

FREEMASONRY IN THE 18TH CENTURY

AN OPPORTUNITY FOR SOCIAL INTERACTION

25|04|26

25|04|27



PRESS KIT

 FÉDÉRATION
WALLONIE-BRUXELLES

WWW.CHATEAUDESENEFFE.BE

 DOMAINE
DU CHÂTEAU
DE SENEFFE



 DOMAINE
DU CHÂTEAU
DE SENEFFE

 FÉDÉRATION
WALLONIE-BRUXELLES

Accessible to both the curious and the knowledgeable, this exhibition invites visitors to discover Freemasonry during the Age of Enlightenment as a space for encounters, exchanges and unprecedented intellectual experimentation. Challenging common misconceptions, it highlights a way of relating to one another based on dialogue, the sharing of knowledge and a desire for personal transformation, all with a view to gaining a better understanding of the world. (M.H)



The exhibition starts with

Voilà mes plaisirs

The painting *Voilà mes plaisirs* (My pastimes) illustrates a gentleman's desire to live in a world of carefully chosen relationships. His light-hearted, carefree appearance belies the extent of his passions. Although he appears to be alone, this exhibition invites you to discover how he forms social ties through Freemasonry. The symbolic objects shown in this painting bear witness to those ties.

Trumeau « Voilà mes plaisirs », conformément à un modèle attesté dans la région bordelaise au XVIIIe siècle, huile sur toile, 98 x 82, Musée belge de la franc-maçonnerie, Bruxelles ©Musée belge de la franc-maçonnerie, Bruxelles.

This painting bears witness to the widespread popularity and enduring success of this style of decoration, which has been widely reproduced since its inception. (M.H)

“FREEMASONRY IN THE 18TH CENTURY – A SPACE FOR SOCIALIZING” AN EXHIBITION PART OF THE “18TH CENTURY” THEME: A CONVERSATION WITH CURATOR MARJOLAINE HANSENS, DIRECTOR OF THE DOMAINE DE SENEFFE AND CURATOR OF THE EXHIBITION.

Can you explain how this project came about?

Every project begins in a state of uncertainty, where intuition precedes clarity. This one developed slowly, until the subject emerged on its own. Freemasonry, with its rich symbolism and power to fascinate, speaks to everyone: initiates, laypeople, the curious, history buffs, or simply visitors in search of meaning.

This exhibition follows in the footsteps of previous projects dedicated to medicine, the garden, curiosity, and the craft of a master goldsmith. It extends that spirit: exploring a century through successive facets, revealing the full richness of its tangible and intangible heritage.

Lifting the veil on the 18th century, once again, is to offer the public an experience at the crossroads of history, symbolism, and discovery, in a constant dialogue between shadow and light.

Why Freemasonry in the 18th century? How is it different from an exhibition on Freemasonry in a Masonic museum or a scientific institution?

The 18th century was an obvious choice. Not only because the museum is housed in a château built during that era, but also because that century embodies a unique period of intellectual and artistic ferment. The Age of Enlightenment was a time of evolving ideas, shared knowledge, networks, and symbols: a natural breeding ground for Freemasonry.

Our project and my goal were, above all, to take a closer look at the 18th century. We are not seeking to create an event focused primarily on ritual practices or the display of decorative elements. Rather, it is a heritage-based approach that explores a century in its entirety. While remaining rigorous, scientific, and attentive to the nature of Freemasonry, I wanted to offer a different—and, I hope, fresh—perspective.

The subtitle “A Space for Social Interaction” is very important to the exhibition. How has Freemasonry contributed to this social interaction?

While the lodge is primarily a ritual and symbolic space, its influence extends far beyond its walls. The relationships forged among initiates extend into academies, salons, learned

societies, and artistic circles. This structured social life, founded on brotherhood, debate, and mutual aid, helps shape lasting intellectual and cultural networks.

The exhibition highlights this dynamic: Freemasonry emerges as a discreet yet essential crossroads of modernity. It contributes to the dissemination of the ideals of freedom of thought, tolerance, and reasoned discussion that characterized the 18th century, while embedding these values in concrete social practices.

The general public is familiar with a few symbols specific to the Masonic world (tools such as the compass, square, plumb line... and depictions of temples). Will this exhibition offer other insights, and how might the general public perceive them?

One of the exhibition's main objectives is to reveal the pervasive, often invisible presence of Freemasonry. Behind a simple silver service, devoid of any apparent Masonic symbols, may lie an entire network of relationships, a shared culture, and a common sensibility. The same is true of music, nature, the sciences, and outdoor activities.

For example, after visiting the exhibition, Choderlos de Laclos's « *Les Liaisons dangereuses* » can be read in light of the circles frequented by its author. Visitors will also view hot-air balloons taking flight with a new perspective... The exhibition shows that Freemasonry is not limited to symbols: it exists elsewhere and is found almost everywhere...

What is the tour like, and what are its main highlights?

