

FRATERNITAS

VOLUME 2, NUMBER 2: MAR-2026 TO JUN-2026. ISSN: 3085-7988

SPECIAL “FREEMASONRY & HARMONY”

THE MAGIC FLUTE:
Mozart's Masonic
legacy (Wazlawick).

**THE GREAT ARCHITECT OF THE
UNIVERSE:** Historical, philosophical
and symbolic approaches in the
Masonic tradition (Gerard).

**HARMONY IN MASONIC
MEETINGS:** A Ritualistic,
Symbolic, and Neuroscientific
Analysis (Lombardi Junior).

MUSIC AND FREEMASONRY
(Cichoski).

**FREEMASONRY AND FREEDOM IN THE
INDEPENDENCE OF BRAZIL** (Sturari).

**MASONIC GENEALOGY OF THE GRAND
LODGE OF QUERÉTARO** (García).



FRATERNITAS

The FRATERNITAS Journal is a technical-scientific and historical-cultural periodical, linked to the Inter-American Masonic Confederation – CMI, of a multidisciplinary nature, with Freemasonry as the object of studies and research. Its format is electronic, and its periodicity is quarterly.

FRATERNITAS publishes articles, essays and reviews submitted preferably by Masonic scholars, researchers and professors, having as its main requirement, in addition to adherence to the field, the presentation of content developed by methods, based on evidence and references, and of analytical quality.

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Catalog Data

ISSN: 3085-7988
Volume 02, Number 02.
Mar-2026 to Jun-2026.

Periodicity

Quarterly, as described below:

- Nov-Dec-Jan-Feb: published in March
- Mar-Apr-May-Jun: published in July
- Jul-Aug-Sep-Oct: published in November

Portal:

cmi1947.org/fraternitas

Corporate Author:

Inter-American Masonic Confederation – CMI
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Source: <https://picryl.com/media/reunion-de-musiciens-bouys-2adfd1>

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Editorial

Brothers and Readers,

The Fraternitas Magazine presents a new edition aligned with the mission of rescuing, promoting and valuing culture, history and the arts in Freemasonry. Each theme gathered here reinforces the commitment of the IMT to the research, dissemination and continuous formation of Freemasons, keeping alive the tradition that sustains our initiatory identity.

Music emerges as the symbolic thread of this edition. The Magic Flute reveals the strength of art as an initiatory language, capable of transforming melodies into teachings and characters into archetypes that illuminate the inner journey. Music, in this context, not only moves: it educates, preserves and transmits values.

The concept of the Great Architect of the Universe appears as a philosophical and spiritual axis, articulating historical and symbolic visions that guide Masonic work. It represents the order, construction and deep sense of the search for light, reaffirming the importance of reflection as an essential part of education.

The harmony of the sessions is explored as a ritualistic experience that integrates symbol, environment and perception. The experience in the temple — its sounds, gestures and rhythms — strengthens bonds, awakens attention and deepens awareness, showing that the Masonic culture is also manifested in the way we live our rites.

History, in turn, reaffirms the role of Freemasonry in the construction of freedom and in the preservation of institutional memory. From participation in the Independence of Brazil to genealogies that reveal the trajectory of Masonic powers, historical tradition inspires the present and guides the future.

Thus, this edition of Fraternitas fulfills its vocation: to unite art, symbolism, philosophy and history to inspire Freemasons to value the cultural richness of the Order and learn from it. May these pages strengthen our identity, expand our knowledge and keep alive the flame that illuminates the path of fraternity.

Fraternally,

Rubens Ricardo Franz
Executive Secretary

THE MAGIC FLUTE: Mozart's Masonic legacy

Raul Sidnei Wazlawick ¹

Abstract:

Mozart's "The Magic Flute" is a Masonic opera. It was the last complete work composed by Mozart shortly before his death. Mozart was an enthusiast of Freemasonry and with this opera he wanted to create a tribute to his Freemason brothers. He was even godfather to Joseph Haydn, another famous musician, to join Freemasonry. According to the brother Johann Wolfgang von Goethe, "It is enough for the crowd to find pleasure in the sight of the spectacle: the initiated ones will not let escape its high significance." For profanes, the story is summarized as the journey of a prince in search of his beloved. However, analyzing the musical piece in more depth, one can perceive in it many symbols and teachings typical of Freemasonry. By analyzing the play from the Masonic point of view, we find an allegory to the initiatory process. This allegory takes place on two planes: the macrocosm, proper to the events that happen to the candidate for initiation, and the microcosm, where thoughts and emotions that take place in the candidate's heart are observed. The macrocosm is therefore an observation of the process of initiation from the point of view of the activities and enactments of the members of the lodge, and the microcosm represents the internal initiatory process, that is, what goes on in the mind of the initiate during the process.

Keywords: Initiation into Freemasonry, initiatory trials, four alchemical elements, opera, Mozart.

Resumen:

La flauta mágica de Mozart es una ópera masónica. Fue la última obra completa compuesta por Mozart poco antes de su muerte. Mozart era un entusiasta de la masonería y con esta ópera quería crear un homenaje a sus hermanos masones. Incluso fue padrino de Joseph Haydn, otro músico famoso que se unió a la masonería. Según el hermano Johann Wolfgang von Goethe, "Basta con que la multitud encuentre placer en la vista del espectáculo: los iniciados no escapan de su gran importancia." Para los profanos, la historia se resume en el viaje de un príncipe en busca de su amada. Sin embargo, al analizar la pieza musical con más profundidad, se pueden percibir en ella muchos símbolos y enseñanzas típicos de la masonería. Al exegutar la obra desde el punto de vista masónico, encontramos una alegoría al proceso iniciático. Esta alegoría transcurre en dos planos: el macrocosmos, propio de los acontecimientos que le ocurren al candidato a iniciación, y el microcosmos, donde se observan los pensamientos y emociones que ocurren en el corazón del candidato. Por tanto, el macrocosmos es una observación del proceso de iniciación desde el punto de las actividades y actos de los miembros de la logia, y el microcosmos representa el proceso iniciatorio interno, es decir, lo que ocurre en la mente del iniciado durante el proceso.

Palabras clave: Iniciación en la masonería, pruebas iniciáticas, cuatro elementos alquímicos, ópera, Mozart.

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The Study of Numbers

Mozart places in this opera several numerical references both in musical time and in the definition of Harmony. To understand these references, it is necessary to briefly review the symbolism of numbers in the entered apprentice degree.

Initially there is zero, which is not usually studied in Freemasonry. However, Mozart uses this number, especially in the key of C major, to represent the moment before creation, chaos, an intangible and incomprehensible space for the human mind, from which all things were made. The relationship between numbers and musical keys is explained later.

The number one, with which the learner begins his study of number symbolism, represents consciousness awakening, the desire to get out of the abstract and become conscious matter in the real world.

All other numbers originate from unity. By studying it, the learner will see, in the unit, a being centered on himself and who ignores the existence of the other. Therefore, the number one represents being lonely and self-centered. Mozart uses in his music the key of G major whenever the singing is performed by a selfish or solitary character.

The number two represents the self that has become aware of the non-self, that is, the being that passes from the egocentric state to relations with the world externally to the self. These relationships have two poles. By studying number two, the learner will see that he cannot resolve the conflicts that this number represents. Mozart uses in his music the keys of D major and B-flat major to represent such conflicts.

The number three represents the dialectical equilibrium in which the conflict between the self and the non-self, or between the *thesis* and *antithesis*, represented by the number two. Those poles find equilibrium with the *synthesis* represented by the number three.

Plato (2017) states that every virtue is in the middle ground between two vices. For example, lack of courage is a vice identified as cowardice. Since this is one pole, there is at the opposite pole an excess of courage, which is identified as the vice of temerity. Thus, the two poles represent the lack or excess of courage. If the poles are at the points where a straight line cuts through the center of the circle, virtue is halfway between the two poles, that is, in the center of the circle. In Mozart's music, the key of E-flat major is associated with the number three and is used in the arias sung by the initiated characters or at special moments in their initiation process.

Finally, the number four represents matter, that is, the four philosophical elements: earth, air, fire, and water. These four elements consist of the key which is

the magic flute itself. The mastery of the flute puts the four elements in harmony, without faults or excesses, thus accomplishing the construction of temples to virtue.

Numbers in Mozart's Musical Symbology

Mozart uses numerical symbology abundantly on the magic flute. In this section, the relationship between numbers and musical tonalities, especially the so-called "accidents", is explored.

In Western music there are predominantly two types of accidentals: *flats* that make the note half a step lower, and *sharps* that make the note half a step higher. On a piano keyboard, accidentals are played on the black keys that are between two white keys. For example, between keys D and E, there is a black key that represents both D-sharp and E-flat. Therefore, it is understood that a sharp tone is half a step above the reference note. At the same time, it is understood that a flat note is half a step below the reference note. Figure 1 shows these relationships directly on the piano keyboard.



Figure 1: Piano keyboard illustrating the accidents E flat and D-sharp

Figures 2 to 5 show musical staves (five parallel lines) in treble clef (identified by the leftmost symbol of the staff in those figures). To the right of the treble clef symbol, accidentals appear, depending on the key of the music.

When the music is played in the key of C major, there are no accidentals in the musical staff. This tonality Mozart associates with the divinity represented in the opera by the three boys who give advice to the profane who seek initiation. Figure 2 presents a musical score without accidentals and, therefore, corresponding to the

key of C major and associated with the number zero, which represents divinity.



Figure 2: Key of C major, representing divinity

From this key you can go up G major, with a single sharp, or down to F major with a single flat. In Mozart's music, especially in the Magic Flute, the ascent to tonalities with sharps represents the movement of the profane agent. The sharp tones seek the exterior (*the world of the senses*, according to Plato), while the flat tones descend into the interior of the self (the world of ideas) and are, therefore, initiatory tones. Figure 3 shows respectively the staves with the key of G major and F major, both with only one accident.

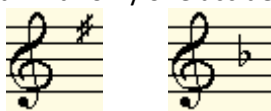


Figure 3: Key of G major and F major.

In the magic flute, Mozart uses the key of G major, especially in the songs of a selfish character who, taken to the initiatory process, fails, due to the lack of depth and desire to look inside his own self, improving his understanding of virtues and vices.

Figure 4 shows the keys of D major and B-flat major, both with two accidents. Mozart uses D major in moments of profane conflict, and B-flat major in moments when there is conflict between the profane and the Freemason.

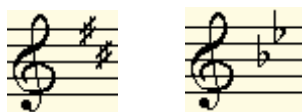


Figure 4: Key of D major and B-flat major.

Figure 5 presents the musical staves for the keys of A major and E-flat major. Mozart uses the key of E-flat major at various times to represent the parts of the play that are sung by initiates, that is, the Freemasons.

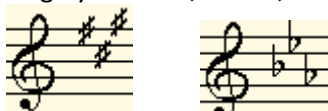


Figure 5: The key of A major and B-flat major.

There are tonalities with four, five, six, and even seven accidents. However, Mozart makes little or no use of these keys on the magic flute.

Chords and Weel of the Fifths

In music theory, a single *chord* is played when three notes are played: a fundamental note (which gives the chord its name), a *third* that corresponds to the note that is four semitones above the fundamental,

and a *fifth* that is three semitones above the third. Thus, the fifth is seven semitones up from the fundamental note. Figure 6 presents an example of a simple C major chord. The third corresponds to note E and the fifth to note G.

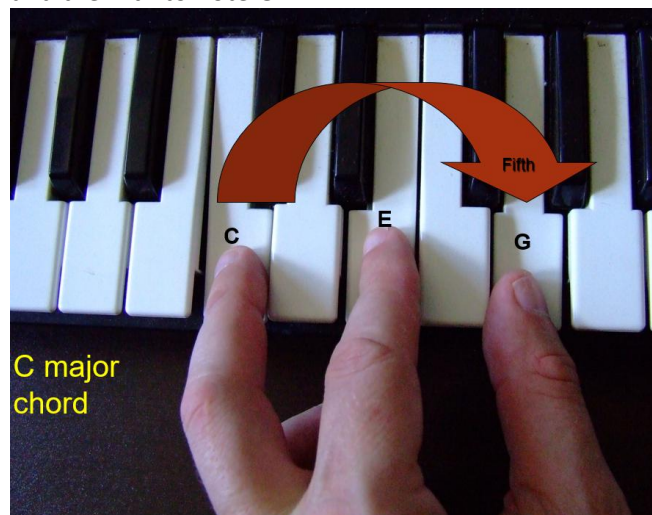


Figure 6: The C major chord on the piano.

The interval of fifth, that is, of seven semitones, is fundamental to Western music theory. Just for information, it may be mentioned that Eastern cultures such as Arab, Chinese and Japanese, among others, work with a much greater number of intermediate semitones, not being restricted to the twelve notes of Western music.

Pythagoras realized that the relationship between a musical string of length three and a string of length two with the same thickness corresponds to the interval that goes from the fundamental or tonic note, to its fifth. For example, in Figure 7, if the string of length three corresponds to C (zero accidents), then the string of length two corresponds to G, that is, the fifth note relative to C. The musical score in the key of G has only one sharp accident.



Figure 7: A string of length two and a string of length three corresponding to the interval of a fifth.

Pythagoras realized more than that. He noticed that by applying the interval of fifth over the key of G major (staff with one sharp), the key of D major (staff with two sharps) results. Applying the interval of fifth over D major again, the key of A major (staff with three sharps) is found. Continuing to apply the interval of fifth, we obtain the keys of E major (four sharps), B major (five sharps), F-sharp major (six sharps) also corresponding to G-flat major (six flats), then D-flat major (five flats), A-flat major (four flats), E-flat major (three flats), B-flat major (two flats), F major (one flat), and finally returning to C major (zero accidents).

This evolution of the chords, going up one fifth at a time, corresponds to the path on *the wheel of fifths* in a clockwise direction. Figure 8 shows the graphic representation on the wheel of fifths.

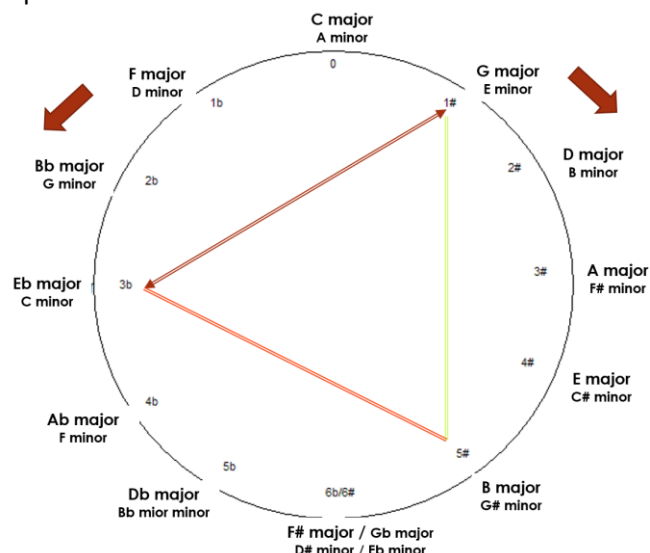


Figure 8: The wheel of fifths.

The path through the wheel, both clockwise and counterclockwise, allows access to all twelve keys of Western music, that is, the seven natural notes – C, D, E, F, G, A, and B, plus the five keys corresponding to accidents – C-sharp/D-flat, D-sharp/E-flat, F-sharp/G-flat, G-sharp/A-flat and A-sharp/B-flat.

A curiosity that arises when connecting the key of E-flat major, that is, the initiatory key, with G major, that is, the profane key, one of the sides of an equilateral triangle is obtained that is completed with the key of B major. However, it is not known that Mozart ever composed any piece in B major; but in the magic flute we find the singing of the initiates in E-flat major (three flats) and that of the profane in G major (one sharp). Thus, the Freemason and the profane chord are in the opposite vertexes of a triangle.

Another element that draws attention in Figure 8 consists of the minor chord keys. As a reminder, a major chord consists of a note identified as fundamental, which gives the chord its name, followed by a third with four semitones above and a fifth with seven semitones above the fundamental. The minor chord consists of a fundamental note and a third just three semitones above the fundamental, and a fifth equally seven semitones above the fundamental. Thus, if the C major chord is formed by the notes C, E, and G, the C minor chord is formed by notes C, E-flat, and G.

In the musical staff, the key of C minor has three flats, that is, the same amount and type of accidents as the key of E-flat major.

Unlike major harmonies, which are usually cheerful, minor keys appear to be sadder and darker to the human ear. Thus, Mozart uses minor keys trying to

indicate something that is not yet complete, something that seeks perfection, but has not yet reached it.

C minor, therefore, is the chant of the candidate for initiation who has not yet obtained his intent. The chord of A minor, with zero accidents, would be the imperfect key of divinity, and so on. Figure 8 shows for each major chord in the wheel of fifths its corresponding minor chord with the same amount and type of accidents.

Cosmogony of the Magic Flute

The universe of characters in *The Magic Flute* and their meanings begins with two opposites at war with each other, the Sun and the Moon, or light and darkness. The light is represented by Sarastro (possibly a deliberate corruption of the name "Zoroaster"), initially presented as an evil genius, but who later reveals himself as the grandmaster of the Freemasons. Opposite to him is the Queen of the Night who is initially presented as a worried mother, but who later reveals herself to be a vengeful, selfish, and evil person. She is one of the few, if not the only character of the main cast who do not have her name revealed, being known only as "Queen of the Night".

These two opposites are complemented by four main characters, each of whom represents one of the four alchemical elements Tamino, a prince of Egypt, who comes from the East in search of initiation represents the element of *fire* and the embodiment of will and intellectual depth. Papageno, the hunter of birds who represents the element *air*, only concerns about the basics of life, such as food, drink, and the warmth of a home — he does not have the depth of character necessary to obtain initiation, and so he is rejected.

