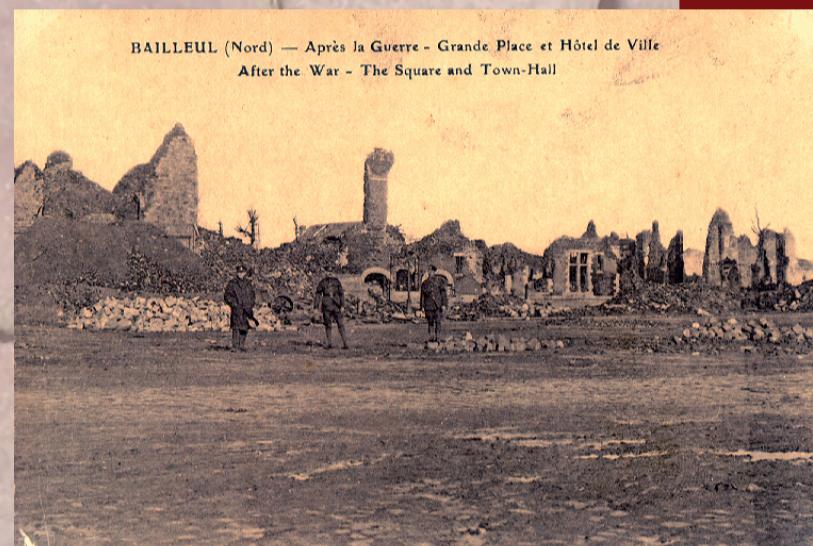




Bailleul in 1914



Bailleul in 1919

<i>Dommages de Guerre</i>		<i>Mobilier</i>	<i>Valeur</i>	<i>1914</i>	<i>1919</i>
<i>Cuisine</i>					
1 foyer fer pilles, licois etc...				110.	400.
1 bac au charbon				2.	22.
2 très grandes marmites, émail				4.	18.
1 marmite émail p. 12 personnes				16.	48.
8 casseroles émail				3.	20.
1 service de fourêts				18.	30.
1 poêle à pain				2.	4.80
1 service de plats				3.	20.
1 bassin à pâture				3.	8.
touche et écailloirs				5.	10.
1 pressoir et presse				2.80	8.
1 bassine à vaisselle				4.	18.
1 entonnoir				0.60	1.20
1 service de boîtes				6.	18.
3 seaux zinc				6.	30.
2 doss. couverts				8.	16.

Example of a list issued in order to obtain war damages

The Great War in Bailleul

From mid-October 1914 to mid-April 1918, Bailleul was headquarters of the British military due to its proximity to the borderlines of Ypres, and remained relatively preserved. But in 1917, its main streets and station were bombarded, and from 22nd March 1918, the city experienced almost a total destruction by heavy shells both from the enemy and the allied.

Art works from the museum could be evacuated by Lieutenant Sabatté on 6th March 1918 before the city's destruction. They were sheltered in Normandy, Eu and Martainville, and were retrieved at the end of the War. Unfortunately, only a small part could be evacuated, and those staying in Bailleul disappeared in the turmoil.

Compensation law for war damages

This law was passed on 17th April 1919. It intended to reimburse the victims' losses during the conflict (buildings, goods, artworks...). Municipal buildings were no exception to this. The procedures took a long time as a precise description of the destroyed goods was requested.

This was not an easy task as far as the museum was concerned : the inventory listings, which had been prepared in 1881 by Edouard Swyngedauw could not be found. It was only after many researches that the former curator regained his incomplete drafts. The mayor, Natalys Dumez, asked for the help of the Belgian photographer Antony from Ypres who had taken pictures in 1914. Emile Théodore, who was both responsible for Bailleul museum's collections and curator of the musée des Beaux-Arts in Lille, also made a descriptive report of the objects belonging to the museum before the war.

Thanks to the war compensations, the reconstruction of the city could start, the one of the museum and the drawing school was entrusted to Louis Roussel. The vanished artworks were replaced by new acquisitions coming from antique dealers in Lille and Antwerp and also by donations from the State or individuals, which allowed the collections' partial reconstitution between 1920 and 1934. In May 1936, the Mayor requested a first list of artworks to be evacuated in case of international conflict. In 1938, the collections were once again put into boxes.