

# ティーチング・ポートフォリオ

日本国際学園大学 経営情報学部 ビジネスデザイン学科

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## Educational responsibilities | 教育の責任

### 1. Overall responsibilities | 何を担当しているのか

I am an Assistant Professor in the International Liberal Arts department at Japan International University. I teach a range of courses mainly in the humanities and social sciences, including two specialised seminars in my research field (philosophy). In addition, I supervise graduation projects for students who wish to write in English.

### 2. Courses in charge of | 担当科目

目名科	対象学年	受講人数*	授業形態	必修選択	科目区分
EB Reading and Writing	1-4	10	講・演	選択	総合教養
専門演習ゼミ1   Specialised Seminar 1	3-4	5	講義	必修	専門基礎・共通
EI Enhanced Reading Skills	1-4	30	講・演	必修	専門基礎・共通
卒業研究   Graduation Research	4	5	講義	必修	専門基礎・共通
EA Adv Reading Skills	1-4	10	講・演	必修	専門基礎・共通
Humanities A/I	1-4	30	講義	必修	総合教養
専門演習ゼミ2   Specialised Seminar 2	3-4	5	講義	必修	専門基礎・共通
EB Listening and Speaking	1-4	10	講・演	選択	総合教養
人文科学特論 A   Special Humanities A	1-4	5	講義	必修	専門基礎・共通
English through Film	1-4	20	講・演	選択	総合教養
Reading, Writing, and Critical Thinking	1-4	30	講義	必修	総合教養
English for Academic Purposes	1-4	5	講・演	必修	専門基礎・共通
EA Advanced Writing Skills	2-4	5	講・演	必修	専門基礎・共通
現代の思想   Modern Thought	1-4	30	講義	必修	専門基礎・共通

# Educational philosophy | 教育の理念

## **1. Cultivating reflexivity | 反省的思考の育成**

In my teaching, I emphasise nurturing an attitude of radical self-appraisal and self-critique among students. This approach encourages them to remain open and receptive to new ideas and to appreciate diverse perspectives. By cultivating this intellectual humility, I aim to prepare my students to engage thoughtfully and empathetically with the world around them.

私の教育においては、学生が徹底的な自己評価と自己批判の態度を育むことに重点を置いています。このアプローチは、学生が新しいアイデアや多様な視点を受け入れやすくすることを奨励します。この知的謙虚さを育むことで、学生が周囲の世界と考え深く共感的に関わる準備を整えたいと思います。

## **2. Aiming for broad perspectives | 幅広い視野を目指して**

I strive to introduce students to pivotal figures, texts, and concepts in the history of Western thought that can serve as guiding lights regardless of the life-path they choose. My lessons are designed at an introductory level to expose students to a broad array of new ideas and topics. This strategy stems from my belief that initial exposure can ignite curiosity and that those intrigued by specific issues will pursue them further independently. My role is to plant the seeds of curiosity and provide a foundation for future exploration.

私は、学生がどのような人生の道を選ぶにせよ指針となる西洋思想の重要な人物、テキスト、概念を紹介することを目指しています。私の授業は、できるだけ多くの新しいアイデアやトピックに触れるために、入門レベルで設計されています。この戦略は、初めての接触が好奇心を刺激し、特定の問題に興味を持った学生がそれをさらに追求することを信じるころから来ています。私の役割は、好奇心の種を植え、将来の探求の基礎を提供することです。

## **3. Fostering awareness of contemporary themes | 現代のテーマへの意識を育む**

To ensure relevance, I anchor my teaching in contemporary themes that have a direct impact on students' lives. I challenge them to examine these themes from multiple angles—philosophical, historical, sociological, political, economic, and ethical. This multidisciplinary approach not only enriches their understanding but also equips them to think critically about the world in a nuanced and holistic manner.

授業の関連性を確保するために、私は学生の生活に直接影響を与える現代のテーマを中心に教えています。これらのテーマを哲学的、歴史的、社会学的、政治的、経済的、倫理的など、さまざまな角度から考察するように促します。この学際的なアプローチは、学生の理解を深めるだけでなく、世界を批判的かつ多面的に考える能力を身につけさせます。

# Teaching methods | 教育の方法

## **1. Interactive and analytical methods | 対話方式と分析方式**

My teaching approach involves a mix of lecturing and interactive techniques to enhance student comprehension and engagement. While I frequently lecture, I always use slides that summarise the main points. This visual aid helps students to better understand and retain the material. Additionally, I strive to use easy English and break down complex thoughts into simpler, more digestible ideas. When necessary, I incorporate Japanese to ensure clarity, especially when the English concepts might be too challenging for some students.

私の教育アプローチは、学生の理解と関与を高めるために、講義とインタラクティブな手法を組み合わせています。頻繁に講義を行います。要点を要約したスライドを常に使用しています。このビジュアルエイドは、学生が教材をよりよく理解し、記憶するのに役立ちます。また、複雑な考えをより簡単に消化できるアイデアに分解し、やさしい英語を使うよう努めています。必要に応じて、日本語を取り入れて、英語の概念が難しすぎる場合でも明確に伝えるようにしています。

## **2. Active learning techniques | アクティブ・ラーニングの手法**

In many of my classes, which often deal with art, music, theatre, and film, I utilise multimedia to enrich the learning experience. Incorporating videos, music, and visual arts helps to break the monotony of a traditional lecture and keeps the content engaging and dynamic. This multimedia approach also provides diverse entry points for students with varying interests and learning styles. Moreover, I prioritise student participation and value their thoughts and opinions. If a student shows interest in speaking or sharing their ideas, I will defer to them for as long as possible. This not only encourages active learning but also provides valuable speaking and reasoning practice. Creating an open and inclusive classroom environment where students feel comfortable expressing themselves is crucial to my teaching philosophy.

