



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

Register 3:

*States of Good Reincarnation*

*Four Classes of Chinese Society:*

*(1) Itinerant Workers, (2) Craftsman, (3) Farmers, (4) Aristocrats*

Register 4:

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

Register 5:

*States of Bad Reincarnation*

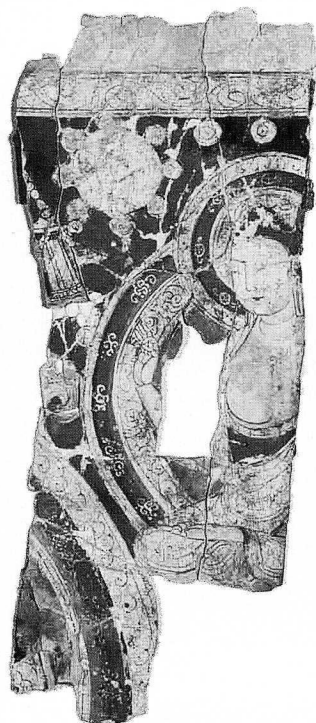
*The Tortures of Hell: (1) Person shot with arrows, (2) Person sawn into two, (3) Person crushed by fiery wheel, (4) Demons waiting for their prisoner*



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

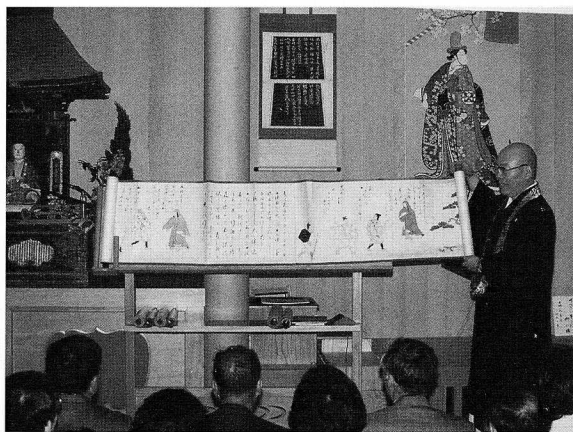
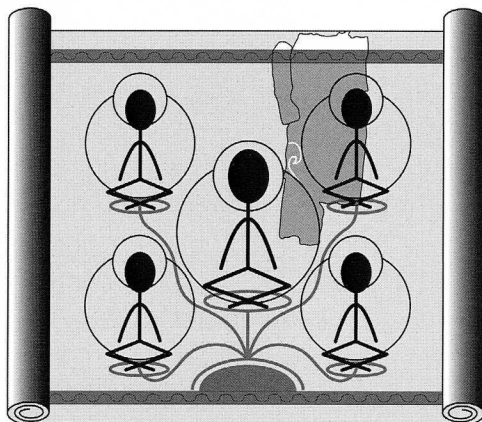
**Fig. 2a**

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)



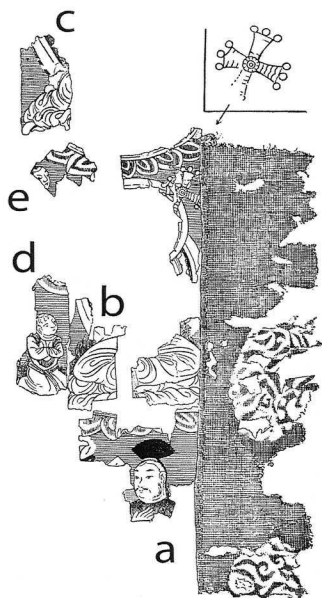
**Fig. 2c**

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)

# Plate III

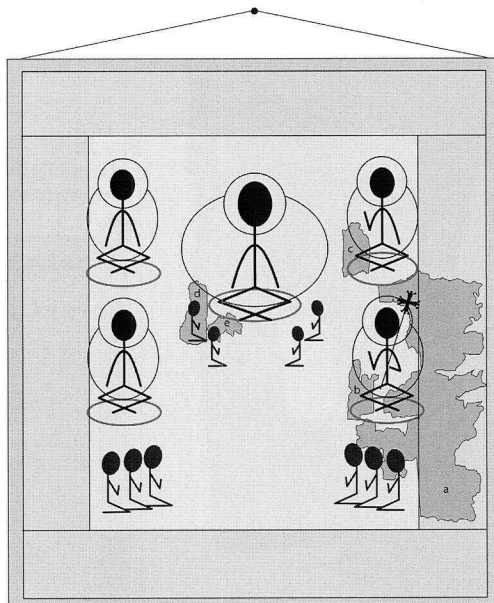
**Fig. 3a**

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:

*Eto*ki 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)**