They have gold in great abundance, because it is found there in measureless quantities. And I assure you that no one exports it from the island, because no trader, nor indeed anyone else, goes there from the mainland.\(^1\)

An island covered with gold as described in Marco Polo’s *Il Milione* — that was how Europeans pictured Cipangu (Zipangu). Whether Cipangu was indeed Japan or not,\(^2\) there is no doubt that this tantalizing image of Cipangu served as a great impetus for Europeans to explore the “unknown” hemisphere.\(^3\) The pursuit of Cipangu led Christopher Columbus (1451-1506) and the Spanish to reach America via the Atlantic Ocean,\(^4\) and the Jesuits on the Portuguese carrack to reach Japan via the Indian Ocean.\(^5\)

In 1549, with the arrival of the Spanish Jesuit St. Francis Xavier (1506-1552) at Kagoshima, the Society of Jesus began proselytizing the Japanese. Officially, the Jesuits continued their missionary work for 65 years, until 1614, when the Tokugawa

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2. For several centuries, Cipangu has been believed to be Japan, but in a recent study, the Japanese historian Setsuko Matoba argues the possibility that Marco Polo’s Cipangu may have referred to an archipelago in the South China Sea around Luzon and Visayas. She points out that it was the Jesuit priest João Rodrigues (1561-1634) who first claimed that Cipangu was Japan. For further information, see Setsuko Matoba, *Zipangu to Nihon: nichō no sōgū*, Tokyo 2007, 1-46 (的場節子、『ジパングと日本：日欧の遭遇』、吉川弘文館、2007, 1-46).
4. A recent study reveals that *Il Milione* was not in Columbus’ possession until after his return from the second journey in 1498. This casts doubt on the theory that holds that the depiction of Cipangu in *Il Milione* provided the impetus for Columbus’ first voyage. What is certain is that Columbus did read *Il Milione* later in his career and died in 1506, believing that the New World he discovered was Asia. Therefore, it is still plausible that Marco Polo’s description of Cipangu played some kind of role in Columbus’ exploration. For further information regarding the relationship between Columbus and *Il Milione*, see Juan Gil and Consuelo Varela ed., *Cartas de particulares a Colón y relaciones coetáneas*, Madrid 1984; Setsuko Matoba, *op. cit.* 2007.
5. Some scholars claim that the Portuguese who arrived in Japan were not motivated by the description of Cipangu in *Il Milione*. Kiichi Matsuda makes this claim and supports his opinion by referring to the fact that Fernão Mendez Pinto, Jorge Álvares, and Francis Xavier did not mention Cipangu in their letters, reports, or other writings. For further information regarding this matter, see Kiichi Matsuda, *Nippo kōshō-shi*, Tokyo 1963, 3-8 (松田毅一、『日葡交渉史』、教文館、1963, 3-8).
Shogunate issued an edict prohibiting Christianity in Japan. From the very beginning, the Jesuits had to face a number of problems in the process of proselytizing the Japanese, as the language barrier and cultural differences were extremely arduous to overcome. In fact, these two issues are still persistent even in this modern era when one deals with Japan and the Japanese. Japanese literature on Jesuit art in Japan, which is the topic of this paper, is not an exception. Still, I believe it is worthwhile to investigate the Japanese literature, as Japan and the Japanese have long striven to live up to the tantalizing image provided by Marco Polo.

In this paper, I will provide an overview of the historiography of Jesuit art in Japan from the early modern period. The so-called Christian Century, the period encompassing the Jesuits’ presence in Japan (1549-1614), was an extremely fertile period for art production: a number of different artistic movements arose at the time. These many different styles and schools of art generated as part of or under the influence of Christian missions in the “Christian Century,” are all grouped together under the rubric of Namban (南蛮 Southern Barbarian) art. Jesuit art in Japan has thus been categorized in such a way as to disguise salient aspects of its unique cross-cultural style, and scholarship on the subject has been subsumed into the study of Namban art. Due to the broad definition of the term “Namban,” scholarship on Namban art has addressed works from a wide variety of different artistic movements, including, for example, so-called Namban-byōbu works, painted by Japanese artists working in traditional aesthetic parameters. Writings on Namban art have thus encoded confusions.

