

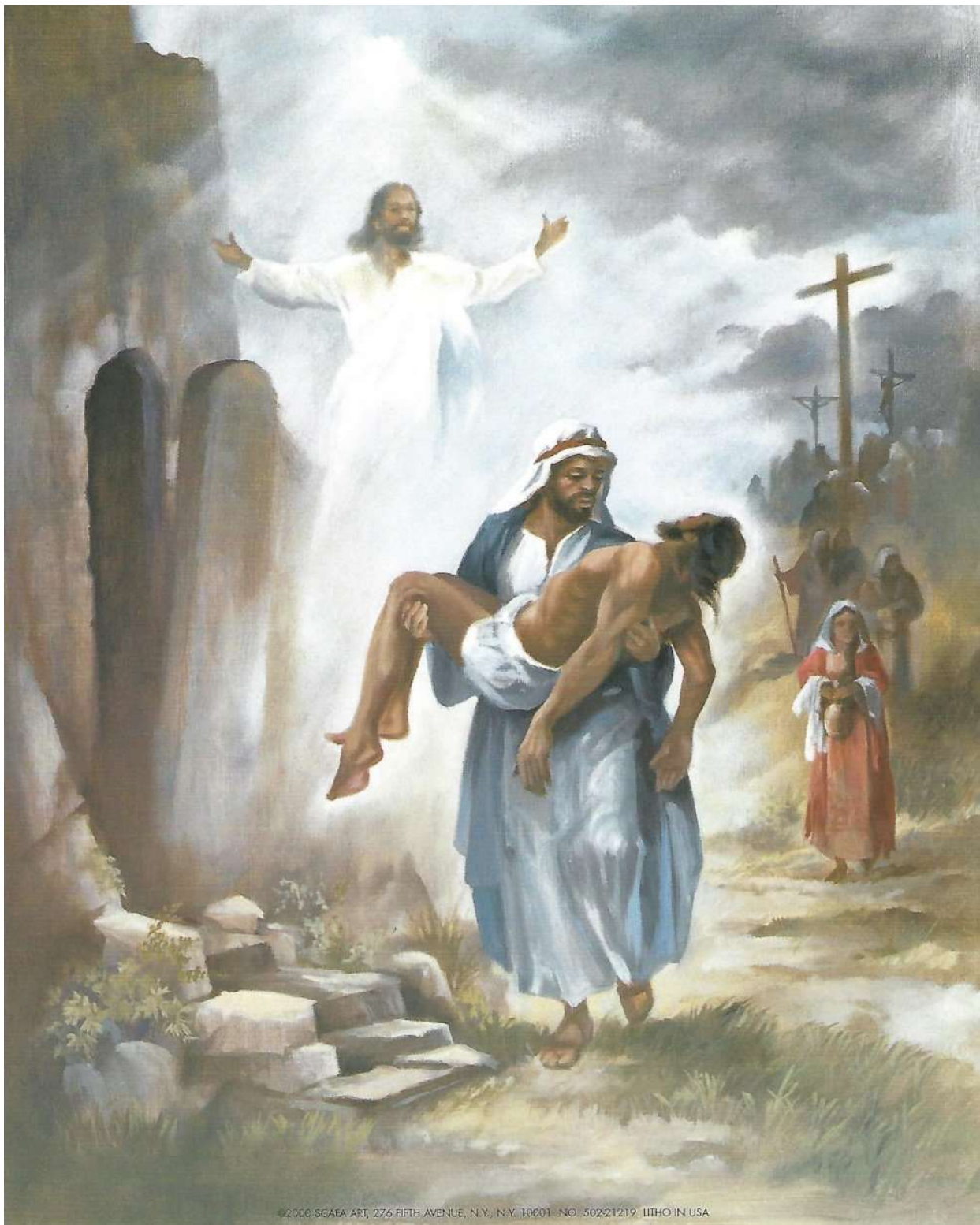
Part Five THE RISEN JESUS

And He Rose: The Resurrection Vincent Barzoni

Here Jesus' spiritual body is visible in the background as his physical body is carried to the tomb. In the distance you can still see the cross where he was crucified.

This beautifully images the physical body as different from our spiritual body. The physical body is temporary, the spiritual body is eternal.

The goal of our own spiritual evolution in this life is to learn to identify with our divine spiritual essence rather than our body, thoughts, feelings, or other lesser realities.





Resurrection Arthello Beck

Beck (1941 – 2004), a widely exhibited African American artist, was prominent in the Civil Rights Moment of the 1960's. Here Jesus is being carried by two men, as light emanates from his hands in this imaginative image.

The Apostle Paul makes a compelling case in 1 Corinthians 15 for a spiritual body in life after death in contrast to a physical body. He says God provides different kinds of bodies for different beings (15: 38). There are heavenly bodies and earthly bodies (15: 40).

There are physical bodies and spiritual bodies (15: 44). The physical body of flesh and blood cannot be part of the non-physical spiritual realm (15: 50). Our temporary physical body will perish, and we will be left with an immortal, nonphysical body (15: 53). Then there will be no more physical death for us at that point because we are no longer physical beings. We will no longer be troubled by sickness, disease, or death.

The Gospel accounts, written after Paul's seven authentic letters and more than twenty years after the resurrection appearances of Jesus, were a different way of reporting the resurrection appearances. They often seem to make a case for the resurrection of Jesus' physical presence, even though in their accounts the risen Jesus appears to be beyond any limits of space and time as well as form.

The risen Jesus was not always immediately recognizable by his close friends, shape-shifting into a gardener (John 20: 14-18), a passer-by (Luke 24: 13-35), and a wounded man that can only be recognized when Thomas touches the wounds (John 20: 27f). He transcends physical limitations of space and time by appearing in two places at once (Luke 24: 32-39) and coming in and out of locked rooms (John 20: 19).



The Resurrection Beckie Jayne Harrelson

In this imaginative image, Jesus comes to life in what appears to Mary to be his physical body.

The Apostle Paul calls it a spiritual body and Jesus' subsequent appearances to Paul and others down through the centuries affirm the reality of the spiritual world and our spiritual bodies.

Mystics tell us that in appearances of Jesus today, his presence is experienced as spiritually real today as it was

physically real in his incarnation.



I Am the Resurrection **Deborah L. Zeller in 1995**

This larger than life eight-foot by six-foot painting appeared on the cover of the Catholic magazine *Extension* in 1997.

Here Jesus holds his death shroud up, laughing in the joy of resurrection.

Zeller (1955 - 2015) says, "The images of Jesus we've seen painted throughout history have all had a somber look. His joy and humanity are missing in these. You begin to wonder if he had any teeth, if he ever smiled. We know he was sorrowful, but we also know that being compassionate means being happy and laughing and joking with people.

And look at the guys he hung out with. He had to laugh with them."



The Resurrection of Christ Bartolome Esteban Murillo

1650-1660

**Madrid, Real Academia de Bellas Artes de San
Fernando**

Murillo (1618 –1682) was a Spanish Baroque painter.

He pictures Jesus emerging from his tomb while the soldiers guarding him were sleeping.

What really happened in the movement from Jesus' death to resurrection remains a mystery. If the Shroud of Turin is genuine, then it indicates some kind of burst of energy occurred, enough to imprint the shroud.

What we do know is that Jesus was transformed into his spiritual body and was seen by many of his followers in visionary experiences. He continues to be seen today by mystics of many traditions.

