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Costumes for "The Magic Flute", Composed by W.A. Mozart, Libretto by Emanuel Schikaneder

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COSTUMES FOR “THE MAGIC FLUTE”, COMPOSED BY W. A. MOZART, LIBRETTO BY EMANUEL SCHIKANEDER

A Thesis Presented
by
SARAH PATTERSON NELSON

Submitted to the Graduate School of the University of Massachusetts Amherst in partial fulfillment of the requirements of the degree of

MASTER OF FINE ARTS

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Theater
COSTUMES FOR "THE MAGIC FLUTE", COMPOSED BY W. A. MOZART,
LIBRETTO BY EMANUEL SCHIKANEDER

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DEDICATION

To my husband for his unfailing love and support,

my mother for her creativity,

my father for his passion for education,

and my family for encouraging me to dream.
ACKNOWLEDGMENTS

I would like to thank the faculty and staff of the Theater Department for their years of encouragement.
# CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGMENTS</td>
<td>iv</td>
</tr>
<tr>
<td>LIST OF FIGURES</td>
<td>vi</td>
</tr>
<tr>
<td>CHAPTER</td>
<td></td>
</tr>
<tr>
<td>1. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>2. THE STORY</td>
<td>3</td>
</tr>
<tr>
<td>3. CONCEPTUAL STATEMENT</td>
<td>6</td>
</tr>
<tr>
<td>4. ELEMENTS OF PRODUCTION</td>
<td>8</td>
</tr>
<tr>
<td>5. CHARACTER ANALYSIS AND DESIGNS</td>
<td>11</td>
</tr>
<tr>
<td>6. CONCLUSION</td>
<td>20</td>
</tr>
<tr>
<td>APPENDICES</td>
<td></td>
</tr>
<tr>
<td>A. RESEARCH IMAGES</td>
<td>21</td>
</tr>
<tr>
<td>B. COSTUME RENDERINGS</td>
<td>34</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>53</td>
</tr>
</tbody>
</table>
#### LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>The burial chamber of the workman Pashed at Deir el-Medina (the west bank at Thebes) c. 1280 BC. Wall painting on plaster.</td>
</tr>
<tr>
<td>2.</td>
<td>A Young Man Entertaining Outdoors, from a <em>Divan</em> of Baqi c.1046-1636 AD. Opaque watercolor, gold and ink on paper, 28.2 x 17 cm, British Library</td>
</tr>
<tr>
<td>3.</td>
<td>E.T. Parris, 1850.</td>
</tr>
<tr>
<td>4.</td>
<td>Lord Krishna's Cosmic Dance (Rasamandala), Jaipur, late 18th century AD. Opaque watercolor on paper, 26.5 x 20 in. Maharaja Sawai Man Singh II Museum, Jaipur.</td>
</tr>
<tr>
<td>5.</td>
<td>Helius god of the sun, Athenian red-figure krater, c 5th B.C., British Museum, London</td>
</tr>
<tr>
<td>6.</td>
<td>The Sun God, David Morse, 1999.</td>
</tr>
<tr>
<td>7.</td>
<td>The triad of Osiris, location of discovery not known, c. 850 BC. Gold and lapis lazuli, h. 9 cm, Louvre, Paris.</td>
</tr>
<tr>
<td>8.</td>
<td>Original Research Collage for Scenery, cut paper.</td>
</tr>
<tr>
<td>9.</td>
<td>Original Research Collage for Staging, cut paper.</td>
</tr>
<tr>
<td>10.</td>
<td>Original Research Collage for Tamino and Pamina, cut paper.</td>
</tr>
<tr>
<td>11.</td>
<td>Original Research Collage for Papageno and Papagena, cut paper.</td>
</tr>
<tr>
<td>12.</td>
<td>Original Research Collage for The Queen of the Night and her Ladies, cut paper.</td>
</tr>
<tr>
<td>13.</td>
<td>Original Research Collage for Sarastro and his Realm, cut paper.</td>
</tr>
<tr>
<td>14.</td>
<td>Original Research Collage for Sarastro, cut paper.</td>
</tr>
<tr>
<td>No.</td>
<td>Title</td>
</tr>
<tr>
<td>-----</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>15</td>
<td>Original Research Collage for Monostatos, cut paper</td>
</tr>
<tr>
<td>16</td>
<td>TAMINO, mixed media on paper</td>
</tr>
<tr>
<td>17</td>
<td>TAMINO VEILED, mixed media on paper</td>
</tr>
<tr>
<td>18</td>
<td>PAMINA, mixed media on paper</td>
</tr>
<tr>
<td>19</td>
<td>PAMINA VEILED, mixed media on paper</td>
</tr>
<tr>
<td>20</td>
<td>PAPAGENO, mixed media on paper</td>
</tr>
<tr>
<td>21</td>
<td>PAPAGENO VEILED, mixed media on paper</td>
</tr>
<tr>
<td>22</td>
<td>PAPAGENA, mixed media on paper</td>
</tr>
<tr>
<td>23</td>
<td>OLD WOMAN, mixed media on paper</td>
</tr>
<tr>
<td>24</td>
<td>QUEEN OF THE NIGHT, mixed media on paper</td>
</tr>
<tr>
<td>25</td>
<td>THREE LADIES, mixed media on paper</td>
</tr>
<tr>
<td>26</td>
<td>SARASTRO in a golden chariot, mixed media on paper</td>
</tr>
<tr>
<td>27</td>
<td>SARASTRO, mixed media on paper</td>
</tr>
<tr>
<td>28</td>
<td>OLD PRIEST, mixed media on paper</td>
</tr>
<tr>
<td>29</td>
<td>PRIESTS, mixed media on paper</td>
</tr>
<tr>
<td>30</td>
<td>GUARDS, mixed media on paper</td>
</tr>
<tr>
<td>31</td>
<td>SLAVES, mixed media on paper</td>
</tr>
<tr>
<td>32</td>
<td>MONOSTATOS, mixed media on paper</td>
</tr>
<tr>
<td>33</td>
<td>THREE SPIRITS, mixed media on paper</td>
</tr>
</tbody>
</table>
CHAPTER 1