芸術、音楽、演劇、映画を扱う授業が多いため、マルチメディアを活用して学習体験を豊かにしています。ビデオ、音楽、視覚芸術を取り入れることで、伝統的な講義の単調さを打破し、内容を魅力的でダイナミックなものにしています。このマルチメディアアプローチは、さまざまな興味や学習スタイルを持つ学生に多様なエントリーポイントを提供します。

## **3. Integration with Google Drive | グーグル・ドライブとの統合**

To facilitate learning and streamline course management, all my courses are thoroughly integrated into the Google Drive platform. This integration makes it easy to disseminate materials, assign and grade work, and ensures that students have consistent access to resources. By leveraging technology, I aim to make the educational process more efficient and accessible for everyone involved.

さらに、学生の参加を重視し、彼らの考えや意見を大切にしています。学生が発言やアイデアの共有に興味を示した場合、できる限り彼らに発言を譲ります。これにより、アクティブな学習が促進されるだけでなく、貴重なスピーキングと推論の練習にもなります。学生が自己表現しやすいオープンで包括的な教室環境を作ることは、私の教育理念において重要です。

## Goals and expectations | 教育の成果 および 今後の目標

Being a university student involves enormous opportunities and challenges alike. The hard work of studying is inseparable from the thrill of being exposed to new ideas, perspectives, texts, and fields of research. At no other time in our lives are we so free to explore, interrogate, reflect on, analyse, criticise, and try to change the world around us. And for this very reason, at no time are we so lost, anxious, and confused, adrift on the vast and ever shifting and swelling sea of knowledge. To make the most of this singular and all-too-brief time, students must actively seize its offerings rather than passively absorb them; the rewards of a university education are directly proportional to the effort spent on acquiring them. In the first place, and minimally, this means becoming a more efficient learner by forming or improving certain habits and behaviours (such as keeping a schedule, staying organised, etc.). Second and far more important, and above all in the liberal arts, is cultivating an attitude of intellectual openness, curiosity, and flexibility, a naïve sense of wonder at the inexhaustible richness and complexity of the world. Such an attitude necessarily demands a certain courage – to accept vulnerability, to appreciate difference, and to change course as the situation requires. Finally, and perhaps most difficult of all, is the effort of finding one’s own voice, of learning to put the ideas and concepts one has studied to work in the service of a unique, personal, well-reasoned, and coherent outlook or orientation; this is essential for being an informed and engaged citizen ready to tackle the numerous problems we face today. These are just a few of the goals I expect students to strive to attain while at JIU, and I look forward to helping them in every way I can.

大学生活は膨大な機会と挑戦の両方を伴います。勉強の苦労は新しいアイデア、視点、テキスト、研究分野に触れる刺激と切り離せません。人生の他のどの時期よりも、私たちは自由に探求し、問い質し、反省し、分析し、批判し、そして世界を変えようとすることができます。しかしその反面、知識の海で漂流し、迷子になり、不安と混乱を感じることもあります。この特異で貴重な時間を最大限に活用するためには、学生は積極的に機会を捉えることが求められます。大学教育の報酬は、その獲得に費やす努力に比例します。

まず、少なくとも効果的な学習者となるために、定期的なスケジュールの管理や整理などの習慣や行動の形成・改善が必要です。さらに重要なことは、特にリベラルアーツにおいて知識の開放的な態度、好奇心、柔軟性を培うことです。世界の無限の豊かさと複雑さに対する素朴な驚きを持つことが求められます。このような態度は、必然的に特定の勇気が必要です—脆弱性を受け入れ、異なるものを認め、状況に応じてコースを変更することを理解することです。

最後に、そしておそらく最も難しいことは、自分自身の声を見つけ、学んだアイデアや概念を独自の、個人的でよく理由付けされた、そして一貫した見解や方向性に組み込む努力です。これは、今日直面している多くの問題に対応する準備ができた情報を持ち、関与した市民であるために不可欠です。これらは、JIUで学生が目指すべき目標のほんの一部であり、私は彼らが達成するために全力で支援することを楽しみにしています。

## Reference data | 参考資料

### Sample syllabus: LA Humanities A

## La Ville-Lumière à la Belle Époque (The City of Light in the Beautiful Age)

**Instructor:** Andrew Tyler Jorn

**Contact:** tyler.jorn@japan-iu.ac.jp

**When:** Wednesday, 13:25–15:10

**Where:** 1108

**Course description:** The period in European history from the latter third of the nineteenth century up until the outbreak of the First World War (1871–1914) is commonly known as ‘La Belle Époque’—‘the Beautiful Era’. Correlating with the Third French Republic and centred in Paris—the ‘capital of the nineteenth century’—it was a time in which (relative) political stability and economic prosperity combined to facilitate rapid and dramatic changes and innovations in the arts, technology, architecture, design, and the rhythms and rituals of modern life and culture generally. This course will take us on a whirlwind tour of Belle-Époque and fin-de-siècle Paris. Along the way, we will explore the avant-garde masterpieces of the Impressionists and their followers; the scintillating productions of Diaghilev and the Ballets Russes; the bustling salons of Gertrude Stein and Natalie Barney; the proto-modernist music of Debussy and Ravel; the glamorous nightlife of the Moulin Rouge; the endless cultural and economic amusements of Le Bon Marché, Maxim’s, and the arcades; the proliferation of novel architectural and design aesthetics, often inspired by styles from abroad; as well as major political events such as the Dreyfus Affair.