Complementing, there is Pamina, who represents the element of *water*, who, in the story, is a princess, daughter of the Queen of the Night, which represents the ideal sought by Tamino.

Finally, Monostatos, initially a servant of Sarastro, but who due to his vices strongly linked to the earth element, of unbridled passions, ends up placing himself on the side of the Queen of the Night. Figure 9 summarizes the six main characters and their respective elements or stars.



Figure 9: Main characters of the magic flute and their symbolism.

There are other secondary characters formed by two groups of three people. The first group consists of the three ladies who, despite working for the Queen of the Night, present to Tamino the goal (Pamina) that takes him to the temple, where his princess is. Their symbolism may consist in the fact that the profane is led to the initiatory process still in darkness and ignorance.

The second group of characters consists of the three boys, who represent divinity, and who give advice to Tamino and Papageno during their trials.

The Story

The magic flute represents a piece of profane and initiatory connotation. From a profane point of view, it is the story of a prince who seeks to save a princess imprisoned by an evil genius. However, there is a twist in the story, and the prince ends up being initiated into the group presided over by this genius who ends up revealing himself as a good person.

From the initiatory point of view, the Magic Flute represents the intimate process of the search for an ideal, and the search is represented by Tamino's fire and Pamina's water. Throughout this journey, Masonic values and symbols are presented, and recognizable by the initiates, in particular, the trial of fire and water that Tamino and Pamina go through at the end of the play.

The Serpent and the Three Ladies

The Magic Flute begins with a totally instrumental overture representing the *chaos* prior to the story in which the three syncopated tones (ta, daaan, daaan) that correspond to the apprentice drums of the rite that Mozart practiced eventually resonate.

The next act shows a scene full of wild rocks, clearly symbolizing here the rough stone associated with the current state of Prince Tamino. He is identified as a prince coming from Japan, that is, from the East where the light comes from. He has a bow, but he has no arrows, indicating that although he has a weapon, he has no way to use it to protect himself from a giant serpent that pursues him.

This serpent symbolizes Tamino's fears and uncontrolled passions, as well as his vices. After asking the gods for help, he finally falls exhausted and when he is about to be devoured by the serpent, three veiled ladies appear, who kill the serpent and are seduced by the unconscious young prince.

Tamino's supplications to the gods are sung in C minor (three flats), symbolizing a still incomplete search for initiatory perfection. The apparition of the ladies of the night killing the serpent is performed in the key of A-flat major (four flats), indicating that the subjugation of Tamino's vices occurs only in the physical context of the four elements.

The ladies' jubilation at the success in exterminating the serpent is sung briefly in E-flat major (three flats), indicating here a prelude to initiatory values, which, however, is not sustained for long.

After feeling attracted to the prince, they begin to discuss among themselves which one will call the queen of the night, and which one will be alone with the prince to take care of him until the queen arrives. This part of the scene is sung in G major (one sharp) indicating selfishness. Although they present themselves as a cohesive group, each of them has her own selfish goals.

Tamino's Awakening and Papageno's Entrance

When he wakes up, Tamino is unaware that he has been saved by the ladies who have already left the scene. In their place he finds Papageno, a cheerful character, dressed in feathers and carrying a cage in which he imprisons small birds, according to him, for the Queen of the Night. Papageno represents the element of air, as it has no density. Tamino sees in him his savior to which Papageno agrees, although he was ignorant of what had happened. Papageno is then the character who is not evil, but who also lacks depth of character. His singing, as it could not be otherwise, is in G major (a sharp).

Then, the three ladies return, and having heard Papageno's lies they place a seal on his lips, symbolizing the silence proper to the entered-apprentice degree and about the initiatory process.

With Papageno silenced, the three ladies present Tamino with a locket with Pamina's image and ask him to free her from Sarastro. Tamino receives the mission that ignites his fire (will) for the search for the ideal. At this point, he sings in E-flat major (three flats), indicating that despite still living in darkness, he has a genuine desire to attain to the light.

The Queen of the Night

Tamino wishes to immediately go in search of Pamina, but is stopped by the three ladies, who ask him to wait for the arrival of the Queen of the Night, who will give him more information about her search.

The Queen of the Night appears and tells Tamino the story of Pamina's abduction by Sarastro. She reiterates the order for him to go in search of Pamina and informs him that the path is difficult and that he will have to face storms ("air" and "water" elements) and hell ("fire" and "earth" elements).

Symbolically, Tamino's attempt to go out in search of his ideal is hampered by the ignorance in which he lives; the Queen of the Night and her three ladies, by giving him incomplete or wrong information, embody this blindness and ignorance. Tamino doesn't know where to go and asks the three ladies which direction to go. But they do not know how to direct him to the temple.

At this point the three boys, who represent the divine, descend from the heavens and explain to Tamino that they will help him with instructions and advice. This moment symbolizes the capture of the profane and the eventual guidance given to him in relation to the initiation process that he should not be overwhelmed in the search for wisdom.

He also tries to leave again, but is again stopped, this time by Papageno. Symbolically, the search for the ideal, in this scene, shows the risks of failure in an initiatory process. The ladies of the night represent the ignorance that is placed as a first obstacle in the search for initiation, since the profane has not the slightest idea of what awaits him. In the second moment, Papageno presents himself as an obstacle; he embodies the element "air", and here represents the disinterest in the study and practice of virtue. Papageno is not bad, but he would not obtain initiation.

A few scenes later, Tamino and Papageno find themselves in front of a temple. The three boys appear again and explain to Tamino and Papageno that they must pay close attention to the following rules: do not lose control, be firm, silent, and obedient. Coherently, the three boys sing in C major (without accidents). They give Tamino what the three ladies could not give him: the virtues sought in the candidate for initiation. In his microcosm, Tamino rejects the advice of ignorance (three ladies) and accepts that of his own inspiration (three boys).

At this point, Tamino asks the three boys to tell him when Pamina will be freed, that is, when he will obtain the ideal that he seeks. The boys respond by saying that they cannot say, but that he will have to remain faithful to the advice they gave him and repeat "be firm, silent, and obedient".

Tamino accepts the advice, and notes that the temple has three doors. He ventures alone by knocking profanely on the first door, which gives access to the Temple of Reason. At this point, he sings in D major (two sharps), which means he comes in with fighting spirit and antagonism. As Tamino does not yet have the

tool of wisdom to be able to use reason properly, he is repelled by a voice that responds in B-flat major (two flats), indicating that he is an initiate who places himself in opposition to him.

After being repelled in the first door, Tamino is no longer able to sing in the initiatory key (E-flat major – three flats), but laments in G minor (two flats), indicating that he is looking for something that is not yet very clear to him.

The second door corresponds to the Temple of Nature, which also repels him, this time in E-flat major (three flats), which marks Tamino definitively, but which does not make him give up his search.

There is still one door left, this time the Temple of Wisdom. When attempting this gate Tamino sings in C minor (three flats), indicating that although he does not yet have all the virtues, he is on the way to obtaining them.

Tamino is then accepted into the Temple of Wisdom. In this temple he meets an elderly man who corresponds to the *orator* or *expert* of the lodge, whom he asks several questions (inquiry). It is observed that the orator maintains from beginning to end the key of E-flat major (three flats). Tamino also begins the long interview in this key, but as his convictions are put in check, he can't keep his cool and shoots almost hysterically in different profane tones. The violins help to represent his state of rage and discontent.

At this point, Tamino still believes that Sarastro is evil, to which the orator counters, saying that he is a good and wise man and that the Queen of the Night is deceiving him.

It is interesting to note that the orator's first question is "what do you want here?". He responds by indicating that he is looking for the owner of his heart (ideal). The orator replies that the cause is deserving but that even so he will not be admitted, which possibly refers to the ceremony of the sacred cup.

The orator goes on to say that it is not out of love that he is there, but because of the powers of evil to which he has submitted. Tamino asks for revenge, but the orator replies that in this temple he will not find it.

After Tamino states that Sarastro is a vile and evil being, the orator asks him to explain his reasons. After a storm of accusations on Tamino's part, the old man begins to enlighten him, indicating that he is mistaken and that it is the Queen of the Night that has deceived him. Possibly this is a joking reference by Mozart to the Empress of Austria who, at the time, persecuted Freemasonry).

After a few more pieces of dialogue, the orator asks Tamino to be patient, that he is instructed not to speak, and that he should keep his vote. Tamino asks when he will know the answer. The old man responds

by saying that as soon as all is understood, he will join his fraternity. With this, the inquiry ends with the lesson that initiation is not something that can be described or told, but something that needs to be lived with patience and obedience.

Tamino, left in darkness, consults the endless night that covers him and asks when the darkness will lighten. The voices of a choir respond that *soon* or *never* he will have the answers. At this point the lesson is that the nominee for initiation will either be received or will be charred, so that there is no second chance to enter Freemasonry.

Reception to the Trials (Earth and Air)

At this point, Sarastro arrives at the temple and being informed that there are two candidates for initiation (Tamino and Papageno), orders their eyes to be covered until their hearts are purified. This corresponds to the time in which candidates are blindfolded and oblivious to where they are and what is happening until they reach the light. The characters are literally blindfolded at this point and move on to the initiation tests.

In the sequence, Sarastro is in assembly with his brothers. This moment corresponds to the presentation of the profane to the lodge and the respective vote. Sarastro informs them that they are waiting at the north gate (the gate of darkness), and wish to achieve a goal in life, aspiring to become members of the fraternity.

A brother asks if Tamino is virtuous. Another asks if he is brave. Finally, a third asks if he is discreet. Sarastro answers affirmatively to the three questions and asks the brothers if they are willing to receive him for the initiatory tests, to which they all agree.

At this point begins one of the most beautiful parts of the opera, in which Sarastro prays on behalf of the candidates. Literally, the text invokes Isis and Osiris to protect the candidates for the trials.

Then, Sarastro orders two (expert) brothers to cover the temple and direct Tamino and Papageno to the first trial, the trial of the earth, for which they command them to remain silent and to wait as long as necessary.

The expert who leads Tamino asks if he wants to obtain wisdom, to which he responds positively. Papageno, when asked, replies that a good night's sleep, a well-served table, and a beautiful wife are all he needs. Despite this, he is admitted to the first trial, along with Tamino.

Both candidates are led to a underground where the three ladies fill their ears with false information about Sarastro and the fraternity. Tamino resists the test in silence, but Papageno can't because he's too scared. Tamino, then, passes this first test and Papageno is put aside.

The proof of air appears in a more subtle way in the opera. Strictly speaking, the character who goes through this trial is Pamina. This is because Tamino needs to keep the vow of silence and Pamina asks if he loves her. As he does not respond, she despairs and looks for a way to kill herself. But from the heavens ("air" element) the three boys descend, this time giving advice to Pamina and explaining that Tamino did not answer her because he had taken a vow of silence.

Meanwhile, in the Kingdom of Darkness

One of the most famous arias in The Magic Flute is the song of the Queen of the Night, who orders Pamina to kill Sarastro and thus avenge her for kidnapping the princess. This occurs shortly after Monostatos attempts to rape Pamina, without success. Symbolically, Monostatos have a predominance of the earth element and, therefore, the temptation of the flesh is especially strong for him. By intending to violate Pamina, he accomplishes the destruction of the ideal.

The Queen of the Night, on the other hand, shows ignorance (darkness) also seeking to corrupt wisdom (Sarastro – light) through ambition and revenge. The famous aria is in fact a furious song of hatred and revenge. The high-pitched chant corresponds to the queen's hysteria in her blind desire for revenge. Pamina, however, does not accept this command, and with that Monostatos and the Queen of the Night leave without sully Pamina.

Papageno's Destiny

As Papageno failed in the first trial, he is put aside on the initiation process and replaced by Pamina in the final two trials. In Mozart's time, initiations were usually done in pairs. When a candidate was proposed to the lodge, another profane would normally be sought so that both would have a twin brother (Jacq, 2006). Perhaps this is why, in the story, the initiatory process occurs with a pair and not with an individual.

As Papageno does not have the consistency of a rough stone that can be carved, he is refused for initiation. However, he receives a wife, identified as "Papagena", with whom he promises to have many, many children.

Here, it is observed that Mozart made a small joke with people who do not have the intellectual density to participate in the fraternity. Mozart even said that there were many papagenos in the world and that they multiply uncontrollably. Symbolically, it can be said that people identified with Papageno multiply without effort, but people who correspond to the rough stone need to be polished with great effort so that they become useful material for the great work.

Being a Papageno, then, became an adjective applied to futile people.

The Last Trials

At the height of the play, Tamino is introduced to the place where he will do the fire and the water trials. For some reason, Mozart reversed the order in which these trials are usually performed: first the water then the fire. However, the correspondence between opera and initiation leaves no doubt as to what it is about.

In front of the third trial, the trial of fire, two experts, a tenor and a bass, sing an aria based on a hymn by Martin Luther, "*Ach Gott, vom Himmel sieh darein*", which mentions purification by fire.

The four elements are represented here by the voices of the experts accompanied by wind instruments, one higher than the tenor, and the other lower than the bass. The final effect is four identical melodies sung in four different octaves. There is no news of any musical construction equivalent to this before Magic Flute. It is said that, among other things, Mozart was a great inventor in the history of music for the innovations he made in his works. Johann S. Bach, on the other hand, did not invent much new, but greatly improved what already existed, such as, for example, the "art of fugue" and "the well-tempered clavier".

Before Tamino enters the cave for the third test, Pamina appears and explains that the magic flute is linked to the four elements because it was carved from an ancient oak tree ("earth" element), at midnight, with rains ("water" element) and thunder ("air" and "fire" elements).

Tamino is warned that if he controls the four elements inside him with the help of the flute – the tool that corresponds to the fifth element – he will be able to pass the trials. And so, it happens. The couple representing the uncorrupted will and ideal advance into the temple and are finally admitted.

The Victory of Light over Darkness

Soon after the victorious song, the Queen of the Night and her entourage appear, including the three ladies and Monostatos. They invade the temple from its underground and seek to destroy Sarastro and his throne (C minor chants – three flats).

The symbolic teaching here is that after a victorious initiation, if there is no precaution, the vices of ignorance (Queen of the Night), lust (Monostatos) and others, can again arise and destroy everything that has been gained in the initiatory process.

The mere appearance of Sarastro with a strong light destroys the power of darkness and their incarnations are cast into the abyss. A final hymn to the Sun and the

power of light closes the piece with E-flat major (3 flats). Among other parts the hymn says that darkness surrenders to wisdom and light, and that beauty and virtue share its crown.

Conclusions

The initiatory interpretations of the Magic Flute were not at any time explicitly enunciated by Mozart. Mozart wrote the piece with the sincere desire to honor the Freemason brothers. Therefore, it is assumed that he filled this opera with Masonic symbols and teachings, which it was up to other researchers to identify.

This exegesis of the Magic Flute comes mainly from the reading of two works (Chailley, 1994) and (Jacq, 2006), but also from concepts of music theory and the practice of Freemasonry.

Some versions of the Magic Flute are available on video streamers such as YouTube, but Ingmar Bergman's version (1975), translated into Swedish, wonderfully combines the music with a theatrical play presented in the form of a very special film, directed by this filmmaker.

An artificial intelligence, asked about the symbolism of the Magic Flute, replies that "it presents itself as an opera of formation and as an allegory for the trials that man must go through to get out of the darkness of medieval thought towards the Enlightenment light" and so it is.

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THE GREAT ARCHITECT OF THE UNIVERSE: Historical, philosophical and symbolic approaches in the Masonic tradition.

Julio C. Gerard ¹

Abstract

The concept of the Great Architect of the Universe constitutes one of the most significant symbolic and spiritual pillars within the Masonic tradition. Throughout the history of Freemasonry, this symbol has undergone different interpretations associated with diverse historical, philosophical, and religious contexts. This paper analyzes the historical evolution of the concept from medieval Operative Masonry to modern Masonic constitutions, focusing particularly on its relationship with ideas of divinity, geometry, universal order, and freedom of conscience. Furthermore, the study examines the philosophical perspectives related to theism, deism, agnosticism, and atheism in order to understand the broad interpretative framework through which Freemasonry approaches the Great Architect of the Universe as a creative and ordering principle of the cosmos. Finally, the article reflects on the ethical and spiritual dimensions of the symbol within the Masonic initiatory process, emphasizing its role as an integrating element among individuals of different beliefs and as a foundation for the pursuit of moral improvement.

Keywords: Freemasonry; Great Architect of the Universe; Masonic symbolism; spirituality; theism; Masonic philosophy.

Resumen:

El concepto del Gran Arquitecto del Universo constituye uno de los pilares simbólicos y espirituales más relevantes dentro de la tradición masónica. A lo largo de la historia de la Masonería, dicho símbolo ha experimentado diversas interpretaciones vinculadas a contextos históricos, filosóficos y religiosos diferentes. El presente trabajo analiza la evolución histórica del concepto desde la Masonería Operativa medieval hasta las constituciones masónicas modernas, examinando particularmente su relación con las ideas de divinidad, geometría, orden universal y libertad de conciencia. Asimismo, se estudian las diferentes corrientes filosóficas asociadas al teísmo, deísmo, agnosticismo y ateísmo, con el propósito de comprender la amplitud interpretativa que la Masonería otorga al Gran Arquitecto del Universo como principio creador y ordenador del cosmos. Finalmente, se reflexiona acerca de la dimensión ética y espiritual del símbolo dentro del proceso iniciático masónico, destacando su función como elemento integrador de hombres de distintas creencias y como fundamento de la búsqueda de perfeccionamiento moral.

Palabras clave: Masonería; Gran Arquitecto del Universo; simbolismo masónico; espiritualidad; teísmo; filosofía masónica.

