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Ever since their installation in the Worcester Art Museum’s Renaissance Court in 1936, the mosaics from ancient Antioch have been a highlight of the Museum’s permanent collection. Located near the main entrance, they have captured the attention and imagination of Museum visitors for generations. During the past decade, the Museum generated renewed interest in its Antioch holdings through a variety of related projects. As some of the finest treasures from one of the Roman world’s largest and most cosmopolitan cities, the Antioch material was a natural focus for the Museum’s Art of Discovery project, begun in 1994 to expand and diversify the Museum’s audience. Supported by a major grant from the Lila Wallace—Reader’s Digest Fund, this project was the catalyst for hiring Christine Kondoleon for more effective interpretation of the Museum’s ancient Greek and Roman collections. Soon thereafter the Museum hired its first full-time objects conservator, Lawrence Becker, a specialist in the conservation of ancient art, who had recently treated a major Antioch mosaic at the Virginia Museum of Fine Arts in Richmond.

Having the appropriate curatorial and conservation expertise, the Museum undertook a reinstallation of its ancient Greek and Roman collections while introducing a number of objects from storage. When it was also decided to work toward a major exhibition of the art and culture of Antioch, one of the first steps was to resurrect the rest of the Museum’s mosaics collection, many of which had been in storage since the 1930s, including the border fragments from the Worcester Hunt. Extensive conservation work on the mosaics followed, including the treatment of two border fragments for the exhibition. At this time the Museum’s Antioch collection was enhanced by a gift of over one hundred Antioch coins from Emily Townsend Vermeule and Cornelius Vermeule in memory of Francis Henry Taylor, the director responsible for Worcester’s participation in the Antioch dig. The Museum also took the opportunity to purchase several other related objects, including one of the few available small bronze Tyches of Antioch.

The exhibition Antioch: The Lost Ancient City, which included loans from both American and European museums, opened in the fall of 2000. The interdisciplinary exhibition and catalogue, which focused on the life and art of ancient Antioch, had contributions from over 20 scholars. After attracting a record number of visitors at Worcester, the show traveled to Cleveland and Baltimore where it proved equally popular.

As part of the Lila Wallace—Reader’s Digest grant, the Museum created the Discovery Gallery adjacent to its Renaissance Court to house additional Antioch material and serve as an introduction to the Antioch collection. As a related project, the Museum also engaged over a thousand local citizens to create a 13.7 meter-long community mosaic representing the diversity of Worcester. The popular work, mounted on an exterior wall on the Lancaster Street side of the Museum, was unveiled at a large public gathering as a prelude to the Antioch show.
Following the close of the Antioch exhibition, the Museum began an extensive conservation treatment of the Worcester Hunt, including the addition of the remaining border fragments, a project made possible by funding from the Florence Gould Foundation. With Centennial Campaign funds, the Museum also made several improvements to the Renaissance Court to create a better environment for viewing the mosaics, including the reintroduction of natural light, which had been eliminated two decades earlier due to leaks in the skylight, and the addition of focused lighting for evening viewing as well as air-conditioning to offset the summer heat.

During its showing of Antioch: The Lost Ancient City, the Worcester Art Museum was awarded a grant from the Andrew W. Mellon Foundation to continue research on the objects brought together for the show and to publish the results. This publication also serves to catalogue the Museum’s entire holdings of Antioch material, which is, in effect, a microcosm of the Museum’s landmark exhibition.

With the publication of this volume, the Museum concludes a decade of intensive work on its Antioch holdings. We are grateful to many individuals and organizations for the realization of this ambitious undertaking. I would like to begin by thanking the staff of the Worcester Art Museum whose talent, high standards and hard work have upheld the Museum’s long tradition of excellence. I would like to particularly acknowledge Christine Kondoleon and Lawrence Becker whose expertise and teamwork were a driving force in accomplishing our various Antioch projects, including this publication. Special thanks also to Paula Artal-Isbrand for her excellent conservation work and her role as project coordinator for this volume. We are grateful to the many other scholars who have contributed to both our Antioch publications.

