Recovered and United Revelries: Campaign Politics and Presentations of Modern France during the Universal Exposition of 1878

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Political battles were integral to the image of a unified and celebratory nation being displayed during France’s hosting of the Universal Exposition and the 30 June national celebration in 1878. These events were staged only seven years after the nation’s defeat in the Franco-Prussian War and the cataclysm of the 1871 Paris Commune. In the years leading up to the 1878 celebrations, politicians from all sides of the spectrum muted their assessments of France’s defeat in reverse proportion to their conflicting opinions of the Paris Commune and the Republic’s revolutionary heritage. The politicians used their distinct opinions of these issues to characterize and differentiate themselves before French voters in competing agendas for France’s political future. The 1878 Exposition and the national celebration occurred when political battles that impacted the Republic’s very survival and its future character were most acute. The celebrations were sandwiched between the 1877 Crisis of 16 May and the Senate elections of 1879. Both of these electoral contests gave rise to campaigns that relied upon competing assessments of France’s revolutionary past in order to garner voters’ support for opposing agendas for the Third Republic’s future.

Since coming to power in 1873, conservative politicians of the Moral Order regime fervently propagated a negative

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assessment of the Commune and the legacies of the Revolutionary era. The agenda for politicians and supporters of the Moral Order regime was to use these controversial topics in order to gain broad constituent support in their effort to subvert the Third Republic in favor of either a monarchical restoration or barring that to retain control of the conservative Republic that was created by the 1875 constitution. These politicians used partisan journalism, parliamentary speeches, and campaign rhetoric to promote an essentialized image of their republican rivals as revolutionaries, social malcontents, and political hopefuls with violent ambitions. These characterizations relied on assertions that all republicans were “friends of the Commune” and that each republican electoral victory brought France one step closer to foreign and domestic turmoil. For example, during the campaigns for the October 1877 election that were precipitated by the Crisis of 16 May, the Moral Order’s campaign persistently articulated the following arguments to rebuke the united republican campaign of the 363 republican Deputies dismissed that May, “If you want Peace, Order, and Stability; vote for the candidates of [President MacMahon]…the 363 surely lead you to war because they are the candidates of the Revolution…” And, after the death of Adolphe Thiers just one month before the election, “M. Thiers is dead! M. Gambetta is condemned! … If you want the Commune with Gambetta and his followers, that is to say the amnesty of the criminals, the incendiaries and ‘fusillards’ … vote for the 363!”

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2 The latter option became far more realistic, for the immediate future, after the Comte de Chambord stated that his intention was to rule under the white flag of the Bourbon Dynasty and to reinstate the fleur-de-lis as the national emblem. This demonstrated a level of political tone deafness that even some of his most ardent supporters estimated they could not rally behind without risking their political careers.

3 For Republican defenses against such unrelenting descriptions of friendship, see Chamber of Deputies, Annales, session ordinaire 1877, II:125 and La Presse, 29 December 1875.


5 This was originally published in the conservative newspaper, Moniteur du Cantal, then republished as proof of the conservative camp’s hyperbolic campaign, by the République Française, 23 September 1877. The reference to Gambetta’s condemnation was in regard to the government’s prosecution of him for defamation by delivering a controversial speech in Lille in which he stated “when France has spoken with her sovereign voice, believe me, Gentlemen, it will be necessary to submit or resign.” The Républic Française was similarly prosecuted for having published the speech.
In reality, moderate and radical republicans were quite divided over their assessments of the Commune, the legacies of the French Revolution, and the future social and political direction that the Third Republic should take. For example, whereas the moderates, led by Léon Gambetta, painstakingly avoided any association with the Communards and consistently voted down proposals for their amnesty, by 1878 the radicals had introduced a total of nine amnesty bills and they campaigned for Parisian legislative seats on amnesty-led platforms during the general elections of 1876. In general, moderate republicans hailed the pre-Terror Revolution and on 14 July they honored the Celebration of the Federation as much as the storming of the Bastille. Conversely, the radicals championed the social gains of the Revolutionary era, celebrated 1848 while lamenting the June Days, and they empathized with some of the Communards’ anger and mistrust in 1871.

