

FAH391Y0 Studies Abroad in Ancient Art and Architecture: Greek and Roman Art and its Reception in France

May 11– June 5, 2026

INSTRUCTORS

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COURSE DESCRIPTION – LEARNING GOALS

This is a course on Greek and Roman Art in French collections, as well as the reception of antiquity in French art and architecture. The first part of the course is based in Paris, the second part is based in the town of Nîmes in the south of France (last 12 days of the course). In Paris, we will visit the spectacular collections of ancient art at the Musée du Louvre. We will also visit the Cabinet des Médailles with its smaller but no less significant collections, as well as the museum in the recently opened Petit Palais. Walking tours through Paris will explore the reception of classical antiquity through architectural landmarks and monuments such as the Panthéon, Madeleine, Arc de Triomphe du Carrousel, Arc de Triomphe, Colonne Vendôme, etc.. In southern France we will visit three important museums with Graeco-Roman collections, in Nîmes (Musée de la Romanité), Arles (Musée Départemental Art Antique), and Avignon (Musée Lapidaire). We will also conduct field trips to several Gallo-Roman sites outside of Nîmes, including Orange, Arles, Glanum, Vaison-la-Romaine, Pont-du-Gard.

The course offers unique opportunities for experiential learning. It is designed to communicate a sense of curiosity and wonder, and to help students formulate meaningful, productive and critical questions in direct engagement with original objects from a distant culture.

Do not expect a ‘guided tour’ (although we will occasionally have those as well), but rather a joint exploration in which you are expected to actively participate. This will be, to some degree, an open process, and considerable flexibility is expected.

There will be no traditional classroom time; instead, during our museum visits and monument tours, we are going to study artworks/artifacts in a variety of media (e.g.,

sculpture, vases, gems, metalware) and explore architectural landmarks and their relation to ancient art and architecture.

REQUIREMENTS/ EXPECTATIONS

Please pay attention to the guidelines provided to you by the Summer Abroad Office regarding safety, abiding local laws etc.

Attendance is mandatory and will be registered for each activity throughout the course. Please make sure to notify us in advance in case you need to miss a class due to illness or other mishap.

Punctuality is of the utmost importance since we are expected to enter the museum as a group. Please make sure to calculate enough time for the commute to your destination.

We will always be mindful of your comfort and plan for breaks - but be prepared to walk and stand for at least three hours every day. Comfortable shoes, water bottle and snacks are of the essence!

Walking tours will take place even in inclement weather, so bring a rain jacket. We may need to adjust the start time of a walking tour depending on the weather forecast.

In case a museum gallery or site can NOT be accessed for reasons beyond our control (closure or strike), we will try to pivot to an alternative site or museum, in order to make the most of our precious time in France.

For the field trips in Southern France, we will have a coach bus at our disposal. Again, timely arrival at the designated meeting/departure point is essential, to honor appointments at our destinations (with local guides, etc.).

You are required to **keep a journal** (in analogue or digital format) where you will record your observations, thoughts and reflections on the artworks, artifacts and monuments encountered throughout the course (see below, 'assignments'). You can also include sketches.

You will also need some sort of digital camera (most of you will be using your smartphone; in any case, make sure to back up your images).

Preparation of introductory readings on Greek and Roman art, Classicism in the French Renaissance and the history of the collections of Ancient Art in French museums before the start of the course. The readings will be available on the course website (**Quercus** under **Files**).

WEEKLY SCHEDULE

Week 1

Monday, May 11

Walking tour in Paris - Visit of one Renaissance and two Neoclassical monuments: the facade of the Louvre at the Court Carrée, Louvre - Arc-de-Triomphe du Carrousel and Vendôme Column

Meeting at 2:00 pm at the Passage Richelieu at the Louvre, rue de Rivoli

Readings:

Louvre, Lescot wing

Jean Goujon.pdf

Pierre Lescot.pdf

Arc-de-Triomphe du Carrousel - Place Vendôme and Column

<https://www.youtube.com/watch?v=apU1CNsw57M>Links to an external site.



<https://www.napoleon.org/en/magazine/places/arc-de-triomphe-du-carrousel-paris-2>Links to an external site.

https://en.wikipedia.org/wiki/Place_Vend%C3%B4meLinks to an external site.

(The Column destroyed after the Commune uprising of 1871)

<https://www.metmuseum.org/art/collection/search/269671>Links to an external site.