We appreciate the generous funding provided by the Andrew W. Mellon Foundation, which supported much of the conservation work on our Antioch collection and made this publication possible. We are also indebted to the Samuel H. Kress Foundation for its support of both conservation work and the present volume; Cornelius and Emily Townsend Vermeule for their gift toward the publication; and the J. Paul Getty Trust Grant Program for its award of a Curatorial Research Fellowship to Christine Kondoleon.

We are pleased to publish the research conducted by curators, conservators, and scientists in conjunction with the Antioch exhibition, and hope that this publication will provide a foundation of scientific and art historical collaboration upon which future studies can build.

James A. Welu
Director
The present publication grew out of the Worcester Art Museum exhibition *Antioch: The Lost Ancient City* organized by the Worcester Art Museum and the accompanying catalogue edited by Christine Kondoleon. Like its predecessor, *The Arts of Antioch* owes much to the cooperation and generosity of our colleagues and the museums they represent.

Firstly, we are greatly indebted to Catherine Metzger of the Musée du Louvre who from the beginning provided unwavering support and encouragement for our research, along with invaluable counsel, observations and insights. We also owe much to our colleagues at Princeton University, organizer of the 1930s excavation. Michael Padgett of the Art Museum, a steadfast friend of the project, gave many hours of his time to provide access to Antioch objects in the galleries and to the trove of study material brought by the excavators to Princeton. Shari Kenfield of the Department of Art and Archaeology was our dedicated guide through the labyrinth of the Antioch Expedition Archives. Without her organizational prowess and knowledge of the material, it is doubtful we would have uncovered many of the field notes, drawings, photographs, and other records that enrich this volume.

The reassembly, study, analysis and conservation of the Atrium House triclinium pavement was realized only because Catherine Metzger and Michael Padgett, along with Sona Johnston and Mary Sebera of the Baltimore Museum of Art, and Susan Taylor and John Rossetti of the Davis Museum and Cultural Center, Wellesley College, kindly gave consent for mosaics in their care to be reunited with the Worcester Art Museum panel. They also generously permitted the sampling and analyses of glass and stone tesserae from the triclinium and other mosaics, which were essential to the technical studies in this volume.

We are also indebted to John J. Herrmann of the Museum of Fine Arts, Boston; Carlos A. Picón and Christopher S. Lightfoot of The Metropolitan Museum of Art; and Margaret Ellen Mayo of the Virginia Museum of Fine Arts for the inclusion of mosaics from their collections in this publication. Further, we would like to thank: Mei-An Tsu of the Museum of Fine Arts, Boston for photography and sampling of the Marine Mosaic; Jennifer Mass of the Winterthur Museum/University of Delaware for her part in the analyses of glass tesserae from mosaics at the Worcester Art Museum and the Casa della Fontana Piccola at Pompeii; and Robert H. Tykot of the Laboratory for Archaeological Science at the University of South Florida and Marie Archambeaut, formerly of the University of South Florida, for the stable isotope analyses that contributed greatly to the Triclinium essay.

Others who generously shared their time and knowledge include Susan A. Boyd and Stephen R. Zwirn at the Dumbarton Oaks Collection, Eric Morvillez of the Université d’Avignon et des Pays de Vaucluse, Guy Métraux of York University, Toronto, Pauline Donceel-Voûte of the Université Catholique de Louvain, and John J. Dobbins of the University of Virginia.
The research leading up to this publication took place while the editors were at the Worcester Art Museum, and we owe much to the Museum’s Director, James A. Welu, who championed the Antioch project from the beginning and has actively participated in every phase of this publication. We would also like to thank Philippe de Montebello, Director of The Metropolitan Museum of Art, and Malcolm Rogers, Director of the Museum of Fine Arts, Boston for allowing us the time to continue our research and writing.