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Introduction

The idea of the Great Architect of the Universe represents one of the fundamental symbols of the Masonic tradition and constitutes, at the same time, one of the broadest and most complex concepts within its doctrinal and philosophical structure. Its interpretation has varied historically according to the different cultural, religious and philosophical contexts in which Freemasonry developed, allowing men of different creeds and spiritual conceptions to come together under the same ideal of fraternity and moral perfection.

From the ancient medieval builders' guilds to the modern constitutions of contemporary Masonic obediences, the concept of the Great Architect of the Universe has been associated with the notion of a creative, ordering, and harmonizing principle of the cosmos. This conception finds its roots both in Western religious traditions and in philosophical currents linked to geometry, the natural order and the existence of universal laws capable of governing human life and nature.

In this sense, Galileo Galilei's thought is particularly significant when he affirms that the universe is written in mathematical language and that its characters are geometric figures. This idea allows us to understand why geometry acquired a central importance within the Masonic tradition, especially from the symbolic identification between the architect, the geometer and the ordering principle of the universe.

The objective of this work is to analyze the historical, philosophical and symbolic evolution of the concept of the Great Architect of the Universe, studying the main doctrinal references present in the ancient Masonic constitutions, as well as the different philosophical interpretations developed around the idea of divinity within Freemasonry.

Historical Background of the Great Architect of the Universe Concept

The study of the historical origin of the concept of the Great Architect of the Universe necessarily refers to the traditions of medieval Operative Masonry. Various authors have pointed out the difficulty of establishing with precision a definite point of origin for the Masonic institution, which is why numerous texts resort to expressions such as "the night of time" or "the cradle of human society" to refer to its historical antecedents.

The medieval builders had a profoundly religious conception of architectural work and sacred construction. According to Eduardo Callaey, the knowledge related to the construction of temples and religious buildings would have been transmitted to the

Freemasons by Benedictine monks, which would explain the strong presence of religious invocations in the ancient statutes and operational documents.

One of the most significant examples is found in the Statutes of the Stonemasons of Bologna of 1248, whose initial invocation stated: "In nomine Patris et Filii et Spiritus Sancti. Amen." Similarly, the York Constitution of 926 referred to the "Sovereign Power of the eternal God, Father and Creator of Heaven and Earth", thus evidencing the strong Christian influence present in the first builders' organizations.

The link between Freemasonry and geometry appears most clearly in later documents, particularly in the Regius or Halliwell manuscript, dated about 1390, where geometry is stated to be the foundation of the Masonic craft. Similarly, the manuscript of the Grand Lodge No. 1 of 1583 maintains that all the liberal arts are based on geometry, a science directly identified with Freemasonry.

These references have important philosophical antecedents in classical authors such as Plato and Plutarch. The latter, in his *Convivial Conversations*, affirmed that "God always uses geometric procedures", an expression that would later be taken up by various philosophical and esoteric currents.

Anderson's Constitutions and the doctrinal evolution of the concept

The founding of the Grand Lodge of London and Westminster on June 24, 1717, marked a turning point in the history of modern Freemasonry. From that moment began the process of doctrinal organization of speculative Freemasonry, the consolidation of which occurred with the publication of Anderson's Constitutions in 1723.

In these constitutions, James Anderson defined the fundamental principles of the new speculative Freemasonry and established, in its first article, the obligation of the Mason to obey the moral law and not to become "a stupid atheist or an irreligious libertine". This formulation evidences the continuity of the spiritual tradition inherited from Operative Freemasonry, although adapted to a broader social and religious context.

Subsequently, the modifications introduced in the constitutions of 1738 and the reforms derived from the union of the English Grand Lodges in 1813 expanded the scope of the concept, especially reinforcing the idea of freedom of conscience and religious tolerance.

The resulting constitution of 1813 stated that a Mason should recognize the "Glorious Architect of Heaven and Earth," allowing men of different religious denominations to join the Order as long as they recognized a higher creative principle.

This doctrinal evolution made it possible for the Great Architect of the Universe to progressively transform himself into a universal symbol of fraternal union and not exclusively into a specific confessional reference.

The Great Architect of the Universe as a Philosophical and Spiritual Symbol

Within the Masonic tradition, the Great Architect of the Universe has been interpreted as a symbol of order, harmony and creative principle. The identification between divinity and geometry made it possible to understand the universe as a structure governed by natural laws and rational principles.

Geometry thus acquired a central symbolic character within Freemasonry, representing the order capable of overcoming chaos and establishing harmony in the universe. This conception is directly related to the traditional Masonic expression "Ordo ab Chao", understood as the transformation of disorder into universal balance.

From a philosophical perspective, interpretations of the Great Architect of the Universe have oscillated between various schools of thought. Theism holds the existence of a creator God committed to the maintenance and government of the universe; deism considers God exclusively as the initial creator; while agnosticism and atheism reject, to varying degrees, the possibility of rationally affirming the existence of a divine principle.

In the Masonic field, the idea of the Great Architect of the Universe has historically functioned as an integrating concept capable of admitting different personal interpretations without imposing a single dogmatic definition. In this sense, various contemporary Masonic rituals affirm that the interpretation of the symbol depends on the individual conscience and the philosophical or religious convictions of each initiate.

Ethical and spiritual dimension of the symbol

The Masonic tradition has historically linked the concept of the Great Architect of the Universe with the moral perfection of the human being. The initiatory work symbolized by the carving of the rough stone represents the constant effort of the individual to achieve greater inner harmony and ethical conduct based on fraternity, tolerance and the search for truth.

From this perspective, the symbol of the Great Architect of the Universe refers not only to a transcendent creative principle, but also to an inner dimension linked to self-knowledge and moral conscience. Masonic spirituality is then presented as an experience of individual transformation oriented towards overcoming human limitations and developing

virtues capable of contributing to the improvement of society.

Various Masonic authors have maintained that the true initiatory work does not consist only in the acquisition of symbolic knowledge, but in the construction of an inner temple based on the coherence between thought, conscience and action.

Conclusions

The concept of the Great Architect of the Universe has occupied a central place in the Masonic tradition from its operative origins to the contemporary forms of speculative Masonry. Its historical evolution demonstrates a progressive doctrinal expansion oriented towards religious tolerance and freedom of conscience.

The ancient Masonic constitutions, the initiatory rituals and the various philosophical currents linked to Freemasonry coincide in presenting the Great Architect of the Universe as a symbol of order, harmony and creative principle. Far from constituting a closed dogmatic definition, this symbol allows the coexistence of multiple spiritual and philosophical interpretations within a common framework of fraternity.

Likewise, the study carried out allows us to affirm that the symbolism of the Great Architect of the Universe has a profound ethical dimension linked to the moral perfection of the human being. The search for truth, the development of conscience and the exercise of fraternity appear, as well as essential elements of the Masonic initiatory process.

Consequently, the Great Architect of the Universe continues to represent, within the contemporary Masonic tradition, an integrating principle capable of uniting men of different beliefs around common ideals of freedom, tolerance and spiritual improvement.

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HARMONY IN MASONIC MEETINGS: A Ritualistic, Symbolic, and Neuroscientific Analysis

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Abstract:

This study proposes an integrated analysis of Harmony from three complementary perspectives—symbolic, ritualistic, and neuroscientific—highlighting its role as an organizing element of the environment, consciousness, and learning processes. From an initiatic tradition standpoint, it is demonstrated that spatial arrangement, light, silence, and music function as pedagogical instruments capable of shaping the individual's inner experience, in accordance with classical philosophical principles that associate external order with the construction of internal order. In this context, Harmony directly contributes to the formation of the egregore, understood as the collective field resulting from the interaction of the participants' mental and emotional states. From a neuroscientific perspective, it is shown that ritual elements engage fundamental learning processes such as attention, emotion, repetition, and embodied participation, enhancing memory consolidation and the attribution of meaning to lived experiences. Thus, the Masonic ritual reveals itself as a highly effective environment for symbolic and moral learning. It is concluded that Harmony operates as a true technology of human refinement, integrating emotion, reason, and spirituality, and reinforcing the role of Freemasonry as an initiatic school dedicated to the formation of conscious individuals and the transformation of society.

Keywords: Harmony; Ritual; Neuroscience.

Resumen:

La armonía en las sesiones masónicas trasciende su dimensión estética y musical, configurándose como un principio estructurador de la experiencia ritualística y el proceso de formación masónica. Este estudio propone un análisis integrado de la Armonía desde tres perspectivas complementarias: simbólica, ritualística y neurocientífica, evidenciando su papel como elemento organizador del entorno, la conciencia y el aprendizaje. De la tradición iniciática se demuestra que la disposición espacial, la luz, el silencio y la música actúan como instrumentos pedagógicos capaces de ordenar la experiencia interna del individuo, en línea con los principios filosóficos clásicos que asocian el orden externo con la construcción del orden interno. En este contexto, la armonía contribuye directamente a la formación del egregor, entendido como el campo colectivo resultante de la interacción entre los estados mentales y emocionales de los participantes. Desde la perspectiva de la neurociencia, es evidente que los elementos ritualísticos movilizan procesos fundamentales de aprendizaje, como la atención, la emoción, la repetición y la participación corporal, potenciando la consolidación de recuerdos y la atribución de significado a las experiencias vividas. Así, el ritual masónico resulta ser un entorno altamente eficaz de aprendizaje simbólico y moral. Se concluye que la Armonía actúa como una verdadera tecnología de mejora humana, integrando emoción, razón y espiritualidad, y consolidando el papel de la masonería como escuela iniciática orientada a la formación de individuos conscientes y la transformación de la sociedad.

Palabras clave: Harmonia; Ritual; Neurociência.

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Introduction

Freemasonry, as an initiatic school, makes use of symbols, allegories, rituals, and sensory experiences as instruments for human, moral, and spiritual formation. In this context, harmony should not be understood merely as an accessory or strictly musical element, but as a structuring principle of the ritualistic experience, capable of ordering the environment, fostering concentration, and conferring unity upon Masonic work. In this sense, an analogy may be established between ritual and music: a composition whose lyrics exist without melody retains its content, yet loses a significant portion of its expressive power and its capacity to evoke sensitivity. Similarly, a ritual devoid of harmony may formally subsist, but lacks symbolic fullness and experiential depth. Just as melody expands, intensifies, and gives life to the meaning of words, harmony enhances the ritual, imbues it with experiential density, and facilitates its internal assimilation.

From this perspective, harmony acts as a mediating element between form and content, between ritual exteriority and symbolic interiorization. Its presence contributes to the creation of a field conducive to introspection, elevation of thought, emotional receptivity, and the conscious participation of the brethren. Its absence, on the other hand, may compromise the initiatic atmosphere, weaken the pedagogical force of the ritual, and reduce the Mason's capacity to deeply apprehend the teachings transmitted.

In this way, Harmony reveals itself not merely as an aesthetic resource, but as a true initiatic technology of formation, insofar as it fosters learning, symbolic memory, the internalization of values, and the moral transformation of the individual. To understand it from this perspective is to recognize that, in Masonic meetings, it does not simply adorn the ritual: it completes it, elevates it, and makes it more effective in its purpose of human improvement.

Harmony and egregore

The egregore represents the collective environment formed by the interaction of individual consciousnesses. Although it is the subject of different interpretations among Masonic authors, this study adopts an approach that understands it as a relational phenomenon, in which the psychic and emotional states of individuals directly influence the collective environment.

Since ancient civilizations, the organization of sacred space has reflected the search for universal order. Hermes Trismegistus, Pythagoras, and Plato maintained that external order influences and shapes

internal order, establishing a symbolic relationship between the environment and consciousness.

The understanding of harmony in Masonic meetings cannot be dissociated from what is traditionally referred to as the egregore. Although the term has ancient origins and is sometimes associated with mystical interpretations, its contemporary reading allows for a more precise approach, compatible with the foundations of neuroscience and the dynamics of human relationships.

In this sense, the egregore can be understood as the emergent result of the convergence of thoughts, emotions, and intentions of a collective gathered under a common purpose. It is not an external entity, but rather a phenomenon constructed through the conscious and unconscious interaction of the participants. Each individual, therefore, contributes to the quality of the symbolic environment established during the meeting.

When strengthened, the egregore intensifies the ritual experience, enhancing the capacity for both individual and collective transformation. This understanding is supported by the studies of Antônio Damásio, which demonstrate the inseparability of emotion and reason in the construction of human experience, as well as by research in social neuroscience by Matthew D. Lieberman, which shows that the human brain operates in a manner intrinsically oriented toward social interaction, being continuously influenced by the mental states of others. In this way, the cognitive and emotional states of individuals do not merely coexist, but mutually modulate one another within the group context, contributing to the formation of an integrated collective environment in which perception, behavior, and meaning are continuously constructed and shared (LIEBERMAN, 2013).

It is therefore concluded that the egregore represents a synthesis between symbolic tradition and observable phenomena of human interaction, expressing the quality of the presence of the members and the group's capacity to constitute itself as a conscious unity, guided by moral and intellectual improvement. The quality of the egregore depends directly on the level of harmony achieved, acting simultaneously on the cognitive, emotional, and symbolic planes.

Neuroscience Applied to Masonic Harmony

Contemporary neuroscience understands learning as a dynamic process of structural and functional modification of the nervous system, supported by neuroplasticity and the interaction among multiple neural systems. In this context, variables such as attention, emotion, repetition, social interaction, and bodily participation are configured as

determining elements for the quality of the processes of information acquisition, consolidation, and retrieval.

According to Amaral and Guerra (2020), learning involves the reorganization of neural circuits based on lived experiences, being strongly influenced by the integration of cognition, emotion, motivation, and social context. From this perspective, the brain does not merely process information, but constructs meanings based on emotional relevance and the quality of the stimuli received.

From this perspective, the Masonic ritual can be understood as a structured environment of experiential learning, in which multiple sensory, symbolic, and social stimuli are intentionally organized. Emotion assumes a central role by assigning value to experiences, facilitating the consolidation of long-term memories, while attention acts as a selective mechanism that regulates access to relevant information.

Additionally, learning has an intrinsically social nature. Interaction among individuals, mediated by shared symbolic practices, contributes to the collective construction of meaning and to the strengthening of internalization processes. In this sense, the ritual environment, by promoting cohesion, belonging, and engagement, enhances the effectiveness of the cognitive and emotional processes involved.

In this context, music stands out as a particularly relevant resource due to its ability to integrate different neural systems simultaneously. By articulating emotion, rhythm, attention, and repetition, music promotes the temporal organization of experience, contributes to the stabilization of neural patterns, and enhances information retention.

Furthermore, its ability to synchronize individuals in collective experiences contributes to the strengthening of social bonds and to the emergence of shared states of attention and meaning. This characteristic reveals its importance not only as an aesthetic element, but as a functional component in structuring the ritual experience.

As highlighted by Amaral and Guerra (2020), “emotion signals the value of experience, promotes the construction of meaning, and generates motivation for learning,” thus evidencing the inseparability between emotional and cognitive processes.

In this way, Harmony can be understood as a structuring element that operates on multiple levels: on the cognitive plane, by facilitating learning; on the emotional plane, by strengthening bonds and engagement; and on the symbolic plane, by promoting internalization and the organization of experience. This integration allows it to be interpreted as a complex mediating device between the individual, the

collective, and the formative process within the ritual context.

Architecture and Lighting

Masonic architecture and the lighting of the Temple do not constitute mere decorative elements, but essential components of a symbolic pedagogy that acts directly upon the neurocognitive processes of learning. The spatial organization, symmetry, proportions, and arrangement of ritual elements structure an environment that favors the orientation of attention, reduces cognitive dispersion, and induces mental states conducive to concentration and introspection.

From the perspective of Neuroscience, organized, coherent, and predictable environments contribute to the reduction of cognitive load, allowing the brain to direct its resources toward symbolic interpretation and the construction of meaning.

Lighting, in turn, plays a determining role by modulating emotional and perceptual states, guiding the individual from exteriority to interiority. As António Damásio argues, “emotion is not a luxury, but an essential component of the machinery of reason,” evidencing that emotional states do not merely accompany, but structure cognitive processes. In this sense, by mobilizing emotions through light, space, and aesthetics, the ritual enhances the activation of neural circuits related to memory, reflective consciousness, and the construction of meaning.

In this sense, it is observed that the Masonic tradition, although rooted in millennia-old symbols, continuously engages in dialogue with contemporary approaches to enhancing the ritual experience. An example of this was presented in June 2025, during a quarterly communication at the United Grand Lodge of England, with Project Transform, an initiative developed by the Buckinghamshire Provincial Grand Lodge.

The project aims to modernize the lighting and sound systems of the Temples, not only from an aesthetic perspective, but as a strategy to intensify immersion, attention, and the emotional impact of the ceremonies. Such an initiative demonstrates, in a practical way, that the quality of sensory stimuli — especially light and sound — exerts a direct influence on the ritual experience, corroborating neuroscientific principles according to which the environment acts as a modulator of the cognitive and emotional processes involved in learning.

Thus, the modernization of sensory elements does not represent a rupture with tradition, but its deepening, by enhancing, through contemporary means, the formative effects already present in Masonic symbolism.

The Master of Harmony

The Master of Harmony is responsible for the aesthetic and sensory conduct of the meeting, acting as a true architect of the ritual experience. His function requires rigorous planning, artistic sensitivity, and a deep understanding of Masonic symbolism, as he operates at the interface between the physical environment of the Temple and the inner experience of the participants.

Success in the performance of this function is directly related to the ability to plan meetings, the conscious appreciation of sound elements, and their integration with the processes of Masonic formation. In this sense, his role is not merely accessory, but structuring of the ritual experience, contributing to the construction of Harmony as a collective field of concentration, emotion, and meaning — as already discussed from the perspective of the *egregore*.