During the campaigns for the October 1877 Chamber elections, the moderate and radical republicans were briefly united against the ultra-conservative Moral Order government. The 363, as the republicans described their campaign, generated this brief collaboration by muting their significant disagreement over the Republic’s liberal versus social democratic future and the fate of the Commune’s participants. Their campaign rhetoric typically described France’s revolutionary history in generic terms that upheld only the most basic goals of the revolutionary era:

Through all of the revolutions which have for a century repeatedly changed the face of France, at the bottom of all the changes of government and dynasties, there was a constant idea, persistent, unchanging: the country’s desire

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6 When Gambetta began to push for the amnesty in 1879, it was a politically calculated decision designed to undercut the socialists’ appeals to the republican constituency based on promises of securing amnesty. He never deviated from his antipathy to the Communards’ actions and was certainly opposed to the type of social Republic they and their radical supporters were seeking to create.

(is) to govern itself. That is to gain and ensure that freedom, which is the heritage of all citizens.⁸

The campaign of the 363 was successful that October, but the prominent display of republican unity and the Crisis of 16 May itself also led directly to the vociferous reemergence of socialist republicans into the electoral arena. By 1879 the moderate republicans had triumphed over their conservative and republican rivals. This enabled the moderates to establish a liberal regime that celebrated their version of France’s revolutionary past and safeguarded their estimations of the era’s legacies while continuing to symbolically proclaim the end to that chapter of France’s history.⁹


⁹ Philip Nord, *The Republican Moment: Struggles for Democracy in Nineteenth-Century France* (Cambridge: Harvard University Press, 1995), 200-205. Nord has asserted that the “spasms of symbolic representation” were triggered by the Crisis of 16 May, yet such battles were being waged throughout the 1870s and not only between conservatives and republicans but also between republicans themselves. Similarly, Nord refers to republicans as simply the *parti républicain* and thereby devalues the distinctions and contestations between moderate, radical, and socialist republicans.
In the spring of 1878, however, this eventuality was by no means assured. While republicans had reaffirmed their majority in the Chamber of Deputies, they had yet to win one in the Senate, and President MacMahon was still doggedly holding on to his presidency. The Universal Exposition and the 30 June national celebration, provide an excellent lens through which to glimpse these political battles which shaped the Third Republic’s future orientation. Similarly, the Exposition and the June celebration of the Republic exemplify how the decade’s most serious political contests were waged through symbolism and within the political culture at least as much as they were carried out within the halls of government assemblies. The Exposition and 30 June national celebration occurred in the middle of significant elections and were therefore important platforms from which to deliver campaign propaganda and this meant projecting competing images of France’s past and its future (figure 1).

The Exposition began on 1 May 1878 and attracted more than 16 million visitors, nearly double the numbers for France’s 1867 World’s Fair, and surpassing the figures for Austria’s hosting of the event in 1873 and Philadelphia’s in 1876. Throughout the Exposition, Paris appeared healthy, economically prosperous, and harmonious. By most accounts, the sense of unity and pride that the organizers hoped the Exposition would create among the French population was achieved. As reported by *L’Univers Illustré*:

The first of May, the solemn opening day of the exhibition, will remain for all the French … an ineffaceable memory … the emotion was profound and unanimous…. This was not just an ordinary festival, a simple deployment of pageantry, it was the whole country who claimed to live, after seven years of silence and resignation…. What a lesson this evening! It must not be lost … we can drive out of our minds the petty disagreements which seemingly if deeply separate us and remove all traces of our civil discord as quickly as we repaired the disasters of our material losses.10

The overwhelming number of attendees, which made the 1878 Exposition the most successful World’s Fair to date, demonstrates the interest among the French and the foreigners in experiencing a recovered and apparently stable France. During the Exhibition, the modern marvels of electricity and engineering took center stage in the Palace of Industry and the recently

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10 *L’Univers Illustré*, 11 May 1878.
completed head of Auguste Bartholdi’s Statue of Liberty was prominently displayed outside (figure 2). Having repaid its five-billion-franc war indemnity early in 1873, and with a keen sense of tactful diplomacy, the Republic invited German artists to participate. However, depictions of the Franco-Prussian War, like images of the Commune, were not allowed. In this way, France projected an image of itself as a nation scrubbed clean from defeat and civil turmoil and commanded a focus on a resurgent French nation.

Figure 2. Monduit, Gaget, and Gauthier, The Park of Champ-de-Mars, on the left: Taurus, sculpted by Isidore-Jules Bonheur; on the right: bronze bust of the statue of Auguste Bartholdi’s Freedom, © LL / Roger-Viollet / The Image Works.