INTRODUCTION

The Magic Flute is Mozart's most beloved opera. It achieved popular success when it was first produced in Vienna on September 30, 1791, and it continues to be performed all over the world to the delight of its audiences. It was originally produced and performed at the Theater auf der Wieden in Vienna as a form of popular entertainment for a common audience.¹ In taking this commission from librettist Emanuel Schikaneder, Mozart combined popular-farcical and literary-operatic styles by mixing comic and serious elements, thus creating a unique form of operatic expression, as with the musical contrast between the Queen of the Night's arias, which require tremendous vocal range and stamina, and Papageno's numbers, which are born out of simple German folk songs.²

The story of The Magic Flute has many possible origins and influences. It was coined the Masonic Opera, because of the symbolic representation of Freemason ideals throughout the text and score. For example, Mozart and Schikaneder, who were both members of the same Masonic lodge,³ intended that Sarastro would represent the Masonic ideals of enlightenment. There is speculation that the characters may have had real life counterparts among Mozart and Schikaneder's contemporaries. The Queen of the Night was, perhaps, Empress Maria Theresa, who was an enemy of Freemasons in Vienna, and Tamino may have been a representation of Joseph II, who was a supporter of

CHAPTER 2

THE STORY

Act One: our young hero, the prince Tamino is running from a fierce serpent; he faints, and while out, is rescued by three mysterious ladies. After slaying the snake, the ladies swoon over the beautiful Tamino, and leave before he awakens. When Tamino comes to, he finds Papageno, a stranger covered in bird feathers. Soon the Three Ladies send Tamino on a quest to rescue the beautiful Pamina, daughter of the Queen of the Night. Pamina is held hostage by Sarastro, supposedly an evil sorcerer. The brave Tamino willingly accepts the challenge. The Three Ladies command Papageno to accompany Tamino on his quest. They give Tamino a magic flute to enchant his adversaries, and give Papageno magic bells. The Three Spirits, in the form of young boys, act as guides for the quest.