Anyone can experience his presence in whatever from they need by simply becoming aware of his ever-present reality.



The Risen Lord, 1998, ink and color on paper 37.8" x 37.8"

The Risen Lord He Qi in 1998

He Qi is China's most prolific Christian artist. He resides in the United States.

The risen Jesus appeared in his gloried spiritual body to many of his friends in the New Testament records.

He continued to appear in visible, auditory, and/or tactile form down through the centuries and to many of his friends today.

Art Work of He Qi

The Risen Christ Michelangelo in 1532

Michelangelo was primarily responsible for reviving the tradition in post-Classical art that conceives of the body (and especially the male nude) as the physical manifestation of emotional and spiritual states.

Here, the figure of Christ springs athletically from the tomb, his limbs spanning the entire composition, the relatively small head allowing attention to focus on the magnificently modelled torso at the center.

Art critic Waldemar Januszczak, in the *Sunday Times* 23 April 2000, wrote:

“There way of testing the health of Christianity is to examine Michelangelo's Risen Christ. Note whether Christ is wearing a loincloth. If Christianity is healthy, there is no loincloth. If Christianity is experiencing one of its turns for the worse, there is. Michelangelo did not intend his Risen Christ to have a loincloth.

The first time I saw the sculpture, in 1975, Catholicism was progressive, and the Risen Christ stood naked, and his impact was profound. Next time I visited, Christ had acquired a bronze loincloth with no fastenings, baroque style. The ghastly loincloth was manufactured many popes ago, and it comes on or off depending on the prevailing Catholic orthodoxy.

Today, the artist's 500-year-old vision is again considered too progressive and shocking for the modern worshipper. The fake loincloth has been slapped back on.”

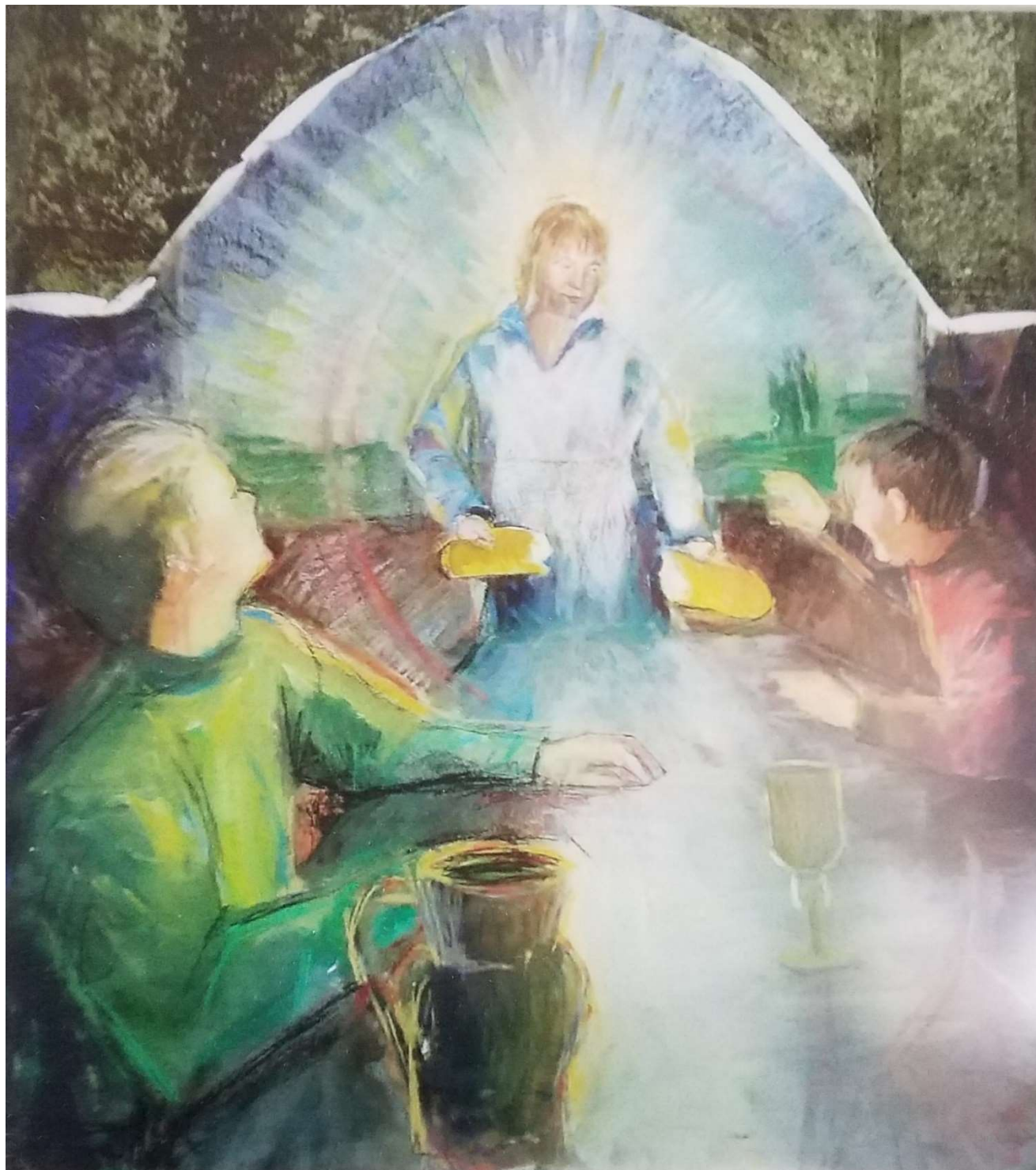




**Their Eyes
Were Opened
Unknown
artist**

Jesus was often associated with mealtime both in traveling with the first disciples, the last supper, the early church agape meals, and today's Lord's Supper, Communion or Eucharist where Jesus' presence is recognized in the breaking of the bread and drinking of the wine.

The artist's challenge is to depict the risen Jesus' presence in a spiritual way that transcends the physical. Here this is done with glowing light surrounding Jesus. Christians down through the ages have at times seen the visible presence of Jesus in light filled visions not only as recorded in the New Testament but also today.



Jesus always present

Artist unknown

A depiction of Jesus' presence becoming felt, even visible in a mystical experience of a group's alternative consciousness, at the breaking of the bread.

