

INDEX

Note: Page numbers in italics indicate figures.

- abductions, 79, 141, 165n.74, 167, 170, 259–260
 of Ganymede, 77–84, 80–82, 83
 of Helen, 238–239, 239, 240–241, 242–243, 243, 244, 259–261, 265
 of Persephone, 73, 74, 76, 78, 78n.171
See also rape
- Achilles, 54, 135n.3, 167, 169, 171, 173
 shield of, 52–53, 55, 65, 167
- Acropolis, Athenian, 10, 103, 152
 caryatids of, 112, 113, 127
 dedicatory statues of, 102–103, 104–108, 110, 112, 118, 127
 Hekatompedon of, 70, 71, 72, 73, 83
 korai in, 5–6, 103, 104–108, 111–112, 118, 127, 135, 140, 215
 Panathenaic festival of, 95, 126, 127, 128
 Periklean, 7, 89, 113
 sanctuary of Artemis Brauronia, 49–51, 50–51, 52, 55, 95
 sanctuary of Asklepios, 230–231, 234–235
See also Acropolis Museum; Athena Parthenos; Athens; Erechtheion, the; Hekatompedon, the; Parthenon, the; Perikles
- Acropolis Museum, 2, 6n.7, 215, 217
 Acropolis in, 232, 287
- Bluebeards in, 71, 72
 Hekatompedon in, 71, 72
 Peplos Kore in, 103, 106–107
- aegis, 7, 173, 202, 266, 271, 274
See also Athena; Medusa
- aesthetics, 28, 198
 ancient Greek, 16–17, 39, 43, 56
 Aristotle on, 16–17, 97, 189–190
 Fred Moten on, 24
 Hegel on, 16, 24–25, 27, 190
 Kant on, 16, 21–24, 97, 190
 Plato on, 97, 189
 Presocratic, 189–190
 Western modern, 25–27, 39, 112, 113, 190, 208
See also Parmenides; reproductions, black-and-white; whiteness
- agalma*, 100–101
 Agamemnon, 53–54, 55
 Akkad, 65, 66, 221n.77
See also Near East, the
 alabaster, 190, 199, 221n.77, 224
See also gypsum
- Allais, Lucy, 24
- alloys, 2, 93, 199, 204–205, 220, 225, 274, 276
 of copper, 67
- and variegation, 46, 52, 184, 210, 226, 227
See also metals
- animacy, 126, 225–227
 of architecture, 172, 178
 and assemblage, 43, 221, 225, 226, 271
 and beholding, 71, 191, 196, 221, 225
 and brilliance, 39, 42, 182, 225, 226
 and hylomorphism, 190, 191
 and Medusa’s gaze, 269, 271
 of place, 147, 172, 178
 from sculptures’ eyes, 184, 191, 199, 204, 217n.68, 221
 and surface, 83, 123
 and variegation, 42–43, 53–54, 182, 225, 226
 vocabulary of, 26, 54, 71, 225
See also eyes, inlaid
- Ano Pitsa, 60, 90–95, 91–92, 98, 102, 118–119
- antiquarians, 6n.7, 7, 15, 25, 34, 90, 252
 traveling, 38, 70, 278
- Aphrodite (Venus), 26, 47, 83, 123–124, 124
 and the myth of Helen, 238, 260–261, 264, 265
Tinted Venus, 26–27, 27, 58n.113, 260n.83, 280n.21
- Apollo, 47, 53n.87, 148, 165n.74, 169, 274
 “Archaic Torso of Apollo,” 28

318 INDEX

- Apollo (cont.)
 and Daphne, 152, 153
 Temple at Delos, 101
 Temple at Delphi, 134–135, 137, 141, 147, 148–156, 149, 151, 154–156, 160, 163, 215
 Temple at Thermos, 168, 174, 269
See also Delphi, sanctuary of
- Archaic sculpture, 4n.7, 7, 71, 112
See also Bluebeards (Hekatompedon sculptures)
- architecture, 52, 131, 139–141, 167, 179, 181
 as assemblage, 139–141, 181
 and the Athenian Acropolis, 113, 167
 and care, 28, 140, 180
 cultural influences for, 60
 and marble, 165, 199
 and monochromy, 19, 38, 41, 44, 60, 160–162, 181
 and mosaic, 241, 247, 250, 252, 271
 origin in wood, 152, 156–157, 158–159, 160
 and pure form, 156, 157, 160, 161
 Quatremère de Quincy on, 280
 and the sky, 177, 178
 of tombs, 75, 76
See also Laugier, Marc-Antoine;
 Quatremère de Quincy, Antione-Chrystostum; individual structures and locations
- Aristotle, 16–17, 54n.88, 97–98, 146, 189–190
On Democritus, 16
 and gender, 17, 18, 38
Metaphysics, 17, 146, 240
Poetics, 97, 244
On the Senses, 14, 40, 140, 197
 and Theophrastus, 253
- armor, 52–54, 55n.96, 120
See also weapons
- Artemis, 169, 199, 203–206, 210, 274
 Artemis Brauronia, 49–51, 50–51, 52, 55, 95
- art history, 15, 25, 43, 59, 280
 and Aristotle, 17, 97, 190, 280
 and bodies, 43, 272
 and conservation, 210, 226
 and formalism, 18, 131, 198, 272
 and Hegel, 16, 25n.78, 190
 and Kant, 16, 21, 24, 25n.78, 97, 190
 and monochromy, 85, 210, 249, 250, 275
 and mosaic, 245–246, 249, 252, 262, 272
 and Plato, 97, 190
 and Quatremère de Quincy, 278–280, 279, 282
 and Riegl, 44, 195n.34
 Western bias in, 19, 252
 and Winckelmann, 28, 39, 76, 198n.46
See also aesthetics; Pliny the Elder
- artistic practices, 19, 261
 and assemblage, 55, 189–190, 192, 258
 characteristics of, 37, 44, 122
 and collaboration, 34, 60
 and cultural connections, 11, 56n.100, 60, 63, 70, 245
 historiography of, 15, 225, 245
 and philosophical practice, 18, 35, 192, 193, 240, 244
- Asklepios, 230–232, 234–235
- assemblage, 16, 26, 33, 46, 75, 122
 additive color as subset of, 45–46, 58, 131
 and animacy, 221, 225, 226
 Aristotle and, 98, 244
 and beholders, 30, 191, 204, 221
 and bronze sculpture, 184, 187, 189, 190
 as creating material color, 11, 14
 at Delphi, 139, 140–141, 153, 164, 179–180, 181
 distinction from additive color, 34, 45
 and ekphrasis, 52n.80, 53–54, 55, 274, 276, 280
 and *khros*/skin, 36–37, 114, 117
 of material color, 16, 17, 30, 42, 58, 122, 226
 and Medusa, 269, 270, 271
 and modern reproductions, 282
 Near Eastern, 67, 68–69, 70
 at Olympia, 85, 89
 at the Parthenon, 113, 169
 practices of, 55–56, 57–58, 60, 292
 Theophrastus and, 259
 and variegation, 43, 122, 227
 and Zeuxis, 265
See also hylomorphism
- assemblage, inlaid eyes as, 190–192, 227, 230–231, 233, 237
 and animacy, 204, 221
 Egyptian, 220
 Mesopotamian, 221
 relationship to body material, 204
See also eyes, inlaid
- assemblage, mosaic, 244, 246, 264
 and atomism, 239, 242–243, 264, 272, 282
 experience of, 240, 241, 242, 270
 historiography, 245, 262–263, 266
 and recombination, 240, 271
 and wholes, 243, 244, 250
See also mosaics
- Athena, 54, 126–127, 162, 199, 269
 cult of, 119, 127
 Judgment of Paris, 260, 261, 264–265 and
See also aegis; Medusa; Panathenaic festival; Pandora
- Athena, sculptures of, 210, 276
 Athena Polias (ancient wooden), 10n.12, 95, 127
 Athena Promachos, 208
 Olympia, 77–78, 85
 Peaceable (Louvre), 207–208
 Piraeus, 199, 200–202, 204, 208
 Siphnian treasury, 169, 170
See also Athena Parthenos
- Athena Parthenos, 9, 10–11, 18, 40, 275
 aegis of, 7, 271, 274
 in *Klepsydra*, 7–8, 8
 Lenormant, 10
 Nashville, 282–283, 283, 285, 289–291, 292
 at Olympia, 274
 and Pandora, 126–127, 131, 269
 and the Parthenon, 8–10, 9, 79, 113, 273–274, 275–276, 282, 284
 at Pergamon, 10
 Varvakeion, 10, 277
See also LeQuire, Alan; Pheidias; Yandell, Enid
- Athens, 10, 95, 150, 195, 253
 citizenship in, 118–119
 democracy of, 10, 89, 118
 korai in, 5–6, 103, 104–108, 111–112, 118, 127, 135, 140, 215
 Medusa from, 167–168, 173
 modern, 1, 273
 modern depictions of, 282
 mosaic and, 247, 248
 Nashville as, 284, 287
 Periklean, 11, 292
 Piraeus, 199, 248
 and whiteness, 88, 89, 287
See also Acropolis, Athenian; Acropolis Museum; Perikles; Theseus
- atomism, 36, 198, 220, 242, 246, 252
 and animacy, 30, 190, 226
 and Athena Parthenos, 292
 and mosaic, 239–240, 244–245, 249–250, 252, 271–272, 282
 and mosaic scalability, 244, 264
 Plato and, 142, 143
 Presocratic, 15, 16, 18, 189, 190, 252
 and vision, 191, 192, 193, 197, 221
- atomism, artistic, 30, 190, 192, 226, 242, 246
 and mosaic, 239, 240, 242, 244–245, 246, 249, 282
 and mosaic scalability, 244, 264
 and sculpture, 193, 220, 221, 292
 and shared artistic practice, 250, 252, 271
- Attica, 61, 83
 pottery of, 84n.181, 85, 122, 129–130
- Babylon, 250, 251
See also Near East, the
- Balachandran, Sanchita, 55
- Batchelor, David, 43–44
- beards, 74, 84n.181, 93, 119n.78, 269
 and *kuanos*, 72–73, 74, 77, 79, 83
 in Near Eastern art, 67–70, 224
See also Bluebeards (Hekatompedon sculptures)
- Becker, Hilary, 57

