

FRANCE

GERMANY

1870-1871

WAR, COMMUNE AND MEMORIES

PRESS KIT



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EDITORIAL

Exhibition after exhibition, the Musée de l'Armée aims to give its visitors the opportunity to rub shoulders with history, an encounter that often, albeit unintentionally, also sheds light on current events.

We could be forgiven for thinking that looking back at the Franco-German war and the Commune from a 2017 perspective does not fall into this category, distant from contemporary concerns as it may appear to be. But appearances are deceptive. However tragic the events described by Victor Hugo as an *annus horribilis*, they feel distant to us because we have trouble imagining the extent to which they left a lasting mark on mind-sets in both countries.

Europe's founding fathers proved to have longer memories than their contemporaries. Unless, in fact, their efforts to bring about lasting changes on the continent could be said to have met with such success that they largely wiped out the memory of the events that provided the enduring template for Franco-German tensions. However, their paths in life clearly predestined them to both remember the past and learn from it. Robert Schuman best incarnates this: born German in 1886, he was a student at the *Kaiserliches Lyceum* in Metz before continuing his studies in Bonn, Berlin and Munich, becoming French in 1918 and then elected as the deputy of Moselle the following year.

This project was important to us as it once again provided our museum with an opportunity to tackle historical facts and their remembrance. We have done so by retracing the succession of historical events and illustrating the complexities of their stratification; in other words, the issues at play and their unexpected resonance in today's world.

We also felt the need to devote an exhibition to this conflict for several reasons of more specific concern to the Musée de l'Armée. The first relates to the museum's history, beginning as it did with the merger between the Artillery Museum, dear to Napoleon III's heart, and the Historical Museum of the Army, a pure product of the Third Republic's patriotism and its efforts to radically reform the army. From this perspective, the Franco-German war and its consequences were the institution's founding event. The second reason, directly linked to the first, is rooted in the extraordinary abundance of the collections

of period *militaria*, paintings and photographs the museum began collecting at an early stage and has continually expanded ever since. The third reason stems from the organisation of the museum visit, divided as it is into chronological departments: what are known as the 'modern' rooms end with an account of the war itself, while the rooms dedicated to the two World Wars open with remembrance of the battles, as maintained and cultivated by leading war artists, and then with the work the Third Republic undertook to reorganise the army in the years that followed. This structure, important as it is, makes it difficult if not impossible for the public to gain an overall understanding of a series of events that are crucial to the history of France and the European continent as a whole.

We had to adopt a number of principles in approaching a subject of this kind. The first that should be mentioned is the decision not to separate the Commune from the war, since it was a direct result of the conflict and a contributing factor in making 1870–1871 an *annus horribilis*. This naturally led to the choice of opening up the scope of the exhibition to encompass elements of political, economic, social and cultural history. The museum has, indeed, made the same choice in many other circumstances, including tackling the colonial past, to ensure that military history is always presented in a broad context that puts it into perspective and illustrates the close links to other fields of history.

It seemed equally important to pay the same degree of attention to the various actors in the Franco-German war, their motives and their representations of the conflict. This approach is key to giving the public new insight into the war and demonstrating the lasting impact it had on relations between the two countries, their respective histories and the history of the entire European continent. The curators' efforts to gather objects, works and documents with vastly diverse origins and significance are based on this approach, reflecting the multiplicity of historians' sources as well as of the angles and issues involved in the events they study.

David Guillet
Acting Director of the Musée de l'Armée



▲ 1 - Charles Winter
Strasbourg, Faubourg-de-Pierre After the Bombardments, 1870
Strasbourg Museum of Modern and Contemporary Art
© Musée de Strasbourg / M.Bertola

PRESS RELEASE

Overshadowed as it is by the two World Wars, the 1870–1871 Franco-Prussian War is an unfamiliar topic to many French and German people, even though it was the founding event that set the tone for Franco-German relations, paving the way for Europe's future path.

The 'annus horribilis', as described by Victor Hugo, led to the Paris Commune and the outbreak of civil war. This was no accident but rather the result of pre-existing social tensions and the patriotic fervour triggered by Napoleon's defeat.

The exhibition aims to approach the 1870–1871 war from a twin perspective, both French and German, either of the time or later. The conflict is placed within a longer chronological context, reaching back to 1864, a year that marked the start of the German unification wars, and 1875, which saw the 'War in Sight' (*Krieg in Sicht*) crisis, then stretching from the 1813 German Wars of Liberation

(*Befreiungskriege*) and the 1815 Congress of Vienna to the Treaty of Versailles in 1919.

There are many traces left in art, literature and the urban environment by the participants and witnesses of the war, such as La Défense business district in the west of Paris, or the Victory Column (*Siegessäule*) and the *Strasse der Pariser Kommune* in Berlin. These will be explored in the exhibition through a wide variety of objects, paintings, sculptures and an exceptional collection of photographs from the time. The important political, diplomatic, military, ideological, social, economic and religious developments will also be emphasized.

DID YOU KNOW?

La Défense: this district of Paris derives its name from Louis-Ernest Barrias' sculpture, *The Defence of Paris*, erected on the Courbevoie roundabout, from which the French troops left for the Second Battle of Buzenval on 19 January 1871. Today, a street and metro station commemorate the battle.

Quatre-Septembre street and metro station: in reference to 4 September 1870, the date of the proclamation of the Third Republic by Léon Gambetta at the Paris Town Hall.

Place Denfert-Rochereau: formerly known as Place d'Enfer, it was renamed to pay tribute to Colonel Pierre Philippe Denfert-Rochereau, who as governor of Belfort in 1870, resisted for 103 days from 3 November 1870 to 18 February 1871, during the siege of the city by the German troops. The statue in the centre is a replica, reduced to a third of the original monumental *Lion of Belfort* by the Alsatian sculptor Auguste Bartholdi.

THE EXHIBITION IN FIGURES

- Over 320 works, objects and documents
- Over 80 loans from German museums
- 20 multimedia devices
- 9 information panels for young visitors



2 - Édouard Detaille
*Infantrymen on a Sunken Lane, fragment
of the Battle of Champigny panorama, 1882–1883*
Musée de l'Armée, Paris. Detaille bequest, 1920
© Paris, musée de l'Armée, Dist. RMN-GP / Emilie Cambier



CURATORS, SCIENTIFIC COMMITTEE AND LENDERS

CURATORS

Mathilde Benoistel, assistant curator in the Musée de l'Armée's experts and inventory department

Sylvie Le Ray-Burimi, head curator, in charge of the Musée de l'Armée's painting and sculpture department, as well as of the drawings, engravings and photographs room, and the library

Christophe Pommier, assistant curator in the Musée de l'Armée's artillery department

With the assistance of **Marine Branland, Céline Couillaud, Guillaume Fizellier, Céline Gouin and Claire Sigaud**

SCIENTIFIC COMMITTEE

President

Jean-François Chanet, chancellor of the Besançon Academy, university professor and researcher at the Sciences Po History Centre

Éric Anceau, lecturer at Paris-Sorbonne University
Christophe Didier, deputy administrator of the Strasbourg National and University Library

Jean-François Dubos, department head at the Defence Historical Service Library, Vincennes

David Guillet, acting director of the Musée de l'Armée

Michel Hau, professor emeritus of economic and social history

Dr. Mareike König, director of the library and 19th-century department at the German Historical Institute, Paris

Dr. Christine Krüger, doctor of contemporary history, Justus-Liebig University, Giessen

François Lagrange, head of the Musée de l'Armée's historical research, educational action and mediation division

Éric Necker, head curator, Museum of the Franco-Prussian War of 1870 and the Annexation, Gravelotte

Pr. Dr. Hans Ottomeyer, professor emeritus of contemporary history

François Robichon, professor of contemporary art history at Lille 3 University

François Roth †, professor emeritus of contemporary history

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Robert Tombs, professor of contemporary history at St John's College, Cambridge

Dr. Thomas Weissbrich, in charge of the collections of uniforms, insignia, decorations and military graphic arts at the German Historical Museum, Berlin