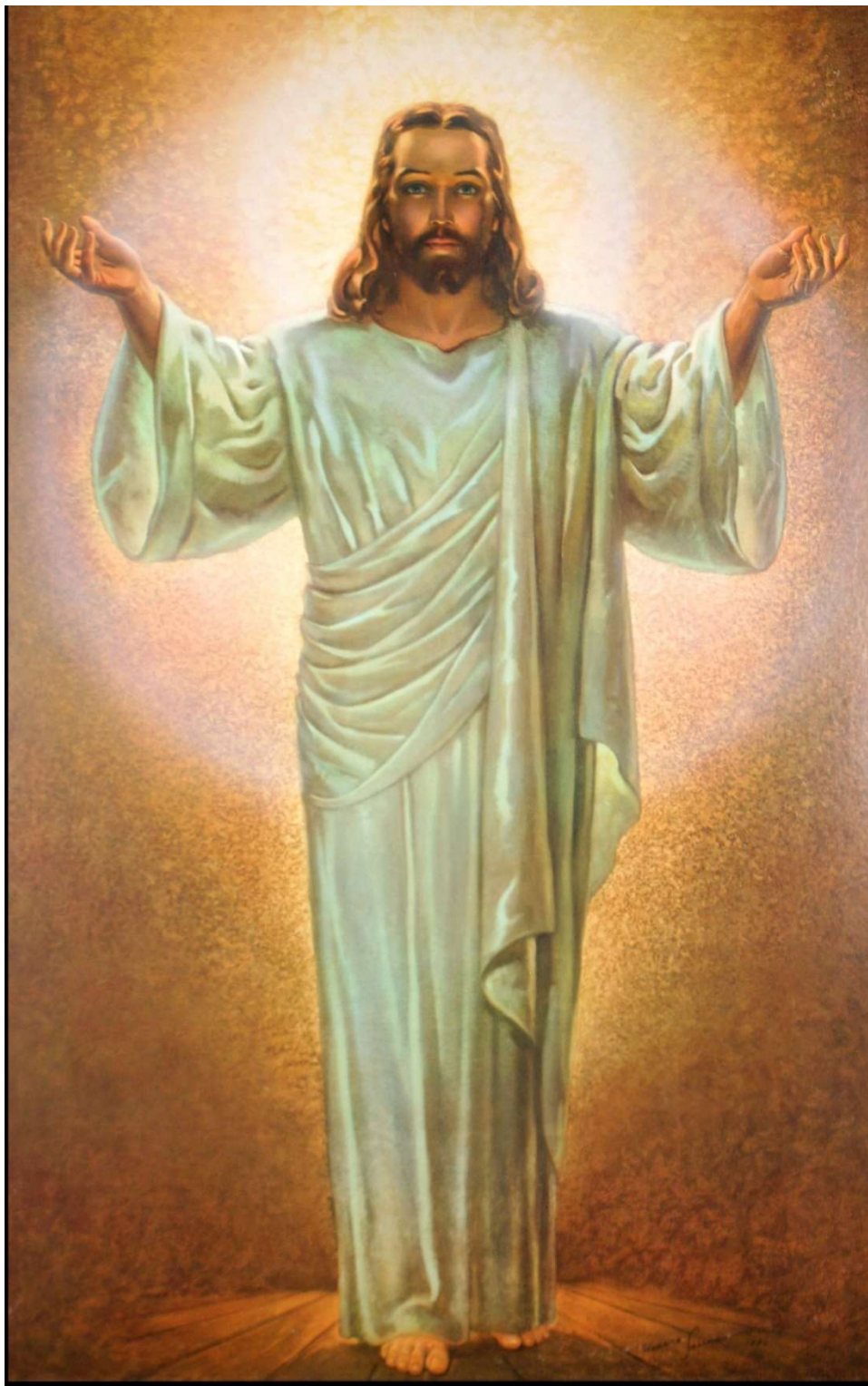
Jesus is always present with us as our intimate friend. However, there are those "thin places" where that dynamic friendship becomes more real. Some hear his inner voice inwardly. Others sense a physical sensation. This collection's narrator, Paul Smith says, "For the last ten years I have felt Jesus touching my right any time I turn my attention to it."



The Risen Lord
Arnold Friberg in 1952-55

Arnold Friberg (1913 – 2010) was an American illustrator and painter noted for his religious and patriotic works. He is perhaps best known for his 1975 painting *The Prayer at Valley Forge*, a depiction of George Washington praying at Valley Forge.

Here Jesus' presence is depicted as glowing to indicate this was Jesus appearing in his risen, spiritual form, rather than his normal physical body that existed before the resurrection.



In His Presence Warner Sallman in 1939

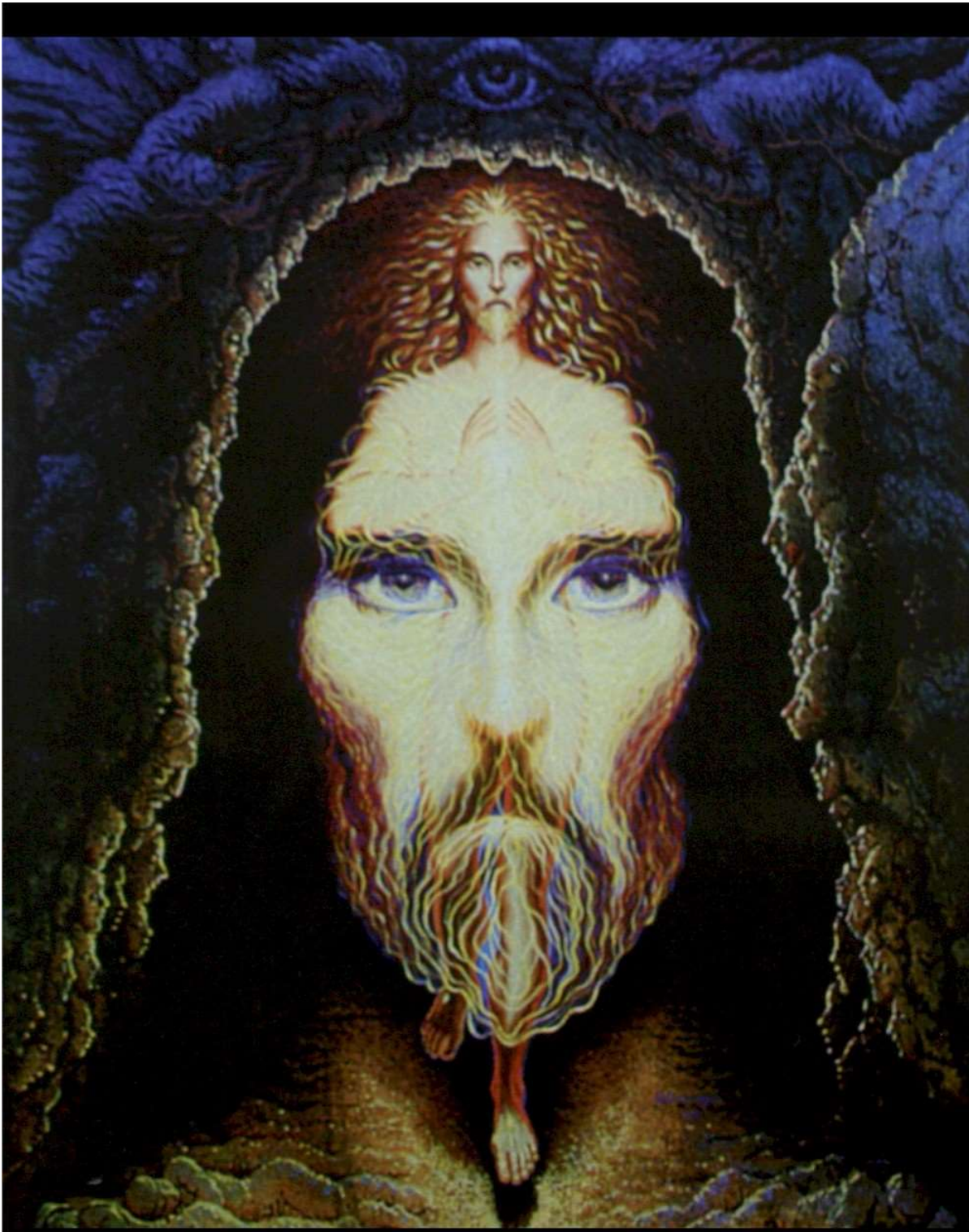
Sallman (1892 – 1968) was the best-known Christian artist of the early twentieth century.