<https://gwern.net/doc/sociology/abandoned-footnotes/1988-veyne.pdf>

Tuesday, May 12

The Collections of the Cabinet des Médailles - Roman Gems – ancient Greek Vases

Meeting at 11:40 am in front of the Bibliothèque Nationale 5 Rue Vivienne, 75002 Paris – visit starts at 12 noon.

Bibliothèque Nationale, Cabinet des Médailles - Presentation on Roman gems by Dr. Sarah Andres -

Readings:

Lang, Jörn. “Non Arte, Sed Naturae? Remarks on Roman Cameos and Their Visual Effects.” In *Materiality in Roman Art and Architecture*, 3:222–43. Berlin, Boston: De Gruyter, 2021. <https://doi.org/10.1515/9783110764734-013>Links to an external site.. - available as PDF in Quercus - **Files** – folder: Roman cameos

Avisseau-Broustet, Mathilde and Cécile, Colonna. “The Cabinet des Médailles: Its History and Archaeological Collections” in: Lapatin, Kenneth D. S., ed. *The Berthouville Silver Treasure and Roman Luxury* (Los Angeles: The J. Paul Getty Museum, 2014) pp. 149-170. - available as PDF - in Quercus - **Files** – folder: Collectionism

On ancient Greek vases:

Oakley, John H. “Greek Vase Painting.” *American Journal of Archaeology* 113, no. 4 (2009): 599–627. <https://doi.org/10.3764/aja.113.4.599>Links to an external site.. - available as PDF in Quercus - **Files** – folder: Attic Vase Painting

Mannack, Thomas. Greek Decorated Pottery I: Athenian Vase-painting in: Smith, Tyler Jo, and Dimitris Plantzos, eds. *A Companion to Greek Art*. (Malden, Mass. ; Wiley-Blackwell, 2012) chapter 3, pp. 39-62
https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106808128106196 – available as PDF in Quercus - **Files** – folder: Attic Vase Painting

Wednesday, May 13

Visit of the Petit Palais and the Dutuit collection (ancient Greek and Roman vases and small scale sculpture)

Meet in front of the Petit Palais at 11:30 am – Visit starts at 12 noon

Break

Meet at 3:30 pm at the Arc de Triomphe

Readings:

<https://www.petitpalais.paris.fr/en/collections/classical-world>

Hoffmann, Herbert, *Sotades: Symbols of Immortality on Greek Vases* (Oxford, 1997; online edn, Oxford Academic, 31 Oct. 2023), <https://doi-org.myaccess.library.utoronto.ca/10.1093/oso/9780198150619.001.0001>, accessed 18 May 2025 - on Sotades Painter

On the Arc-de-Triomphe and Neoclassicism

Smith, Anthony D. "Classical Ideals and the Formation of Modern Nations in Europe" In: *Graeco-Roman Antiquity and the Idea of Nationalism in the 19th Century: Case Studies* edited by Thorsten Fögen and Richard Warren, 19-44. Berlin, Boston: De Gruyter, 2016. <https://doi-org.myaccess.library.utoronto.ca/10.1515/9783110473490-003>. - available as PDF in Quercus - **Files** – folder: Neoclassicism

Howard, Seymour. "**Neoclassicism.**" *Encyclopedia of the Enlightenment.* : Oxford University Press, , 2005. Oxford Reference. Date Accessed 5 May. 2024

<https://www-oxfordreference-com.myaccess.library.utoronto.ca/view/10.1093/acref/9780195104301.001.0001/acref-9780195104301-e-494>

<https://www.paris-arc-de-triomphe.fr/en/discover/history-of-the-arc-de-triomphe>

Thursday, May 14

Visit of the ancient Greek sculpture Galleries, Louvre Museum – time tbd

Week 2

Monday, May 18

Visit of the Etruscan and ancient Greek galleries (terracottas), Louvre Museum – time tbd

Tuesday, May 19

The Collections of the Cabinet des Médailles - Roman Silver – The Berthouville Treasure – ancient Greek Vases

Meeting at 10:40 am in front of the Bibliothèque Nationale 5 Rue Vivienne, 75002 Paris – visit starts at 11:00 am.