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6 The term “Christian Century” was coined by C. R. Boxer, the foremost scholar of Portuguese and Dutch maritime history. See Charles Ralph Boxer, The Christian Century in Japan, 1549-1650, Berkeley 1951. The Christian Century begins with 1549, the year St. Francis Xavier arrive in Japan, and it ends with the last communication between Portuguese King João IV (1603-1656) and the Tokugawa Shogunate — King João IV’s ambassador arrived in Nagasaki in July 1647 and finally received a dismissive reply from Japan in 1650. There are, however, some issues regarding the definition and the usage of the term; see Thomas W. Barker, “Pulling the Spanish out of the ‘Christian Century’: Re-evaluating Spanish-Japanese Relations during the Seventeenth Century,” in Eras 11, December-2009, (http://www.arts.monash.edu.au/publications/eras); and George Elison, Deus Destroyed: The Image of Christianity in Early Modern Japan, Cambridge (Mass) 1973.

7 The term “Namban” originally comes from a series of terms used in ancient Chinese to describe the other ethnic groups surrounding the Han Chinese in four directions: Dongyi (東夷 eastern barbarian), Xirong (西戎 western barbarian), Beidi (北狄 northern barbarian) and Nanman (南蛮). These four terms implicitly carried the racial connotation of “non-Han” in their original usage, and they all conveyed a strong pejorative tone. When the term “Namban” was imported to Japan, however, it gradually evolved to signify the Portuguese and other Catholic Europeans, as well as things associated with them, while retaining the original derogatory connotation.

regarding the “Christian Century” more broadly.

Unfortunately, Jesuit artworks in Japan have also suffered from being labeled *Kirishitan* art, which is the generic term for Christian art in Japanese. This designation has led to Jesuit productions being insufficiently distinguished from Franciscan, Dominican, and amateur works of the period. Moreover, these works have been discussed in the context of Japanese Export Art,\(^9\) which circulated through European merchants, mainly those of Dutch origin. Because of these imprecise categories and the lack of effort to distinguish within the Japanese/European cultural sphere of the time, there has been a serious confusion regarding Jesuit art in Japan and its scholarship. My goal in this paper is to excavate Japanese literature on Jesuit art in Japan, which has been categorized under *Namban* and *Kirishitan* studies, in order to place the works done by some Japanese scholars in the canon alongside non-Japanese literature on the same subject.

On October 1st, 1920, the Osaka-Mainichi newspaper featured a research project conducted by Mr. Daichou Fujinami (藤波大超) and Prof. Tadasu Hashikawa (橋川正) on Christian tombs and monuments in the Sendai-ji (千提寺) area in Osaka. They discovered some paintings by the Jesuit Seminario, a Jesuit institution in Japan, where Italian painter Giovanni Cola/Nicolao/Niccolò (ca. 1558-1626) and his students produced artworks during the Christian Century.\(^10\) A year later, Hashikawa published a paper on this discovery, making it the first publication on Jesuit art in Japan.\(^11\) In 1923, a more thorough academic report of the same discovery was written by the linguist Izuru Shinmura (新村出).\(^12\) Shinmura was the major author of the *Kōjien* (『広辞苑』), the most authoritative Japanese dictionary, and wrote many books on *Namban* studies.\(^13\)

In fact, Shinmura’s nickname was “Dr. Namban,” as he was fascinated with the

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\(^9\) During the early modern period, when Japan was not so easy to access, Japanese lacquerwares were very popular among European elites, including Queen of France Marie Antoinette (1755-1793). There is a group of scholars who study on Japanese objects, mainly lacquerwares, which were exported to Europe from the late-sixteenth century to the mid-eighteenth century. The term “Japanese Export Art” indicates these objects. For further information, see Oliver Impey and Christiaan Jörg, *Japanese Export Lacquer 1580-1850*, Amsterdam 2005.