Jean-Claude Yon, professor of contemporary history at Versailles-Saint-Quentin-en-Yvelines University, research director at EPHE (Ecole Pratique des Hautes Etudes)

LENDING MUSEUMS AND INSTITUTIONS

INSTITUTIONS AND MUSEUMS OUTSIDE FRANCE

German Historical Museum, Berlin

Old National Gallery – part of the Berlin State Museums

Museum of Prints and Drawings – part of the Berlin State Museums

Hamburger Kunsthalle, Hamburg

Bavarian Army Museum, Ingolstadt

FRENCH INSTITUTIONS AND MUSEUMS

Fesch Palace – Museum of Fine Arts, Ajaccio

House of the Last Cartridge, Bazeilles

Museums and Estate of the Palaces of Compiègne and Blérancourt, Compiègne

Museum of the Franco-Prussian War of 1870 and the Annexation, Gravelotte

Ministry of Foreign Affairs and International Development archives, La Courneuve

Air and Space Museum, Le Bourget

Mine-clearing Museum – Association of Mine-Clearers of France, Marly-le-Roi

Museum of Living History, Montreuil-sous-Bois

Library of International Contemporary Documentation – Museum of Contemporary History, Paris Nanterre University

Historic Archives of the Paris Diocese, Paris

Paris Police Headquarters Archives, Paris

Historical Library of the City of Paris, Paris

Paris Fire Brigade, Paris

National Library of France, Paris

Conservation of Religious and Secular Works of Art for the City of Paris, Paris

National Centre of Visual Arts, Paris

National School of Fine Arts, Paris

Dosne-Thiers Foundation, Paris

L'Adresse, La Poste Museum, Paris

Lobster Films, Paris

Victor Hugo's Houses, Paris/Guernesey

Museum of Arts and Trades, Paris

Fine Arts Museum of the City of Paris – Petit Palais, Paris

Bouilhet-Christofle Museum, Paris

Carnavalet Museum, Paris

Jean-Jacques Henner National Museum, Paris

Orsay and Orangerie Museums, Paris

National Museum of the Malmaison and Bois-Préau Castles, Rueil-Malmaison

Saint-Denis Museum of Art and History, Saint-Denis

Strasbourg National and University Library, Strasbourg

Strasbourg Museum of Modern and Contemporary Art, Strasbourg

Historical Museum of the City of Strasbourg, Strasbourg

Princerie Museum, Verdun

National Museum of the Versailles and Trianon Palaces, Versailles

Private lenders

Jean Baronnet, Marie-Pierre Camus, François Robichon

And private lenders who do not want their names published

EXHIBITION

Marc Vallet Layout design

Yan Stive Graphic design

Etna Lumière Alain Chevalier, Maxime Bourde, Gabrielle Trévisé Lighting design

THE EXHIBITION JOURNEY

The 1870–1871 war was the founding event that set the tone for Franco-German relations and paved the way for Europe's future path. It effectively put an end to the diplomacy-centred balance of power known as the Concert of Europe, as well as the 'repose of Europe', ideas that did not resurface, in a different form, until the post-1945 period.

The conflict pitted France, a country that had spent several centuries building and consolidating its unity across a succession of political regimes, against Germany, a nation as yet unformed, comprising a collection of more recently emerged states.

In France, despite the proclamation of the Republic, pre-existing social tensions and the patriotic fervour triggered by Napoleon's defeat led to the Paris Commune

and the outbreak of civil war. In Germany, victory served to unify the country, symbolised by the proclamation of the Empire in the Hall of Mirrors at Versailles. A huge diversity and multiplicity of memories of the war exist on both sides, French and German, from official and personal sources. These recollections give us invaluable insights into the conflict's lasting impact on European societies.

The chronology of these events should be placed within a long-term context that reveals their true span and origins, reaching back to 1864, a year that marked the start of the German unification wars, and 1875, which saw the 'War in Sight' crisis; their span stretches from the Wars of Liberation (1813–1815) and Congress of Vienna (1815) to the Treaty of Versailles in 1919, which brought World War I to a close.

4 - Eagle from the Flag of the 21st Line Infantry Regiment, 1860 model

Musée de l'Armée, Paris

© Paris, musée de l'Armée, Dist RMN-GP / Pascal Segrette

French insignia component showing traces of the intense fighting at the Battle of Sedan, 31 August 1870.



5 - Édouard Manet
The Execution of Maximilian, 19 June 1867, 1868 (detail)

Musée de l'Armée, Paris

© Paris, musée de l'Armée, Dist RMN-GP / Pascal Segrette

Manet used this work, censored in 1868, to denounce the imperial regime's failings. In September 1870, the artist enrolled in the National Guard and then joined the artillery where he fought alongside other artists, such as Meissonier.



◀ 6 - Napoleon III's medical kit
 Palais de Compiègne
 © Palais de Compiègne,
 Dist RMN-GP / Thierry Ollivier
 In 1870, when the war was declared, the Emperor is already sick. He suffers from rheumatism, digestive disorders and urinary lithiasis.

FRANCE AND THE GERMAN STATES: THE PATH FROM PEACE TO WAR

The Prussian Empire, vying with the Austrian Empire for supremacy over Germany, was becoming steadily more powerful, a rise that seemed unstoppable once Otto von Bismarck took office in 1862. German unification, with Prussia at its heart, began with the war against Denmark, known as the War of the Duchies (1864–1865), and continued with the 1866 Austro-Prussian War (*Deutscher Krieg* – German War). Prussia emerged as the victor of the 1866 conflict, thus compromising an Austro-centric German unification (*großdeutsche Lösung* – greater German solution) and leading to the creation of the North German Confederation (*kleindeutsche Lösung* – little German solution) in 1867.

In France, the Second Empire was facing particularly forceful opposition, both political and social, even with the introduction of a series of reforms designed to liberalise the regime, and efforts to bring about military reforms failed. An ambitious but ambiguous foreign policy cost a great many lives in Crimea and Italy, proved risky in Mexico, and combined with several diplomatic setbacks in the power struggle with Prussia served to further isolate and weaken the Empire. Despite the unfavourable situation, the ailing Napoleon III listened to the assurances of his General Staff and yielded to warmongering elements, declaring war on Prussia on 19 July 1870.



▲ 7 - Emil Hünten
The Battle of Königgrätz [Die Schlacht bei Königgrätz], circa 1885 (detail)
 German Historical Museum Foundation, Berlin
 © Deutsches Historisches Museum, Berlin / S. Ahlers

This painting depicts the Sadowa battle, the turning point in the Austro-Prussian War of 1866. Prussia wins over Austria.

THE THREE WARS OF GERMAN UNIFICATION

In his determination to unify the German states, Otto von Bismarck engaged Prussia in three wars, known as the 'wars of unification'.

In 1864, with Austria as its ally, Prussia defeated Denmark: the Danish duchies of Schleswig and Holstein were placed under Prussian and Austrian military supervision respectively.

In 1866, Bismarck accused Austria of managing Holstein ineptly and war was then declared between the two powers. On 3 July 1866, the Prussian armies obtained a decisive victory at Königgrätz and Austria was vanquished. This success halted the construction of a 'Greater Germany' centring on Austria and instead established a 'Little Germany' under Prussian hegemony. In 1867, the creation of the North German Confederation confirmed this new stage on the path to a unified Germany.

Bismarck then decided that a war against France would constitute the final phase in German unity, despite the reticence of the southern German states. He skilfully manoeuvred Napoleon III into declaring war in July 1870, placing Prussia in the position of wronged party. The defensive alliances established with Bavaria, Württemberg, Baden and Hesse stood firm and the armies that entered France in August 1870 were very much 'German'. Their victories endorsed Bismarck's policy and, on 18 January 1871, the German Empire was proclaimed at Versailles.

The notion of a triptych of unification wars was 'invented' by German historians and journalists in 1871 to demonstrate the inexorability of a unified Germany and glorify its victories.

