

# TABLE OF CONTENTS

<b>PREFACE</b>	<b>IX</b>
<b>NOTE</b>	<b>XI</b>
<b>INTRODUCTION</b>	<b>1</b>
1. Criticism and the Concepts of Appraisal	1
2. Critical Non-Appraisive Discourse	7
3. Sources of the Appraisive Vocabulary	9
4. Characterization and Commendation	13
5. Linguistic and Appraisive Communities	17
6. The Nature of Characterization	20
7. Characterization and Characterisms	23
8. Critics and Criticism	28
<b>PRELIMINARY: CRITICAL EXCLUSIONS</b>	<b>35</b>
0.0 Paracritical and Noncritical Discourse	37
0.1 Fact and Interpretation of Fact	38
0.11 The Artist: Personal Quality	38
0.12 The Artist: Biography	40
0.13 History of the Arts	42
0.14 Practice of the Arts	44
0.2 Theory	48
0.21 Criterial Promulgations	49
0.22 The Critique of Criticism	52
0.23 Psychological Theory and Applications	54
<b>PART I / THE CHARACTERIZATION OF THE ARTIST</b>	<b>59</b>
<b>Introduction – Part I</b>	<b>61</b>
<b>1.0 Creative Powers</b>	<b>63</b>
<b>1.1 Imagination</b>	<b>64</b>

1.2	Sensibility	69
1.3	Feeling	74
1.31	Sentiment	75
1.32	Sensuousness and Sensuality	79
1.33	Emotion and Passion	82
1.4	Intelligence and Intellect	88
1.5	Humor	94
1.6	Spirit	97
2.0	Creative Response	101
2.1	Invention	101
2.2	Craft and Mastery	104
2.3	Social Response	112
2.4	Appraisive or Creative Outlook	117
Conclusion – Part I		124
PART II / THE CHARACTERIZATION OF ART		125
Introduction – Part II		127
3.0	Order	134
3.1	Clarity	138
3.2	Coherence	141
3.3	Development	153
3.4	Balance and Proportion	161
3.5	Economy	165
3.6	Forms, Methods, and Rules	168
4.0	Elemental Quality	174
4.1	General	175
4.2	Visual	177
4.21	Color	177
4.22	Line, Space and Surface	180
4.3	Tonal	182
4.4	Verbal	186
5.0	Presentation	190
5.1	Realization	191
5.2	Self-Expression	198
5.3	Individuation and Immediation	204
5.4	Imagery	209
5.5	Expression and Intermedial Relations	212
5.6	Performance	221
6.0	Essential Characterization	225

6.1	Thematic Definition: Intention	226
6.2	Appraisal of Sentiment	229
6.21	Emotion: Tenor of Emotions	230
6.22	Sentiment Rendered	235
6.23	Sentiment Characterized; la Condition Humaine	237
6.24	Explicit Evocatives	242
6.3	Moral and Social Characterization	248
6.31	Opus Characterization	249
6.32	Constituent Characterization	252
	Extern	253
	Intern	257
	<i>In Loco Auctoris</i>	259
6.4	Paresthetic Values	263
6.41	Functionality	264
6.42	Humor	266
6.43	Erotic Quality	268
6.44	Transcendental and Religious Values	270
7.0	Style and Totality	272
7.1	Magnitude	272
7.2	Power and Accommodation	281
7.3	Vitality	286
7.4	Informal Types	292
8.0	Contextual Characterization and Generalization	295
8.1	Development and Maturity of the Artist	296
8.2	Relation of Artworks to Schools	299
8.3	<i>Zeitgeist</i> : Relation of Artist or Artwork to Epoch or Social Context	303
8.4	Characterization of Schools and Epochs	310
8.5	Simulation	313

## PART III / COMMENDATION

321

## Introduction – Part III

323

## 9.0 General and Ultimate Appraisal

326

## 9.1 Aesthetic Import; Eminent Sense

329

## 9.2 Commendation of Work

332

## 9.3 Commendation of Artist

335

## CRITICAL SOURCE BOOK

PRELIMINARY / CRITICAL EXCLUSIONS	341
PART I / THE CHARACTERIZATION OF THE ARTIST	355
PART II / THE CHARACTERIZATION OF ART	389
PART III / COMMENDATION	527
BIBLIOGRAPHY	537
INDEX	541