\(^10\) For further information regarding Giovanni Cola, see Noriko Kotani, *op. cit.*, 87-95.


\(^12\) Izuru Shinmura, *Kyoto-teikoku-daigaku bungaku-bu kōko-gaku kenkyū hōkoku dai-7-satsu Kirishitan-ibutsu no kenkyū*, Tokyo 1923 (新村出、『京都帝国大学文学部考古学研究報告第 7 冊吉利支丹遺物の研究』、岩波書店, 1923).

\(^13\) See Noriko Kotani, *op. cit.*, 28-29.
terminology and culture associated with Namban. He published Namban-ki (『南蠻記』) (1915), Namban-sarasa (『南蠻更紗』) (1924), and Namban-kōki (『南蠻廣記』) (1925), which, alongside the dictionary Kōjien, established the current academic understanding of the term Namban.

Shinmura’s involvement with Hashikawa’s discovery of Jesuit paintings was definitely a major factor in the categorization of artworks under the term Namban art. In 1928, Tokutarō Nagami (永見徳太郎), an art collector and historian in Nagasaki, published a book entitled Namban-bijutsu-shū (『南蠻美術集』). This contained fifteen pages of text and fifty illustrations of what the author imagined Namban-bijutsu (Namban art) to be: Christian paintings (including works by the Jesuits), lacquerware objects, Namban-byōbu, crosses, medallions, fumi-e plaques, cards, prints, clocks, armor, landscapes and maps of Nagasaki, and edicts of state. Shinmura Izuru wrote the introduction, leaving his seal on the way the term Namban was to be employed in art historical publications. In 1933, just five years after the publication of Namban-bijutsu-shū, a teacher and author from Nagasaki, Seki Mamoru (関衛), published another book with Namban in its title: Seiiki Namban-bijutsu tōzen-shi (『西域南蠻美術東漸史』), which can be translated as: “Namban art that came to the East from the West.”14 It was a historical work, and its publication following Nagami’s achievement helped spread the term Namban art, which was further affirmed when Nagami’s book was reprinted in 1943.

Meanwhile, a group of Japanese scholars, working alongside European Jesuits, most notably Johannes Laures, Georg Schurhammer, and Josef Franz Schütte, engaged in the study of Japanese Christian culture of the early modern period. Together, these Japanese and European scholars formed a school called Kirishitan kenkyū-kai (Kirishitan Studies Association). Among researchers connected with the kenkyū-kai, Hubert Cieslik, Diego Pacheco, Yakichi Kataoka (片岡弥吉), Takeo Yanagiya (柳谷武夫) and Chizuko Kataoka (片岡千鶴子) studied the Jesuit Seminario. Specifically, they focused on its location, organization, classes, teachers, and students.15 However, it was

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14 Mamoru Seki, Seiiki Namban-bijutsu tōzen-shi, Tokyo 1933 (関衛、『西域南蠻美術東漸史』、建設社、1933). For further information regarding Seki and his writings, see Yasue Kōno, Seki Mamoru kenkyū: Seki Mamoru (1889-1939) to Taishō-ki geijutsu kyōiku sisō no tenkai, University of Tsukuba Ph.D. diss. 1994 (向野康江、『関衛研究：関衛 (1889-1939)と大正期芸術教育思想の展開』、筑波大学博士論文、1994).
Georg Schurhammer who first discussed the Seminario’s art production by providing brief biographies of Giovanni Cola’s students and a list of their works. His article, “Die Jesuitenmissionare des 16. und 17. Jahrhunderts und ihr Einfluss auf die japanische Malerei,” (1933) became the most significant “guidebook” for scholars working on Jesuit art production in Japan. In 1940, following Schurhammer’s footsteps, Joseph Franz Schütte, another German Jesuit associated with Kirishitan kenkyū-kai, wrote the article, “Christliche japanische Literatur, Bilder und Druckblatter in einem unbekannten Vatikanischen Codex aus dem Jahr 1591,” which also made a major contribution to the field of Jesuit art in Japan. It is important to note that these two German historians never used the term Namban in their papers. Their articles have become the authoritative literature for scholars in the field: everyone —Jozef Jennes, John McCall, Grace Vlam, and Gauvin Bailey, for example— referred to them.