THE GERMAN STATES IN 1867



1865
Following the Second War of the Duchies, Prussia annexed the Duchies of Schleswig and Saxe-Lauenburg.

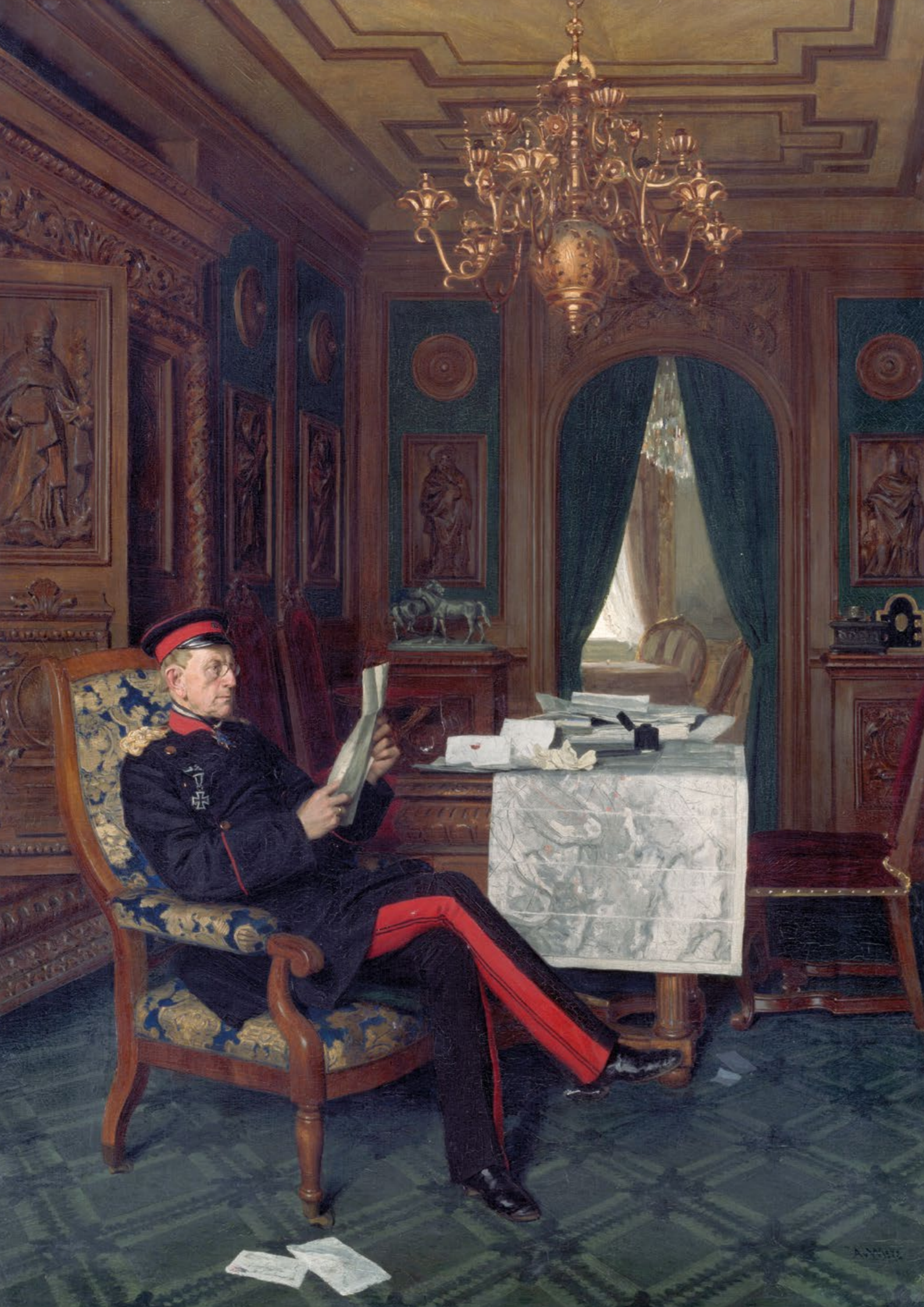
1866
Prussia's victory over Austria allowed it to annex the Duchy of Holstein.

1866
Prussia placed under military administration then annexed the Kingdom of Hanover, Duchy of Nassau, Landgraviate of Hesse-Cassel and Free City of Frankfurt.

- Kingdom of Prussia in 1864
- Prussian annexations between 1864 and 1866 on the eve of the War of the Duchies and the Austro-Prussian War
- Other German states
- North German Confederation member countries
- Countries at war with Prussia and its allies (intermittently)
- Neutral countries

KINGDOMS	GRAND DUCHIES	DUCHIES	PRINCIPALITIES	VILLES LIBRES
1 Prussia	5 Baden	11 Anhalt	16 Lippe-Detmold	23 Bremen
2 Bavaria	6 Hesse	12 Brunswick	17 Reuss Elder Line	24 Hamburg
3 Saxony	7 Mecklenburg-Schwerin	13 Saxe-Altenburg	18 Reuss Junior Line	25 Lubeck
4 Württemberg	8 Mecklenburg-Strelitz	14 Saxe-Coburg and Gotha	19 Schaumburg-Lippe	
	9 Oldenburg	15 Saxe-Meiningen	20 Schwarzburg-Rudolstadt	
	10 Saxe-Weimar-Eisenach		21 Schwarzburg-Sondershausen	
			22 Waldeck-Pyrmont	





THE TWO PHASES OF THE WAR

The first month of the conflict was marked by a number of episodes that conditioned the memories of the warring parties: the Reichshoffen charge, the high casualty rate of the battle of Gravelotte, the battle of Sedan, a disaster or triumph depending on the point of view. Both sides were surprised: the Germans by the rapidity of their victories and the collapse of the imperial army, the French by the speed of the German invasion and the relentless series of defeats.

Napoleon III's surrender resulted in the fall of the Second Empire and the forming of the Government of National

Defence (4 September 1870), which decided to pursue the war. The Prussian General Staff then proceeded to lay siege to Paris and bombarded the city to force the government to surrender and end the war.

In a quest to liberate Paris, the Republic mobilised additional forces from the rest of the country, calling on battalions from the Mobile National Guard, volunteers and *francs-tireurs*. Nevertheless, despite a powerful surge of patriotism, the lack of officers, equipment and adequate military training meant that the National Defence armies failed to turn the tide of the war.



9 - Young Volunteer Insignia from 1870-1871
Musée de l'Armée, Paris
© Paris, musée de l'Armée, Dist. RMN-GP / Emilie Cambier



11 - Uniform of a Staff Lieutenant in Garibaldi's Corps of Volunteers
Musée de l'Armée, Paris
© Paris, musée de l'Armée, Dist. RMN-GP / Pascal Segrette



10 - Amédée Bollée Bollée Mitrailleuse, 1870
Musée de l'Armée, Paris
Donation Amédée Bollée the younger, 1919
© Paris, musée de l'Armée, Dist. RMN-GP / Emilie Cambier

8 - Anton Von Werner
The Late Count von Moltke in His Study at Versailles
[*Graf Moltke in seinem Arbeitszimmer in Versailles*], 1872
Hamburger Kunsthalle, Hamburg, Beer Carl Heine bequest, 1882
© BPK, Berlin, Dist. RMN-Grand Palais / Elke Walford



12 - Wire Splint from Madame Savalle's Ambulance at Mars-La-Tour, 1870
 Museum of the Franco-Prussian War of 1870 and the Annexation, Gravelotte
 © Studio Doncourt

THE WAR IN EVERYDAY LIFE

The 1870–1871 war is usually seen as a 19th-century conflict, symbolised by the 'pointless' charges of the Cuirassiers in their gleaming uniforms. The reality was in fact far bleaker, and far more modern. The war was waged very differently by the Germans, who were attacked but did not fight on their own territory, and the French, whose civilian population was directly affected by the fighting. Each army condemned the other for its brutality, embodied for the Germans by the *francs-tireurs* and 'turcos' – the nickname given to the Algerian skirmishers – and for the French by the uhlans (unit of German lancers) and plunderers.

