,
Friendship follows after,
So to every man we bring
Music, friendship, laughter.” (b)

Papageno stands also for the laughter and gaiety without which life would be unbearable. We recognise his voice in much of Mozart’s instrumental music: he sings in the accents of the people, with the melodies of German folk song. Indeed he may be said to represent the peasantry, as seen through the eyes of the bourgeoisie: a necessary companion in the struggle, but unable to reach the “goal of wisdom”.

Enlightenment

The function of music as an ennobling force is frequently expressed in the writings of the Encyclopedists: as we have seen, this is an idea supported by the Freemasons. Throughout *The Magic Flute* there are allusions to the power of music:

“O, ’tis only music that has the power to weave
that spell,
Jarring souls so to attune that all in harmony
may dwell.” (c)

Tamino charms wild beasts with his flute:

“O voice of magic melody, O strain entrhralling,
Serenest thoughts thou wak’st in me,
My soul to loftier purpose calling.” (d)

The magic bells enchant Monostatos and his slaves; they save Papageno from suicide and bring him Pamina. Above all, it is the Magic Flute that guides Tamino and Pamina through fire and water:

“We live in this world to learn zealously and
by interchanging our ideas to enlighten one
another and thus endeavour to promote science
and art”

wrote Mozart as a young man.²⁶

Through music, he hoped to change men’s hearts, to win them to an understanding of the ideas of the Enlightenment.

“When Virtue and Righteousness inspire the great
with counsel wise
Then doth the heavenly reign commence, and
earth will be a paradise.” (e)

“Truth, wisdom, and the good of humanity
were the objects of the Egyptian mysteries . . .
truth, wisdom, and the opening of a new era of
happiness for all humanity . . . are they not the

objects of our institution? . . . can we have a higher object, or a more noble one, than to extend our knowledge by mutual instruction, and to show all those who join our ranks the way to virtue and the path of wisdom?"²⁷

These words, from an article by Born in the journal of the lodge True Harmony, are echoed by Sarastro:

"O hear us, Isis and Osiris,
For these that seek your light we pray,
In all their perils grant them patience,
And lead them safe in wisdom's way." (f)

and again by the Genii:

"Thus foolish fear gives place to wonder
When Reason lights the way.
O blessed peace, upon us shower
Thy balm divine, thy holy power;
Let these but in our hearts arise,
Then were this earth a paradise." (g)

To the contemporaries of the French Revolution, it might seem that the Age of Reason had indeed been established. Klopstock expressed it thus: "The sun which has risen over the ruins of the Bastille has dispersed the clouds of folly and superstition, and made it possible to return to the Age of Saturn."²⁸

These words, though more explicit, are almost identical with those of Sarastro:

"The sun's golden radiance drives dark night
away,
The Kingdom of error to truth yields the
day." (h)

Mozart's letters contain no references to the French Revolution. From this many critics have inferred that he was not interested in politics. But in 1829, when Vincent and Mary Novello visited Mozart's widow in Salzburg, they asked which were his favourite authors, to which she replied:

"One of his favourite authors is at present in her possession, and which she most frequently peruses. It is in 9 volumes, but being a forbidden fruit in the Austrian states she did not name it—I suspect some of the French revolutionary works."²⁹

It is also significant that Mozart's contemporary Naumann called him "a musical sans-culotte".

Engels has shown that the Encyclopedists, who claimed to speak for the whole of humanity, in fact expressed the viewpoint of the bourgeois class. The same is true of the Illuminated Freemasons, who represented the most advanced section of society at their time. Mozart expressed the highest aspirations of that society, but his music transcends its limits. The message of *The Magic Flute* is the same, though veiled in

allegory, as that of Beethoven's Ninth Symphony. For the peoples of the world today, no less than for Mozart's contemporaries, it is a message of hope for mankind, still struggling against "the powers of darkness". It is a message of hope, and confidence that man will eventually achieve a society in which

"All men shall be brothers".

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- ¹ Einstein: *Mozart*, p. 108.
- ² *Ibid*, p. 82.
- ³ Le Forestier: *Les Illuminés de Bavière*, p. 110.
- ⁴ Frost: *Secret Societies of the European Revolution*, p. 28.
- ⁵ Le Forestier: *Les Illuminés de Bavière*.
- ⁶ *Ibid*, p. 647.
- ⁷ Lewis: *Geschichte der Freimaurerei in Oesterreich-Ungarn*, p. 28.
- ⁸ L. Engel: *Geschichte des Illuminaten Ordens*, p. 318.
- ⁹ *Ibid*, p. 320.
- ¹⁰ Koch: *Br. Mozart, Freimaurer und Illuminat*, p. 33.
- ¹¹ Mozart: *Letters* (ed. Anderson), p. 1,351.
- ¹² Farmer: *New Mozartiana*, p. 58.
- ¹³ Deutsch: *Mozart und die Wiener Logen*, p. 105.
- ¹⁴ Nettl: *Mozart und die Königliche Kunst*, p.?
- ¹⁵ Deutsch: *Mozart und die Wiener Logen*, p. 10.
- ¹⁶ Nettl: *Mozart und die Königliche Kunst*, p. 142.
- ¹⁷ *Ibid*, p. 63 (n).
- ¹⁸ *Musicians' Journal*, 1932, Article by Antiquary.
- ¹⁹ *Goethe und die Freimaurerei*, p. 97.
- ²⁰ Engel: *Geschichte des Illuminaten Ordens*.
- ²¹ Bradley: *Bro. Mozart and his Masonic Friends*, p. 14.
- ²² Engel: *Geschichte des Illuminaten Ordens*.
- ²³ *Ibid*.
- ²⁴ Bornhausen: *Mozart's Zauberflöte*, p. 20.
- ²⁵ Engel: *Geschichte des Illuminaten Ordens*.
- ²⁶ Mozart: *Letters* (ed. Anderson), p. 386.
- ²⁷ Bradley: *Bro. Mozart and his Masonic Friends*, p. 13.
- ²⁸ Le Forestier: *Les Illuminés de Bavière*, p. 633.
- ²⁹ Medici and Hughes: *A Mozart Pilgrimage*, p. 95.
- ³⁰ Dent: *Mozart's Operas* (2nd ed.), p. 259.

