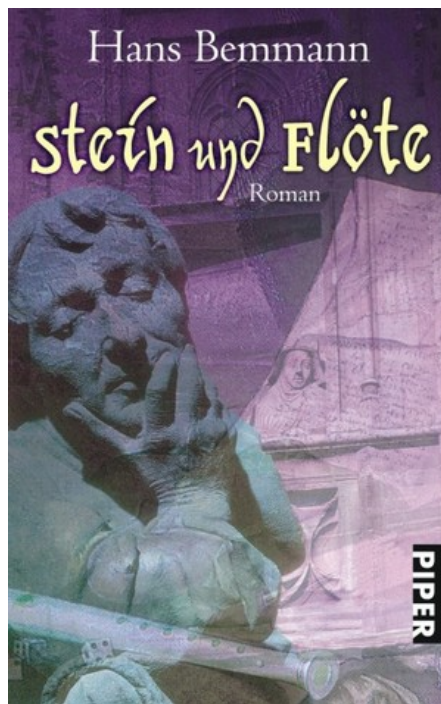




Stein und Flöte, und das ist noch nicht alles

Hans Bemann

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Lauscher, Sohn des Großen Brüllers, ähnelt eher seinem Großvater, dem Sanften Flöter. Er erbt einen Stein, der in allen Farben schimmert, und eine silberne Zauberflöte, deren Melodien das Handeln der Menschen beeinflusst. Dazu schenkt ihm ein alter Steinsucher ein Stück Wurzelwerk, genannt Zirbel, das seinem Besitzer in schwierigen Situationen stets neuen Mut schenkt. Die drei Gegenstände sollen Lauscher auf magische Weise dazu verhelfen, seine eigene Bestimmung im Leben zu finden. Fortan setzt er alles daran, die Welt mit Hilfe der Zaubergaben seinen Wünschen anzupassen. Doch außer mannigfachen phantastischen Abenteuern erleidet er nur Niederlagen und trägt so manche Blessur davon – bis er schließlich seinem Ziel entgegenstolpert.

Der große Märchenroman um die Wirklichkeit hinter den Dingen

Lauscher ist ein Mensch, der stets in die Irre geht und dennoch immer ans Ziel gelangt. Als er einen geheimnisvollen Stein und eine Flöte erbt und dazu ein wundersames Holzstück geschenkt bekommt, setzt er alles daran, mit diesen magischen Gaben die Welt seinen Wünschen gemäß zu unterwerfen – und scheitert. Doch das Schicksal beschert ihm so manches phantastische Abenteuer, um ihn letztendlich auf seinen ganz persönlichen Weg zu führen.

Stein und Flöte, und das ist noch nicht alles Details

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Author : Hans Bemann

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From Reader Review Stein und Flöte, und das ist noch nicht alles for online ebook

Libby says

Cruising through some reviews of this book I noticed that it has divided its readers. Some say that it is one of the best under rated fantasies they have ever read and up there with stories like Watership Down. Others say that perhaps something was lost in the translation from German to English and that it was too light and shallow for a fantasy book.

I actually liked it. I appreciated the different writing style and the stories within stories. I am a big believer in the journey being more important than the destination and this book is all about the journey. It is a fairytale style/mythology kind of fantasy and I appreciated it for the diversion it offered me from everyday life.

Miriam says

I found this book on (read: *stole this book from*) my mother's bookshelf when I was fifteen or so, and I'm utterly glad I did. Despite its admittedly rather excessive length, Stein und Flöte is one of the books I can read and reread and fall in love with over and over again.

Read this book as a metaphor with social commentary, a philosophical text or a fable with a smashingly witty moral at the end, and you're bound to be disappointed.

Read it as the beautiful fairy tale it is, with its unforgettable characters and places, the quests and rewards, the shortcomings and regrets during the protagonists whole lifetime and find that it is excellently written on top of it (luckily, I never had to bother with a translated version).

I can't see how anyone could possibly not love this book.