The exhibition itinerary invites visitors to gradually immerse themselves in a world where rituals and symbols pave the way for the experience. From the very beginning, the focus is less on understanding and more on feeling: gestures, signs, and codes are gradually revealed, coming together to form an initiatory experience that finds its meaning in encounter and social interaction.

A timeline then guides visitors to place Freemasonry within its historical and social context. It sheds light on its origins, the uniqueness of its forms of social interaction, and the circulation of its ideas within an open, curious, and resolutely cosmopolitan space.

The project's distinctiveness is fully revealed in the central role given to major cultural themes, which form the heart of the exhibition. Music, literature, science, and physical activities: these fields offer a fresh perspective on Freemasonry, revealing widely known facts, works, and figures whose affiliation with or connection to Freemasonry often remains little known.

Visitors are thus led to explore the spaces where Freemasonry is practiced, its objects, its settings, and their meanings, before broadening their reflection to its cultural and social resonances.

The exhibition concludes with the intellectual challenges of the 18th century and the transition into the 19th century, demonstrating how this philosophy has accompanied societal changes, questioned them, and continues to fuel debate.

How were the paintings—whether Masonic or not—the decorative art objects, and the books from various European museums selected? How are these “Masonic” objects obtained?

The selection process is very similar to that of any other museum project. It combines research, experience, and a certain “feel” acquired over the years. It is not just a matter of consulting catalogs or archives, but also of knowing how to listen and engage in dialogue. Social interaction, sincerity, and respect for those we engage with are essential for a project to succeed. It’s also worth noting that the goal isn’t merely to gather objects strictly related to Freemasonry, but to curate a collection that reflects its historical, artistic, and cultural context. In short, acquiring and selecting these objects relies on a delicate balance between research, expertise, critical judgment, and human relationships, as in any museum project.

You say this exhibition is aimed at both the general public and specialists. How do you immerse the average visitor in this world—which some might view as discreet or even secret—and what will it offer to those in the know?

This exhibition was designed for both the general public and the initiated. It offers a space for discovery, understanding, and putting things into perspective. Do you have to be a doctor to visit an exhibition on 18th-century medicine? Do you have to be a botanist to be interested in the history of gardens? Obviously not. The same applies here.

The goal is neither to reveal secrets nor to reserve the subject for a select few, but to show how Freemasonry fits into the major intellectual, social, and political upheavals of its time, particularly during the Enlightenment.

For visitors discovering this world for the first time, the exhibition offers clear and accessible insights to help them understand its context and the issues at stake. For those already familiar with the subject, it provides a rigorous historical perspective, a broader context, and sometimes a fresh perspective, by situating their references within a larger historical narrative.

It is above all the museum’s and its curatorial team’s responsibility to strike this balance: to make the subject matter accessible to as many people as possible without oversimplifying it, and to stimulate deeper reflection among those who wish to explore the topic further.

You have chosen a figure from the Freemasons of the Enlightenment in our region, the Marquis de Gages. In what way is he representative?

I have chosen to highlight the Marquis de Gages as an iconic figure of Freemasonry in our region during the Enlightenment. He perfectly embodies the profile of 18th-century aristocratic Freemasons: I see him as a man of taste and letters, deeply Christian, yet also open to new ideas and to others. I also note that he had a vast network of connections across Europe, which reflects the cosmopolitan and sociable spirit of the Freemasons of his time.

I would like to emphasize, however, that the Marquis de Gages is not the only example featured in the exhibition, even though its layout largely evokes the interior of his mansion. He clearly illustrates the characteristics common to many Freemasons of the time, but other figures round out this picture.

This exhibition transports visitors back to a time nearly three centuries ago. Bridging this temporal gap may surprise some, but it offers a direct reflection on today's society and humanity's place in a changing world. It explores our ability to preserve freedoms, embrace change and cosmopolitanism, and reconnect with essential values, placing people and their emotions at the center of the discussion rather than power.

Is the narrative and descriptive tour, featuring texts in three languages, a return to basics through texts that have regained their place in museum design? Is it to connect more personally with visitors, or simply because this is a structured narrative tour that tells visitors a story and explains the theme as they move through the galleries?

The narrative and descriptive tour is not merely a return to the roots: it is a reappropriation of museum design where every word regains its place and its power. It is not merely a matter of connecting with visitors on a human level, but of offering them a structured, immersive experience that recounts, step by step, the history and symbols of Freemasonry, room by room.

Every text, every selected object, every theme has been designed to make visible what, by tradition, remains discreet. Where the invisible intrigues, making it visible becomes explanatory. This journey transforms the museum into a living narrative space: the visitor is no longer just a spectator; they become an active participant in understanding.

In short, this narrative tour does more than simply present information: it sheds light on the subject, connects ideas, and makes them understandable. It is an essential narrative for fully understanding the project.

As for the publication, what value does it add for the visitor?