### **Texts:**

- Benjamin, Walter. *The Arcades Project*. Cambridge, MA: The Belknap Press of Harvard University Press, 1999.
- Caddy, Davinia. *The Ballets Russes and Beyond: Music and Dance in Belle-Époque Paris*. Cambridge: Cambridge University Press, 2012.
- Jullian, Philippe. *La Belle Époque*. New York: The Metropolitan Museum of Art, 1982.
- McAuliffe, Mary. *Dawn of the Belle Époque: The Paris of Monet, Zola, Bernhardt, Eiffel, Debussy, Clemenceau, and Their Friends*. Lanham: Rowman & Littlefield Publishers, Inc., 2011.
- ————. *Twilight of the Belle Époque: The Paris of Picasso, Stravinsky, Proust, Renault, Marie Curie, Gertrude Stein, and Their Friends through the Great War*. Lanham: Rowman & Littlefield Publishers, Inc., 2014.

## **Weekly schedule:**

### **Week 1: Introduction to the Belle Époque (1871-1914)**

- Main topic: the social, political, and economic context in France, 1871-1914
- Key themes: optimism, technological advancements, cultural dynamism, French colonialism and imperialism, impact on global politics and cultural exchange, orientalism (e.g., Japonisme)
- Key terms and figures: Belle Époque, Franco-Prussian War, French Third Republic

### **Week 2: Modern and avant-garde painting: Impressionism and beyond**

- Main topic: Impressionism, Post-/Neo-impressionism, Symbolism, Fauvism, Cubism
- Key themes: the rise of new artistic styles, impact on the cultural landscape of Paris
- Key terms and figures: Monet, Renoir, Degas (Impressionism); Van Gogh, Cezanne (Post-impressionism); Gauguin (Symbolism); Seurat, Signac (Neo-impressionism); Matisse (Fauvism); Braque, Picasso (Cubism)

### **Week 3: The Eiffel Tower and the Exposition Universelle**

- Main topic: world fairs and capitalism, globalisation, and technology
- Key themes: technological advancements of the era; impact of inventions on daily life and culture; construction and significance of the Eiffel Tower; 1889 Exposition Universelle and its impact on Paris; the legacy of world fairs on city planning and architecture more generally
- Key figures: Gustave Eiffel, Ferdinand de Lesseps, Buffalo Bill (William F. Cody), Thomas Edison, Gaston Leroux, Arturo Toscanini, Louis Lumière

### **Week 4: Literature and poetry of the Belle Époque (Fin de Siècle Literature)**

- Main topic: overview of the main literary movements of the period
- Key themes: Naturalism; Symbolism; Decadence; Parnassianism; Impressionism; satire; avant-garde literature; the influence of pre-Belle Époque writers such as Baudelaire
- Key terms and figures: Émile Zola (Naturalism); Stéphane Mallarmé, Arthur Rimbaud, Paul Verlaine (Symbolism); Joris-Karl Huysmans (Décadence); Leconte de Lisle, Théophile Gautier (Parnassianism); Marcel Proust (Impressionism); Guy de Maupassant (cultural critique, satire); Tristan Tzara (avant-garde)

### **Week 5: The music of the Belle Époque**

- Main topic: overview of music in Belle Époque Paris
- Key themes: salon music, operas and operettas, notable composers; the Palais Garnier
- Key figures: Erik Satie, Gabriel Fauré, Emmanuel Chabrier (salon music); Hervé, Jacques Offenbach, Louis Varney, Georges Bizet (operas, operettas); Claude Debussy, Maurice Ravel (early modernists)



### **Week 6: The Ballets Russes and Diaghilev**

- Main topic: introduction to Diaghilev and the Ballets Russes
- Key themes: cultural commodification/appropriation, Orientalism
- Key figures: Diaghilev, Ballets Russes, Stravinsky et al.

### **Week 7: Orientalism in the Belle Époque**

- Main topic: modern Europe and the 'Oriental Other'
- Key themes: European construction of 'the Orient'; role of capitalism, globalisation, cultural commodification, etc.; Chinoiserie, Turquerie, Japonisme; exploitation and counter-exploitation (e.g., the Ballets Russes, exploited the exploiters by capitalising on the Tom Thumb-like freakshow Europeans wanted)
- Key figures: Gauguin, van Gogh, Matisse, Émile Bernard (painting); Diaghilev (ballet); Pierre Loti (literature); Paul Poiret (fashion/design); outside Paris, Gilbert and Sullivan's Mikado, Puccini's Madama Butterfly, etc.

### **Week 8: Cafés and salons in the Belle Époque**

- Main topic: the role of cafés and salons as cultural hubs in Belle Époque Paris
- Key themes: intellectual exchange; cultural crossroads; crucibles for emergence of new modernist movements; gender and social dynamics
- Key figures: Gertrude Stein, Alice Toklas, Marcel Proust, Pablo Picasso, Natalie Barney (of 'Natalie's Tuesdays'), Édouard Manet, Toulouse-Lautrec, Colette

### **Week 9: French politics and the Dreyfus Affair**

- Main topic: the Dreyfus Affair and its political context
- Key themes: background and events of the Dreyfus Affair and its social and political ramifications in Belle Époque society; anti-Semitism
- Key figures: Alfred Dreyfus, Émile Zola, Georges Picquart, Ferdinand Walsin Esterhazy, Edouard Drumont, Mathieu Dreyfus, Auguste Scheurer-Kestner, Alphonse Bertillon, Georges Clemenceau