The Exhibition was a political triumph for the nation. Paris was once again the capital of modernity and in the vanguard of cultural expression. Although the financial loss was more than 28 million francs, as Arthur Chandler pointed out, “most people and government officials agreed that the price paid for the
confirmation of confidence in the new Republic was not excessive.” George Augustus Sala was a frequent visitor to Paris and no stranger to its political vicissitudes. He was present during the revolution of 1848, the outbreak of the Franco-Prussian War, and the Paris Commune. In 1878, Sala wrote about the Exposition in the following terms: “Paris [is] Herself Again—comelier, richer, gayer, [and] more fascinating than ever. And happier? What do I know? That is no business of mine.” Beneath such a jubilant veneer, the Exposition and the 30 June celebration were battlegrounds for promoting competing political agendas and ideologies. This is apparent in the dichotomy between the singing of “Vive la France!” as part of the Exposition’s inauguration ceremony and the presentation of the new statue La République on 30 June as part of the opening ceremony of the national celebration.

“Vive la France!” was written by Paul Déroulède, the zealous republican nationalist who had been injured while fighting to suppress the Commune in 1871 and who would found the revanchist organization League of Patriots in the 1882. His song imparted a message of French resurgence that was ripe with militarism and vengeful recollections of key battle sites during the Franco-Prussian War. France’s resilience was presented in far from reassuring tones in verses such as “Gravelotte and Borny are not defeated; the living have avenged the deaths of Champigny…. And starving Paris never faltered.” The hymn was delivered in the presence of President MacMahon and its singing was a less-than-subtle message of patriotism that was inconsistent with the muted revanchist politics of the 1870s and the Exposition’s theme of peace. It was, however, both perfectly in line with MacMahon’s image as a war hero and a way in which France could acknowledge its losses in 1870–1871. At the same time, incorporating the song into a ceremony that was occupying the world’s attention was an important display of resilience and strength.

The fate of the hymn foretold the republicans’ victory in the battle for the Republic’s future. In an article published on 2 May, Le Petit Parisien recalled, “[W]e wondered what military

13 The League of Patriots’ professed mission was to recover the provinces of Alsace and Lorraine.
music would replace the ‘Marseillaise,’ which is not officially the national anthem…. [T]he new military march: ‘Vive la France!’ is destined, it seems, to replace the ‘Marseillaise’ for the [ceremonies] of tomorrow.” This was not to be the case. The song, published in *Chants du Soldat*, which went through numerous publications, became a popular military tune and, during the 1890s, a *revanchist* rallying cry. However, after securing their political success, in 1880 the republicans designated the “Marseillaise,” the famous song of the Revolution, as France’s national anthem. This was a tactical decision taken by the moderate-republican regime as part of their contest against radical and socialist republicans for symbolic representation and national identity. This struggle between republicans was also being waged in 1878 and was a prominent factor in the staging of the national celebration.

Figure 3. Auguste Clésinger, *La République, Exposition Universelle de 1878*, © Neurdein / Roger-Viollet / The Image Works.

After the republicans’ requests to hold the national celebration on 14 July were denied by the Moral Order regime, they accepted the offer to conduct it on 30 June, an otherwise

15 *Le Petit Parisien*, 2 May 1878.
completely innocuous date. Jean-Baptiste Auguste Clésinger’s statue La République was unveiled during the day’s opening ceremony (figure 3). The statue depicts a seated, Athena-like republic, holding an unsheathed sword in one hand and the 1875 constitution in the other. During the inauguration, Emile Marcère, a moderate republican and the Minister of Interior, gave a rousing speech in which he recalled the history of republican declarations followed by monarchical restorations. In the course of his speech, Marcère proclaimed the Third Republic to be “beyond the era of revolutions!” Then, in reference to Clésinger’s statue, he declared, “here [is our Republic] … with the attributes that we desire for ourselves. She is noble and simple, calm and strong, she is sitting and reposed.”