As for the added value for the visitor/reader, I sincerely hope that this catalog will allow them to leave with a small piece of an enlightening and unique experience, and that they will be able to cherish a vivid visual memory of it. Over the course of these nearly two years of preparation, I've discovered so much and had my eyes truly opened, and I hope these discoveries will resonate with those who flip through it, even briefly.

In summary, the exhibition features... how many pieces, how many lenders?

Nearly 300 pieces and more than 43 lenders.

THROUGH THE GALLERIES OF THE MUSEUM

Freemasonry, social interaction and region

Although this exhibition is not confined to a strict geographical area, it is based on Masonic practices developed in the Austrian Netherlands in the 18th century. **The main phases of this history are presented through a timeline that highlights the region's leading figures.**

Modern Freemasonry emerged in a context of relative religious freedom, intellectual debate and social transformation. Very quickly, the English model of parliamentary supremacy and civil liberty spread throughout Europe, championed by educated elites, urban circles and networks of power.

Freemasonry was more than just an institution: it was a place for social interaction between nobles, members of the bourgeoisie, scholars, clergymen, soldiers and musicians. They were united by shared ideals of tolerance, progress and fraternity. Within the lodges, social and religious divides faded, giving way to a dialogue underpinned by ritual, symbolism and Enlightenment values.

By the mid-18th century, Freemasonry had become firmly established in the Austrian Netherlands, despite political tensions, religious pressures and power struggles. This chronology shows how it spread, who supported or opposed it and the influence it had on the intellectual and social life of the time.



Anonyme, Le cabaret de Ramponeau vers 1761, XVIIIe © Domaine public

Forerunners of the temples : the development of Masonic social spaces

The Masonic lodge was first and foremost a symbolic space. Originally, lodges met in various places: inns, private homes, ships or even military camps. These places offered Freemasons a secluded location where they could meet and practise their rituals in complete privacy.

Inns and taverns

In the 18th century, a simple private room in an inn or tavern was enough to set a lodge apart from the 'profane' world outside.

A bucket of sand and a broom at the entrance indicated that a meeting was in progress. The former was used to outline the lodge's 'tracing board', and the latter to erase it. People's comings and goings were overseen by the 'tiler'.

Private mansions in the winter, pleasure residences in the summer

Inspired by the literary salons, some aristocrats organised lodges in their homes. They sometimes practised esoteric or alchemical rituals there, away from prying eyes. Servants might be initiated into the 'entered apprentice degree' to keep these meetings secret.

Parcours

From salon to temple: the invention of an initiatory space

In the 18th century, the Masonic temple emerged as a symbolic place between heaven and earth. Rooted in ancient traditions and the values of the Enlightenment, it represented the search for meaning. Its architecture and organisation reflected a meticulous rite in which every detail was significant.



J.-G. Mansfeld (d'apr. J.-R. Schellenberg), *Le squelette de la mort guide un candidat en vue du rituel d'initiation*, XVIIIe siècle, gravure © Bridgeman Images

Preparing the candidate for initiation: a rite of passage

Before entering the temple, the Masonic candidate, after spending time in the Chamber of Reflection, laid aside his 'metals' – symbols of his possessions, ambitions and prejudices – and presented himself with his shirt half-open and one leg bared. He wore a blindfold as a sign of his initial ignorance, and received the light during his initiation, marking the beginning of his path toward knowledge.