Marko Vasi? says

Arhetipska fantastika, koju savremeni pisci više ne neguju. Beman je pokazao da je mogu?e napraviti odli?nu pri?u bez obilja seksa, vulgarnosti, uplitanja politike i auto-reciklaže. Za to mu su mu bili dovoljni: jedan kamen-oko, jedna frula, jedan prsten, jedan lanac i mom?i? kome ?e te relikvije biti poverene na ro?enju, kao i to da otkrije tajnu kamena mo?i. Deluje da je teška, jer na tom putu biva ometen raznim pohlepnim bi?ima koja žele kamen, ali na kraju spoznaje da je tajna vrlo jednostavna, kao i sve velike stvari. Na tom putu spoznaje je mnogo platiao, ali mnogo mu se i dalo. Trilogija ima mnoštvo pouka i metafora koje prate glavnog junaka i potpuno je uživanje ?itati nešto što je izniklo na korenima pravih fantasti?nih pri?a, smeštenih u nepreglednim ukletim i ?arobnim šumama, sa naj?udnijim stvorenjima koja su te šume iznedrile, gde svako nosi svoj usud i gde je svako od njih proklet na svoj na?in zbog neke loše osobine koju je nosio u sebi. Budu?i da je prevod vrlo star a izdanje obiluje pravopisnim i gramati?kim greškama, bilo bi lepo da ga

neko od izdava? a osveži i ponovo objavi, jer je šteta da ovakva pri? a ostane bez reizdanja.

Aaron Carson says

It's a tribute to how well written this book is, that I was able to read it when I was severely ill, and it caused me to forget my symptoms and transported me into the story.

There is a wealth of detail, and smaller stories within the larger tale, which each and every one, draw the reader in, and compel, and fascinate.

The story is largely a spiritual one, and deals with the issues of violence, and anger, and how to address them as a spiritual seeker. However it is the story itself which dominates, and the moral and spiritual issues, which are quite heavy ones, are never thrust into the readers face, but rather take the back door into the subconscious mind.

The imagery and symbolism are truly inspiring, and almost create a wistful atmosphere. The true genius of the book, is that all the elements are brought into balance, and the reader is never required to struggle, suspend disbelief, or skip ahead in order to get through it. Reading this book is a luxury ride.

Michele Boyd says

This book is AMAZING. It flies under so much radar and I have no idea why. I was obsessed with the book in high school. I was one of only 2 people that checked it out from our school library, probably due to the immense heft of it. It's a decent read, over 800 pages. But those will fly by like only great fantasy can do for you. I was engrossed in the lands that Listener dwelled in, his arrogance and naivety giving way to wisdom and sorrow. I can't say enough good things about this book, if you like fantasy at ALL, you really have to read it. Don't be scared of its size!

Ida says

The Stone and the Flute

I have already read some of the best literature masterworks of the world, but have to admit that this book was the greatest thing I ever read. I would rate it as the story I always wished to write, and Hans Bemann did it in the best imaginable way.

This is a novel about life and about the world, about humans and about the nature. What I love is that there is no god and no religion in this book.

The world of this book is as colorful as the world around us, with people whom we understand and sympathize with and those whom we do not.

Music is the blessing of this world and Lauscher one like us all, with good intentions but stubborn, fool of mistakes and up to some extent spoiled with the gifts he had been chosen to have with him.

Sina says

I stole-got this book from my mum and this definitely is one of my all time favorites now!

It is a masterwork and has everything one needs from an exciting and intriguing story to lovable characters full of flaws. And moreover it is a story about life and about human nature.

But honestly I can't even really describe how amazing it is you really have to read it for yourself.

Wayland Smith says

I have to admit I did not enjoy this book at all. It easily could have been a series instead of one over-large volume. And it also really could have been edited down a lot. Be warned, there are some spoilers in this review.

Listener is a timid child, son of the Great Roarer, a local judge in this fantasy world. Listener starts off as a staunch pacifist, which doesn't sit well with his father, as you can imagine from the name. He ends up acquiring two powerful magical items/heritages. It could have been a good coming of age tale, as he makes mistakes near the beginning of the book, but then he keeps making them. He loses his items to a gorgeous woman who seduces him... then does it again... and again. Someone slap this kid for me?

For a while, he travels with a man he has wronged as his servant. They go here, and have a random adventure, and then go there, and someone tells them a story. This takes.. a while. Three years in the book, which at times seems almost that long to those reading it, or at least to me. At varying points in the book, Listener is essentially the Pied Piper, and then later a version of Pan. He does dumb things, misuses his gifts, gets out of it, then does more dumb things.

I kept waiting for some kind of a payoff, and I'd argue there isn't one. He falls in love and loses her to another man after he and his lady have a kid together. His daughter gets killed right in front of him. He gets old. He gives away (again) his magic items. He ill considered deeds cause lots and lots of problems.

