

Musical listening, looking at paintings and literary creation are activities that involve perceptual and cognitive activity and so are of interest to psychologists and other scientists of the mind. What sorts of interest should philosophers of the arts take in scientific approaches to such issues? Opinion currently ranges across a spectrum, with 'take no notice' at one end and 'abandon traditional philosophical methods' at the other. This collection of essays, originating in a Royal Institute of Philosophy conference at the Leeds Art Gallery in 2012, represents many of the most interesting positions along that spectrum. Contributions address issues concerning aesthetic testimony, the processing and appreciation of poetry, the aesthetics of disgust, imagination, genre, evolutionary constraints on art appreciation, creativity, musical cognition and the limitations or productiveness of empirical enquiry for philosophical aesthetics.

Contributors

Berys Gaut, Nigel Fabb, Jonathan Gilmore, Gordon Graham, Matthew Kieran, Shen-yi Liao, Jenefer Robinson, Jon Robson, Roger Scruton, Murray Smith, Deena Skolnick Weisberg.

Cambridge Journals Online

For further information about this journal
please go to the journal website at:
journals.cambridge.org/phs



CAMBRIDGE
UNIVERSITY PRESS



978-1-107-654587