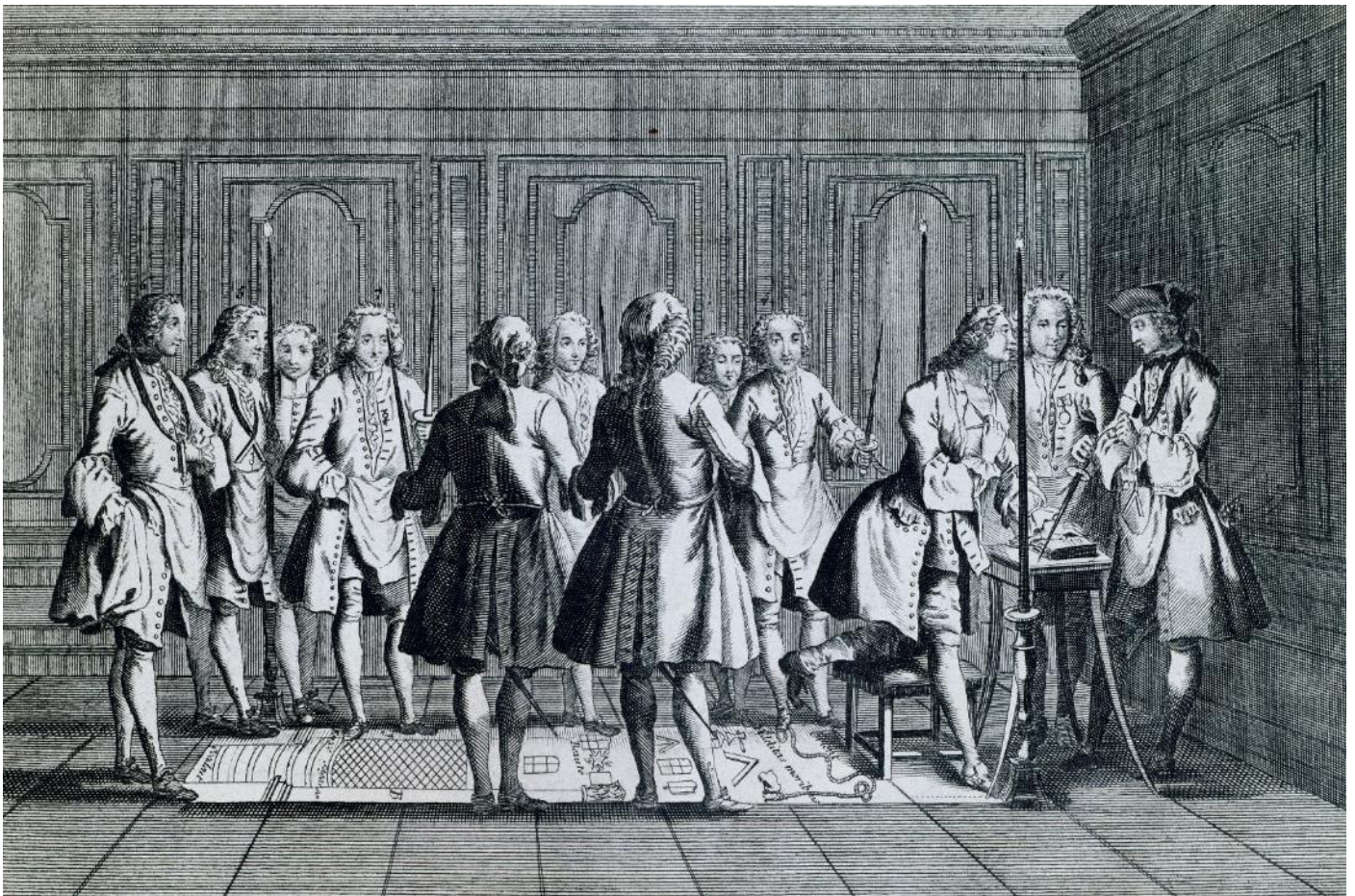
The Chamber of Reflection: a place of passage

Before his initiation, the candidate was led by the 'Terrible Brother', whose task was to put him to the test, into the Chamber of Reflection, a dark, austere room inspired by vanitas paintings: representations of death and the fragility of man and his aspirations. He was

surrounded by powerful symbols: a skull evoked death, an hourglass was a reminder of the passage of time, a mirror invited self-reflection, a candle symbolised inner light, a cockerel stood for rebirth, and the inscription V.I.T.R.I.O.L. suggested a profound process of inner transformation. The letters stood for the Latin phrase *Visita Interiora Terrae Rectificando Invenies Occultum Lapidem*: 'Visit the earth's interior: by rectifying it you will find the hidden stone'. Water evoked purification and bread evoked humility. Sometimes there was salt, sulphur or mercury – direct allusions to alchemy. Most importantly, there were a pen, ink and paper.

In the silence and darkness, the candidate wrote his philosophical testament. This was a moment for introspection, representing a break with the profane world and the start of an initiatory transformation.

Depending on the lodge, the objects and inscriptions in the Chamber of Reflection varied. The reconstruction here shows a version that is typical of the Masonic spirit of the 18th century and draws on alchemical, hermetic and esoteric traditions (the descent into matter, darkness, death and rebirth).



Picart B., *Assemblée de Francs-Maçons pour la réception des apprenti(s)*, XVIIIe, gravure, Bibliothèque des Arts décoratifs, Paris
© NPL – DeA Picture Library/Bridgeman Images.

Masonic regalia: symbols of social exchange and initiation



Pfeiffer F.-J., *Portrait du Vénérable Maître-Passenaud P.-P.-S- de la Loge « Les Amis Philanthropes » de Bruxelles*, XIXe, huile sur toile, la Loge « Les Amis Philanthropes », Bruxelles © « Les Amis Philanthropes ».

Freemasonry used rites in which the clothing and trappings worn in the lodge played a central role. Each Freemason wore the accessories corresponding to his degree: the Entered Apprentice's, Fellowcraft's or Master Mason's apron, sometimes accompanied by symbolic jewellery. The higher degrees had more elaborate trappings. These objects were more than merely decorative: they illustrated the initiatory journey, from the candidate's preparation to the highest degrees



Tablier à décor maçonnique (Maître), XVIIIe, soie, Musée belge de la franc-maçonnerie, Bruxelles © Musée belge de la franc-maçonnerie.