- beeswax, 57, 152–153, 154
 and ceramic painting, 31, 45
 in encaustic, 31, 45, 221, 222
 and the Parthenon, 113, 152
See also lost-wax casting
- Belvedere Torso, 28, 29
- Bielfeldt, Ruth, 180, 193
- binaries
 art/craft, 246
 black/white, 40, 41–42
 brilliance/darkness, 42
 gender, 118, 126, 127, 240, 257, 258
 matter/form, 17, 18, 198, 246
 painting/mosaic, 246
- binders, 45, 56, 57, 91, 113, 152
See also beeswax
- birds, 16n.35, 52, 71n.157, 152, 264
- bitumen, 67, 68–69, 221n.77, 224, 258, 274
- black, 40, 47, 48, 194, 224, 250
 and architecture, 71, 273
 blue-black, 67, 78–79
 in eyes, 182, 194, 224, 231, 273
 in the four-color palette, 21, 60–61
 glaze, 40, 120
 in mosaic, 238, 242, 243, 245, 264, 265
 in mosaic pattern with white, 241, 270
 of obsidian, 40, 41
 paint, 77–78, 85, 93, 102, 104, 110, 217
 pigment sources, 56, 61, 93
 as primary color, 39, 40
 as racialized skin color, 21, 120
 slip, 44, 45, 58
See also black and white
- black and white
 as colors, 14n.27, 21, 39, 40–41, 41, 42, 97
 dematerialized, 41, 42
See also black; white
- black-and-white reproductions *See*
 reproductions, black-and-white
- black-figure ceramics, 120n.85
- Blackness, 24, 119n.75, 119n.78, 120, 132–133, 284n.30
- blood, 57, 73, 93, 122, 148, 184
 as pigment, 61, 253
- blood, dragon's, 61, 62–63, 253
- blue, 56, 57, 67, 70, 78, 180
 and the Athenian Acropolis, 109–110, 113, 114, 114, 167, 169, 173, 273
 and beards, 70, 71–74, 72–74, 77, 79, 85
 faience, 243
 glass, 257
glaukos as, 144, 199n.54
 and korai, 102–103, 104–106, 110
 and mosaic, 242, 243, 250, 264, 265
 in the Newtonian spectrum, 20, 35
 in panel painting, 90, 91, 93, 94, 95
 and pubic hair, 102
 and the Siphnian treasury, 42n.40, 163, 165, 167, 169, 172, 174–178, 175–176
 textiles, 55
See also *kuanos*; lapis lazuli
- blue, Egyptian, 34, 77, 93, 109–110, 113, 120, 253
 for beards and hair, 67, 70, 71, 74, 74, 77
 at Kos and Delos, 56–57
 on the Parthenon, 7n.7, 113
 relationship to lapis lazuli, 65, 66–67, 71, 253
- Bluebeards (Hekatompedon sculptures), 71, 72–73, 83, 85, 89, 217–220
- blue-beard sculptures, 71–89
 Hades from Morgantina, 73–77, 74–75, 89, 220
 Hekatompedon (Bluebeards), 71, 72–73, 89, 217–220
 Zeus and Ganymede from Olympia, 77–84, 85, 89, 220
- bodies, 141, 156, 192, 242, 259, 272
 adornment of, 40, 95, 220
 ailing, 232
 and animacy, 191, 225–226
 divine, 44, 84, 119
 dominant, 259
 female, 116, 119, 181, 240, 260
 feminized, 98, 240
 in *Klepsydra*, 1–2
 and lapis lazuli, 65
 male, 119, 158, 226
 material, 44, 55
 and monochromy, 1, 34, 160
 movement of, 240, 259
 as scale, 181
 and the world, 132, 133, 180, 181
See also embodiment; eyes, inlaid
- bodies, assembled, 30, 42, 43, 187, 210, 227, 243
 and atomism, 16
 in mosaic, 239, 243, 250, 266
- bodies, beholding, 30, 142, 179
 and vision, 192, 197–198, 225, 233
- bodies, living, 44, 84, 180, 226, 236, 269
 and change, 55
 color as coding, 84, 119
 as fitted together, 30, 95, 122
 marked, 260, 269
 and vision, 221, 225
- Boeotia, 66, 278
- Bourgeois, Brigitte, 101
See also conservation science
- Brecoulaki, Hariclia, 75–76, 94
- brilliance, 12, 39, 42, 43, 53, 204
 and animacy, 39, 42, 182, 225, 226
 and assemblage, 46, 122, 189
 and bronze, 189, 204, 226
 and color-words, 46, 49, 51
 at Delphi, 147
 elevation of, 39, 41–42
 and finishing treatments, 57, 83
 of glass, 264
 of gold, 260
 and *kosmēsis*, 226
 and *kuanos*, 52, 54, 65, 83
 and lapis lazuli, 52, 53, 65, 66
 and the Parthenon, 273
 Plato on, 39
 and reflection, 274
 and superhuman bodies, 227
 and vision, 237
See also *khroma*; *lamprotēs*
- Brinkmann, Vinzenz, 102, 169, 175–176
- bronze, 2, 33, 103, 184, 191, 220
 Appias (“Herculaneum dancer”), 210, 211
 and Aristotle, 17, 146, 189
 Artemis sculptures, 199, 203–206, 210
 Athena from Piraeus, 199, 200, 204, 208, 210
 and Athena Parthenos, 11
 coin of Elis, 274–275, 276
 copies of, 25, 220
 Cyrene head, 215, 216–217
 and Delphi, 152–153, 155, 179, 210, 215, 215
 Doryphoros, 208–210, 209
 in ekphrasis, 54, 55, 180
 figurines, 103, 167
 hammered statues (*sphyrelata*), 115–118, 116–117, 120, 225
 and Hegel, 25
 Kalymnos statue, 210, 212–214
 and language of metals, 46
 manufacture, 83, 93n.11, 115–118, 116–117, 146, 187, 198
 Metropolitan eyes, 227, 231–232
 mirrors, 261
 and monochromy, 184, 191
 Riace A, 188, 226–227, 228–230
 Riace B, 182–184, 183, 185–186, 191–192, 210, 226–227, 228, 230
 sculpture, eye from, 227, 233
 sculptures as assemblage, 184, 187, 189, 190
 and the Siphnian treasury, 167
 and variegation, 43, 118, 184, 189, 210, 211
 from Villa dei Papiri, 208–210, 209
See also alloys; copper; jewelry; metals
- Butler, Judith, 18, 142, 145n.22, 146, 189, 257n.70
- Byzantine art, 245, 250, 252
- care
 adornment as, 126–128, 131–133
 of architecture, 28, 140, 180
 as essential, 51, 95, 102, 103, 133, 292
 evidence of, 101–102, 127