By the end of the book, he dies an old man, alone but for a talking stick (no, really). No friends, no family, no magic, no home. He dies under a tree. Bits of this world were fascinating, but it was not worth the trip to get to those parts.

I only got through all 855 pages because I don't quit on books. I can't really recommend this book.

Tom Goodman says

Excellent throughout, reads almost like Grimm, but with an eye for nature that sees the larger picture within the small. Great perspective throughout. It does not possess the characterization common in most modern novels; a story of a different, but highly enjoyable and familiar, kind.

Ida says

Auf der Rückseite heißt es, ein Märchenroman. Ich würde es aber unsere Geschichte, eine über das Leben, die Menschheit und die Welt benennen.

Mir ist es so gut wie ein heiliges Buch, eine Geschichte, die ich immer zu schreiben wünschte.

Die Geschichte einer Welt, die keine Götter braucht, egal ob sie da sind oder nicht. Die Welt ist ebenso bunt geschildert worden, wie die unsere ist. Alle Ereignisse sind für mich glaubwürdig, auch wenn man dazu "eine Märchenwelt" meinte.

Lesen Sie es ruhig, und Sie haben mich irgendwie kennengelernt. Es hat mich gewundert, als ich es las. Und das Buch ist genau in dem Jahr geschrieben worden, als ich geboren bin. :D

Schade, dass ich den Hans Bemmann nie kennenzulernen schaffe.

Carl says

Translated from German, this book just looked too tempting with its 800 pages. Took me a while to get around to reading it, but what a ride once you get on! For those more interested in action-adventure type fiction, this might not be for you-- it has the feel of a quest book, but the quest is largely internal and relational, and the plot is biographical, following the life, travels and adventures of Listener. It's been over 5 or 6 years and I still haven't worked up the energy to get through it again. Finishing the book is like finishing a life, and I recommend giving yourself a free two or three days when you get near the end so that you can recuperate and learn to deal with your own life again! I believe this was written near the end of Hans Bemman's life (from the little I remember from the bio), and it certainly feels as though a lifetimes worth of experience has gone into this book.

Tim says

Wat een boek! Wat een verhaal! Ik mag er dan wel een half jaar over gedaan hebben het volledig te lezen, het was het waard. Er zit meer in dan een sprookjesachtig vertelseltje. Hans Bemmann schreef boeken met een boodschap, met een filosofische insteek.

Het handige aan dit boek - behalve de inhoudstabel die het boek een sprookjesachtige indruk geeft - is dat het opgedeeld is in 3 "boeken", waarbij elk "boek" wordt voorafgegaan door een korte beschrijving van wat er zal gebeuren. Een soort shortlist. Dat is ook handig, omdat het niet altijd eenvoudig is te herinneren wat Lauscher allemaal meegemaakt heeft. Wat en hoe het daadwerkelijk gebeurt, kom je pas te weten als je verderleest.

Het hoofdpersonage, Lauscher (luistervink, [af]luisteraar), wordt op weg gestuurd, de wijde wereld in om zo z'n doel in het leven te vinden, te groeien als mens en man. Het begint allemaal met een gevecht tegen de Beutereiters (ofte een groep plunders te paard). Wanneer de aanvoerder, Arni, geveeld wordt, tracht Lauscher bij hem EHBO toe te passen, maar alle hulp komt te laat. Arni is echter geen slechte kerel - z'n broer Hünli daarentegen... - en bedankt Lauscher door hem een magische steen te schenken. Die steen zal Lauscher de weg wijzen, hem begeleiden in z'n queeste naar zichzelf, naar z'n plaats in de wereld.

De fluit, het tweede element in de titel 'Stein und Flöte', krijgt hij van z'n grootvader, die hij op aandringen van z'n ouders gaat opzoeken in het bos, maar daarvoor moet hij wel een eindje rijden of stappen. Deze fluit is, net als de steen, magisch. Hoe je hem gebruikt, speelt een grote rol in je later ervaringen. Vanzelfsprekend dient Lauscher eerst z'n fluittalent wat op te krikken alvorens z'n grootvader vindt dat ie de fluit verdient heeft.

Onderweg beleeft Lauscher inderdaad veel avonturen, maar hij leert ook de wereld eruitziet, hoe het eraan toegaat buiten zijn gekende dorpsgrenzen. Een echte eye-opener, zoals ze dat noemen, want Lauscher is best wel wereldvreemd. Zo wereldvreemd en naïef dat hij wildvreemde mensen niet direct wantrouwt, maar ervan uitgaat dat ze geen slechte bedoelingen hebben. Dit breekt hem uiteraard vaak zuur op. Een ezel stoot zich geen twee keer aan dezelfde steen, maar bij Lauscher zijn het stenen van een ander kaliber. Uiteraard leert Lauscher eruit, maar slechts beetje bij beetje.

