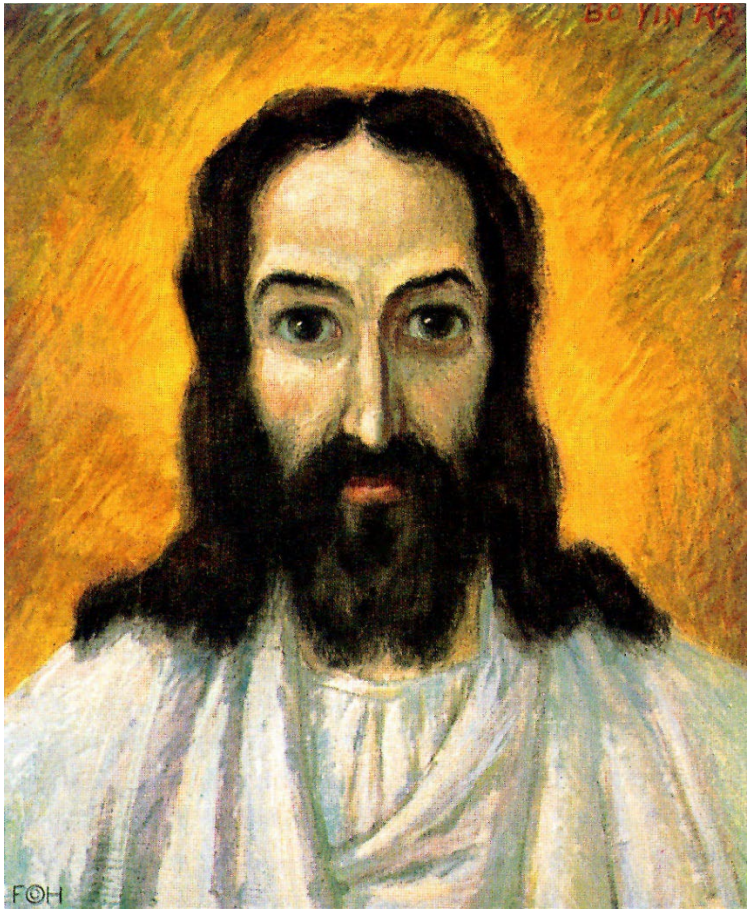

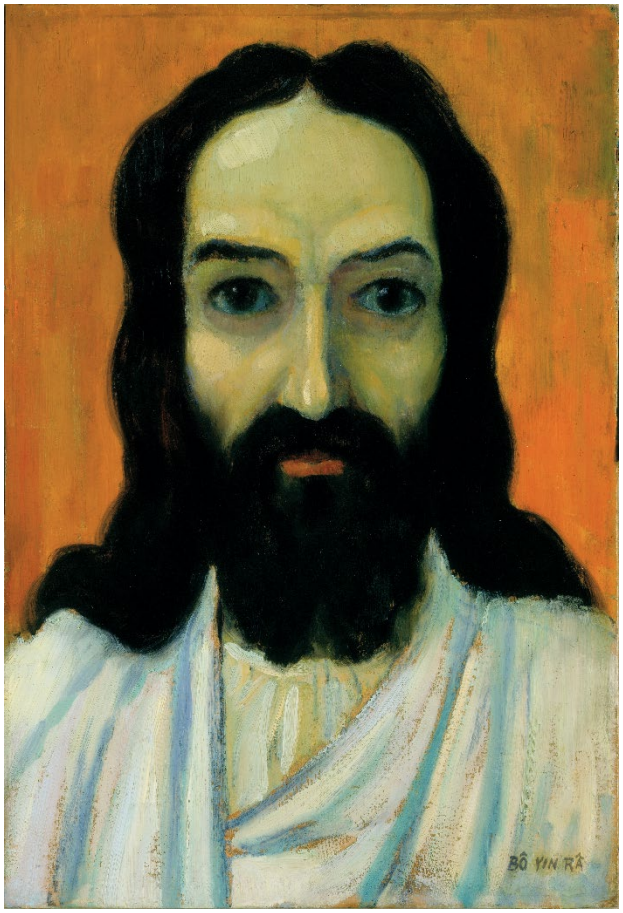

My portrait of Jesus (by Bô Yin Râ)

The heavenly, sublime figure of *the "God-man,"* as it shines down on us to this day — much less from the Gospels than from *other* writings that were far *less* desirable to the emerging dogma of the time — is anything but a "portrait"; it is *an image* that could be said to bear *a formal resemblance* to a human figure who has passed away.

It is *not* the figure of *Rabbi Jehoshua*, the "Nazarene," that appears before the soul when *Christ Je-*

sus is mentioned, but a simultaneous mental image to which the imagination of countless wordsmiths and artists has contributed individual elements over the course of almost two millennia… This is, in almost all cases, evidence of confusion and delusion caused by dogmatic assertions that must remain at odds with reality in order to maintain themselves.