For this Harmony to manifest fully, prior alignment between the Master of Harmony, the Master of Ceremonies, the Worshipful Master, and the other officers involved is indispensable. This alignment must establish clear criteria for joint action, ensuring mutual respect between the timing of speech and the timing of music. Thus, the Master of Harmony must respect the conclusion of the speeches of the Lights, dignitaries, and officers, while they, in turn, must allow the full development of the musical pieces.

A properly prepared Master of Harmony understands that his performance must be subordinated to ritual timing — and not necessarily to the original musical timing of the piece. In this context, the use of contemporary sound editing technologies becomes a valuable resource, allowing the selection and adaptation of specific excerpts of compositions in order to meet the symbolic and operational needs of the meeting.

Additionally, some Lodges opt for live musical performance, through organs or various instruments, which, although it demands greater organizational complexity, significantly elevates the aesthetic quality and the depth of the ritual experience. In these cases, music ceases to be merely a supporting element and assumes a central role in the construction of the symbolic atmosphere, intensifying the immersion of the participants.

Music for Harmony

The selection of the music to be performed in a ceremony is always a delicate task, as the soundtrack of the ritual work does not constitute a mere ornament, but an element capable of intensifying concentration, emotion, and internalization. In this process, an important source of guidance is the legacy

of composers who had a connection with Freemasonry or whose musical production reveals symbolic affinities with the initiatic universe.

As already argued in this article, just as the lyrics require melody to achieve their full expressive power, the ritual likewise finds in Harmony a means of expanding its depth and its capacity to evoke sensitivity. From this perspective, the book, *Coluna de Harmonia*, by Zaly Barros de Araujo, published by Editora A Trolha in 2010, constitutes a valuable reference and recommended reading for every Master who wishes to deepen their study of music applied to meetings.

Among the composers historically associated with the Order, Wolfgang Amadeus Mozart stands out, whose relationship with Freemasonry is widely documented, as well as Jean Sibelius and John Philip Sousa. In some cases, such as Joseph Haydn, there is record of initiation, although his participation was not as intense as Mozart's. Names such as François-Adrien Boieldieu and Luigi Cherubini also appear in Masonic studies. With regard to Franz Liszt, Carlos Gomes, Antonio Salieri, and Ludwig van Beethoven, however, greater historiographical caution is advisable, treating them more properly as authors frequently associated with the Masonic imaginary or linked to environments of strong influence of the Order, without categorically affirming their effective condition as Freemasons in all cases.

Whether Freemasons or not, it is undeniable that classical music offers a vast repertoire that can be used in meetings, especially when the ritual moment and its affective, symbolic, and dramatic correspondence with the chosen musical work are carefully studied. In addition to it, movie soundtracks also presents itself as a contemporary source of great value. Soundtracks composed by renowned authors, such as John Williams — for example, the theme from *Schindler's List* — and Hans Zimmer, with music works such as *Now We Are Free*, from the movie *Gladiator*, already inspire, in different contexts, selections intended to reinforce the solemn and reflective atmosphere of the ceremonies. Here, more than the origin of the piece, what matters is its suitability to the ritual climate, to the moral elevation of the moment, and to the pedagogical intention of the meetings.

Although there is no universal manual of music for Masonic meetings or ceremonies, there are practices and customs that deserve observance. Music must engage, prepare, and sustain the environment, and not compete for prominence with the ritual nor cause distraction. For this reason, instrumental pieces tend to be more appropriate. When there are lyrics, they should not interfere with the attention of those

present nor introduce content incompatible with the solemnity of the work.

There are even compositions widely known to the general public that, in instrumental versions, achieve excellent acceptance and contribute to the adjustment of the emotional attunement of the Brethren. Conversely, musical pieces associated with messages, environments, or values that conflict with the principles of the Order — even when performed without lyrics — should be avoided, as ritualistic Harmony requires coherence between form, content, and purpose.

Research and planning

A good Master of Harmony must have a deep knowledge of the Masonic ritual, being able to translate it into temporal terms — minutes and seconds — understanding with precision what occurs at each moment of the session. This ability allows him to anticipate ritual events and act in synchrony with the development of the work. Upon identifying moments of greater tension, introspection, or symbolic elevation, it is his responsibility to draw upon a broad and carefully selected musical repertoire, choosing the most appropriate melody to illustrate, sustain, and enhance the ritual experience. Frequently, it will be necessary to edit the musical work, using only the excerpts that best fit the timing and intention of the ritual moment.

The musical selection is not random: it must take into account the theme of the session, commemorative dates, the presence of visitors or authorities from other Orients, as well as the type of ceremony being conducted. All these elements require prior research and aesthetic sensitivity, in order to ensure coherence between music, symbolism, and solemnity. In this context, contemporary technologies become important allies. Streaming applications, audio editing tools, and digital platforms allow not only for agile repertoire research, but also for the structured organization of the ceremony's musical sequence, contributing to greater precision and quality in execution. As a recommended practice, it is suggested to prepare a technical spreadsheet containing information such as: the title of the song, composer, performer, release date, original duration and edited duration, as well as brief notes on its historical context and symbolic meaning. This material can be shared with the Brethren, enriching the ritual experience by attributing meaning and intentionality to the musical set presented.

With the objective of facilitating the work of Masters of Harmony, a specific playlist for the initiation ceremony of the Ancient and Accepted Scottish Rite is provided below, which may be adapted to any ritual, organized

according to the different ritual moments, accompanied by an explanatory table.

Conclusion

The analysis developed throughout this study allows us to affirm that Harmony, in Masonic meetings, goes far beyond the condition of an aesthetic resource or mere musical accompaniment. It reveals itself as a structuring element of the ritual experience, acting in an integrated manner on the symbolic, emotional, cognitive, and spiritual dimensions of Masonic formation. Its function is not limited to embellishing the ritual, but consists in organizing the environment, fostering internalization, intensifying the experiential dimension, and enhancing the pedagogical effectiveness of the work in the Lodge.

From a ritualistic perspective, it has been demonstrated that Harmony contributes to conferring unity, rhythm, solemnity, and depth to the meetings, functioning as a mediation between the external form of the ritual and its internal assimilation by the Mason. In this sense, the ritual is not merely performed: it is experienced. The presence of music, light, architecture, silence, and the proper sensory organization of the Temple (or Lodge) creates objective and subjective conditions for the initiate not only to rationally understand the symbols, but to experience them in a more intense, meaningful, and transformative way.

On the symbolic plane, it was verified that Harmony is closely related to the formation of the *egregore*, understood here as an emergent phenomenon resulting from the convergence of intentions, emotions, and mental states of the members gathered under a common purpose. The quality of this collective ambience does not arise from abstractions detached from human reality, but from the concrete interaction among individuals, from the inner disposition of each participant, and from the group's capacity to constitute itself as a conscious unity. Thus, Harmony reveals itself as a principle of cohesion, integration, and elevation, making possible the construction of a ritual field conducive to moral and intellectual improvement.

From the perspective of Neuroscience, it was observed that the elements traditionally mobilized by Masonic practice engage in a remarkable dialogue with contemporary principles of learning. Emotion, attention, repetition, bodily participation, social bonding, and environmental quality are factors recognized as decisive for the consolidation of memory, the attribution of meaning, and the transformation of behavior. In this context, Harmony can be understood as a highly sophisticated learning technology, even though it has been traditionally constructed through symbolic and ritual means. Freemasonry, through its methods, organizes experiences that activate multiple

neural systems and foster deep processes of internalization, reflection, and personal change.

It was also evidenced that factors such as the architecture and lighting of the Temple should not be understood as peripheral aspects, but as active components of Masonic pedagogy. The organization of space, symmetry, aesthetics, the arrangement of elements, and the intentional use of light directly influence attention, perception, emotion, and the inner disposition of the participants. Likewise, the role of the Master of Harmony assumes singular relevance, as it requires not only artistic sensitivity, but also technical preparation, ritual knowledge, planning capacity, and symbolic discernment. His function, when well executed, contributes decisively to the construction of a coherent, elevated, and formative ritual experience.

Research and musical planning, in turn, proved to be indispensable for the excellence of this work. The careful selection of pieces, their adequacy to ritual timing, to the theme of the session, and to the symbolic context, as well as the conscious use of technological resources for editing and organization, reveal that Harmony requires method, repertoire, intentionality, and continuous study. It is not a matter of improvisation or personal preference, but a true art applied to the refinement of the ritual.

It is therefore concluded that Harmony occupies a central place in the Masonic initiatic process, because it integrates form and content, sensitivity and reason, individual and collective, tradition and contemporaneity. Its presence enhances the ritual experience, strengthens the egregore, fosters symbolic learning, and expands the transformative capacity of Freemasonry as a school of human formation. To recognize its importance is to understand that the refinement of the ritual depends not only on the formal correctness of its execution, but also on the quality of the ambience that surrounds it, the depth with which it is experienced, and the inner strength it is capable of awakening.

Ultimately, Harmony is what allows the ritual to transcend the exteriority of gestures and words, transforming it into an inner experience, a lasting memory, and an impulse for moral transformation. For this reason, it can be affirmed that, in Masonic meetings or ceremonies, Harmony is not accessory: it is a condition for the fullness of ritual work and an essential instrument in the formation of more conscious, sensitive, and prepared members for the construction of themselves and of society.

Appendices:

Spotify Playlist Link – Initiation, Ancient and Accepted Scottish Rite.

<https://open.spotify.com/playlist/3stnu7ILINUcqHxJ3HgFdw?si=1feb92f76d5841ef&pt=d9680346451a8df34df0c664a63535c9>

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MUSIC AND FREEMASONRY

Luiz V. Cichoski ¹

Abstract:

The presence of music in human life is immemorial; musical instruments have been found in anthropological research. Music has always been present in Masonic works, whether in the simple singing of the brothers or the presence of instruments, and even Masters and phenomena of music; in the works produced by Masonic brothers, there has always been room for music. The following is a synthesis of this partnership: Music and Freemasonry.

Keywords: Music, Freemasonry, Masonic Works, Masters of Music.

Resumen:

La presencia de la música en la vida del hombre es inmemorial; se han encontrado instrumentos musicales en la investigación antropológica. La música siempre ha estado presente en los trabajos masónicos, ya sea en el simple canto de los hermanos o en la presencia de instrumentos, e incluso Maestros y fenómenos de la música; en las obras producidas por los hermanos masones, siempre ha habido espacio para la música. A continuación, una síntesis de esta asociación: Música y Masonería.

Palabras clave: Música, Masonería, Trabajos Masónicos, Maestros de la Música.

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Introduction

Sound has always surrounded us, and it didn't take long for us to organize it, resulting in music, which has remained an important companion throughout time.

Evidence and instruments from paleoanthropological excavations, hieroglyphic records, biblical descriptions, Greek vase paintings, Greco-Roman sculptures, and Gothic churches all attest to the presence of music across different eras and historical periods—from prehistory to the present day.

The history of music differs in its organization and description from General History. We learn that the latter is structured into: a) prehistory, b) ancient history, c) the Middle Ages, d) the Modern Age, and e) the Contemporary Age. In music, prehistory extends until 476; ancient music is absorbed into the Middle Ages; Renaissance and Baroque music fill the Modern Age; while the Contemporary Age encompasses Classical, Romantic, Nationalist, Modernist, and Contemporary music.

In the Middle Ages, music's great achievement was finding a cozy place within the Roman Catholic Church with plainchant and its development into Gregorian chant. The evolution of overlapping musical lines resembled the cartoons of Raphael (1483–1520), which, when properly adjusted, brought to life the unparalleled tapestries that still adorn the walls of the Sistine Chapel. Similarly, musical lines organize and weave magnificent and moving works.

The sung reading of biblical passages made religious ceremonies more engaging, even when the message was clothed not only in musical notes but also in Latin, which few faithful could understand.

The evolution of music involved careful composition, as this vibration dispersed through the air relies on key elements such as rhythm, melody, harmony, tone, dynamics, texture, and form. Complementarily, it depends on the listener, who perceives and understands the musical dynamics and experiences its internal effect—emotional and affective—fostering or not a sense of pleasantness and connection.

Music evolved, and with it, musical instruments. Among the oldest are small drums and tambourines, which marked rhythm, to the sophisticated piano of the 18th century:

Percussion: adufe¹, tambourine, drum, tamborine;

Wind: bagpipe, flute, double flute, trumpets;

Strings: lyre, psaltery, harp, lute²; rebec³, guitars, lute, theorbo⁴;

Keys: organ, clavichord, harpsichord, pianola (automatic).

Music is part of Earth's nature, inherited and evolved through human nature and sensitivity.

Western music

As seen, the presence of music is concrete even before the emergence and development of Freemasonry.

It marked social events (troubadours) and formal activities of human life, from prehistory through the different historical ages to the present day. Many allegories in sculptures, engravings, and mentions allow us to encounter music in recorded history.

The *Enciclopedia Labor* divides the study of music into two phases: a) antiquity and b) from Gregorian chant to contemporary music. It also mentions a dualistic view of music: *"Alongside music of religious inspiration and accent, there has always existed secular music among the different Christian peoples of the Middle Ages. There are reasons to suppose that secular music was as developed as religious music"* (Enciclopédia Labor, 1958).

The formal religious music of the West is represented by Gregorian chant, initially organized by Pope Gregory I (590–604)—hence the name "Gregorian"—and embraced in the decoration of Catholic religious practices, especially the Mass in its different moments: the *Kyrie eleison*⁵, *Sanctus Agnus, Dei*, and *Ite*, standardized by Guillaume de Machaut (1300–1377), present in the medieval offices of Notre Dame de Paris, built between 1163–1345. Certainly, religious music—Gregorian chant—echoed through the naves, apses, and domes of the impressive and captivating Gothic churches, to the delight and awe of the faithful, among whom were the operatives of early Freemasonry.

Music in freemasonry

Music occupies a deeply rooted space in nature and human life. It could not be different for the Freemason, who is also susceptible to the vibrational effect of the seven notes in their infinite combinations within the intimacy of their network of memories and feelings. We are different, with different histories and preferences, and thus we react differently to the environment with its harmonic envelope in various moments, including Masonic sessions.

¹ Adufe is an instrucem of percussion, kind of tambourine, played mainly by women in the Jewish tradition.

² Stringed instrument, resembling a guitar, yet with an inflated body and a bent stem.

³ String instrument played by bow, such as violin

⁴ Theorbo is an Italian variation of the lute, the latter being the buckle guitar with folded arm.

⁵ Kyrie, Lord have mercy on us; Christ have mercy on us.

Music has been part of Masonic work long before it reached the complex brilliance of ritual and symbolism we practice today. The music heard in the early gatherings was of a different conformation than what we are accustomed to, as music has evolved and changed, just as Freemasons have evolved and changed.

a) Baroque Period (1600–1750)

Masonic work is characterized by a ritual that stages an admirable symbolic and historical journey. Near the end of the Gothic period, we find the *Old Charges* (Cichoski, 2020), which multiplied since the “Regius Poem/1390” - a non-musical poetry—and were improved, especially in the splendid production of the 17th century, which gave us a structural novelty: the Edinburgh Register House/1696—the first Masonic catechism.

Classically, the period of the founding of the Grand Lodge of London and Westminster was enveloped by Baroque music, which remained primarily religious (*Hallelujah* by Handel; *Jesu, Joy of Man's Desiring* by Bach), with rare excursions into the open air (*Water Music* by Handel⁶, *Four Seasons* by Vivaldi). The master composers and conductors of this era are well-known, but those born in the 17th century did not live to see the transformation taking place in London—Jean Baptiste Lully (1632–1687, Italian), perhaps one of the first conductors; Johann Pachelbel (1653–1706, German); Arcangelo Corelli (1653–1713, Italian). Among the masters who surpassed 1717/1723, confirmed information about Masonic involvement is scarce—Georg Frideric Handel (1685–1749, German naturalized English); Antonio Vivaldi (1678–1741, Italian)—more violin, less violas; Georg Philipp Telemann (1681–1767, German); Johann Sebastian Bach (1685–1750, German). The German and Italian presence is predominant. As a curiosity, Georg Friedrich Handel was granted English citizenship in 1727, adapting his name to George Frederic Handel.

An important milestone was the appearance of the modern piano in 1709, the ingenuity and effort of Bartolomeo Cristofori (1655–1731). Until the early 18th century, keyboard instruments were the organ, clavichord, and harpsichord. Music would transform, and Chopin would be eternally grateful.

A sung and illuminated moment for Freemasonry occurred on June 24, 1717—the 18th century—with the meeting of the Four Old Lodges (Gould, 2018),

complemented by the legal confirmation embodied in the conception and publication of James Anderson's “Constitutions/1723” (Anderson, 2001).

In Anderson's and Hall's seminal work, music debuted in letter and harmony:

- a) *The Master's Song or History of Freemasonry*, written by J. Anderson;
- b) *The Warden's Song or Another History of Freemasonry*, written by J. Anderson;
- c) *The Fellow Craft's Song*, written by Brother Charles Delafaya;
- d) *The Entered Apprentice's Song*, written by Brother Matthew Birkhead.⁷

The Master's Song—also referred to as *History of Freemasonry*—was to be “sung with a Chorus,” partially or entirely, as permitted by the Master. The composition is divided into five parts and 28 stanzas, singing the history of the Institution from Adam to the Duke of Montagu. The song serves as a refrain of fellowship and celebration: toasts for the Table Lodge.