QUOTATIONS FROM THE MAGIC FLUTE

- (a) Act I, No. 7, Tr. E. J. Dent, p. 57.
- (b) *Ibid*, No. 8, *Ibid*, p. 79.
- (c) *Ibid*, No. 5, *Ibid*, p. 41.
- (d) *Ibid*, No. 8, *Ibid*, p. 72.
- (e) *Ibid*, No. 8, Tr. Natalia Macfarren (Novello), p. 79.
- (f) Act II, No. 10, Tr. E. J. Dent, p. 96.
- (g) Act II, No. 21, Tr. E. J. Dent, p. 146.
Tr. N. Macfarren, p. 125.
- (h) Act II, No. 21, Tr. E. J. Dent, p. 193.

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Songs of the British Radical and Labour Movement

John Miller

"The most unfailing herald, companion, and follower of the awakening of a great people, to work a beneficial change in opinion or institution, is poetry"—Shelley.

THE art of singing must be as old as language, and singers have always sung about the lives and loves, struggles and aspirations of their peoples. Since the division of society into classes, oppressed classes have always used song as a medium for expressing their discontent about their lives. Though this type of song—the song of protest—is but a small part of the total song treasury of the common people, it is nevertheless a very important part, serving to inspire the people to heroic deeds in times of struggle and revolution. The *Marseillaise* will always be associated with the French Revolution of 1789, the *Internationale* (though written after it), with the Paris Commune of 1871, the *Partisans* and other songs with the October 1917 revolution and the wars of intervention.

Our country, with its great tradition of struggle for freedom, has a fine inheritance of these songs, songs of the legendary Robin Hood, the *Cutty Wren*, of the 1381 Peasants' Revolt, the songs of the Diggers and Levellers of the English Revolution. Every struggle for a better life, down to the present day, has produced its songs, which often convey the reality and immediacy of those struggles much more vividly than a straightforward historical account. They also reflect the limitations of the understanding of their time—in the Robin Hood songs, the people's hopes are centred around a purely legendary hero, in the *Cutty Wren* they are expressed in terms of a magic bird.

As the struggle for a just form of society grew fiercer, as men began to understand the philosophical and economic basis of such a society, so the realism of their songs of protest grew. The fantasies and magic of the peasant songs is replaced by the realism and the call to action of the industrial workers' songs, of the class destined to bring the just society—socialism—to birth.

From its beginning, the British Labour movement has produced its own songs, sometimes confined to a particular struggle, sometimes painting a broad vision of the future, sometimes created

by anonymous workers and sometimes by trained poets and composers. (See A. L. Lloyd *The Folk Song Revival*, *Marxism Today*, June, 1961.) Each generation has expressed its hopes for a better world in an idiom familiar to it, taking its poetic and musical styles from those of the popular forms of the day, be it national airs, operatic melodies, folk songs or hymns.

In an article of this length, it is impossible to give examples from all periods, so it is proposed to deal only with four important movements: the early Radicals, the Chartists, the Agricultural Trade Unions of the 1870's, and the early Socialist movement 1880 to 1900.

Songs of the Radicals

It was towards the end of the 18th century that the first predecessors of the Labour movement appeared, when the seemingly eternal society of 18th-century Britain was being shattered by the young Industrial Revolution at home, and by the effects of the Revolution of 1789 in France. These mighty events led to the formation of the Radical movement among the middle class and the artisans. Although the Radicals' aims were limited, the ruling class, terrified by the Revolution of 1789 and the events of 1792, imagined that the Reformers were intent on revolution on the French model here and styled them Jacobins, a term conveying the same sort of opprobrium as "Reds" today. Their fears and hate were summed up in Burke's *Reflections on the French Revolution*, which received a noble answer in Tom Paine's *Rights of Man*. This book, which had an unexpectedly vast sale, inspired the Radical movement to new heights, and the early 1790's saw the formation of many new societies pledged to Parliamentary Reform and recognition of the *Rights of Man*.

In London the two most important were the Society for Constitutional Information led by John Cartwright and John Horne Tooke, and the London Corresponding Society led by Thomas Hardy. The former was a middle-class body of