

I

Meditative Rose

The discovery bestowed upon the artist, and the images seen in the awakened state surpassing all that can be imagined; the artist's distinction through his ability to express them... "And indeed, he saw him on the clear horizon." (Qur'an, al-Takwīr 81:23). The era of nuclear mysticism and anti-matter, the relation of matter to the suspended void in space, and moreover, the symbol of beauty and love, an invitation to contemplation—the very foundation of which is the light called al-Ḥaqīqah al-Muḥammadiyah (the Muhammadan Reality); as if a divine response to the desire to witness the first universal creation of the totality of energy, matter, light, and anti-matter, and the vision (tamāshā) thereof...

Even if not physically, when the veil of the human being is lifted spiritually, and he is granted the ability to perceive the interpenetrating realms, the artist or the wayfarer (sālik) may experience his own ascent or mi'rāj (a minor mi'rāj). It has already been frequently stated that our Prophet's Mi'rāj—due to his extraordinary nature—was to God Almighty, whereas our own mi'rāj can only be toward certain theophanies (tajalliyāt) emanating from the Prophet's Reality. When Dalí beheld a ROSE on the horizontal sky, he felt such relief, peace, and sweetness that he named this work Meditative Rose. He did not know the full meaning of what he saw; therefore, he preferred to name it after the impression it left within him. In times when he wished to find ease, he wanted not to forget this vision, to always remember it, and to share visually with future generations or those who would understand its meaning what he had witnessed. Yet for us, this resulted in something like an expression in the language of birds (Mantiq al-Tayr).

As you know, the rose is the symbolic embodiment of our Prophet in the language of flowers. "We will show them Our signs within themselves (anfus) and in the horizons (āfāq)" (Qur'an, Fuṣṣilat 41:53). Dalí, because he desired to see the beauty (jamāl) of our Prophet, saw the rose as sheer jamāl—without any other attribute. A rose or flower consists of petals, sepals, stem, thorns, and leaves. However, as

at the end of the prologue, Dalí's vision perceived the Rose solely as a petal—which, being without a neck, represents the Face (wajh). For broader explanations of such matters and certain special visions within Sufism, one may refer to volumes 1 and 2 of Muḥyī al-Dīn Ibn 'Arabī's *Al-Futūḥāt al-Makkiyyah* (The Meccan Openings) and Claude Addas's *Quest for the Red Sulphur*. Indeed, the foundation of civilization—man and woman, the founding of a new city, Madīnah...



* *Meditative Rose*, 1958, Oil on Canvas, 36 x 28 cm, Private Collection.



3

The Veiled Heart

The imagery of the veil gives us a clue. What is shrouded is the heart, yet what remains visible is merely a mysterious figure. This is the vision bestowed upon the desire to behold—after glimpsing the “Rose” on the horizon—prompting the question: “What might its matter and form (madda and surah) be like?” A futile attempt, nonetheless, to attribute this vision to Gala.

Though he may not have fully grasped WHICH VEIL WAS BEING LIFTED, Dalí was made aware, to some degree, that the “Treasure of the Hidden Heart” stems from the Divine Essence (Zat). When Dalí was granted the mystical contemplation (mūṣahade) through the parting of the “veil” that hides the Muhammadan Reality (al-Haqiqa al-Muhammadiyah) from sight—the heart that is described as “wrapped in shrouds” and that encompasses the entire universe—it was as if he witnessed Love in its state prior to manifestation, mirroring the decree of the Book in which “nothing have We omitted” (Al-An’am: 38).

In the divine message, ‘O you wrapped in garments, arise and warn’ (Al-Mudaththir: 1-2) and ‘O you wrapped in garments!’ (Al-Muzzammil: 1), Dalí almost seemed to hear: ‘Tell them, so that they may know Me. I created them so that they might recognize Me, know Me.’ The time has come for them to behold your Heart, which gathers all beauties within itself. Guide them (irshad) so that they may know. Let them know Me through you. To know, to possess knowledge (ilm), is My attribute that I have entrusted to you, the one I have deemed most precious for you.”

The reality explained as, “I could not be contained by the heavens or the earth, yet I am contained within the Heart of My faithful servant (the Human/”INSAN”)” is, of course, that very Heart. It is His Heart. It is the hearts that can resemble It.

**The Veiled Heart, 1932, Oil on Canvas, 24 x 16 cm, Private Collection.*

5

Christ of Saint John of the Cross

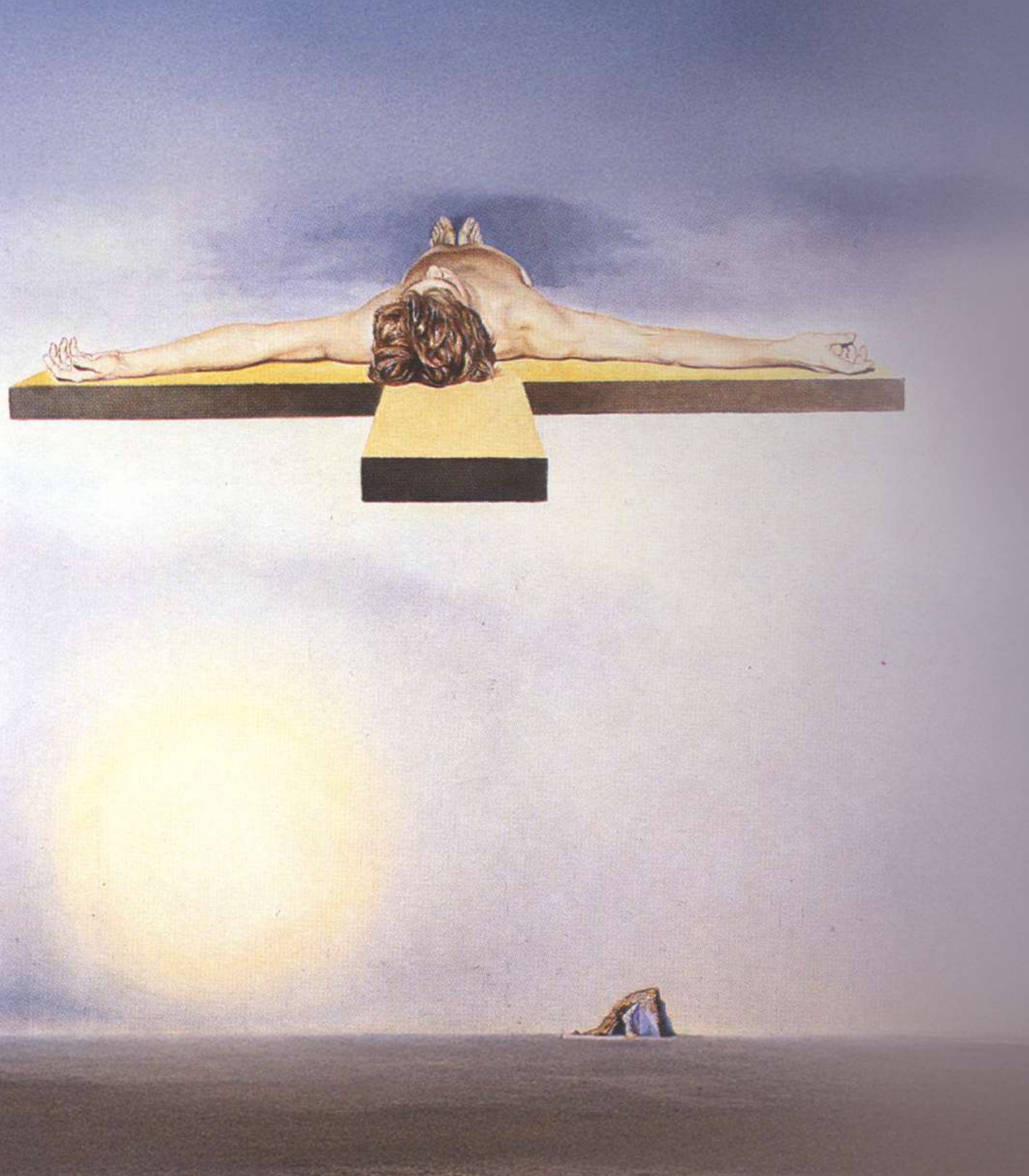
One of Dalí's most suitable works for analyzing causality and spiritual stations is the Angel Cross.