320 INDEX

- care (cont.)
 as feminine, 98, 131, 132
 as feminist, 132–133
 of inlaid eyes, 208, 210, 244
kosmēsis as, 28, 98, 102, 127, 131, 140, 244
 as labor, 28, 30, 98, 102, 132
 lack of, 184, 261
 of mosaic, 239, 240, 241
 relationship to color, 95, 98, 101–102, 127
 ritualized, 127
 of sculpture, 95, 127, 225, 226, 261
 and skin/*khōros*, 102, 114
- caryatids
 of the Athenian acropolis, 112, 113, 127
 at Delphi, 135, 138, 180
 modern, 282n.24
 See also korai
- casts
 collections of, 220, 275
 and monochromy, 25, 42, 146, 275, 287
 of the Parthenon, 26, 284, 287, 287, 288
 and reconstruction, 26
 of the Siphnian treasury, 169, 172, 175–176
 See also copies; molds; plaster
- centaurs, 79, 111–112, 113–114, 114, 122
- ceramics, 13, 57, 115, 242
 in mosaic, 251
 See also black-figure ceramics; clay; pottery; terracotta
- change, 43, 45, 49, 50, 144
 and color ephemerality, 101, 122, 126
 in colors of spaces, 140, 176, 178–179
 in experience of color, 24, 176, 178–179
 and material, 124, 126, 264
 in nature's colors, 76, 139, 176, 177, 178–179, 180
 in surfaces, 10, 28, 49, 54, 55
- charioteer of Delphi, 153, 210–215, 215
- chora, 141, 142, 160, 175, 237
 in feminist thought, 142, 143, 145–147, 181
 and landscape, 143, 148, 175
 See also *khōra*
- Christianity, 21, 25, 78n.171, 189, 190, 198
- cinnabar, 93, 98
- clay, 43, 56, 73, 180, 250
 and pottery, 33, 45, 58
 as sculptural core, 126, 127, 131, 274
 See also ceramics; pottery; slip; terracotta
- Cleland, Liza, 50
- collaboration, 33–34, 58–60
- color, dematerialization of, 15, 36, 37, 142, 192, 243
 and black and white, 40, 41
 and brilliance, 39
 and Christianity, 21
 hierarchy of, 14, 20, 37, 38
 Plato on, 30, 143
- color, synthetic, 34
 See also blue, Egyptian
- colors, primary, 14n.27, 39, 40, 97
- color-space, 15, 35, 39, 53n.83, 192, 242
- color terms, 15, 35, 52, 53, 65
 translation of, 38–39, 50, 52–53
 See also *kuanos*
- color wheel, 41
- Connelly, Joan, 119
- conservation and conservation science, 2n.6, 98, 101, 113, 152, 208
 and analysis of color, 11, 93, 94, 98, 167, 226
 and the Ano Pitsa paintings, 60, 91, 93, 94, 98
 and Delos, 57
 and the Judgment of Paris mosaic, 265–266
 and mosaics, 249, 265
 and the Peplos kore, 103
 and the Siphnian treasury, 167, 168
 See also Bourgeois, Brigitte, Brecoulaki, Herculia
- contrast, 1, 2, 114, 169, 264
 on architecture, 169, 176, 177, 178, 180
 of hue, 73–74, 97–98, 174, 177, 226, 238
 and inlaid eyes, 190, 198
 of material, 53, 54, 274
 of skin color, 44, 118, 120
- copies, 27n.88, 28n.91, 29, 94, 146, 220
 in marble, 10, 25, 184, 204, 207–208, 208, 220, 276–278, 277
 and monochromy, 10, 18, 204–208, 220, 227, 278, 287
 Plato on, 18, 143–144
 See also Athena Parthenos; casts; molds
- copper, 43, 67, 184, 190, 227, 233
 on Appias (“Herculeum dancer”), 210n.59, 211
 on the charioteer of Delphi, 153, 215
 on the Cyrene head, 215, 216–217
 on kouroi, 102
 in pigments, 34, 52, 57, 167, 253
 on the Riace warriors, 153, 185–188, 226, 228–229
- coral, 269–270
- Corinth, 93, 98, 247, 247–248, 261
 See also Ano Pitsa
- cosmetics, 97, 98–100, 111, 128, 131
 Pandora, 128, 131, 132
 See also *kosmēsis*
- craft, 19, 46, 127, 246, 257
- Daidalos, 225–226
- Daphne (nymph), 152, 153
- Daphne (place), 261, 262–263, 265, 266
- Daux, Georges, 165, 166
- Deianeira, 238–239, 239, 242, 243
- Delos, 56, 57, 101, 176n.92
- Delphi, sanctuary of, 134–142, 135–137, 147–156, 162–181
 charioteer of, 153, 210–215, 215
 landscape of, 139, 140–141, 148–150, 152, 153, 167, 177–178, 215, 241
 landscape of and the Siphnian treasury, 169–172, 174–177
 landscape of as *khōra*, 30, 141–143, 147, 148–150, 156, 164–165, 178, 179–180, 181
 as omphalos, 134, 147–148, 150, 180
 Pythian oracle of, 147, 148, 150, 152
 space at, 141–142, 143
 Temple of Apollo at, 134–135, 137, 141, 147, 148–156, 149, 151, 154–156, 160, 163, 215
 See also chora; *khōra*; Siphnian treasury
- dematerialization, 14, 21, 94, 181, 198
 and form, 17, 157, 249, 259n.75, 272
 See also color, dematerialization of
- Demeter, 54, 70, 73, 76, 238n.2
- democracy, Athenian, 7, 10, 49, 60, 118–119, 132n.118, 147n.34
 and whiteness, 89, 113, 246, 284
- democracy, United States, 284
- Democritus of Abdera, 15, 16, 189–190, 196–197, 252
- Derbew, Sarah, 119n.78, 120–121
- Detienne, Marcel, 43
- Diodorus, Siculus, 225–226
- disembodiment, 145, 189, 227, 231
- Dörpfeld, Wilhelm, 160
- Dubel, Sandrine, 227
- dyes, 50–51, 58, 95, 98
 Tyrian purple, 47, 56, 194, 274
- earth, 47, 144, 160, 180, 259, 266
 in ancient literature, 54
 and architecture, 160, 180
 connection to color, 49, 75–77, 178–179, 193, 243, 244, 270, 292
 at Delphi, 148, 150
 disconnection from color, 35
 element of, 40, 143, 144, 199
 and the four-color palette, 61
 and glass, 253, 256, 257
 as mother, 127
 as source of pigments, 34, 77, 115, 127, 240, 256
 and stone, 243, 244, 252–253, 256, 257–258, 264
 See also Gaia
- Easternness, 49, 264
 color and, 112, 113, 131n.112
- Eaverly, Mary, 119
- Egypt, 161, 223–224, 255, 261
 artistic practices of, 11, 13, 60, 93, 118, 119, 222–223

- and cultural networks, 19, 60, 63, 118
in the Grand Palais mosaic, 281, 282
inlaid eyes in, 220–221, 223
and lapis lazuli, 54n.88, 66, 253
and mosaic, 264, 265, 280
- Egyptian blue *See* blue, Egyptian
- eidōs*, 16, 30, 191, 198, 246, 271
Aristotle on, 17, 181
as double, 261
as fiction, 161
Laugier on, 160
Locke on, 37
Plato on, 143, 181, 237
Presocratics on, 189
proxies for, 59
See also form
- ekphrasis, 14, 28, 94, 246
in Homer, 52–54, 180
in Pausanias, 261, 273, 274, 280
- elements, four, 40, 61, 143, 144, 199, 240n.5, 258
- Elis, 56n.98, 83, 89, 274–275
- embodiment, 1, 127, 132, 180, 221, 226
of experience, 93, 115, 181, 242, 292
and non-human bodies, 113, 260
of reception, 115, 221, 243, 246
See also disembodiment
- embroidery, 43, 79, 180, 265, 273
in the Ano Pitsa paintings, 93, 94, 95
- Empedocles of Acragas, 40, 45
on color, 15, 16, 98, 193, 252
and the elements, 40, 61, 199
on form, 98, 189, 193
and hylomorphism, 18, 189–190, 240n.5
on vision, 195–196, 197n.43
- encaustic, 31, 45, 221, 222
- England, William, 27
- Enlightenment, the, 21, 24, 25
- epigraphy, 35, 46, 51, 55, 101, 273
- Erechtheion, the, 10n.12, 103, 112, 127, 135, 139n.4
See also Acropolis, Athenian
- Eros, 101, 158, 264
- Euripides
Helen, 100–101, 181, 261
Ion, 150
- exceptionalism
Greek, 19, 60, 120, 199, 220, 292
Western, 38
- eyes, inlaid, 43, 116, 190, 191, 198, 220, 231–233
and animacy, 191, 199, 225–227
and assemblage, 55, 184–189, 191–192, 215, 220, 227, 230–231, 237
and Athena Parthenos, 273
and care, 132, 208, 210, 244
and the charioteer from Delphi, 153, 210, 215, 215
and conservation, 208, 209
- and copies, 204, 207–208, 208, 220
and the Cyrene head, 215, 216–217
disembodied, 227–228, 231–233
expensive materials in, 40, 123, 198–199
and glass, 190, 215, 216–217, 217n.69, 223, 227, 233, 236
and hylomorphism, 189–190, 191, 237
and the Kalymnos woman, 210, 212–213
and the Kritios boy, 215, 218, 220
metonymy and, 231–232
and the Moschophoros (calf-bearer), 217, 219
and the Piraeus Artemis sculptures, 199, 203, 205–206
and the Piraeus Athena, 199, 200–201, 204, 207–208
and the Riace bronzes, 182–184, 183, 185–186, 191, 226, 228–229
and scalability, 191–192, 195, 197, 198, 204, 232–233
and theories of vision, 194, 195, 198, 233, 236–237
and the Villa dei Papiri bronzes, 208, 209, 211
and visual exchange, 184, 190, 191, 221
as votive offering, 230–231, 234–235
as a wider tradition, 220–221, 223–224
and wonder, 182, 184
See also iris (eye)
- eyes, painted, 5–6, 108, 191, 194, 198, 217, 220
Egyptian, 221, 222
- faience, 243–244
- fascism, 19, 160, 161
- feathers, 7n.10, 152, 153, 154, 233n.99
- Feldman, Marian, 115
- feminism, 24, 76, 119, 132–133, 146, 272n.115
and Plato, 30, 142–143, 145, 181
See also Butler, Judith; Grosz, Elizabeth;
Irigaray, Luce; Kristeva, Julia
- Fischer, Berenice, 132
- flowers, 35, 47, 52, 76, 152, 233n.99
crowns made of, 47, 49, 55, 85, 126
as design element, 98, 103, 274
necklaces made of, 47
in Pandora's creation, 126, 131
as sculpture adornment, 132
- flutes, double, 94, 282
- form, 17, 60, 115, 128, 270n.111, 275
architecture and, 131, 156, 161
Aristotle on, 16–17, 18, 38, 97, 146, 189, 190
atomism and, 198, 239, 272
Empedocles on, 16, 40, 61, 98, 189, 193
Hegel on, 25
Kant on, 97
Leucippus and Democritus on, 16, 189
Locke on, 37–38
with matter, 17–19, 239
- modern concepts of, 16, 41–42
and panel painting, 93–95
Parmenides on, 192–193
Plato on, 97, 147, 179, 181, 189
Plato on (*Gorgias*), 128, 131
Plato on (*Theory of Forms*), 17–18, 143, 189, 190, 246, 249
Plato on (*Timaeus*), 18, 38, 142–146, 160, 198
pure, 44, 46, 97, 156–157, 160
as superior to color, 59, 85, 97, 132, 160, 287
as superior to matter, 17–18, 28, 37, 146, 189–190, 239–240, 246, 272
See also assemblage; *eidōs*;
hylomorphism; *khōra*; matter;
monochromy
- form, gendered, 143, 144, 239
Aristotle on, 17, 18, 38
Plato on, 38, 131, 133, 144, 181
- Foucault, Michel, 132
- Four Freedoms Park, 161, 162
- Fournier, Louis Édouard, 280–282, 281, 292
- Freud, Sigmund, 131
- frit, 227, 231, 243
- Frontisi-Ducroux, Françoise, 217, 225, 270n.111
- Gage, John, 252
- Gaia, 127, 147, 148
- Gaifman, Milette, 275
- Gellius, Aulus, 37n.16, 49
- gender, 19, 38, 112, 133, 260
Aristotle and, 17, 18, 30
and Athena, 126, 131
and the history of material color, 19, 38, 47, 128, 146
Kant and, 24
and *kosmēsis*, 131, 132
and mosaic, 239, 240, 257–259, 264, 272
and Pandora, 126–127, 131
Plato and, 18
Plato and (*Timaeus*), 38, 142–143, 144, 145, 146, 181
and Sappho, 46–47, 49
and skin color, 93, 118, 119
Theophrastus and, 240, 257–259, 264
See also form, gendered; matter,
gendered
- Gibson, John, 26–27, 27, 58n.113, 260n.83
- Gibson, John J., 63–64
- Gilhuly, Kate, 141, 142
- Gilliéron, Émile (père), 71, 73
- Gladstone, W. E., 38, 51–52
- glass, 13, 46, 67, 253, 254, 254–256, 257
and the Apollo and Daphne mosaic, 153, 265
and assemblage, 43, 227, 272