The Chorus shines at the end of each of the five parts, where fellowship and toasts are exchanged sequentially—a secular, popular song:

*Who can know the Royal Art?
Or sing its Secrets in a song?
They are safely kept in the hearts of Masons
Who belong to the ancient Lodge...
Toast and health to the Grand Master—1st part
Toast and health to the Master and
Wardens—2nd part
Toast and health to the Memory of Emperors,
Kings, Princes, Nobles, Clergy, and Scholars—
3rd part
Toast and health to the happy memory of
those who revived the Augustan style—4th part
Toast and health to the brethren of the Lodge
and the Noble Duke of Montagu—5th part.
Who can know the Royal Art?
Or sing its Secrets in a song?
They are safely kept in the hearts of Masons
Who belong to the ancient Lodge.⁸*

Music found a cozy place in the environment of Freemasonry and Masons. What was the musical scope in the operative period? We have no written answer, but we imagine Gregorian chant. What was the musical experience of the 18th-century speculative Masons? In this case, we have written legacies.

⁶ Coincidentally, in 1717, King George I of England asked Handel to compose a song for a boat trip on the Thames.

⁷ Note that these songs were translated into French by De La Tierce in his *Histoire, obligations et status de la très-*

vénérable Confraternité des Francs-Maçons, tirés de leurs archives et conformes aux traditions les plus anciennes

⁸ This composition was sung in Table Lodges; consider how and where these sessions were held in the early eighteenth century.

Music has always been present in the Masonic environment, whether as a religious allegory mediating prayers or as secular decoration in pubs and royal halls, embellishing the setting and Masonic work. In the period, music sprang from Freemasonry itself and, later, reached Masters and Maestros who ended up illustrating the session, the Lodge, and Freemasonry.⁹



The founders of the Four Old Lodges persevered, undaunted by the Channel and its waves, overcoming difficulties and creeds. As Desaguliers testified, the Masonic message, oral and sung, landed in Normandy and presented itself to still dimly lit Paris aboard the “Chansons de la Très-Vénérable Confrérie des Maçons-Libres/1735”, with Anderson's four songs, and in “Chansons notées de la très-vénérable Confrérie des Francs-Maçons, précédées de quelques pièces de poésie convenables au sujet et d'une marche/1737”, with 34 songs.

Among the composers of this era, only Georg Philipp Telemann (Jorge/2024), (Maçons Célebres), is noted as a Freemason. Telemann's works include: *Fantasia No. 3*, *Trio in A minor*, *Sonata in C major*, and a collection of *Tafelmusik* (Table Music, 1733), composed of different variations to be listened to over at least four hours. Interestingly, the first Masonic manifestations (Anderson, 1723; “Chansons notées de la très-vénérable Confrérie des Francs-Maçons, 1737”) span the same period!

This juxtaposition of different views allows us to glimpse the phenomenon of orality, recognized in the dawn of man's awakening to knowledge and feeling, equally present in the distant days of biblical knowledge, which ended up recorded in our hands. There is also the existence of Baroque music and folk or secular music, preserved in Anderson's appendix,

safeguarding sounds and messages for the discreet number of early speculative Masons compared to the select number of Baroque Masters—one fully exposed (Baroque and formal), the other reserved and discreet (secular and festive). They were different musics.

The Freemasons of the first half of the 18th century—English or French—besides their own music, were listeners sensitized by fugues¹⁰ (J.S. Bach), sonatas¹¹, concertos¹², and operas¹³, legacies provided by the Baroque musical period (1600–1750).

Over these 150 years, Freemasonry established itself in its Speculative presentation, spread across Europe and the British Isles (Carr/1971), witnessed a prolific production of Rites and Powers, as well as the development of *exposures*, initiated by *Masonry Dissected* by Samuel Prichard/1738 (Prichard, 2002) and an unparalleled number of such works through French Freemasonry.

Baroque music, due to its genius, invaded Freemasonry and still remains in our Lodges and works.

b) Classical Period (1750–1820)

The Classical period boasts an enviable roster of composers who left a permanent mark on music, such as Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven, some of whom were Freemasons. Orchestras became more structured: strings at the base—violin, cello—at least two flutes, two clarinets, two oboes, two bassoons, two horns, and two trumpets, besides the valveless brass.

Masonically, this was a period of division within the English Institution between “Moderns” and “Ancients” in 1751, and their reunion under the Duke of Sussex in 1813, with a formal ceremony in 1817.¹⁴

This period also saw the export of French Freemasonry to Central America aboard the ship and patent of Étienne Morin in 1761, for the presentation and establishment of the Rite of Perfection, through the *Perfect Harmony Lodge* in 1764 in Port-au-Prince. This was the seed of the Ancient and Accepted Scottish Rite planted in Central America and later in Charleston, South Carolina, in 1801.

It is fitting to recall that in 1776, during the Classical musical period, Freemasonry acquired its first official residence in London, initiating the transfer from pubs

⁹ The major guide of a musical score is the key that has gained different formatting according to time and place; observing the illustrative Masonic pieces we perceive differences in this notation and necessary to clarify the different signals.

¹⁰ Fugues: Highly structured composition, sung with the voices clearly marked, usually with one or two parts

¹¹ Sonata: Shorter musical piece, with the participation of different instruments, in this period, violin, cello, lute, theorbo, which make solos

¹² Concerts: Major pieces with the participation of different soloists; the baroque “concerto grosso”, presents a minor orchestra that balances the participation of the soloists

¹³ Opera: the theatrical where the characters sing accompanied by the orchestra

¹⁴ The ceremonial of this meeting, which took place in 1817, has an interesting and curious description in R. Sandbach, *Por Dentro do Arco Real*, Madras, 2005.

and courtyards to a more suitable and proper place where ritual and music united without fear, perpetuating their bond.

In Brazil, we have news of the first Masonic Lodge, *União ou Reunião*, founded in Rio de Janeiro in 1800/01(Prober/1975), as well as the first Masonic Power, the *Grande Oriente Brasileiro or Brasileiro*, in 1822(Castellani,1993).

The new musical presentation brought the values and sonority of the musical Renaissance, facilitating the desire of a new audience—the urban middle class—through a freer and more accessible style compared to the constraints and extravagances of the Baroque.

Among the initiators of the new fashion were two sons of Johann Sebastian Bach: Carl Philipp Emanuel Bach and Johann Christian Bach (1735–1782)—the latter a Freemason (Maçons Ilustres/2023). Although he produced an extensive body of work (List of compositions by Ludwig van Beethoven/2024), there is no reference to Masonic works. In life, Johann Christian Bach reportedly met the young Mozart, and both played together (Johann Christian Bach". Wikipédia /2024):

Joseph Haydn (1732–1809) (Música e Maçonaria, 2024), (Jorge,2024), (Máximo/1999), (Mellor/1989), initiated on February 11, 1785, in the *True Concord Lodge*(Mellor/1989) was allegedly invited by Mozart, as both admired each other, to join Freemasonry. His works include no specifically Masonic piece, though some historians and critics point to *The Creation* as having Masonic characteristics.

Johannes Chrysostomus Wolfgangus Theophilus Mozart (1756/1791(freemason-freemasonry, 2024), (Loja Barão de Mauá, 2024), (Máximo, 1999), (Mellor, 1989), (Teixeira, 1991), (Peters, 1996), is undoubtedly one of the foundational and towering figures of the Classical period in classical music. Despite his short life—35 years—he composed at least 626 works, beginning at age five. His biography is framed between the genius that granted him innate musical talent and a dissonant life facing the demands of his society.is undoubtedly one of the foundational and towering figures of the Classical period in classical music. Despite his short life—35 years—he composed at least 626 works, beginning at age five. His biography is framed between the genius that granted him innate musical talent and a dissonant life facing the demands of his society. Masonically, he was initiated into the *Beneficence Lodge (Zur Wohltätigkeit)* on December 14, 1784; raised on January 7, 1785; and exalted on January 13, 1785¹⁵. Thus, only 29 days passed between his initiation and exaltation, and six

days between his raising and exaltation. Among Classical musicians, he was the most exposed or revealed as a Freemason, just as his life was expansive and social, both in Salzburg and Vienna.

In Mozart, we find references to specifically Masonic works. Notably, *The Magic Flute*—one of them—was completed on November 10, 1785, and the pieces *Die Maurerfreude* were conducted by him on September 10, 1791, and the cantata *Kleine Freimaurekantate* on November 17, 1791, near his death on December 5, 1791, which occurred while he was composing the *Requiem*. Everything in Mozart was accelerated.

Other Masonic compositions by Mozart:

1. 1 *O Heilige Band (Sacred Bond)* (Maçons Ilustrres II, 2024);
2. *Gesellenreise (Journey of the Fellow Craft)*—1785; possibly for his father's raising;
3. *Maurerische Trauermusik (Masonic Funeral Music)*—a tribute to two deceased Brothers, Georg August von Mecklenburg and Franz Esterházy;
4. *Lied mit Dreistimmiger Chor und Orgelbegleitung (Song for Three-Part Choir with Organ Accompaniment)*—1785; opening of the works at the ceremony uniting the Lodges of Vienna in 1785, by decree of Joseph II;
5. *Dreistimmiger Chorgesang mit Orgelbegleitung (Three-Part Choir with Organ Accompaniment)*—1785.

Regarding *The Magic Flute*, the Masonic content is attributed to the authors of the opera's libretto—Karl Ludwig Giesecke (a Freemason from Mozart's Lodge) and Emanuel Johann Schikaneder (likely a Freemason)—who incorporated elements of an initiation. The work(Sales/2017) consists of two acts: the first contains 19 scenes, while the second has 29 scenes plus the finale. The most characteristically Masonic elements are in the second act, where the trials of silence, water, and fire can be recognized.

The trial of silence requires the hero Tamino to see but not speak to his beloved Pamina (Act 2, Scene 3). In Act 2, Scene 28, the libretto describes two mountains, one with fire and the other with water. The lyrics say: "Oh pilgrim, unburden yourself, conquering fire, water, air, and earth. He who overcomes the fear of death with vigor shall rise from earth to heaven. Finally, he shall be enlightened and serve in the mysteries of Isis." Tamino, the hero, uses a flute—the Magic Flute—which on one hand reminds us of the musical world and on the other suggests immense symbolism about something seemingly harmless yet

¹⁵ We conclude that Mozart was a Master Mason when he invited and helped to initiate Haydn in 1785.

possessing such power, like attracting birds, extremely wary animals associated with Liberty, so dear in Freemasonry. Moreover, it allows the hero to overcome trials and achieve his final goal—in the opera, Pamina's affection; in Freemasonry, the virtues of Liberty, Equality, and Fraternity, difficult in Mozart's time and for Mozart, but also Wisdom, Strength, and Beauty.

Ludwig van Beethoven(1770/1827) (Maçons Illustres, 2023), (freemasons-Fremasonry, 2024), (Loja São Paulo, 2024) - another foundational and towering luminary of classical music, without a shadow of a doubt—admired Mozart (whom he apparently never met) but studied with Haydn (who outlived Mozart).

Beethoven's Masonic status is controversial, with sources denying (Mellor,1989), his connection to the Order and others affirming his initiation(Loja Barão de Mauá, 2024), (fremasons-freemasonry, 2024)!

Throughout his 57-year life, Beethoven composed 722 works (List of compositions by Ludwig van Beethoven, 2024), among which only one opera—*Fidelio*. His early compositions include the three trios forming his *Opus 1*, a work for piano, violin, and cello consisting of an *Allegro*, *Adagio cantabile*, *Scherzo-Allegro*, and *Finale-Presto*. Also in his early output is *Opus 18*—six quartets—and his first symphony, *Opus 21*. On the other hand, his last works were the sonatas of *Opus 106*, *110*, and *111*; his last quartets were *Opus 127*, *130*, *131*, *133*, and *135*; and his last symphony was *Opus 125*, the *Ninth Symphony*! (Enciclopédia Labor, 1958).

Regardless of the number of compositions Ludwig left us, from a Masonic perspective, few Lodges fail to harmonize their work with the *Ninth Symphony*. The touching *Ode to Joy*, the epilogue of this symphony, has marked all of us since its first hearing—which Beethoven apparently never heard!

This is a mixed musical monument, part orchestral and part an unusual cantata in the final crescendo. The poetry is attributed to Friedrich Schiller (1759–1806)—of whom there are also no Masonic references—but the text was allegedly commissioned for presentation in a Masonic Lodge!

The sung poetry is (Zandonadi,2024):

I
Oh friends, let us change the tune!
Let us sing something more delightful
And joyful!
Joy, beautiful spark of divinity,
Daughter of Elysium,
Drunk with fire, we enter
Your heavenly sanctuary!
Your magic reunites
What stern custom has divided.
All men become brothers
Where your gentle wings abide.

Whoever has won the greatest treasure
Of being a friend to a friend,
Whoever has won a loving wife,
Let him rejoice with us!
Even he who has but one soul,
One soul in all the world to call his own.
But let him who has failed in this
Weep alone in his despair!
All creatures drink of joy
At Nature's flowing breast.
All the good, all the evil
Follow in her rose-strewn path.

II

She gave us kisses and wine,
A true friend, faithful unto death;
She gave life's vigor to the lowliest,
And to the cherub—strength to stand before God!
Joyfully, as suns speed
Through the vast celestial plane,
Run, brothers, on your way,
Exulting as a hero in victory!
Joy, beautiful spark of divinity,
Daughter of Elysium,
Drunk with fire, we enter
Your heavenly sanctuary!
Send a kiss to the entire world!
World, do you feel your Creator's presence?
Seek Him beyond the starry veil!
Millions, embrace each other!
For beyond the starry skies
There must dwell a loving Father!

Reading these verses with a Masonic eye reveals the harmony sought within Freemasonry—fraternal joy—how good it is for brethren to gather! May there be a true and stable bond among all, achieving the goal of a great fraternity—all men as brothers—where feeling and harmony are confluent and complementary, that is, to be "a friend's friend."

The second stanza tells us that this fraternal bond is eternal—"a true friend, even in death"—for it equalizes all, guided by the Creator, as all brethren know, live, and seek the Great Architect of the Universe, or in Schiller's words, knowing that "above the starry canopy must dwell a loving Father."

The *Ninth Symphony* recalls triptych illustrations—like *The Garden of Earthly Delights* by Hieronymus Bosch (1450–1516)—which, when viewed from the back, presented one composition and from the front, another. The first three movements function as a sonic triptych, culminating in the surprising reverse of the finale! All this is heard loud and clear.

The breadth of Beethoven's work was not confined to the Classical period; it spilled over into Romantic-style notes with, for example, the *Quartets*, such as No. 14, and the sensitive *Für Elise*. No classical composer renewed his output as constantly as the musician from Bonn.

**c) Romantic Period (1810–1920) and
d) Nationalist Period (1830–1920)**

With Romanticism, an overlap of musical schools began, with the so-called nationalist school overlapping Romanticism and the modern school overlapping the nationalist period.

Beethoven's *Eroica Symphony* (1804) has been cited as the starting point of the Romantic style—coincidentally, Masonically, the year the first French ritual of the Ancient and Accepted Scottish Rite was published, with Grace Tilly's return from Central America bearing the 33 degrees of the Scottish pyramid.

The Romantic period was experienced in music, literature, arts, and even philosophy. If Classicism prioritized proven knowledge, Romanticism elevated individual feeling and subjectivity. Yet complex compositions—symphonies, operas, and concertos—continued to grace social life, improved by the Industrial Revolution.

Throughout the first half of the 19th century in South America, following North America and other regions like Finland, the independence of numerous countries was consolidated, mostly as republics. Music was an instrument of political and administrative consolidation, prioritizing the cultural and folkloric aspects of different peoples and nations.

Brazil was the only one to maintain an imperial system. During the Second Reign (1840–1889), under Dom Pedro II, Freemasonry played a decisive role in issues like the abolition of slavery and the Proclamation of the Republic. All Presidents of the Republic during the First Republic (1889–1930) were Freemasons, except Afonso Pena—events illustrating nationalist movements.

Conceptually, Baroque music experienced some departure from churches, conquering theaters and even parks and rivers. The journey continued with an even greater conquest of space for the musician—the solo, the virtuoso. Throughout the Romantic period, an oscillation was observed between some unique and ingenious instrumentalists—Paganini, Liszt, Chopin—unafraid of exposure and seeking greater creative freedom, while others—Berlioz, Mendelssohn—maintained closer ties to the Baroque legacy.

N. Paganini (1782/1840) left us some of his extravagances in the *24 Caprices for Violin*, along with mentions as a Masonic brother (Maçonaria Virtual, 2024), (Loja São Paulo, 2024). G. Rossini (1792–1868) beautified and diversified opera with *William*

Tell and *The Marriage of Figaro*. F. Schubert¹⁶ (1797–1828), a great composer of *Lieder*, pieces intended for domestic gatherings. Hector Berlioz (1803–1869), with his music associated with external stimuli, left us the differential legacy of the *Symphonie Fantastique* (1830), especially the second movement, a work associating music with different complements. Discreet mentions of his Masonic status exist (Máximo, 1999). Felix Mendelssohn (1809–1847), recognized as a virtuoso in his time, composed works like the *Wedding March*, *Violin Concerto*, and *A Midsummer Night's Dream*. A Freemason (Freemason.pt, 2024), but with no specific compositions for the Institution. Franz Liszt (1811–1886), a significant representative of the Romantic period with the *Faust Symphony* (1854), *Dante Symphony* (1856), and *Christus* (1868). Masonically, he was initiated on September 18, 1841, in the *Equality Lodge (Zur Einigkeit)* but remained active for only a short time due to conflicting relations between Freemasonry and the Church, which caused him discomfort.

Among Romantic musicians, we must also mention: Frédéric Chopin (1810–1849), Robert Schumann (1810–1856), Giuseppe Verdi (1813–1901), Richard Wagner (1813–1883), Johannes Brahms (1833–1897), Pyotr Ilyich Tchaikovsky (1840–1893), Richard Georg Strauss (1864–1949), and Gustav Mahler (1860–1911), though no confirmed Masonic connections have been found.