Clésinger’s La République is a clear embodiment of the political tensions operating just under the surface of the national celebration and the Exposition. The statue’s vision of a fortified yet reposed and constitutionally bound republican France is a significant contrast to the image presented by singing “Vive la France!” at the Exposition’s opening, which unlike the unveiling of the statue, was presided over by President MacMahon. It is also precisely the type of imagery that moderate republicans looked to in their efforts to appeal to provincial voters and to edify the newly enfranchised in regard to citizen comportment, that is to say, that they should remain within the boundaries of the law, celebrate France’s glorious past, and work to strengthen her future through unity and patriotism. This was a liberal-republican allegory, unlike the Phrygian-capped Marianne of the radicals or the bare-breasted faubourienne of the Communards (figure 4). Clésinger’s La République reflects the political ascendancy of the moderate republicans in particular. As described by journalists from all political persuasions, the crowd lived up to the republicans’ expectations and the statue’s vision. According to the Journal des Débats Politiques et Littéraires, “never had a fête given less of an appearance of a protest party,” and it never degenerated into one, from beginning to end. Instead, as the Journal stressed, “the attitude and conduct of the Parisian population did not belie the serious and pure design the sculpture Clésinger had given to the Republic.”

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17 Ibid.
18 Faubourienne is a French term used to describe working-class women from Paris’ suburbs.
power and longevity for the moderate-republicans in particular, other steps were taken to encourage republican unity.


The memory of the Commune was intentionally juxtaposed with this celebration of the nation. Moderate republicans assented to this as a way to promote an image of confidence in the Republic and to retain republican unity on the eve of the 1879 Senate elections. As the *Times of London* correctly reported: Twelve hundred and sixty nine [Communards], who had earned indulgence by “contrition, submission, and diligence,” have been allowed remission or commutation of punishment in honor of the fête. By securing the pardons in honor of the event, the republicans tied the politics of the Commune directly to a celebration honoring the nation on a day initially designed to commemorate the Revolution. Acts of clemency were traditionally

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given during times of national celebration. However, this decision should be viewed as less of a gesture of magnanimity than as a conciliatory nod to the radicals at a time when the republican unity on display during the Crisis of 16 May was dissolving. By 1878, radical republicans were once again campaigning on amnesty-led platforms and socialist republicans had reentered the political fray. With the 1879 Senate elections on the horizon, the moderates were striving to retain a united front in order to appeal to as broad a constituency as possible.

To that effect, the admission price for the Exposition was reduced from 1 franc to 25 centimes on 30 June, which facilitated the involvement of the lower classes in the day’s events. The pardons and lowered admission price were acts of forgiveness and harmony, carried out in order to demonstrate confidence in the Republic and to encourage a republican victory in the forthcoming Senate elections. These considerations, like Marcère’s claim that the Republic was “beyond the era of Revolutions,” were politically motivated not only in terms of combatting the conservatives and retaining campaign unity with the radicals, but also to thwart the efforts of the renascent socialist republicans who began to campaign for local and national offices in January 1878. Their campaigns were based in the promise to secure amnesty for the Communards and their appeals to voters relied on unrelenting criticisms of their republican rivals, which had become vigorous since the Crisis of 16 May.

The socialist critique described the 1877 battle between the conservatives and the republicans as a chimera. According to the socialists, both the conservatives and the mainstream republicans were opportunistic dissemblers and the republicans (especially the moderates) were betrayers of the revolutionary heritage, despite any of their declarations and symbolic gestures. For example, during the summer campaigns of 1877, socialist factions published manifestos encouraging voters to reject the republicans of the 363:

[We] invite all citizens, by way of justice and truth, to accept the view that it is not enough to vote for the 363 to win the Republic, but to replace those who are not really Republicans ... with others who actually are. In doing so, the number of Republicans elected will be the same and we will have [steadfast] representatives, instead of having a majority that make concessions fatal to democracy and the social cause.22

22 “Manifesto of the Socialist Republican Democrats of the Seine: To the Republican Electors,” file 163000: 1877 General Elections, folder 400, BA 579, Archives of the Prefecture of Police.

Journal of the Western Society for French History
That November, on the heels of the republican victory, Jules Guesde began publishing the socialist newspaper *L’Egalité*. Then, in January 1878, the first of what would become perennial campaigns had begun to free and elect the notorious revolutionary, Auguste Blanqui, to any open seat.  

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24 In anticipation of that July’s election, constituents in Gambetta’s district of Belleville unanimously affirmed a resolution to run Blanqui in every election possible until he was elected, and this resolution was published by *L’Egalité* on the same day that the republicans staged the national celebration.  