322 INDEX

- glass (cont.)
 Egyptian blue as, 57
 glassmaking, 255–256, 257
 and inlaid eyes, 190, 215, 216–217, 217n.69, 223, 227, 233, 236
 and the Judgment of Paris mosaic, 256, 262–263, 265–266
 and Medusa, 270, 271
 and mosaic in general, 239, 257, 262, 264, 271, 272
 See also obsidian
- Goethe, Johann Wolfgang von, 21
- gold, 34, 43, 52, 164, 260, 261
 on arms and armor, 52–54, 150
 and Athena Parthenos, 8–11, 9, 40, 126, 273–276, 292
 as color metaphor, 47, 49
 gilding, 46, 56, 57, 97, 111, 112
 gilding, modern, 290–291, 292
 gilding, Near Eastern, 70
 and glasswork, 256
 in Homer, 52–54, 180
 in inlaid eyes, 190
 jewelry, 47, 111
 leaf, 98, 292
 in mosaic, 265, 270, 282
 in Near Eastern art, 67, 68–69, 221
 and Olympian Zeus, 101, 245, 273–276, 280
 and Pandora, 126
 Plato on, 143–144
 statuary, 152, 153, 155
 tableware, 49, 83
- Grand-Clément, Adeline, 42–43
- green, 35, 70, 110, 144, 160, 242
 in the Ano Pitsa paintings, 90, 91, 93
 on the Athenian Acropolis, 71, 114
 on the funerary stele of Paramythion, 42n.40
glaukos as, 199n.54
 in the Judgment of Paris mosaic, 264, 265
 on the Peplos kore, 103
 pigment sources of, 56, 57, 93, 167
 in Sappho's poetry, 49, 55
 on the Siphnian treasury, 163, 165, 167, 172, 177
 of textiles, 50
 in the Theseus abducting Helen mosaic, 243
- Grosz, Elizabeth, 18, 142, 145
- Guralnick, Eleanor, 115
- gypsum, 91, 93, 94, 221n.77, 224
 See also alabaster
- Hades
 fresco from Vergina, 74–76, 78–79, 238n.2
 sculpture from Morgantina, 70, 73–77, 74–75, 89, 220
- hair, 47, 57, 58, 73, 220
 and age, 47, 118
 black, 47, 85
 decoration of, 47, 103, 167
 and ethnicity, 21, 118n.72, 119n.78
 of korai, 102, 103, 111, 116
 of kouroi, 102
 and *kuanos*, 54, 70, 71, 79, 83
 and Medusa, 54, 269, 270
 in Near Eastern Art, 67–70
 in Parthenon reliefs, 114
 red, 73–74, 79, 84
 and Siphnian treasury reliefs, 167
 yellow, 47, 83, 84
- Hanink, Johanna, 1n.2, 2
- haptics, 13, 38, 239, 242
- Hector, 47, 54
- Hegel, Georg Wilhelm Friedrich, 16, 24–25, 27, 190
- Hekatompedon, the, 71, 72–73, 73, 83, 85, 89, 217–220
- Helen of Sparta, 37, 266, 271
 abduction of, 238–239, 239, 240–241, 242–243, 243, 244, 259–261, 265
 encomia for, 192, 239n.2
 Euripidean play, 100–101, 181, 261
- Hellenistic period, 60n.118, 227
 and mosaic, 245, 247
 perceived decadence of, 7, 76
 sculpture of, 57
- hematite, 56, 73–74, 76, 77, 93, 98, 120
- Hephaestus, 52, 53n.86–87, 126, 127, 152
- Hera, 128, 169, 260, 261, 262–263, 264, 265
- Herakles, 71, 122, 123–124, 125
 at Delphi, 135n.3, 165n.74
 krater depicting, 31–34, 32–33, 40, 42, 44–46, 60, 119, 122
- Herder, Johann, 38
- Hermes, 261, 264
- Hesiod, 46, 126, 127–128, 131, 147, 181
- heterogeneity, 15, 25, 161, 162, 190, 191
- hierarchies, 189, 244
 bodily, 194, 220n.74
 of form over color, 38, 59, 85, 97, 132, 160, 287
 of form over matter, 17–18, 28, 37, 146, 189–190, 239–240, 246, 272
 of media, 59n.118, 257
- Hills, Paul, 179
- Hinds, Aimee, 44, 120
- Hittorf, Jacques-Ignace, 26
- Holmes, Brooke, 132, 142, 258–259
- Homer
 color language absence in, 39n.29, 49, 51n.75, 52–53
 color language use in, 46, 52–54, 83–84, 199
Iliad, 52–53, 78n.171, 260–261
Odyssey, 54, 180
- Hourglass (*Klepsydra*), 1–2, 2–4, 7, 8
- hues, 46, 73, 182, 189, 257, 259
 and animacy, 225–226
 black and white as, 40
 and brilliance, 39, 42, 122
 as component of material color, 39, 42, 46
 and contrast, 54, 58
 dematerialized, 36, 37, 38, 39, 142, 192, 243
 and *glaukos*, 199n.54
 in Homer, 52
khromata as, 11, 35–36, 43, 141, 144, 253
 and tone, 53, 54, 73
 See also *khroma*; *kuanos* (*kuaneos*, *kuaneën*)
- hulē*, 17, 18, 38, 146, 160, 257n.69
 and hierarchy, 189
 See also matter
- Hurwitt, Jeffrey, 126–127
- hylomorphism, 18, 19, 190, 194, 227, 237
 and assemblage, 189, 192
 and mosaic, 239–240, 243, 249, 265, 271, 272
 and part-to-whole relationships, 249, 271
 See also assemblage
- idealization, 41, 191, 249
 and architecture, 156, 157, 160
 of bodies, 1, 27, 43, 111, 226, 227
 and form, 46, 133, 157, 160, 191, 246
 of mimesis, 19, 118
 and monochromy, 14, 27, 39, 43, 61, 190, 210, 260
 universalizing, 21, 25
 of whiteness, 19, 25, 27, 39, 61
 See also *eidos*
- Ierodiakonou, Katerina, 142, 193, 194n.29
- inlay, 28, 65, 67, 93, 270
 as assemblage, 55, 58
 in bronze sculpture, 2, 184, 226–227
 and eyes, 102, 210, 217, 220
 and lapis lazuli, 65, 66, 67, 180
 See also eyes, inlaid; mosaics
- integration, 36, 37, 45, 165, 189
 of surface and depth, 36, 64, 123, 239, 242
- intersectionality, 38, 132–133, 147
- Irigaray, Luce, 18, 142, 145–146
- iris (eye), 79, 184, 233, 237
 inlaid, 67, 182, 190, 199n.52, 217, 230–231
- Iris (goddess), 109–110, 113, 184, 233, 288
- ivory, 34, 43, 47, 227, 261, 275
 and Athena Parthenos, 8, 9, 11, 40, 126, 273–274, 276
 and inlaid eyes, 40, 183, 185–186, 190, 226, 228–229
 in Near Eastern art, 67, 68–69
 and the Olympian Zeus, 40, 101, 245, 273, 274, 276, 280, 282