### **Week 10: Fashion, lifestyle, architecture, Art Nouveau**

- Main topic: wide-ranging exploration of issues related to fashion, architecture, etc.
- Key themes: the arcades, department stores like Le Bon Marché, the flâneur (the stroller, man about town, etc.) and the dandy (the man of good taste and style, the aesthete), Maxim's
- Key figures: Walter Benjamin, Baron Haussmann, Aristide and Marguerite Boucicaut, Charles Baudelaire, Maxime Gaillard, Hector Guimard (Art Nouveau, Metro), Alphonse Mucha, Paul Poiret, Louis Majorelle

### **Week 11: The Moulin Rouge and cabaret culture**

- Main topic: Cabaret culture
- Key themes: Class relations, attitudes toward women and sex etc.
- Key figures: Toulouse-Lautrec, Aristide Bruant, Jane Avril, Louise Weber, Aristide Boucicaut, Yvette Guilbert

### **Week 12: Photography and film**

- Main topic: the role of photography and the invention and impact of film

- Key themes: technological advancements, social documentation, artistic expression, cultural impact, early narrative cinema
- Key figures: Georges Méliès, Auguste and Louis Lumière (the Lumière brothers), Alfred Stieglitz, Edward Steichen (too late?), Étienne-Jules Marey, Alice Guy-Blaché (too late?), Eadweard Muybridge, Jacques-Henri Lartigue

**Week 13: After the Belle Époque: WWI and the ‘lost generation’**

- Main topic: the ‘Great War’ and the end of the Belle Époque
- Key themes: the impact of the First World War; the end of the idealism of the Belle Époque; cultural, literary, and artistic contributions of the expats who came of age in the Paris of the 1920s; postwar reconstruction
- Key figures: Ernest Hemingway, F. Scott Fitzgerald, Gertrude Stein, T. S. Eliot, James Joyce, Djuna Barnes, Marcel Duchamp (?)



# The Paris Commune (1871)

Background of the Belle Époque

# What is the Paris Commune (PC)?

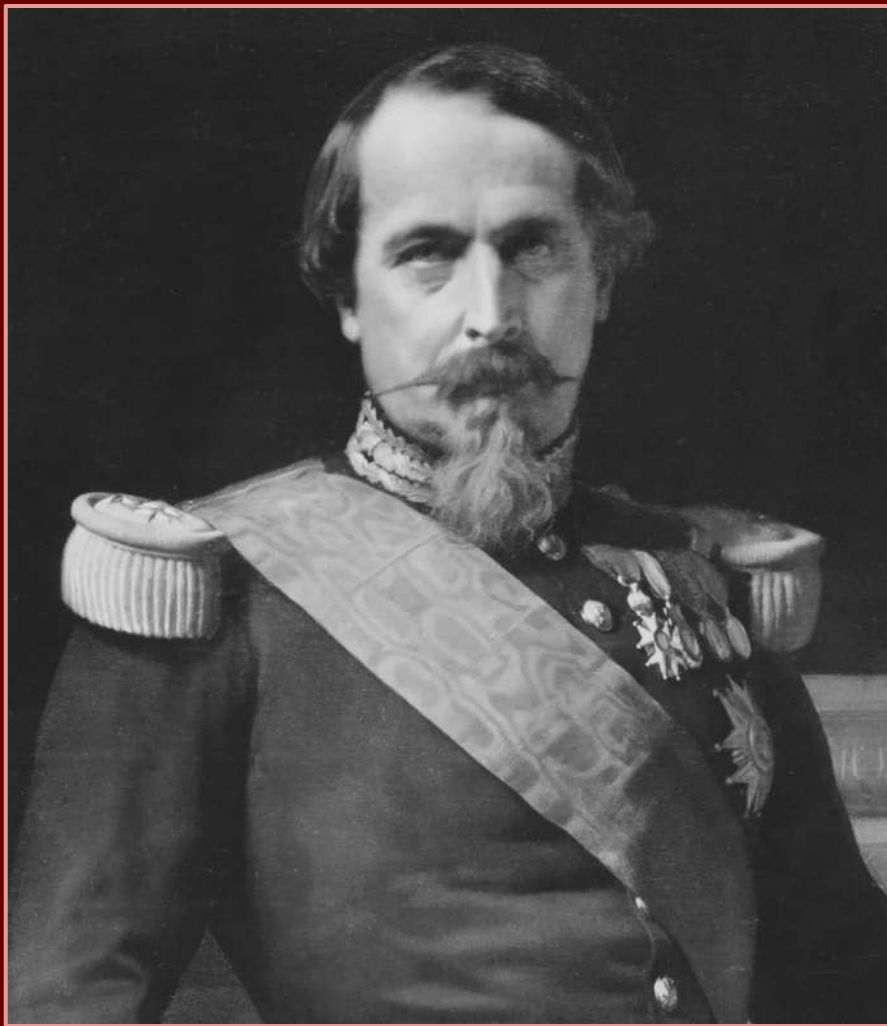
March–May 1871, mostly working class Parisians take over the city and conduct an experiment in democratic, decentralised self-government

Pass several progressive social reforms like free education and women's rights

Brutally crushed by the French army in May 1871, leaving tens of thousands dead, one of the worst massacres in French history

## Background of the Paris Commune

1. Rise of left-wing activism
2. Franco-Prussian war





# Rise of left-wing activism

Late 1860s, surge of socialist and anarchist activism

June 1868 public meetings made legal (were illegal)

- Led to large political meetings mostly on the edges of Paris in large warehouses, cafés etc.– discussed politics, reforms, etc.
- Many even discussed a new form of government (socialist, democratic, republic)