The human being flourishes through the manifestation of certain divine names that emerge into the realm of the manifest (al-zahir), programmed and chosen for them from the perspective of the "particularized, individual manifestation" of the Exalted God's Actions, Names, and Attributes. The conscious relationship of both Jesus and every human being with the Exalted God is mediated through these actions, names, and attributes. Specifically regarding Jesus, however, there is the unique blowing of the spirit by Gabriel. (Jesus is Ruhullah, the Spirit of God, N. Ardiç).

In this painting, the head and especially the face (al-wajh) of Jesus are not depicted as an expression of his individual personality or essence (al-zat). On the contrary, Dalí sought to distance us from the impression that a manifestation directly and completely reflects the Divine Essence Itself. Our attention is forced to focus on the earthly station—the descensive manifestations (nuzul)—of the Exalted God's names, actions, and attributes. This is because the reality remains that the Divine Face is unrestricted, as stated in the verse: "Wherever you turn, there is the Face of Allah" (Al-Baqarah: 115). A deep error of interpretation by Christendom manifests here as well: because they attributed the meaning implied by the "Face" solely to Jesus, they fell into a great error and declared him the son of God.

One of the initial steps in humanity's spiritual quest is to realize that the power and strength we falsely assume to possess inherently actually originate from the power and strength of Allah, residing within us only as a trust. Thus, a journey is undertaken from the Rabb al-Khass, Specific names borrowed rather than given by Allah as long as we live as his own names toward the name Allah, which

**The Christ, 1951, Oil on Canvas, 204.8 x 115.9 cm, Kelvingrove Art Gallery and Museum, Glasgow.*



gathers all things within itself, a station known as Rabb al-Arbab, the Lord of Lords. Allah disciplines and nurtures us through His names that manifest within us, whereas the name Allah is the Lord of Lords. Consequently, we are expected to reach the perception of the Name of the Essence. This can serve as a simple explanation for the maxim found in many texts: “He who knows his lower self, his nafs, meaning its borrowed characteristics and names, knows his Lord.”

Dalí stated that the image in this painting was revealed to him in a Cosmic Dream. Utilizing the historical remnant of the drawing of the Cross of Saint John shown to him by a friar, he formulated a way to express himself more comfortably because he did not see the face—and indeed, he was not permitted to see it. The image, which he depicted as slightly tilted toward us from the heavens and looking down upon us, was originally painted as a ceiling mural before he turned it vertically. In another of his paintings, *The Last Supper*, while the faces of all the apostles are hidden because they have fallen asleep, Jesus is painted with a distinct facial expression. However, the absence of a face on the body in the background of that painting, while hiding behind the guise of a divine image, is a very subtle hint confirming that he did not see it physically.

This is the only primary depiction expressed in such a manner. In this painting tilted toward us, it is clearly visible that Jesus was not nailed to the cross as historical accounts claim; there are no nails in his hands or body.

The depiction of Jesus’s head like a point is highly compatible with the Sufi terminology known as the “Point-Manifestation.” Yet, despite all misconceptions, Jesus is not Prometheus! Viewing Jesus like Prometheus would reduce him to a legendary and saint-like figure within the plane of mythology or folklore, as if he did not belong to the station of prophethood. Whereas, in reality, He is one of Allah’s messengers of truth—one of His prophets.

Although Dalí utilized a depiction evoking a similar type of triadic symbolism in his painting *Assumpta Corpuscularia Lapislazulina* (1952), which is detailed in the Notes section, the cross was completely eliminated. This depiction runs parallel to the understanding well-known in the Sufi tradition: “Humanity is not the

* *The Christ of Gala*, c. 1978, Oil on Canvas, 100 x 100 cm, Pérez Simón Collection, Mexico.



Essence of God, but rather the earthly manifestation of His Names and Attributes.” Indeed, the human being is simultaneously present and absent, much like the nursery rhyme at the beginning of fairy tales: Once upon a time... there was, and there was not...

In times of old... What is “To Be,” what is “Not to Be,” or Who is it?

At the very bottom of the same painting, a profound reality is depicted: the entire universe consists of points such as atoms and quarks, and the earth we inhabit can be described as a sphere, albeit a somewhat amorphous, large point. The painting titled Radiolaria Skeletor, which you can see at page 52, goes beyond

merely providing a visual idea of these building-block points.

In Madonna in Particles, the Quranic mention of creation, the pure tablets, and the verse concerning nails had also been previously discussed.

In his painting Ascension of Christ, which we address in other sections, Dalí beautifully illustrates that the human being possesses both a spiritual and a material essence. The issue in these paintings, however, is his attachment to Gala outside of dreams—an attachment so intense that it disrupts the dreams themselves. The main Freudian object of the egoistic elements that create conceptual confusion within the patterns of the Divine Cosmic Vision was generally Gala. This situation aligns with the expression in Surah Al-Hajj, Verse 52: “...whenever he desired, Satan threw something into his desire...”; non-Divine elements have now become intermingled with the dream.

In certain ancient texts, it is written that woman represents the lower self, the nafs, of man. In my opinion, there is a mutual element of truth in this for spouses. Anyone can attempt to conceptualize this as the impact or the clue that their

** Assumpta Corpuscularia Lapislazulina, 1952, Oil on Canvas, 229.9 x 144.2 cm, Masaveu Collection, Oviedo.*

spouse's name imparts upon them. In this regard, it can be considered an explanatory coincidence that the etymological origin of the name Gala leans toward worldly blessings and enjoyment. In the Bible, Psalm 20:5 almost seems to say something about Elena Ivanovna Diakonova, known as Gala. It was often said that Gala served as a muse for her circle and for Dalí. Dalí constantly sought to immortalize her in his paintings at every opportunity, owing to her role as Salvador Dalí's manager, financial partner, and her many varied contributions.

A Detailed Commentary on Chapter 5

The doctrine of the Trinity in the original message of Jesus manifests as the Father, the Mother, and the Son. It is not the Father, the Son, and the Holy Spirit. All of these refer solely to meanings regarding Allah: the Father represents the Name of Allah, the Mother represents the ultimate depth of Allah's Essence (kunn), and the Son represents the Book. The translation of the Gospels from Aramaic—the language spoken by Jesus, which was never originally written down—into Greek, and from there into Latin, led to vital misconceptions of meaning due to the distinct vocabulary and semantic constraints of those languages.

