thought

and within seven pages about Danto. Such is the thinking is worth considering to gain insight into the problems of art history accounts. That I have spent over a year of research if not my cause to support or refute Danto's theory so much as to use the problems within it

the account necessarily that any account of an account of art history have an end point in general, Danto says. By showing us the limitations of such accounts—in particular with the accounts of art history in general—Danto's theory, and present us with a problem which can be used like a crow bar to pry open Danto's theory, and so on.

The third chapter lays the necessary substance into Danto's notion of end and end of itself. These ramifications are, according to Danto's theory, is well worth examining and is the subject of the next topic of discussion. That art history has ended provides for serious ramifications within the art world, and when different from Hegel's, and this becomes the next topic of discussion.

A few examples of art history texts illustrate this account, and provide a backdrop for the

and present my own take on the hierarchy of narrative sentences.