Wave of strikes, which were illegal until 1864

## Franco-Prussian war (1870–71)

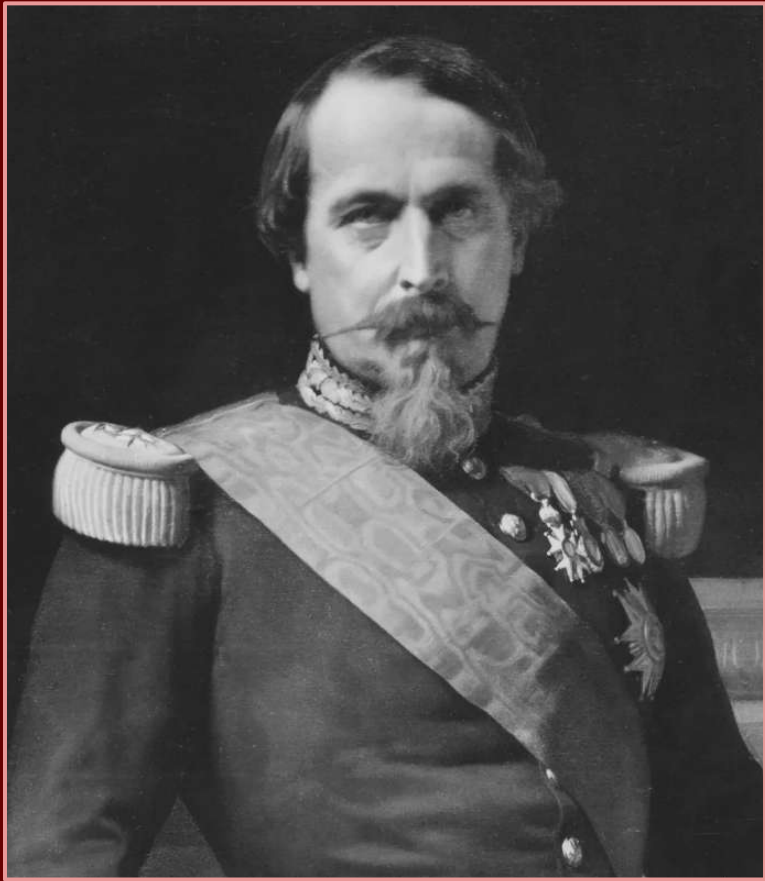
Napoleon III gets tricked into a war with Prussian chancellor Otto von Bismarck  
– trying to unify all 39 German states

July 1870, Napoleon III goes to war without allies and is demolished

- Napoleon III captured in September and deposed by citizens
- Sept 4, 1870 – crowd storms town hall, seizes power, proclaims republic, renames streets etc.

France is going to have to pay a huge fee to Prussia and give up Alsace and Lorraine, two major German-speaking industrial towns







Bundesarchiv, Bild 146-1970-053-87  
Foto: o. Ang. | 1870

**French soldiers drill at Ile Chambrière camp near Metz, 1870**



**Prussian field artillery column at Torcy in September 1870**



**Wilhelm Camphausen, *Napoleon III and Bismarck talk after Napoleon's capture at the Battle of Sedan* (1878)**

# Siege of Paris

Paris surrounded by an old mediaeval wall; Prussians keep pushing forward and eventually surround the capital, cut off Paris from the outside world

Rich people flee, leaving mostly poor and working-class people: migrants, artisans, craftsmen, day labourers, servants – suffering constant Prussian bombardment (think Gaza)

Mail stops; Parisians started using balloons to send mail! Balloon as symbol of liberty.

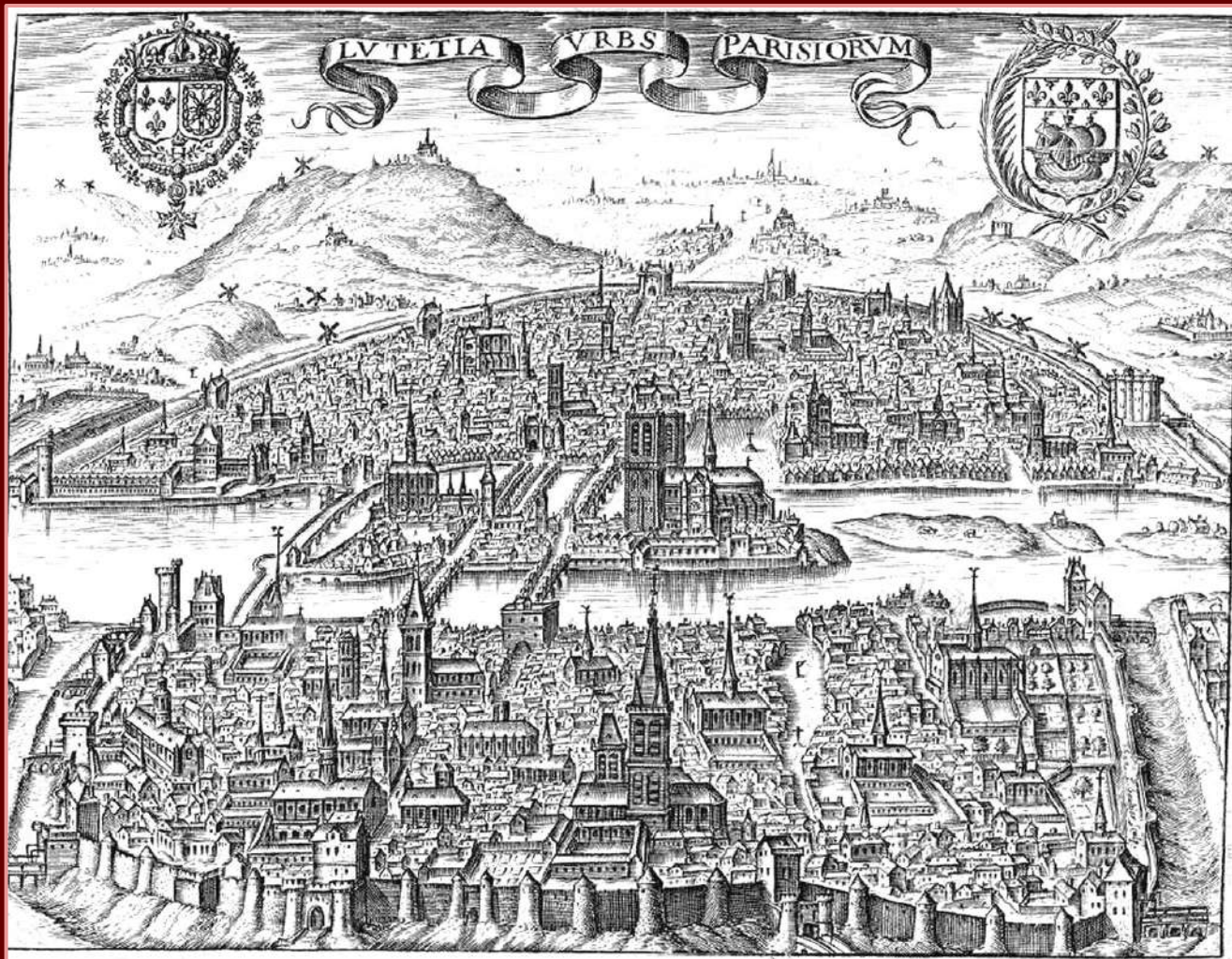
- After balloons, used pigeons, so Germans brought in hawks to eat all the pigeons