25 Then, just days before the July ballot, voters in Paris’ third arrondissement pledged to support Blanqui in the following terms: “in the face of the refusal by those who have been elected to enact a general amnesty, it is the right and duty of the voters to amnesty piecemeal, individually, all victims of the tricolored reaction.”  

26 Such statements illustrate an engaged constituency that was successfully being courted by socialist candidates and journalists.  

27 In 1878, their successes were paltry, but they were mounting, and in symbolically important ways. The June and July propaganda emanating from socialist circles in 1878 complicated the image of united revelry that the mainstream republicans were eagerly promoting during the national celebration. The socialist campaigns were alarming to republican leaders, who were still struggling to win full political control of

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23 At the time, Blanqui was serving a life sentence for a failed insurrection that occurred on the eve of the Paris Commune. Blanqui had been among the vanguard of every French revolution since 1830.  

24 *L’Egalité*, 12 May 1878.  


26 *L’Egalité*, 7 July 1878.  

27 In April 1879, Blanqui defeated André Levertuion, the official candidate of Gambetta’s Republican Union party, to represent Bordeaux in the Chamber of Deputies. The election was subsequently annulled by the republican government on the basis of Blanqui’s status as an inmate at Clairvaux Prison (he was released shortly thereafter). For analysis of the causal link between Blanqui’s election and his being freed, see Patrick H. Hutton, *The Cult of the Revolutionary Tradition: The Blanquists in French Politics, 1864-1893* (Berkeley: University of California Press, 1981), 113, and Maurice Dommanget, *August Blanqui au début de la IIIe République, (1871-1880): Dernière prison et ultimes Combats* (Paris: Mouton De Gruyter 1971), 39-118.
Republican politicians took socialist appeals to working-class voters seriously. Such endeavors risked splitting the republican vote to the advantage of conservative candidates, and much of the socialist campaign propaganda focused on attacking republicans as exploiters of the revolutionary tradition and betrayers of the era’s gains. Part of the agenda for the organizers and the politicians who took part in the 30 June celebration was to mitigate the electoral risks perceived in the socialists’ maneuvers. Clesingner’s statue, Marcère’s speech, the commutation for more than 1,200 Communards, and the encouragement of working-class participation in an event that celebrated the republican nation can all be viewed as propaganda that contested socialist denunciations and encouraged moderate and radical campaign unity as much as the day was designed to uphold the Third Republic before the broad mass of French voters, only six months before the Senate elections of 1879.
The June celebration was a triumph. The date's lack of historical importance did not prevent its proponents from accomplishing their goals. Olivier Ihl has noted that the unveiling of Clésinger's *La République* was the boldest initiative of the organizers, who sought to unify the nation, specifically under the tricolor banner, while avoiding explicit references to the Revolution, which might have created controversy. A military parade through Paris followed the inauguration of the statue. This use of a martial display to celebrate the Republic was a potent symbolic representation of France's post-war recovery and the beginning of a long-term republican effort to ameliorate the historically antagonistic relationship between the French military and the Republic. The chosen parade route, which excluded sites of commemoration for the Revolution of 1789, also testifies to the republican organizers' attempt to moderate the legacy of republican violence and to avoid provocation (Figure 5).

The parade consisted of a torchlight procession of mounted republican guards, cavalry, and military bands that departed from the Butte of Montmartre, reached the Place d'Étoile via the Avenue du Bois-de-Boulogne, and then ended at the Champs-Élysées. As described by Ihl, this path skirted the notorious sites of the 1789 Revolution, including the Place de la Bastille. Yet the living memory of the Commune was certainly present, both in the choice to begin at Montmartre and in the march down the Avenue du Bois-de-Boulogne. Burials, executions, and cremations of Communards took place at these sites for weeks after the Commune's initial suppression in May 1871. At the very least, Parisian spectators would have been keenly aware of this. A republican-organized military parade marching on such a route was a symbolic rebuke against the Moral Order regime's unrelenting accusation that all republicans were Communard supporters and a reminder of republican complicity in the Commune's suppression. Correspondingly, the parade offered a new vision of republican authority, compellingly in the same location where the nation had most recently witnessed the type of

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29 For weeks after the Commune's suppression, the executions, cremations, and burials were widely attended, talked about, and reported on in the Parisian press. In fact, they ceased to occur at these sites because of mounting public protest and the perception that they were generating sympathy for the fallen insurgents even amongst the most ardent anti-Communard contemporaries.
revolutionary insurgency that the Moral Order politicians were trying to associate with even the most moderate republicans. The locations that the Minister of Interior had designated for the fireworks displays were similarly imbued with historical significance: the Bois-de-Boulogne, Montmartre, the Place d’Italie, where the insurgents of the June Days of 1848 had been famously captured, and the Place du Trône, a notorious site of execution by guillotine during the Reign of Terror. All of these sights of memory were subtle and implied. With the main events of the celebration taking place in the capital city’s conservative center, memories of the revolutionary-past were indeed muted.