Papageno miraculously finds Pamina, held hostage by the Moor, Monostatos, Sarastro's slave. In the meantime, the Three Spirits lead Tamino to three portals, which represent wisdom, reason and nature. Here Tamino is turned away from two doors, but met by an Old Priest at the door of wisdom. From the Priest he learns that Sarastro is really a wise and rational leader. All the while, Pamina and Papageno try to escape, but are caught by Monostatos and his slaves. When Papageno plays his enchanted bells, Monostatos and his slaves dance away. However, before Pamina and Papageno escape, Sarastro, preceded by hosts of followers, makes a grand entrance. Pamina quickly begs Sarastro's forgiveness while Tamino is led in by Monostatos. The lovers are united for the first time, and Sarastro, seeing that Monostatos has abused Pamina, sentences his slave to 77 lashes on the feet. Papageno and Tamino are then taken by the Priests to
undergo their trials of purification so that the two might join the brotherhood of Sarastro's followers. As part of the purification ritual, the Priests take away the magic flute and bells.

Act Two: Tamino and Papageno must remain silent to pass the first trial no matter who attempts to speak with them. The Three Ladies try to dissuade the men from going further with the trials, but are turned away. In the meantime, Pamina is asleep in a garden. Monostatos tries to force himself on her, only to be stopped by the Queen of the Night, who urges Pamina to kill Sarastro, the Queen's enemy, and gives her daughter a dagger to do so. After the Queen exits, Monostatos returns to console Pamina, but when she again refuses his advances, he turns on her with the dagger. Sarastro comes to Pamina's rescue just in time.

Meanwhile Tamino and Papageno still attempt to keep their vow of silence, but an old woman comes to Papageno and tells him that she is his match. Papageno is astonished at this. The Three Spirits enter, this time at Sarastro's command, and return the flute and bells to Tamino and Papageno while bestowing upon them a large banquet of food and drink. Pamina follows the sound of the flute and is overjoyed that she has found her prince. Tamino shuns Pamina without a word, remaining true to his vow of silence and Papageno, whose mouth is full and whose mind is occupied with the delight of food, does not respond either. Sarastro and his Priests then praise the prince for passing his first test and bring Pamina in so that they might bid each other farewell before Tamino takes on his next challenge. Tamino, intent on keeping his vow, once again turns Pamina away. Papageno is trapped alone in the chamber because he did not pass the test of silence. He tries to escape, but loud thunder and flames from the doors prevent him from
doing so. A Priest reprimands him for his lack of manly conviction, but Papageno claims that all he wants is a cup of wine. He receives that, and in his subsequent drunkenness, he is approached once again by the old woman, who tells him he must choose to marry her or be imprisoned forever in the chamber. Weighing the choices, he accepts her hand. All at once the old woman turns into the pretty young Papagena, but before the pair can embrace she is whisked away by the Priests.

On the other front, Pamina is so distraught by Tamino's absence that she attempts to commit suicide. The Three Spirits intervene and promise to lead Pamina to her love. Meanwhile, two Priests lead the still silent Tamino to the place of his final trial, which is guarded by two men in armor. He must pass through the caves of fire and water without fear. Pamina calls after Tamino and the guards finally allow Tamino to break his silence. The two lovers are united and decide to undertake the final challenge together. Once they pass through the caverns, the great temple of Isis and Osiris opens to them, and Sarastro leads them in. They have passed their tests.

Meanwhile, out in a garden, Papageno, saddened by the loss of his love, decides he will hang himself. The Three Spirits again come to the rescue. They tell him that if he plays his bells, his true love will come. And she does. The two joyfully unite. Before the final scene of glory, we see The Queen of the Night with her Three Ladies and Monostatos attempting once more to overtake Sarastro and his realm. They fail, instead sinking into the earth. Sarastro is revealed in the Temple of the Sun; Tamino and Pamina stand before him. All sing praise to the sun.
CHAPTER 3

CONCEPTUAL STATEMENT

Traditional criticism claims that Mozart's mastery of music saved a flawed script and that the libretto is a jumble of nonsense with a convoluted plot line. Others see the opera as a misogynistic story that glorifies man and degrades women. While the libretto does show signs of the era in which it was written, especially in its treatment of women and Monostatos, the Moor, it is perhaps one's interpretation of the text for production that can emphasize the quality of the story rather than its political incorrectness.