Bibliothèque Nationale, Cabinet des Médailles - Presentation on the Berthouville Treasure by Dr. Sarah Andres

Readings:

Lapatin, Kenneth D. S., ed. *The Berthouville Silver Treasure and Roman Luxury*. (Los Angeles: The J. Paul Getty Museum, 2014), pp. 7-17; 19-45; 52-67. - available as PDF in Quercus - **Files** – folder: Roman metalware

Wednesday, May 20

Visit of the Etruscan and ancient Greek galleries (terracottas), Louvre Museum – time tbd

Thursday, May 21

Neoclassical Paris: Visit of the Panthéon – Lunch break – visit of the Church of the Madeleine

Meet in front of the Panthéon at 11:30 AM – visit starts at 12 noon

Break

Visit of the Church of the Madeleine – meet at 4 pm in front of the Church at

Curl, James Stevens, and Susan Wilson. "Soufflot, Jacques-Germain." *A Dictionary of Architecture and Landscape Architecture*.: Oxford University Press, , 2015. Oxford Reference. <https://www-oxfordreference-com.myaccess.library.utoronto.ca/view/10.1093/acref/9780199674985.001.0001/acref-9780199674985-e-4369>. - available as PDF in Quercus - **Files** – folder: Neoclassicism

https://en.wikipedia.org/wiki/La_Madeleine,_Paris

Watch also:

<https://www.youtube.com/watch?v=LjECJlIXXeEL>Links to an external site.



Foucault's pendulum in the Pantheon

<https://www.youtube.com/watch?v=8JxyT0edT6c>Links to an external site.



<https://www.youtube.com/watch?v=aMxLVDuf4VY>Links to an external site.



<https://www.napoleon.org/en/magazine/places/church-of-the-madeleine/>

Week 3

Monday, May 25

Arrival in Nîmes -

Walking tour starting at 4 pm (Jardin de la Fontaine, Gate of Augustus and Roman Forum with Maison Carrée)

Readings:

Goudineau, C. "Gaul." In *The Cambridge Ancient History*, 10:464–502. Cambridge: Cambridge University Press, 1996. <https://doi.org/10.1017/CHOL9780521264303.017>Links to an external site.. - available as PDF in Quercus - **Files** – folder: Roman Gaul and Nîmes

"Nemausus." *The Grove Encyclopedia of Classical Art and Architecture*. Oxford University Press, 2007. - available as PDF in Quercus - **Files** – folder: Roman Gaul and Nîmes

Anderson, James C. "Anachronism in the Roman Architecture of Gaul: The Date of the Maison Carrée at Nîmes." *Journal of the Society of Architectural Historians* 60, no. 1 (2001): 68–79. <https://doi.org/10.2307/991679>Links to an external site.. - available as PDF in Quercus - **Files** – folder: Roman Gaul and Nîmes

Anderson, James C. *Roman Architecture in Provence*. Cambridge University Press, 2012. pp. 68-70; 104-111; 172-174 (library so-called temple of Diana)

https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106934348706196

Watch also:

<https://www.youtube.com/watch?v=Q9Vj2GBP70k>Links to an external site.



Tuesday, May 26

Nîmes, Visit of the Musée de la Romanité at 10 :30 am meet at the front of the Museum at 10:00 am – Lunch break

3 pm - Visit of the amphitheater

Readings:

Anderson, James C. *Roman Architecture in Provence*. Cambridge University Press, 2012. pp. 162-168;

https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106934348706196

Wednesday, May 27

Visit of the ancient city of Orange (Arausium) - Visit starts at 12 noon at the theater – We will also visit the Forum and the local Museum

Lunch break

Visit of the triumphal arch at 3:30 pm

Readings:

Anderson, James C. *Roman Architecture in Provence*. Cambridge University Press, 2012.
pp. 54-57; 81-93; 149-155

https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106934348706196

Thursday, May 28

Visit of the Musée Lapidaire, Avignon - Visit starts at 11:30 am

Readings:

Verbanck-Piérard, Annie. "Looking at Ancient Greece in Provence." *New Greek Rooms, Musée Lapidaire of the Musée Calvet, Avignon, Opened 15 May 2009* by Sylvain Boyer and Odile Cavalier. *American Journal of Archaeology*, vol. 114, no. 1, 2010, pp. 187–93. JSTOR, <http://www.jstor.org.myaccess.library.utoronto.ca/stable/20627650>.