Hüseyin Fevzi Paşa, a successful soldier holding the rank of Marshal, provided the following explanations in his translation and commentary of the letters titled *Mektubat-ı Geylani*: “Those followers who could not elevate their comprehension to the reality and concept of Absolute Existence (Wujud al-Mutlaq)—which is the Book represented by the Son, the ultimate depth of the Divine Essence (kunn al-zat) represented by the Mother (Um), and the Name of Allah (Ismullah) represented by the Father (Ab)—understood the Basmalah written in the Syriac language (Aramaic) at the beginning of the Gospels only in its literal, exoteric sense, thereby causing an interpolation and the veiling of the truth. (It should be remembered that Aramaic is a language that allows for the briefest and most concise expression of the most difficult concepts, almost through a coded tongue).”

Now, we quote exactly the disclosure based on mystical unveiling (kashf) by Muhyiddin ibn al-Arabi on this matter: “When Jesus began to raise the dead, some were veiled by believing that the Almighty (Al-Haqq) had incarnated (hulul)

into him, while others believed that he was Allah; however, the real reason they fell into disbelief was this: The Creator can neither be limited by what people say Allah is, nor by their saying he is the son of Mary. He is solely the absolute reality that He Himself declares.” Accordingly, the core issue in the predicament of the Christian world does not lie in their saying ‘the Messiah is Allah’ or ‘Allah is the Messiah,’ but rather in the fact that they confined the Identity (Huwiyyah) of the Almighty—which is witnessed in all the forms of the universe without being bound to any single form—solely to the human form of Jesus, the Messiah.”

Contrary to the divine declaration in the Quran stating, “Wherever you turn, there is the Face [al-vech] of Allah,” they restricted this matter solely to the face and appearance of Jesus (whom we also love) and even transformed it into an object of worship. None other than Allah can be worshipped. According to Muhyiddin ibn al-Arabi, one of the greatest Sufis, the “Seal of Universal Sainthood” (Khatam al-Walayah al-Ammah) belongs to Jesus, who is one of the mighty prophets of Allah. The matter of specific sainthood, however, is distinct. This is a highly significant point for Muslims.

Another famous Sufi, Mevlâna Celaleddin-i Rumi, stated that both the Monotheists (Muvahhidun) and the Anthropomorphists (Mutashabbihun) are mystified by the fact that the Almighty, despite being formless and shapeless, manifests through so many forms. The translation of his poem is as follows: “Sometimes You become the sun, sometimes the sea. Sometimes You become Mount Qaf, and sometimes the Anqa. In reality, You are neither That nor This. O Most Transcendent Essence (Zat-i ecell-i A'la) beyond the grasp of intellects, both the people of unity and those who associate partners with Allah are in utter amazement before Your formlessness and shapelessness...”

Absolute Existence (Wujud al-Mutlaq) signifies the Sole, Absolute, and Ultimate Reality. No being possesses independent existence; everything derives its existence from Him. The universe consists of the reflections and manifestations (tecelli) of the Absolute Existence. Sezai Karakoç, in his books “Paradise Lost & Resurrection of the Soul”, remarks that while the Western world attempts to make the Exalted God endearing by calling His Essence “father,” it actually places God at a distance, much like the dynamic often seen in human father-son relationships. The Quran, however, states that Allah is “closer to the servant than

their jugular vein” and is “with the servant wherever they may be.” This is true closeness. We can reach the Lost Paradise where we can be close to God only by becoming aware of this proximity.

The Gospel was not written down because Jesus himself—meaning Jesus—was the “Human Book” (the speaking Book). However, the Holy Book named the Gospel was revealed not to be recorded by writing, but to be conveyed to humanity. Similarly, Prophet Muhammad (Hz. Muhammed) is considered the Living and Speaking Quran (Al-Quran al-Natiq). The physical copy of the Book (Mushaf) that we hold and read is the Silent Quran (Al-Quran al-Samit). The written Gospels can be considered a kind of book of traditions, similar to the memories of the disciples during the times spent with Jesus. Some are in the form of transmitting what was narrated by others. It is known that in certain non-canonical texts, it is not written that Jesus was crucified. Indeed, according to the Quran, he was not crucified, but someone resembling him was captured and killed in his stead. Another person, whose resemblance to Jesus was brought about by the Exalted God through an instantaneous creation, was captured; the prevailing opinion is that this was Judas Iscariot, which also served as a divine punishment. Another view suggests that the informant or the betrayer himself was captured. This event is narrated in Surah An-Nisa, Verse 157:

“...But they killed him not, nor crucified him, but so it was made to appear to them, and those who differ therein are full of doubts, with no certain knowledge, but only conjecture to follow, for of a surety they killed him not.”

Yet, the Quran narrates that certain other prophets were indeed killed. That is to say, the Quran does not state that prophets can never be killed. As a matter of fact, the understanding and belief that he was not crucified and killed existed among the early Christians during the first two centuries, until it was banned at the Council of Nicaea in 325 AD. The account of Jesus being taken up into heaven, for instance, was stated by Peter (Petrus). Naturally, anyone may believe whatever they wish, and this is met with respect.

It is interesting that, according to Muhyiddin ibn al-Arabi, because Jesus “fashioned a bird out of clay,” his people perceived the making of depictions and statues as a natural imitation of life, by an irony of fate. Up until the time of Moses

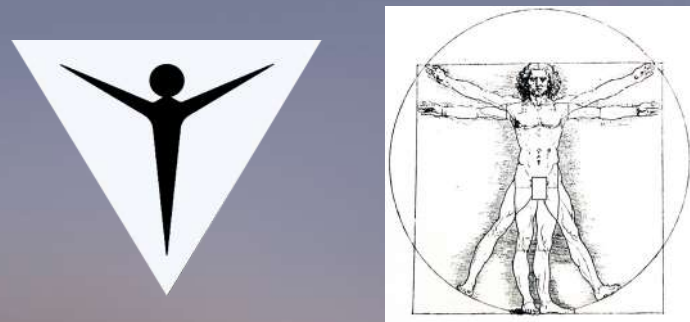
(Hz. Musa), the commandment to “do not liken Allah to others, He does not resemble others, declare His transcendence” continued in the teachings of Adam (Hz. Adem), Noah (Hz. Nuh), and Abraham (Hz. Ibrahim). Jesus, however, to prepare humanity for the coming of the Messenger of Allah whom he heralded, utilized anthropomorphism (tashbih), offering exemplary narratives so that the characteristics of God could be more easily understood through human attributes and names. Indeed, Allah utilized anthropomorphism in the Quran sent to Prophet Muhammad through divine expressions such as “that which I created with My two hands,” “the hand of Allah is over their hands,” and even “when you threw, it was not you who threw, but Allah who threw.” Prophet Muhammad then unified Transcendence (tanzih) and Anthropomorphism (tashbih), establishing absolute Unity (Tawhid), and explained and spread this belief system to all of humanity, without limiting it to specific tribes.

