



the Sagrada Família, one of Gaudí's most emblematic works, which is still under construction.

Dalí was a firm defender of the Sagrada Família project and was actively involved in promoting and funding it. Aware of the historical and artistic significance of Gaudí's work, he advocated for finishing it and for it to be recognised as an architectural treasure of humanity.

Dalí's commitment to the Sagrada Família was clear, participating in fund-raising events, exhibitions and campaigns to raise awareness of the importance of completing the works. His influence and support significantly contributed to boosting public interest and financial support for the project.

Dalí's dedication to completing the Sagrada Família reflects his deep admiration for Antoni Gaudí and conviction that the work deserved to be preserved and completed as a lasting legacy for future generations. His activism highlights the emotional and artistic synergy he felt with Gaudí's legacy.

Together, the paranoia-critical method seeks to free one's creativity by exploring the darkest corners of the mind. Without going into Dalí's original interpretation, it is important to recognise that the Expiatory Temple is full of natural details that only a careful eye can perceive and enjoy.

Plus, Gaudí's innovative structural engineering, which defied conventions of that time, also inspired Dalí to question the limits of reality and explore the impossible in his art.

The Sagrada Família specifically, with its daring design and apparently impossible structure, was a constant reminder for Dalí of the importance of defying established norms and daring to imagine the unimaginable in his own artistic practice.

4. Dalí, in favour of completing the Sagrada Família

Another interesting aspect of the relationship between Salvador Dalí and Antoni Gaudí is that Dalí became a prominent supporter of completing

PRAYER FOR PRIVATE DEVOTION

God our Father, who gave your humble servant architect Antoni Gaudí a deep love and ardent zeal to imitate the mysteries of the childhood and Passion of your son, I ask you, by the grace of the Holy Spirit, to also deliver me to a job well done and deign to glorify your servant Antoni and grant, through his intercession, the favour I now ask of you (mention your petition). Through Christ our Lord, Amen.
Jesus, Mary and Joseph, bring us peace and protect the family! (Three times)

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GOD'S ARCHITECT

Newsletter on the life and fame of sanctity of the venerable Antoni Gaudí

June 2025

GAUDÍ, VENERABLE

(Translation of the "Decree on the virtues" of Antoni Gaudí, by the Dicastery for the Causes of Saints)

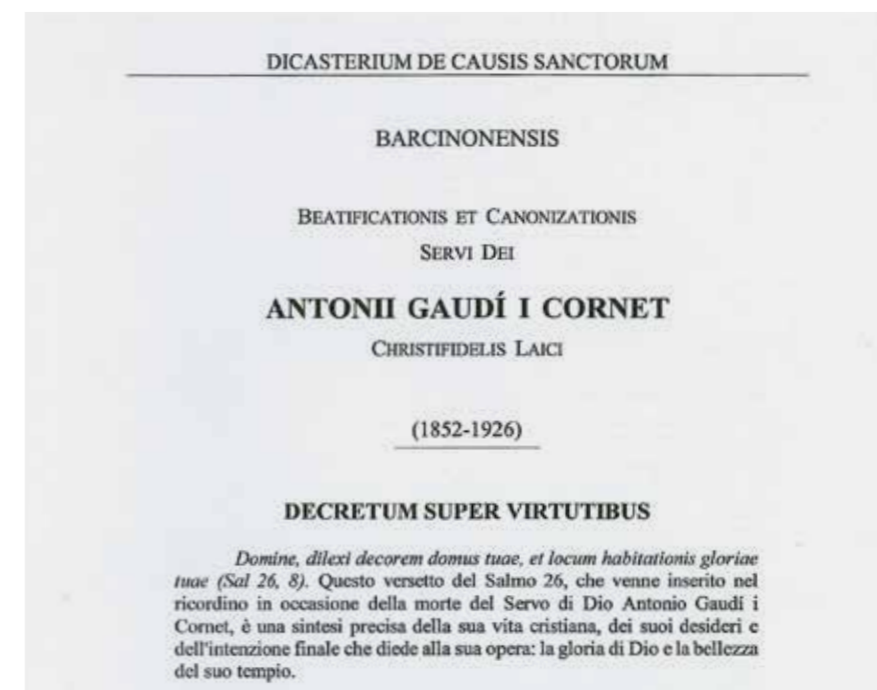
Domine, dilexi decorem domus tuae, et locum habitationis gloriae tuae (Ps 26:8) (O Lord, I love the house where you dwell, the place of your glory.)

