

Circulation et réception de l'iconographie de *Bunshō le saunier* (*Bunshō zōshi* 文正草子)

Numerous paintings with texts, on scrolls or codex, were produced in Japan between the 17th and the middle of the 18th century. As those pictures were anonymous and produced by non-official workshops which show different levels of stylistic ability, art historians ignored them for a long time. By combining stylistic and iconographic analyses, this article focuses on the circulation of the iconography of a narrative between a handwritten form, the scroll, and another form, the codex, which illustrate a story well known in Edo time's: *Bunshō, the saltmaker*. We will see how the iconography of this tale circulated between workshops and between manuscripts of different shapes, scrolls and codex. Although those manuscripts are inspired by the same model, they were produced by different workshops, and show different ways of interpreting and illustrating this tale.

*Keywords:* *Bunshō the saltmaker* (*Bunshō zōshi*); books of Nara (*Nara ehon*); painting scroll (*emaki*); seventeenth-century painting; model; iconographic program; Chester Beatty Library.