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KUDO, Yuji. The Features of the Temple Guardian Deity Zhang Dadi: the Connection with Guizong Temple on Mt. Lu

Zhang Dadi (J. Chō Daitei, or Emperor Zhang) was widely worshipped in the Jiangnan region of China during the Southern Song dynasty, and, along with other deities from Chinese local religion that guarded Buddhist temples, was introduced to Japan in the thirteenth century. Medieval-period sculptures of these deities that were made in Japan can be seen in temples such as Kenchōji, Jufukuji, and Kakuonji. While each of these temples houses three guardian deity sculptures, it is unclear which one is Zhang Dadi.

This article explores the features of Zhang Dadi, and, through examination of Song dynasty historical documents that discuss his appearance, attempts to identify the images of Zhang Dadi among the sculptures at these three temples. Furthermore, I discuss the reception of Zhang Dadi in Japan, and beliefs surrounding this deity.

Several medieval and early modern documents emphasize the deity's beard; the statue of Kenchōji retains many marks about the face that suggest implanted hair, which has resulted in the identification of the image as Zhang Dadi in previous research. Since the Jufukuji and Kakuonji images are in poses identical to that of the Kenchōji sculpture, they are also identified as Zhang Dadi. While the present author agrees with this research, the criteria for identifying the features of the Zhang Dadi sculpture are insufficient. In order to more securely identify the images as Zhang Dadi, it is necessary to establish clearer indicators, such as clothing and other features.

The spiritual tale of Zhang Dadi at Guizong Temple on Mt. Lu in China, which is recorded in *Gui Dong* (1228–1233, Southern Song dynasty), offers compelling information. According to *Daikan shingi* (1332), the deity Zhang Dadi was ceremonially transferred from Guizong Temple to Kenchōji. Therefore, it is clear that the form of the deity described in *Gui Dong* is also reflected in the Japanese sculptures of Zhang Dadi. According to the description in *Gui Dong*, Zhang Dadi wears a white outer robe. This type of robe is seen in the painting of Zhang Dadi at Guizong Temple, which was created at the end of the Yuan dynasty. Therefore, the white outer robe is a common characteristic of Zhang Dadi sculptures produced after the Southern Song dynasty, and can be used as a useful indicator for identifying the Japanese sculptures of Zhang Dadi. In addition, during the Southern Song dynasty, Zhang Dadi was believed to be a bodhisattva, and the fact that the deity holds a *ruyi* (scepter) in his hand is thought to emphasize his aspect as a bodhisattva.

Furthermore, the sculpture of Zhang Dadi at Guizong Temple is thought to have had a special significance in Zen Buddhism. Literary sources indicate that Lanxi Daolong (J. Rankei Doryū), the founder of Kenchōji, may have actually seen the statue of Zhang Dadi at Guizong Temple. In addition, records of Japanese Zen monks indicated that they received the tale found in *Gui Dong* from Chinese monks who immigrated to Japan.

Having clarified that temple guardian images of Zhang Dadi are housed at Kenchōji, Jufukuji, and Kakuonji, it will be possible to compare similar images from other temples and identify them. An image of the temple guardian deity Daquan Xiuli Pusa (J. Daigon Shuri Bosatsu) dating back to the Southern Song dynasty, has been discovered in a Chinese temple; this issue will be addressed in future research.