Naast ontmoetingen met andere volkeren, zijn interacties met de natuur en bepaalde diersoorten evenzeer een belangrijk gegeven doorheen het boek. De dieren worden enigszins vermenselijkt, maar dat kan ook niet anders wanneer Lauscher plots ermee kan communiceren. Van heinde en ver is men op de hoogte van Arni's (positieve) kijk op het leven, hoewel niet iedereen die kijk deelt. Lauscher ondervindt het regelmatig, maar zelf weet hij niet wat die kijk precies inhoudt en denkt hij dat hij juist handelt in deze of gene situatie. Totdat er later in het verhaal hier en daar een lichtje begint te branden.

'Stein und Flöte' is een verhaal dat traag moet gelezen worden, anders mis je veel, mis je bepaalde details die je tot nadenken aanzetten. Er is overigens niet zoveel actie, althans niet de actie zoals in de traditionele fantasyverhalen. Het is anders. Het leest als een sprookje, maar is het niet. Alles speelt zich af in een fantasysetting, maar het is geen traditioneel fantasyverhaal. Liefde, haat, nijd, vriendschap, verdriet, vergiffenis, ... het zit er allemaal in.

Hans Bemann heeft er ook filosofische stukjes ingestopt, waaronder de link tussen oorzaak en gevolg of goed vs kwaad. Hoe bepaalde oorzaken niet altijd bij de ander ontstaan, maar vaak bij jezelf; jij, die de bal aan het rollen brengt, ook al besef je dat niet en is het daarna moeilijk dat te beseffen of zelfs recht te zetten.

De schrijfstijl is zeer kleurrijk, gedetailleerd, levendig. Althans in het Duits. Een schilderij van woorden, al klinkt het wat lullig. Het is alleszins een van de beste verhalen die ik ooit gelezen heb.

Het boek werd lang geleden vertaald naar het Nederlands, het Engels, enz... maar in hoeverre de Nederlandse versie nog te vinden is (ook in de bibliotheek), weet ik niet.

In ieder geval kan ik de Duitse versie sterk aanraden!

Qua moeilijkheidsgraad gok ik dat het een B2/C1 is. Het is zeker niet voor wie enkel een basiskennis Duits heeft.

Sauerkirsche says

Puh, ganz schön schwierig dieses Werk der Phantastik zu beurteilen und zu beschreiben. Die Bezeichnung Märchenroman passt hier besser, ein typisches Fantasybuch ist es eher weniger. Der Erzählstil erinnert ebenfalls sehr an ein Märchen, genauso wie die Ereignisse und Personen.

In Stein und Flöte geht es nicht um große Schlachten, den Kampf von Gut gegen Böse oder einen Protagonisten der zum Held wird und sich einen großen Namen verdient. Es handelt vielmehr von

unterschiedlichen Lebensweisen und deren Wertevorstellungen, von menschlichem Handeln und dessen Konsequenzen. Von guten und bösen Taten die sich im Laufe eines Lebens jeweils ins Gegenteil verkehren.

Der märchenhafte Schreibstil hat mir wirklich sehr gut gefallen, genauso wie die unterschiedlichen Völker und Kulturen die Hans Bemann beschreibt. Ein Buch das ich auch gerne nochmal lesen, bzw. als Hörbuch anhören werde.

Nun zu den Dingen die mich etwas gestört haben und weshalb ich keine fünf, sondern nur vier Sterne vergeben kann.

Die Länge des Buches ist beachtlich, vor allem für eine Märchengeschichte. Obwohl mich Bücher von über 800 oder auch 1000 Seiten nicht abschrecken, habe ich mir hier doch mehr als einmal gewünscht die Geschichte würde endlich ein Ende nehmen. Es gibt einige Passagen, welche für die Handlung und die Entwicklung der Charaktere nicht unbedingt relevant sind.