The world I hope to create within the opera is one of mythology, not fairy tale, where the gods descend from their lofty realms to walk among mortals. This mythic land is a place where the mysteries of ancient rituals and spiritual quests are commonplace. Within the construct of the perpetual struggle of the gods, Tamino, a mere mortal, is on a journey of self-discovery. He walks through both a metaphoric and an actual night attempting to shed light on his existence. He makes choices that direct him to his place in the brotherhood of man, not because the brotherhood is correct but because it gives him clarity and sheds light upon his true nature.

The story is not a tale about good triumphing over evil, but rather of a continuous struggle between opposing forces in the world and one man's struggle to find his place in it. Just as the sun rises daily, vanquishing the night, so Sarastro and the Queen of the Night are forever at odds. As John T. Gates, director of the Stephen F. Austin State University's production of The Magic Flute, declares, "In the context of a joyous smile,

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they tell us through musical narrative the nature of things. It is a cosmology, which
posits that the essence of life lies in the energy of opposing forces, in a dialectical tension
between night and day, woman and man, nature and culture, emotion and reason, odd
numbers and even numbers, fire and water, etc." I hope to avoid blatant value
judgments about the characters but instead leave that task to the audience.

I have expanded upon a back-story for the characters to better explain my
thoughts about the piece and to present a context in which to perceive the characters' actions. At one time, the Queen of the Night and her husband ruled the realms of day and
night, sun and moon. (It is during that time of glory that the Queen's husband carved the
magic flute.) After the Queen's husband's death, Sarastro usurped control over the power
of the sun for himself, thereby becoming Sun King, a god among men. Now, the Queen
of the Night, with vengeance in her heart and a longing for her former glory, continually
fights furiously for power. Sarastro triumphs over the Queen of the Night, not because of
righteousness, but because of strength; the rays of the sun shine brighter than the ever-
changing moon.

---

7Stephen F Austin State University, Music Department,
CHAPTER 4

ELEMENTS OF PRODUCTION

I have drawn inspiration for the design of the show from several diverse sources: Masonic tradition and symbolism, Egyptian art and imagery, many rich and diverse Middle Eastern cultures and modern illustration (see appendix A for research collages).

The audience's relationship to the action on stage is inspired by Masonic symbolism. Within the Masonic tradition there are three lights of the lodge: Sun, Moon and Master-Mason. Within the context of the opera, the Sun is Sarastro, the Moon the Queen and third light is the audience, the Master-Mason. In this way, the audience is equal to the gods in that they are all-knowing and can judge the characters. Unlike the gods within the story, however, they are not part of the action but rather spectators of the events. For this reason, as well as to best create a separation between the mythic world of the opera and the natural world of the audience, I will stage this production on a proscenium stage.

Tamino's journey is central to the action and message of the piece, thus it informs the design of the scenery. The scenery for the production consists of painted flats that can easily transition to indicate the diverse locations throughout the text. The style of the set is inspired by research shown in figures 1 and 2 in appendix A. Although figure 1 is an actual mural from an Egyptian tomb, it appears to be an abstract collage of iconic images. It is the essence of this mural that inspires the settings for the drama. The scenery should only contain the distilled essentials of each location. Figure 2 is an example of landscape; the flattened quality the trees and rocky cliffs represent the desired look for the scenic painting. It should be noted that these images are merely inspirational
research, not representations of the final scenic design. In addition to the flats, there are hydraulic lifts in the stage floor to create varied platform heights and ramp locations. (The need for ramps will be made clear when discussing the costume choices for the gods.)

Lighting for this production is an important element that enhances the messages of the story. As stated earlier, Tamino spends most of the opera searching through the dark of night. In Act I, when talking to the Old Priest, Tamino says, "When will this veil of dark be lifted? ... When, endless night, will you be riven? When will the light to me be given?" Each scene is dark and mysterious with minimal lighting until the end of the piece. Within the darker scenes the light should originate from the god characters. For example, the Queen and her realm are illuminated by a lunar glow. Her light is cool and silver and glazes the surface around her (see figure 3). In contrast, Sarastro emanates a powerful, bright, hot glow, like that of high noon sun. Sarastro and his followers are the light source for the large group scenes. During the circle procession of priests at the top of Act II, the light should originate from Sarastro. Surrounding Sarastro will be three rings of priests and Sarastro's light will steadily grow outwards to the priests (see figure 4). In final moments of the opera, when Tamino is invited into the holy place of Sarastro, an all-encompassing light should envelope the entire stage. What was once in shadow is revealed by bright light.

