

# Contents

PREAMBLE	
<i>Symbol, Form, and Duration</i>	vii
I. THE HISTORY OF THINGS	I
<i>The Limitations of Biography: Individual entrances. Talent and genius. Biological and physical metaphors. Scientists and artists</i>	5
<i>The Historian's Commitment: The divisions of the arts</i>	12
<i>The Nature of Actuality: Of arts and stars. Signals. Relays</i>	16
<i>Self-signals and Adherent Signals: Iconographic studies. Configurational analysis. The taxonomy of meaning</i>	24
2. THE CLASSING OF THINGS	31
<i>Formal Sequences: Linked solutions. Open and closed sequences. Fashions</i>	33
<i>Prime Objects and Replications: Mutants. Diagnostic difficulties. Serial appreciation. Technical renewals. The invisible chain. Solitary and gregarious artists</i>	39
<i>Serial Position, Age, and Change: The rule of series. Systematic age. A Mexican paradigm. Linguistic change</i>	53
3. THE PROPAGATION OF THINGS	62
<i>Invention and Variation: Artistic invention. Convention and invention</i>	63
<i>Replication: Permanence and change. The anatomy of routine. Historical drift</i>	71
<i>Discard and Retention: Obsolescence and ritual. Aesthetic fatigue</i>	77

CONTENTS	xii
4. SOME KINDS OF DURATION	83
<i>Fast and Slow Happening:</i> The typology of artists' lives. Tribes, courts, and cities	84
<i>The Shapes of Time:</i> Positional values. Periods and their lengths. The indiction as module. Intermittent classes. Arrested classes. Extended series. Wandering series. Simultaneous series. Lenses vs. fibers of duration	96
CONCLUSION	123
<i>Finite Invention:</i> The purist reduction of knowledge. Wid- ening the gate. The finite world	123
<i>The Equivalence of Form and Expression:</i> Iconological di- minutions. The deficiencies of style. The plural present	126
INDEX	131