INTERNATIONAL INSTITUTE OF PHILOSOPHY

THE THEORY OF BEAUTY
IN THE
CLASSICAL AESTHETICS OF JAPAN

by

TOSHIHIKO and TOYO IZUTSU

1981

SPRINGER-SCIENCE+BUSINESS MEDIA, B.V.
CONTENTS

Preface ix

PART ONE: PRELIMINARY ESSAYS, by Toyo Izutsu 1

1. The aesthetic structure of waka 3
   1. The formal structure of waka 3
   2. Waka as a poetic-linguistic ‘field’ 5
   3. Kokoro, the creative Ground of waka 6
   4. Kokoro, omoi and kotoba 9
   5. The ideal waka, the ‘excelling exemplar’ 11
   6. The rectification of kokoro 12
   7. The significance of jō 12
   8. The aesthetic value of yo-jō 14
   9. The supremacy of yo-jō 15
  10. The Mode of Ushin 16
  11. The role of Nature-description in waka 17
  13. Nature as a cognitive ‘field’ 21
     Notes 24

II. The metaphysical background of the theory of Noh: an analysis of Zeami’s ‘Nine Stages’ 26
   1. The concept of yūgen 26
2. Subject-object relationship in the Japanese way of thinking 29
3. Dimension of being and dimension of Nothingness in Japanese thinking 30
4. The contemplative field 32
5. ‘The Nine Stages’ 35
   Notes 44

III. The Way of tea: an art of spatial awareness 46
1. Preliminaries 46
2. Metaphysics of wabi 48
3. Spatial awareness and the creative subjectivity in the art of tea 55
   Notes 61

IV. Haiku: an existential event 62
1. From waka to haiku 62
2. The hai-i or haiku spirit 64
3. The dynamics of the Subject-Object encounter 66
4. Fuga-no-makoto 69
5. Fueki (constancy) and ryūkō (transiency) 70
6. Yo-haku (blank space) and the poetic ‘field’ of haiku 73
   Notes 75

PART TWO: TEXTS, translated by Toshihiko and Toyo Izutsu 77

I. Maigetsushō, by Fujiwara Teika 79
   Notes 95

II. ‘The Nine Stages’, by Zeami Motokiyo 97

III. ‘The Process of Training in the Nine Stages’ (Appendix to ‘The Nine Stages’), by Zeami Motokiyo 101