In the magnificent message of Jesus, if the point of the Book of Love were understood in the analysis of “sublime” matters, and if we had arrived at the days when the secret of the Point could explain certain things scientifically and intellectually—and most importantly, if the Christian world did not attempt to explain Jesus through an exoteric understanding and pure intellect despite their rhetoric of “love and esotericism”—the matter of Father-Mother-Son or Father-Son-Holy Spirit would certainly be understood. The famous Sufi and poet Niyazi-i Mısri, due to his open-hearted spiritual disposition, is a follower of Muhammad with the spiritual temperament of Jesus. Look at what he says: “Jesus descended from heaven and completed his manifestation, If you fail to perceive this, perhaps the fault lies within you.”

The verse, “O mankind! We have created you from a male and a female” (Al-Hujurat: 13) is very important for understanding Jesus. Because in another verse, it is stated: “The likeness of Jesus with Allah is as the likeness of Adam”(Ali ‘Imran: 59), implying that creating Adam without parents is conceptually even more challenging to grasp than the creation of Jesus.

If we go to the source of the Trinity, we must speak of an inverted triangle. Dali’s similar use of a triangular drawing and painting in another church is actually related to the aspect of the Trinity that has not been spoken of, but rather has not been dared to be spoken of until now. As is well known, the family genealogy

forms an inverted triangle, moving from the father and mother down toward the sons and daughters. In the drawings for Project for Mad Tristan, there are tree-like humans representing the genealogy. Dalí depicted them not as figures nailed to a cross, but as genealogical examples raising their hands toward the heavens in this sense. The earliest example is shown dynamically in Leonardo [da Vinci]'s famous human figure titled L'uomo Vitruviano. As is well known, when the disciples are defined as saints depending on the country, they are symbolized either by an X mark or in the shape of a cross. A company logo, independent of its commercial purpose and purely as a shape, can inspire us regarding the relationship that must be established between the human genealogy, tree-humans, and the crucifix in Dalí's work. Leonardo seems to be similar in this regard. The flying man is not a crucifix; the motif of the human itself helps create the feeling of a moth flying toward the fire of love.



In Leonardo's respective drawing, the fact that a single point expands in all directions to form a circle and resembles the human figure expressed in the shape is truly extraordinary. The graphic resembling the letter Y, on the condition that there is a human head in between, strongly reminds us of the verse from the Holy Quran, "Hold fast to Allah" (Al-Hajj: 78), due to the downward view of Jesus in Dalí's paintings or his opening his hands to the sides while ascending to heaven. So much so, that the one wishing to embrace with love is almost like Jesus himself in the paintings.

Although the human being is associated with the family or genealogical tree, it has been said that because the human is the final entity created in the universe, they also contain the states of the mineral, plant, and animal kingdoms. This is the tree of existence and the striving for eternity, where creation can be expressed through cycles. In a sense, it is the desire of finite human beings on earth to approach eternity, even if only to a small degree, through their offspring. Indeed, in the paradise they inhabited during the initial creation, Adam and Eve (Havva) were told not "do not eat this fruit," but rather "do not approach this tree." When they approached it, "their shameful parts became visible to them."

In the painting where the sphere resides at Gala's feet as a building block representing the final Point or atoms (and even today, subatomic particles, points, and corpuscles) expanding in all directions from a single point, Jesus also takes his place according to the "triangle" logic we have described. We observe that creation, which begins with Gala's face in the said painting, descends like the number 1 or the Arabic letter Alif in the form of a column, representing the various stages of creation. The Exalted God is present from top to bottom and from bottom to top in all the Heavenly Strata and Spheres of Existence He has created. "And He is with you wheresoever you may be." (Al-Hadid: 4). Is it not an interesting analogy that the point performs the exact same function at the very place where the pen first touches the paper in every act of writing and creation, just as it does when forming the entire alphabet and text? Moving forward with these analogies, it becomes easier to understand that just as in the creation of Allah who is the All-Merciful (Al-Rahim), this manifestation is also present in the region of women termed the womb (rahim), where childbirth is facilitated. Indeed, Jesus is a messenger sent to the earth out of Allah's mercy. Then, of course, there is the matter of being a mercy to the worlds.

The miraculous creation of Jesus consists simply of the Exalted God telling us: "I actually have no need for anything to create; I create as I will." Indeed, Allah stated: "The likeness of Jesus with Allah is as the likeness of Adam" (Ali 'Imran: 59). (I created him too, and Adam had neither a mother nor a father). That is to say, all actions and those who perform actions derive their power and strength from the characteristics of My sublime names and attributes. There is no power or deity besides Me; the power and strength I have given to humans are merely

a trust, a loan. I shall take them back when the time comes. This declaration also means, in a way, “know your limits, your place, and the truth, and act accordingly.” The human being was told: “Understand the oneness (wahdah) or uniqueness (wahdaniyyah) in the universe, the reality, through this path.” In this manner, the message “He is not I, yet He is not other than I” was given in the tree, in you, and in everything that has been created. The human being, however, insists on understanding the triangle concept—which ought to be inverted—as an upright triangle.

In another painting, Jesus appears as if lying on a bed, yet ascending toward the heavens on the cross without nails in his hands. This information is interesting because there is also a tradition stating that prophets and saints lie in their bed in this manner to remain open to the knowledge, light, and spiritual insights coming from the heavens. A human figure surrendering in blissful sleep... And naturally, this painting conforms to the understanding of the shape presented within the triangle above. In the artwork titled *Assumpta Corpuscularia Lapislazulina*, we perceive a pure, Marian meaning at the very top, followed by the reality of Jesus being created within the body of Mary—in the place referred to as the womb—through circular elements resembling atoms, which are the fundamental building blocks of creation. We thus understand that everything was created from points or particles by the Exalted God, who commands the particles as He pleases. How extraordinary it is that even the fact that corpuscles, which have no fixed position in space or a specific realm, give the illusion of forming a solid shape is sufficient to teach human beings their limits.

Due to the meaning in the verse regarding the human being, “...whom I created with My two hands...” (Sad: 75), the human opens both hands toward the Exalted God, saying, “O Lord, use my hands, they are already within Your will.” The human being, described as “created with My two hands,” can only utilize the father as one hand and the mother as the other hand in the creation of a child after the initial creation. This is the meaning of the inverted triangle. The head inside the triangle signifies the point within the essential manifestation, meaning the particularized manifestation. The human being, created through mercy, wishes to embrace with the mercy formed within themselves by turning back to the mercy of the All-Merciful God.

The attribute of the woman is fertile and productive, while the attribute of the man is influential. Thus, the human being is created with two hands through the elements of the universal soul (nafs) and the universal intellect (aql). The intelligent soul capable of producing actions, namely the agent (fail) and the object (maful), emerges in this manner. That is to say, the triangle is completed. Even before the new entity is visibly manifest, particles such as the fertile womb and the influential intellect remain in communication with the Owner of existence. Essential existence belongs to Allah. The names of all kinds of existence are merely for the records of life. In reality, we appear to exist, yet we do not. In Surah Al-Hashr, Verse 24, it is stated: “He is Allah, the Creator [Al-Khaliq], the Evolver [Al-Bari], the Bestower of Forms [Al-Musawwir]. To Him belong the Most Beautiful Names: whatever is in the heavens and on earth, doth declare His Praises and Glory: and He is the Exalted in Might, the Wise.”; while in Surah An-Najm, Verse 31, it says: “To Allah belongs whatever is in the heavens and whatever is on the earth...” In this regard, how beautiful is the title of a book: *What is Existence and Non-Existence?* Indeed, Allah has no need for anything. However, the worlds serve as the locus for Allah’s manifestation (zuhur). Observing the existence of the Truth (Al-Haqq) upon human existence serves to elevate the perception of humanity to a higher station through education—which is the most important message and reason for the coming of humanity at the station of Jesus. Jesus struggled to serve as an example for understanding Allah perfectly through His names and attributes by means of the human vessel. He said to you and to me: “INFLUENCE AND CREATION BELONG TO ALLAH. The attributes and names within us, along with everything we possess, belong to Allah.”