- jewelry, 33, 56, 102, 103, 111, 116, 131
 bracelets, 47, 116
 containers for, 96
 earrings, 5–6, 77, 85, 102, 103, 108, 135, 167
 necklaces, 47, 94n.13, 254–255
 rings, 257
- Jones, Owen, 26, 27, 260n.83
- Judgment of Paris, 135n.3, 165n.74, 256, 261, 262, 262–263, 264–266
- Kahn, Louis, 161, 162–163
- Kant, Immanuel, 24, 25, 97
 aesthetics, 16, 21, 24, 190, 198n.46
Critique of the Power of Judgment (Third Critique), 21, 23–24, 44
 racism of, 21, 23–24
- khōra*, 30, 141–147, 176, 264, 274
 as architecture, 150, 152, 164–165, 178, 179, 181
 and bodies, 148, 150
 as landscape, 30, 146–147, 175, 179–180, 242
 as landscape (Delphi), 141–143, 147, 148–150, 156, 164–165, 178, 179–180, 181
 modern engagement with, 142–143, 145–146
 Plato on (*Timaeus*), 18, 142, 143–147, 181, 197
 See also chora
- khroma*, 65, 85, 126, 131, 227, 257n.69
 as broad category, 34
 definition, 11–12, 35, 36
 at Delphi, 140–141, 156
 and glass, 265
 and John Locke, 37
 in Plato, 144–145, 145, 181
 relation to *khros*, 242
 relation to *kosmēsis*, 131
 and the Siphnian Treasury, 163–164
 and Theophrastus, 253, 258
- khromata*, 11, 35–36, 43, 141, 144, 192, 253
 See also hues
- khros*, 65, 84, 102, 131, 226
 of architecture, 83, 135
 color as, 122, 123
 definition, 36–37
 as integrative, 123, 242
 in the *Odyssey*, 54
 as surface, 114, 115, 118, 122, 264, 274
 and touch, 242
 See also skin
- Khullar, Sonal, 19
- kinesis, 13, 36, 144, 190, 226, 241, 259
 and atomism, 30, 245
- Kirk, Athena, 49, 50n.73
- Klepsydra* (Hourglass), 1–2, 2–4, 7, 8
- Koch-Brinkmann, Ulrike, 102, 169, 175–176
- Kondoleon, Christine, 246, 259
- korai, 42, 102n.40, 110, 217, 237
 Athenian, 5–6, 102–103, 104–108, 111–112, 118, 127, 135, 140, 215
 at Olympia, 115–118, 116–117, 120, 225
 See also caryatids
- Kos, 56
- kosmēsis*, 95, 97, 98–114, 131, 133, 239
 as addition of material color, 95, 100, 102, 135
 as adornment, 30, 100, 102, 126–128, 131, 150
 and animacy, 225
 armor as, 120
 and Artemis Brauronia, 50
 and the Athenian Acropolis, 113
 as care, 28, 98, 102, 127, 131, 140, 244
 and eyes, 208
 as gendered, 100, 103, 112, 126–128, 131, 133
 as generative, 126–128, 131, 132, 133
 ritual, 127
 and wiping off, 100–101, 261
- kouroi, 4, 102, 112, 180
- Kousser, Rachel, 101
- Kristeva, Julia, 18, 142, 145, 146, 267n.105, 270n.111
- Kritios boy, 215, 218, 220
- Kronos, 53n.87, 147
- kuanos* (*kuanos*, *kuanēn*)
 as blue, 52, 63–65
 as dark blue, 53, 54, 144, 274
 as derived from black and white, 39
 and hair, 54, 70, 71, 77, 79, 83–84
 and lapis lazuli, 52, 54, 63–65, 64, 253, 257
- lamprotēs*, 11, 25, 35, 38n.23, 39, 65
 See also brilliance; luster
- landscape, 193, 197
 and ideal architecture, 157, 158–159, 160, 161
khōra as, 146–147, 175, 178, 179–180, 242
 (See also under Delphi, sanctuary of)
 and mosaic, 239, 241, 242, 243, 264
- lapis lazuli, 15n.29, 64–65
 and Athena Parthenos, 8, 11
 in ekphrasis, 53–54, 180
 in inlaid eyes, 190, 220–221, 224, 250
 and *kuanos*, 52, 54, 63–65, 253, 257
 in Mesopotamia, 65–66, 67, 68–69, 70, 221, 224, 250
 as pigment, 64, 65, 66, 98, 253–254
 relationship to Egyptian blue, 65, 66–67, 71, 253
 and shimmer, 52, 53, 63, 65
 in Theophrastus, 253, 257, 258
 trade in, 66, 67
 See also blue; blue, Egyptian
- Lapiths, 79, 111–112, 113, 114, 114
- Lather, Amy, 43, 55n.96, 126
- Laugier, Marc-Antoine, 156–160, 158–159, 161, 181
- laurel
 and architecture, 150, 151, 152, 153, 156–157, 160
 crowns of, 93, 152
 and Daphne, 152
- layering, 58, 94, 95, 101, 220
 of additive color, 14, 42, 45, 46, 70, 189
 of architecture, 26, 153, 164, 165
 and bronze as additive color, 115, 117
 color on gypsum plaster, 91, 93, 94
 color on ivory, 8
 color on marble, 10, 42, 56
 color on stucco, 71
 color on terracotta, 77
 and forms, 55, 98
 and landscape, 142, 153, 156, 180
 and mosaic, 244–245, 271
 and order, 174, 176
 and top surfaces, 55, 57, 101, 123, 132
 and top surfaces as skin, 14, 36, 45, 102, 114, 115, 122
 See also *khros*
- lead, 56, 57, 98, 100, 120, 167, 274n.4
- LeQuire, Alan, 289–291, 292
- Libanios of Antioch, 266
- Lichtenstein, Jacqueline, 27, 97n.20, 128, 131
- light, 49, 54, 169, 180, 193, 226
 color as property of, 19, 20, 21, 22–23, 35, 37
 and darkness, 21, 49, 53n.83, 227n.89
 fusion with color, 217n.69
 naturally changing, 176, 178, 179
 of Venice, 179
 and vision, 193–194
 white, 20, 21, 25, 39
 See also brilliance; *lamprotēs*; luster; Newton, Isaac
- limestone, 13, 14, 34, 42, 56n.98, 59, 157
 on the Athenian Acropolis, 139n.4
 “Bluebeard” (Hekatompedon) sculpture, 70, 71, 72, 89, 217
 at Delphi, 148n.39, 149, 153, 155, 163–164, 180
 Elean, 56n.98, 83, 89
 in inlaid eyes, 190, 224
- korai, 102
 as lime, 57, 153, 258
 in mosaic, 250, 251, 262–263, 266
 at Olympia, 83, 84
- Ling, Roger, 245
- Llewellyn-Jones, Lloyd, 50
- Locke, John, 37–38
- Lorde, Audre, 132–133
- lost-wax casting, 198, 226, 227
- Lucian, 246, 261, 274n.6
- Lucretius, 15, 190, 195n.38