This verse from Psalm 26, chosen for the commemoration of the death of Servant of God Antoni Gaudí i Cornet, is succinct synthesis of his Christian life his desires, and the purpose he sought to give his work: the glory of God and beauty of his Temple.

The Servant of God was born on 25 June 1852 in Reus (Tarragona), the fifth and final child of Francesc Gaudí i Serra, a potsmith by profession, and Antònia Cornet i Bertran. He was baptised the day after his birth and confirmed on 10 September 1853.

Due to his fragile health, he went to a private primary school run by Francesc Berenguer. From 1863 to 1868, he studied at Escoles Pies secondary school in Reus, amid a social and religious context full of sharp contrasts of all sorts, including ideological, becoming increasingly liberal and anticlerical, particularly after the revolution of September 1868.

That same year, Gaudí moved to Barcelona to finish his secondary studies and then enrol in the official



School of Architecture. He graduated with his degree in architecture on 15 March 1878. From that time, he began showing clear signs of his genius and great artistic talent through numerous graphic and architectural projects.

Collaborating with well-known architects helped consolidate his ethical and moral convictions, as well as improving his financial situation, especially after 1876 when, due to the death of his mother and the last of his siblings, he lived with his father and niece.

In 1883, the Asociación Espiritual de Devotos de San José (Spiritual

Association of the Devotees of Saint Joseph) asked the Servant of God to take over construction of the Expiatory Temple of the Sagrada Família, the cornerstone of which had been blessed on 19 March 1882. Gaudí accepted the offer, enthusiastically joining the project and its social and expiatory purpose. Thus, the Servant of God carried out his studies and first interventions on the Temple while working on other projects, both secular and religious. These years were decisive in the spiritual development of the Servant of God, who, also thanks to counsel from bishops, priests and laypeople, managed "to unify that inspiration which came to him from the

three books that nourished him as a man, as a believer and as an architect: the book of nature, the book of sacred Scripture and the book of the liturgy. In this way he brought together the reality of the world and the history of salvation.” (Benedict XVI, 2010). At the Temple, he reproduced traits of the new Jerusalem with “the twelve names of the apostles of the Lamb” (Acts 21:12-16) and the three mysteries of Jesus’ life: the Nativity, the Passion and the Glory.

The Servant of God nourished his spiritual life with prayer. He took part in the Eucharist daily and, after work each evening, he walked to the Saint Philip Neri Oratory of prayer for his devotionals exercises and to converse with the spiritual master. On Sundays, he attended services at the Cathedral.

He bestowed limitless aid on people in need and, when hard times hit the Temple, he relinquished his salary and humbly wandered the city asking for alms. In 1909, he designed, built and funded the Schools at the Sagrada Família from his own savings for the children of the workers and the poorest families in the neighbourhood.

The practice of the moral virtues was also the fruit of the Servant of God’s theological life. This was particularly true of the cardinal virtues, which establish and apply to daily Christian behaviour. And along with these, other virtues extolled by Jesus, such as evangelical poverty, humility, obedience and chastity, which he considered a blessing from God.

During Lent in 1894, as an expression of his intense Christian life, he went on a rigorous fast. Through this asceticism, the Servant of God found deep inner peace that allowed him to overcome adversity and illness with a deeply Christian attitude, putting himself in God’s hands and taking advantage of the circumstances to meditate on the poetry of Saint John of the Cross and to project the Passion façade.