With changing times, Sallman's ideal of Jesus has fallen into disfavor. Minorities reject it because it makes Jesus too white. From the perspective of the twenty-first century it is safe to say that what appeared masculine to his contemporaries seems effeminate today. One can also take exception with his depiction of Jesus on the grounds that it makes Jesus too beautiful. The Bible says there was nothing comely in his appearance to make him desirable.

Sallman, a lifelong member of the Covenant Church, made his chosen vocation not as a fine artist but as an illustrator. He preferred an audience that was not the cultured elites of the art world but devout Christians.

Art historians have long studied the art of the periods in history, but looked down on more recent popular Christian art. Only in the very recent years, has it become generally acknowledged that the popular art culture of our own society is worth studying and Sallman is one of the outstanding examples of popular Christian art in the twentieth century. Whatever their artistic value, Sallman's depictions of Jesus have great spiritual value to those who treasure them.

Resurrection Octavio Ocampo



Ocampo (1943 -), a surrealist painter, is one of Mexico's most prolific artists. He now works primarily in the metamorphic style – using a technique of superimposing and juxtaposing realistic and figurative details within the images that he creates.

Detailed images here are intricately woven together to create larger images – the optical illusion fading back and stepping forward as you study the pieces.

Notice the details, and finally recognize the large-scale intention. The metamorphic style stunningly emphasizes the freedom of Jesus' resurrected spiritual body to appear in many different forms.

**Emmaus
Janet Brooks
Gerloff in 2012**

German-American artist Gerloff (1947 – 2008) depicts Jesus walking along the road to Emmaus with two of his disciples after his resurrection.

In this insightful image, Gerloff has Jesus there—but not there as in the normal physical dimension. Jesus is now in the spiritual dimension, unlimited by space and time.

Jesus loves to be everywhere all at once! We however, do not always

recognize him.

Jesus in his spiritual body was no longer limited by physical reality in first century Palestine or now in any way. He can be with all who desire his friendship in whatever form they need. That is a remarkable divine gift that allows for our humanity in the midst of our own divinity. We are all created in the divine image and likeness.





The Road to Emmaus He Qi

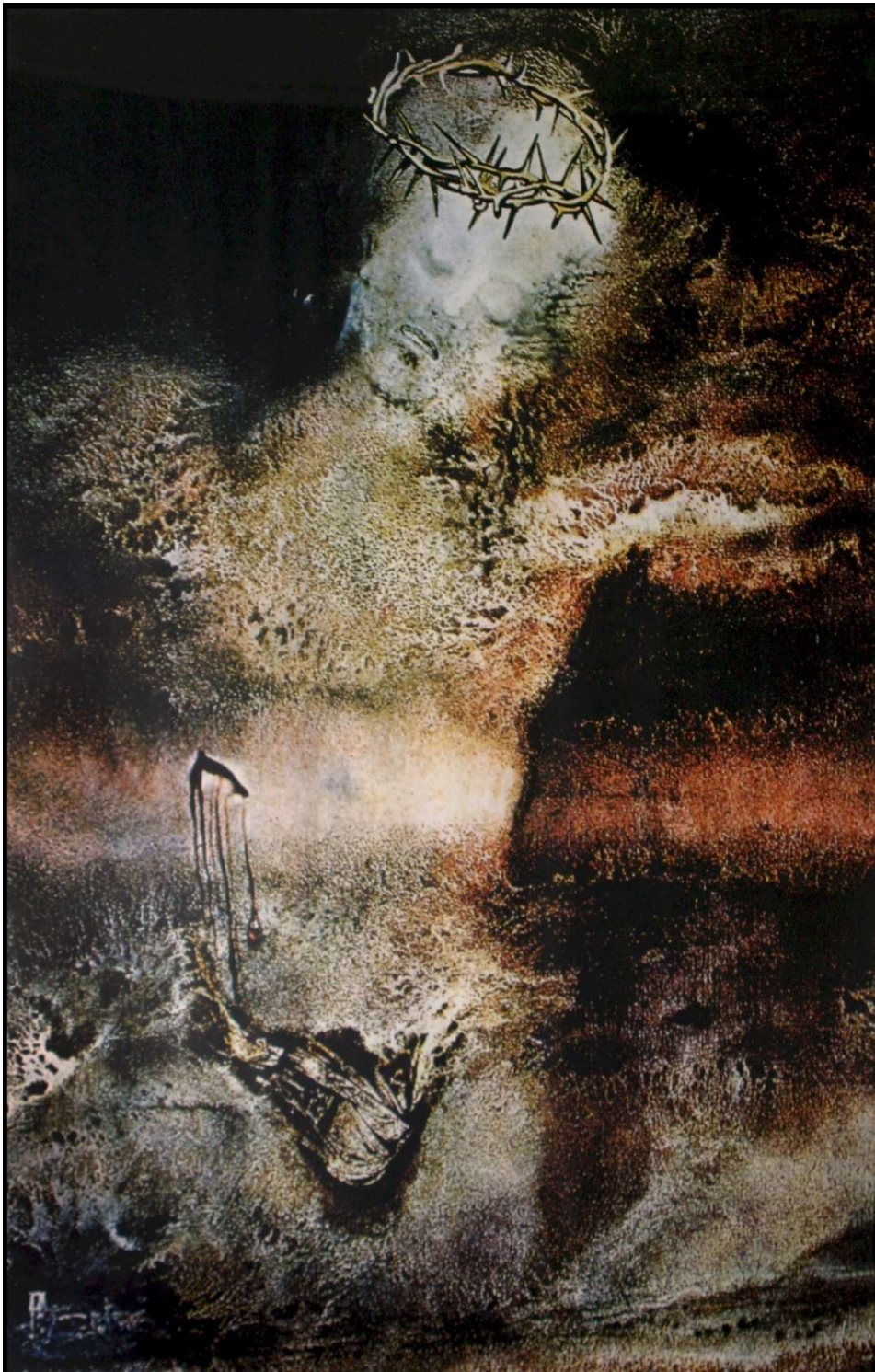
According to Luke 24:13-27, the risen Jesus appeared in unrecognizable form to two disciples who were walking from Jerusalem to Emmaus.

Only after some time did it become apparent that this was their friend Jesus present with them, continuing to be available to them, but now in the spiritual realm.



Supper at Emmaus He Qi

When the two disciples and Jesus, appearing to be a stranger in his spiritual body in unrecognized form, stop for a meal, he breaks the bread and they recognize him as Jesus. He immediately disappears.



The Christ of El Valles Salvador Dali in 1962

In 1950, Dali (1904 – 1989) gave a lecture in Barcelona, titled “Why I was Sacrilegious. Why I am a Mystic.” He sought to explain his transformation from a zealous anti-cleric to a devout Catholic, albeit one who lacked complete faith.

Reincarnating himself, he attempted to persuade his audience that he was himself a true religious mystic who reinterpreted and rationalized the Christian religion through the lens of contemporary scientific discoveries.

The paintings from this period that Dalí called Nuclear mysticism are characterized by a painterly style characteristic of traditions of classicism particularly those of the great Italian masters of the Renaissance period such as Leonardo da Vinci and Michelangelo.

Jesus Prince of Light
Casey McCulley in 1992

This luminescent print glows with the appearance of radiated light on a midnight sky. McCulley recounts, "We were photographing sketches made by a Renaissance Master on a line camera. I was stunned when I saw the reverse image produced by the camera. It radiated light—the very essence of our Lord Jesus Christ. My mind raced through the many scriptures which speak of Jesus as light.