Intellectual melting-pot: the salon of the Marquis de Gages

This salon, inspired by the Marquis de Gages, functioned as both an aristocratic meeting place and an intellectual hub where objects, books, and décor encouraged discussion and the exchange of ideas. François-Bonaventure-Joseph du Mont (1739–1787), an Enlightenment-era nobleman, played a major role in spreading Freemasonry in the Austrian Netherlands. Close to leading French Masonic figures, he became Provincial Grand Master and led the lodge La Vraie et Parfaite Harmonie in Mons, hosting meetings in his mansion and building an important library. His refined social network is reflected in a commissioned silver service. By 1786, the regional Masonic network had expanded significantly. A devout Christian, he also led a charitable brotherhood aiding prisoners. Opposing Emperor Joseph II's anti-Masonic reforms, he resigned and died shortly after in 1787.



Anonyme, *Portrait du marquis de Gages*, C., XVIIIe-XIXe, huile sur toile, Coll. Privée © Coll. privée/ Artamonow L.

Cosmopolitanism and Masonic social interaction in the 18th century

« J'aime mon état d'étranger partout » Charles-Joseph de Ligne (Prince de Ligne)

Freemasonry spread throughout Europe and far beyond in the course of the 18th century. Carried by sailors, diplomats, soldiers, travellers, clergymen, artists and merchants, it gained a foothold in cities, ports and garrisons and all the way to the colonies. Itinerant lodges, sometimes set up on board ships, facilitated this expansion. As spaces for cosmopolitan social interaction, the lodges contributed to the movement of ideas across borders.

Certain iconic locations – such as Spa, dubbed the 'café of Europe' by Joseph II (1741-1790), or prestigious stops on the Grand Tour – also contributed to this process of overland dissemination. Masonic maps, guides and atlases attest to the scale and vitality of this growing network. Freemasonry thus played a key role in the spread of ideas and the development of an ideal of universal brotherhood.

Eternal wanderers: figureheads of Freemasonry on the move

With its nascent sciences, esoteric traditions, new political ideals and profound social transformations, the 18th century was the ideal time for the spread of Freemasonry. During this exciting period, intriguing figures emerged – often described as itinerants – who wandered between cities, courts and lodges, carrying with them rites, knowledge, myths and even their own personal legends. These men – adventurers, scholars, impostors – embodied a world in motion in which the circulation of ideas was inseparable from the movement of individuals. Furthermore, this wandering became a way of life: it expressed a desire for freedom, for discovery, and, more profoundly, a need to connect the social spaces of Enlightenment Europe.



Port et chantiers du Havre, XVIIIe, papier

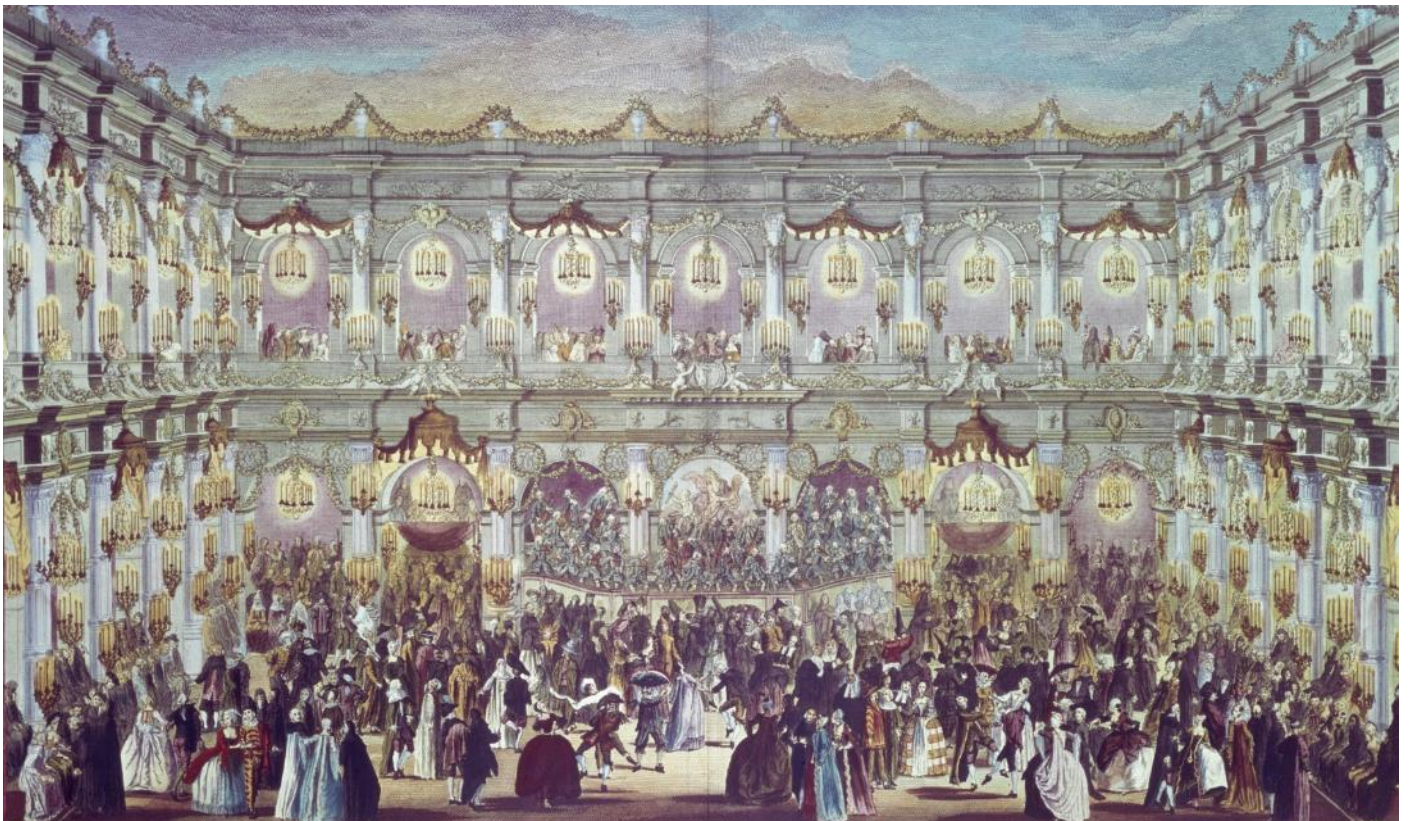
colorisé, Domaine de Seneffe ASBL© Domaine de Seneffe/ Artamonow L.