Der zweite Punkt der mich vor allem im Mittelteil bzw. zweiten Teil des Buches sehr geärgert hat, ist der Protagonist Lauscher. Seine Naivität grenzt stellenweise schon an Blödsinn, allerdings ist es sein unabänderlicher Wunsch nach Macht und diese über andere auszuüben, der ihn so richtig unsympathisch macht. Zusätzlich zeigt er nur sehr wenig Einsicht über seine Missetaten und macht wieder und wieder die gleichen Fehler. Erst sehr langsam lernt er dazu, was hier vermutlich als Paradebeispiel für die Unbelehrbarkeit vieler Menschen steht. Liebenswerter wird er dadurch allerdings nicht. Erst im dritten Teil habe ich angefangen Lauscher wirklich zu mögen und auch Mitleid mit ihm zu empfinden.

Ich schätze es ging Hans Bemann in diesem Werk wohl auch nicht darum einen bewundernswerten Protagonisten zu erschaffen. Der Roman wirkt nur als Ganzes und Lauscher ist eigentlich nur ein kleiner Teil davon. Somit hat das Buch zumindest für mich einen besonderen Stellenwert, da ich bisher noch kein vergleichbares gelesen habe, bzw. mir momentan keines einfällt.

Jaimey says

I read this book when I was about 15 and I will never forget how difficult it was to bear through the painful mistakes this main character has made, and will never forget how the end of the book made me feel. Was reminiscing and wanted to write it down somewhere.

The book is massive and spans the life of one man. Its fantasy but what's unique about this fantasy is the lack of fighting, with the main character doing a lot of fleeing. Have to admit, the main character (in my opinion) is pretty stupid and makes so many seemingly retarded decisions, but at the end of his life, he seems at peace with what and who he is. The character has been through so much agony, has unwittingly caused hurt to others, and has paid for so many of his mistakes, yet it is these unique experiences that have shaped him into an extraordinary person.

The book made me realise that no matter how many screw ups, and no matter how tough things get, in the end everything will turn out not only just fine, but it is those very painful and extraordinary experiences that will shape you into something unique and fill you with inner peace, understanding and contentment in old age.

Eric Muss-Barnes says

VIDEO VERSION:

The Stone and The Flute by Hans Bemann

The Stone and The Flute by Hans Bemann was a humbling book to read. When I first read it back in high school, I wrote a review for it in the newsletter of our science fiction and fantasy club. The one thing I vividly remember stating in that review was that the mark of a great book is one that can make you laugh out loud and cry tears onto the pages. Since I was only in high school, I hadn't read many books with the power to do that. *The Stone and The Flute* made me weep and laugh aloud on multiple occasions.

I still believe that to chuckle and shed a tear is the barometer of a great story. There are good stories that don't touch your emotions in that way. But great stories? All great stories take you through that range of feelings. Any book that can make you feel such joy that you are laughing out loud and such sorrow that you actually sob, is awe inspiring. Not many novels have that kind of power in them, to run through a full spectrum of human emotions.

Author Hans Bemann was 60 years old when he wrote *The Stone and The Flute* and it shows in his writing. I don't think a 20 or 30 or 40 year old author would be capable of writing something like this. When I read the book as a teenager, I was already on my way to being a writer. What I read in *The Stone and The Flute* was both humbling and inspiring. Humbling because I knew at my age, I couldn't possibly write a book that came close to approaching this. Inspiring because it made me realize how much I had to learn and that maybe in 50 years, I'd be able to create something that wondrous and magical. His achievement is even more amazing when you consider that he only wrote 7 novels in his lifetime and he had only written one novel before this. *The Stone and The Flute* was only his sophomore effort!

When we're children and teenagers, we often think we're totally awesome. We can do anything. We can do things just as good as any adult. We feel absolutely confident and sure of ourselves. *The Stone and The Flute* was the first time in my life that my arrogance over writing was schooled and given a smackdown. *The Stone and The Flute* was the first time I read something where I truly realized I was incapable of creating something that good. And I wouldn't learn how to become that good in one year or 5 years or 10 years. I realized this book was the culmination of a writer who had been honing his craft for decades and I had nothing on him.

The main character of *The Stone and The Flute* is a young boy named Listener and the novel begins with his birth and ends with his death. Now, I apologize if you feel that revelation is a spoiler. I don't see it as one. Revealing that the book spans the entire lifetime of a character is, to me, a wonderful selling point. After all, this is the only story I have ever discovered in my entire life with the ambition to attempt such an audacious undertaking as spanning an entire lifetime. How many characters have you ever read about where you get to watch the whole of their lifetime? I've never seen any short story or novel try such a thing before. Thus, moreso than any other book I know, you come to really feel for the character of Listener. By the time you reach the end of the book, you feel you have known Listener longer than anyone else you ever met. He becomes your oldest friend. From his innocence of childhood, to his insolence of being a teenager, to his adventures as an adult, to his dignified journey into old age, you are by his side. You are a witness to all of his life.