Later, after naming the image, the artist found in the Manuel of Discipline 3:21 from the Dead Sea Scrolls a passage which read, "All the children of righteousness are fueled by the Prince of Light and walk the way of light."



The Solid Rock

Jimi Claybrooks

Jesus welcomes all who would come to him to give them a solid foundation in a world of drowning superficiality and treacherous waves of fear and hate. He offers a healing connection to the realm of spirit right now, not just later.





**Christ Over New York
City**
**Unknown graffiti artist
on steel door.**

Christians name the abiding, creative presence of cosmic love as the Risen Jesus offering healing, compassion, and love to all who would receive. Other traditions may name this God, Goddess, Spirit, Supreme Being, Higher Power, I AM (to Moses), Infinite Being, Ground of Being (Tillich), Infinite Consciousness, Allah (Islam), Yahweh (Jewish), Creator, Krishna, Brahmā, Ishvara (Hindu), Hu (Sufism), All-Glorious (Bahá'í), and Akal Purakh (Sikhism).

In biblical times a person's name usually said

something about that person's character or destiny. This is why the many names of God are important for us to see and understand.

Nikos Kazantzakis, giant of modern Greek literature, wrote, "We have seen the highest circle of spiraling powers. We have named this circle God. We might have given it any name we wished: Abyss, Absolute Darkness, Absolute light, Matter, Spirit, Ultimate Hope, Ultimate Despair, Silence. But never forget, it is we who give it a name."



Welcome Home Danny Hahlbohm

Also called
"Reunion" this
depicts the
welcome all
who are looking
to come home
to Jesus.

Many today
have reported
in Near Death
Experiences
seeing Jesus
before they
return to this
side.

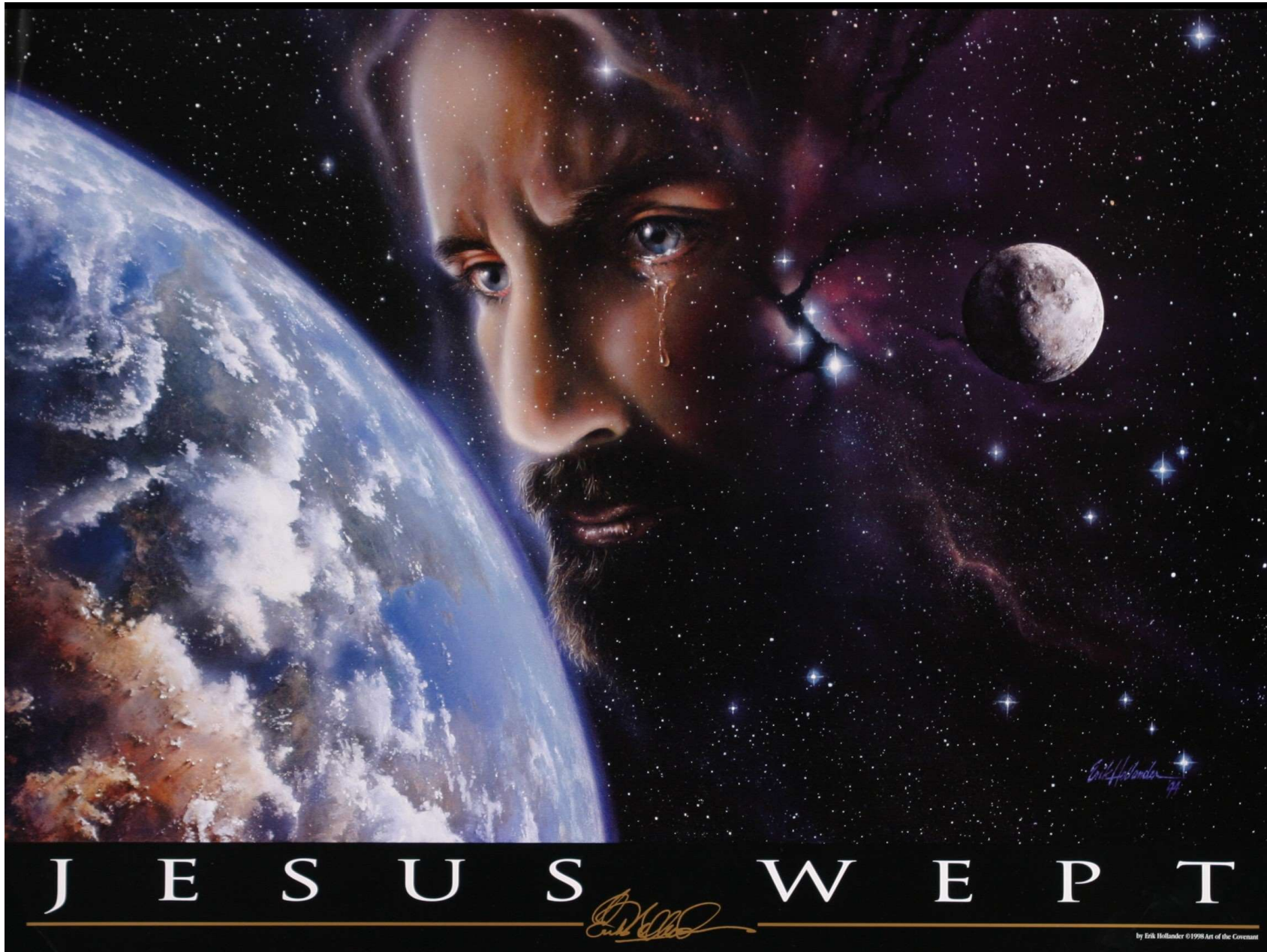
Jesus Wept Eric Hollander in 1998

Hollander is a Christian artist and filmmaker who became serious about his faith in 1991. His vision is to see the arts reclaimed for Christ.

This is Hollander's cosmic interpretation of the verse in John 11:35 that simply says, "Jesus wept." Jesus was "greatly disturbed" and wept at the tomb of his friend Lazarus. Perhaps Jesus was weeping in empathy for the sorrow he and his

friends were feeling, as well as the human condition of suffering. He then called forth Lazarus back to life, emphasizing his ministry of bringing those who follow him back to new life.

The Risen Jesus still weeps over the pain and suffering of his children – all humankind and creation.