Among them, John McCall was the first art historian, at least in the West, to make a major contribution to the field of Jesuit art in Japan. Gauvin Bailey, in his article, “Le style jesuite n’existe pas: Jesuit Corporate Culture and the Visual Arts,” has pointed to the fundamental importance of McCall’s work. Before McCall, the two authoritative articles previously written by Schurhammer and Schütte had already presented significant information regarding Jesuit art production in Japan, but they left the art historical arguments to art historians: Schurhammer and Schütte were

17 Josef Franz Schütte, “Christliche japanische Literatur, Bilder und Druckblatter in einem unbekannten Vatikanischen Codex aus dem Jahr 1591,” Archivum Historicum Societatis Iesu ix 1940.
19 Georg Schurhammer, op. cit. 1933; Josef Franz Schütte, op. cit. 1940.
20 Georg Schurhammer, op. cit. 1933; Josef Franz Schütte, op. cit. 1940.
historians working on biographies of Francis Xavier and Alessandro Valignano (1539-1606), respectively, and their interest in art history was incidental. After McCall, Grace Vlam discussed Jesuit art production in her Ph.D. dissertation of 1976, as did Gauvin Bailey in his book of 1999.21

In 1931, Tokutarō Nagami’s collections of Namban related arts and artifacts were inherited by Hajime Ikenaga (池長孟),22 who edited the catalogue raisonné entitled Namban-bijutsu sō-mokuroku (『南蛮美術總目録』) in 1955.23 Prior to that, he had published Hōsai-banka dai-hōkan (『邦彩蠻華大寳鑑』) in 1933,24 and Namban-dō yōroku (『南蛮堂要録』) in 1940.25 These publications were all products of his purchase of Nagami’s collections, yet they did not have the impact that the 1955 book did. This may be because it bore the official imprimatur of the Kobe Municipal Art Museum (市立神戸美術館 Ichiritsu Kobe bijutsu-kan 1951-1965). The book contained some curatorial information about the collection, including rudimentary provenances, which was very rare for Japanese collections in the mid-twentieth century. After World War II, Ikenaga’s Namban related collections in the Ikenaga Art Museum (池長美術館 1940-1944) were transferred to the Kobe Municipal Art Museum, as Ikenaga was worried that the collection would be scattered.26 In order to reflect the character of the collections, the Kobe Municipal Art Museum changed its name to Kobe Municipal Namban Art Museum (神戸市立南蛮美術館 1965-1982) in 1965, and functioned under this name until it was incorporated into the Kobe City Museum (神戸市立博物館 1982-present) in 1982, thus dignifying the term Namban with official recognition by an art institution. At the beginning of Ikenaga’s catalogue raisonné, the author defines Namban art: “(1) These are works of art produced by Japanese and not by Westerners

22 Ikenaga purchased the entire collection of Tokutarō Nagami, which consisted of approximately 250 pieces, for 50,000 yen. For further information regarding this deal, see Toshihiko Ōtani, Zoku Nagasaki Namban yojō: Nagami Tokutarō no shōgai, Nagasaki 1990 (大谷利彦、『続長崎南蛮余情：永見德太郎の生涯』、長崎文献社、1990). 1990, 321.
24 Hajime Ikenaga ed., Hōsai-banka dai-hōkan, Osaka and Tokyo 1940 (池長孟編、『邦彩蠻華大寶鑑』、創元社、1933).
26 Ikenaga’s personal reflections and the whole story of this transfer are summarized in the catalogue. See Hajime Ikenaga ed., op. cit. 1994, 3-4.
and South Pacific Islanders. They have some kind of relationship to Europe, America, and China. They represent a taste for exoticism. (3) They are works of art. The works of literature are few. His definition of Namban art definitely includes Jesuit artworks produced in Japan.