Over 2 million people in Paris to feed, including Americans, Belgians, Brits etc. – simply not enough to eat

- Had to eat all the animals in the city

Pretty bad – rise in malnutrition, STDs, mental illness, etc. (lesson: poverty doesn't make people nice)

- Maybe 50,000 dead





ESTNH-30306

# France surrenders

People start seriously thinking they need a change

- People from the provinces aren't coming to help (betrayal)
- Parisians thought of themselves as first line of defence against Prussia – proud and patriotic, not despair

Jan 1871, somebody puts up a red sign

- Red the colour of the Left (illegal from 1849–51, considered divisive)
- Poster says: 'Make way for the commune. The people of Paris have a right to defend themselves and work towards a better world in the future'

End of Jan 1871, France surrenders, Prussians march on Paris



# Provisional government

Feb 1871, National Assembly elections; conservative countryside people elect a bunch of anti-war conservatives to lead France, led by Adolphe Thiers

Want the Prussians out, so what's the price? – huge:

- Fine of 25% of French GDP, surrender of Alsace and Lorraine, victory parade in Paris

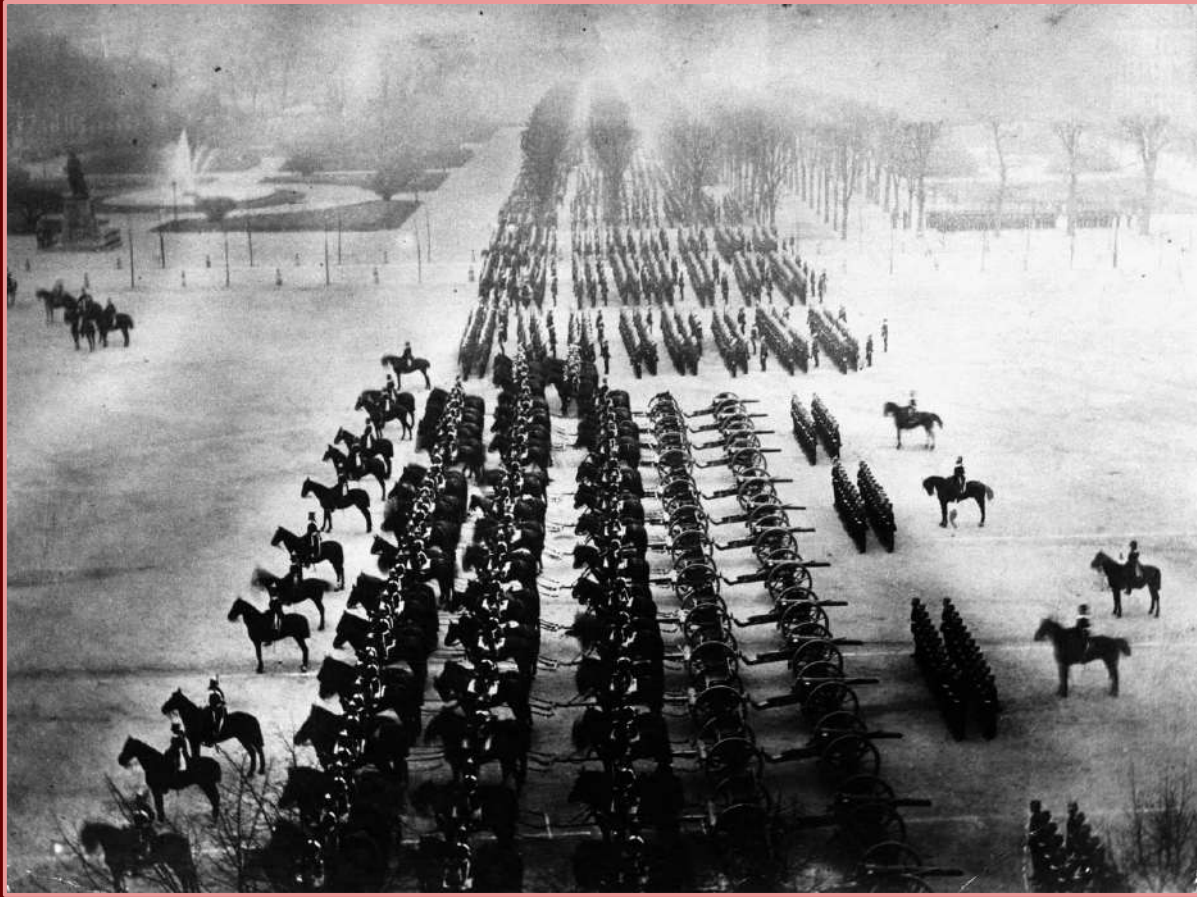
Parisians, who were basically the only ones really fighting for the country, now being told it was all for nothing, all a waste, France would surrender, etc.