Week 4

Monday, June 1st

Arles - visit of the Museum, the amphitheater and theater – Visit of the Museum at 11:30 am – Lunch break – Visit of the amphitheater, the Roman forum and markets

Readings:

Anderson, James C. *Roman Architecture in Provence*. Cambridge University Press, 2012.
pp. 41-45;

https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106934348706196

Tuesday, June 2nd

Visit to the Roman site of Vaison-la-Romaine (site and museum) - Visit starts at 11:00 am

Readings:

Anderson, James C. *Roman Architecture in Provence*. Cambridge University Press, 2012. pp. 57-60-45; 156-159; 208-214

Anderson, J.C., Jr. (2012). Vasio (Vaison-la-Romaine). In *The Encyclopedia of Ancient History* (eds R.S. Bagnall, K. Brodersen, C.B. Champion, A. Erskine and S.R. Huebner). <https://doi-org.myaccess.library.utoronto.ca/10.1002/9781444338386.wbeah16164>

<https://onlinelibrary-wiley-com.myaccess.library.utoronto.ca/doi/10.1002/9781444338386.wbeah16164>

Wednesday, June 3

Visit to the Roman town of Glanum (site and museum) - Visit starts at 11:30 am

Readings:

Anderson, James C. *Roman Architecture in Provence*. Cambridge University Press, 2012. pp. 129-132; 183-185; 203-206

https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106934348706196

Digital reconstruction of the town of Glanum

<https://www.youtube.com/watch?v=e318dGkCXsU>Links to an external site.



Thursday, June 4

Visit to Pont-du-Gard - Museum and guided tour on top of the aqueduct – Visit starts at 11:30 am - Visit of the top level of the aqueduct at 15:00

Readings:

https://en.wikipedia.org/wiki/Pont_du_GardLinks to an external site.

Anderson, James C. *Roman Architecture in Provence*. Cambridge University Press, 2012. pp. 193-197;
https://librarysearch.library.utoronto.ca/permalink/01UTORONTO_INST/14bjeso/alma991106934348706196

Friday, June 5

Return of the class to Paris

ASSIGNMENTS – EVALUATION

We have compiled a large number of secondary sources (articles, book chapters, encyclopedia entries, excerpts from monographs, museum catalogues etc.), to provide you with background knowledge and to facilitate your research. The sources are organized according to subject matter (in **Quercus** under **Files**).

Weekly journal keeping: hand in the best five (5) pages of your journal from that week. You will submit your drafts (digital or handwritten – you can take photos of your pages if you write by hand) AND a digital version that incorporates your observations and the readings relevant to the artworks/monuments we have visited. Your journaling can either document each individual museum/site visit (without an overarching theme), or you can choose a theme to explore for each week. See topic suggestions below; you are welcome to come up with a new topic as long as it is pertinent to the course material.

The journal will be submitted at the end of each week (Sunday night).

Maximum length of the digital version of each journal submission is 1,200 words (excluding footnotes and bibliography)

Oral participation, on-site – you should prepare for on-site visits by doing the readings on Quercus, in advance. This will provide you with crucial background knowledge and will enable you to participate in the discussions we are going to have in front of the objects or monuments, and when visiting archaeological sites. In museums, you may be given limited time (ca. 30-40 minutes, but this may vary greatly) to explore a room or gallery in a group of four students and select one or several artworks/artifacts related to the course material (e.g. vases, sculpture, mosaics, jewelry etc.). Then, your group will be asked to briefly

introduce the rest of the class to these particular artworks/artifacts and formulate one or several interesting or productive questions (on each object) for the class to discuss.

Class presentation: To enhance active learning and class participation, each student will be asked to give a short presentation on a pertinent topic during our on-site visits. A spread sheet will be available to the class before the course starts, so you can sign up for your preferred date and topic. The presentation should be around 10 to 15 minutes long and can be based on the readings provided in the 'Files' folder. You will not be asked to conduct in-depth research but present to the class a topic briefly and concisely. Examples of topics: function of a Roman triumphal arch (this presentation could take place in front of the Neoclassical arches we are going to visit in Paris), or types of spectacles in the Roman amphitheater (this could take place either in the amphitheater of Arles or Nimes), etc..

When taking notes for your **journal** and selecting objects for your final project, you may focus on a **specific theme**. Most of these themes are broadly defined and will have to be narrowed down over the course of your research, for example by discussing a small selection of artworks/monuments, or by focusing on a particular aspect of your topic (e.g., if you are interested in themes on ancient Greek vases, you will either select vases depicting symposium scenes, or mythological imagery, or domestic scenes, etc.)