SOCIAL GATHERINGS IN FREEMASONRY

Freemasons and music: from intimate gatherings to public concerts

Music was a part of 18th-century Freemasonry in both ritual ceremonies and festive banquets. The Freemasons were keen to extend their musical influence beyond the lodges, particularly to friends and family and the urban elites. They therefore played an active part in community life by organising balls, subscription concerts and various events open to a wider public.

This listening wall enables you to discover the world of Masonic music through sound and images, exploring various themes.



Orchestre de la salle de La Loge Olympique, XVIIIe, gravure colorisée, Musée des Sciences, Londres© Bridgeman Images/SSPL/UIG.

The Masonic garden: a reflection of an enlightened world

During the Enlightenment, the garden became a reflection of an ideal, incorporating architectural curiosities associated with initiatory aspirations. Intellectuals and discerning aristocrats – often Freemasons – brought a fresh approach inspired by reading, travel and various symbols. Follies – ruins, temples, pyramids, bridges, obelisks – embodied a dialogue between the four elements, while rocks, caverns and artificial rivers enriched a landscape imbued with mystery and meaning. (M.H)



Camontelle , Vue des jardins de Monceau, Vers 1778, Musée Carnavalet, Histoire de Paris

Freemasonry and the development of science in the 18th century



Portrait et laboratoire d'Antoine-Laurent Lavoisier ..., XVIIIe, gravure, Domaine de Seneffe ASBL © Domaine de Seneffe/ Artamonow L.

From the Earth to the stars, from measurement instruments to experiments with electricity, the scientific world of the lodges brought together cartographers, astronomers, physicians, chemists, mathematicians and artists, involved in the same endeavour: to understand the world in order to 'construct' and 'elevate' it. (M.H)



Moyen infallible de diriger les Ballons, XVIIIe, gravure colorisée, 36,2 x 29, Domaine de Seneffe ASBL © Domaine de Seneffe/ Artamonow L.

Masonic literature and the Masonic imagination



©Domaine de Seneffe asbl-Photo : L.Artamonow

The printing press played a crucial role in disseminating the literature of Freemasonry – and hence its ideals, such as social justice, friendship and emancipation. Novels, essays, fiction and plays written by Freemasons or those close to these circles could reach a wide audience, stimulating reflection and awakening minds. This was part of a wider opening up of culture through libraries, museums and theatres that provided access to knowledge and learning and helped spread Masonic values beyond the lodges.



Vue intérieure de la bibliothèque de Göttingen, XVIIIe, gravure

colorisée, 32 x 21, 5, Bibliothèque nationale, Paris © Bridgeman / Josse.

Games, hunting and chivalry: the Masonic lifestyle



Robineau A.-A., *Le combat d'escrime entre le chevalier de Saint-Georges et le chevalier d'Éon*, XVIIIe huile sur toile, Royal collection Trust © Sa Majesté Charles III, 2025 / Bridgeman Images.