The costumes add another layer to the overall design of the production. They are rich in color, fabric and detail. Many of the fabrics are silks and velvets with metallic elements that reflect light and create various levels of depth and dimension to contrast the

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set. The costumes indicate character, cultural ideals, and create an unknown mythic world of mystery, while calling on familiar imagery from diverse cultures and periods. For example, the costumes for Sarastro and his followers are inspired by Egyptian art, while the costumes for the Queen and her ladies are inspired by natural forms and modern illustrations. Tamino's costume is inspired by Persian styles, Pamina's by Indian, and Monostatos by African art and textiles.
CHAPTER 5
CHARACTER ANALYSIS AND DESIGN

I see the characters as archetypal representations with individual motivations. It can be speculated that each character has a back-story, which informs his or her actions throughout the staged drama.

Tamino is the hero of our story. He is a young prince born of noble blood in a foreign land. He strives for a high moral character and is concerned with doing what is right. He is also idealistic like many youths, and searches for clear distinctions between right and wrong. First, he is quick to take on the task of rescuing Pamina; he charges ahead and does not question the Queen. Later, however, he is distraught when confronted with the reasonable and faithful Old Priest of Sarastro; his previous understanding of right and wrong is changed. Without seeing Sarastro's faults, he turns towards the brotherhood and follows its mandates. He rigidly keeps his vows of silence, and turns Pamina away without considering the consequences of this action (Pamina will be driven to a suicide attempt), but instead wholeheartedly follows Sarastro. In addition to being idealistic, he is also brave. With little care for his own safety, he confronts death and danger for what he perceives as a higher good. Tamino takes a spiritual journey throughout the play. At the onset of the drama, Tamino is driven by his passions and emotions, yet as he undergoes the trials of the brotherhood his actions are guided by reason and devotion to Sarastro's teachings.

The costume for Tamino reflects the traits of his character. The costume rendering shows that he is a gallant hero of a noble class (refer to figure 16). As stated previously, his costume is inspired by Persian art. The style of his clothing shows he is a
foreigner in Sarastro's land. Tamino's costume does not change as his character changes, however his color palette reflects the two worlds that he moves through. His costume combines cool lavender, present in Pamina and the Queen's costumes, with bright gold reminiscent of Sarastro's realm. The colors create a bridge between the two gods who Tamino follows.

Pamina is the Queen's daughter and the perfect match for Tamino. She is also beautiful and desirable. Tamino falls in love with her at once after seeing her portrait, Monostatos covets her and Sarastro wants her for himself. Sarastro says, "To love I never will compel you, but still I will not let you go." The qualities of Pamina's character are often at odds with one another. Although she is born to the immortal Queen of the Night, she is also destined to be the mortal Tamino's wife. She is a prize and trophy to Tamino, but she is also his love. She shows both weakness and strength: she is weak when she tries to take her own life, yet she is strong when she refuses to take Sarastro's; she will face permanent disownment by her mother, but she chooses to do what is right. Pamina shows strength when she accompanies Tamino on his final trial. In the end, Pamina is noticed for her beauty, faithfulness and bravery.

Pamina's costume has a feminine, youthful air. Her flowing skirt and asymmetrical waist draping echo the draping in the Three Ladies, and the Queen's costumes. Pamina's costume, however, is not ethereal; rather, she is grounded in a mortal form. Her youthfulness is shown with a shorter skirt. The exposed shoulder neckline and midriff of her dress emphasize her sensuality (refer to figure 18). Her color

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9 Persian prophesies were one of the sources of Freemasonry. This was not the original reason for this design choice, but is an interesting side note. Seifert, 6.
pallet compliments Tamino's, so that like him, she bridges the two worlds of Sarastro and the Queen.

Papageno is a child of nature. He is content with his simple life, so he does not strive for lofty ideals. His goals are to have a full belly, a full cup and a pretty wife. He spends his days catching birds for the Queen of the Night who in turn gives him food and drink. He doesn't know who his parents are but only where his humble hut is. He is said to wear a suit of feathers and is often described as a bird-like creature. Despite his odd appearance, Papageno is perhaps the most natural and human character of the opera. His comic qualities certainly appeal to the common man.