Phenomena and sights associated in collective memory with the conflicts that marked the 20th century emerged during this war. Strasbourg, Belfort and Paris came under bombardment and were partially destroyed as civilians hid in their cellars. The atrocities perpetrated against civilian populations were publicised by the press and influenced public opinion in other countries. The number of French prisoners was far higher than the Prussian General Staff's predictions in terms of the human and material resources needed to deal with them. In addition, France suffered the invasion of a third of its territory during the war, remaining partially occupied until it paid the war indemnity in full, in September 1873.



13 - Chateau de Versailles. Louis XIII Gallery (Sick Rooms Decorated for Christmas), 25 December 1870.
 Friedrich Bruckmann Verlag (publisher), 1870,
 Musée de l'Armée, Paris
 © Paris, musée de l'Armée, Dist. RMN-GP / Pascal Segrette

With its authorised and partisan view of the conflict, the album produced by Karl Schiwer with the help of C. Quidde and M. Hintze can be seen as both a declaration of the Prussian victory and a symbolic takeover of the conquered lands, culminating in the sumptuous setting of Versailles. The work was carried out as part of the Feldphotographie-Detachment attached to the Prussian army.

14 - Alphonse de Neuville The Last Cartridges or Defending a House Surrounded by the Enemy, 1873
 The House of the Last Cartridge, Bazeilles
 © RMN-GP / Hervé Lewandowski



COMMUNE DE PARIS

COMITÉ DE SALUT PUBLIC

**Que tous les bons citoyens se lèvent!
Aux barricades! L'ennemi est dans
nos murs!**

Pas d'hésitation!

**En avant pour la République, pour la
Commune et pour la Liberté!**

AUX ARMES!

Paris, le 22 mai 1871.

Le Comité de Salut public,
**ANT. ARNAUD, BILLIORAY, E. EUDES,
F. GAMBON, G. RANVIER.**

THE ARMISTICE AND THE COMMUNE

By late January 1871, France was no longer capable of waging war. On 26 January, the armistice was signed and immediately applied. It demanded that elections be held so that a legitimate government could be formed and serve as an official negotiating partner to Germany. The negotiations produced the Treaty of Frankfurt on 10 May 1871: Germany annexed part of Alsace and Lorraine, and imposed a war indemnity of 5 billion gold francs as well as a victory parade by Prussian troops in Paris.

However, on 22 January, the Parisians, furious in the wake of the siege and feeling betrayed by the government, refused to accept defeat and demanded the election of a Commune. The city had not actually been captured by German troops, and its residents roundly condemned those they saw as capitulators. The 18 March insurrec-

tion triggered municipal elections and the proclamation of the Paris Commune. Similar uprisings also occurred in Lyon, Marseille and Toulouse.

Exasperation mounted on both sides: the federated forces' anger at the 'capitulators' equalled the Versailles-based government's fury with the rebels. A civil war to destroy the Commune broke out: from 3 April to 28 May 1871, the second siege of Paris was made possible by Bismarck's attitude; without offering any military intervention, he nevertheless made the French army's task easier. The conflict pitted two armies of tens of thousands of combatants against each other. The Commune collapsed after two months of fighting and the rebels were subjected to brutal repression by the government: the Bloody Week was followed by executions and harsh sentences.

16 - Communard's Greatcoat

Musée de l'Armée, Paris

© Paris, musée de l'Armée, Dist. RMN-GP / Emilie Cambier



15 - Rise up All Good Citizens!, 1871

Musée de l'Armée, Paris

© Paris, musée de l'Armée, Dist RMN-GP / Pascal Segrette

AFTER THE WAR

The war marked the dawn of a new era in the political, diplomatic and military spheres. 1871 saw new regimes in place in France and Germany, while the withdrawal of French troops from Rome paved the way for the final phase of Italian unification.

France quickly got back on its feet, despite the losses of territory and payment of the war indemnity, and forged ahead with its new ambitions by developing its colonial empire. Aware of having been militarily outclassed, the country reformed its military policy, completely overhauled the army, in terms of both organisation and equipment, and cultivated the spirit of revenge in the hope of retrieving Alsace and Lorraine. The unification of Germany and dividends of victory served to boost

its economy, already growing rapidly, and the country became a success story. As antimilitarist sentiment surfaced in certain circles in France, Germany saw the emergence of a mostly middle-class fascination for the military institution.

The subtle and complex manoeuvrings of European diplomacy had confined the 1870–1871 war to France and the German states. However, in 1875 a short-lived diplomatic crisis, dubbed 'War in Sight', revealed a new politico-strategic configuration, with both Great Britain and Russia ready to support France in a bid to contain Germany whose excessive power they saw as a threat. Bismarck then felt that Germany should adopt a pacifying policy in Europe.



▲ 17 - Paul Hadol, also known as White
Map of Europe in 1870, after a French Woodcut
[Karte von Europa im Jahre 1870, nach einem französischen Holzschnitte], 1870
German Historical Museum Foundation, Berlin
© Deutsches Historisches Museum, Berlin/ I. Desnica



▶ 18 - Jean-Jacques Henner
Alsace. She is Waiting, 1871
Donation Pierre Brault family, 1972
Jean-Jacques Henner National
Museum, Paris
© Musée Jean-Jacques Henner, Dist RMN-GP /
Franck Raux

Commissioned by the wives of a group of Thann-based manufacturers from a painter born in Alsace as a gift for Léon Gambetta – fiercely opposed to abandoning Alsace to the new German Empire – the work is not so much a portrait as a personification of the territory in question. The allegory it proposes belongs to the real world: a young Alsatian woman in mourning, a simple and dignified figure. The cockade in the colours of France pinned on the Alsatian black bow accentuates the patriotic message of a painting that avoids both pomposity and triviality.



▲ 19 - Mandar and Mugnier
Paris 1871, Rue de Bondy, 1871
Musée de l'Armée, Paris
© Paris, musée de l'Armée - Dist. RMN-GP /
Émilie Cambier

During the Bloody Week (21–28 May 1871), many Parisian buildings were set on fire by the Federates who refused to surrender their city to the French army.



▲ 20 - Bruno Braquehais
Barricade on Rue de Castiglione, 1871
Musée de l'Armée, Paris
© Paris, musée de l'Armée, Dist. RMN-GP /
Émilie Cambier

The Federates erected barricades in the streets of Paris to defend the Commune against the assaults of the French army. Some of them, such as the barricade on Rue de Castiglione, were impressive structures equipped with artillery pieces.

THE TWO SIEGES OF PARIS

After the victory at Sedan and the new French Republic's decision to continue to fight, Moltke, the Prussian Chief of Staff, focused military efforts on Paris in the hope of capturing the capital and winning the war. From 20 September 1870 to 28 January 1871, up to 400,000 German soldiers laid siege to the capital. Protected by the city's imposing fortifications, 1,750,000 civilians and 450,000 combatants awaited the enemy's assault – in vain. Moltke preferred hunger as a weapon rather than inflicting bloody street-fighting on his army. The city's besieged inhabitants suffered badly during the harsh winter of 1870–1871 and from the shortage of coal and food, although they continued to hope that the French armies would succeed. Starting on 5 January 1871, Paris and its suburbs were subjected to sustained bombardment; the Prussian General Staff was infuriated by Parisian resistance and wanted to force the city to surrender – unsuccessfully. In late January 1871, the situation was desperate and France negotiated an armistice that brought the

132-day siege to an end. The capital received food supplies and escaped German occupation.

Following the popular uprising of 18 March 1871, the French government left Paris for Versailles. Fighting began on 21 March. On 2 April, the French army seized Courbevoie, while the Federates failed to take Versailles on the 3rd. On 30 April, almost 400 artillery pieces installed on Mont-Valérien and the heights of Saint-Cloud, Meudon and Châtillon began to pound the Issy and Vanves forts, key to Parisian defence in the south-west of the city, and the ramparts of its walled enclosure. The bombardments did not just damage the targets, but also hit the city's western neighbourhoods. On 21 May, the French army entered Paris, marking the beginning of the Bloody Week when the capital's neighbourhoods fell one after another. Fighting stopped on 28 May when the last barricades in Belleville were captured.

