

*Arts of Asia Lecture Series Spring 2014*

*The Culture and Arts of Japan*

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Connoisseurship and Collecting

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**DEFINITIONS:**

Connoisseur: From the Latin *cognoscere*, “to know.” Current spelling comes from the French, *connoistre*, “to be acquainted with;” “to know somebody/ something.”

- A Person who is competent to pass critical judgment in art, especially fine art, or other matters of taste: e.g. wine, cars.
- A discerning judge of the best in any field.

Connoisseurship: The developed, trained judgment necessary to discern the very best type of anything – e.g. painting, ceramics, sculpture, furniture – anything that varies in quality, artistic merit, and intent.

**PEOPLE AND PLACES:**

- Giovanni Morelli (1816 – 1891)
- John Davidson Beazley (1885 – 1870)
- Bernard Berenson (1865 – 1959), and  
Mary Smith Costelloe Berenson (1864 –1945)  
Villa I Tatti (now the Harvard University Center for Renaissance Studies)
- Joseph Duveen (1869 – 1939)
- Daniel Wildenstein (1917 – 2001)
- Claude Monet (1940 –1926)
- Ernest Fenollosa (1853 – 1908)
- Okakura Kakuzo (1862 – 1913)
- Max Loehr (1903-1988)  
*Ritual Vessels of Bronze Age China.* (The Asia Society, New York, 1968.)  
Five stages of Development in Ancient Bronze Decoration.

**AMERICAN COLLECTORS**

- |                                       |                             |
|---------------------------------------|-----------------------------|
| ■ Avery Brundage 1887 - 1975          | ■ Lloyd Cotsen              |
| ■ Peter Drucker: 1909 – 2005          | ■ Bill Clark                |
| ■ John (1916- 1999) and Kimiko Powers | ■ Kurt Gitter               |
| ■ Mary Griggs Burke 1916 – 2012       | ■ Tom and Catherine Edson   |
| ■ George Gund 1937 – 2012             | ■ Robert and Betsy Feinberg |
| ■ Joe and Etsuko Price                | ■ John C. Weber             |
|                                       | ■ Larry Ellison             |

**FURTHER READING**

- Meryle Secreast, *Being Bernard Berenson: A Biography* (Weidenfeld & Nicholson, London, UK, 1980).
- Rachel Cohen. “Priceless—How Art Became Commerce,” *The New Yorker*, October 8, 2012, pp. 64 – 71.
- Colin Simpson, *Artful Partners: Bernard Berenson and Joseph Duveen* (MacMillan, New York, NY, 1986).

- Tadashi Kobayashi, *A Kaleidoscope of Painting Styles: Essays on Edo Period Paintings* (Geika Shoin Co. Ltd., Tokyo, 2010), English text: pp.1 – 45.
- Tsuji Nobuo, *Lineage of Eccentrics: Matabei to Kunyoshi*, Translated by Aaron Rio (Kaikai Kiki, Ltd. Tokyo, 2012).
- Leighton R. Longhi, “Yabumoto Soshiro: The Way of an Art Dealer,” *Impressions* #32 (2011), pp. 65 – 81.
- Leighton R. Longhi, “Reflections: George Gund III (1937 – 2013),” *Impressions* #35 (2014), pp. 229 – 241.
- Julia Meech, “Following Her Bliss: Mary Griggs Burke (1916- 2012),” *Impressions* #35, (2014), pp. 200 – 218.

**For additional information on individual collectors, see the following:**

Avery Brundage (1887 – 1975):

- Heinz Schobel, *The Four Dimensions of Avery Brundage*, translated from the German by Joan Becker (Edition Leipzig, Leipzig, Germany, 1968).

Peter Drucker (1909 – 2005):

- John M. Rosenfield, ed., *Song of the Brush: Japanese Paintings from the Sanso Collection* (Seattle Art Museum, Seattle, WA, 1979).

John (1916- 1999) and Kimiko Powers:

- John M. Rosenfield, *Extraordinary Persons: Works by eccentric, nonconformist Japanese artists of the early modern era (1580 – 1868) in the collection of John and Kimiko Powers* (Harvard University Art Museums, Cambridge, MA, 1999).

Mary Griggs Burke (1916 – 2012):

- Miyeko Murase, et al., *Art through a Lifetime: The Mary Griggs Burke Collection*, 2 vols. (University of Washington Press, Seattle, WA, 2013).

George Gund (1937 – 2012):

- Michael R. Cunningham, *Ink Paintings and ash-glazed ceramics: Medieval paintings, calligraphy, and ceramics from Japan and Korea* (Cleveland Museum of Art, Cleveland, OH, 2000).

Joe and Etsuko Price:

- Sackler Gallery: *Japanese Masterworks from the Price Collection* (Smithsonian Institution, Washington, DC, 2007).

Lloyd Cotsen:

- Mary Kahlenberg, *Japanese Bamboo Baskets: Masterworks of Form and Texture* (Cotsen Occasional Press, Los Angeles, CA, 1999).

Bill Clark:

- Andreas Marks, ed., *The Splendor of the Japanese Screen* (Clark Center for Japanese Art and Culture, Hanford, CA, 2010).

Kurt Gitter:

- *An Enduring Vision: 17th – 20th Century Japanese Paintings from the Gitter – Yelen Collection* (The Japan Society, New York, NY, 2004).

Tom and Catherine Edson:

- Joe Earle and Sebastian Izzard, *Zeshin: The Catherine and Thomas Edson Collection* (San Antonio Museum of Art, San Antonio, TX, 2007).

Robert and Betsy Feinberg:

- *Designed for Flowers: Contemporary Japanese Ceramics*, (Walters Art Gallery, Baltimore, MD, 2014).

Larry Ellison:

- Emily J. Sano, et al., *In the Moment: The Larry Ellison Collection of Japanese Art* (Asian Art Museum of San Francisco, CA, 2013).