A few years after Ikenaga’s catalogue raisonné, the art historian Tei Nishimura wrote a book entitled Namban-bijutsu. Nishimura’s use of the term in 1958 deserves serious attention, as it is a revision of an earlier work published in 1945 under the title of Nihon shoki yōga no kenkyū (Studies of Early Western Paintings in Japan). Both books feature Christian — including Jesuit — art in Japan between the late sixteenth and the early seventeenth centuries. The use of the term “Namban-bijutsu” to replace the more technical and descriptive term “shoki yōga” (Early Western/Westernized Painting) is a milestone in the historiography of so-called Namban art. Following Nishimura, Yoshitomo Okamoto published a book entitled Namban-bijutsu (『南蛮美術』) in 1965 as the nineteenth volume of a series on Japanese art (『日本の美術』 Nihon no bijutsu) organized by Heibon-sha. Okamoto was a historian whose interest originally lay in the study of cultural exchange between Japan and European countries. Like Nishimura, he had written a book on the subject of Christian art entitled Kirishitan yōga-shi josetsu (The Introduction to the History of Westernized Christian Art) which was published in 1953. Here the author did not use the term Namban to describe this particular group of artworks. Both Nishimura and Okamoto changed their terminology from yōga/yōjū-ga

27 Here Ikenaga refers to Micronesians, Indonesians, Malaysians, and Filipinos. South Pacific is a literal translation of Nanyou (南洋), which is no longer current as a term in Japan, as it is related to Imperial Japan and colonialism.
28 The original text in Japanese is as follows:南蛮美術とは／一.日本人の作品である。西洋人南洋人等の作品ではない。／二.外国すなわち欧米や中国と関係の深いもの。異国趣味の品。／三.美術品である。文献類は少ない。For further information, see Hajime Ikenaga ed., op. cit. 1994, a page prior to p.1.
30 Tei Nishimura, Nihon shoki yōga no kenkyū, Osaka 1945 (西村貞、『日本初期洋画の研究』、全国書房、1945).
32 Okamoto’s contributions to this field of study deserve further investigation, but I will limit myself to referring to some of his writings related to cultural exchange and maps in the 1930s. They are: Yoshitomo Okamoto, Portugal wo tazuneru, Tokyo 1930 (岡本良知、『ポルトガルを訪ねる』、日葡協会,1930); 16-seiki Nichi-ou kōtsū-shi no kenkyū, Tokyo 1936 (『十六世紀日欧交通史の研究』、弘文荘,1936); 16-seiki sekai-chizu-jō no Nihon, Tokyo 1938 (『十六世紀世界地図上の日本』、弘文荘,1938).
to *Namban-bijutsu* around 1955, at the time that Izuru Shinmura’s Japanese dictionary, *Kōjien*, and Ikenaga’s *catalogue raisonné, Namban-bijutsu sō-mokuroku*, were published.

In the 1950s, Japan was struggling to re-establish its national pride in the wake of its defeat in World War II. The *kyōdo-kyōiku* (郷土教育) or *kyōdo-shi* (郷土史) movement, which was a Japanese version of *Heimatkunde* (the study of regional history and geography), was again encouraged by the government, this time without reference to Imperial Nationalism. Japanese academic elites, including Izuru Shinmura, consciously or unconsciously promoted the usage of the term *Namban* without reassessing its discriminatory tone —most likely merely in order to preserve a Japanese tradition of usage that dated to the sixteenth century, though it is possible that they hoped the term would, by reestablishing a pre-World War II Japanese perspective, contribute to the redevelopment of national pride after the shameful loss of the war.

In 1970, Mitsuru Sakamoto, Tadashi Sugase, and Fujio Naruse wrote a book entitled *Namban-bijutsu to yōfū-ga* as the 25th volume of the series of Japanese art (*Genshoku Nihon no bijutsu*) published by Shōgakkan. Here, the terminology *Namban-bijutsu* is established to refer to European-related art made during the period between the late sixteenth and early seventeenth centuries, while the term *yōfū-ga* is used to describe art produced much later, around the eighteenth century, with the presence of Dutch trade and the *Rangaku* culture. Most Jesuit artworks that survived were included in this book and officially categorized as *Namban* art in the curatorial information.