And yet, among the many images of the Messiah created by visual artists, there are quite a few that were obviously conceived out of a desire to create an image of the Master's *human*, *pre-visible* appearance *that* was somehow similar to reality, based on an artistic conception founded on conjecture, since, – apart from vulgar nonsense that would like to pretend otherwise, of course – there is no authentic artwork from the time of Jesus that would have depicted him.

Very early cult images may, as I am inclined to believe today, be based on some *tradition that* may have originated in the visual impression of someone who lived *at the same time* as the popular teacher Jehoshua, but everything that was created later is in any case *the work of the imagination*, which created *the* model for the artistic conception, predetermined in the artist's mind by spiritual or external impressions.

I, too, once painted a *crucified* and a *resurrected Christ*, and in both paintings I captured the facial type of the blond, blue-eyed Jew, who is not uncommon among the *Hasidim*, the Jewish mystics of Eastern Europe, and as I had sometimes encountered him in the downright shattering majesty of his expression.

But even the beardless Christ of *the catacombs* temporarily attempted to influence my imagination, while *Rembrandt's* deeply moving depiction of Jesus always belonged so much to *the artist's* subjective overall image that it was impossible for me to incorporate anything from it into my own mental picture.

Another was my attitude to the head of Jesus from Titian's painting "The Rent Penny".

The person depicted there, in his noble superiority over the Pharisees, could be quite easily reconciled with my own idea of the earthly master Jehoshua, even though I did not find his human type convincing.

I mention all this only to show that, as long as I was dependent on an *image* based solely on *assumptions* about the possible outward appearance of the sublime, godlike human being, I was just as influenced by existing artistic representations, or even by life itself, as anyone else.

This only ceased after I had attained, following many years of training, *the development of consciousness* in the realm of knowledge of *the substantial eternal Spirit*, which was my innate *duty*. Through this, I entered into the union of consciousness that unites *all* those who are conscious here, with the eternally living being in this realm who had once traveled through Palestine in earthly form as the wandering teacher *Jehoshua*.

In my book, "The Mystery of Golgotha," I say the following about this union:

"We stand... in permanent, conscious spiritual connection with one another, as if a constant, even electric current were constantly flowing through us all – even those who *do not* live in earthly bodies." And later I say there: "In a spiritually real way, we can all *see* each other and make *audible* through sheer force of will."

I can only emphatically refer to these words here!

It goes without saying that even someone *who has* already *departed from the earth* in the physical sense, when he accomplishes this act of will, represents to the *earthly eye* of those united with them!

However, this form was already familiar to me in my purely *spiritual* consciousness in relation to the one who has been most intimately united with me since the completion of my spiritual development, of whom I speak here with the utmost respect.

However, the fact that I, as an *artist*, had the understandable desire to create an *artistic document* of this manifestation in its reproduction through the means of painting should be no more surprising than the fact that the fertilization *of the physical eye* by the *optical* impression gives *each* portrait more defining *life* than merely drawing on an inner vision, in which, understandably, *the aura of subjective emotional perception* significantly *outshines* the purely *colorful*, *plastic,* and *linear* design.

Until my first study based on the visual impression conveyed by the act of will described above came into being years ago, neither the subject nor I had sought anything *more* than an intense visual impression of my artistic memory.

It was only the longer than expected *duration* of the mentally created, plastic, living appearance of spiritual substance in this case that gave rise to the thought in me: whether it would be worth attempting to reproduce the beloved figure, just like any other impression from the realm of visibility, as best as possible in lineament and color, according to the overall impression.

Since I had not prepared a canvas, I had to use a painting board primed on both sides, on the other side of which a landscape study from an earlier period was already visible.

While the spirit-substantial form was still visible, I managed to capture my first impression so that, *in addition to* my vivid visual memory, I now also had an external reference and control for the portrait of my beloved master that I would later paint.

However, with one exception, I had not attempted to paint anything figurative for decades, because it had become clear to me in my younger years that my talent was not directed toward depicting the human form. For a long time, this pictorial design remained a task that I hardly dared to approach, lacking the necessary artistic confidence.

When the day came for me to prepare the canvas for the painting, I was able to control my work based on the mentally created, temporary plastic *reconstruction* of *the* earlier *earthly appearance* of the subject, to such an extent that I only consulted the first study in *passing*, and only with regard to certain *linear* determinations already achieved there that I wanted to retain.

The fact that I had meanwhile agreed to have the first study reproduced in a small three-color print was only in response to the wishes and requests of others, to whom I made no secret of the fact that this picture would later serve as the basis for the image design to be created on the canvas. However, they did not want to wait until the final result was ready, for which I was unable to give a date.

This is the truthful, sober account of the events that led to the artistic creation of my image of Jesus, which is clearly and unambiguously intended to be taken as *a "portrait,"* regardless of how one might evaluate the skill of the portraitist, who remains only too aware of the shortcomings of that skill.

The painting did not come about in any special, "mysterious" way, but in the same way that every artistic work of painting comes about.