The tone of the book is magnificent. It has the pace and demeanor of a Grimm's Faerie Tale but it's over 800 pages long! Now, I don't know if you ever sat down and actually read any of the Grimm's Faerie Tales, but to have a story of this length and magnitude maintain such a storybook resonance is utterly spellbinding. Here's the first few paragraphs:

Once upon a time a boy was born in Fraglund, and this is his strange story. His father was a mighty man whom folk called the Great Roarer: he was tall and burly, and liked to wear his shirt open on his hairy chest. His was a tempestuous nature. One moment, he would fly into a terrible rage, the next he would be shaking

with loud laughter. Yet he was known as a just man, and so the people of Fraglund had asked him to come from far away to be judge over them in that part of the country.

Now when the Great Roarer came to Fraglund to take up his duties, he brought his wife with him, a quiet woman who kept so much out of the public eye that at first many thought she was not wedded to him. She was said to be the daughter of the Gentle Fluter, of whose arts they had heard in Fraglund, although he lived very far away, beyond the great forest of Barlebogue. Folk said his fluting was so sweet that even the birds would fall still to listen to him, and so soothing to the spirit that many a man's quarrel had been settled by the notes of his flute alone.

Such a splendid beginning. And the book maintains that storybook atmosphere for all 855 pages. Beginning to end.

Listener is unlike any other fictional character I have seen because he is portrayed so realistically. He isn't always heroic. He is occasionally downright villainous. Yet deep inside, he means well and does come to repent for his wrongs. In other words, he's a lot like you. That is ultimately what is so profound about this story. The journey is a metaphor into your own life, and no matter what your age when you read this book, you will at some point experience the story at the same age as Listener. Because of that, he becomes relatable to everyone. We easily see our own past and present and future in his life and it makes us all the more cognizant of how important our past and future decisions shall prove to become.

As an American, I'm not sure what the world of books and literature is like in other English speaking countries like England and Australia. However, I presume that most of us are exposed to similar books. Maybe I'm wrong, but I tend to imagine that bestselling authors in America and England are, for the most part, the same batch of people. I know in America, we don't often have the chance to read great books and novels from other cultures. *The Stone and The Flute* by Hans Bemann was originally written in German and translated into English by Anthea Bell. Other than *The Never Ending Story*, it may be, in fact I'm almost certain it is, the only book I've ever read that was not authored by someone who natively speaks English. Not only was this a wonderful story, but it also made me realize what a shame it is that all people all over the world miss out on storytelling which never gets translated into our native tongues. How many great stories are out there in French and German and Japanese and Russian and Spanish that I will never get to read in my lifetime? Authors we will never hear about. Books we will never know existed.

One of the greatest things about language is the ability to articulate the commonality of the human condition. The most memorable sentences we ever read tend to be the ones which eloquently express those intimate life experiences that we think no one else ever goes through. We come across a sentence in a book and we say, "Oh, my gosh! This person thinks that everytime they step into the shower!? I do that too!" That is the commonality of the human condition. That's one of the most inspiring and uplifting things to encounter in writing. That serendipity of realizing we relate to each other as people in ways we never expected. And to think, all those books, from all those cultures, written in languages that will never be translated, how much we are missing. How many beautiful stories we will never have the chance to share.

But, thanks to Anthea Bell, *The Stone and The Flute* by Hans Bemann is not one of those stories. This glorious German masterpiece is a story that the entire English-speaking world can enjoy. That is reason enough to read this story. Read a copy of *The Stone and The Flute* and expose yourself to a viewpoint from another culture and see the beauty of a lifetime through the eyes of another world.

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Tonari says

2013-01-09

Tredici anni erano passati dall'ultima volta che avevo finito questo libro. Un mondo di eventi che mi hanno cambiato più volte, vittorie e sconfitte, gioia e tristezza.

Non sono più lo stesso ragazzo che nel 1996 prese per la prima volta in mano questa opera di Bemmman, né quello che tre anni dopo sfogliò l'ultima pagina per la quarta e fino ad oggi ultima volta.