*Nanban/Namban* started to appear in English in the mid-twentieth century, especially in the writings of C. R. Boxer and John McCall. Both of them referred to Izuru Shinmura to legitimate the term. Perhaps the two writers were merely transmitting the conventional terminology they encountered among Japanese scholars: C. R. Boxer dedicated his book, *The Christian Century in Japan 1549-1650*, to Yoshitomo Okamoto, while John McCall, who based his research on Ikenaga’s *Namban* art catalogue and Tei Nishimura’s research, was mentioned in the acknowledgements of Nishimura’s 1958

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When C. R. Boxer discusses the Japanese screen paintings, he refers to the “so-called Namban-byobu” to address the Japanese screen paintings, which seems to indicate a certain distancing from the term, as though Boxer recognized its problematic status. The definition and the usage of the term are precisely stated here and the author clearly separates Jesuit art productions from Namban-byobu in the discussion. Boxer states:

Apart from the foregoing more or less slavish copies of European art, Western influence can be discerned in other directions. Chief among the artistic productions of the Keicho era (1594-1618) were the so-called Namban-byobu or Southern Barbarian picture screens, painted by masters of the Kano, Tosa, and Sumiyoshi schools. They owed nothing to Western inspiration in their technique, distinguished by a lavish use of gold leaf, paints made from powdered malachite, lapis-lazuli, and so on, but the motifs were directly inspired by European objects.35

Here, he described Jesuit art production as “more or less slavish copies of European art” to express his prejudice towards this type of art, but at least he distinguished the two in terms of stylistic traditions, and provided concise but accurate definitions. John McCall also mentioned the term Namban at the end of an article published in 1947:

Perhaps the best of the Namban paintings with churches is the fan painting by Kano Motohide in the Ikenaga collection. It shows the Nambanji in Kyoto, granted by Nobunaga to the Jesuits who are walking in the courtyard before the two and a half story building typical of its kind.36

This passage presented the only use of the term Namban in a series of five articles on Jesuit art he published at this time.37 It is not clear what he meant by “Namban paintings” here, but it seems to describe a painting of the Kano school featuring a European object. In any case, the passage was inserted as additional information at the

35 C. R. Boxer, op. cit. 1951, 200.
end of the third article, and the term Namban does not appear in his argument on Jesuit art production in Japan.

In the 1970s the term Namban began to be used more frequently in Western languages. The initiative was taken by Michael Cooper, who published a book entitled The Southern Barbarians: The First Europeans in Japan (Tokyo and Palo Alto, 1971). This book focused mainly on the history of the Jesuits in Japan during the early modern period, yet it also encompassed a discussion of so-called Namban art, which Cooper used to describe Namban-byōbu, Jesuit art, Christian objects, lacquerware, and Western-style genre paintings. In the following year, an even more influential publication became available to English speaker: the translation of Yoshimoto Okamoto’s 1965 book Namban-bijutsu (The Namban Art of Japan), which discussed so-called Namban art, including Jesuit artworks.38

Since the 1980s, use of the term has become standard in art historical discussions throughout the world, which is perhaps thanks to the dissemination of Okamoto’s book. Maria Helena Mendes Pinto, for example, published a book called Biombos Namban: Namban Screens in 1986 and Namban: Lacquerware in Portugal, the Portuguese Presence in Japan (1543-1639) in 1990,39 and João Paulo Oliveira e Costa wrote Portugal and the (sic) Japan: The Namban Century in 1993 in Portugal.40 Mendes Pinto also published Art Namban: les Portugais au Japon = Nambankunst: Portugezen in Japan in Bruxelles in 1989.41 An exhibition called Arte Namban was held in Madrid in 1981,42 and another one called Namban: ou de l’européisme japonais, XVIe-XVIIe siècles was held in Paris in 1980.43 In 1993, Luiz Carlos Lisboa and Mara Rúbia Arakaki published Namban: o dia em que ocidente descobriu o Japão in São Paulo, Brazil.44