On top of this, rich landlords come back to Paris (from the countryside), immediately tell people to pay all the money they owe with interest

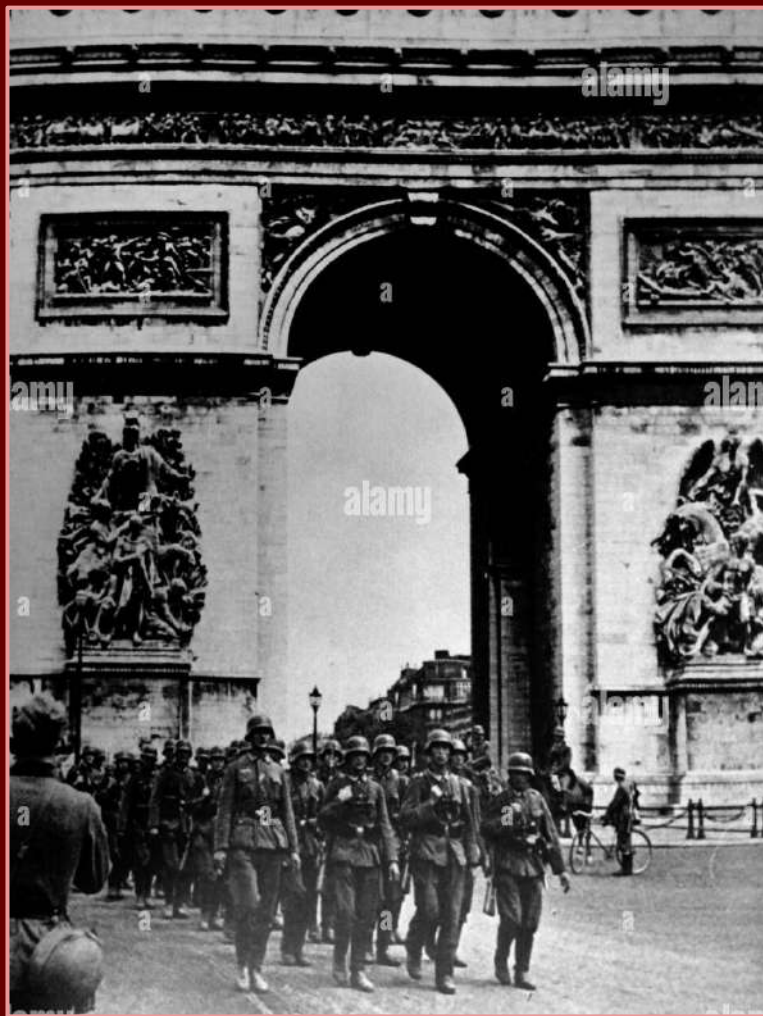
- People had no money, of course, couldn't pay – very angry



**Adolphe Thiers, leader of provisional government from 1871**



Prussian victory parade in Paris, 1871



# National Guard consolidates power

Popular resentment in Paris building up – people stockpiling weapons, talking about attacking the Prussians during their victory parade etc.

National Guard allowed to keep their guns to prevent Parisians from attacking Prussians in the parade – secretly making their own plans

24 Feb – National Guard declares itself independent, under control of a central committee (not Thiers)

Over the next few weeks, National Guard forms alliances with other groups known as 'Vigilance Committees'

3 March 1871 – Prussians march away; provisional gov't alone in Paris with the Guard



COLORIZED BY  
JULIUS BACHMANN JÄGERLEINER

# Seizing the cannons

By mid-March, the National Guard was openly challenging Thiers's provisional government; Thiers responds by moving the government to Versailles

Thiers passes two laws:

1. National Guard wouldn't be paid for defending Paris from the Prussians
2. All debts would automatically be collected or you'd go to prison