Focusing on composers of the so-called "nationalist" period (1830–1920), whose focus was the music of different countries and regions, departing from the conventional structure of earlier periods, we can list among confirmed Freemasons: Antonio Carlos Gomes (1836–1896), initiated on July 24, 1855, in the *Amizade Lodge* of São Paulo.

Jean Sibelius (1865–1957) (Trolha, 1998), who produced as *Opus 113* the *Masonic Ritual Music/Funeral March*, besides *Finlandia*, which became Finland's national anthem.

John Philip Sousa (1854–1932) (Freemason.pt, 2024), (Jorge Antônio, 2025), initiated on July 15, 1881, in *Hiram Lodge No. 10*, Washington. Unlike Liszt, Brother Philip Sousa remained continuously active. His musical specialty was military marches, among which *The Crusader* (1888), *The Thunderer* (1889), and *Nobles of the Mystic Shrine* (1923) reveal Masonic elements.

e) Modern Period (1900–1950)

¹⁶ The devotional emotions associated with *Ave Maria* cantatas owe much to the works of Schubert, Bach/Gounod, and Caccini.

The arts—in the 20th century—underwent experimental changes in architecture, sculpture, painting, literature, and also in music. A departure from earlier canons would be an understatement, as the fertile and original masters of arts and music sought strokes, colors, and chords different from the habitual. The priority was recovering the perception and feeling of each artist, sometimes disregarding the result present in the work, for what mattered was that the result aligned with the idea, time, and moment of each composer. At times, there was even a convergence of arts in the creation of what became known as "total artwork" (*Gesamtkunstwerk*), prescribing the association "in which music, architecture, decoration, painting, and sculpture united to pay homage to the German composer Ludwig van Beethoven... At the opening, the Austrian composer Gustav Mahler conducted his own arrangement of themes from Beethoven's *Ninth Symphony* (Bugler, 2019). Illustrations of this convergence of different arts can be found in *The Three Musicians* by Picasso (1921) and *Movement* by Kandinsky (1935).



Among modernists, we range from Claude Debussy (1862–1918) to Heitor Villa-Lobos (1887–1959) with his 14 *Choros* and *Bachianas Brasileiras*, to Aaron Copland (1900–1990) and his *Fanfare for the Common Man*. Not forgetting Maurice Ravel (1875–1937) with his *Boléro* and George Gershwin (1898–1937) with his *Rhapsody in Blue*.

f) Contemporary Period (1950 to the Present Day)

The arts—music among them—have advanced in our days, seeking new spaces, colors, notes, and sounds. *The Art of Noises* (1913) (Russolo, 2024), and the adoption and use of digital technology, as well as the acceptance and integration of popular elements, have modified the conformation and structure of 20th- and 21st-century music (Collisson, 2019). The *Enciclopedia Labor* described it: "Undoubtedly, Music now shares the climate of crisis and polemic common to contemporary art in its diverse

manifestations" (Enciclopédia Labor, 1958). Among contemporary composers, we recall John Cage (1912–1992), who composed the iconic 4'33", a tribute to silence; Aram Khachaturian (1903–1978) with the melodious *Spartacus*; and Terry Riley (1935–) with *In C*, a piece built instrument by instrument, where musicians determine the duration of their solos.

Throughout these phases of classical or conceptual music, we could point to some Masters who were also Freemasons and Musicians:

- Baroque: Telemann;
- Classical: Haydn and Mozart;
- Romantic: Niccolò Paganini, Hector Berlioz, Mendelssohn, and Liszt;
- Nationalist: Antonio Carlos Gomes, Sibelius, and John Philip Sousa.

Al Johnson (1886–1950); Irving Berlin (1888–1989); Duke Ellington (1899–1974); Pixinguinha (1897–1973); Jimmie Rodgers (1897–1942); Louis Armstrong (1901–1971); Roy Acuff (1903–1992); Count Basie (1904–1984); Glenn Miller (1904–1944); Burl Ives (1909–1995); Luiz Gonzaga (1912–1989), *Acácia Amarela*; Bob Nelson (1918–2009); Nat King Cole (1919–1965); Luiz Vieira (1920–2020); Rick Wakeman (1949–).

Acácia Amarela

Luiz Gonzaga
Orlando Silveira

(Luiz Gonzaga e Orlando Silva)

Final considerations

Music is present in Nature as a whole—from the minimal vibrations of the microcosm to the resounding cataclysms. Since man occupies a space in Nature, he is stimulated by both Nature and the music within it. The Freemason has marked his space in Nature and is also

stimulated by the effect of music in all moments of life—personal, social, or specifically Masonic. Our brain can respond to musical stimuli, with different brethren reacting to different sounds, chords, or rhythms. Our affinities may differ, but we are all susceptible to music. Music, beyond being one of the senses, transforms into one of man's dimensions.

The musical envelope can be cacophonous and dissonant, provoking discomfort, but in most moments, music is complementary, relaxing, and revitalizing. The silence following the end of a musical period bears witness; hence, many believe music is the voice of God, the Great Architect of the Universe.

Masonically, it is no different. A musically silent session harbors an environment very distinct from one musically illustrated. Music is magical—a path to different times and dimensions of our lives, as well as to the times and symbolism unique to Masonic work.

The evolution and changes experienced by music since man first awakened to sound—for we are born capable of this adventure—are impossible to schematize, let alone detail.

Masonically, the sensitivity of the brother appointed as Lodge Harmony is fundamental. He must pay attention to his intimacy and perception in the music-session interaction, as well as observe the brethren's responses, who may be touched differently by the same sonic exposition. Music should envelop the brethren and the work in Lodge. Meetings where time subverts speed are examples of gatherings wrapped in the appropriate musical mantle.

Instrumental music seems more suitable; compositions appropriate for different moments of various sessions—Economic, Raising, Exaltation—should be carefully prepared to sensitize and connect the brethren participating in these works. Hymns gain momentum and importance when accompanied by sung harmony. It is never too much to remember that Freemasonry is a serious matter.¹⁷

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¹⁷ Tradução do professor Francisco dos Santos, Pinhalzinho, SC.

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FREEMASONRY AND FREEDOM IN THE INDEPENDENCE OF BRAZIL

Raul Sturari ¹

Abstract:

It is no exaggeration to say that the West is undergoing a process of destruction of the political, economic, and social freedoms that provided humanity as a whole with a period of fantastic development and dizzying technological achievements. As heirs to this liberalism, segments of current generations ignore the dangers of being seduced by unfounded promises of financial security. These reflections are based on a historical perspective (the roots of freedom), indicating that the freedoms we enjoy today may be only a brief hiatus in the history of civilizations. Following this, a look at the period of Brazil's Independence adds new reflections, praising those who, with great difficulty, achieved our full autonomy. In the following chapters, a contemporary vision completes the framework that allows us to present the picture of threatened freedom, whether from a historical or geographical point of view, where well-organized minorities seem to be winning the war of ideological utopia.

Keywords: Liberalism; West; History; Freemasonry; Independence of Brazil; Contemporary times.

Resumen:

No es exagerado afirmar que Occidente está atravesando un proceso de destrucción de las libertades políticas, económicas y sociales que brindaron a la humanidad un período de fantástico desarrollo y vertiginosos logros tecnológicos. Como herederos de este liberalismo, segmentos de las generaciones actuales ignoran los peligros de dejarse seducir por promesas infundadas de seguridad financiera. Estas reflexiones se basan en una perspectiva histórica (las Raíces de la Libertad), lo que indica que las libertades que disfrutamos hoy pueden ser solo un breve paréntesis en la historia de las civilizaciones. A continuación, una mirada al período de la Independencia de Brasil aporta nuevas reflexiones, enaltecendo a quienes, con gran dificultad, lograron nuestra plena autonomía. En los siguientes capítulos, una visión contemporánea completa el marco que nos permite exhibir el cuadro de la Libertad amenazada, ya sea desde un punto de vista histórico o geográfico, donde minorías bien organizadas parecen estar ganando la guerra de la utopía ideológica.

Palabras clave: Liberalismo; Occidente; Historia; Masonería; Independencia de Brasil; Época contemporánea.

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1. Introduction

More than two centuries after the Independence of Brazil, historical and contemporary reflections are both timely and necessary if we are to discern the main trends and anticipate the critical challenges that Freemasons — acting as prominent citizens within their social or professional environments — will be called upon to confront. Independence and Freedom are inseparable concepts. One is only independent if one is free to make one's own decisions — that is, to define one's path and build one's identity.

In 1822, Brazil's Independence was forged with the leading participation of selfless Freemasons such as José Bonifácio, Joaquim Gonçalves Ledo, José Clemente Pereira, Januário da Cunha Barbosa, and D. Pedro I himself, the second Grand Master of the Grande Oriente do Brasil. Nevertheless, many other figures were essential to this process, beginning with Princess Leopoldina — Austrian by birth and Brazilian at heart. They were patriots who spared no effort or sacrifice to bequeath a better country and, above all, a free one to their children and grandchildren.

2. The roots of freedom

According to the Michaelis dictionary, "Freedom is the degree of total and legitimate autonomy that represents the highest ideal of a citizen, a people, or a country"; or "the power to act freely, within an organized society, in accordance with the limits imposed by law"; or even "the elimination of any illegitimate oppressive element."

At the outset, it is worth emphasizing that, originally, no freedom stands above the Law — that is, above the limits imposed by societies in order to create a healthy environment of respect and harmony. This is how it should be, and one hopes it remains so. However, these concepts are currently under severe threat.

In the Western Hemisphere — in which we live — the contemporary context is becoming increasingly complex and unstable. A more careful analysis makes it necessary to proclaim, clearly and unequivocally, that the Freedom so arduously won by our recent forebears is at serious risk. Without wishing to sound excessively catastrophic, but fully aware of how dear the concepts of Independence and Freedom are to Freemasonry, it is necessary — or rather, imperative — to reflect, engage in dialogue, and discuss this matter with urgency.

Scholars such as KRUNFLI (2024) identify four generations coexisting in the labor market in this third decade of the third millennium of the Christian era: Baby Boomers, born between 1945 and 1964; Generation X, born between 1965 and 1981; Millennials, born between 1982 and 1994; and

Generation Z (*Centennials*, born between 1995 and 2010).

Considering the past century, the generation that truly sacrificed itself for freedom predates the Baby Boomers and is affectionately known as the Veterans — those born before 1945. In World War II alone, the number of deaths is estimated at 85 million, around 50 million of them civilians. In short, this was the extraordinarily high price that generation paid to defeat the tyrannical Nazis (Germany), Fascists (Italy), and Imperialists (Japan).

The following generation — the *Baby Boomers* — and the older segment of Generation X also played important roles — albeit episodic and limited — in "battles" for Freedom in its broadest sense, insofar as they succeeded in preventing their nations from succumbing to the International Communist Movement, which was responsible for approximately 94 million deaths in the twentieth century alone (COURTOIS, 1999).

However, recent decades have been particularly auspicious, and it is therefore not an exaggeration to say that the most recent Western generations are largely unaware of what the absence of Freedom truly means, except in countries where the left has taken power, such as Cuba and Venezuela. For the majority, Freedom is seen as something entirely natural and inherent to all humanity.

This is the greatest danger of our time, because, as Ronald Reagan said (1961), "Freedom is never more than one generation away from extinction. We didn't pass it on to our children in the bloodstream. It must be protected and handed on for them to do the same."

For this reason, as a counterpoint to the contemporary picture, a deeper and far more comprehensive historical perspective is required to understand that the Freedom we enjoy today may be considered "accidental" and represents an extremely brief period — perhaps an exception — in the course of human development.

Jonah Goldberg (2020), in his book *O Suicídio do Ocidente*, argues that democratic and liberal capitalism is not natural in human history. This way of organizing society is relatively new and is responsible for nearly all of the breathtaking progress that has taken place over the past three centuries. This is the "astonishing truth" the author calls "the Miracle."

In turn, Yuval Harari (2016, 2018, and 2020) offers an intriguing reflection on the principles of history, describing how, around 9,500 to 8,500 BC, humans began to sow edible plants and domesticate animals. As a result, hunter-gatherers gave way to farmer-herders, forming larger tribes that, in turn, led to the organization of unprecedented systems of social

hierarchies, entailing more labor and resulting in widespread and socially accepted slavery.

Over the following eleven or twelve millennia, humanity evolved slowly and haltingly, with brief intervals of tyrannical yet fleeting prosperity — such as Ancient Egypt, the Roman Empire, and Genghis Khan's Mongol Empire. Throughout this long period, progress was repeatedly undone by recurring episodes marked by plague, famine, and war, until the advent of the Industrial Revolutions of the eighteenth and nineteenth centuries.

During the Middle Ages in Europe, serfs and vassals — the overwhelming majority of the population — were effectively slaves to their suzerains (the nobility), to whom they owed absolute loyalty and paid exorbitant tributes in exchange for protection. It was in this context that Operative Freemasonry emerged, whose members were responsible for the construction of magnificent castles and cathedrals, many of which still stand today. When a mason was recognized by a feudal lord for his work, he was granted a kind of “letter of manumission,” which allowed him to travel to other realms in search of new work. Hence the expression “freemason” (freemason in English or *franc maçon* in French).

The Industrial Revolutions are direct products of liberalism, and for this reason it is essential to discuss John Locke (1632–1704) — the “father of liberalism,” the principal architect of British empiricism, one of the most prominent theorists of the social contract, and a forerunner of the Enlightenment. With regard to the social contract, it is crucial to understand the dichotomy between Locke and Jean-Jacques Rousseau (1712–1778), one of the most eminent philosophers of the Enlightenment. In short,

For Locke, the individual comes before the State. For Rousseau, the State—or the general will—comes before individuals. For Lockians, our rights come from God, not from the government. For Rousseauians, our rights are indistinguishable from, or at least inseparable from, our duties to the State (GOLDBERG, Jonah, p. 163, 2020).

Although the Enlightenment as a whole influenced the formation of many of the ideas that motivated the independence of the United States, there is no doubt that Locke's liberalism prevailed among the founders of the American nation, because

pro-revolutionary pastors, which were frequently turned into pamphlets. (Sermons constituted at least 10% of all

pamphlets published at the time). Locke's influence on the pastors and the pastors' influence on the people were so great that historian Clinton Rossiter concluded: “If the ministers had been the sole spokesmen for the American cause, if the texts of Jefferson, Adams, and Otis had never been published, the political thought of the revolution would have followed almost exactly the same line, perhaps with a little more mention of God, but with the same number of mentions of John Locke” (GOLDBERG, Jonah, p. 159, 2020).

On the other hand, Rousseau is openly authoritarian in advocating a State that must, in an absolutely tyrannical manner, subjugate its people. In his *Discourse on the Moral Effects of the Arts and Sciences*, he argues that

As long as government and law provide security and well-being to men in their ordinary lives, the arts, literature, and sciences, less despotic but perhaps more powerful, will adorn with garlands of flowers the chains that bind them. They stifle in men's hearts that original feeling of freedom for which they seem to have been born, make them love their own slavery, and thus transform them into what are called civilized peoples (ROUSSEAU, Jean-Jacques, in GOLDBERG, Jonah, p. 146, 2020).

Rousseau's words remain dangerously prophetic, especially when governments and international organizations are identified that, often in a surreptitious manner, seek to suppress our freedoms while offering, as a bargaining chip, “climate security” and/or economic security (universal basic income).

3. The Independence of Brazil

The Independence of Brazil, proclaimed on September 7, 1822, differs significantly from most processes of political emancipation in Hispanic America. While many neighboring nations opted for republicanism and endured prolonged civil wars, Brazil preserved its territorial unity under a monarchy, through a relatively peaceful process led by a member of the Portuguese royal house itself, D. Pedro I.

This singular path resulted from a complex interplay of factors, including the arrival of the Royal Family in Brazil in 1808, Brazil's elevation to the status of a United Kingdom in 1815, pressure from the Cortes of Lisbon to recolonize Brazil, and the actions of

political and intellectual figures who often found in Freemasonry a privileged space for the articulation of ideas and plans.

3.1. The Role of Freemasonry in Brazilian Independence

Freemasonry, with its Enlightenment ideals of liberty, equality, and fraternity, and its discreet and hierarchical organizational structure, became fertile ground for the articulation of political movements in various parts of the world, including the Americas. In Brazil, Masonic Lodges served as centers for debate, planning, and coordination of aspirations for autonomy and, subsequently, independence.

Masonic influence in the Brazilian independence process is undeniable, although its precise nature and the extent of its power remain subjects of ongoing study. The Lodges brought together individuals from different social strata and ideological backgrounds, united by the desire to break colonial ties with Portugal. In this context, the founding of the Grande Oriente do Brasil (GOB) on June 17, 1822, aimed to strengthen the role of Freemasonry as a unifying hub for liberal political forces and as an instrument of pressure on D. Pedro.

The GOB was shut down by D. Pedro himself in October 1822 and would only resume legal activities in 1831, following his abdication and return to Portugal.

3.2. José Bonifácio, the Patriarch of Independence

José Bonifácio de Andrada e Silva (1763–1838) was one of the most prominent and complex figures in the independence process. His actions were fundamental to consolidating the emancipation movement and to the formation of the Brazilian state.

Bonifácio was a polymath intellectual with extensive training in the natural sciences, mineralogy, metallurgy, and politics, acquired in Europe. His ideas were advanced for his time, advocating the gradual abolition of slavery, agrarian reform, environmental preservation, and the economic modernization of the country. Politically, he was a convinced monarchist, but he supported a strong and centralized constitutional monarchy capable of ensuring order and progress in Brazil.