Thus, he wished to prepare humanity for Muhammad, who would unify absolute Unity (Tawhid) by combining the transcendence of Moses with the anthropomorphism of Jesus. Consequently, the understanding of oneness—the unity regarding actions, names, attributes, and ultimately the essence—would be realized within the human being. Despite all his efforts, humanity struggled to understand this message of Jesus, just as they did at every stage of their great intellectual adventure. For this reason, the Quran and Prophet Muhammad subsequently brought clarity to this matter. This is why in Surah Al-Fatiha, at the very end, the phrase “those who have evoked Your anger” refers to certain Jews addressed by Moses, while “those who are astray” refers to certain Christian communities in

the sense that the reality of Jesus was distorted. This verse, of course, possesses other overlapping layers of meaning as well. How else could human beings perceive sublime meanings if not for names, attributes, analogies, and anthropomorphisms... In the story of human creation, it is essential to recognize the Exalted God as the efficient cause, rather than the instruments. If humanity possessed absolute power, how could we explain those who cannot have children? It is necessary to understand the creator who utilizes those tools, rather than the instrument, the means, or the device. When it is said "the pen wrote," it is understood that the hand holding the pen wrote. In the painting titled *Gala's Christ*, Dalí associated his wife with Jesus out of an almost mystical gratitude toward her, thereby somewhat diluting the reality of the extraordinary nature of Jesus's birth. The correct aspect, however, is that the Exalted God could bring about the creation of Jesus within the womb of any woman He chose, through His absolute power. But naturally, Mary was chosen as the mother. The paintings of mystical classicism from this period brought Dalí very close to Caravaggio in terms of depiction and the use of light. The question of whether the fact that Dalí was not a father created a difference in his approach to father-perspective paintings is another dimension altogether.

In conclusion, the human being is entirely alone when facing the thought of death, whether hypothetically on a cross or in a bed. Dalí's scenes, diagnosed as optical illusions in many commentaries, actually acquire a very pleasant flavor because of his characteristic of painting by living the experience. Why the painting of Jesus, whose face is not visible on the cross ascending to heaven, was hung in Gala's bedroom is irrelevant to our topic. Furthermore, the claim that the body used in the painting belonged to the actor C. Fenton from the movie *Jesus Christ Superstar* is also unrelated to our subject. Dalí's imaginations, wishing to transition smoothly into resurrection along with death, seem to compel himself and those around him into the same depths of imagination. The subjects referred to as optical illusions or holographic images are all related to this transition. Stereoscopic paintings, enigmatic symbolism, and dream-like effects adorn his canvases. The "island" inside the sea in the painting must be Dalí himself. On this matter, we do not share a "partnership of mystical contemplation" with him, as we do on other subjects. True, it could also be thought of as the retreat house where Gala spent her days. But in essence, it must surely represent the loneliness of the human being and of Dalí.

It is said that the painting of *The Last Supper* was influenced by sacred geometry, nuclear mysticism, and developments in science. The twelve apostles, whose faces are not visible within a dodecahedral geometric prism structure, also convey that deciphering certain codes of the divine order is a monumental task. Because the children of Jacob (Yakup) were twelve people along with Joseph (Hz. Yusuf). When Moses struck the ground, twelve springs had gushed forth. Again, Moses had chosen and sent twelve men from his people to observe. The number of months is twelve. The hours of the day are based on a twelve-hour system. *La ilaha illa Allah* consists of twelve letters in Arabic. Muhammadun Rasulullah also consists of twelve letters in Arabic. Together they make twenty-four. Furthermore, Surah Yusuf is the twelfth chapter in the Quran. The number of verses is 111 because everything points to the One, residing in the realm of Oneness (Unity). Examples are numerous. The sublime figure visible in the background, which was actually not seen by Dalí, seeks to reflect the essence of a "sublime figure" that is the manifestation of the names and attributes of the Exalted God; since the original cannot be known. Naturally, inspired by the event where three of the disciples went to the garden with Jesus after the meal and fell asleep, he cleverly avoided depicting the disciples in his painting of the Last Supper, as if to express that all twelve of them were, in a way, "human and occasionally in a slumber of heedlessness." He did not experience the difficulties faced by Leonardo and Michelangelo. The painting was executed using the "divine proportion," namely the golden ratio. Because the works of the Exalted God are always according to "golden ratios," full of wisdom. We mentioned that Dalí did not see Jesus. In the painting attributed to him titled *The Dream of Prophet Muhammad*, there is no countenance, features, or face, on the grounds that he did not see it. Because the rule for touching secrets and the Quran is well known: only those who are purified. There is no criticism, merely a psychological diagnosis. The painting in question is already complex, even assuming the painting belongs to Dalí. Dreams in which the prophets of Allah, such as Muhammad, Noah, Abraham, Moses, and Jesus are seen, are invariably clear; they are never dark.

Dalí, without a doubt, wished to be able to see. Yet he could not touch the secret of the countenances of all these "highly beloved prophets," each of whom was a Divine Book in their own respective eras. Nevertheless, Dalí was divinely protected from depicting Jesus as helpless, tortured, imprisoned, wearing a crown of

thorns, nailed down, and miserable. This is a tremendous gift bestowed upon Dalí by God through his mystical contemplations and reflections. A very different kind of genius. The deductions in the form of anatomical details are not related to the spirit within the paintings we are discussing. Dalí pointed to great manifestations as realities that people could easily access and almost understand, painting them near perfection. In the painting *Crucifixion (Corpus Hypercubus)* and similar objects, while turning toward spiritual mysticism, he utilized cubic forms for revitalizing and multiplying mysticism. He rediscovered and painted the scenes through the power of imagination and certain mystical contemplations that were shown to him. There were never any nails in the palm or anywhere else on Jesus. The tesseract allowed him to elaborate on this matter. Thus, he attempted to transform the two-dimensional reality in paintings tried to be shown as three-dimensional into a four-dimensional state.

He chose a form whose surfaces consist of cubes, rather than a cube whose surfaces consist of squares. He virtually applied these cubes to Jesus in shapes reminiscent of the Kaaba. We know that he previously used these cube forms (evoking the Kaaba) in *Galacidalacidesoxyribonucleicacid*. Through this tremendous approach, he expressed that the Essence of God cannot be seen directly, yet whatever is seen in every form visible throughout the entire universe is His manifestation. The observer cannot see the entirety of the object they observe; they only experience its reflections. That is why Dalí brought the tesseract factor into play. The Kaaba, as is well known, is called the House of God. It is also mentioned as such in the Quran.

