



Title	A Visual Sermon on Mani's Teaching of Salvation : A Contextualized Reading of a Chinese Manichaean Silk Painting in the Collection of the Yamamoto Bunkakan in Nara, Japan
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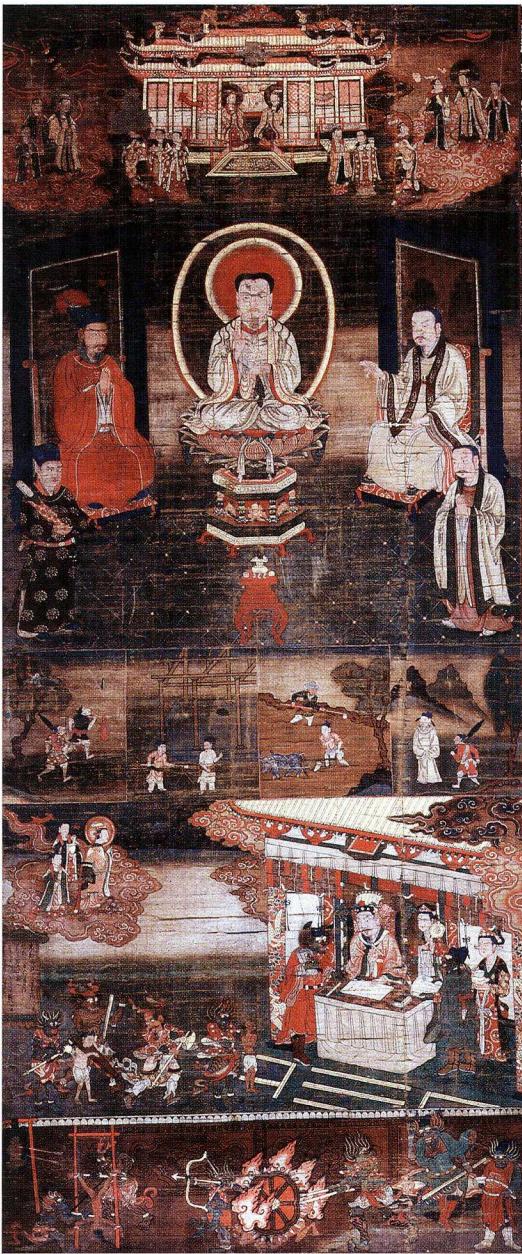
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Register 1:

*The Light Maiden's Visit to Heaven*

Stages of Visit: (1) Greeting by host upon arrival, (2) Meeting with host in palace, (3) Farewell to host



Register 2:

*Sermon Performed around the Statue of a Manichaean Deity (Mani)*

*States of Good Reincarnation*

*Four Classes of Chinese Society:*

(1) Itinerant Workers, (2) Craftsmen, (3) Farmers, (4) Aristocrats

Register 4:

*The Light Maiden's Intervention in the Judgement after Death*

Register 5:

*States of Bad Reincarnation*

*The Tortures of Hell:* (1) Person shot with arrows, (2) Person sawn into two, (3) Person crushed by fiery wheel, (4) Demons waiting for their prisoner

Fig. 1 *Sermon on Mani's Teaching of Salvation*, Chinese Manichaean Silk Painting, Yamato Bunkaka, Nara, Japan (Zs. Gulácsi)