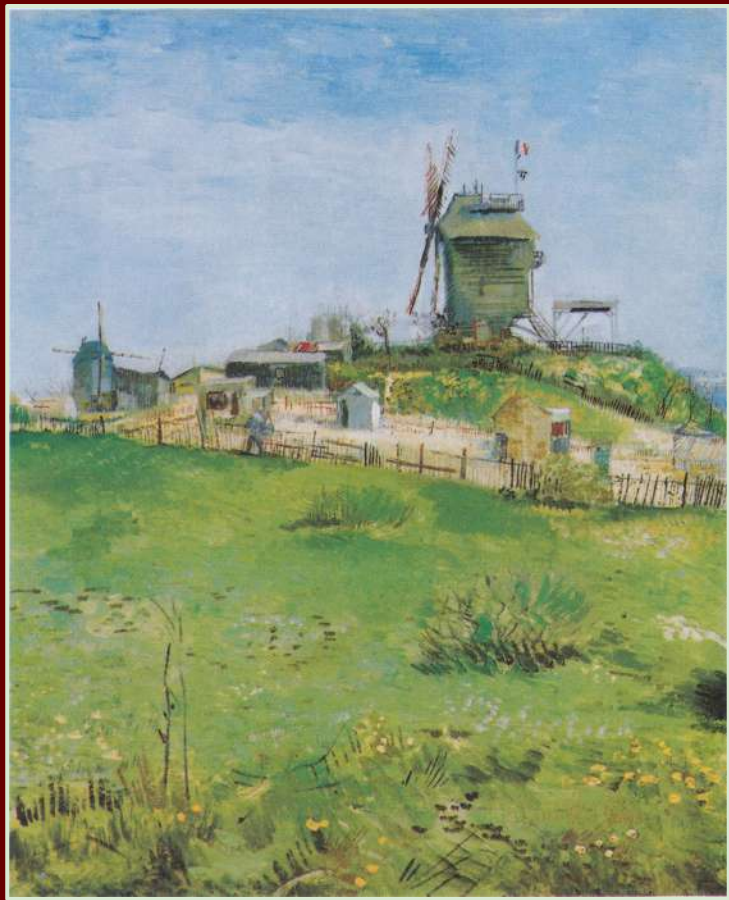
18 March 1871 – Thiers sends the army to go to Montmartre and seize the National Guard's stockpile of cannons that were still there





1710





**Vincent van Gogh, *Le Moulin de la Galette* (1886)**



# Execution of Lecomte, start of the Commune

Reckless: cannons were powerful symbols of Parisian resistance against Prussia

Army soldiers found the guns, but realised they had no horses to take them away

As they're screwing around, Parisians figure out what they're doing and an angry mob surrounds them

Army general Claude Lecomte gets spooked, orders his soldiers to fire on the mob

Instead, the army soldiers look at the mob and tell them to take Lecomte – which they do, and shoot him

National Guard understands this as an act of war, take key locations across Paris, attacking the army, who flee back to Versailles

Start of the (Second) Commune (first one after the revolution of 1789)

[Link](#)



# 'Festival of the oppressed' (Lenin)

National Guard votes to hold the city, not attack or overthrow Thiers (didn't want civil war)

26 March, elections: diverse leadership of anarchists, republicans, socialists, Jacobians etc.

Infighting amongst the various groups, but still managed to pass radical reforms, such as:

- Women could vote in elections, held powerful positions on committees
- Free day care centres
- Free and compulsory education
- Separation of church and state
- Unused buildings taken and used for homeless
- Soldiers and families were given pensions
- Free access to legal services
- Death penalty abolished and guillotine destroyed
- No nighttime baking

No central gov't but rather nine self-organising commissions where issues could be

# Problems with the Paris Commune

5 April, Jacobians pass 'Law of Hostages': can arrest anyone for being 'anti-commune'

- 200 people jailed including the archbishop of Paris

Businesses who were against the Commune were extorted (robbed)

Main problem: Thiers's government had recovered, was planning to retake the city

5 April 1871, five National Guard troops killed by army soldiers outside the city

Thiers pulls more soldiers from Versailles, marches on Paris...

# Commune starts to fall apart

National Guard less disciplined than the regular army; lots of desertion

Jacobin authoritarians start to take power within the commune – ‘Committee of Public Safety’ – anarchists quit, internal ideological split

Communards barricade smaller streets, can't do large boulevards – start to wreck the city

- Gustave Courbet (realist painter) suggests bringing down the column at the Place Vendôme – comes down, everyone takes pictures with pieces of the broken column

















# Massacre

May 1871, massacre: army came through the western gate, which was left wide open; orders to shoot to kill – took military one week to retake the city

Army used the boulevards built by Hausmann under Napoleon III as thoroughways to get to the communards and destroy them

- Hausmann demolished the working class neighbourhoods to create more light, space, air, circulation of capital, etc. – plus they couldn't be barricaded

Troops come down the boulevards, lay siege to everything, put the women on trial and shot them – most National Guard fighters had returned to their homes rather than wait to be killed

Not a neutral massacre – troops went to areas like Belleville in the NE and Montmartre, places assumed to be radical









Edouard Manet, *The Shooting of the Communards* (1871)

# 'À Paris tout le monde était coupable'

Communards killed their 50 hostages, including archbishop of Paris, burned the Tuileries palace with gunpowder and petrol, destroyed monuments and tried to destroy others like Notre Dâme etc.

- By mid-May, half of Paris was destroyed, burned etc.

Final battle: 150 Communards mass executed in Père Lachaise cemetery, Wall of the Fédérés (Communards' Wall)

Conservative estimates = 15,000–25,000 people dead

Incredibly bloody, violent, lots of arbitrary executions, mass killings, mass graves etc.



**Communards executing the Archbishop of Paris and other hostages**



Ernest-Charles Appert, *Crimes of the Commune: massacre of dominicans* (1871)



**The walls of the Tuileries Palace after arson by the Paris Commune**



**Ruins of the Ministry of Finance on the Rue de Rivoli**





**Communards' Wall, Père Lachaise cemetery, Paris**

# Legacy of the Commune

Portentous – seemed to herald the dawn of a new age, workers' revolution etc.

Took many years to rebuild Paris

Contested legacy:

- Egalitarianism inspired Marx, Lenin, etc., and protest movements up to the present
- Destruction indicated a dark and violent core, authoritarian, etc.

Sacre Coeur basilica on Montmartre built to mark victory over the Communards and end of violence (also contested)

For communists, reminder that the state was a force of oppression (greatest danger, power, etc.)

Haunted European politics for decades