

## EDITORS' NOTE

The 'special issue' of an academic journal is an interesting beast. We intended to present an edition about 'Global Aesthetics'—a deliberately provocative topic—and envisaged essays applying western aesthetic concepts to non-western art; non-western critiques of traditional western aesthetic concepts; and much more besides. Yet it was original research related to Japan and its artistic and aesthetic traditions that dominated the submissions. And so, starting from a question far too big we, serendipitously, now proudly present a special issue on Japanese Aesthetics.

Colleen Fitzpatrick interviews Prof. Graham Parkes of University College Cork, and quizzes him on the different relationships eastern and western cultures have with their own artworks, and those of other cultures. Autumn Sharkey explores what a piece of Japanese avant-garde music, Takemitsu's *Equinox*, tells us about the translatability of cultural concepts. Finally, Tomoe Nakamura explains how a dichotomy between intellectual and sensory understanding of the world, a dichotomy deeply ingrained into the practice of western philosophy, was received by scholars from the Japanese tradition.

If art is a matter of expressing the universal in the particular, then perhaps this issue of the *PJA* can be seen as an attempt to explore the universal, or the global, through the very particular prism of the relation between the western and Japanese philosophical traditions.

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