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A New Identification of the *Shidafu* Figure as *Tudi*- like *Zhangdadi* in the *Ten Kings of Hell*

Painted by the Workshop of Lu Xinzong

This article focuses on sets of *Ten Kings of Hell* paintings attributed to the workshop of Lu Xinzong, a professional painter during the Southern Song dynasty with a studio in Qingyuanfu (present-day Ningbo, Zhejiang province). In the essay Shen considers the iconographic characteristics and the formation background of the depiction of the *shidafu* figure painted in the *Wudao Zhuanlun Wang* (J. Godō Tenrin Ō) scroll, which is the tenth scroll in the set.

Shen first categorizes extant Lu Xinzong works into three types. In Chapter 1, Shen indicates that the *shidafu* figure depicted in all three types acts as an intermediary between the Kings of Hell and ordinary people. In Chapter 2, she suggests that given the function of the *shidafu* depiction, the official is Zhangdadi, one of the afterworld deities known as *tudi*. Extant images of Zhangdadi and depictions detailed in written records indicate that the deity had a square face, large eyes and a beard. These iconographic elements resemble those found in the depiction of officials in the Lu Xinzong *Ten Kings of Hell* paintings. Images of Zhangdadi found in Japan are worshiped in Rinzai sect and Sennyūji temples as Garanjin, a deity that protects the temple itself. Shen goes on to posit the possibility that the image of Zhangdadi at Kenchōji (Kamakura period, latter half of the 13th century) might reflect the image of the Zhangdadi shrine in Lingjiyuan, Ningbo, given the history and movements of the Kenchōji founder Lanxi Daolong (J: Rankei Dōryū). Given the location of his studio, the author explains that Lu Xinzong may have seen the same images seen by Lanxi Daolong.

Then in Chapter 3, the author indicates that the worship of Zhangdadi in Ningbo was linked to the worship of the Ten Kings of Hell. This reinforces the idea that the depicted *shidayu* figure is Zhangdadi, and Shen notes the possibility that the spread of the worship of Zhangdadi's attendant named Fang may have influenced the iconography in the Lu Xinzong paintings.

Shen used this series of observations in a multi-faceted interpretation of the work, showing that the image of the *shidafu* figure—depicted as smaller than the King of Hell and Hell functionaries—played an important role in the salvation of the deceased, and that this figure can be considered to be Zhangdadi, who was worshipped as a *tudi* in Ningbo, the location of Lu Xinzong's studio.

In Chapter 4, Shen traces the works by the “House of Chin Chu-shi” studio which preceded Lu Xinzong in Ningbo Buddhist painting, and those of the Hangzhou lineage. Shen noted that iconographic changes gradually began to appear in Ningbo's Ten Kings of Hell paintings from around the latter half of the Southern Song dynasty 12th century onwards, and indicated that these changes might be largely related to the worship of Zhangdadi by the members of the Shi clan. Finally, the author indicates that the Lu Xinzong Ten Kings of Hell iconography which developed in the Jiangnan region city of Ningbo also incorporated iconography from Wu Daoxuan's Hell scene iconography which spread through China's central regions. This suggests that the Lu Xinzong iconography could be seen as a specific clue to the connections between Jiangnan and northern China. The author concludes that these works could also be valuable materials for use in the clarification of the many unknown elements of painting history of the late Northern Song dynasty through the beginning of the Southern Song dynasty.

The author clearly conveys her points across the entire essay, which is a fascinating art historical study based on iconographic identification and interpretation. Possibly due to page restrictions, the author lists his Chinese text sources in the endnotes simply as book name and relevant section without a transcription of the texts themselves. A brief introduction of these texts in the main text would further enhance her argument. That being said, we regard this article highly for its new interpretation of Ten Kings of Hell pictures based on one motif within the paintings and its expansion from a focus on specific works to the broader contexts via compelling comments about the formation of Southern Song Buddhist painting.

For these reasons, we hereby award the Bijutsushi Prize to Shen Honglin for her achievements in this article.