

Tokal Kilise Tenth Century Metropolitan Art In Byzantine Cappadocia

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Explore the profound artistic legacy of Tokal Kilise, a captivating site showcasing Tenth Century Metropolitan Art within the historic landscapes of Byzantine Cappadocia. This remarkable church offers invaluable insights into the rich artistic traditions and religious iconography of the Byzantine Empire in ancient Turkey.

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Tokal1 Kilise

Tokali Kilise (Buckle Church) was the principal sanctuary of a large monastic center in Byzantine Cappadocia, now central Turkey. This cave church was carved into the soft volcanic stone of the region and decorated with frescoes in several stages between the mid-ninth and mid-tenth centuries, and is one of the richest ensembles of painting to survive from the early Middle Ages.

Tokali Kilise

Between the ninth and twelfth centuries the Byzantine Empire encompassed a wide geographical territory extending from South Italy to Armenia, from the Danube to Cyprus. From the capital of the Empire, Constantinople, the all-powerful, God-elected emperor exercised autocratic control over the periphery. These structures of centralization stood in tension with the decentralizing force of local interests in the provinces. This present volume offers a comparative study of the form and patronage of surviving buildings and their painted decoration in four very different provinces-- Cappadocia, Cyprus, Macedonia, and South Italy--as a means of assessing the nature of Byzantine provincial art. All too often art historians have simplistically labeled high quality works in the provinces "metropolitan" and those of lesser aesthetic interests "provincial." The study establishes that a context in the hinterlands of the Empire affected the making of all provincial buildings--great and small. Local traditions and distinct patterns of patronage left their mark on even the most cosmopolitan structures. At the same time, the relative receptivity of the provinces to metropolitan artistic conventions indicates the ideological power of those conventions. Monumental works constructed in the provinces consistently served to reinforce Constantinopolitan hegemony. The reciprocity of these actions in the art of the Empire calls into question the facile equation of "provincial" with poor quality, derivativeness, and artistic insignificance. Most of the great fresco programs and buildings of the Byzantine Empire survive not in its capital, Constantinople, but in its provinces. Art of Empire is the only study to date which treats both the painting and architecture of these monuments comparatively within their geographical and social context. Though not a survey of provincial monuments, the book makes accessible to a broader audience a compendium of little-known and underappreciated works of great aesthetic and historical value.

Art of Empire

An international team of twenty scholars under Edmondo F. Lupieri's direction produced Mary Magdalene from the New Testament to the New Age and Beyond. While the historical figure of the Magdalene may be lost forever, the construction of her literary images and their transformations and adaptations

over the centuries are a lively testimony to human creativity and faith. Different pictures of Mary travelled through time and space, from history to legend and mythology, crossed religious boundaries, going beyond the various Christianities, to become a “sign of contradiction” for many. This book describes a special case of biblical reception history, that of the New Testament figure of a woman whose presence at the side of Jesus has been disturbing for some, but proves to be inspiring for others.

Mary Magdalene from the New Testament to the New Age and Beyond

This is the first in-depth historical study of Byzantine Cappadocia. The authors draw on extensive textual and archaeological materials to examine the nature and place of Cappadocia in the Byzantine Empire from the fourth through eleventh centuries.

Life and Society in Byzantine Cappadocia

This book presents recent research on ancient Silk Road wall paintings, providing an up-to-date analysis of their coloring materials and techniques, and of developments in efforts to preserve them. The destruction of the Bamiyan Buddhas in 2001 encouraged international collaboration between conservation research institutes to study and protect the Silk Road's painted heritage. The collaborations led to exciting new discoveries of the rich materials used in wall painting, including diverse pigments and colorants, and various types of organic binding media. In addition, comparative research across the region revealed shared painting practices that indicate the sophisticated exchange of technologies and ideas. In parallel with these advances in technical understanding, greater awareness and sensitivity has been fostered in endeavors to preserve this fragile heritage. The book offers insights obtained from conservation projects and ongoing research, that encompass the geographical regions and periods related to the Silk Road, including from Japan, China, Korea, India and Afghanistan, and countries of the Eastern Mediterranean region. It also discusses the current issues and future challenges in the field. Featuring concise chapters, the book is a valuable resource for students and professionals in the field of cultural heritage preservation, as well as those who are not familiar with the fascinating topic of Silk Road wall painting research.