The Eternal Shepherd Henry Porter

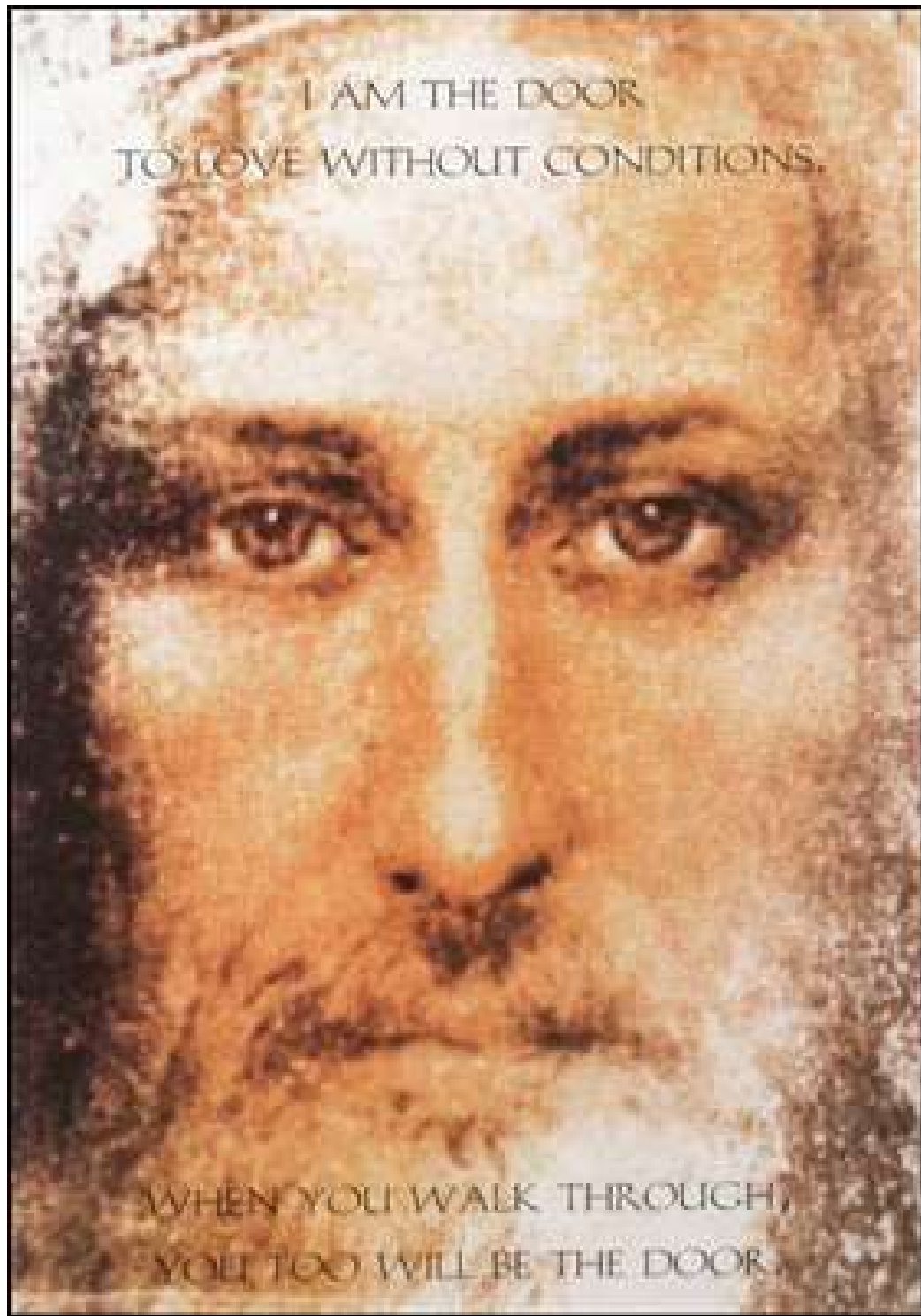
Jesus said, "I am the good shepherd. The good shepherd lays down his life for the sheep."

The image of the Good Shepherd is the most common of the symbolic representations of Jesus found in early Christian art in the catacombs of Rome.



This "Good Shepherd" image is found in the St. Callisto catacomb in Rome and is believed to have been painted around the 3rd century →





I Am the Door

Artist Unknown

With the image based on the Shroud of Turin, this reads:

"I am the door to love without conditions.
When you walk through, you too will be the door."

Resurrection

John Giuliani

Jesus in Resurrection, wrapped in a Navajo chief blanket, discloses his pierced side as a sign of sacrificial love. Rising with him is the victory drum on which is painted the circle of life -- symbol of no beginning or end. Power dwells at the circle's center. The drum symbolically sounds the victorious peace chant of the sacred pipe.

Traditional iconography gives witness to the human face of the Sacred. This icon, imaged in the features of America's indigenous peoples, reveals anew that sacred power. It celebrates the soul of the Native American as the original spiritual presence on this continent, and as a prophetic sign, it celebrates the reconciliation of the spiritual vision of Native and Christian peoples of this land.



The Resurrection Ansgar Holmberg

Holmberg moved to a more colorful folk style as she progressed as an artist. Her art results from her own spiritual journey and life changes.

Joy radiates from her art.

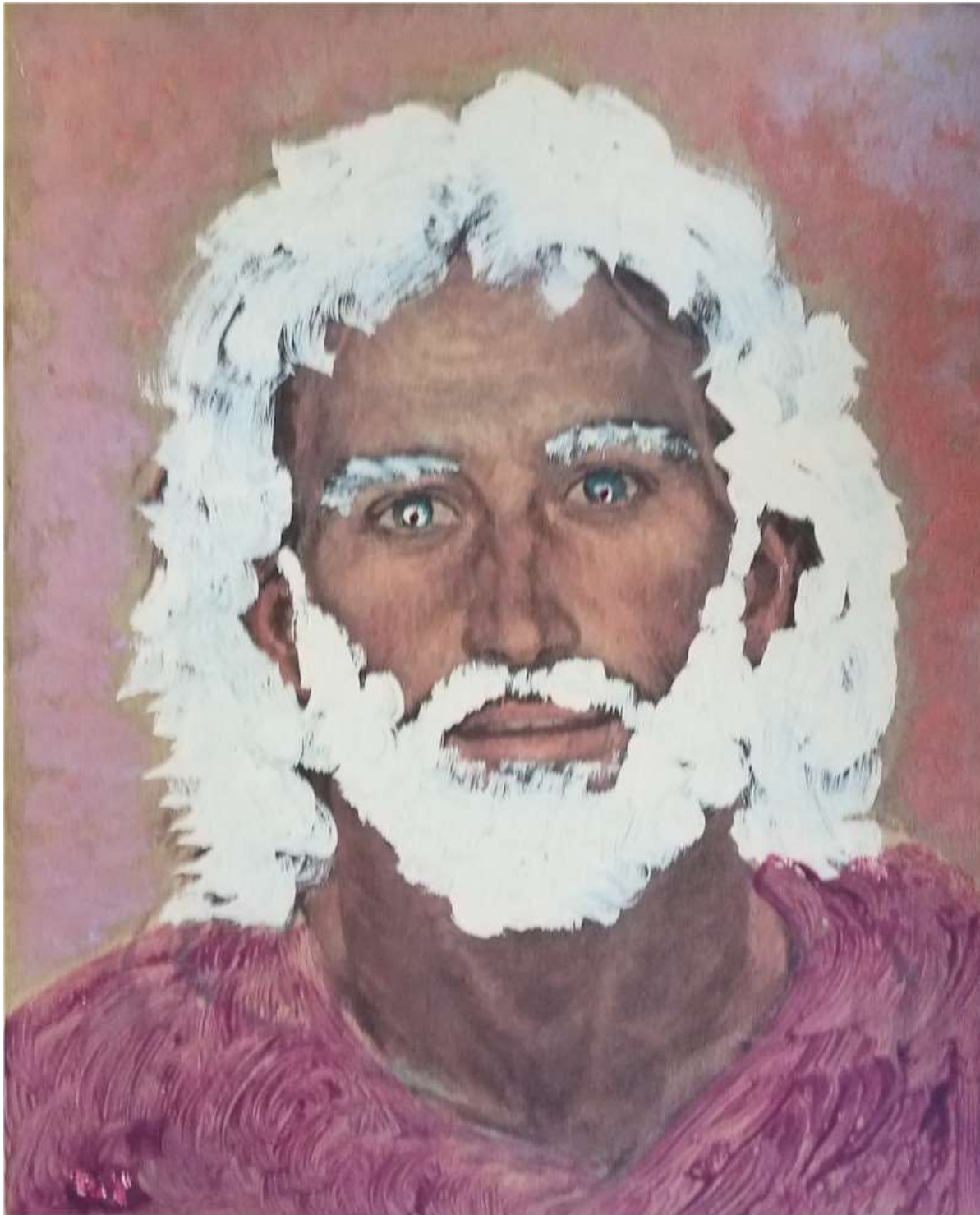


Jesus and the Lamb
Katherine Brown
in 1982

Brown, an American impressionist, was inspired by Isaiah 40:11 to create this drawing.