Returning from a long stay in Europe, he arrived in Brazil in 1819 and quickly became a leading figure. He authored a letter from the people of São Paulo to Prince D. Pedro in support of the “Fico” movement, which culminated on January 9, 1822. That same month, he was appointed Minister of the Kingdom and of Foreign Affairs by the Prince Regent, becoming his principal advisor. His influence proved decisive at crucial moments, such as the “Cumpra-se” Decree of February 11, 1822, when, at his suggestion,

D. Pedro decreed that no order from the Portuguese Cortes would be enforced in Brazil without his explicit approval—a decisive step toward autonomy.

José Bonifácio worked tirelessly to strengthen D. Pedro’s position, organizing the country’s defense, seeking international support, and neutralizing pockets of Portuguese resistance. He was the founder and principal leader of the “Apostolado da Nobre Ordem dos Cavaleiros de Santa Cruz,” a secret organization inspired by the European Carbonari. The Prince Regent himself took part in the founding meeting and was elected its leader.

Within Freemasonry, Bonifácio was the first Grand Master of the Grande Oriente do Brasil, as the result of a movement articulated and led by Gonçalves Ledo. His Masonic leadership lent legitimacy and structure to the independence movement, using Freemasons to disseminate ideas and coordinate actions. It was Bonifácio who initiated Prince D. Pedro into the Loja Comércio e Artes on August 2, 1822. However, his more conservative and centralizing vision, as well as his closeness to D. Pedro, generated friction with the more liberal wing of Freemasonry.

3.3. Joaquim Gonçalves Ledo, the Liberal

Joaquim Gonçalves Ledo (1781–1847) was another highly significant Masonic figure, representing the more liberal and, at times, radical wing of the independence movement.

Ledo was a journalist and politician with more pronounced liberal ideals than Bonifácio. He advocated greater popular participation, freedom of the press, and limits on monarchical power. His vision was more decentralized and sought a more complete break with the Portuguese political model, bringing it closer to the English system.

Alongside Januário da Cunha Barbosa (1780–1846) — a canon, journalist, historian, and Freemason — Ledo founded, in September 1821, the newspaper *Revêrbero Constitucional Fluminense*, aimed at disseminating the ideals of a constitution-centered regime amid the effervescent political climate generated by the Liberal Revolution of Porto (1820) and the growing tensions between the Cortes of Lisbon and the Kingdom of Brazil.

Ledo was the principal leader and strategist of the movement that culminated in the “Dia do Fico” on January 9, 1822, and the architect of the granting of the title “Defensor Perpétuo do Brasil” to Prince D. Pedro on May 13, 1822. Some historians, without presenting evidence, claim that Ledo was a republican. How can one consider a leader republican who did everything possible to ensure that the Prince Regent remained in Brazil during the “Fico” episode — and who granted him the title of “Perpetual Defender of Brazil”?

Moreover, a careful reading of all issues of *Revérbero Constitucional Fluminense*, as well as the minutes of the GOB in 1822, makes it possible to state that at no point did Ledo advocate a republic as an alternative for an independent Brazil.

He was the principal leader and the great architect of the Grande Oriente do Brasil. It was his stratagem to divide the powerful Loja Comércio e Artes by founding two others — Esperança de Niterói and União e Tranquilidade — thus making it possible to establish the Grande Oriente do Brasil (GOB), of which he became First Warden, having orchestrated the election of Bonifácio as Grand Master, even in his absence.

The relationship between Ledo and Bonifácio was marked by intense political and ideological rivalry. While Bonifácio sought a controlled independence and the maintenance of order under a strong monarchy, Ledo advocated a more radical break and the establishment of a more liberal regime, with greater popular participation, along the lines of England.

It was Ledo who elevated D. Pedro to the degree of Master and later elected him Grand Master of the GOB, all without Bonifácio's presence.

Following a stratagem used by the leaders of the Revolution of Porto in Portugal with respect to D. João VI, Ledo asked D. Pedro to sign a letter, on the occasion of the ceremony proclaiming him Emperor on October 12, 1822, swearing fidelity to the Brazilian Constitution — whose drafting had not even begun.

After this, under Bonifácio's influence (who accused Ledo of being a republican), D. Pedro ordered the GOB to be closed and subsequently had its leaders arrested. Ledo managed to flee to Argentina, from where he would only return years later.

3.4. D. Pedro I, Central Figure of Independence

Dom Pedro I (1798–1834) arrived in Brazil with the Portuguese Royal Family in 1808 and received his education and formative experience in Rio de Janeiro, far removed from the conservative environment of the European court. He was thus shaped into a prince attuned to the aspirations for autonomy of the Brazilian elite.

His central role in Independence can be summarized in a few crucial points:

Heir to the Portuguese Crown in Brazil. Unlike the independence leaders of Hispanic America, who were local figures without direct ties to the metropolis, Dom Pedro was the heir to the Portuguese throne. This conferred a unique legitimacy on the Brazilian movement, preventing a complete and violent rupture with the monarchical tradition.

Charismatic leadership and strategic decisions. Dom Pedro knew how to capitalize on

growing anti-Portuguese sentiment and on pressure from the Cortes of Lisbon to recolonize Brazil. His decision to remain in Brazil (the “Dia do Fico,” January 9, 1822), the “Cumpra-se” decree (February 11, 1822), and the proclamation of Independence on the banks of the Ipiranga River (September 7, 1822) were acts of great political courage and charisma, galvanizing the support of the elites and much of the population.

Preservation of territorial unity. Dom Pedro's leadership was fundamental in preventing the fragmentation of Brazil's vast territory, a common fate among many former Spanish colonies. The centralized monarchy under his rule served as a unifying force.

Guatimozim. Dom Pedro I was initiated into the Loja Comércio e Artes in Rio de Janeiro by José Bonifácio on August 2, 1822, adopting the symbolic name “Guatimozim,” in reference to the last Aztec emperor. He was also elected Grand Master on October 4 by Gonçalves Ledo, even in the absence of Bonifácio.

His initiation confirmed his commitment to liberal ideals and to the cause of Independence, earning him the trust and support of an influential group that called for greater autonomy. Freemasonry was one of the principal centers for organizing the movement, and the Prince's adhesion brought moderates and radicals together under his leadership. It also strengthened his position in the break with Portugal and in opposition to the recolonizing ambitions of the Cortes of Lisbon.

In sum, Freemasonry provided a rich environment for the dissemination of liberal and independence-minded ideals, which were debated and adapted to the Brazilian reality. Although it was not the sole driving force behind Independence, its influence was one of the pillars that sustained the separatist movement, allowing Brazil to follow a singular path toward political autonomy. The complexity of its internal relations and the diversity of its members enrich our understanding of this highly significant period in Brazilian history.

4. The Contemporary Era

With Independence and, later, with the Republic, Brazil aligned itself with the Western democracies and went through periods of liberalism—always accompanied by solid socioeconomic development.

However, the current context indicates that the freedom afforded by democratic and liberal capitalism is fragile and may prove ephemeral, depending on the younger segments of the population. And the problem, as already explained, is that a large portion of the most recent generations is not aware of the scale and importance of preserving individual and collective autonomy.

The unquestionable Universal Declaration of Human Rights was adopted and proclaimed by the United Nations General Assembly on December 10, 1948. Its preamble contains seven “whereas” clauses, and the document itself has only 30 articles. In this text, the word “freedom” appears 24 times and the word “free” appears seven times — that is, 31 times across 37 provisions. There is no doubt that Human Rights and Freedom are intrinsic, interconnected, and inseparable concepts.

Over the past 77 years, although this broad, healthy, and consistent notion of freedom has been invoked and upheld hundreds of thousands of times by democratic leaders at all levels, the fact is that, in recent years, important international actors in the West have been working to “relativize” the concepts of freedom enshrined in the Universal Declaration, especially in favor of so-called “identity minorities” and against the vast conservative and liberal majority.

Along the same lines, in Brazil, the Federal Constitution of 1988 contains 250 articles, in which the word “freedom” appears 17 times and the word “free” appears 24 times, totaling 41 references. A careful reading makes it possible to state that virtually all the provisions of the Universal Declaration of Human Rights were incorporated into our Constitution.

Within Freemasonry, it is worth citing Article 1 of the Constitution of the Grande Oriente do Brasil, which establishes that the supreme aims of Freemasonry are **Liberty**, Equality, and Fraternity — principles that were notably incorporated during its participation in the development of the Enlightenment, which culminated in the French Revolution of 1789.

Still in Article 1, in its sole paragraph, we find several items specifically devoted to Liberty. According to them, Freemasonry:

- proclaims that men are **free** and equal in rights;
- defends the full **freedom of expression** of thought as a fundamental human right;
- argues that **no** Freemason should be **obliged** to do or refrain from doing anything except by virtue of law;
- **condemns the exploitation** of man, privileges and perks, while praising the merit of intelligence and virtue, as well as the value demonstrated in rendering services to the Order, the Country and Humanity;
- combats **tyranny**.

All of this context clearly positions Freemasons as conservatives, in open opposition to the progressive left. Regarding the divergences between

conservatives and progressives, it is worth citing Russell Kirk (1918–1994), when he argues that

The conservative views politics as a means of preserving order, justice, and freedom. The progressive, on the other hand, views politics as a revolutionary instrument to transform society and even human nature. In his march toward utopia, the progressive is ruthless (BRASIL PARALELO, 2021).

Over the past six decades, several Western countries have adopted principles of economic liberalism, even if at times alternating with socialist policies, such as the United States, Canada, the United Kingdom, the Netherlands, Belgium, Germany, Switzerland, France, Austria, Denmark, Sweden, Norway, and Finland. After the collapse of the Soviet Union in 1991, it is also worth mentioning the Czech Republic, Slovakia, Poland, and Estonia.

In Asia, one may cite the “Asian tigers,” such as Japan, Hong Kong, Singapore, South Korea, and Taiwan. In Oceania: Australia and New Zealand. Regrettably, in Africa there are no examples, and in Latin America it is only possible to mention Chile, and only for a brief period, during the 1970s and 1980s.

These experiences indicate that, invariably, there was an increase in savings, growth in the production of capital goods, and accelerated scientific and technological progress. In addition, there was an expansion in the availability of food, clothing, and housing, as well as improved sanitation and hygiene services.

As a result, infant mortality fell dramatically, life expectancy increased, the average citizen could afford to work fewer hours per week, and child labor was progressively eliminated. Moreover, for the first time in history, the common citizen gained access to books, music, art, and education. From this arose the basic conditions that enabled Western European countries to build and sustain the extensive social protection networks of which they are so proud.

Even acknowledging that economic inequality increased in many cases, it is also necessary to recognize that there was significant improvement for the less privileged segments of society. In other words, democratic and liberal capitalism promotes development across all strata of society, albeit at a faster pace among the wealthiest. By contrast, socialism reduces inequalities by severely repressing the productive sector, in a context in which the poor inevitably end up even poorer. See Cuba and Venezuela, for example.

5. Freedom Under Threat

But if freedom and liberalism are so beneficial, why has most of humanity still failed to recognize this, and why do most countries — especially in Asia, the Middle East, and Africa — remain under regimes in which only the ruling elite enjoys rights and freedoms comparable to those of Western peoples? And why do significant segments of European countries, the United States, Canada, and Latin America adopt virulent socialist and progressive stances, in a process that James Burnham (2020) and Jonah Goldberg (2020) have characterized as “the suicide of the West”? The answer may seem strange, but the truth is that, in light of History, tyranny is the norm and democratic freedom is the exception.

Once in power, left-wing ideologues prove to be relentless. The democracy that brought them to positions of command is abolished, and the freedoms they once relied upon are extinguished, ushering in long and dreadful periods of the most brutal dictatorship. One need only look at the examples of Cuba and Venezuela. Absolute security would only be possible, in theory, within a communist and centrally planned economy — one that has never been, and never will be, successful. Moreover, as the Freemason Benjamin Franklin, revered as one of the principal leaders of American Independence, warned, “those who are willing to give up essential liberty in exchange for a little temporary security deserve neither liberty nor security” (INSTITUTO LIBERAL, 2021).

6. Final considerations

It is commendable and a source of pride for all Brazilians — especially Freemasons — the historical process that culminated in the Independence of Brazil. However, more than two centuries later, it is troubling to acknowledge that Freedom, as an indelible hallmark of Western development, is at risk:

- from a **historical perspective**, because the course of human evolution shows that submission and servitude of the many for the privilege of the few has always been the norm;
- from a **demographic standpoint**, because populations that have experienced — or continue to experience — periods of democratic and liberal capitalism in recent decades account for no more than 16% of the world’s total population;
- because **minority segments of society** — albeit active and well organized — supported by major absolutist economic actors, offer many unsuspecting individuals a utopian promise of absolute security, without corresponding responsibility, in exchange for the loss of individual and collective freedoms.

For all these reasons, the question becomes inevitable: what are all those who occupy prominent positions in their social or professional environments — acting as full citizens, such as Freemasons — actually doing to care for our freedom, to protect it, and then to pass it on to their children and grandchildren, so that they may do the same?

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MASONIC GENEALOGY OF THE GRAND LODGE OF QUERÉTARO (MÉXICO)

Marco Antonio Huerta García ¹

Abstract:

This study aims to examine family relationships within the Masonic tradition of the Most Worshipful Grand Lodge of Querétaro (MRGLEQ) of the Ancient and Accepted Scottish Rite in Mexico. The first part presents the Masonic framework of Querétaro, as well as the theoretical approach—based on family systems—and the methodology, which involved simple random sampling surveys. The second part identifies and analyzes the survey results from members of the Grand Lodge of Querétaro—both with and without Masonic family backgrounds—offering a historical, geopolitical, and socioeconomic interpretation and comparing the findings with other geographic regions of the world.

Keywords: Freemasonry; Genealogy; Querétaro.

Resumen:

Este trabajo tiene como objetivo conocer las relaciones familiares en la tradición masónica de la Muy Respetable Gran Logia de Querétaro (MRGLEQ) del Rito Escocés Antiguo y Aceptado, México. En una primera parte, se presenta el marco masónico queretano, así como las posiciones teóricas basadas en sistemas familiares y las metodológicas mediante la aplicación de encuestas con muestreo aleatorio simple. En la segunda, se identifican y analizan los resultados emitidos en la encuesta por integrantes de la Gran Logia de Querétaro con y sin antecedentes familiares masónicos, a los cuales se les da una interpretación histórica, geopolítica y socioeconómica, aunado al contraste con otras regiones geográficas del mundo.

Palabras clave: Masonería; Genealogía; Querétaro.

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Introduction

So far there are few studies in Mexico regarding the Masonic genealogy of the members of symbolic Freemasonry in the country, so this research aims to fill the information gap of this institution as one of the oldest in international relations. Freemasonry is a fundamental institution in the modern and contemporary history of the Western world, as well as in the formation of the State (Soberanes, J. L. & Martínez, C. F., 2018).

Because, due to its discretion, it is often difficult to have the necessary information to reconstruct the Masonic evolution of its members, through instruments and work methodology that will be mentioned later, it is expected to be able to systematically enrich a context or panorama of the origin, evolution and development of the Grand Lodge in Querétaro, as well as reveal the family genealogical background.

The above is interesting since there are very few contemporary and systematized studies of Freemasons with ancestors belonging to the Order at the level not only of the country but of the entire world, among other aspects, that allow us to know the personality and work of the Freemason from Querétaro.

Several studies were found with partly similar characteristics that speak of specific events in the history of the country, such as, for example, the Freemasons who made up the Constituent Assembly of 1917 (Martínez, C. F., 2018), or some of the Spanish Lodges although analyzed in their nineteenth-century actions that will be mentioned later, including some publications regarding famous people with Masonic family ties such as the unfortunate case of Francisco Franco where his father and brothers were, and incongruously he did not apply his decree of affectation to relatives who had had a Freemason among their relatives, up to the second degree of consanguinity (Blaschke, J., 2006).

Freemasonry in Querétaro

Although it is presumed that Freemasonry already existed in Querétaro in the times of Josefa Ortiz de Domínguez (early nineteenth century), it was not until the consummation of Independence that the first Regular Lodges were established, whose letter patent depended on both the United Mexican Grand Lodge in Veracruz and the Grand Lodge of the Valley of Mexico. It was not until October 14, 1932 that the MRGLEQ was established (Cruz, F., 2022).

Throughout its history, various Lodges have passed through different Masonic temples located in the city of Querétaro and other municipalities of the entity; according to the MRGLEQ, it is worth mentioning that it formally belongs to the Inter-

American Masonic Confederation (CMI) since 2018 (Crespo, J. and Longo, P.L., 2018). It currently has 18 active workshops in the capital of Querétaro and two more in the city of San Juan del Río; only 25% of them originate in the first half of the twentieth century, 20% in the second half of the aforementioned century, and 55% were founded in the present century (including two Research Lodges). Paramasonic groups such as the Shriners Club Querétaro, Widows Sons Querétaro and the Esperanza de la Fraternidad Youth Association workshop (recently founded). Beyond the MRGLEQ we have the Very Respectable United Women's Grand Lodge a Feminine "Mexican Soul" (Huerta, M. A., et al., 2025).

Romeu, J. L. (2022) characterizes Freemasonry in two main aspects: I) Introspective, it is characterized by developing the personal qualities of each Mason, thus helping him to build a better "inner temple"; This aspect predominates in (but is not exclusive to) Anglo-Saxon Freemasonry, and seeks to develop society, improving a member of it, each time. II) Social Action, emphasizes the social interpretation of the principles communicated by the ritual, which contribute to improving the individual, and to maintain a proactive presence within the society in which it is constituted, based on the application of such principles, by the lodge as an institution; this aspect predominates in Latin American Freemasonry to which Mexico belongs.

Theoretical-methodological positions

A good way to approach the family is based on general systems theory. There are many definitions of "system", but in terms of this work the one of Von Bertalanffy, L. (1986) is adopted: A system is a set of coordinated and interacting parts to achieve a set of objectives. This current does not aim to solve problems or attempt practical solutions, but to produce theories and conceptual formulations that can be applied in reality.