Conservation and Painting Techniques of Wall Paintings on the Ancient Silk Road

Emerging Iconographies of Medieval Rome examines the development of Christian iconographies that had not yet established themselves as canonical images, but which were being tried out in various ways in early Christian Rome. This book focuses on four different iconographical forms that appeared in Rome during the eighth and ninth centuries: the Anastasis, the Transfiguration, the Maria Regina, and the Sickness of Hezekiah—all of which were labeled “Byzantine” by major mid-twentieth century scholars. The trend has been to readily accede to the pronouncements of those prominent authors, subjugating these rich images to a grand narrative that privileges the East and turns Rome into an artistic backwater. In this study, Annie Montgomery Labatt reacts against traditional scholarship which presents Rome as merely an adjunct of the East. It studies medieval images with formal and stylistic analyses in combination with use of the writings of the patristics and early medieval thinkers. The experimentation and innovation in the Christian iconographies of Rome in the eighth and ninth centuries provides an affirmation of the artistic vibrancy of Rome in the period before a divided East and West. Labatt revisits and revives a lost and forgotten Rome—not as a peripheral adjunct of the East, but as a center of creativity and artistic innovation.

Emerging Iconographies of Medieval Rome

Explores the strategies used by Byzantine artists to represent the incorporeal forms of angels and the rationalizations in defence of their representations mustered by theologians in the face of iconoclastic opposition. These problems of representation provide a window on Late Antique thought.

Subtle Bodies

The Byzantine Empire dates back to Constantine the Great, the first Christian ruler of the Roman Empire, who, in 330 AD, moved the imperial capital from Rome to a port city in modern-day Turkey, which he then renamed Constantinople in his honor. From its founding, the Byzantine Empire was a major anchor of east-west trade, and culture, art, architecture, and the economy all prospered in the newly Christian empire. As Byzantium moved into the middle and late period, Greek became the official language of both church and state and the Empire's cultural and religious influence extended

well beyond its boundaries. In the mid-15th century, the Ottoman Turks put an end to 1,100 years of Byzantine history by capturing Constantinople, but the Empire's legacy in art, culture, and religion endured long after its fall. In this revised and updated second edition of the *Historical Dictionary of Byzantium*, author John H. Rosser introduces both the general reader and the researcher to the history of the Byzantine Empire. This comprehensive dictionary includes detailed, alphabetical entries on key figures, ideas, places, and themes related to Byzantine art, history, and religion, and the second edition contains numerous additional entries on broad topics such as transportation and gender, which were less prominent in the previous edition. An expanded introduction introduces the reader to Byzantium and a guide to further sources and suggested readings can be found in the extensive bibliography that follows the entries. A basic chronology and various maps and illustrations are also included in the dictionary. This book is an excellent access point for students, researchers, and anyone wanting to know more about Byzantium.

Historical Dictionary of Byzantium

Hagia Sophia, the Church of Holy Wisdom, sits majestically atop the plateau that commands the straits separating Europe and Asia. Located near the acropolis of the ancient city of Byzantium, this unparalleled structure has enjoyed an extensive and colorful history, as it has successively been transformed into a cathedral, mosque, monument, and museum. In *Hagia Sophia, 1850-1950*, Robert S. Nelson explores its many lives. Built from 532 to 537 as the Cathedral of Constantinople, Hagia Sophia was little studied and seldom recognized as a great monument of world art until the nineteenth century, and Nelson examines the causes and consequences of the building's newly elevated status during that time. He chronicles the grand dome's modern history through a vibrant cast of characters—emperors, sultans, critics, poets, archaeologists, architects, philanthropists, and religious congregations—some of whom spent years studying it, others never visiting the building. But as Nelson shows, they all had a hand in the recreation of Hagia Sophia as a modern architectural icon. By many means and for its own purposes, the West has conceptually transformed Hagia Sophia into the international symbol that it is today. While other books have covered the architectural history of the structure, this is the first study to address its status as a modern monument. With his narrative of the building's rebirth, Nelson captures its importance for the diverse communities that shape and find meaning in Hagia Sophia. His book will resonate with cultural, architectural, and art historians as well as with those seeking to acquaint themselves with the modern life of an inspired and inspiring building.