324 INDEX

- luster, 12, 39, 52, 273
See also brilliance; *lamprotēs*
- lyres, 40, 47n.61, 67, 70, 94
- Macedonia, 56n.100, 60n.118, 75–76, 245
- maintenance, 28, 51, 133, 226, 249
of additive colors, 95, 100, 140
as essential, 10, 30, 100–101, 103, 132, 140, 210
evidence of, 95, 100–101
lack of, 184, 208
and the Olympian Zeus, 245, 274
See also *kosmēsīs*
- marble, 2, 7, 14, 157, 247, 253
and the Athenian Acropolis in general, 173, 230
cleaning of, 122–123
color variety of, 34, 44, 56
copying bronze, 184, 204, 207–208, 227
copying other material, 10, 277
crystalline structure of, 21, 42, 43, 165
Delian, 57
at Delphi, 135, 138–141, 149, 160, 163, 164, 165, 167, 169–172, 170–172, 173, 180
Hymettian, 49, 50, 219
imitation of, 83
as imported material, 56, 103, 164, 165
modern copies and depictions of, 26–27, 27, 280, 282, 289
in mosaic, 266
Naxian, 138, 164, 165
as not needing color, 59
at Olympia, 79, 83, 89, 245, 274
Parian, 56n.98, 83, 103, 170–172, 204, 253
and the Parthenon, 6, 85, 109–111, 122–123, 123, 128, 167–168, 168–169, 284, 287
Pentelic, 9, 10, 83, 109–111, 114, 123, 128, 168, 253
pyxides, 98, 99–100
representation of, 58, 112, 114, 119
and sculptures' eyes, 191, 199, 204, 215, 217–220, 218–219, 227, 230, 231, 233–235
and skin color, 120, 161
stelai, 8, 9, 49, 50
See also form; korai; whiteness;
individual structures and sculptures
- marble, imported, 56, 103, 164, 165, 253
See also material, imported
- marble, white, 10, 34, 39, 44, 59, 245
and architecture, 161, 165, 282
and form, 25, 27
as iconic, 14, 25
and monochromy, 12, 26, 227
and white supremacy, 161
See also whiteness
- Marconi, Clemente, 131–132
- Martineau, James, 18n.53, 189
- material, imported, 153, 179, 198, 274, 278n.18
- matter, 15, 61, 97n.20, 147, 161, 256
and animacy, 226, 269
in Aristotle, 14, 17, 18, 38, 146, 189
in Aristotle (*Metaphysics*), 17, 146, 189
and artistic atomism, 30
assembling of, 17, 189, 221, 269
color as, 14, 190, 193, 195, 225
at Delphi, 164, 178, 179
earthborn, 34, 160
in Empedokles, 16
with form, 17–19, 239
form as superior to, 18, 28, 146, 189–190, 239–240, 246, 272
and glass, 254–255
lack of, 145, 146, 181
and living bodies, 30, 269, 271
mixing of, 144, 256, 266
Plato and, 18, 38, 142–143, 146, 181, 189, 198
separation from color, 19, 20, 35
See also color, dematerialization of; form;
hylomorphism; matter, particulate
- matter, gendered, 18–19, 98, 112, 131, 239, 240
Aristotle on, 17, 38, 146
color as, 111, 257
Plato on, 38, 133, 142–143, 146
- matter, particulate, 198, 237, 239, 249, 256, 282
and vision, 191, 195–196, 197, 225
- Medusa, 240, 267, 269–270
and the aegis, 7, 54, 167–168, 173, 199, 202, 265, 274, 284
as *gorgoneion*, 266, 267–268, 270–271
and Perseus, 168, 269–270, 271
and vision, 269, 271
- Memnon, 120, 121, 135n.3, 165n.74, 167, 169, 171
- Menelaus, 238, 260
- Mesopotamia, 60, 70, 131n.112, 255
and inlaid eyes, 220, 221, 224
and lapis lazuli, 65–66, 67, 68–69, 221n.77
and mosaic, 250–252, 251, 280
See also Near East, the
- metals, 46, 66, 203
and architecture, 89, 132, 161, 162, 180
attached to sculpture, 56, 101, 102, 103, 135
attached to the Parthenon, 111, 113, 114, 114, 132, 135
attached to the Siphnian treasury, 135, 139, 139–141, 140, 150, 163, 164, 165, 167, 170–172
attached to the temple of Apollo at Delphi, 153, 156
colors of, 35, 46, 49, 53, 113
and *kuaneos*, 52, 66
metallurgy, 56, 199, 220
metalsmithing, 52–53, 160, 167
recovery of use, 98, 226
- sculptures of, 151, 153, 227
See also alloys; bronze; copper; gold; jewelry; lead; recycling and reuse; silver
- Mills, Charles, 24
- mimesis, 44, 177, 225, 226
and naturalism, 19, 44
representational, 118, 119–120
and whiteness, 19, 120
- modernism, 25n.78, 156, 161, 282
- molds, 143, 144, 275, 284
and ceramics, 250, 275
and glassmaking, 255, 274n.4
and surface pigment loss, 208, 284n.31, 287
- Molholt, Rebecca, 246
- monochromy, 1–2, 18, 94, 113, 123
and art history, 210, 249–250
and Athena Parthenos, 8, 284, 292
and conservation, 208, 210
and copies, 204–208, 220, 227, 278, 287
as *eidōs*, 161, 249
and form over color, 59, 161, 250
and fragments, 27, 28, 191
as ideal, 27, 39, 43, 91, 190
and Olympia, 83, 85, 280
and the Parthenon, 10, 26
prioritization of, 12, 19, 26
as purity, 7, 25, 160–161, 246
and reproduction, 41–42, 46
as ruin, 133, 184, 204
and whiteness, 19, 25, 160–161, 284
- Monteiro, Lyra, 161
- Moorey, Roger, 66
- morphē*, 18, 37, 38, 189–190, 192
See also form
- mosaics, 238–252, 258–266, 270–272
Apollo and Daphne, 152, 153
and artistic atomism, 239, 240, 242, 244–245, 246, 249, 282
as assemblage, 239, 241, 242, 246, 249, 258, 271–272
as Byzantine, 245, 250, 252
and care, 244, 249
eyes in, 244, 271
and gender, 239, 240, 257–259, 264, 272
Gordion, 248, 249
haptics of, 241, 242
horse and griffons, 247, 247–248
as hylomorphic, 239–240, 243, 249, 265, 271, 272
Judgment of Paris, 258, 261, 262, 262–263, 264–266
by Louis Édouard Fournier, 280–282, 281, 292
and Medusa, 266, 267–268, 270–271
and monochromy, 249, 250
and movement, 240–242, 246, 250, 259, 264, 270

- in the Near East, 250–252, 251
 relationship to painting, 245–246, 247, 248, 252
 and scalability, 240, 244, 256, 258, 264
 tessellated, 247, 249, 252, 259, 261, 262–263
 text in, 242–243
 Theseus abducting Helen, 238–239, 239, 241, 242–244, 243, 259
See also abductions; inlay; Theophrastus
 Moten, Fred, 24, 25
 Munsell Color System, 35n.12, 39, 73
- Nashville, Tennessee, 282, 284, 286, 287, 291, 292
See also Tennessee Centennial Exposition
 Nashville Parthenon, 284, 285–287, 287, 288–291, 292
See also Tennessee Centennial Exposition
 naturalism, 115, 192, 220
 and color, 118, 119–120
 and mimesis, 19, 44
 as mistaken goal, 19, 226nn.88–89
 super- or hypernaturalism, 226nn.88–89, 227n.89
 and whiteness, 19, 120
- Near East, the
 and blue beards, 67–70, 68
 bronze from, 115, 116–117, 116–117, 118
 and Egyptian blue, 57
 and glass, 255
 and inlaid eyes, 220, 224
 and lapis lazuli, 65, 66, 67–70, 68–69
 and mosaic, 250–252, 251
 networks with, 11, 19, 47, 60, 118, 198
See also Mesopotamia; Persian Empire
- Neer, Richard, 43, 55, 163n.67, 226n.88
 neoclassicism, 25, 161, 184, 260n.83
See also *Tinted Venus*
- networks, 13, 65, 275
 of practice, 60, 63, 65, 118, 220
 of trade, 19, 56, 61, 63, 244, 261–262, 266
- New Materialism, 15, 195n.38
- Newton, Isaac, 24, 192
 experiments with light, 20, 22–23, 34–35
 post-Newtonian color, 21, 37–38, 40, 52, 97, 142
 and white, 21, 25
See also color, dematerialization of
- Nike, 7, 8, 8, 44, 165n.74, 274
 Nikias, 58
 Nolan, Ginger, 157n.58, 161
- obsidian, 8, 190, 198, 227, 231, 233, 254, 265
 at Olympia, 40, 274n.4
 ochres, 34, 120, 144, 172
- red, 56
 yellow, 56, 93, 217
- Odysseos, 54, 180
- Olympia, 85, 89, 247, 261, 273, 278n.18
 assemblage at, 85, 89
 Athena sculptures from, 77–78, 85, 274
 cult statue of Zeus (*See* Olympian Zeus)
 korai, 115–118, 116–117, 120, 225
 limestone at, 83, 84
 marble at, 79, 83, 89, 274
 and monochromy, 83, 85, 280
 obsidian at, 40, 274n.4
 red on sculptures from, 78, 79, 80–82, 84–85
 temple of Zeus at, 56n.98, 79, 84
 terracotta in general, 84–89, 86–88, 167n.83
 terracotta warrior sculpture from, 84–85, 86–88
 terracotta Zeus and Ganymede from, 70, 77–84, 80–83, 220
 variegation at, 83, 89, 274
 and whiteness, 89
 Wilhelm Dörpfeld at, 160
 Zeus and Ganymede from, 77–84, 85, 89, 220
- Olympian Zeus (Elean Zeus), 79, 101, 245, 273, 274–275
 depictions of, 276, 276, 278, 279, 280, 282
- Olympic Games
 ancient, 79, 115, 152
 Athens 2004, 1–2, 2, 3, 4, 7, 8, 273
- optics *See* vision
- order, 17, 24, 292
 and architecture, 131, 181
 Aristotle and, 97–98, 244
 and *kosmeō/kosmosis*, 95, 97, 131
 and layering, 174–175, 176
 and mosaic, 244, 259
- orpiment, 57, 98
- Ovid, 261, 267, 269, 270
- painting, 15n.31, 93, 101, 118, 181, 240n.5
 ancient textual accounts of, 11n.21, 59, 90, 225, 246
 in Aristotle, 97–98
 fresco from Vergina, 74–76, 78–79, 238n.2
 relationship to mosaic, 242, 245–246, 247, 249, 252
 and Theophrastus, 253, 257
See also ekphrasis
- paintings, panel, 59n.118, 95, 115, 225, 246, 274
 Ano Pitsa, 60, 90–95, 91–92, 98, 102, 118–119
 loss of, 14
 palette, four-color, 21, 60–61
- Panathenaic festival, 95, 126, 127, 128
See also Parthenon, the
- Pandora, 126–131, 129–130, 132, 133, 181
- Papaioannou, Dimitris, 1–2, 2, 3, 4, 8
- Paris, 238
 abduction of Helen, 239n.2, 261
 judgment of the goddesses, 165n.74, 256, 260, 261, 262–263, 264–265
- Parmenides, 192–193
- Parthenon, the, 103, 112, 126, 161, 282, 287
 building of, 8nn.11–12, 8n.14
 casts of, 26, 284, 287, 287–288
 East frieze of, 127, 128, 140
 East pediment of, 113, 122–123, 123, 287
 friezes of, 127, 168–169, 177
 interior of, 273–274, 282
 in *Klepsydra*, 1, 4, 6, 7, 8
 Nashville replica of, 284, 285–287, 287, 288–291, 292
 painted sculpture in, 111–112, 114
 pigments of, 6n.7, 7, 45, 113, 167, 168–169
 South face of, 111–112, 114
 wax use on, 45, 113, 152
 West pediment of, 109–110, 113, 287–288
See also Athena Parthenos; Panathenaic festival
- patriarchy, 118–119, 148n.37, 240, 272n.115
- patterns, 12, 43, 67
 on architecture, 114, 167, 168–169
 mosaic, 241, 244, 250n.44, 259, 264
 pubic hair, 102
 textile, 1, 51, 95, 102, 103, 116
- Pausanias, 101, 246, 261, 278
 description of Athena Parthenos, 10n.15, 126, 273, 274, 275
 description of Delphi, 147, 148, 150, 152n.46
 description of Olympian Zeus, 40, 245, 273, 274, 275, 280
- pebbles
 and atomism, 242
 as early mosaic material, 245, 247–248, 247–249, 249, 264
 haptic experience of, 241, 242, 259
 in Mesopotamian mosaics, 250, 252
 as stuck together in mosaic, 242, 244, 259, 265
 Theseus abducting Helen mosaic, 238–239, 239, 241, 242, 243, 243–244, 259, 265
 as unworked, 239, 241, 242, 243, 252, 264
- Pegasus, 79, 269
- Peplos kore, 103, 106–107, 110
- perception, 21, 43, 63, 194, 272
 and color, 20, 34, 37, 43, 272
 John Locke and, 37–38
 and light, 20, 35, 37
 Plato and, 143, 144