Dalí, instinctively sensing that the Human Being is the SECRET OF GOD (the House of Secrets), placed hypercubes into his definitions and depictions. I have often thought that it would be highly enjoyable to discuss this dimension with Ayn Rand, who commented on this matter. In the drawings for *Project for Mad Tristan* designed in 1944 for a ballet performance adapted from R. Wagner's opera *Tristan und Isolde*, there are drawings of trees and trees forming human figures. This anthropomorphic approach to nature is also a matter related to the secret of the human being, even if it is defined under an anthropomorphic title. The term "Microcosm" is frequently used in Sufism to refer to the human being. Because eternal love is the subject of Sufism. Death is merely a transition from one room

to another. Whatever is formed in every stage of existence is gathered within the human being. Although mention is made of the trees growing from the graves of Tristan and Isolde, who died without reuniting, intertwining with one another, the desire to reach out with their hands toward God within the understanding of the Trinity attributed to Jesus remains dominant.



* *Corpus Hypercubus (Crucifixion)*, 1954, Oil on Canvas, 194.5 x 124 cm, New York, The Metropolitan Museum of Art, Gift of Chester Dale.

Cypress trees strongly recall the concepts of post-mortem unity (wahdah) and uniqueness (ahadiyyah). If one observes, the presence of cypress trees in palaces and in graveyards—known as the final earthly abode of human beings—is interesting both due to their forms that remind one of the number 1 and due to their being trees that virtually lack horizontal branches. The embrace, namely the “resurrection and gathering” (hashr), has taken place. The reality of the human being, who was once a drop, has reached the Ocean. Now there is Unity once again. Above this station of unity lies Uniqueness (Ahadiyyah). When reflecting upon all of this, it is understood that the drop was actually a sea while on earth. Whether there is a need for the bodily resurrection (nashr) depends entirely on Him. From the perspective of reality, even at this very moment, though we are not His identical self or His Essence, we are neither separate nor other than Him. The attempt to create a fourth dimension with cubes in the understanding of the tesseract directs us somewhat toward mathematics. In fact, the fourth dimension is generally perceived as time, which is directly related to the very existence of the Exalted God. In certain space movies, the human being is imagined within a five-dimensional matrix structure. These dimensions are, respectively, the subconscious, the superconscious, mathematical theories, optical variations of appearance, and the fifth is the desire for animation. This, however, is a superconscious discovery, and occasionally a mystical contemplation (waqiah, waridat). Although Dalí interpreted the concept of annihilation in God (fana fillah) within the world of his own art as finding annihilation in Gala, it is clear that Gala was not a saint, and thus finding annihilation in the persona of Gala was impossible; meaning Gala could not serve as a means for Dalí’s station of a spiritual teacher in annihilation. In fact, the absence of Jesus’s face, much like the faces of other prophets, is more suited to the effort—and indeed the necessity—of people to live his life, similar to the feeling of putting ourselves in the place of the hero while watching a movie. As far as I can recall, a famous Sufi poem of reality (Waridat) states:

“Along with Abraham, I was thrown into his fire. Along with Jesus, I spoke while in the cradle. It was I who gave David the sweetness of his melodies. When I spoke these words, I spoke the absolute truth.”

From this perspective, Surah At-Tawbah, Verse 119 states: “O you who have believed, fear Allah and be with those who are true.” While Surah An-Nisa, Verse 69

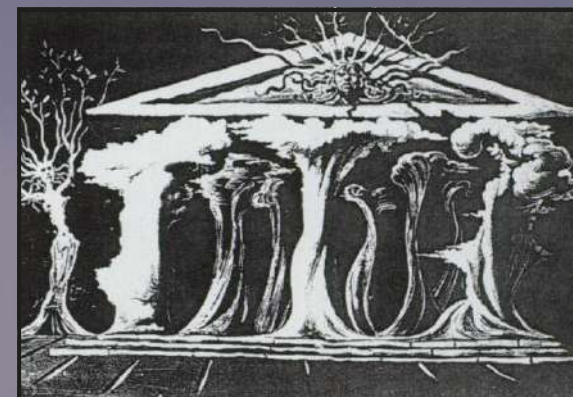
states: “And whoever obeys Allah and the Messenger - those will be with the ones upon whom Allah has bestowed favor of the prophets, the steadfast affirmers of truth, the martyrs and the righteous. And excellent are those as companions.” This divine word leads to the Eternal Moment (An-i Daim) and to a Unity beyond time and space; in other words, to the timeless dimensions of quantum physics. Because the verse does not say they will be or shall be together in the future. It speaks of a spiritual unity of frequency. It implies that “outside the linear timeline, all of these meet in a single space, at a single moment.” There is a widely quoted saying attributed to Prophet Muhammad: “A person is with the one they love.” It is narrated that before the respective verse of Surah An-Nisa was revealed, one of the companions of the prophet said weeping, “O Holy Messenger of Allah, your station in the heavens will surely be exceedingly sublime; even if we enter paradise, we cannot be in the same place with you there,” and this verse was revealed as an answer. It is said that even in “quantum entanglement,” there is a continuous connection between two particles entangled with one another through belief; distance and time cannot separate them. The four stations mentioned in the verse are the spiritual ranks (mertebe) within the DIMENSION OF PURE CONSCIOUSNESS that a human being can attain:

The highest station that directly witnesses revelation, the truthful intellect that sees reality without a veil, those who give their lives to see the truth, and those who have aligned their actions with the pleasantness, beauty, and mathematical harmony of the universe. These are the people who are One through friendship in the Gathering of the Friend. In this regard, Dalí found it difficult to move beyond Gala. Yet, owing to his intention, merit, and courage, he manifested his personal purpose of creation along the line of destiny with immense talent.

In my opinion, Dalí is one of the works of art of the Exalted God within the reality of existence that He has bestowed upon humankind.



*Assumpta Corpuscularia Lapislazulina, 1952, Oil on Canvas, 229.9 x 144.2 cm, Masaveu Collection, Oviedo.