Many staff members at the Worcester Art Museum were loyal friends of this project. Steve Briggs photographed most of the objects included in the book. We thank Deborah Diemente, Nancy Swallow, and Selina Bartlett of the Registrar’s Department, Kathleen Corcoran of the Development Department, and Janet Manahan of the Director’s Office for advancing the preparation of this volume. We also thank Chester Brummel for consulting on the photography of the Drinking Contest.

The support of Chief Conservator Rita Albertson and others in the Conservation Department played a vital role. Philip Klausmeyer, Sylvia Schweri, and Corine Norman of the Department devoted innumerable hours to the painstaking digital photography of the triclinium pavement and the organization and integration of the images. We also thank Philip for his analyses of metal objects in the catalogue section and Louise Groll for compiling the photo credits. Many conservators, interns, and volunteers participated in the conservation of the Worcester mosaics. A full roster of names can be found in the essay The Mosaic Conservation Campaign; their contribution to the study and appreciation of these objects cannot be overstated. In addition to the leading role played by Paula Artal-Isbrand, four conservators deserve special mention: Sarah Nunberg, Diane Fullick, Alisa Vignalo, and Judith Jungels.

This book would not have been possible without funding from the Andrew W. Mellon Foundation. We are deeply grateful to Angelica Zander Rudenstine of the Foundation for making reality out of the opportunity the Antioch exhibition provided for scholars from different disciplines to investigate mosaics that may never be reunited. In many ways the direction of this project was shaped through our discussions with her. We would also like to single out for appreciation Julie Douglass of the Mellon Foundation.

Additional funding was provided by the Samuel H. Kress Foundation and the J. Paul Getty Trust Grant Program in the form of a curatorial research fellowship for Christine Kondoleon. At the Kress Foundation we are very grateful to Lisa M. Ackerman for her longstanding support, which extends back to the initial conservation work on the mosaics in 1995. The superb collection of Antioch coins published for the first time in this catalogue was generously given to the Worcester Art Museum by Cornelius and Emily Townsend Vermeule, who also provided funds for their photography and publication.
The present volume draws on the maps and plans created for *Antioch: The Lost Ancient City* by Victoria I, along with Jim Stanton-Abbott, Mary Todd and Wes Chilton. Several new ground plans and drawings developed by Victoria I and this same team were adapted for this volume. Their contribution to helping us visualize the context of these mosaics was outstanding.

Our appreciation goes to Katrina Avery for editing the volume and also to Rosemary Simpson for providing the index. We thank Karen Jones and Hanne Winarsky of the Princeton University Press and Nancy Grubb, formerly of the Princeton University Press, for their guidance in publishing and distribution. Adam Freedman and everyone at Meridian Printing did an outstanding job in the printing of the book.

Unquestionably, the greatest measure of gratitude, however, is due our designer, Jon Albertson. We are indebted to Jon not only for the beautiful design and layout of the book and for the innumerable visual details and graphic cues that enhance the text, but in many ways he is responsible for the existence of the volume itself. Without his talent for organizing every facet of the publication, his consummate professionalism, sure judgment, infinite patience and his dedication to producing the best book possible, this volume would never have come to fruition. It has been a delight to work with him.

Lastly to our families—Frederic and Lucas, Jane and Nathan—thank you so much for being there.

This book is dedicated to the late Ernst Kitzinger, a maverick in mosaic studies who inspired our research and especially admired the Worcester mosaics.

Lawrence Becker

Christine Kondoleon
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Shorter catalogue entries are initialed by author:

alw      Anne L. Windham, Assumption College
323 B.C.E.
Death of Alexander the Great

300 B.C.E.
Seleukos I founds Antioch as capital of Seleucid empire; Eutychides creates Tyche of Antioch

246–244 B.C.E.
Brief occupation by Egyptians

188 B.C.E.
Seleucid empire pays tribute to Rome after military defeat

175–164 B.C.E.
Antiochos IV Epiphanes expands and beautifies the city

166 B.C.E.
Introduction of gladiatorial games

96–83 B.C.E.
Political instability: six kings in twelve years

83–69 B.C.E.
Antioch occupied by Tigranes II of Armenia

64 B.C.E.
Antioch becomes capital of Roman province of Syria; only nominal autonomy is preserved

47 B.C.E.
Julius Caesar visits and beautifies city; basilica, amphitheater, and theater are built

40–39 B.C.E.
Parthian occupation

31–30 and 20 B.C.E.
Augustus visits the city and continues building projects

37–36 B.C.E.
Antony and Cleopatra wed in Antioch (?)