Papageno's costume alters his form to reflect the shape of a chicken so that he appears to be part man, part bird (see figure 20). A chicken is a common bird, therefore a perfect representation of Papageno's humble character. His lower half is covered in brown, gold and orange plumage. His color palette comes directly from a rooster and also has an earthy and rustic quality.

Papagena is a female of Papageno's kind. She is said to be dressed like Papageno. She is a pretty, eighteen year old girl, who is jovial and enjoys a bit of mischief. She dresses up as the old woman presumably to tease Papageno.

Papagena's costume makes her the hen to Papageno's rooster (see figure 22). As an old woman, she also retains some bird-like qualities. Some examples are the feather-like headdress and the wing-like fabric layers over her shoulders. The fabric of her robe is a swirling pattern reminiscent of feathers (see figure 23).

The Queen of the Night is a deity who rules the night and the lunar cycle. She represents woman and the feminine. She is not evil but motivated by her passion and
emotion. She is a woman distraught by the kidnapping of her daughter, yet jealous of the power of Sarastro. Her hatred for Sarastro colors her decisions, as does her desire to restore her daughter to herself. Presumably she has lost everything at the hands of Sarastro and will do anything to get it back. Her decision to disown her own daughter is harsh, but the Queen feels betrayed by Pamina and so acts on that emotion. She represents that which is opposite to Sarastro; where he is day, she is night; where he is reason, she is passion; where he is civilization, she is nature.

Everything about the design for the Queen and her world is opposite to Sarastro in order to reinforce the dialectical nature of their existence. In addition to creating a culture entirely distinct from Sarastro's, the Queen's costumes reflect her position and character. The Queen stands on a wheeled cart whose operators are invisible\textsuperscript{11}. The cart elevates the Queen above the level of the other characters and her elongated skirt distorts her proportions. She appears larger than life. The smooth, wheeled motion of the cart allows the Queen to seem as though she is floating. Curving feminine lines are the strong design elements for the Queen; each curve is reminiscent of the crescent moons at her head and foot (see figure 24). The fabric for the costume is soft silk with a drape that hugs the curve of her hip. Her skirt is composed of many layers. From under the top silk layer, a field of overlapping feathers is revealed. Below that is a silk flounce that rests on a bed of tulle. The layers of the costume represent the underlying emotional motivations of her character. The feathers on the skirt are exotic and many peacock eyes are used. The feathers were chosen as a design element because Papageno catches birds for the

\textsuperscript{11} Puppeteer Ralph Lee, who is known for his hybrid style puppetry, inspired the use of a cart in this way. He had an actress mounted on a cart, and her only movement was from waist-up or wheeled. The operators on his cart were visible, unlike the Queen here.
Queen. The Queen's hidden motives are represented by layered feathers, which create a complex pattern that is partially obscured by her upper skirt. The colors of her costume are cool with silver and pale lavender hues that look like moonlight. Her skin is also pale and appears to glow cool green like the light of the moon. The ombre effect on the costume, light on the top and dark towards the bottom, give an appearance of moonlight glazing the figure.

The Three Ladies are the handmaidens to the Queen, bound to her service. It is not clear in the script, but for my purposes, they are also immortal creatures, whose sole purpose is to serve the Queen. They show strength when they slay the serpent. They are also lustful as we see in the first act, when they swoon over Tamino. Ultimately, they are a constant unit, tethered to the Queen's service. No one of them appears without the others, so I chose to have them forever tethered together at the sleeves. They are also veiled, which Papageno speculates is because they are ugly.

The costumes for the ladies, like the Queen's, use curving lines and draped fabrics. This costume, which prevents them from separating, will add some comedy and interest to the staging of their first song. In the song, they argue over who should stay with the unconscious prince, yet in the end they decide that they all must go. I envision amusing interplay at this moment of the opera where one's sleeve, pulled by the other ladies, might prevent any of them from getting close to the prince. The color palette for the ladies reflects the Queen's; cool tones of lavender, silver and green. The ombre effect mimics moonlight. Like the Queen, the ladies also have feathers in their costumes, which crown their heads and dangle from their wrists (see figure 25).
Sarastro is the Sun King and god among men. He acts as High Priest to the temple of Isis and Osiris and oversees the brotherhood of man. He guards his character with cool and even reason, but like the Queen he too has diverse motivations. Sarastro is charismatic, a quality which he uses to convert men to join his order. He is also interested in maintaining his power over the Queen. He holds rational thought and reason in high esteem and is not ruled by his emotions. He is not without emotion however - he both desires Pamina and has anger towards the Queen. Sarastro is not a pure representation of good, but rather of power. He is also a slaveholder and a cult leader.

