

Contents

List of Figures

ix

PART I. SEMIOLOGY AND SOCIAL SCIENCE

- | | | |
|-----|---|----|
| § 1 | The Dissolution of Man in the Human Sciences:
The Linguistic Model and the Signifying Subject | 3 |
| § 2 | Theoretical Field and Symbolic Practice | 14 |
| § 3 | Establishing a Signification for Social Space:
Demonstration, Cortege, Parade, Procession | 38 |
| § 4 | The Concept of Figurability, or the Encounter
Between Art History and Psychoanalysis | 54 |
| § 5 | Mimesis and Description: From Curiosity to Method,
from the Age of Montaigne to the Age of Descartes | 64 |

PART II. NARRATIVES

- | | | |
|-----|--|-----|
| § 6 | Utopian Discourse and Narrative of Origins from
More's Utopia to Cassiodorus-Jordanes's Scandza | 87 |
| § 7 | From Body to Text: Metaphysical Propositions
on the Origin of Narrative | 115 |
| § 8 | Critical Remarks on Enunciation: The Question
of the Present in Discourse | 130 |

§ 9	On the Religious	143
§ 10	The Pleasures of Narration	153
PART III. VISIBILITY		
§ 11	The Ends of Interpretation, or the Itineraries of a Gaze in the Sublimity of a Storm	173
§ 12	The City in Its Map and Portrait	202
§ 13	History Made Visible and Readable: On Drawings of Trajan's Column	219
§ 14	In Praise of Appearance	236
§ 15	Mimesis and Description	252
§ 16	The Tomb of the Subject in Painting	269
§ 17	Depositing Time in Painted Representations	285
PART IV. THE LIMITS OF PAINTING		
§ 18	Representation and Simulacrum	309
§ 19	Figures of Reception in Modern Representation in Painting	320
§ 20	On the Margins of Painting: Seeing Voices	337
§ 21	The Frame of Representation and Some of Its Figures	352
§ 22	Ruptures, Interruptions, Syncopes in Representation in Painting	373
	<i>Notes</i>	391
	<i>Works Cited</i>	431
	<i>Index</i>	451