37 B.C.E.–37 C.E.
Herod and Tiberius build the Great Colonnaded Street

34 or 36 C.E.
Beginning of Christian mission in the city

41–54 C.E.
Foundation of local Olympic Games

about 47 C.E.
Antioch is base for Saint Paul’s missionary journeys
66/67 C.E.
Outbreak of violence against Antiochene Jews

70–80 C.E.
Theater built at Daphne with spoils of Jewish wars

c. 80–90 C.E.
Gospel of Matthew written at Antioch (?)

98 C.E.
Antioch becomes headquarters for war against Parthia

115–16 C.E.
Major earthquake; Emperor Trajan is slightly injured

117–38 C.E.
Hadrian improves water supply system

161–65 C.E.
Co-emperor Lucius Verus resides at Daphne

192 C.E.
Pescennius Niger, governor of Syria, with support of Antiochenes, challenges imperial authority of Septimius Severus; city is punished and Olympic Games suspended

212 C.E.
Caracalla returns imperial favors to city and restores Olympic Games

215–17 C.E.
Caracalla and his mother, Julia Domna, rule from Antioch; she starves herself shortly after his death in 217

256 and 260 (?) C.E.
Antioch sacked by Persian troops

266–72 C.E.
Queen Zenobia of Palmyra takes over Antioch

272 C.E.
Aurelian defeats Zenobia and recaptures Antioch

306–37 C.E.
Emperor Constantine converts to Christianity and commissions the building of the Great Church on the city's island

338 C.E.
Constantius in Antioch as emperor of the East. City continues to be used as headquarters in the war against Persia

341 C.E.
Great Church completed

361–63 C.E.
Pagan revival under Julian II based in Antioch

379–95 C.E.
Reign of Theodosius I; Libanius and John Chrysostom active

387 C.E.
Tax riots; imperial portraits and statues destroyed

438 C.E.
Empress Eudocia has city walls enlarged

458 C.E.
Major earthquake destroys nearly all buildings on the island

459 C.E.
Death of Symeon the Stylite; relics brought to Antioch

484 C.E.
Pretender emperor Leontius reigns from Antioch; ousted by Zeno

507 C.E.
Circus riots; the synagogue at Daphne is burned

525 C.E.
Great fire

526 C.E.
May 29, major earthquake destroys almost entire city, leaves 250,000 dead

528 C.E.
Nov. 29, major earthquake leaves 5,000 dead. Antioch is renamed Theopolis (City of God)

540 C.E.
Antioch captured and sacked by the Persians. City destroyed and depopulated. Bubonic plague begins two years later

540–65 C.E.
Major rebuilding effort under Justinian, focusing on defenses and infrastructure

573 and 610 C.E.
Persians sack the city

637/38 C.E.
Capture by the Arabs
Antioch and Surrounding Region

ANTIOCH
(Antakya)

Laodicea
(Latakia)

Seleucia
(Samandag)

Daphne
(Harbie)

Apamea
(Qal‘at al-Mudik)

R. Kara Su

R. Afrin

Limestone Massif

Taurus Mountains

CILICIA

Mt. Amanus

COMMAGENE

Mt. Kasios

Carthage

Rome

Constantinople

Black Sea

Mediterranean Sea

Rhone

Danube

Rhine

Nile

Tigris

Euphrates

Antioch

Alexandria

Capitals of the Roman World
(1st—5th Century C.E.)

0 100 km

Land over 500m

Land over 1000m
Ancient City of Antioch

Plan adapted from Downey 1961, fig. 11. Locations of mosaics noted in this book are from the archaeological grid plan reproduced in Levi 1947, vol. II, plans I-III.
Essays