Like the Queen of the Night, Sarastro rides on wheels. He enters and can move about on a golden chariot operated by servants. Unlike the Queen, he is separate from the chariot, and can get down and walk about. This will allow him to speak more intimately with others on stage, emphasizing his charismatic nature. Inspired by Egyptian motifs, Sarastro's costume reveals a winged breast piece with the sun symbol and an all-seeing eye in the center. Within Egyptian symbolism, the all-seeing eye represents the god of the sun who is omnipotent. Sarastro also wears a falcon headdress, with large golden-rayed sun. The inspiration for this comes from multiple cultural sources of sun god imagery (see figures 5 and 6). In Egyptian mythology the falcon-headed god, Horus, is the son of the gods Isis and Osiris,\(^{12}\) (see figure 7). The colors of Egyptian murals inspire the costume. His skin is terracotta red, as if darkened by the sun. Turquoise blue, sunny yellow, white and gold complete the palette (see figure 26 and 27).

Sarastro's followers are a cult of Priests, slaves and an army of guards. The purpose of the Priests is to praise him and to study the ways of the order; the slaves are to

serve him; the guards, to protect him. The cultural ideals of the order are wisdom, obedience, bravery, reason and honor. Symbolism and ritual hold the utmost importance for them.

Within Sarastro's realm, there are three levels of society, as mentioned previously. All of the characters within those three levels conform to some design details. They all have the same red-tanned skin as Sarastro, they all have costume styles inspired by Egyptian forms, and all of their costumes incorporate white (see figures 29, 30 and 31).

For the Priests, their costumes are constructed of masculine, linear shapes and stiff fabrics, which reinforce the rigidly imposed order and man made structure of Sarastro's realm. Linear design elements on their garments are like the rays on the sun in alternating yellow and blue. The Priests are unique from everyone else, because they are the keepers of the religious order. They wear the symbols of their gods on their body as light tattoos on their dark skin. The higher position they hold, the more tattoos they wear. This can be seen on the Old Priest; he has more tattoos than the others (see figure 28). (Sarastro, being a god, has no need to tattoo the words of the gods on his body).

Within the priesthood, I have designed three groups of Priests; two are made up of men and one of women (see figure 29). The men with the long robes are of the highest level. There are fewest of them, so during the circle procession in Act II, mentioned above, they would be at the center. The other men at the second level wear skirts. They would make up the second ring during the circle procession. The third level, the women, would make up the outer ring. I chose to include women in the priesthood because Pamina was accepted into the order.
The guards hold a higher standing than the slaves but are not as elevated as the Priests. They have only a stripe of tattoo up the center of their bodies but no symbols. Their costumes are also rigid and incorporate the shape of the sun (see figure 30).

The slaves have no tattoos because they are not free within the brotherhood, although they still praise Sarastro as a just leader. They are dressed in a style similar to the others within Sarastro's realm. However they only wear white and the fabric in their garments is slightly softer and made of a rougher weave (see figure 31).

Monostatos is Sarastro's head slave and in charge of keeping the slaves and the captured Pamina. The Greek root of mono in Monostatos points to his position. He is a Moor, an outsider isolated from his people. He is motivated by his isolation and craves power to elevate himself above his position. It is as if he is driven mad at times by the isolation, and so attempts to force relations with Pamina. For my production, I imagine that Monostatos was of a higher class in his homeland, but like many slaves, he was ripped from that world and transplanted into a new one.

For Monostatos' costume, it is important that he look different from the mass of Sarastro's followers. Because of this, I took inspiration for his costume from West African art rather than Middle Eastern culture. Unlike Sarastro's group, Monostatos has hair with a distinct texture inspired by African masks. The colors of his costume are also unlike any others. He wears a long robe because he reaches for elevated status (see figure 32).