326 INDEX

- perception (cont.)
 Presocratic ideas of, 15, 193n.28, 194–197
 vision and, 52, 194–197
- Perikles, 7, 11, 89, 113, 292
- Persephone, 54, 70, 73, 74–75, 76–77, 78, 238n.2
- Perseus, 168, 269–270, 271
- Persian Empire
 and color, 67, 70, 195
 and Egyptian blue, 67, 70
 war with the Greeks, 10, 103
See also Near East, the
- Pheidias, 27n.91, 79, 83, 245, 273, 278
 and Athena Parthenos, 8, 273–274, 275, 282
See also Athena Parthenos; Olympian Zeus
- Phorbas, 238, 242, 243, 244
- photography, black-and-white, 102, 146, 282
See also reproductions, black-and-white
- pigments, earth, 46, 56, 57, 66, 73
- Pindar, 150, 152, 153, 156, 157
- pink, 42n.40, 57, 73, 101, 265
 of inlaid eyes, 182, 230, 273
 limestone, 250
- plaster, 57, 101, 284n.28
 from gypsum, 91, 91–92, 93
 and mosaic, 250n.44, 259
 as a sculptural material, 215, 223
See also casts
- Plato, 16, 128, 160, 165, 184, 249, 261
Alcibiades, 236–237
 and *asomatos*, 259
 and brilliance, 39
 on eyes in sculpture, 194
 and gender, 18, 30, 38, 142–146, 181
Gorgias, 131, 178n.95
 and Kant, 97
Meno, 197
 Neoplatonism, 198
 Theory of Forms, 17–18, 143, 189, 190, 246
 on vision, 194, 197–198, 236–237
See also *Timaeus*
- Pliny the Elder, 39, 97n.20, 225
 on material color, 21, 23, 60–61, 253, 254
 and named artists, 58, 246
Natural History, 60–61, 252
 on painting sculpture, 58–59
- Plutarch, 10nn.14–15, 39
- poetry, 259, 261
 and Aristotle, 16, 97, 244
 and description of adornment, 85, 126
 and language of color, 14–15, 46–49, 48, 52–55
- poikilia*, 45, 47, 126, 152–153, 264
 Adeline Grand-Clément and, 35, 45
 as variegation, 11, 35, 43, 89, 102, 227
See also variegation
- Porter, James, 16–17, 97, 142, 144, 240n.5
- Poseidon, 54, 267
- Postclassicism Collective, 112
- pottery, 14, 51, 55, 56, 84, 115
 amphora with Memnon and two attendants, 120, 121
 calyx-krater with creation of Pandora, 127, 129–130
 collaboration and, 34, 60
 Herakles krater, 31–34, 32–33, 40, 42, 44–46, 58, 60, 119, 122
 krater depicting Zeus and Ganymede, 84, 85
 painting on, 13, 43, 60, 95, 242, 261, 282
 and panel painting, 59n.118, 94
 and skin color, 118, 120–122
 and variegation, 12
 white-ground lekythos, 95, 96
See also ceramics; clay
- Prater, Andreas, 7, 25
- Praxiteles, 26, 28n.91, 58
- Prescod-Weinstein, Chanda, 40
- Presocratic philosophy, 15–16, 17, 18, 190, 193–197
 influence on Plato, 143, 189
See also Democritus of Abdera; Empedokles of Akragas
- purity, 40, 44, 65–66, 160
 in architecture, 157, 160, 181
 of form, 44, 46, 97, 156, 157, 161
 in material, 27, 233, 260n.83
 and monochromy, 7, 25, 161
 and whiteness, 7, 25, 27, 43–44, 59, 161
- purple
 dye, 47, 56, 194, 274
 paint, 58, 93, 98, 194
 in Pliny, 61
 stone, 243, 265
 textiles, 47, 50, 95, 265, 274
 words for, 52–53, 144
- Pythian oracle, 147, 148, 150, 152
- pyxides, 98–100, 99–100
- quartz, 190, 227, 231, 243
- Quatremère de Quincy, Antione-Christostum, 278–280, 279, 282
- queerness, 46, 49
- racism, 19, 21, 24, 120, 272n.115
See also whiteness; white supremacy
- rape, 83n.178, 131n.110, 152, 240, 260
 and violence, 240, 260
See also abductions
- realgar, 57, 93
- reception tradition, 246
 Aristotle and, 16, 97, 189
 and black-and-white reproduction, 41, 146, 160
- Plato and, 16, 97, 189
 and whiteness, 12, 25, 120, 282
- reconstructions, 4, 44, 67, 95, 208, 249
 architectural, 137, 156, 250
 Greek Court in the Crystal Palace, 26–27, 27
 and mimesis, 119–120
 of painted architectural decoration, 113–114, 114, 165, 166, 167, 169, 169, 172, 175–176, 176
 of painted sculptural decoration, 98, 102, 103–104, 292
 of Persepolis, 6n.7, 70n.149
 in plaster, 26, 42, 169, 172, 175–176
 Roman art as influence on, 252
 of sculpture, 115, 187, 273, 278, 280
 textual, 14, 280
 and whiteness, 120
- recycling and reuse, 101, 199, 273
 glass, 257, 265
 metals, 101, 115, 116, 184
 and mosaic, 239, 243–244
- red, 21, 37, 70, 144, 178, 217
 on Acropolis korai, 102, 103, 104–108, 110
 in the Ano Pitsa paintings, 91–92, 93–94, 95
 of blood, 73, 93, 148
 in the four-color palette, 21, 60–61
 on the funerary stele of Paramythion, 42n.40
 on the Hades from Morgantina, 73, 74
 on the Hekatompedon, 71
 in mosaic, 243, 250n.44, 264
 of nectar, 83, 84n.179
 in the Newtonian spectrum, 20, 35
 pigment sources of, 56, 57, 61, 63, 73, 76, 93, 120
 on sculptures from Olympia, 78, 79, 80–82, 84–85
 on the Siphnian treasury, 163, 165, 166, 167, 170, 172, 175–176, 176, 177
 as skin color, 21, 26n.86, 44, 120
 slip/clay, 44, 45, 58, 85, 120, 129–130
 on the Varvakeion Athena Parthenos, 10
- red-figure ceramics, 44, 84, 85, 129–130
- Renaissance, 78n.171
- Renaissance, Italian, 131n.112, 252
- repair, 10, 101, 132, 140, 232, 240
See also care; *kosmēsis*; maintenance
- reproductions, black-and-white, 42, 46, 102, 146, 275, 282
- reproductions, marble, 10, 25, 184, 204, 207–208, 208, 220, 276–278, 277
- resins, 61, 62–63, 190, 210n.59, 231, 258
- Rhea, 147, 148
- Riace bronzes
 Riace A, 188, 226–227, 228–230
 Riace B, 182–184, 183, 185–186, 191–192, 210, 226–227, 228, 230

