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FUJITA, Saki. An Essay on Icon Depiction in the Context of Producing *The Tale of Nayotake*

The Tale of Nayotake is believed to have been created during the final years of the Kamakura period. The scroll consists of eight painted scenes accompanied by text. *The Tale* is based on love stories related to Emperor Go-Saga. This essay employs characteristics of icon depiction and provides a pictorial analysis of *The Tale of Nayotake* to discuss the context in which it was produced.

Previous scholars have found similar character depictions and illustrative layouts in both *The Tale of Sagoroma* and *The Tale of Nayotake*. Subsequent comparisons have revealed similar styles, layouts, and character compositions. Both works may thus have been produced by painters who were much more closely connected than previously thought.

Further, certain aspects of the character composition and layout of the *Illustrated Miracles of the Kasuga Deity* strongly resemble those in both *The Tale of Nayotake* and *The Tale of Sagoroma*. The creator of both paintings may have had the opportunity to observe the *Illustrated Miracles of the Kasuga Deity* as it was being produced and after completion, or quite possibly referenced the sketches used during that time.

An investigation into disparities between the depiction of facial features and layouts of these works and *The Tale of Nayotake* reveal that the layout was designed according to the client's personal desires or was based on what the painters wished to show the layout's recipient. This suggests that the scroll was made to be appreciated by a select few.

An analysis of the specific motifs within the work revealed that the painting was commissioned by the Saionji family, which held power during the Kamakura period. The story is set in the third year of the Kenchō era (1251). The initial focus of the painting is initially on the fountain near where Emperor Go-Saga and the court lady are depicted in the sixth scene of the piece. However, there are no records of fountains in the Madeno Kouji-Dono, which Emperor Go-Saga used as a dwelling. Mansions of that time containing fountains were built by members of the Saionji family. *The Tale of Nayotake* is based on events from the period in which Saneuji Saionji and Emperor Go-Saga closely interacted; members of the Saionji family may have produced the painting with the hope of enjoying present versions of themselves inserted into a contemporary story. The piece may have been made exclusively in appreciation of the emperor or former emperors from the period in which favorable relations were developed between the Saionji family and the Jimyoin-to (that is, the imperial lineage spanning from Emperor Gofukakusa to Emperor Gokomatsu). The work's theme is based on a story about the emperor. Sanekane and Kinhira Saionji played active roles during the early fourteenth century, which is when the *Illustrated Miracles of the Kasuga Deity* was made. It is highly likely that one of these two individuals ordered the painting. This assertion is based on the above points and the fact that *The Tale of Nayotake* references the *Illustrated Miracles of the Kasuga Deity*.

Kinsuke Saionji is depicted playing the *biwa* (Japanese lute) in the second scene of the piece, and a private *biwa* recital by the Saionji family in which the Emperor of Japan from the Jimoyoin-to seen in attendance reveals great political significance for both families. This representation of Kinsuke may also reflect the client's intentions.

The above demonstrates that Sanekane or Kinhira Saionji ordered *The Tale of Nayotake* and that the piece was produced during the early fourteenth century, when the Saionji family was on favorable terms with the Jimyoin-to.

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