1. Career just in Brief

Yashiro Yukio (1890-1975)

1911 graduating from the First High School, Tokyo
1915 Graduating from The Imperial University of Tokyo
1925 Sandro Botticelli, 3 vol. Medici Society, London
1929 Sandro Botticelli, 2nd popular edition
1930 named Principal at the Institute of Art Research, Tokyo
1931 “Einfühlung in die Japanische Malerei”, Japanische Malerei der Gegenwart, Berlin
1932 founding Bijutsu Kenkyu, Art Research
1934 Japanese Position in the World republished in 1948
1936-42 Director, Institute of Art Research
1943 Characteristics of Japanese Art (revised edition 1965)
1951-1970 Director, Yamato Bunka-kan
1953 Commissioner, Exhibition of Japanese Art (U.S.A.)
1969 Suiboku-ga, Iwanami Shoton, Tokyo
1972 My Pilgrimage in Art, Shincho-sha, Tokyo
1978 Reexamining the Japanese Art

2. Stay in Europe:
research in Sandro Botticelli (1921-1925)

ボッティチェリ《春》1477-1478年頃 ウフィツィー美術館

『太陽を慕ふ者』(1925、大正14年)p.142

Sandro Botticelli, Primavera Florence

牧谿 《観音猿鶴図》大徳寺蔵 三幅対 絹本墨画淡彩

Kandinsky (1886-1944)Über das Geistige in der Kunst

3. Return to Japan; Rediscovery of the Orient (1925-)

園頼三 (1891-1973) translator of W. Kandinsky's Das Geistige in der Kunst, Psychology of Artistic Creation (1922)Innere Klang (Kandinsky)
All Japanese art is more or less decorative and symbolic. The Japanese contribution to the esthetics of the world is this: that through all its history of 1,200 years Japanese art has had little to do with realism in its strict sense.

Even when, from the eighteenth century onward, the filtration of Western influence encouraged the direct study of nature, as in the color-prints of which America possesses such superb examples, Japanese artists continued to avoid realism. They absorbed vivid impressions from nature and expressed them in symbolic decorative combinations which penetrate to the human soul with greater directness than any mere explanatory representations of the real could do.


Compared with the conditions of the first two mentioned caves (Tun-Huang and Lung-Men) the fate of the Yün-kan caves is much happier. They are now entirely safe under the protection of the Japanese army and are in comparatively good state of preservation. (p.5) Furthermore artificial destruction by lascivious visitors are not so great an acth of the Ling-Na as to Tam-Tang Ch'en caves. While the present Chinese locatars try their best to protect the Japanese national sanctuaries. (p.6) The Japanese now take careful watch over them. (p.9) We can visualize the chisel cutting stroke after stroke sharply into the wood, just as we admire master strokes of brushwork in a painting. The real question, however, is whether the art of sculpture must always be judged by the « classical » criterion, and whether there is not another kind of sculptural art which, breaking through the narrow bounds of realistic representation, tries to call forth and embody something of the spiritual.

牧谿（13世紀後半）
《観音猿鶴図》大徳寺蔵 三幅対 絹本墨画淡彩

Muqi Fachang,
Guanyin, Monkeys, and Crane,
Daitokuji Temple

牧谿 (13世紀後半)
《竹雀図》 奈良・大和文華館 需要文化財

可翁 (生没年不詳、鎌倉時代末期~南北朝時代)
《竹雀図》 奈良・大和文華館 需要文化財

Haboku Landscape
Sesshû (1420-1506) National Museum, Tokyo

Haboku Landscape
1495 (detail)
Sesshû (1420-1506) National Museum, Tokyo

长谷川等伯 《松林図屏風》 (左隻) 東京国立博物館

长谷川等伯 《松林図屏風》 (右隻) 東京国立博物館

Pine Wood
by Hasegawa Tōhaku (1539-1630), Momoyama Period
Tokyo National Museum.

Pine Wood
by Hasegawa Tōhaku (1539-1630), right side, detail Momoyama Period
Tokyo National Museum.
浦上玉堂
Uragami Gyokudô (1745–1820)

上玉堂 凍雲篩雪図
Tôun Shisetsu zu
Snow-covered Mountain in the Chilling Wind

(detail)

San-u, Sen-i
(Rain in the Mountains)

Uragami Gyokudô (1745-1820)
Collection Mr. S. Ohara,
Kurashiki

《山雨染衣図》
浦上玉堂 個人蔵

2000 Years of Japanese Art (1958, 昭和 33)
, p.257

Soshū no Ame (Rain at Soochow)

By Takuchi Seihō (1864-1942)
Musée d’Art Moderne, Paris

竹内栖鳳 《雨の蘇州図》
パリ・ギメ東洋美術館

2000 Years of Japanese Art (1958, 昭和 33)
, p.267

Chichibu Mountains in Early Dawn of Spring

By Yokoyama Taikan (1868-1958) Collection Princess Chichibu, Tokyo

横山大観
Yokoyama Taikan
《帰帆》
Sailing Back
1905 (明治 38)年

James McNeil Whistler
(1835-1903)
Crepuscule in Flesh Colour and Green

Charles Lang Freer
(Feb. 25, 1854 – Oct. 25, 1919)
Freer Museum of Art, Washington, D.C.

"Freer's supplement to Fenollosa's knowledge of Japanese art... became well known. When Gaston Migeon, curator of Oriental Art at the Louvres, came to Japan and visited Mr. Masuda to see his collection, Migeon wanted to see Sesshu and Koetsu. At Masuda's surprise, 'Gaston Migeon is said to have answered that he was advised by Mr. Charles Freer. (...)' This was what I heard from Mr. Masuda himself in his lifetime.'

Yashiro Yukio, "The Present State of the Unkan Cave"
Bulletin of Eastern Art, the Society of Friends of Eastern Art, 1941, p.4