Hagia Sophia, 1850-1950

The twenty papers included in this volume were presented at an international symposium held in Baltimore and Washington in May, 1986. Planned to coincide with the exhibition of the two largest treasures of Early Byzantine church silver to survive from antiquity, the Kaper Koraon Treasure (found in Syria) and the Sion Treasure (found in Turkey), the symposium sought to place these and other church treasures in their broader contexts examining them from the point of view of economy, history, society, and manufacture. While a number of the papers focus on specific aspects of these two treasures—including six articles devoted to the Sion Treasure—others examine more general questions regarding silver mining, the manufacture of silver vessels, the state control of silver in Byzantium and the Sasanian Empire, the economic and cultural role of silver objects, and the financial power of the institutional church through its vast holdings of silver plate. The precedent offered by pagan cult treasures is also examined. To ensure a broad interdisciplinary approach, the eighteen authors are authorities in the fields of government administration, economic history, cultural history, art history, archaeology, epigraphy, science and conservation.

Ecclesiastical Silver Plate in Sixth-century Byzantium

This examination of realia in Byzantine religious painting provides valuable information on Byzantine dress, household effects and implements, while introducing at the same time an alternative, literally 'objective', approach to the study of the formative processes of Byzantine art.

Reconstructing the Reality of Images

In *Scripture Re-envisioned* Bogdan B. Bucur discusses the exegesis of biblical theophanies as an essential "ingredient" for the gradual crystallization of a distinct Christian exegesis, doctrine, liturgy, and spirituality during the first millennium CE.

Scripture Re-envisioned: Christophanic Exegesis and the Making of a Christian Bible

Sirarpie Der Nersessian's scholarship has influenced the understanding of Armenian art and its Byzantine context. These two volumes are the culmination of six decades devoted to the exploration of Armenian art, and reflect a deep knowledge of the manuscripts and their creators.

Miniature Painting in the Armenian Kingdom of Cilicia from the Twelfth to the Fourteenth Century

This study investigates whether military equipment shown in images of warrior saints reflects items used by the mid-Byzantine Army or repeats Classical forms. This in turn answers questions on the originality of Byzantine art and its reliability as a historical source.

Arms and Armour of the Warrior Saints

Pentcheva demonstrates that a fundamental shift in the Byzantine cult from relics to icons, took place during the late tenth century. Centered upon fundamental questions of art, religion, and politics, Icons and Power makes a vital contribution to the entire field of medieval studies.

Icons and Power

This is a fully illustrated account of the rock-cut monasteries, hermitages and other complexes in Cappadocia, Turkey.

Cave Monasteries of Byzantine Cappadocia

Against a historical backdrop of relic theft and propaganda campaigns waged by two cities vying for patriarchal authority in medieval Venetia, Thomas Dale shows how Romanesque mural painting shaped sacred space and institutional identity. His focus is on the late twelfth-century murals in the crypt of Aquileia Cathedral. The crypt, which contains the relics of Aquileia's founding bishop, Saint Hermagoras, has a historical significance rooted in a legend identifying the saint as a direct disciple of Saint Mark the Evangelist. On this basis, the Carolingians promoted the city's status as patriarchal see of Venetia--a claim that prompted Venice to steal Mark's relics from Alexandria, Egypt, and appropriate Aquileia's history. This book, the first English-language study of the crypt, explores how the paintings complement the relics of Hermagoras in their distinct devotional and political roles. Hermagoras's intercessory power is activated by his orant image displayed over the central aisle within a larger hierarchy of apostles, martyrs, and bishops. The surrounding hagiographic cycle justifies in legalistic fashion Aquileia's patriarchal title and the consecration of the city as locus sanctus of Venetia by the blood of its martyrs. The iconic images in the eastern lunettes present the Virgin's compassio as a pictorial model for the vicarious experience of Christ's Passion. Finally, a fictive curtain over the socle presents allegories of spiritual warfare in the form of exempla from crusades, pilgrimage, and the epic poem *Psychomachia*, which Dale analyzes as a gloss on the main program.