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30 The fact that this was also the site that conservative politicians had chosen to construct the Sacré Coeur cathedral, in explicit expiation for the sins of the Communards, was less significant at this time since the type of resistance to the cathedral’s construction had yet to become pervasive and thereby politically profitable. In other words, the need to re-appropriate the site away from clerics and conservative politicians would have been less motivating for republicans than the need to demonstrate republican authority, stability, and unity at that location.

31 On July 14, 1880 Place du Trône was renamed Place de la Nation where, on the centenary of the Revolution, Aimé-Jules Dalou’s statue *Triumph of the Republic* (figure 4) was inaugurated after a successful campaign was carried out by the radical-republican majority of the Parisian Municipal Council.

32 Ihl, 110.
In the political atmosphere of 1878, forging a republican body politic was the primary, and ultimately successful, objective for the organizers of the national celebration. Many aspects of the day’s festivities foreshadowed the celebration of 14 July, which officially became the national holiday in 1880. For instance, the military parade remains a key component of Bastille Day celebrations, and the conservative city center remains the main staging ground for the event in Paris. Moreover, in 1878, while references to the Revolution were oblique and Phrygian caps were forbidden, the republican tricolor was everywhere. It could be found on buttons, hats, umbrellas, and windows in every district; it festooned the entire city, an image preserved by Claude Monet in paintings inspired by his impression of the day (Figure 6). At night, the fireworks directed over the fountains of the Tuileries Garden were spectacular, yet the palace itself, which had been irreparably destroyed during the Commune, was hidden from view. As the Paris correspondent for the *Times of London* reported, “Montmartre… [had] never been so thronged and excited since it was the theatre of the Commune’s outbreak.” 33 Although the central location for the celebration was the Champ-de-Mars, each arrondissement had been instructed to create a celebration

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tailored to the whims of its locale at its own expense.\textsuperscript{34} Despite its illegality, the “Marseillaise” was sung throughout the day.\textsuperscript{35}

President MacMahon and many other conservatives boycotted the event. This decision to publicly shun the June celebration exemplifies their failure, on the eve of their demise, to effectively gauge the public mood (figure 7). More than two million people participated in the celebration. The conspicuous absences of the nation’s president and other conservative politicians only perpetuated their unpopularity among the French electorate. This event occurred just six months before the Senate elections, and the Exposition to which it had been grafted ended in November; thus, it should be considered as a factor in their forthcoming electoral defeat and MacMahon’s subsequent resignation. Likewise, the republicans’ celebration was a great triumph and just as tellingly, they, but particularly, the moderates, whose message was so neatly embodied in Clesinger’s statue and Marcere’s speech, carried the day.

Between the summers of 1871 and 1880, on the heels of defeat and in the wake of the Commune, politicians waged electoral battles in every outlet possible: through campaign literature, and parliamentary speeches, in whistle stop tours and funeral eulogies, and during the celebratory events of 1878. The overwhelming successes of the Universal Exposition and the national celebration on 30 June symbolically marked the political turning point that was already underway. At the same time, and especially with the 30 June celebration, the workings of the significant political schisms between moderate, radical, and socialist republicans can be glimpsed. At the close of the Third Republic’s first decade, these battles would permeate electoral politics and influence the manner in which the moderate regime solidified in the summer of 1880.

\textsuperscript{34} Ihl, p. 108.
\textsuperscript{35} Michel Vovelle, “La Marseillaise: War or Peace,” in \textit{Realms of Memory: The Construction of the French Past}, ed. Pierre Nora (New York: Columbia University Press, 1998), III: 43-44. The “Marseillaise” was officially banned by Louis Napoleon following his coup of 1851. The ban was lifted in 1870 and then it was designated as the official song of the Commune. The song was officially banned after the establishment of the Moral order regime in 1873 and it remained so until 1879.