- Riegl, Alois, 44, 195n.34
 Rilke, Rainer Maria, 28
 ritual, 93, 94, 132, 259
 and care of sculptures, 101, 127
 and women, 93, 94, 119, 127, 259
 rock crystal, 123–126, 124–125
 in inlaid eyes, 190, 198
 Roßberger, Elisa, 221
- Sappho, 40, 48, 85
 and color language, 46–49, 51, 54–55
 Sassi, Michela, 142
 saturation, 39, 53, 54, 257, 258
 scalability, 17, 180
 and inlaid eyes, 187, 191–192, 195, 197, 198, 204, 232–233
 and mosaics, 240, 244, 256, 258, 264, 272
 See also atomism, artistic
- Scott, David, 25
 Semper, Gottfried, 26
 shimmer, 39, 83, 226, 237, 273
 and *kuanos*, 54
 of lapis lazuli, 52, 53, 65, 66
 See also brilliance; *lamprotēs*
- sight See vision
- silver, 43, 126, 190, 276
 coins, 10n.13, 103
 in ekphrasis, 47, 52–53, 180
 mining, 98, 164
 in Near Eastern art, 67, 70
 as part of sculpture, 111, 153, 183, 184, 185–186, 188, 211, 215, 226, 227, 228–229
- Siphnian treasury, 134–139, 135, 137–141, 150, 162–168, 166, 168–178, 170–173, 175–176
 blue and, 42n.40, 163, 165, 167, 169, 172, 174–178, 175–176
 East frieze of, 167, 169–176, 171–173, 175–176
 green on, 163, 165, 167, 172, 177
 local limestone in, 155, 164
 Naxian marble in, 164, 165
 Parian marble in, 164, 165
 polychromy of, 162–163, 164, 165
 red on, 163, 165, 166, 167, 170, 172, 175–176, 176, 177
 Siphnian marble in, 164
 See also Delphi, sanctuary of
- skin, 14, 36, 45, 98, 242, 264
 and architecture, 135
 bronze, 116–118, 120, 226
 changing of, 124, 126
 and color loss, 102, 122
 and gender, 79, 93, 103, 118, 131, 257
 as protective, 122, 123
 racialized, 19, 21, 120
 and reconstructions, 102, 114, 119, 120
 and status, 54, 84, 118, 119
 See also *khros*
- slavery
 and democracy, 284
 and depictions of Africans, 119n.78
 enslaved labor, 10n.13, 55–56, 164, 180, 241, 284
- slip, 33, 45, 58, 73, 120
 See also ceramics; clay; pottery
- song, 152, 153, 155, 160, 180
- spatiality, 13, 36, 37, 141–142, 175, 190
 John J. Gibson and, 64
 mosaics and, 245, 259
 and optics, 64
 Plato and, 144, 236
- spectrums, 41
 ancient, 39, 56
 dematerialized, 20–21, 22–23, 24, 35, 38, 40, 192
 of gender, 127, 240, 272
 modern, 40, 97
 and mosaic, 248, 266, 272
- sphylrelata (*sphurelata*), 115–118, 116–117, 120, 225
- Staden, Henrich von, 122
 Stewart, Andrew, 43
 Sumer, 65–66
 See also Near East, the
- synaesthesia, 242
- tableaux vivants*, 1
- Tennessee Centennial Exposition, 282, 285–286, 292
 See also Nashville, Tennessee; Nashville Parthenon
- terracotta, 13, 13, 14, 232, 253, 266, 276
 and architecture, 167, 168, 174
 from the Athenian Acropolis, 103
 Eros from Priene, 101
 Hades from Morgantina, 70, 73–77, 74–75, 220
 Herakles krater, 31–34, 32–33, 40, 42, 44–46, 60, 119, 122
 lekythos, 95, 96
 and mold use, 275
 at Olympia in general, 84–89, 167n.83
 Pandora krater, 129–130
 as skin color, 120
 valuation of, 59
 warrior from Olympia, 84–85, 86–88
 Zeus and Ganymede from Olympia, 70, 77–84, 80–83, 220
 Zeus and Ganymede krater, 85
- textiles, 13, 40, 50–51, 95, 180, 210, 214, 274
 and korai, 102, 103, 116
 and Pandora, 126, 131
 patterns in, 1, 51, 95, 102, 103, 116
 placed on statues, 28, 49–51, 95, 127, 132, 133, 273
- ribbons, 42n.40, 47, 95, 103
 weaving, 94, 127
- Thebes, 66, 253, 274
- Theophrastus, 196, 240, 252–255, 257–259, 264, 271
- Theory of Forms, 17–18, 143, 189, 190, 246
 See also Plato
- Thermos, 168
- Theseus, 238–239, 239, 241, 242, 243, 243, 244, 259, 265
- Thetis, 53n.87, 54, 169, 172, 260
- Timaeus*
 and Aristotle, 38
 and *khōra*, 18, 142–147, 145, 181, 190
 and material color, 39, 52, 181, 197
 See also Plato
- Tinted Venus*, 26–27, 27, 58n.113, 260n.83, 280n.21
- Tournaire, Albert, 137
- transmediality, 13, 34, 45, 59, 70
- Tronto, Joan, 132
- turquoise, 67n.144
- Ur, 67–70, 68–69
 See also Near East, the
- variegation, 12, 39, 59, 102, 181, 292
 and aesthetics, 43
 and animacy, 42–43, 53–54, 182, 225, 226
 and the Ano Pista panels, 95
 as art practice, 25, 44
 and Athena Parthenos, 274
 of bodies, 122, 227
 and bronze sculpture, 13, 184, 189, 204, 210
 and bronze sheets, 116, 118
 and color-words, 46, 47, 49
 at Delphi (Siphnian Treasury), 164, 165, 174
 at Delphi in general, 140, 143, 152, 156, 160, 178
 Empedokles and, 16
 of fitted-together forms, 18, 43, 122, 164
 and *kuanos*, 52–53, 63
 and lapis lazuli, 52, 54, 63
 of mosaic, 246, 258, 264
 at Olympia, 83, 89, 274
 and Plato, 144
 and reproductions, 278
 of textiles, 49–50, 95, 127
 Theophrastus on, 253, 258
 See also assemblage; *poikilia*
- Vasari, Giorgio, 47n.62, 59, 97n.20
- Venice, 179
- Vergina, 56n.100, 74–76, 78–79
- Vernant, Jean-Pierre, 41, 43
- violence, 83n.178, 148, 167, 240, 259–260
 See also abductions

328 ∩ INDEX

- vision, 191, 192–199, 221
 dual, 196–197
 extromission, 195, 196, 197, 269
 intromission, 195–196, 196, 197
 loss of, 230–232, 261
 and Medusa, 269, 271
- Vitruvius, 156–157
- Walter-Karydi, Elena, 177
- wax *See* beeswax
- weapons, 56, 131, 150, 167, 271
See also armor
- Weiss, Naomi, 153
- white, 40, 61, 257, 273
 of architecture, 26, 161, 163, 284
 on architecture, 163, 169, 172
 Aristotle on, 97–98
 as base layer, 83, 91, 101
 of bone, 182, 199
 as dematerialized, 39, 41, 42
 of the eye, 67, 199, 230–231, 273
 in the four-color palette, 21, 60–61
 as gendered skin color, 93, 118
 in *Klepsydra*, 1, 7
 from lead, 57, 98, 100, 120, 167
 of light, 20, 21
 of marble, 14, 39, 199, 245
 of marble sculpture, 10, 25, 26, 27, 44, 59
 Mediterranean art as, 120
 and monochromy, 204, 282, 284
 and monochromy as historical notion,
 27, 85, 94, 113, 246
 and monochromy of sculpture, 10, 12, 26,
 220, 227, 287
 in mosaic, 238, 242, 243, 250n.44,
 264–265, 282
 in mosaic pattern with black, 241, 270
 paint, 40, 44, 58, 93, 119, 250n.44
 of plaster, 25, 42, 284, 287
 as primary color, 14n.27, 39, 40, 97
 and purity, 43–44
 as racialized skin color, 21, 120, 171, 284,
 287
 traces on sculpture, 77–78, 84
See also black and white
- white and black *See* black and white
- whiteness, 2, 61, 89, 120, 287, 292
 of antiquity, 161
 as purity, 19, 21, 25, 43–44
 racialized, 19, 40, 120, 284
- white supremacy, 160–161
- Winckelmann, Johann Joachim, 28, 39, 76,
 198n.46
- Winged Three-Bodied Creature, commonly
 known as “Bluebeard,”* 73
- Winter, Irene, 221
- wiping off, 100–101, 261
See also *kosmēsis*
- women
 as artists, 46–49, 282–284, 283
 and care labor, 98
 as columns (caryatids), 112–113, 127, 135,
 138, 180–181, 282n.24
 community of, 132–133
 and the cult of Athena, 119, 127
 and the cult of Demeter, 73, 76n.168
 as dancers, 210, 211
 funerary art of, 222–223
 and jewelry, 98–99, 103, 111
 and *khōra*, 145, 146, 150, 181
 in *Klepsydra*, 2–3, 8
kosmēsis of, 98–99, 103, 128n.107, 131, 132,
 133
 and lack of status, 24, 112, 118–119, 240,
 260
 as mothers, 118–119, 144, 145, 146, 148, 181
 and Pandora, 126–131, 132, 133, 181
 and personifications, 158
 and skin color, 79, 93, 118, 257
 and textiles, 50–51, 93–94, 95, 102–103
 and wombs, 119, 146, 148, 181, 240, 260
See also abductions; caryatids; feminism;
 gender; Helen; korai; matter,
 gendered; Medusa; Sappho
 wooden panels *See* Ano Pitsa; paintings,
 panel
- Worman, Nancy, 114–115, 141, 142
- Wynter, Sylvia, 25
- Yandell, Enid, 282–284, 283, 285–286, 292
- yellow, 47, 54, 84, 98, 144, 157n.58
 in the Ano Pitsa paintings, 91, 93,
 94n.13
 on Athena Parthenos, 10
 in the four-color palette, 21, 60–61
 on the Herakles krater, 44, 58, 85
 on korai, 110
 in mosaic, 242, 243, 264, 265, 270
 in the Newtonian spectrum, 35
 and the Parthenon, 114, 273
 pigment sources of, 56, 57, 61, 93, 217
 on sculpture from Priene, 101
 on sculptures from Olympia, 85
 as skin color, 21
- Zeus, 44, 147–148, 155, 260
 cult statue from Olympia (Elean Zeus;
 Olympian Zeus), 79, 101, 245, 273,
 274–275
 cult statue from Olympia, depictions of,
 276, 276, 278, 279, 280, 282
 depiction in Parthenon frieze, 128
 depiction on the Siphnian treasury, 169,
 172, 176
 and Ganymede from Olympia, 70, 77–84,
 80–82, 85, 89, 220
 and *kuanos*, 54, 70, 77, 79, 83, 274
 statue found off Artemision, 210
 temple at Olympia, 40, 56n.98, 83, 84
- Zeuxis, 265