Hunting parties, the noble games, golf courses and fencing bouts: Freemasons typify the lifestyle of the 18th-century elite. These physical and social activities, which were practised by both the nobility and the upper middle classes, also became fertile soil for intellectual exchange and influence. They were often followed by lavish banquets which followed a rigorous protocol, in a setting where uniforms and codes of behaviour were charged with meaning. (M.H)



The MacDonald boys playing golf, by William

Mosman et ©Domaine de Seneffe asbl-Photo : L. Artamonow

FROM LITERARY SALONS TO WOMEN'S LODGES

In the 18th century, women's Freemasonry developed, blending practices inspired by male initiation and the specific character of the lodges that it adopted, illustrating the links between ritual, social integration and the place of women in Enlightenment society. Although fewer in number, women fully participated in Freemasonry practices within so-called adoptive, mixed or para-Masonic lodges. (M.H)



Péreau, G-L. (Abbé), *L'ordre des francs-maçons trahis et Le secret des Mopses révélé*, 1778, in-12, n.c., éd. Amsterdam, UMONS, Bibl. centrale, Bibl. particulières, Fonds Defuisseaux © UMONS. Et *Tablier à décor maçonnique de Dames*, XVIIIe, soie -strass, 36 x 39, Musée belge de la franc-maçonnerie, Bruxelles © Musée belge de la franc-maçonnerie.

In the 18th century, the ideas of the Enlightenment and Freemasonry appealed to the intellectual elite through their values of freedom of thought, religious tolerance and progress. These ideals, which challenged the authority of the Church and the monarchies, caused concern amongst the established powers. In the Austrian Netherlands, under Maria Christina of Austria and Albert of Saxe-Teschen (1780–1789), reforms inspired by the Enlightenment modernised the administration, promoted urban planning — notably the transformation of Brussels Park —, education, the arts and religious tolerance. However, Emperor Joseph II, anxious to control foreign influences, strictly regulated Freemasonry: in 1786, he limited the number of lodges in Brussels to three and banned them elsewhere, leading to their decline, except in the Principality of Liège. The Marquis de Gages then resigned from his post as Provincial Grand Master.

Freemasonry, bringing together nobles, scholars, craftsmen and sometimes clergy, promoted reason, knowledge and respect for beliefs. The Catholic Church condemned it, fearing for the faith, although some of its members, such as the Prince-Bishop of Liège, François-Charles de Velbrück, shared its ideals.



Abbé Larudan, *Les francs-maçons écrasés, suite de, L'ordre des francs-maçons trahis*, 1747, s.n. éd., Amsterdam, Musée belge de la franc-maçonnerie, Bruxelles © Musée belge de la franc-maçonnerie.



Weber J.J., *Révolution de Liège -Émeute populaire devant l'hôtel de ville, XVIIIe*, gravure, ULG-coll. patrimoniales © Alamy.

The outcome in the 19th century...

This divide only became irreversible in the 19th century, a period marked by profound transformations: urbanisation, industrialisation and the diversification of social interactions through family life, salons, cafés, workers' associations and education. Lodges were transformed into spaces frequented by groups engaged in socialising based on influential relationships and political circles, in addition to various philanthropic activities.

SCENOGRAPHY

Plan



Textual tour

This narrative tour explores the little-known subject of 18th-century Freemasonry, for both the general public and specialists. The information panels cover various themes relating to the social life within these networks, which served as a veritable laboratory of ideas that would bring about various changes in the society of the time and have repercussions that are still felt in our societies today.

These texts in English are accessible via the QR code



GUIDED TOUR OF THE EXHIBITION

Guided tour for adults

Join the tour guide on a tour that reveals how 18th-century Freemasonry served as a veritable laboratory for ideas and collective practices. (Books, paintings, related artefacts, the atmosphere, etc.).

Tour: 1½ hours – €115.00 per guide + admission fee (groups) per person. Max. 15 people per guide – max. 3 guides per booking

Guided tour for schools

Accompanied by a tour guide, pupils analyse sources, compare ideas and examine the values associated with progress and social interaction from a Freemasonry perspective. The tour is fully aligned with the objectives of French, history, philosophy, ethics and religious education lessons: understanding societal values, historical contextualisation and the development of critical thinking.

Tour: 1½ hours – €115.00 per guide + admission fee (groups) per person. Max. 15 people per guide – max. 3 guides per booking



VIP

Evening tours with a reception

Information and bookings

Please contact our Mediation Department: info@chateaudeseneffe.be or call +32 (0)64 55 89 92 (Monday to Friday).