"He shall feed his flock like a shepherd: he shall gather the lambs with his arm, and carry them in his bosom, and shall gently lead those that are with young."





White Hair Wisdom and Maturity **Anonymous**

In John's dramatic spiritual visionary experience on the island of Patmos he saw Jesus and, "His head and hair was white like wool, as white as snow, and his eyes were like blazing fire."
Revelation 1:14

This echoes an earlier vision by the prophet Daniel of God as the "Ancient of Days — And the hair of His head like pure wool." Dan. 7:9

The white hair and piercing eyes in this original drawing symbolizes dignity, ageless wisdom, maturity, and authority.

Christ Sophia Robert Lentz

Lentz is a contemporary Christian American master iconographer and members of The Order of Friars Minor (also called the Franciscans).

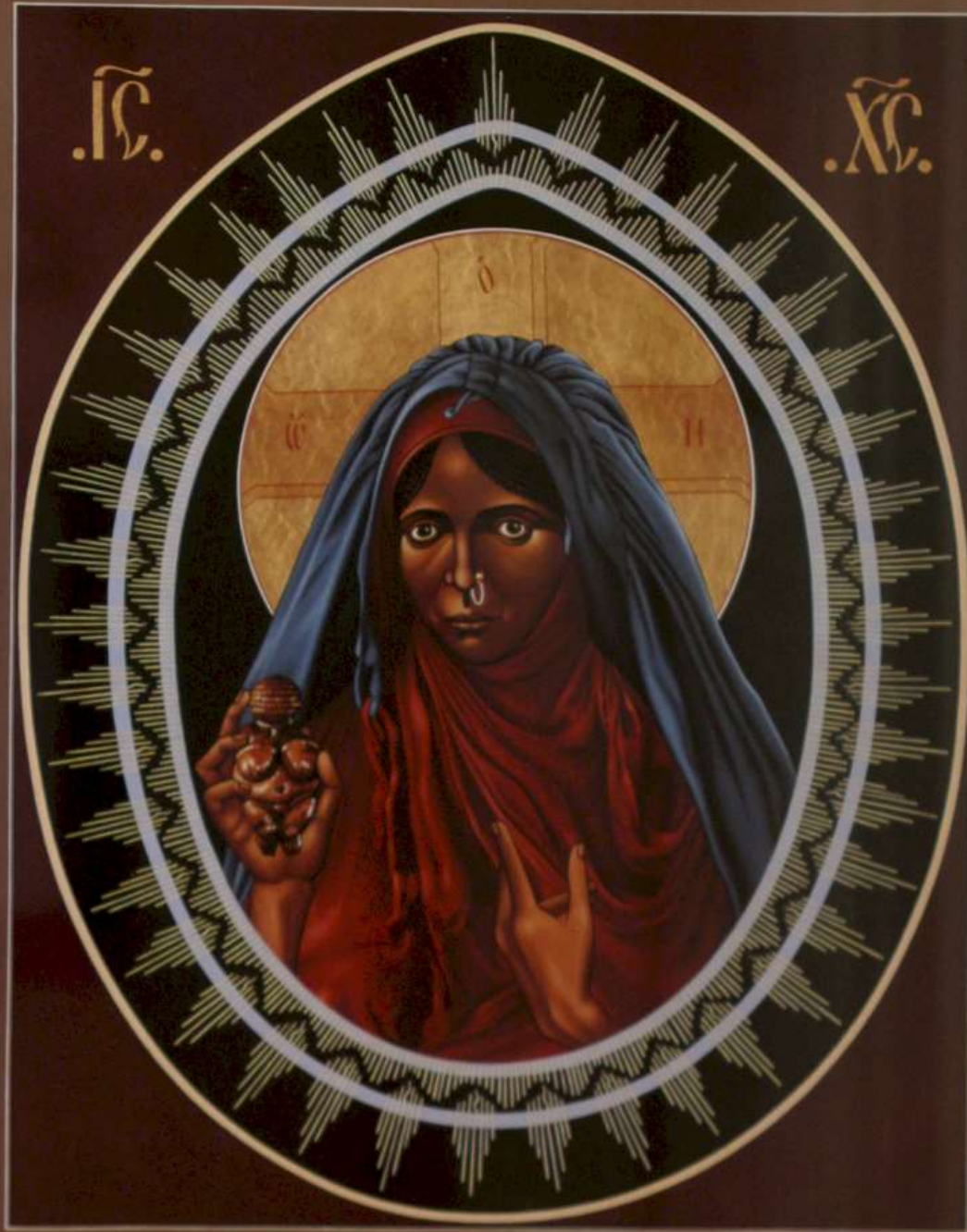
Here he moves to a feminine image of the Risen Jesus as Christ Sophia.

We can see a form of Jesus as feminine in the Bible when Paul equates Christ with the “Wisdom (σοφία, sophia) of God.” This arresting statement in 1 Cor. 1:24, “Christ the power of God and the wisdom (sophia) of God,” brings with it a rich biblical and Christian history because the Greek word for wisdom, Sophia, is the personification of God.

