

Whistler and Artistic Exchange between Japan and the West: After Japonisme in Britain by Ayako Ono. London and New York: Routledge, 2023. xviii, 158 pp. + 30 b/w illus. ISBN: 978-1-03-238024-7. \$128.00.

Ayako Ono's new book, *Whistler and Artistic Exchange between Japan and the West: After Japonisme in Britain*, serves (as its subtitle suggests) as a coda to the author's 2003 study of the influence of Japanese art on late nineteenth-century British aesthetics (*Japonisme in Britain: Whistler, Menpes, Henry, Hornel and Nineteenth-Century Japan*). This slim new volume complements the earlier book's focus on the attraction *Japonisme* held for European painters by tracing the equally alluring influence that *Europeanism* (and its subset, *nihon shumi*, or an international "taste for Japan") exerted on Japanese artists, writers, and art historians of the Meiji Empire (1868-1912). James McNeill Whistler, known for his modernist aesthetic and cosmopolitanism (born in the United States, trained in Russia, the United States, and France, installed professionally in Britain, and fascinated by Japanese art), appealed to a generation of Japanese artists struggling to balance ancient traditions with sudden Westernization.

The book moves chronologically across four chapters, a chapter-length "Conclusion," and a "Postscript," beginning with the introduction of Whistler's aesthetic theories to Japan by translator, art dealer, and collector Hayashi Tadamasu in 1890 and concluding with present-day debates about the nature of "Japanese" art (*nihonga*). Each chapter includes rich and varied examples drawn from little-known letters, speeches, newspapers, literary magazines, fiction, and paintings. The wealth of citations from Japanese-language primary materials allows readers to understand, often for the first time in English, the mutual appeal that brought European and Japanese artists and art critics into dialogue: Ono meticulously documents moments where they met, studied one another's work, advocated for one another, and collected one another's work. The helpful translations of many of these texts, in addition to detailed analysis of painterly techniques, brings a much-needed new dimension to scholarly discussion of cross-culture exchange from the 1880s to World War I. Ono draws attention to the extent to which the vocabulary and concepts created during this period of globalization continue to impact art history today. Whistler's modernist aesthetics, which were presented in Japan as transcending both nationalism and figural representation, provided a place to debate the nature of Japanese art and its place in the world art market.

Chapter one, "An Introduction to James McNeill Whistler's Work and Art Theory in Japan – from the Perspective of East-West Exchange, with Special Reference to Hayashi Tadamasu, Iwamura Tōru, and Kume Keiichiro," does