



## **Table of Content**

<b>Introduction: Emotion, Cognition and the “Continuity Principle” .....</b>	<b>7</b>
A. Scarinzi	
<b>On the Deeper Roots of Trait Emotional Intelligence .....</b>	<b>10</b>
K.V. Petrides	
<b>Emotions and the generation of meaning in the arts .....</b>	<b>34</b>
Mariselda Tessarolo	
<b>Society as a collective body. Styles of embodiment in the arts as symptoms of social change.....</b>	<b>61</b>
Ilaria Riccioni	
<b>The Models of the Aesthetic Experience in Modern American Art Education. ....</b>	<b>81</b>
Elena Polyudova	
<b>Enacting Visualization. Mental Imagery and the Role of Pictures .....</b>	<b>96</b>
Francesco Parisi	
<b>Contribution of Muscular Tension to Aesthetic Emotions .....</b>	<b>120</b>
Joanna Ganczarek	



<b>Aesthetic Experience in Art-Practice: Creativity as a Pre-Linguistic Felt Quality</b> .....	<b>155</b>
Alma Studholme	
<b>Optimal Experience, Creativity, and the Aesthetics of Everyday Life</b> .....	<b>195</b>
John Haworth	
<b>Ecoaesthetics and the prospects of a cognitive science of art...</b>	<b>219</b>
Vicente Raja1, Paco Calvo and María José Alcaraz León	
<b>The Mind-Body-Continuity Principle in Communication: An Integrative Perspective Via the Theory of Concept-Holes.</b>	<b>261</b>
Adrian Lesenciuc	
<b>Music and Emotions</b> .....	<b>293</b>
Pentti Määttänen	
<b>Hearts Unchained: The Cognitive Basis of Love in English and Serbian Popular Music</b> .....	<b>308</b>
Andrea Stojilkov	
<b>Biographies</b> .....	<b>345</b>