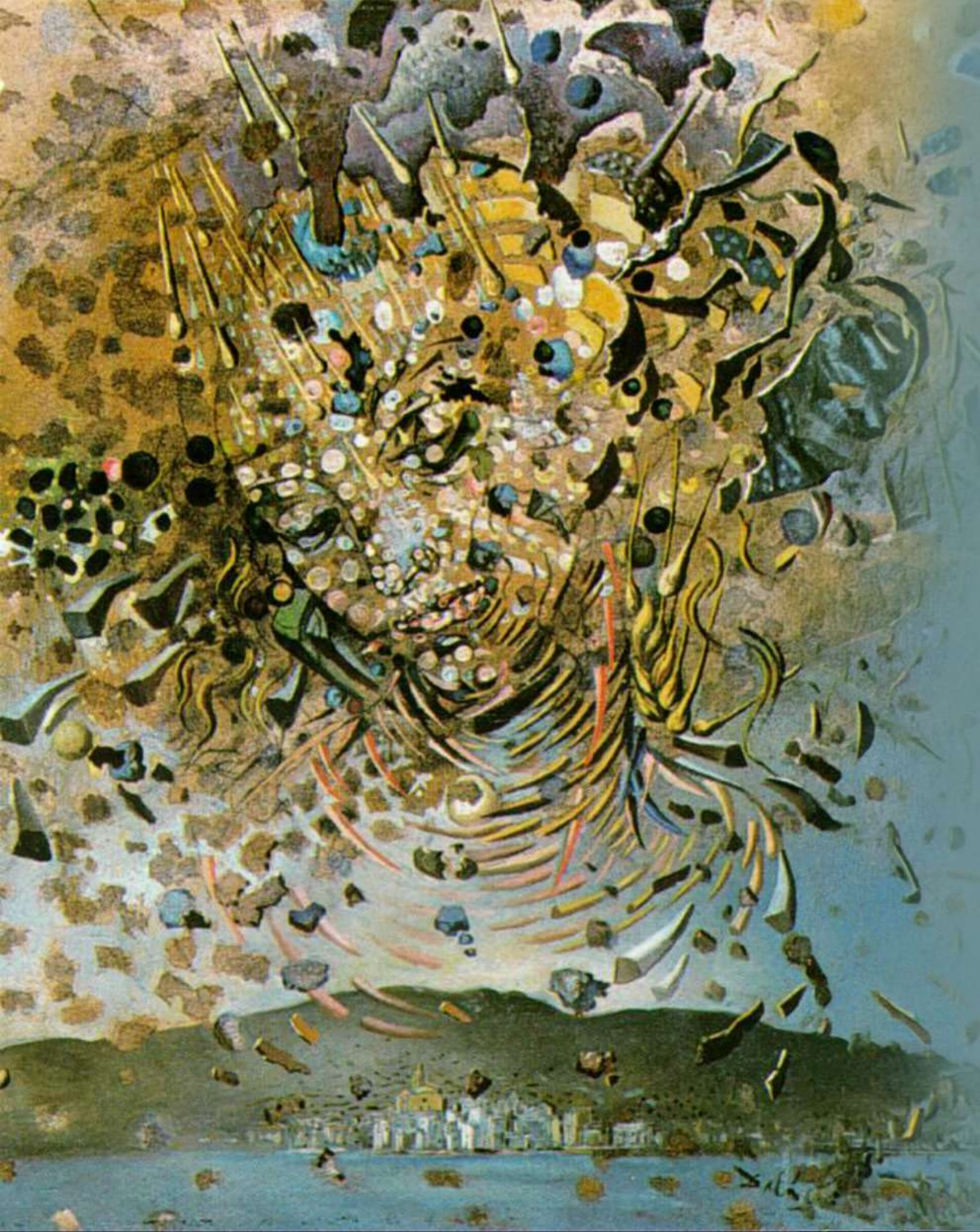
*Untitled (Temple Frontage with Atomic Explosions), c. 1947, Sans titre.



*The Sacrament of the Last Supper, 1955, Oil on Canvas, 166.7 x 267 cm, National Gallery of Art, Washington, D.C.



*Project for "Mad Tristan", 1944, Oil on Canvas, 26.5 x 48.5 cm, Fundació Gala-Salvador Dalí, Figueres.



8

Head Bombarded with Grains of Wheat

(Particle Head Over the Village of Cadaques)

The REVEALINGS to Dalí of certain scenes that offer clues to CREATION, his endeavor to solve the puzzle of filling in the blanks with the support of science, his beginning to rejoice as if participating in the Act of Creation, and his accelerating tempo in the face of the path paved by Divine Grace. The beginning of a journey into the ultimate reality of created things (eshya).

Starting from points and the smallest building blocks, “shaping the human being in the wombs so he may emerge, forming the bones, clothing the bones with flesh, bestowing eyes, ears, and nose... shaping him in the best of forms” (As-Sajdah: 9, Al-A'raf: 11, Ali 'Imran: 6, Sad: 72). Moving from short-feature, visual glimpses of humanity's story of Existence or Creation toward long-feature works and masterpieces; and Dalí demonstrating his own act of artistic creation, measured by the decree that “Allah is the most sublime, the best of creators” (Al-Mu'minun: 14), which acknowledges that the human being is also granted a capacity to create up to a certain limit.

The artist's respect for and curiosity about Christianity (on account of Jesus) increasing, precisely because only Jesus was granted permission for the act of “BREATHING LIFE” by the leave of Allah (Ali 'Imran: 49). The emergence of his desire to produce works on this subject as well. From this perspective, his painting of the Re-creation that will take place on the Day of Judgment along with the Resurrection (Ya-Sin: 79). The curious manner in which creation's initial association with letters exhibits a striking resemblance to the art of calligraphy.

**Head Bombarded with Grains of Wheat, 1954, Oil on Board, 26.6 x 17.8 cm, Private Collection.*



*Saint Surrounded by Three Pi-Mesons, 1956, Oil on Canvas, 42.5 x 31 cm, Fundació Gala-Salvador Dalí, Figueres.



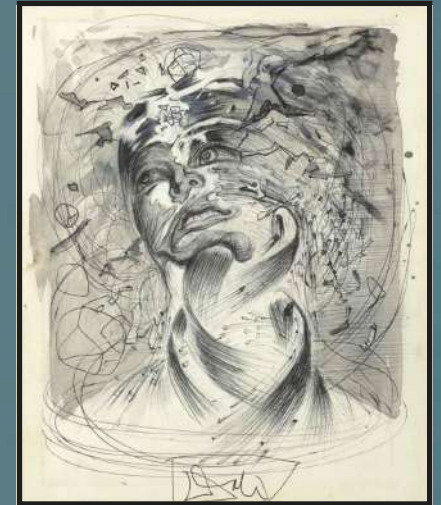
*Nuclear Head of an Angel, 1952, Black Ink, Sepia and Pencil on Paper, 56 x 43 cm, Private Collection.



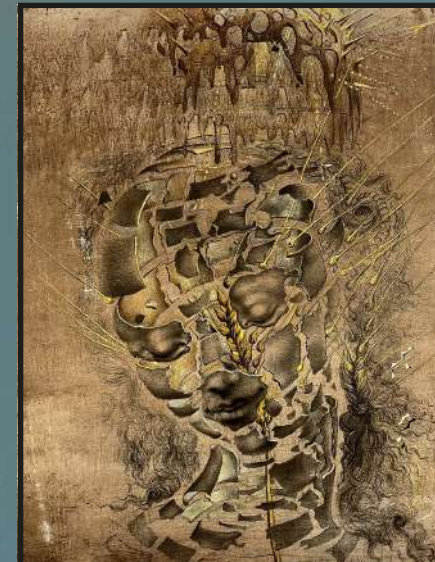
*Madonna and Particle Child Nuclear Drawing (Study for Exploding Raphaellesque Head), 1954, India Ink and Pencil on Paper, 31 x 24 cm, Private Collection.



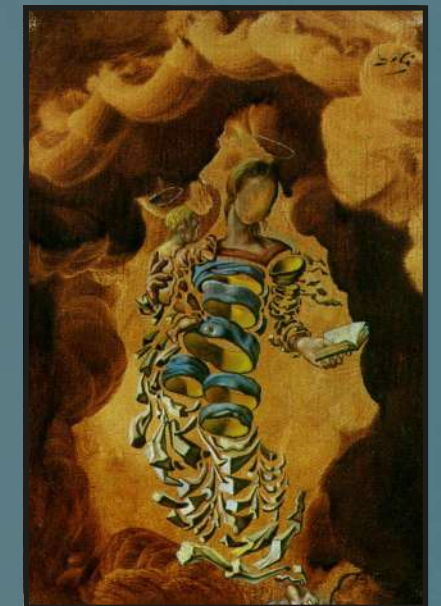
*On The Verge (Illustration), 1950, India Ink and Pencil on Paper, 26 x 18.4 cm, Private Collection.