The Early Renaissance

The articles republished in this volume are ground-breaking studies that employ a large body of religious figural imagery of Byzantine lead seals ranging from the 6th to the 15th century. A number of the studies present tables, charts and graphs in their analysis of iconographic trends and changing popularity of saintly figures over time. And since many of the seals bear inscriptions that include the names, titles or offices of their owners, information often not given for the patrons of sacred images in other media, these diminutive objects permit an investigation into the social use of sacred imagery through the various sectors of Byzantine culture: the civil, ecclesiastical and military administrations. The religious figural imagery of the lead seals, accompanied by their owners' identifying inscriptions, offers a means of investigating both the broader visual piety of the Byzantine world and the intimate realm of their owners' personal devotions. Other studies in the volume are devoted to rare or previously unknown sacred images that demonstrate the value of the iconography of Byzantine lead seals for Byzantine studies in general. This volume includes various articles focusing on sphragistic images of saints and on the religious imagery of Byzantine seals as a means of investigating the personal piety of seal owners, as well as the wider realm of the visual piety and religious devotions of Byzantine culture at all levels. A companion volume includes studies dedicated to the image of Christ, primarily found on imperial seals, various images of the Virgin, and narrative or Christological scenes. (CS1086).

Relics, Prayer, and Politics in Medieval Venetia

Includes section "Comptes rendus".

The Religious Figural Imagery of Byzantine Lead Seals II

Serves as both visual and textual record of the exhibition of the same name, surveying the art of the Middle Byzantine period from the restoration of the use of icons by the Orthodox Church in 843 to the occupation of Constantinople by the Crusader forces from the West from 1204 to 1261. Conceived as a sequel to the 1976 exhibition "Age of Spirituality," which focused on the first centuries of Byzantium. Preceding the catalogue, 17 essays treat the historical context, religious sphere, and secular courtly realm of the empire, and the interactions between Byzantium and other medieval cultures. Abundantly illustrated. Annotation copyrighted by Book News, Inc., Portland, OR

Byzantion

After the Text honours the work of renowned historian Margaret Mullett, who since the 1970s has transformed the study of Byzantine literature. Her work has been influential in demonstrating the strength and variety of Byzantine texts. Byzantium is renowned for its achievements in architecture and the visual arts. Byzantium is renowned for its achievements in architecture and the visual arts. Professor Mullett's perceptive studies, produced over more than 40 years, have shown that the literature of the Byzantine Empire is of equal beauty and interest, ranging, as it does, from high-style poetry and rhetoric in the classical manner through letters to demotic writings such as fables and the lives of saints. The collection of essays in this volume draws further attention to the wealth and diversity of Byzantine texts, by exploring the Greek literature of Late Antiquity and the Middle Ages in all its variety. These studies, by going, like Professor Mullett herself, beyond the texts, illustrate the value of Byzantine literature for interpreting Byzantine history and civilisation in all its richness. This book is crucial reading for scholars and students of the Byzantine world, as well as for those interested in literary studies. Chapter 16 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution-Non Commercial-No Derivatives (CC-BY-NC-ND) 4.0 license.

Meditarch

This book covers a subject that has never previously been addressed, and yet it is both a fascinating and a provocative one: the representation of children in Byzantium. The visual material is extensive, intriguing and striking, and the historical context is crucially important to our understanding of Byzantine culture, social history and artistic output. The imagery explored is drawn from the fourth to the fifteenth centuries and encompasses media from manuscripts to mosaics and enamel. Part of the allure of this subject is that people do not associate childhood with Byzantium. Ernst Gombrich commented, 'who could find it easy, after a visit to Ravenna and its solemn mosaics, to think of noisy children in Byzantium?'. However, in Byzantium, patrons of art were often young, such as emperors who acceded to the throne as teenagers, and makers of art, sculptors, mosaicists, painters often began their training at an early age. How did this affect the creation, promotion and production of art? The study questions the definitions and perceptions of childhood, focusing on topics such as the family, saintly children and those associated with imperial power. Cecily Hennessy demonstrates that children are featured often in visual imagery and in key locations, indicating that they played a central role in Byzantine life, something which has previously been overlooked or ignored. In tackling this new subject she reveals important aspects of childhood, youth, and by extension adulthood in Byzantine society and raises issues that are also applicable to the present and to other historical contexts.