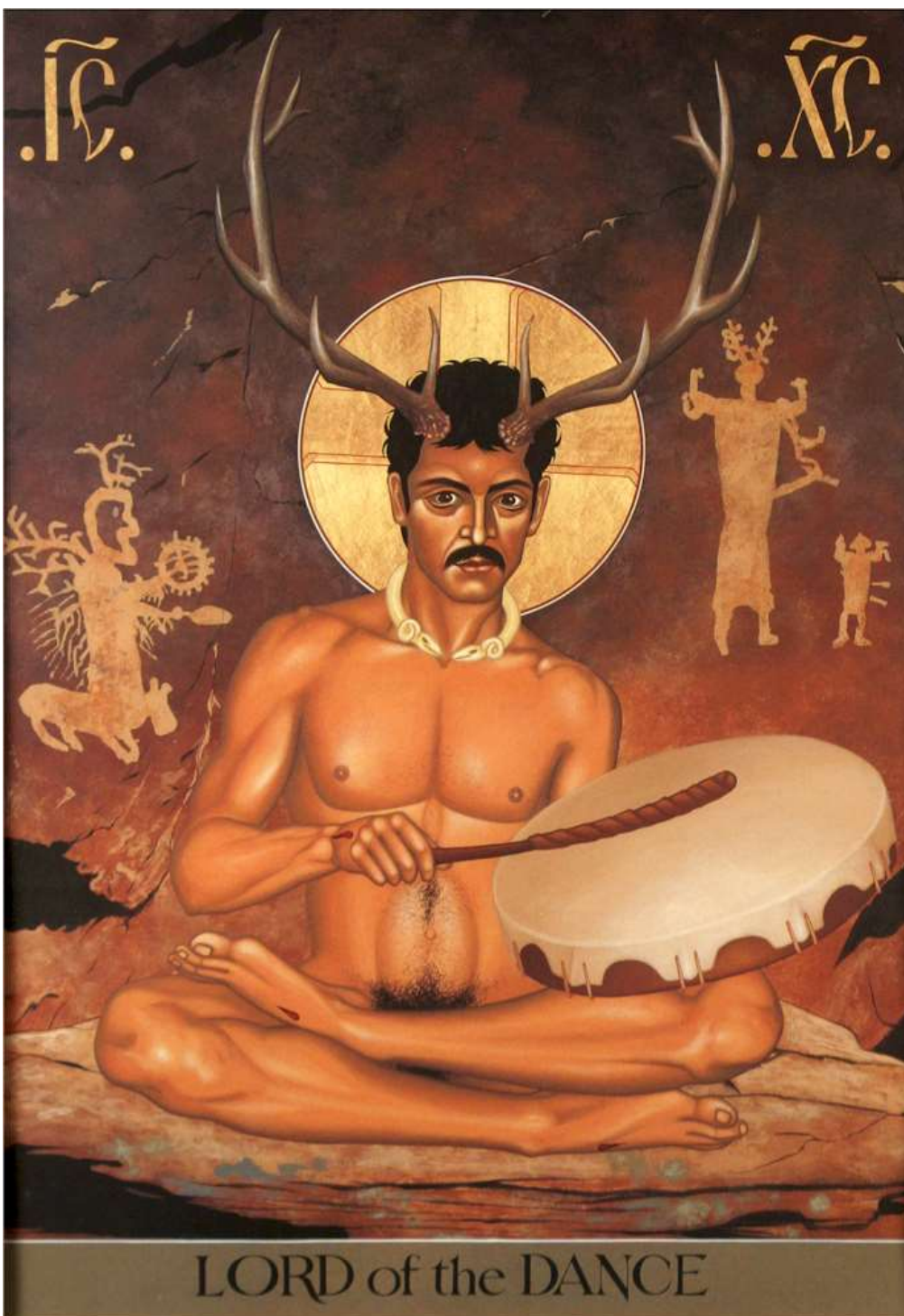
In this portrayal Christ Sophia is placed in an egg-shaped mandala to connote her fertility. She holds the ancient Cro-Magnon statue Venus of Willendorf, a pre-historic figure of the Divine as female.

The Greek letters in her halo said for “I am who I am,” the divine name given Moses at the burning bush. She points to herself as if to say, “I am She, Know me now more fully.”

The Greek inscriptions in the upper corners are abbreviations for Jesus Christ,” one of Sophia’s (Divine Wisdom) most noted historical manifestations.



CHRIST SOPHIA



Lord of the Dance Robert Lentz in 1991

Moving from a feminine image of Jesus as Christ Sophia, the to a hyper masculine one, here is one of the most ancient masculine images of God in Europe, a kind and powerful antlered figure. This image pre-dates Celtic civilization, but was embraced by the Celts, a deeply spiritual people, for its beauty and truth. The divine being with horns was a protector of all animal life. He was linked with masculine sexuality and fertility, and guided souls to their destination after death. In Celtic art he is usually shown sitting cross-legged and wearing or holding a torc, the Celts symbol of authority.

Christian missionaries tried to stamp out the image of the compassionate horned divine being when they came to the northern lands. As they demonized the image, in time, the horned figure became an evil figure in the popular imagination who rode through the night skies in search of damned souls. However, the Bible never depicts Satan or demonic beings as having horns.

The horned figure is a precursor of the truth now fully known in Jesus Christ. The Spirit has always been at work in many cultures preparing them for ever fuller revelations of God.

Christ sits before us totally naked and without shame, emphasizing the goodness of all of God's creation, including sexuality. He is beating a drum inviting us to dance to the sacred rhythms of life, reminiscent of the medieval English carol that describes Christ as the "Lord of the Dance

Lion of Judah Robert Lentz

In Revelation 4-5, John writes, "In the center, grouped around the throne itself, were four animals with many eyes in front and behind. The first was like a lion, the second like a bull, the third animal had a human face, and the fourth animal was like a flying eagle... I wept bitterly because there was nobody fit to open the scroll and read it, but one of the elders said to me, "There is no need to cry; the Lion of the tribe of Judah, the Root of David, has triumphed, and he will open the scroll and the seven seals of it."

In this icon depicting the Lion of Judah, the Risen Jesus is a Maasai warrior, instead of a Greek philosopher or wondering teacher. When Christ appeared to Mary Magdalene and to the disciples walking to Emmaus, after his resurrection, these close friends could not recognize him. Perhaps his resurrected body had changed and had taken on a more cosmic quality. Again, in Matthew 25, Jesus has told us that he has often appeared to us in the hungry, naked, homeless, and imprisoned, and we did not recognize him. At the end of the world, when he comes in glory, will we recognize the Lion of Judah, or will our pre-conceived notions blind us? Do we recognize him now, in our daily lives?

Jesus is enthroned in a series of spheres and squares, which represent the way he has joined together time and eternity. The cross inside his halo bears the Greek letters for "I am who am," the divine name given to Moses at the burning bush. The gold letters in the upper part of the icon are Greek abbreviations for



"Jesus Christ." The four winged creatures each hold a Gospel book, for they represent the four evangelists: the lion, Mark; the ox, Luke; the eagle, John; and the human, Matthew.

Lion of Judah Mahra

The lion in the panting represents the Lion of Judah. This was first the symbol of the Hebrew tribe of Judah.

The association between Judah and the lion, most likely the Asiatic lion, can first be found in the blessing given by Jacob to his son Judah in the Book of Genesis.

The Lion of Judah in the Book of Revelation represented Jesus.

C. S. Lewis writes in *The Lion, the Witch and the Wardrobe* about the Christ figure he portrays as Aslan the lion. When Mr. Beaver is asked by one of the children if the roaring lion Aslan was “safe,” he replies, “Safe?” said Mr. Beaver; “don’t you hear what Mrs. Beaver tells you? Who said anything about safe? ‘Course he isn’t safe. But he’s good. He’s the King, I tell you.”





Home at Last

Danny Hahlbohm

In mystical spirituality, “home” means several things.

In the Christian tradition it means being united with Jesus in a way that experiences no distance or separation. It is a coming home to our friend Jesus that we have walked and talked with on our journey in this life.

It is also a coming home to our True Self, our own inner divine essence which is God within us and as us.

In this life we often only experience brief glimpses of that when we rest in inspired moments of worship, prayer, nature, and love. At the end of our earthly journey, when we transition from our physical bodies to our spiritual bodies like Jesus, we will be able to fully experience what Jesus experienced when he said, “God and I are one.” (John 10:30).

We are already one with God but our so distracted from that inner reality, that we can go through life not knowing or embracing it. Prayer, meditation, worship, contemplation, or other spiritual practices can help us right now begin to become aware of that “home” that is within us right now.

The Invitation
Morgan Weistling
in 1996

Contemporary Christian artist Weistling depicts most of us when it comes to actually believing that the Risen Jesus knows us, recognizes us, loves us, wants us, and invites us to intimate friendship with him.

We say, "Who, me?" Jesus response is always, "Yes, especially you!"