Although I found *the model* for my work in the deliberately chosen self-projection of the subject, with whom I felt a substantial spiritual connection, the work itself demanded of me exactly the same craftsmanship as I would require for a portrait of someone currently living in an external earthly form.

I would certainly not have him "sit for me," but would seek to capture his vitality in a lively spiritual exchange, just as I did in the depiction of my image of Jesus.

If this image does not speak *for itself*, then all the insights and confessions regarding life in *the substantial eternal spirit*, as they are compiled in my books, are unlikely to mean anything to you...

However, there are also people who, when faced with both a *written work* and a *pictorial work*, are able to rely unquestioningly on the experientially confirmed certainty of judgment of their unspoiled and uncrippled *sensibility*, and I hardly need to reassure them that my portrait of Jesus is neither a painted reproduction of any "vision", nor even a "materialization" brought about in some occult way, but rather the image of *the living being*, as he was visible to all who encountered him in his native land almost two millennia ago, and as he can make himself visible at any time, from his substantial spiritual form—which is not perceptible to the earthly senses – to anyone who is *substantially* spiritually *united* with him, for their earthly physical eyes.

I have been familiar with this manifestation through *another* personality since childhood.

The *body shape* belonging to the face I have depicted is hardly of medium height: slight and delicate.

Among a number of similarly dressed people of the same race, with almost the same hair and beard styles, this man must have been hidden away, and those who sought him would have found it difficult to locate him.

It is easy to understand that the figure of most works of art that seek to depict him, which emerged solely *from artistic imagination*, displays a *grand* appearance that is also physically towering. This stems from the tendency of artistic form to hint at *spiritual* greatness through sublime, larger-than-life figures, but remains far removed from any *"likeness"!*

Even if the depictions of Jesus that developed in Christian art, with the exception of certain Byzantine mosaics and other early works of art, *give* the God-man the proportions of the figures *surrounding* him, the artists can nevertheless only imagine the "Savior" as they perceive him, as a tall, "imposing" figure, since, according to their belief, the "second person of the Godhead" had "assumed" human form here, and it is only fitting for a god to present himself as respectably as possible in human guise, something of which the poor carpenter's assistant *Jehoshua*, the man from Nazareth, knew nothing in his day.

Before the *educated* took notice of him, he was considered by his contemporaries and countrymen to be no more than any other good, young craftsman of today.

To all those who might hear blasphemy in my statements, I would simply point out that I am not speaking here of a theologically constructed doctrine of faith, venerable through centuries of countless prayers and based on Gnostic speculation, but rather of the pure *human being* who, through his teachings, subsequently became the *reason* for others to *declare* him a god.

They also accused him of blasphemy...

What I have to say about him here and elsewhere is based *on my intellectual exchanges* with him, down to the most seemingly insignificant word. Who would blame me for believing him *more* than his chroniclers and those who came so much later *to interpret* his true teachings?

Now a decade has passed since his image was created by my hand, a decade that gave me ample opportunity for criticism and examination, but I still have only to say that my rendering of the subject is every conceivable It stood up to scrutiny at all times, insofar as it *reflects* the *impression* that his contemporaries also gained from his earthly appearance, and which I have gained countless times since creating my painting.

But I wanted to convey nothing else through this portrait than this earthly impression of his features and his gaze.

The purely *artistic* significance of the painting is certainly not my primary concern. I have no ambition whatsoever to be regarded *as a portrait painter*.

The fact that I was able to reproduce the impression of the earthly appearance of the *person* in question here gives this portrait its *exclusive* value, for this earthly man was the luminous one: Jehoshua = *"Jesus"* of Nazareth, to whom all the statements of the four Gospels claim to refer.

I am certainly not trying to persuade anyone to *"believe"* this account of the creation of the only authentic *portrait* of the most exalted spiritual teacher who ever walked the earth, but I speak with full awareness and unrestricted responsibility as *authoritative*, as the *only*, with the discussed here possibilities *discussed here* and *familiar with them in practice*, which can be found within Western culture at the time of writing.

Although I feel prevented from within from answering all the questions that modern, scientifically minded people may have about the events I have reported, I am in a position to say that such a self-portrayal in purely spiritual substance corresponds

in every detail to the *familiar* earthly requirements that we call *"laws of nature."*

I know that my report here will be met with skepticism by many readers who have long been "convinced" that I am "naturally" indulging in *self-deception*.

However, I can modestly note that I am quite familiar with the current state of *practical* knowledge in neuropathology, depth psychology, and various psychoanalytic fields, and that I am also aware of many possibilities for deception that are virtually *unknown* to those who are professionally experienced in the aforementioned areas.

It would be a truly pathetic excuse to accuse me of "self-deception" just to avoid admitting that certain people have experiences that are *by no means* accessible *to everyone*. –

* * *

Text above is part of not yet translated into English book by Bô Yin Râ "From My Painting Studio", chapter My Image of Jesus.

Paintings depicted on the first page: ‘Jesus (Portrait)’ and ‘Jesus (Study’).

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