The Three Spirits are the neutral party within the cosmic struggle between day and night. They represent wisdom and purity. That is why they are depicted as three innocent youths. Because their only goal is to do good, we see them work for both the
Queen and Sarastro throughout the course of the opera. Within this production, they are the balancing forces of nature. They have no ulterior motives. The Three Spirits float in on a cloud from the heavens to intervene at times of need.

Buddhist monk's robes inspire their costumes. Like the monks, red-orange fabrics drape from their shoulders. Their golden hats point to the heavens. It is important that they look like supernatural beings, not just boys. They have one large wing, like that of an angel, extending from their bodies where an arm should be (see figure 33).
CHAPTER 6
CONCLUSION

The Magic Flute is a complex story with many interweaving elements. It is easy to see why it has confounded critics throughout the decades. It mixes forms and is steeped in Masonic traditions that make it somewhat confusing. However, it is also a tale full of wonderful characters, and exciting design possibilities. It was my goal to create a framework for a production that would be exciting and meaningful to today's audience and honor the timeless beauty of Mozart's music. For me it was the dichotomy between the Queen of the Night and Sarastro that drew me in, and the desire to create a mythological world that kept me going. The resulting design is an eclectic mix of cultures and periods to create a unique world. The costumes in collaboration with the proposed scenic and lighting elements will create jewel-like moments of action on the stage as Tamino finds his place in the world of gods.
APPENDIX A

RESEARCH IMAGES

Figure 1: The burial chamber of the workman Pashed at Deir el-Medina (the west bank at Thebes) c. 1280 BC. Wall painting on plaster.
Figure 2: A Young Man Entertaining Outdoors, from a Divan of Baqi c.1046-1636 AD. Opaque watercolor, gold and ink on paper, 28.2 x 17 cm, British Library.
Figure 3: E.T. Parris, 1850.
Figure 4: Lord Krishna's Cosmic Dance (Rasamandala), Jaipur, late 18th century AD. Opaque watercolor on paper, 26.5 x 20 in. Maharaja Sawai Man Singh II Museum, Jaipur.
Figure 5: Helius god of the sun, Athenian red-figure krater, c 5th B.C., British Museum, London.

Figure 6: The Sun God, David Morse, 1999.

Figure 7: The triad of Osiris, location of discovery not known, c. 850 BC. Gold and lapis lazuli, h. 9 cm, Louvre, Paris.
Figure 8: Original Research Collage for Scenery, cut paper.
Figure 9: Original Research Collage for Staging, cut paper.
Figure 10: Original Research Collage for Tamino and Pamina, cut paper.
Figure 11: Original Research Collage for Papageno and Papagena, cut paper.
Figure 12: Original Research Collage for The Queen of the Night and her Ladies, cut paper.
Figure 13: Original Research Collage for Sarastro and his Realm, cut paper.
Figure 14: Original Research Collage for Sarastro, cut paper.
Figure 15: Original Research Collage for Monostatos, cut paper.
APPENDIX B

COSTUME RENDERINGS
Figure 16: TAMINO, mixed media on paper.
Figure 17: TAMINO VEILED, mixed media on paper.
Figure 18: PAMINA, mixed media on paper.
Figure 19: PAMINA VEILED, mixed media on paper.
Figure 20: PAPAGENO, mixed media on paper.
Figure 21: PAPAGENO VEILED, mixed media on paper.
Figure 22: PAPAGENA, mixed media on paper.
Figure 23: OLD WOMAN, mixed media on paper.
Figure 24: QUEEN OF THE NIGHT, mixed media on paper.
Figure 25: THREE LADIES, mixed media on paper.
Figure 26: SARASTRO in a golden chariot, mixed media on paper.
Figure 27: SARASTRO, mixed media on paper.
Figure 28: OLD PRIEST, mixed media on paper.
Figure 29: PRIESTS, mixed media on paper.
Figure 30: GUARDS, mixed media on paper.
Figure 31: SLAVES, mixed media on paper.
Figure 32: MONOSTATOS, mixed media on paper.
Figure 33: THREE SPIRITS, mixed media on paper.
BIBLIOGRAPHY

