

SHEN, Honglin. A New Identification of the *Shidafu* Figure as *Tudi* like *Zhangdadi* in the *Ten Kings of Hell* Painted by the Workshop of Lu Xinzhong

This paper tries to figure out the production background of how the belief of *Zhangdadi* (張大帝), who is one of the deities of the afterworld as *tudi* (土地) in the Ningbo area, connected to the Buddhist paintings named *Ten Kings of Hell* (十王圖) painted by the workshop of Lu Xinzhong (陸信忠) also in Ningbo area, during the Southern Song Dynasty (1127–1279). In particular, I will focus on the iconographic interpretation of the *Shidafu* (士大夫) Figure who is always depicted in the piece of the last king *Wudaozhuanlun* (五道轉輪) in the *Ten Kings of Hell*.

It has been pointed out that the *Ten Kings of Hell* painted by the workshop of Lu Xinzhong can be categorized into 3 system: A system (e.g. the set in the Nara National Museum 奈良博本), B system (e.g. the set from Eigen-ji 永源寺本) and C system (e.g. the set painted by Lu Zhongyuan 陸仲淵本), depending on the scene of the trial and torture in each piece. And a concept of “module” is proposed to define the similar motifs which were used repeatedly in every system. Besides the non-human figures like the king and general figure of hell, *Shidafu* Figure and his wife could also be defined as “modules” in the piece of the king named *Wudaozhuanlun*. In those modules, *Shidafu* Figure attracted more attention as a contemporary portrait, who abide by the rule of *Shidafu*'s uniform in the Song Dynasty, such as the coif named *Dongpoujin* (東坡巾). And he has been interpreted as an appearance of the client or the front believer from the *Tendai* (天台) Buddhist community belong to *Yanqing* (延慶) temple in local. However, *Shidafu* Figure and his wife participate in the last king's trial directly by offering sutras and scroll. Especially in the C system, they play an agency role in the sutra offering between the king of hell and the layman, a non-module in every system. Therefore, it's necessary to reappraisal their character and function.

Firstly, I will show that the *Shidafu* Figure, who could face off against the king of hell, has similar character and function with the deities of hell, like the ministers and general figure of hell, by interpreting those figures in the painting iconographically. Secondly, I will provide some specific examples to infer that *Shidafu* Figure is *Zhangdadi*, such as the deity in the *Tochi* hall (土地堂) of Kamakura Kenchō-ji (建長寺) and in the Zen painting by Yintuoluo (因陀羅) with a Zen monk named *Zhichang* (智常). *Zhangdadi* was worshiped as the leading *tudi* promoted from village's deity into area's deity up to that time, during the process of village merge in Ningbo area. And *tudi* is considered to collect the religious faith through Buddhist community in local, which expanded from *Yihui* (邑会) a community aim for copying sutras and making statues. So finally, I will figure out that *tudi* is depicted as an agency to offering sutras and scroll to ten kings of hell.

Originally, it has been verified that *tudi* is associated with the painting of the trial by ten kings of hell generated from Five Dynasties. And actually, a similar figure of *Shidafu* could be found out in the illustrated Buddhist scriptures of ten kings of hell from Dunhuang in Northwest China, and in the text of *Shuilu* (水陸) rite distributed in North China. Meanwhile, in Jiangnan (江南) the regions south of the Yangtze River, *tudi* was mostly worshiped as a guardian deity. But from the Song Dynasty, it has been pointed out that *tudi* was being worshiped as the deity of hell gradually. Therefore, by figuring out the production background of how *tudi* be depicted into *Ten Kings of Hell*, we could clarify the belief of *tudi* as the deity of hell which was brought by the southern migration of the Song Dynasty, and also delineate the conflict and the fusion of the paintings as the foundation stone of Art-history in the Southern Song Dynasty and the culture which was migrated from North China.