The Glory of Byzantium

21 papers focus on modelling the costs of construction over the course of 2,500 years, from Bronze Age Greece to the early Middle Ages. They discuss both broader issues of methodology and particular case studies, with particular attention to the exploitation of raw materials (e.g. quarries), transport, and construction processes on building sites.

After the Text

Perceptions of the Body and Sacred Space in Late Antiquity and Byzantium seeks to reveal Christian understanding of the body and sacred space in the medieval Mediterranean. Case studies examine encounters with the holy through the perspective of the human body and sensory dimensions of sacred space, and discuss the dynamics of perception when experiencing what was constructed,

represented, and understood as sacred. The comparative analysis investigates viewers' recognitions of the sacred in specific locations or segments of space with an emphasis on the experiential and conceptual relationships between sacred spaces and human bodies. This volume thus reassesses the empowering aspects of space, time, and human agency in religious contexts. By focusing on investigations of human endeavors towards experiential and visual expressions that shape perceptions of holiness, this study ultimately aims to present a better understanding of the corporeality of sacred art and architecture. The research points to how early Christians and Byzantines teleologically viewed the divine source of the sacred in terms of its ability to bring together – but never fully dissolve – the distinctions between the human and divine realms. The revealed mechanisms of iconic perception and noetic contemplation have the potential to shape knowledge of the meanings of the sacred as well as to improve our understanding of the liminality of the profane and the sacred.

Byzantine Poetry from Pisides to Geometres

This volume is concerned with the history and the social and institutional structures of the Byzantine empire in the period from its revival after the Arab assaults of the 8th century up to its disintegration and dismemberment when Constantinople was sacked by the Crusaders in 1204 (the subject of the final article). A distinctive feature of Nicolas Oikonomides' work is his ability to submit to detailed analysis varied types of source material, literary, legal, epigraphic, artistic and to extract from these the maximum of information. Particular articles deal with the political and ideological significance of works of art, for instance the mosaics of Saint Sophia, with the development of Byzantine legal texts, and with the world of Byzantium's eastern frontier.

Images of Children in Byzantium

Iconoclasm, the debate about the legitimacy of religious art that began in Byzantium around 730 and continued for nearly 120 years, has long held a firm grip on the historical imagination. Byzantium in the Iconoclast Era is the first book in English to survey the original sources crucial for a modern understanding of this most elusive and fascinating period in medieval history. It is also the first book in any language to cover both the written and the visual evidence from this period, a combination of particular importance to the iconoclasm debate. The authors, an art historian and a historian who both specialise in the period, have worked together to provide a comprehensive overview of the visual and the written materials that together help clarify the complex issues of iconoclasm in Byzantium.

From Concept to Monument: Time and Costs of Construction in the Ancient World

"This bibliography supplements the greatest of modern art bibliographies, Etta Arntzen and Robert Rainwater's Guide to the literature of art history (ALA, 1980)"--Preface.

Perceptions of the Body and Sacred Space in Late Antiquity and Byzantium

A complete survey of the representation of the Virgin in Byzantine art through a wide selection of works in all media. Icons, illuminated manuscripts, ivories, metalworks, marble reliefs and textiles, dating from the 6th to the 14th century coming from the Benaki Museum in Athens and from many other major public and private collections worldwide. This is the most original and up-to-date publication on the subject, in which art-historical, historical, iconographic and theological issues are brought together for the first time in an effort to cover all aspects of the cult and representation of the Mother of God.

Byzantium from the Ninth Century to the Fourth Crusade

Ausgangspunkt und Grundlage der Untersuchung sind Feldforschungen in Kappadokien, wo in den Höhlenkirchen eine Reihe von Grabbefunden und bildern zu finden sind, daneben stehen die wichtigsten erhaltenen Denkmäler der Hauptstadt Konstantinopel und anderer Provinzen des byzantinischen Reichs. Thema des ersten Teils ist das Grab und seine Stellung im Kirchenraum; es wird das architektonische, liturgische und gesellschaftliche Umfeld und sein Einfluss auf die Einrichtung eines Grabes in der Kirche geprüft. Mit dem zweiten Teil beginnt die ikonographische Untersuchung der Grabdekors, wobei beispielhaft Inschriften besprochen und Grabbilder ohne Portrat zusammengestellt und analysiert werden. Der dritte und zentrale Teil der Arbeit untersucht die Grabdekors mit Portrat. Neben der Einteilung in verschiedene Bildtypen steht die Frage nach möglichen Vorbildern im Mittelpunkt. Ursula Weissbrod präsentiert fragmentarisch erhaltene Dekors und schlägt Rekonstruktionsmöglichkeiten vor. Abschliessend werden spatantike Grabbilder verglichen und auf ihre Vorbildfunktion