Ma il fascino di questa storia, quello no, è rimasto praticamente immutato. Da giovane ne apprezzai soprattutto le atmosfere e suggestioni, quel sapore di fiaba nordica così diverso dal fantasy a cui ero abituato, capace però di trattare il lettore con rispetto, non come un bambino.

La pietra e il flauto tratta della vita di Orilio, dalla sua nascita alla sua morte ed è anche la vita di molti di noi. Dopo tanti anni sono riuscito a cogliere tra le allegorie molti elementi che a 16 anni mi erano sfuggiti, la contrapposizione tra il flauto e la pietra (ambizione e sogni?); il significato della sua trasformazione in Occhiodipietra prima e in statua poi (la perdita della propria natura e la disperazione? Un tentativo di suicidio e il coma forse?); il maledetto Grigio (l'oscurità che c'è in tutti noi); la guerra dei buffoni a Barleboog. Ho in testa tutta una serie di teorie su vari elementi, peccato che senza il caro Hans Bemmman (passato a miglior vita nel 2003) non saprò mai se corrispondono o meno a realtà. Ma forse è meglio così. Immane la nota di merito alle poesie: non so come suonassero in originale, ma l'ottima traduzione ne rende alcune memorabili. Le mie preferite sono quella che suona Orilio mentre sogna di andare dai seguaci di Arni, la filastrocca scritta sulla boccia che tramuta in pietra e la canzone del Verde.

Ho solo un paio di appunti ad un libro altrimenti perfetto.

Il primo è che secondo me la storia perde molto quando i suoi personaggi si mettono a fare la morale. La filosofia di Bemmman traspira ad ogni pagina e l'effetto è suggestivo quando l'autore parla per allegorie. In un paio di punti il messaggio è più esplicito (per bocca del Dolce Flautista o di Orilio), ma l'effetto è un po' "pesante", come se qualcuno raccontasse una barzelletta e poi cominciasse a spiegarla.

Il secondo, più grave, è l'incredibile facilità con cui i predoni decidono di abbandonare la steppa per andare ad abitare intorno ad Arziak dai Tassi della Montagna, grazie al solo volere di Belarni. Precedentemente nel testo, personaggi come il Dolce Flautista o Arni (quantomeno il suo spirito) ci fanno più volte la ramanzina su quanto sia inutile e addirittura dannoso cercare di cambiare la natura delle persone. Orilio, colpevole di aver influenzato i cavalli dell'orda affinché si rifiutino di portare i predoni nei loro attacchi alle popolazioni vicine, è costretto ad assistere impotente all'enorme disastro conseguente, il Grande Attacco in cui i Seguaci di Arni sono sterminati e i Tassi della Montagna accusano un duro colpo.

Nonostante questo appena il nuovo khan Belarni, dopo la batosta rimediata sui monti, comanda all'orda di

abbandonare il suo stile di vita e ai suoi sudditi di diventare mandriani a Vallepiana, come per magia tutti si adeguano e i predoni cessano semplicemente di esistere. Certo ci sono alcuni piccoli problemi tra un gruppo di cavallerizzi e la corporazione degli orafi, ma il loro scontro (per quanto tragico) è al livello di scaramucce tra due gruppi di "ultras", non tra due popoli completamente diversi trovatisi a vivere nello stesso posto. Credo che qui Hans Bemann si sia un po' contraddetto. Belarni, preoccupato a mantenere l'ordine in città, ne parla con Orilio che gli risponde seguendo la filosofia di Arni, ma ripeto, la dimensione del problema è troppo ridotta per come era stato presentato in precedenza.

A parte ciò un libro meraviglioso, oggi più di ieri e forse domani più di oggi. Tra qualche anno lo riprenderò in mano, chissà che non riesca a raccontarmi ancora qualcosa di nuovo.

Vecchia recensione

Splendido

La pietra e il flauto è un romanzo ingiustamente sottovalutato che narra l'agitata vita di Orilio, un uomo in possesso di una pietra "magica" e di un flauto incantato.

Da parte mia è il più bel libro fantasy che abbia mai letto: il protagonista è un personaggio in continua crescita e nonostante la sua esperienza commette molti errori di valutazione, cosa che lo fa apparire fallibile, umano e vicino al lettore. Inoltre la storia non narra "una" avventura, ma un'intera vita che quindi può essere considerata come LA avventura per eccellenza.

Gli elementi fiabeschi sono resi in maniera sublime e chi cerca un fantasy diverso da quello in stile "Signore degli Anelli" e più vicino alle fiabe del nord europa troverà un'ottima lettura in questo libro.