1. The female nude in ancient Greek and Roman art
2. The male nude in ancient Greek and Roman art
3. Gender and Sexuality in Ancient Art
4. Greek Myth in Ancient Art (vase painting or sculpture)
5. Ancient Greek architectural sculpture
6. Themes on ancient Greek vases (mythological or everyday life scenes)
7. Hellenistic Art
8. Childhood and/or education in ancient art
9. Ancient funerary monuments: Death and Commemoration in Antiquity
10. Roman portraiture
11. 'Decorative' sculpture in the Roman world
12. Small scale sculpture in antiquity (bronze, terracotta)

13. Roman metal ware and jewelry
14. Etruscan Art
15. The reception of ancient art and architecture in France, from the Renaissance to the 19th century
16. Ancient Nimes
16. Architecture of amphitheaters and theaters in ancient Gaul
17. Urban planning in Roman Gaul
18. Roman temple architecture
19. Roman triumphal art

Final project

For the final project, you are asked to imagine yourself in the role of a **curator of ancient art** preparing an exhibition on a specific topic, or an **architectural historian** addressing a specific aspect of architectural and cultural context, urbanization or urban landscape in Neoclassical Paris or Roman Gaul. The assignment is meant to hone your skills of synthesis, analysis and critical thinking by allowing you to engage more in-depth with the objects and sites we encountered throughout the course.

Examples of topics:

Role-play curator prepares a report (introductory essay for an exhibition catalogue) on the *Female nude in Roman art*

Role-play architectural historian prepares a report/essay on *Domestic architecture in Gallia Narbonensis*, also for an exhibition catalogue.

The material you will discuss should come exclusively from the museums and sites we visited and your analysis should be research-based. You are welcome to make use of the notes in your journal.

Those choosing the 'curator option' should include at least six (6) pieces in their text.

Those choosing the 'architectural historian option' should include at least three (3) monuments in their report.

It is highly recommended that you narrow down your topic in the first week of classes (especially those opting for the curator option), in order to collect enough relevant material while in France.

Format: Word or Powerpoint with inclusion of your own photographs. Text length between 1,500 and 1800 words excluding bibliography and foot- endnotes.

Marking scheme and submission deadlines

Journal keeping (8% x 4 =) 32 % - due **May 17, May 24, May 31st and June 9**

Oral participation 20% (on-going)

Class presentation 20% (on-going)

Final project 28% - due **June 16**

Academic integrity and Plagiarism detection

Plagiarism is a serious offence under the university's code of behavior and will result in a 0 for the course. In order to avoid plagiarism consult the following websites:

<https://www.sgs.utoronto.ca/policies-guidelines/academic-integrity-resources/>

“Normally, students will be required to submit their course essays to the University’s plagiarism detection tool for a review of textual similarity and detection of possible plagiarism. In doing so, students will allow their essays to be included as source documents in the tool’s reference database, where they will be used solely for the purpose of detecting plagiarism. The terms that apply to the University’s use of this tool are described on the [Centre for Teaching Support & Innovation](#) website.”

If you wish to opt out of **Turnitin.com** (plagiarism detection tool), please send me an email at the beginning of the semester notifying me about this. Make sure to keep all your notes and drafts related to the assignments and submit them together with the completed papers.

Please note that although it is fine to exchange information and bibliography regarding your paper topic, it is considered academic dishonesty to collaborate with one or several of your classmates in writing your essay. It is also considered academic dishonesty to “recycle” work you submitted for another course.

Use of generative AI in this course

For the final version of the writing assignments the use of generative artificial *intelligence* (AI) tools, such as *ChatGPT*, is strictly prohibited.

You may not copy, paraphrase, or adapt any content from any generative AI tool for the purpose of submitting the final version of the journal or final project in this course. Use of generative AI to this purpose will be considered use of an unauthorized aid, which is a form of academic misconduct under the [Code of Behavior on Academic Matters](#).

In this course you may use generative artificial intelligence (AI) tools, including ChatGPT as a learning aid and as an aid to the background research for the completion of the writing assignments: e.g. generative AI may be used for literature review, sources translation or summarization of concepts. Be aware that generative AI " may produce content which is incorrect or misleading, or inconsistent with the expectations of this course. These tools may even provide citations to sources that don't exist—and submitting work with false citations is an academic offense." From: <https://q.utoronto.ca/courses/242937/pages/generative-artificial-intelligence-policies-and-resources>

We reserve the right to have a confidential conversation with a student, if we suspect that AI software was used for the final version of a written assignment. In this case AI use will be considered an unauthorized aid.

For students with learning accommodations

The University of Toronto is committed to accessibility. If you require accommodations for a disability, or have any accessibility concerns about the course, the field trips or course materials, please contact Accessibility Services as soon as possible: disability.services@utoronto.ca or <http://studentlife.utoronto.ca/accessibility>

The course is unique in the sense that there is no traditional classroom time and the learning is experiential and very much based on note taking. Those of you who are especially concerned regarding note taking, please reach out to us about your thoughts regarding accommodations or alternative assessment options.

Our goal is to allow students with diverse learning styles to thrive without compromising the learning objectives of the course.