hin überprüft. Ein systematischer Katalog der behandelten Höhlenkirchen Kappadokiens und Anhang zum Stand der Datierung der Panagia Krina/Chios und zu den verlorenen Grabanlagen der Pam-makaristoskirche/Konstantinopel runden die Arbeit ab.

A History of the Liturgy of St. John Chrysostom: The communion, thanksgiving, and concluding rites

English description: Christians in Lebanon have been painting their churches ever since the time of Christ but their work is largely unknown. Presently, the larger study of Byzantine painting has barely touched upon medieval Lebanon and very little has been published on a closely connected group of paintings in medieval Syria. Most, but not all of the paintings that have survived to the present day in Lebanon and also in Syria belong to the 12th and 13th centuries during the Crusades, a period when the greatest historical developments were taking place. As long as this region remained unexamined, an understanding of the cultural history of the Mediterranean basin was incomplete. This study approaches Lebanese paintings from two aspects. In the first place, it describes 26 monuments still visible today. The main body of the text then discusses the paintings as a group, including chapters on history, architecture, iconography and style. These chapters explore and attempt to explain relationships between Lebanese painting and other paintings in contemporary, Christian communities. Ideas moved with great rapidity across the Mediterranean during the 12th and 13th centuries and the Lebanese frescoes reflect the vigorous and colourful society of Outremer. Among all historical circumstances since the fall of the Roman Empire, the Crusades had the most far-reaching impact on European history and culture. Arab history was not unaffected by the Crusades but the greater impulse was from the East to the West. There were momentous impulses that reached across the seas at this time, not the least of them being the burgeoning commerce of the silk route and the approach of the Mongols. Lebanese painting reflects changes of this kind during this period. They not only illumine our understanding of medieval history in the Mediterranean basin, but also our understanding of the East and the West we experience today. German description: Das Werk unternimmt eine Bestandsaufnahme aller erhaltenen mittelalterlichen Wandmalereien im Libanon und ist damit ein Standardwerk zum Thema. Seit dem frühen Christentum wurden libanesischen Kirchen mit Fresken ausgestattet, und auch während der islamischen Zeit setzten die Maler ihre Tätigkeit fort. Aus der Zeit der Kreuzzüge stammen jedoch die meisten der im Libanon noch vorhandenen Wandmalereien. Nach einer einleitenden Darstellung der Monumente und ihres Zerfalls seit Beginn der Katalogisierungsarbeiten wird jedes Fresko und die ggf. zugehörige Inschrift detailliert beschrieben und mit mindestens einer Abbildung dokumentiert. Die folgenden Kapitel über Geschichte, Architektur, Ikonographie und Stil setzen die Malerei des Libanon zu gleichzeitiger christlicher Kunst in anderen Gegenden in Beziehung. Wechselseitige Einflüsse aus Zypern, Byzanz, Kappadokien, Palästina, Ägypten und Syrien sind nachzuweisen.

Byzantium in the Iconoclast Era (ca 680–850): The Sources

This selection of seventeen papers by Professor Anthony Cutler falls into three broad groups, all including topics with which the author has been concerned for many years. Chapters III-VIII are concerned primarily with Byzantine subjects, and with their historiography. The last of this group also probes Italian relations with Byzantium which, in one manner or another, is also the theme of the next four papers. Chapters XIII-XVI are devoted to Scandinavia without, however, abandoning the focus on interconnections between 'works of art' and the societies that they represented. Over the course of thirty years, the author has reverted frequently to the broad theme of the relation between artefacts and the cultures from which they emerged, prompted to respond to the art historian's characteristic lack of concern with the reasons for (as against the 'sources' of) the objects that he or she studies. These papers are linked by Professor "Cutler's general impatience with an attitude set out long ago by Henry Adams: 'We can admire a cathedral without comprehending the force of the Cross that produced it'.

Four Icons in the Menil Collection

Guide to the Literature of Art History 2