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In 1997, another institution-sponsored publication on this topic appeared in Japan: a *catalogue raisonné* published by the National Museum of Japanese History, entitled *Namban-bijutsu sō-mokuroku yōfū-ga hen* (『南蛮美術総目録:洋風画篇』). The book dealt with sixteenth- and seventeenth-centuries European paintings found in Japan as well as European-style paintings made in Japan called *yōfū-ga* (Western-style painting). *Namban-byōbu* and lacquerware were not included. However, the perplexing

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term *Namban* is still used to classify the works in the catalogue, which defines *yōfū-ga* as a subdivision of *Namban* art. The book includes a variety of works, such as maps, equestrian and genre paintings, portraits, and Christian art ranging from the Jesuit to the Dominican schools. Suffice it to say that this well-researched *catalogue raisonné* provides rich curatorial information with an informative essay written by Mitsuru Sakamoto, but it still is infected with the problems arising from the use of the term *Namban* art. In 2001, Sakamoto referred to Jesuit art production in Japan in the book entitled *Kirishitan*:

Presumably Niccolò [Giovanni Cola] started to teach painting in the 1590s, and according to the Jesuit reports of 1591 and later, there were art workshops at Hachirao and Arima in the Simabara bay area and at Shiki in Amakusa-Shimoshima island, where they produced oil paintings, water-colors, engravings and so on……I shall call this group the Jesuit School of Painting in Japan. 52

This statement appeared in the section subtitled “Christian Art Workshop, Jesuit School of Painting in Japan (聖画工房、日本イエズス会画派),” and it explicitly demonstrated Sakamoto’s effort to distinguish Jesuit art in Japan from what has been identified as *Namban* art. 53 However, this book is a small encyclopedia on the history and culture of Christianity in Japan, which did not have the influence of his other books, such as *Namban bijutsu to yōfū-ga* (1970) and the *catalogue raisonné, Namban-bijutsu sō-mokuroku yōfū-ga hen* (1997).

In the twenty-first century, a number of significant books dealing with Jesuit art in Japan have been published thus far. Among them, *The Jesuits and the Arts 1540-1773* edited by John W. O’Malley, et. al.; *Novos Mundos: Neue Welten: Portugal und das Zeitalter der Entdeckungen*, edited by Michael Kraus and Hans Ottomeyer; *Japanese Export Lacquer 1580-1850* edited by Oliver Impey and Christiaan Jörg; and *Encompassing the Globe: Portugal and the World in the 16th & 17th Centuries* edited by

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53 Ibid., 154-157.
Jay A. Levenson must be noted. Since the work of Alexandra Curvelo da Silva Campos, many Ph.D. dissertations discussing Jesuit Art in Japan have emerged. Examples are: *The Shape of Conversation: the Aesthetics of Jesuit Folding Screens in Momoyama and Early Tokugawa Japan (1549-1639)* by Naoko Frances Hioki; *When Worlds Collide—Art, Cartography, and Japanese Nanban World Map Screens* by Joseph F. Loh, and, if I may include my own, *Studies in Jesuit Art in Japan*. I am sure that the last decade especially has seen many other important publications on Jesuit Art in Japan, which I have had to neglect.

In the early modern period, the Japanese viewed the technology and culture of the so-called *Namban* people, the southern barbarians, as desirable and made efforts to copy it. With the compass, carrack, gunpowder and musket, Europeans were capable of traveling around the world — as far as the Far East. Moreover, it was the European Jesuits who first founded institutions such as orphanages, hospitals, and schools, as well as set up the first printing press in Japan. Given such historical facts, it is ironic that the Japanese called Europeans — the more civilized ones at the time — southern barbarians. It is this paradox that has made the term *Namban* attractive to recent scholars. It is fair to say that Jesuit art in Japan and its scholarship — categorized under *Namban* art — were not well-represented in the twentieth century. However, art historical achievements of the past decade lead me to believe that they are on the path to gain broader recognition.

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