THE COMMUNE

A number of Parisians felt that the armistice which brought the 1870–1871 conflict to a close was a betrayal and wanted to pursue the war. In addition, the government took several highly unpopular measures, such as lifting the moratorium on rents and abolishing national guards' pay. This burst of patriotism, combined with social unrest and the revolutionary tradition, produced a civil war, its start marked by the insurrection of 18 March, with the government headed by Thiers and based at Versailles on one side and the Paris Commune, proclaimed by the Republican Federation of the National Guard, on the other.

For 72 days, the city was run by a commune council, whose programme was partially adopted by the Third Republic, including separation of church and state and free, secular education. Various uprisings also occurred in Lyon, Marseille, Le Creusot and Toulouse, where they

were quickly quelled. The government reacted swiftly: the French army laid siege to Paris and fought the federated troops. The city was reconquered as one neighbourhood after another fell. The Germans looked on, and ensured the speedy return of French prisoners of war who swelled the army's ranks. In the wake of the Bloody Week (21–28 May 1871), the Communards became the target of brutal repression, with arrests, executions, prison sentences and deportation orders to New Caledonia. The Republic granted the Communards an amnesty with two successive laws, in 1879 and 1880. On 29 November 2016, the National Assembly rehabilitated the victims of the repression of the Commune.

MEMORIES OF THE WAR AND THE COMMUNE

The war and its political and diplomatic consequences left a lasting mark on European artistic output and cultural life. In France and Germany, remembrance of the war was very soon incorporated into architecture and town planning: war-related monuments, memorials and place names were widespread throughout the two countries. At the same time, groups of former combatants were springing up everywhere, working alongside local authorities and the Church to organise commemorations and ensure their success.

In France, in spite of defeat and invasion, remembrance of the war contributed to the republican reconstruction of national history. It was brought to life in spectacular forms, with painted panoramas, figurative art and monumental sculptures that emphasised the courage of the vanquished. Remembrance of the Commune, spurred on

by censorship and paradoxically strengthened by the opposition it encountered, took shape in forms that were more modest but that helped it to be transmitted, such as books, songs, engravings and photographs. This form of remembrance carried on developing after the amnesty. The damage and destruction wrought by the war and the Commune was the topic of lively debate: should the ruins of the '*annus horribilis*' be preserved or eradicated? Should damaged buildings be restored or new ones built in their place?

In Germany, post-victory elation was expressed through historically-themed paintings, statues, monuments dedicated to the Emperor, Bismarck and Moltke, and painted panoramas depicting battles. Historians and journalists also busied themselves retracing the history of the unification wars, soon presented as a founding 'trilogy'.

▼ 21 - Royal Prussian Army photographic unit
Reception Room with the Statue 'The Death', Saint-Cloud Castle.
(*Images of military life in Paris and Strasbourg during the 1870-71 campaign. Book V, Plate 4*)
J. B. Obernetter (publisher), 1870
German Historical Museum Foundation, Berlin
© Deutsches Historisches Museum, Berlin



▲ 22 - Antonin Mercié
Gloria Victis, circa 1872
Orsay Museum, Paris, RF 1835
Donation Ernest May, 1924, assigned to the Orsay Museum, 1986
© RMN-Grand Palais (musée d'Orsay) / Hervé Lewandowski

VISIT THEMES

FRANCE-GERMANY: A DOUBLE PERSPECTIVE

The exhibition aims to approach the 1870–1871 war from a twin perspective, both French and German. The conflict and its consequences are explained from the standpoints of the two warring parties, and works by French and German artists as well as objects and documents from both countries illustrate and reinforce this perspective. The museum has developed comprehensive partnerships with a broad range of German museums (the German Historical Museum, the Museum of Prints and Drawings and the Picture Gallery, both part of the Berlin State Museums, and the Old National Gallery), which have contributed generously to the exhibition with many major loans as well as essays and articles published in the catalogue. The works

and objects from the German collections will be displayed alongside those from French collections and put into context as part of a museum visit whose key stages have been defined with the help of a scientific committee. The committee is headed by Professor Jean-François Chanet, chancellor of the Besançon Academy, and made up of French and German historians and curators, including Professor Hans Ottomeyer (honorary president of the German Historical Museum), Doctor Thomas Weissbrich (curator at the German Historical Museum), Doctor Mareike König (German Centre for Art History) and Doctor Christine Krüger (University of Giessen).

NEVER FORGET

Signs of remembrance of the 1870–1871 combatants are visible in Paris and the surrounding area, revealing themselves to anyone who wants to find them. In the city itself, the *Lion of Belfort* and Place Denfert-Rochereau pay homage to the capital's resistance and its commander, while at Champigny-sur-Marne and Le Bourget monuments and ossuaries serve as reminders of the battles they are named after. La Défense business district derives its name from Louis-Ernest Barrias' sculpture, *The Defence of Paris*, erected in 1883 and aligned with the Arc de Triomphe to commemorate those who defended the besieged capital. In Berlin, the approaches to the Siegessäule – the Victory Column that commemorates the three wars of German unification – have been repeatedly altered by successive regimes, bearing the traces of a distortion of a part of history whose rejection in the wake of World War II has given way to a calmer and more detached approach. Then there are place names such as Sedanstrasse and Strasse der Pariser Kommune, which call to mind the former partition between the two Berlins, West and East.



▲ 23 - Émile Robert
Statue of Napoleon I after the Fall of the Vendôme Column, 16 May 1871, 1871
J. Baronnet Collection
© Paris, musée de l'Armée / Pascal Segrette



▲ 24 - Gustave Doré
The Enigma, 1871
Orsay Museum, Paris, purchased by the Réunion des Musées Nationaux, assigned to the Orsay Museum, 1982
© RMN-Grand Palais (musée d'Orsay) / Jean Schormans

This almost monochrome painting represents the winged figure of France, a laurel wreath on her head, looking up at the Sphinx who holds her in his arms, her face questioning and defeated. Dead bodies litter the foreground, while a city goes up in flames in the background. The sphinx evokes Egyptian-themed iconography, frequently associated with the glories of the Empire in France, and is depicted as an avenging figure. One part of a triptych sold posthumously in 1885 under the generic titles *Memories of 1870*, the work is an important testament to the commitment felt by Doré, born an Alsatian, to representing the Franco-Prussian war then the Commune.

THE 'ANNUS HORRIBILIS' AS SPECTACLE

The Franco-German war and civil war that followed unfolded beneath the eyes of reporters as well as artists who were commissioned or approved by the General Staff, like Werner and Trübner, politically engaged, like Meissonier and Manet, or dedicated to bearing witness, such as Carpeaux, Corot and Menzel. Photography documented the conquest and occupation as well as their consequences, including repairs made to cities' defence systems, destruction caused by bombardments, prisoners and reconstructions. Then a recent technique, it served to identify the dead and then the suspects as the Communards went on trial. Although recognition of its use as a military reconnaissance tool was slow to develop – as deplored by Nadar, a balloon pilot during the first siege of Paris – *in situ* photographic images were used by painters Detaille and Neuville when creating their painted panoramas. These works gained international visibility as they were displayed abroad and as photographic reproductions circulated. Acting both to channel and nourish

memories of the conflict, photography, engravings and paintings thus gave enduring form to successive and conflicting interpretations of the war.

A number of these works enjoyed widespread international exposure in Europe and the USA as panoramas were duplicated, exhibitions taken on tour and works reproduced in the form of engravings and photogravures, thus incorporating them into the visual memory of conflicts and civil wars. The Commune anniversaries in 1896 and 1901 triggered the production of a series of drawings, paintings and engravings dedicated to the movement and its repression, until then kept in the dark by official republican historiography and its associated iconography. Artists close to the anarchist movements, such as Luce and Vallotton, sometimes drew inspiration from photographs of the protagonists and events to create works whose accusatory aspect was heightened when the Dreyfus affair came to light.



