

**Seventh International Conference of
Manichaean Studies
Dublin 2009**

Abstracts

Two Manichaean Judgement Scenes

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Before the recent discovery of the Yamato Bunkakan painting, only one Manichaean judgement scene was securely identified as such: MIK III 4959 verso. The latter painting originates from 9–10th century Qočo, Turfan (presently in Museum für Indische Kunst, Berlin), while the Yamato painting ultimately derives from 13–14th century Ningbo, Zhejiang (presently in Yamato Bunkakan, Nara). Besides the numerous differences, the two depictions share some common features: both display a judge with two figures in front of him, and in both paintings the latter ones are wearing nothing but cloths wrapped around their loins. However, these paintings come from a different cultural background, and thus greatly differ in their depictions of the judge, the persons under judgement and their surroundings. The paper will investigate these two paintings, and will offer new interpretation of some motifs. The paper will also emphasize the importance of the Chinese “Ten Kings of Hell” tradition in fully understanding the Yamato Bunkakan painting.