Menzione d'onore alle poesie, stupende e molto musicali grazie anche ad una traduzione molto ben fatta.

Martini says

This book is one of my all-time favourites. I have devoured it for the first time about 20 years ago, and since then I have re-read it every two or three years with great pleasure.

"The Stone and the Flute" tells the story of Listener, whom fate has endowed with mighty gifts, such as the Gentle Fluter's flute and Arni's Stone. He does not know how to handle these items in a proper manner, and although he always believes to do the right thing or at least what he thinks others want him to do, most of the time he unintentionally brings disaster. The atonements for his mistakes are always adventurous, for example following one of his victims around on his journey as his servant.

The reader will see that after every adventure, Listener has learned quite a bit, but nowhere near all that he needs to know, and therefore soon stumbles into the next plight. The several parts of his travels are so adventure-filled, that one can merely wonder how there can be even more, what Listener will have to go through furthermore, but the length of this book is not misleading: there is still more to come!

Dieses Buch gehört zu meinen absoluten Lieblingen. Vor ca. 20 Jahren zum ersten mal verschlungen, lese ich es seitdem alle zwei, drei Jahre wieder mit höchstem Genuss.

"Stein und Flöte und das ist noch nicht alles" erzählt die Geschichte von Lauscher, den das Schicksal mit mächtigen Gaben beschenkt, wie z.B. die Flöte des "Sanften Flöters" oder "Arnis Stein". Diese Dinge weiß er aber nicht richtig einzusetzen, und obwohl er bei seinem Umgang mit diesen Gaben immer der Meinung ist, das Richtige oder zumindest das Verlangte zu tun, richtet er meist schweres Unheil damit an. Diese Fehler muss er stets auf abenteuerliche Weise sühnen, wie zum Beispiel einem seiner Opfer auf dessen Reise durch die Lande als Knecht zu dienen.

Als Leser kann man sehr schön beobachten, wie Lauscher zwar nach jedem Abenteuer vieles dazugelernt

hat, aber "noch lange nicht alles weiß" und deshalb bald in der nächsten Misere landet. Diese einzelnen Teile seiner Reise sind so abenteuerlich, dass man sich immer wieder fragt, wie da denn immer noch mehr kommen, was Lauscher denn noch alles erleben soll, aber das Volumen des Buches täuscht nicht, denn DAS IST NOCH LANGE NICHT ALLES!

Scott says

One of my all time favorite books. Not only is it interesting and entertaining, but it will (or should) change your outlook on life. This should be required reading for all high school and/or college students. The lessons learned from this book got me through many a rough patch in my life. It's not easy to find anymore. I have two copies, and would probably buy any that I find in used book stores. My original paperback is almost worn out from being read so much. If I was recommending books to someone that wasn't already a reader, I would say Tolkien first, and then this book.

Ian Roberts says

This is a book that stays with you long after the breathless shiver you get brought on by those final words of a truly magical story, 'The End'.

If your after a page by page, on the 'edge-of-your-seat' ride publishes like to throw at us fantasy reading public then you may be disappointed. Instead what you get it a journey of discovery and endless search with the book's philosophical approach difficult to avoid. Not that you'd want to as it's not preachy or in your face message but more about letting the reader see between the lines, come up with their own questions and conclusions. Probably the main one being that not all questions you have in life can be answered but you should be content with knowing that you'll never know for sure.

Apart from being a wonderful story it's also an unusual book. To begin with there aren't really that many chapters. If you don't like putting a book down until you get to the end of a chapter you'll find yourself with a good number of sleepless nights.

The voice of the author is unlike any I have read since but this could be due to it's German translation. I found it to be calming and considered in a simplified un-flowery way as though it was written by a very wise 12 year old. To illustrate what I mean you just have to read the opening line, 'Once upon-a-time...'. Outside of a fairy tale it seems like an odd way to start a book but after finishing it I couldn't help but think what a great start it was to this truly big book.

I write 'big book' not just for the number of pages it holds but for the feeling of insight we get into the main character's (Listener) life. Throughout the book we see practically everything through his eyes, breaking it up here and there with tales told to Listener by others. Throughout his life we see his human frailties along with his triumphs and can't help but to compare ourselves and what our own moral decisions would be in the many situations Listener finds himself in. Personally though if I was to take one thing away from this book it would be that patience truly is a virtue.

It may also just make you want to learn to play the flute :-)