▲ 25 - Portrait of Louise Michel (1830-1905)
Carnavalet Museum, Paris
© RMN-GP / Agence Bulloz



▲ 26 - Marie Favier, born Demigneux, second lieutenant of the 'francs-tireurs' du Doubs, bataillon Nicolai, 1870
Musée de l'Armée, Paris
© Paris, musée de l'Armée, Dist. RMN-GP / Pascal Segrette

WOMEN AT WAR

Alongside traditional national allegories of war and the habitual maternal figures of the nurse and the cook, representations of more troubling women were emerging, altering the image of a conflict during which the engagement of many different volunteers tended to blur the line between civil and military life. Women were prohibited from joining the regular army as combatants. Some of them therefore joined groups of *francs-tireurs* and sometimes took command of them, such as Antoinette Lix, who became a lieutenant in the Polish uhlans and captain of the Lamarche *francs-tireurs* in Vosges. Another example was Marie Favier, a second lieutenant with the Doubs *francs-tireurs* before being appointed by General

Garibaldi as the staff captain of the battalion led by Commander Nicolai; she went on to become the commander's muse then wife. Another woman who took up arms was Louise Michel, represented in photomontages through the prism of the 'Versailles camera obscura' (to use Marx's description of the government's control over communications during the Commune), before forging her own image. Sentenced to deportation to New Caledonia, she told her own story in autobiographical accounts which depicted her on the barricades, thus contributing to the birth of a mythology whose strength lies in its incorporation of revolutionary archetypes.

YOUNG VISITORS

The museum provides several tools to ensure that young visitors can enjoy the exhibition.

Family visits

Special panels for young visitors provide an informative and fun way of finding out all about the exhibition's objects, artworks and archives.

The panels tie in to a games booklet in French and English that visitors can pick up at the exhibition entrance or download from the museum's website. The youngest visitors are invited to meet the challenge of using a visual detail to find a specific object or artwork. Send your photos to jeunes@musee-armee.fr to win a prize!

Entertaining guided tours

The museum also offers an entertaining guided tour of the exhibition to give young visitors a better understanding of the 1870-1871 Franco-German war and find out about the important changes that accompanied or

followed on from the conflict on the military, artistic, heritage and commemorative levels. A series of fun challenges await the youngsters during the tour.

The guided tour is suitable for families and school groups.

Information and reservations
jeunes@musee-armee.fr

Entertaining guided tour schedule

26 April 2017 at 14.00

10 May 2017 at 14.00

7 June 2017 at 14.00

28 June 2017 at 14.00

Entertaining guided tours: children from 9 upwards and parents

Price: €7 per child and €12 per adult

MULTIMEDIAS AND GAMES

The exhibition experience is enhanced by around twenty multimedia installations. Interactive programmes, 2D and 3D animations and animated maps provide a historical, fun and educational overview of the 1870-1871 period.

Activities and installations:

- quizzes for visitors to test or improve their knowledge;
- portrait galleries that introduce visitors to leading French and German figures of the period, who played an important part in political or artistic life or in other areas;
- photo albums that visitors can explore to discover images such as Paris on fire, cities under German occupation and the siege of Paris during the Commune;
- 3D animations to understand how equipment such as the Krupp canon or Bollée machine gun worked;
- an animated map explaining troop movements during the military operations between July 1870 and January 1871;
- an animated map of the siege of Paris during the Commune.



Screenshot from a multimedia presenting the painter Meissonier's work.

CONCERTS

A key moment in Franco-German relations, the 1870–1871 war, while certainly fanning the flames of hatred, did not hinder composers, poets and writers on both sides of the Rhine from exchanging ideas and influencing each other, as illustrated by Baudelaire's boundless admiration for Wagner and by this cycle of eleven concerts.

Although popular songs referred to the Commune, the focus was essentially on a policy designed to reaffirm the splendour of French music in response to the German tradition. The National Society of Music was founded in 1871 by Bussine and Saint-Saëns as a means of implementing this policy. The society's

founding members included Franck, Massenet, Fauré and Duparc. Its motto was *Ars Gallica*.

In the wake of the 1871 defeat at the hands of Prussia, France entrusted its composers with the task of arousing national pride and patriotism, since music played a central role in the ruling elite's view of the nation and the construction of republican national identity. However, such attempts failed to take into account the influence of foreign music and, more importantly, the enduring mutual esteem and elective affinities that served to deepen ties between the artists.

APRIL 2017

21 April - 20.00
LA CLIQUE DES LUNAISIENS
& ISABELLE DRUET
Offenbach • Saint-Saëns, etc.

25 April - 20.00
MICHEL DALBERTO
Wagner • Brahms • Bizet

28 April - 20.00
CYRILLE DUBOIS -
TRISTAN RAËS
Duparc • Fauré • Brahms

MAY 2017

11 May - 20.00
EMMANUELLE BERTRAND
& SAINT-SAËNS
Chostakovitch • Schumann

19 May - 20.00
LA CLASSE D'ANNE LE BOZEC
Wagner • Rheinberger • Brahms •
Bizet • D'Indy • Duparc • Fauré •
Massenet • Messager

23 May - 20.00
JEAN-MARC PHILLIPS
& RAPHAËL PIDOUX
Brahms • Dvorák

29 May - 20.00
QUATUOR PARISII
& PHILIPPE BIANCONI
Brahms • Schumann •
Franck

JUNE 2017

8 June - 20.00
JOSEPH MOOG
Wagner • Saint-Saëns • Franck

9 June - 20.00
KARINE DESHAYES
& PHILIPPE CASSARD
Brahms • Wagner • Gounod •
Chausson • Duparc

13 June - 20.00
WAGNER & SAINT-SAËNS

16 June - 20.00
GERHARD OPPITZ
Bizet • Saint-Saëns • Franck •
Brahms

Information and bookings
musee-armee.fr

LECTURES

1870-1871 : WAR, ARTS, HISTORY

The Musée de l'Armée is holding a cycle of lectures in partnership with the Permanent University of the City of Paris. The cycle, successively tackling cultural, military and art history, features the following lectures:

20 April 2017

Napoleon III and the 1870 War
by Éric Anceau, lecturer in contemporary history
at Paris-Sorbonne University

24 April 2017

*Offenbach – Wagner:
a franco-German Duel?*
by Jean-Claude Yon, professor of contemporary
history at Versailles-Saint-Quentin-en-Yvelines
University and research director at EPHE

25 April 2017

*Citizens, Take up Your Inventions!
Help the Government of National Defence
(1870–1871)*
by Christophe Pommier, assistant curator at the
Musée de l'Armée's artillery department

5 May 2017

Could France have won in 1870?
An alternate view of history
by Antoine Reverchon, journalist
at *Le Monde* newspaper

9 May 2017

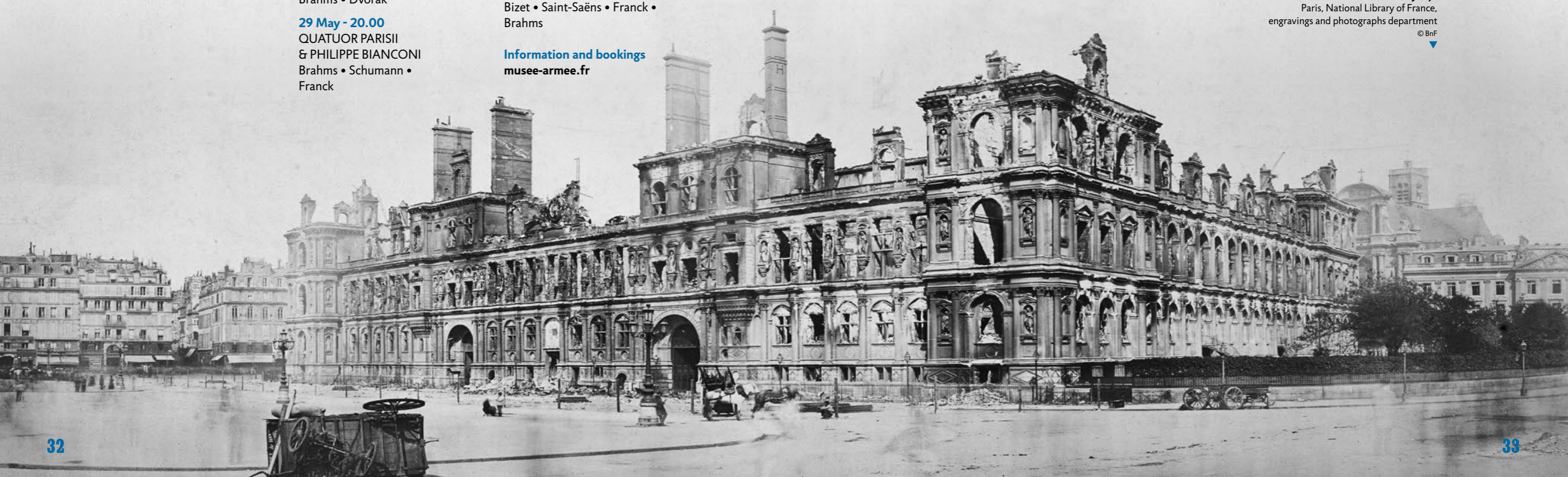
Remembrance of 1870 in German painting
by Anne Friederike Delouis, lecturer in social
anthropology at the University of Orléans

