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MIKI, Haruka. Ernest Fenollosa's 1890 Lectures on Aesthetics: From the Perspective of the Reception History of John Ruskin in Modern Japan

In 1890, Ernest Fenollosa (1853–1908) delivered a series of lectures on aesthetics at the Tokyo Fine Arts School, and discussed the art and aesthetic theories of John Ruskin (1819–1900), one of the most influential art critics of nineteenth-century Britain. The lectures were interpreted by Kakuzō Okakura (1863–1913), and transcribed into Japanese by Seigai Ōmura (1868–1927), a Japanese student who later became a professor at the school. Based on Ōmura's transcript, which is the only surviving record of the lectures, this paper examines the areas Fenollosa introduced from Ruskin's voluminous writings, and how he criticized them.

The purpose of the lectures was to find a new universal definition of art applicable beyond East and West. In doing so, Fenollosa dealt with the art theories of Western critics, namely W. J. Stillman, Oscar Wilde, J. M. Whistler, Alfred East, Hippolyte Taine, and Ruskin. Among these critics, his particular focus was on Ruskin's ideas about art.

Close comparison with Ruskin's original English texts reveals that Fenollosa introduced a part of the first volume of *Modern Painters* (5 vols., 1843–60, epilogue 1888). He specifically addressed the definition of art developed in the section entitled "Of the Nature of the Ideas Conveyable by Art" and the five ideas of "power," "imitation," "truth," "beauty," and "relation," ideas that represent the core of the five-volume treatise.

It is notable that at Harvard University, where Fenollosa studied from 1870 to 1876, renowned American Ruskinians were committed to art education at both the practical and theoretical levels. Central to this Harvard Ruskinism were the professor of fine arts Charles Eliot Norton (1827–1908), who edited the official American edition of Ruskin's literary works, and who served as one of Ruskin's literary executors, and Charles Herbert Moore (1840–1930), an American Pre-Raphaelite painter, who depicted his nation's landscapes and natural objects with minute realism, and started to teach drawing at the university in 1871. Fenollosa diligently attended Norton's course on the history of art, and it was Norton who recommended to Edward S. Morse that the Harvard graduate become a professor at the University of Tokyo.

Of the five ideas discussed in *Modern Painters*, Fenollosa expounded and strongly condemned the "Ideas of Truth," stating that Ruskin's theories brought about a misunderstanding that "if you can paint a flower or leaf truthfully, it is all about art." Importantly, the "Ideas of Truth" was the foremost ideal of the American Pre-Raphaelites, who founded the Association for the Advancement of Truth in Art in 1863, and who followed Ruskin's dictum: "If you can paint *one* leaf, you can paint the world."

After Fenollosa returned to the United States, Okakura took over the aesthetics course, which was also based on Ruskin's writings, according to the art school lecturer and novelist Ōgai Mori. Moreover, the Japanese-style painter Yukihiro Yasuda (1884–1978), who personally studied under Okakura, told his disciples that "if you can paint one leaf, you can paint everything in the universe." This strongly suggests that he might have heard of Ruskin's precept from Okakura or other painters in the master's circle.

From Ruskin through Norton, Fenollosa, and Okakura, the lectures on aesthetics attest to the Japanese reception of Ruskin via nineteenth-century America, constituting a crucial part of the reception history of the Victorian art critic in modern Japan.

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