*Tête Explosive, 1952-1954, Gouache, India Ink and Ballpoint Pen on Paper, 28.2 x 23.5 cm, Morohashi Museum of Modern Art, Fukushima, Japan.



*Study for the Head of the Virgin, 1951-1952, Oil, Gouache and Pencil on Panel, 24.1 x 19.1 cm, Private Collection.



*Madonna in Particles, 1952, Oil on Canvas, 20.3 x 13.6 cm, Private Collection.

Notes

Head Bombarded with Grains of Wheat



Al-Mu'minun: 14

Then We made the drop of fluid into a clinging mass, and then We made the clinging mass into a chewed lump, and then We made the chewed lump into bones, and then We clothed the bones with flesh; then We developed him into another creation. So blessed is Allah, the Best of creators; the ultimate source of all blessings and goodness!

As-Sajdah: 9

Then He proportioned him into a proper human form and breathed into him of His spirit, and made for you hearing, sight, and hearts. How little gratitude you show!

Al-A'raf: 11

And We created you, then We fashioned you, and then We said to the angels: "Prostrate before Adam!" So they all prostrated except Iblis; he was not among those who prostrated.

Ali 'Imran: 6

It is He who shapes you in the wombs as He wills. There is no deity except Him, the All-Mighty, the All-Wise.

Sad: 72

So when I have proportioned him properly and breathed into him of My spirit, fall down in prostration before him!



27

Christ of Rubbish

The human being who is aware of the journey is conscious of the fact that it can sometimes be an arduous passage.

To discover the signs (ayat) and proofs upon the horizons and within our own souls—the realm of our physical body—our journey is directed toward the Truth (al-Haqq) within our personal epic, or ultimately through our post-mortem arrival unto Him. Our journey takes place upon the high seas. At times, we also traverse distances across dry land, staying as guests in granted stations of spiritual meaning.

The traveler upon the destination of Salvation, treading the path traversed by Prophet Noah, becomes aware of the Existence of our Body Ship, “made of planks and nails.” Prophet Noah is the captain of a vessel that sails by itself. He follows the roadmap drawn by intellect. Through consciousness and spiritual awareness, one adapts to life at the supreme level. Noah (whose title is Najjiyullah, meaning the servant whom Allah delivered unto salvation) is understood as the station of deliverance. The famous author of the Mavlid, Suleyman Celebi, titled his work Vesiletü’n-Necât (The Means of Salvation). The Hebrew equivalent of the name Noah is likewise explained as “rest” or “comfort.” For the local populace who witnessed a ship being built for the first time in a place far from the sea, the miracle was the ship itself. They set out toward salvation, navigating upon raging waves. When Purity—which was the title of Prophet Adam (Adam Safiyullah)—was corrupted, it entered human records that catastrophe was finalized. Thus, it was written in history that for every new punishment or catastrophe, according to its nature, there would be an Ark of Salvation to achieve deliverance. Yet, the recipe carrying the Noah-like quality of every era remains Intellect.

Surah Nuh 71 verse 17 declare: “And Allah has caused you to grow from the earth like a plant.” The verses with reversed digit numbers seem to remind us

**Christ of Rubbish, c. 1968, Outdoor Installation (Sculpture) Made of Boat Hull, Mediterranean Tiles, Cable Reels and Various Waste Materials, c. 1200 x 300 x 250 cm, Salvador Dalí House-Museum, Portlligat, Spain.*



of a truth concerning ourselves: that we must not forget where we came from. The stations of creation (maratib al-khalq) are as follows:

- The Mineral Station
- The Plant/Vegetal Station
- The Animal Station
- The Human Station

Therefore, within the human capacity, one must advance by employing intellect. For in many other verses, it is declared: “Indeed in that are signs and lessons for a people who reflect.” After being brought forth from the soil like a plant, we are returned back to it. Upon the Ocean of Divine Knowledge, our Ship of Body and Meaning sails throughout life. He who fails to safeguard his ship cannot have a path.

As declared in Surah Al-Ankabut, Verse 15: “But We saved him and the companions of the ship...”—our shared characteristic is that we are all aboard a ship.

In Surah Hud, Verse 37, it is commanded: “And construct the ship under Our eyes and Our inspiration [by applying the construction instructions].” The meaning of this verse for us is as follows: You must CONSTRUCT the Ark of Salvation out of the ocean of the “Self” (Nafs), under the oversight of the Quran and by adhering to revelation. According to tradition, it is also said that Prophet Noah was handed the exact ribcage of a hen, thereby granting him the concept of modeling and copying.

In Surah Al-Qamar, Verse 13, it is declared: “And We carried him [Noah and those who believed with him] upon a vessel of planks and nails.”

What is intriguing is that Allah’s verse regarding “what I created with My two hands,” followed by the verses “because of what your hands have put forth,” serves as a reminder to every human being to construct their own Ark of Salvation with their two hands. Our Body Ship, on the other hand, was already fashioned by Allah.

The floating of the ship is also extraordinary, offering a blueprint regarding the inner journey within our life path: “And he said: ‘Embark therein; in the name of Allah is its course and its anchorage.’” (Hud: 41). By invoking the name of Allah, through the essence of the Basmalah, the transition is made from the Ark of Noah



and the human body-as-ship to the concept expressed by Jesus: “I fashion for you out of clay the figure of a bird, then I breathe into it and it becomes a bird by Allah’s permission.” That is to say, from being told to set sail with a self-propelling ship by invoking Allah’s name, one ascends to the station of being granted the attribute of genesis (Takwin—the creative capacity).

“It sailed under Our eyes [under Our control],” (Al-Qamar: 14).

”And say [not ‘he said’, for the command applies to us all]: ‘My Lord, enable me to land at a blessed landing place,’”* (Al-Mu’minun: 29). The halting of the ship and its landing on dry land are well known from the verse: Following the command “O earth, swallow your water, and O sky, withhold your rain,” the ship came to rest upon Mount Judi (Hud: 44). (For much of the information regarding Prophet Noah, the book Hz. Nuh Neciyullah by N. Ardiç was consulted). Jud signifies generosity. Thus, they reached a location and opportunities generously bestowed by Allah where they could rebuild life. In comparison to human generosity, the generosity of Allah can be likened to mountains. Indeed, the phrase “the opening of the gates of heaven” in the verse provides insight into numerous matters.

After this background preparation, if we turn to Dalí’s deeply meaningful artwork created within nature titled CHRIST OF RUBBISH (or The Wreckage of Christ): This work was constructed from environmental waste, scraps, fragments, and accumulated debris left behind in nature. What strikes the eye first is the shattered boat—representing the symbolic chest (the center of faith) of Jesus—scattered as if destroyed by crashing against rocks due to human destruction, its form and underlying truth corrupted.

While the prophets up until Moses had consistently declared the transcendence of Almighty God (al-Tanzih), Jesus, by divine command, sought to elevate humanity to a higher level of realization and faith by introducing the dimension of similitude/immanence (al-Tashbih). Yet the ship ran aground, shattered by human hands. The message of Jesus to the Children of Israel turned into a “wreckage.”

This work by Dalí transformed into an ARTWORK within the dimension of Space, depicting and interpreting the life adventure of Christianity through a magnificent representation. It stands as a precursor to how the divine message of truth—laid flat on the ground and reduced to wreckage—would be resurrected anew through a fresh opening with Prophet Muhammad.