Information and bookings

(from 15 of March)
Auditorium Austerlitz 13.45 to 15H
Free admission
Reservation required: histoire@musee-armee.fr
subject to seat availability

27 - Paris Town Hall in May 1871
Paris, National Library of France,
engravings and photographs department

© BnF



SCREENINGS

1870-1871 : QUIET PLEASE...FILMING IN PROGRESS!

The exhibition also features a film cycle: five fiction films and fictionalised documentaries explore how the Franco-German war (1870–1871) and Paris Commune (1871) have been represented and transformed into a narrative, subjects that have inspired numerous directors both in France and elsewhere. Film historians and film studies specialists will place the films in context and analyse them before discussing them with the viewers after the screening. The sessions will be run by film historian Patrick Brion.

15 May - 19.30

Mademoiselle Fifi by Robert Wise (1944)
(original English version with French subtitles
– black & white – 69 minutes)

16 May - 19.30

The Goose of Sedan by Helmut Kautner (1959)
(French version – colour – 90 minutes)

17 May - 19.30

La Forteresse Assiégée (The Besieged Fortress)
by Gérard Mordillat (2006) (documentary
– French version – colour – 136 minutes)

18 May - Part I 16.00 / Part II 20.00

La Commune (Paris, 1871) by Peter Watkins (2000)
(French version – black & white – 345 minutes)

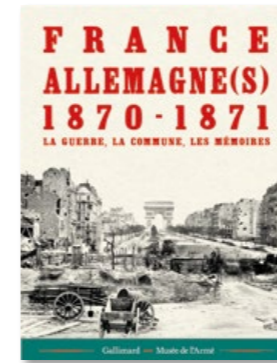
19 May - 20.00

Une Journée au Luxembourg (A Day in the Luxembourg Garden) by Jean Baronnet (1993)
(French version – colour – 50 minutes)

Information and bookings

Auditorium Austerlitz
Free admission
Reservation required: histoire@musee-armee.fr
or by phone +33 (0)1 44 42 38 77
(from 10.00 to 12.00 and 14.00 to 17.00)
subject to seat availability

CATALOGUE



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Sabine Beneke

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Édouard Detaille, Alphonse de Neuville and Paul Mathey at the Old Cross of Rezonville Making Studies for the Rezonville Panorama, August–September 1882
François Robichon Collection

© Paris, musée de l'Armée, Dist. RMN-Grand Palais / Pascal Segrette



THE MUSÉE DE L'ARMÉE

The Musée de l'Armée is a major centre of French and European military history. Under the aegis of the French Ministry of Defence, it provides one of the world's most extensive collections of its kind, with close to 500,000 items dating from the Bronze Age to the present. Lying at the heart of the Hôtel National des Invalides, an historically important site created by Louis XIV in 1670 for disabled soldiers and veterans, the museum began with the 1905 merger between the collections from the Artillery Museum and the Historical Museum of the Army.

It ranks among the five most visited museums in France. In 2016, it welcomed over 1.2 million French and international visitors, offering them a wide-ranging cultural programme, open to all types of visitors and featuring two heritage exhibitions a year.

Extending the museum visit

The collections relating to the 1870–1871 war are displayed in the museum's modern and contemporary departments as well as the outer galleries of the Hôtel des Invalides. They are made up of many different types of items, including uniforms, weapons, insignia, scale-model artillery and figurines as well as paintings and sculptures. Engravings and photographs, stored in reserve due their fragility, will be shown for the first time at the *France-Germany 1870–1871. War, Commune and Memories* exhibition. Special signs will guide visitors from the temporary exhibition to the works that are part of the permanent display so they can extend their museum visit. A photograph taken by Yan Morvan at Bazeilles as part of the *Battlefields* series and recently acquired by the Musée de l'Armée will be given a special preview in the room containing the Rezonville and Champigny panoramas painted by Detaille and Neuville, thus creating a dialogue between painters and photographers and the way they tackle theatres of war, both past and present.

INSTITUTIONAL PARTNER



THE CIC IN PARTNERSHIP WITH THE MUSÉE DE L'ARMÉE

The CIC has been a key partner to the Musée de l'Armée at the Invalides since 2003, sponsoring temporary exhibitions which highlight decisive but sometimes little-known phases in France's history. *France-Germany 1870–1871. War, Commune and Memories* takes a new look at a turning point in our history, marked by the crystallisation of the Franco-German conflict and its painful impact on the seventy-five years that followed, the irruption of social revolution with the Commune, and the difficult birth of the Republic, founded on the ruins of the Second Empire and in the teeth of opposition from the Royalist movement. The CIC is funding three multimedia installations, one dedicated to French and German remembrance sites, the other two to the Bollée mitrailleuse and the Krupp canon respectively. CIC's latest sponsorship is designed to help spread the message to a wide audience that knowledge of the past is a source of energy everyone can draw on to strengthen their faith in the future.