EXHIBITION from 25 april 2026 to 25 april 2027

Lenders

Archives générales du Royaume - Bruxelles
Atelier Symboliste
Bibliothèque royale de Belgique (KBR) -
Cabinet des médailles, Bruxelles
CEDOM-MADOC — Bruxelles
CINEMATEK, Bruxelles
Coll. Benoît Tercelin de Joigny
Coll. Lodzia Brodzki, Philippe
Coll. C. J. Jadot
Coll. Hôpital Saint-Jean — Ville de Damme
Coll. Nicaise
Domaine & Musée royal de Mariemont — Morlanwelz
Domaine de Seneffe ASBL
Domaine de Seneffe ASBL (don de CESE Wallonie / CRMSF)
Faculté d'Architecture La Cambre Horta — Bruxelles
Fédération Wallonie-Bruxelles (FWB) — Domaine de Seneffe — Collection d'Allemagne
Fédération Wallonie-Bruxelles (FWB) — Instruments scientifiques et didactiques anciens
Fondation Arenberg — Enghien
Grand Curtius — Musée de la Ville de Liège
Institut royal des Sciences naturelles de Belgique — Bruxelles
La Boverie — Musée des Beaux-Arts de la Ville de Liège
La Maison du Roi — Musée de la Ville de Bruxelles
Les Archives de l'État — coll. dite « Archives de la Ville de Tournai » — Tournai
Les Archives de l'État — Mons
Loge « La Parfaite Union » — Mons
Loge « Le Septentrion » — Gand
Loge « Les Amis Philanthropes » — Bruxelles
Loge « Les Frères Réunis » — Tournai
Loterie Nationale de Belgique — Seneffe (dépôt)
MAS — Musée de la Ville d'Anvers
MOPO — Maison de l'Outil et de la Pensée ouvrière - Troyes
Musée belge de la franc-maçonnerie — Bruxelles
Musée de la Banque nationale — Bruxelles
Musée de la franc-maçonnerie — Coll. GODF — Paris
Musée des Beaux-Arts — Ville de Tournai
Musée Grétry — Musée de la Ville de Liège
Musée Jean Lescarts — Musée de la Ville de Mons, Artothèque — Mons
Patrimoine du Grand Séminaire — Tournai
Patrimoine UCLouvain FUCaM — Mons
Pôle muséal « Les Bateliers » — Musée des Arts décoratifs — Collection AHN — Namur
Pôle muséal « Les Bateliers » — Musée des Arts décoratifs — Collection SAN — Namur
Pôle muséal de la Ville de Mons
Province de Liège — Château de Jehay
STAM — Musée de la Ville de Gand

UMONS — Bibliothèque centrale — Collection des imprimés anciens — Mons
UMONS — Bibliothèque centrale — Collection des Arts graphiques — Mons
L'exposition a également été rendue possible grâce au soutien de nombreux collectionneurs privés et à l'aide précieuse de François Derème, Président de la Fondation Patrimoine, Art et Histoire en Hainaut.

Producer

ASBL Domaine de Seneffe-Musée de l'orfèvrerie de la Fédération Wallonie-Bruxelles.

CURATORSHIP

Marjolaine Hanssens, Director and Curator,
Curator responsible for the project's academic and narrative direction,
Assisted by Anne-Gaëlle Morre, Assistant Curator, responsible for the management of the artworks

Scenography

Alexandra Pinte, Interior Designer
Nickel Creative Solution, Graphic Design and Printing
The implementation of all the fit-out work was entrusted to the company
Delta Production, under the direction of Sylvain Vandenbussche

Scientific Advisor

Dr David Vergauwen, Director
CEDOM-MADOC, Brussels

Honorary Committee

Isabelle De Wulf-Carlier-Ernest-Jean Fricke-Christian Jassogne

PRACTICAL INFORMATION

Prices

Adults : 6 €

Adults €6.00

12 to 18 years and seniors: 5 €

Children less 12 yearset PMR : free

Visite multimedia musée **via votre smartphone : GRATUIT**

Free admission on the first Sunday of every month to the permanent collection "From One Day to the Next: The 18th Century" only.

Temporary exhibitions remain subject to an admission charge, as do visits on 1 May and during Heritage Days.

opening times

We are open **every day except non-holiday Mondays. Access from 10 am to 6 pm** (last admission 5.30 pm).
Closed on 24, 25 and 31 December and 1 January.

Mediation Department

Need more information before booking? Contact our Mediation Department: info@chateaudeseneffe.be (Messages are only processed from Monday to Friday, during office hours. Mails are collected between 9 a.m. and 3 p.m.) or call +32 (0)64 55 69 13 (Reception)

TO EXPERIENCE THE 18TH CENTURY ALL YEAR ROUND

Check our website regularly: see the 'News' section and keep up to date with our lectures, philosophy talks, concerts from the 'Saisons musicales de Seneffe', our family activities, and more...

WWW.CHATEAUDESENEFFE.BE

Domaine du Château de Seneffe- Musée de l'orfèvrerie de la FW-B
Rue Lucien Plasman, 7-9
7180 Seneffe – Belgique
Tél : 0032 (0)64 55 69 13
Mail : info@chateaudeseneffe.be

Président : **Philippe Busquin**

Administrateur délégué : Jean-Paul Renier

Direction : Marjolaine Hanssens

Contact presse : Patricia Dewames

E-mail : patriciadewames@chateaudeseneffe.be

Assistée de Ariane Abramowicz, Bavo (**Agence Blink**) pour les relations presse :

E-mail : press@blinkpr.be / +32 (0)2 350 43 56

Dossier de presse : textes et interviews : **Patricia Dewames**,
à l'exception des textes rédigés par **Marjolaine Hanssens (M. H)**