The family, understood as a system, we can mention that, according to the totality, the behavior of the entire family system cannot be explained with the sum of the behaviors of all its members; What happens to one family member affects all the others.

Freemasonry, as part of the values, beliefs and customs transmitted from generation to generation among the members of a family in the form of systems, is one of the most recurrent theories in the study of family systems, since it establishes social relationships inside and outside in a structured way for each of its members and the fundamental roles they play.

The interrelationship and feedback between the members of a family create important bonds between the membership of a Grand Lodge. This will

lead to the assumption that the relevance of Freemasons entails an important emotional family bond, rather than a simple curiosity and need to belong to a group.

Therefore, in this work there is a hypothesis that more than 50% of the current members of the MRGLEQ have at least one family member who belongs or belonged to the Order, this having a fundamental significance in their relevance and growth within this institution of civil society.

To demonstrate the above hypothesis, a research methodology was carried out in a sample universe of 148 Freemasons who are members of the MRGLEQ (Huerta, M. A., Lúcia, L., & Pastrana, H., 2022), through an online survey collection method through the software of the company Tendencia: Investigación de Mercados (TIM Data). a simple random sampling (free selection) and a total of effective surveys of 64 fully answered questionnaires (from members belonging to 12 of the 15 Lodges then active in the MRGLEQ) in a period of information collection from June 24 to July 06, 2022, which yields a confidence level of 90% and a margin of error of +/- 6.5%.

The validation of the information was given through the respondent's free declaration and a framework of the Federal Law on the Protection of Personal Data in Possession of Private Parties. The results were disseminated through a virtual meeting aimed at the members of the MRGLEQ, as one of the lines of work of the Respectable Research Lodge "Nelly" no. 29.

Querétaro Masonic Genealogy

One of the most outstanding results was to reveal that more than half of the Masons in Querétaro have a family background (52% of those surveyed). Of this universe, first-degree consanguinity accounted for 24.2%, with the Father (father-in-law to a lesser extent) standing out as a prominent member and reflecting to a large extent one of the axes in the process of emotional transmission of the multigenerational family system. However, second-degree consanguinity was the most important in the results, since it concentrated 33.3% of the responses, highlighting among its members the figure of the Grandfather (Brother to a lesser extent), which strengthens one of the postulates of family systems mentioned above. In a smaller proportion but no less important, are the consanguineous ties of the third and fourth degree, with 15.2% each and headed, respectively, by Uncles (Great-Grandfather to a lesser extent) and Cousins (Uncle-Grandfather to a lesser extent). As unspecified there is 12.1%.

It is worth mentioning that 55% of Querétaro Masons with Masonic family history still own Masonic

objects of theirs, highlighting both First Degree and Second Degree with 75 and 73%, respectively. Those in Third and Fourth Grade are below the average by 40%, respectively; 0% unspecified. It is very likely that the close blood ties with Fathers and Grandparents provide tangible objects that permeate the decisions of the new generations of Masons.

The average number of years as a Freemason in the state of Querétaro is 7.3 years, in this aspect there is an inverse data since those who do not have a family member have been a Freemason for slightly longer: 7.7 years, compared to those who do have 7.0 years. However, when we analyze the Masonic degrees obtained in their career, the state average is 7.6, but the members with Masonic family backgrounds rise to 8.5 compared to those who do not with only 6.7. When analyzing by sections the Masonic degrees of the Ancient and Accepted Scottish Rite that has as its maximum degree the 33rd, it can be observed that 75% of those existing in the state of Querétaro have Masonic family history, and that if the proportion within these is analyzed it represents 9.1% of the subtotal, unlike those who do not have relatives where it only reaches 3.2%.

Doing an analysis of these last two variables, it is interesting to know that in the MRGLEQ the Mason in a year advances 1.04 degrees per year, but Masons with a family history advance faster with 1.21 degrees per year and those who do not have relatives go slower with only 0.87 degrees per year. It can be inferred that members with Masonic genealogy can be positively influenced in what we could call "domestic Masonic education", apart from that which they learn in their respective Lodges.

Something to draw a lot of attention and related to the previous section, is by whom Masons who have relatives are invited to belong to the fraternity, and although it can be mentioned that only a third of them (30.3%) are invited by their own relatives, just over half, 54.5%, are invited by friends or acquaintances (Masons), leaving only 15.2% who approached the institution alone. Unlike Querétaro Freemasons who do not have a fraternal genealogical background, where the invitation by friends rises to 83.9%.

This is normal to a certain extent, since 27.3% of those who have Masonic relatives knew of their relative's belonging after their initiation (obviously they could not be invited by them); on the other hand, those who already knew or knew it at the time of their initiation, the invitation per Masonic family rises to 55% on average, which is congruent with the general theory of family systems and superior to the hypothesis of the present research, where the feedback of values is

transmitted generationally by grandparents and parents. mainly.

Another aspect that would be related to the permanence of the members of the Lodges that are initiated, is that those who do not have Masonic relatives have higher percentages of income because they only invited them (19% against 9% of those who do), without necessarily being clear about what the Order is; Also linked to this attitude is the fact that 10% enter looking for a status or to have a kind of job bank, against 0% of those who already have Masonic family members. In the same way, curiosity, which is not bad at first, can be counterproductive once the inquiry into the Masonic world is satisfied and they manage to desert later on by having a high 32% against 18% of those with a genealogical background. Finally, slightly, 77% of the members without Masonic relatives entered in search of knowledge against 88% of those who do and that again strengthens the so-called education they receive from their family nucleus.

According to INEGI (2020) for every Querétaro resident who emigrates, three immigrants arrive in the state, mainly in the city of Querétaro; in this sense, the Grand Lodge of the state of Querétaro presents a dynamic similar to what happens in the country, since 69% of the Masons from Querétaro were born from the entity (half of them are foreigners are originally from Mexico City, including a native of Cuba) and only 31% have origins in Querétaro. It is worth mentioning that the percentage of Freemasons with a genealogical background increases to 39% from the Mexican capital and decreases those of Querétaro birth to only 24%; on the other hand, Freemasons without Masonic relatives stand out with their origin from the entity by 39% and even those from other parts of the country exceed those from Mexico City (32 and 29%, respectively). Perhaps, due to the cultural issue of Querétaro being considered a more "conservative" state (García, M., 2017), it has complicated the transmission of Masonic values from the family nucleus, unlike more "liberal" entities such as, for example, Mexico City.

As already mentioned, although there is a high percentage of Queretaro Freemasons born in other places outside the entity (69%), very little percentage arrived already initiated in the Order (14%, mainly from Mexico City), so their Masonic training originated in the MRGLEQ in 87%. Returning to the analysis of Freemasons with fraternal genealogical backgrounds, the proportion increases considerably to 75% of having been initiated outside Querétaro. 97% of Querétaro Freemasons were initiated into the Ancient and Accepted Scottish Rite and the remaining 3% did so in the Mexican National Rite and York Rite. Freemasonry travels with migrants, but it is expressed in a wide range that crosses social classes (Castiglione, C., 2019).

The masons of the MRGLEQ have been initiated mainly in spring (April to June) and summer (July to September) with 30 and 28%, respectively, with this important initiation date decreasing in the autumn season (October to December) and in winter (January to March) with 22 and 20%, respectively. Initiation is the first contact that is established with the Masonic organization; that is, the identification made by a Mason of the future subject or possible prospect to enter, according to a series of requirements established in the Masonic code (Márquez, G., 2022).

The work carried out within his Lodges and in his Grand Lodge is reflected to a large extent in the positions and responsibilities that he assumes throughout his Masonic career, in that sense, each Mason from Querétaro has an average of 3.5 positions, largely in his Lodge (3.4) and to a lesser extent in his Grand Lodge (0.1). Returning to the genealogical analysis of the members of the Order, in Querétaro the one who does have a Masonic family member has a greater number of positions to increase to 4.0 positions on average compared to those who do not have one (3.1).

The same happens when analyzing the positions in percentage in their Lodge: 38.2% of those who do have a Masonic family, against 30.3% of those who do not; at the Grand Lodge level the difference is greater, since practically those who do have a family Mason have held 18% of positions in the High Body, against only 3% of those who are not aware of having a family Mason. In this work, the relationship of genealogical antecedents is analyzed as possible emotional drivers to the permanence and responsibility of Freemasons in their career; however, in other studies (Martínez, M., 1989), its link with the socio-professional structure in Lodges of Valladolid, Spain, has been analyzed and may also be very interesting as part of the factors to be studied.

As for the age composition of Querétaro Masons, their average is 42.8 years of age: 66 years the oldest and 21 the youngest (in the universe of the statistical sample). The members with a history of Masonic relatives have a slight increase in age with 43.5 years on average, 72% are over 39 years old so only almost a quarter are young; and of those who are not old, the age is 41.9 years on average, 55% are also over 39 years old, so almost half are young people. According to the data provided by the United Grand Lodge of England in a recent article in its official publication, 'Freemasonry Today', only 2% of English Freemasons are under 30 years old, the situation seems to be very different in the Grand Lodge of Spain which has made new strategies to attract young people (Barnés, H., 2016), in this sense, it will be necessary to review the strategy in the MRGLEQ for the entry and

permanence of the young generations, perhaps the use of social networks as in Spain, as well as tolerance and fraternity.

The age pyramid of a social entity reflects to a large extent the potential for economic productivity that its members have, in this sense when comparing the ranges of every 5 years of this work with the one carried out by Masso, R. and Llauro, J. E. (1987) in the province of Catalonia, Spain 100 years ago, we can observe that the second has an important youth sector, unlike the former, with more consolidated ranges of 45 to 54 years old, due to the fact that several of them have immigrated to Querétaro already mature from other urban areas, reflecting the dynamic demographic space and time of each region.

The marital status of the Mason from Querétaro is in general in a couple with 69%, whether married or in a free union, this proportion increases in the members without a Masonic family slightly to 71%; almost a third are single (30%), and it increases slightly in members with Masonic genealogical backgrounds with 33%, which infers that they marry at an older age or prefer to dedicate time to other activities; and a minority are divorced with only 1%. Perhaps it would be necessary to explore, more in an entity that is assumed to be "conservative" (Paniagua, E., 2018), the positioning of the inclusion of Freemasonry in Querétaro in Mexican Freemasonry with respect to the sexual diversity of the historical associative phenomenon, as addressed in García, M. A., 2020.

Based on the general theory of systems, the family influences the formation of each individual and the love of knowledge as an important way to get involved in the society where they develop, is reflected in various aspects, but one of those that were measured were the academic degrees obtained by Querétaro Freemasons which in general have a bachelor's degree with 55%. postgraduate 42% and 3% technical level; however, again Masons raised in a family nucleus with a genealogical history of fraternity highlights the postgraduate level at 58% against 26% those who do not have Masonic relatives. Undoubtedly, the geographical location of the MRGLEQ in an urban environment, the temporal context of the XXI century, its industrial and commercial boom reflect the professions and enterprises in which most of its members develop occupationally; in this sense it contrasts with other analyses of Freemasons from other latitudes such as the Spaniards who are immersed in a provincial rural environment at the end of the nineteenth century and the beginning of the twentieth century in Catalonia (Masso, R. and Llauro, J. E., 1987).

In general, Querétaro Freemasons with independent professionals in 56% (stand out: lawyers,

teachers, architects and doctors, among others); followed with 28% by businessmen from various branches; public and private employees with only 11%; as well as retirees and students with 5%. There is not much difference between Masons with Masonic genealogical backgrounds and those who do not, except that their professional practice is slightly higher than that of the former (61 and 52%, respectively). Analysing Freemasonry and its associates as actors in civil society, who through opinion and work contemplate civilising, moralising and secularising the public and private environment (Gutiérrez, C. E., 2020), is a key part of the role of the activity they carry out outside and inside the family nucleus.

Among the aspects of interest of this work, the activities that are carried out merely for pleasure during free time are addressed, the one that reflected the most fondness was that of reading in almost 80% of the Masons of Querétaro, as well as that of practicing sports and watching movies with approximately half of its members, among others. A similar study in the Grand Lodge of Spain also marks reading as the most important with almost 50% (the most read book there is Don Quixote, in Querétaro what will it be?), playing sports is also the second in importance with 30%, although cinema is not so important with less than 20% (Ramírez, D., 2016).

One of the most outstanding hobbies was the practice of sports that he usually practices today, meaning sports that he practices at least once every 15 days; In this sense, the most popular exercise is running, along with others such as swimming, walking and gym along with 12 other activities, among others such as American football, fronton, paddle tennis, pilates, rappelling, rowing, hiking, skateboarding and volleyball. Apart from the physical and mental health that benefits the practice of a sport, it has played an important role in Freemasonry; for example, according to writings of the Grand Lodge of Argentina of Free and Accepted Masons it states: "Football picked up from Freemasonry the spirit of equality and fraternity, without distinction of nationality, race, ideology, religion or gender. It does not matter to him whether he is a socialist, a capitalist, a social democrat, or a third worldist. It also does not take into account whether the player comes from the less favored classes or if he was born into a wealthy family" (Winkler, G., 2022).

Finally, and related to the previous sections, the aspects that the Mason from Querétaro likes and dislikes the most are then addressed, as well as the proposals to improve the Order to which they belong.

Among the aspects that most attract the Queretaro Freemason to be initiated are that of living the fraternity with almost 40%; it is followed by the acquisition of knowledge reached 30%; the principles

of freedom and growth, as well as the Masonic ritual, have about 5% each, among others. Fraternity is a sentiment highlighted by Freemasonry, for being an element of union and humanization of our relationships and our interests, both particular and common (Schilling, C., 2020); In this sense, it has a wide link with similar ties that it finds in a balanced way in the family and in society.

Like any perfectible organization, there are aspects within the Order that the Mason from Querétaro likes the least: egos with almost 30%; it is followed by dogmatism, reaching 20%; indiscipline, absenteeism and technology have around 7% each, among others. For this reason, both the fight against dogmatism inside and outside Freemasonry, as well as the recovery of humility as an initiatory quality for the Mason of Querétaro, become priorities in the consolidation of an organization accustomed to questioning ideas through hard work that must be fought away from the other two aspects that are mentioned: the absenteeism and indiscipline that the Masonic method seeks among its members are assimilated to achieve the principles sought above from the initiate; Finally, technology as a process of globalization is confronted with personal skills of yesteryear and contemporary competencies regarding the understanding and relationship with events and knowledge that are increasingly international in their causes and effects.

Since human beings became a "hackable animal", that is, since the technology that allows a government or a transnational company to know what we feel and think, and to influence our decisions and beliefs, freedom and democracy – in the terms described – is less and less possible, not even in that stronghold constituted by the lodges of Freemasons (Jury, R., 2020).

Among the main proposals for improvement in the Order, which the Mason from Querétaro considers pertinent and achievable, the following were collected: To get to know each other better among Lodges with 30%; Greater modernity and Better selection filters have 15% each, as does the statement that Everything is fine as it is now; among others. As for the first, it is closely related to the search for fraternity and knowledge as two of the pillars of initiation expressed above, as well as one of the aspects that the members of this organization in the state of Querétaro like the passions, but also with another proposal to end the disunity between several Orients or jurisprudence in the same territory due to material differences. immaterial and political.

One of the best moments of Interlogical coexistence are the Solstices Celebrations: time of the year when the sun enters the tropics of Cancer and

Capricorn reaching the maximum northern and southern declination, and it is when the solstitial festivities celebrated by Freemasonry in Summer and Winter take place, the first dedicated to Recognition and the second to Hope (Abrines, 2005 cited by Yañez-Arancibia, L. A., 2022). The latter emotions will allow the rest of the improvement proposals to be promoted, which include the historical reconstruction of the Masonic Order in Querétaro.

Conclusions

It is statistically demonstrated that more than 50% of the current members of the MRGLEQ have or had a Masonic family member in some degree of consanguinity, influencing in some positive way their permanence and growth within the Order. Giving a guideline, then, to glimpse that the new generations continue to have an influence within the general theory of family systems, despite the fact that half of them have not been invited to belong by said relative, but by a third

Despite the fact that the city of Querétaro has grown in population in recent years at an accelerated rate, Freemasonry in the state has reflected within itself the dynamics experienced by migration in the members of its Order, which nevertheless maintains a relative number of active Freemasons in the MRGLEQ (1 for every 10,000 inhabitants). being that worldwide the ratio would be 1 Freemason for every 1,333 humans, since the BBC (2018) estimates the number of members of this Order on the planet at 6 million, which a few days ago officially added a total of 8 billion people (UN-Habitat, 2022).

At a later stage of this research, the following steps are proposed (apart from planning to update the information every 5 years):

- In the first part, family comments and testimonies will be used to give a first indication of the Masonic background of relatives about their membership in Freemasonry.
- Subsequently, bibliographic information will be reviewed on the history, geography, politics, etc., in the times and spaces in which his relatives lived and their link with Freemasonry.
- Finally, in a third stage, visits will be made to the records of the Lodges to which they belonged, in order to reveal activities, positions and events in which they participated, building in that sense from an individual history a profile or context of the Lodge or Grand Lodge to which they belonged at a national and international level.

In parallel to the present research, a study was carried out on the distribution of the federative entities

of Freemasonry in the north and south-central of Mexico, in the context of the origin of the Grand Lodges of the country linked to the Grand Lodges of the other countries where Freemasonry territorially exists, as well as their international and geopolitical relations through various para-Masonic instances such as the Widows Sons. Shriners International, among others; as well as worldwide regionalization of the Order such as, for example, the Inter-American Masonic Confederation to which Mexico belongs and the MRGLEQ.

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