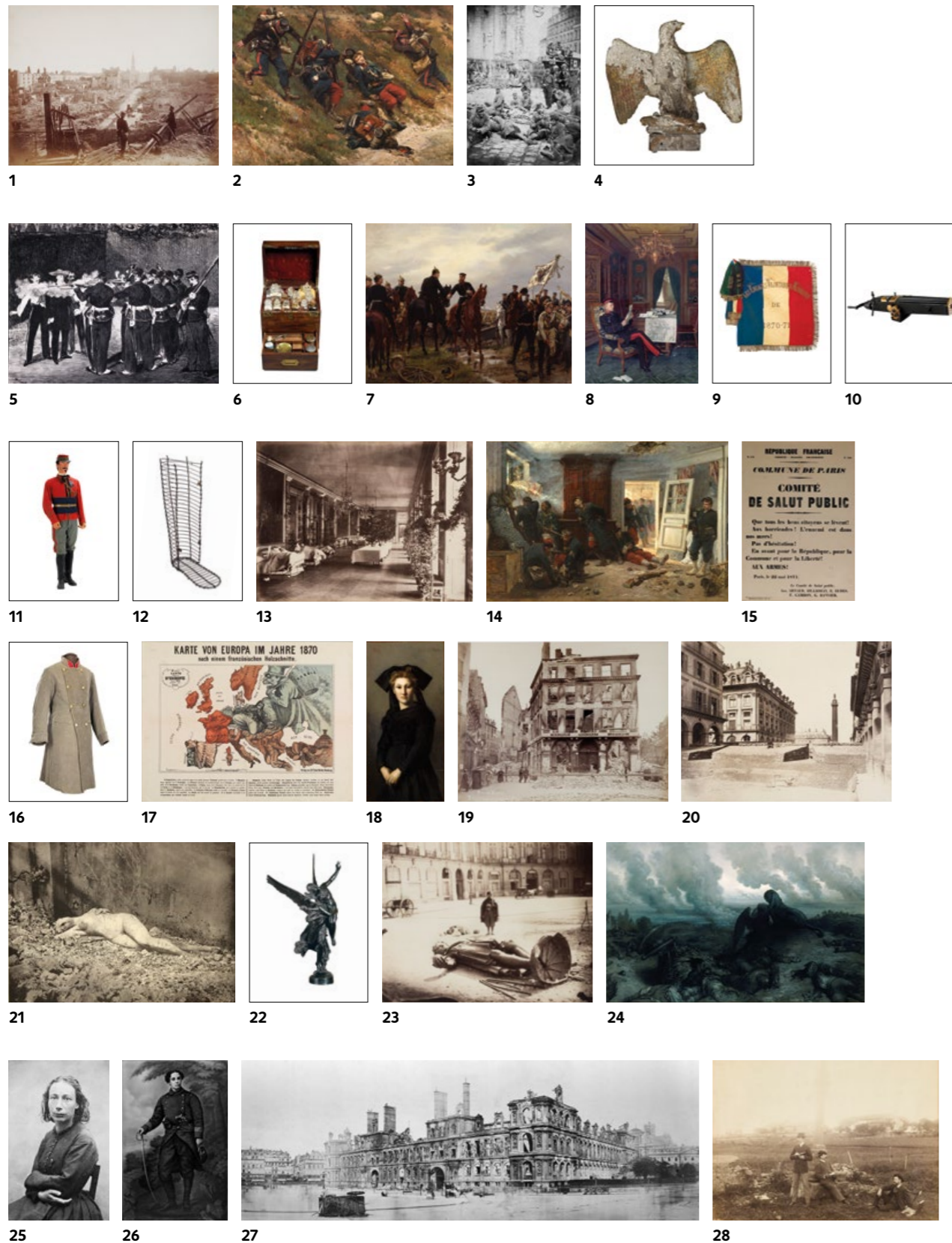
MEDIAS PARTNERS

Le Monde *Le Monde* began life as a daily newspaper in 1944. It has since become a media company publishing supplements on specific themes and a magazine, *M*, guided by the principles of independence, rigour and high editorial standards. It attracts 19 million readers every month with paper, online and mobile-device editions. *Le Monde* provides daily permanent coverage of international, French, economic and arts news. It dedicates four pages every day to the arts and topical debates with enhanced content, portfolios and videos on its website and app. *Le Monde* is delighted to be teaming up with the Musée de l'Armée for the *France-Germany 1870–1871. War, Commune and Memories* exhibition and to share its enthusiasm for this event with its readers.

LE FIGARO magazine *Le Figaro Magazine* was launched in 1978 with the mission of combining information with pleasure. A magazine with a distinctive character, it provides a blend of high-calibre writing and beautiful photographs. Headed by Guillaume Roquette, *Figaro Magazine's* editorial team takes a fresh look at the news, with opinions from renowned columnists (such as Éric Zemmour, Frédéric Beigbeder and Philippe Tesson), in-depth stories and a stunning selection of photographs, including the famous weekly double-pages 'Arrêts sur Images' showing the week's three most spectacular images. *Le Figaro Magazine* also provides the 'Quartiers Libres' arts and lifestyle guide, its pages dedicated to art, film, literature, theatre and music. The authenticity of the guide's voice is reflected in its influential position in the arts world. *Le Figaro Magazine* is published on Friday with *Le Figaro*, *Madame Figaro* and *TV Magazine*. *Le Figaro Magazine* is very happy to be a partner in the *France-Germany 1870–1871. War, Commune and Memories* exhibition.

Historia *Historia* magazine was founded in 1909, making it the oldest history magazine in France. It is also the best known publication in its field. The magazine continues to attract viewers down through the generations and has established itself in the cultural heritage landscape. It has been dedicated to recounting history for over a century, drawing on the talents of many eminent writers, academics as well as journalists. The magazine's goal is to make history ever more accessible to the greatest number of people. The teams at *Historia* bring enthusiasm and their passion for history to their work every day. They are all heirs to a publication that has consistently succeeded in bringing the past to life in a quest for a better understanding of the present.

VISUALS FOR THE PRESS



CHRONOLOGY

6 August 1806

Disappearance of the Holy Roman Empire under the pressure of Napoleon I

14 October 1806

Decisive victory by Napoleon I at Jena over the Prussian army

16–19 October 1813

Russians, Prussians, Austrians, Swedes and Saxons defeat Napoleon I at the battle of Leipzig

9 June 1815

End of the Congress of Vienna

1840

Diplomatic 'Rhine crisis' between France and the German Confederation

1848 revolutions

- February Revolution (22–25 February) in France: fall of the July Monarchy, proclamation of the Second Republic

- March Revolution (6 March 1848–3 April 1849) in Germany: failed attempt to create a German constitutional monarchy

1864–1865

War waged by Austria allied with Prussia against Denmark, known as the Second War of the Duchies

Summer 1866

War between Prussia and Austria

4 July 1866

Prussian victory at Königgrätz

14 July 1870

Ems dispatch episode, Bismarck manoeuvres France into declaring war

19 July 1870

France declares war on Prussia, which is supported by the southern German states

6 August 1870

The Germans win the battles of Froeschwiller-Woerth and Forbach-Spicheren and invade Alsace

16–18 August 1870

Battles of Rezonville-Mars-la-Tour then Gravelotte-Saint-Privat, the Germans encircle the French army in Metz and open up the road to Paris

1 September 1870

Decisive German victory at Sedan

2 September 1870

Napoleon III surrenders and is taken prisoner

4 September 1870

In Paris, the Second Empire collapses, the temporary Government of National Defence is formed

20 September 1870

Start of the siege of Paris

27 September 1870

Strasbourg, besieged since 16 August, surrenders

28 October 1870

Capitulation of Bazaine in Metz

11–19 January 1871

Decisive German victories at Le Mans, Héricourt, Saint-Quentin and Buzenval

18 January 1871

Proclamation of the German Empire at Versailles

26 January 1871

Signature of the armistice between France and Prussia

15 February 1871

Prolongation of the armistice agreement of 26 January

28 February 1871

Signature of preliminary peace settlements between France and Germany

18 March 1871

In Paris, popular uprising against the army, start of the civil war

28 March 1871

Proclamation of the Paris Commune

10 May 1871

Signature of the Treaty of Frankfurt, end of the Franco-German war

21 May 1871

The French army enters Paris, start of the Bloody Week

28 May 1871

The French army recaptures all of Paris, end of the Paris Commune

13 September 1873

Evacuation of Verdun by the Germans, total liberation of French territory

April 1875

'War in Sight' diplomatic crisis between France and Germany

3 August 1914

Germany declares war on France

9 November 1918

In Berlin, simultaneous proclamation of the German Republic and the Free Socialist Republic of Germany

11 November 1918

Signature of the armistice between the Allies and Germany

4–13 January 1919

Spartacist uprising in Berlin

28 June 1919

Signature of the Treaty of Versailles between the Allies and Germany

30 June 1930

Total evacuation of German territory by the French

PRACTICAL INFORMATION

Musée de l'Armée

Hôtel des Invalides
129 rue de Grenelle, Paris 7^e
+33(0)1 44 42 38 77



#franceallemagnes



musee-armee.fr

ACCESS

- 8 La Tour-Maubourg
- 13 Varenne
- C Invalides

OPENING HOURS

Exhibition from 13 April to 30 July 2017
Open every day (except the 1, 19 and 20 May)
from 10.00 to 18.00, open Tuesday evenings until 21.00

PRICES

Permanent exhibition and collections
Full price: €12
Reduced price: €8.50
Free to under-18s
Online ticket sales

Special offer

From 13 April to 30 July 2017, keep your exhibition ticket and benefit from reduced-price entry to the collections at the Jean-Jacques Henner National Museum
Terms and information musee-armee.fr

GROUPS

€7.50 exhibition (minimum 10 people, reservation required)
groupes@musee-armee.fr

GUIDED TOURS

Families, school groups and students: jeunes@musee-armee.fr
Adults: benedicte@cultural.fr – +33(0)173 03 60 03
Visit booklets and game booklets (from age 9)
Downloadable online

BOOK AND GIFT SHOP

The shop sells the exhibition catalogue and poster as well as a selection of books and products specific to the exhibition

CAFÉ AND RESTAURANT

The Carré des Invalides
Angelina Tearoom

PRESS CONTACT

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