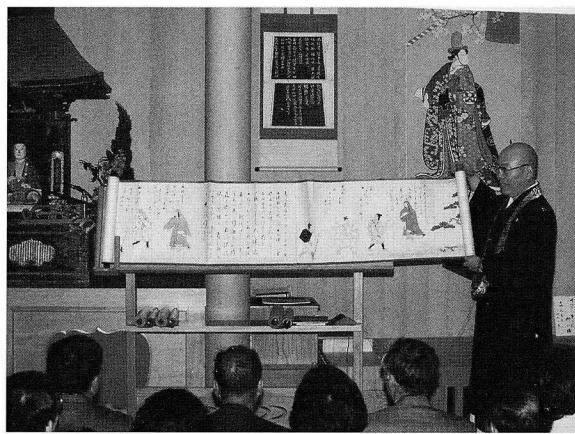
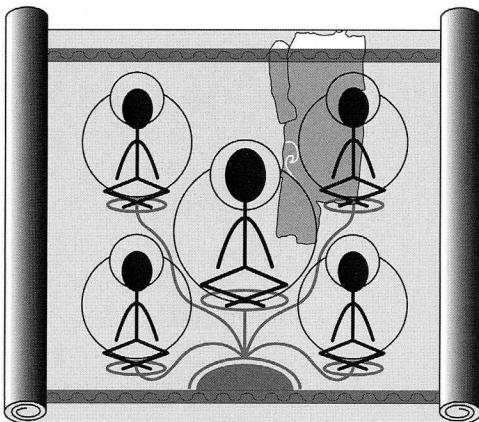
**Fig. 2a**

Manichaean scroll fragment of the Primary Prophets (III 4947 & III 5d), with an image of the Historical Buddha, Kocho, ca. 10th century.  
Museum für Asiatische Kunst (after Gulácsi 2001, Fig. 66)



**Fig. 2b**

Reconstruction of pictorial scroll fragment of Primary Prophets (after Gulácsi 2005, Fig. 5/26b)



**Fig. 2c**

Modern Buddhist analogy for the didactic use of a pictorial hand scroll:  
*Etoki* performance at Dojo-ji, Wakayama Prefecture, Japan (after Mair 1988, Color Plate 6)

**Fig. 2 Interpretation of Format and Function of an East Central Asian Manichaean Pictorial Scroll Fragment (Zs. Gulácsi)**

### Plate III

Fig. 3a

Drawing of lost textile fragment with an image of Jesus (after Le Coq 1924)

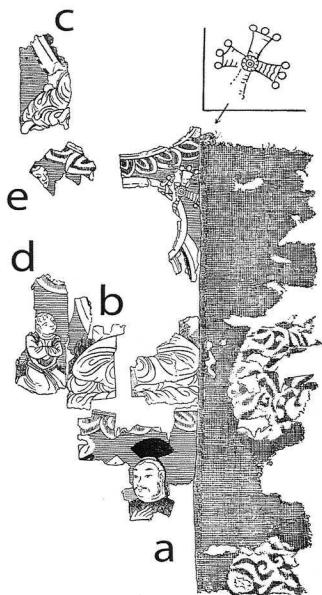


Fig. 3b

Reconstruction of lost textile fragment with an image of Jesus and other prophets around a central figure (after Gulácsi 2008, Fig. 11b)

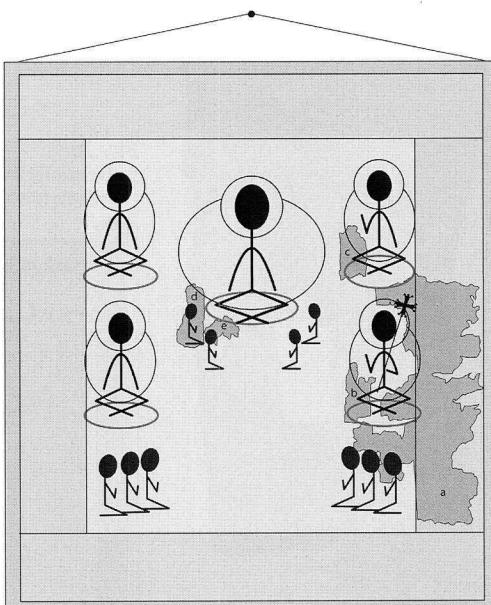


Fig. 3c

Modern Buddhist analogy for the didactic use of a pictorial hanging scroll:

*Etoki* performance at Saiko-ji, Nagano Prefecture, Japan (after Kaminishi 2003, Fig. 5/2)

Fig. 3 Interpretation of Format and Function of an East Central Asian Manichaean Silk Painting Fragment (Zs. Gulácsi)