From 1914, after the death of his father and niece, he renounced all other commissions and focused exclusively on the Temple of the Sagrada Família, dedicating all his physical, artistic and spiritual efforts into the church, despite knowing he would never see it finished. In 1925, he went to live in a small room at the Temple and instituted two pious foundations in memory of his father and mother at the parishes of Riudoms and Reus, respectively.

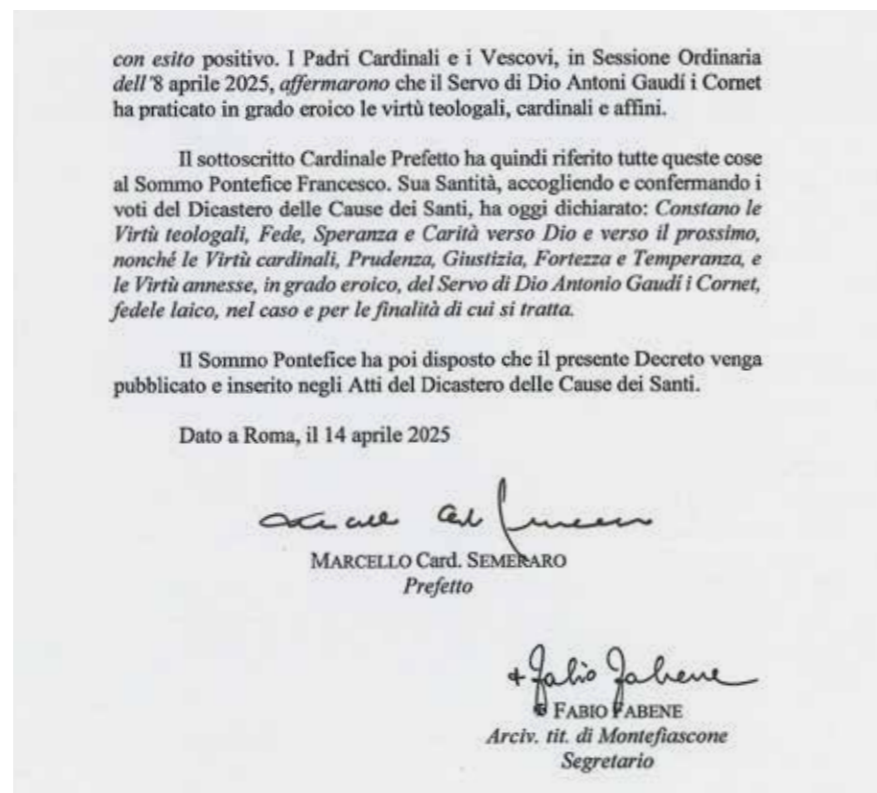
Finally, on the afternoon of 7 June 1926, as he walked towards the Sant Felip Neri chapel of prayer, he was struck by a tram. No one recognised him, given his modest clothes and appearance, and he was taken to Hospital de la Santa Creu, the hospital for Barcelona’s poor, where he spent three days. The Servant of God requested the last rites, which he received fervently, exclaiming clearly from time to time, “My God. My God.” On the morning of 10 June, he entered into his final agony, and expired serenely around 5:00 pm.

The news of his death shocked the whole city and surroundings, and a huge crowd of people came to visit

him lying in repose to pray. On the afternoon of 12 June, a huge funeral procession accompanied his mortal remains from the hospital, with a brief stop at the Cathedral, to the Sagrada Família, where the Servant of God was interred.

Given the Servant of God’s reputation for sanctity among the Barcelona curia, a diocesan investigation was conducted from 12 April 2000 to 13 May 2003. Its legal validity was recognised by the Dicastery for the Causes of Saints on 20 February 2004. Once the *Positio super vita, virtutibus et fama sanctitatis* had been prepared, it was examined by the committee of historical advisers on 7 November 2023 and by the committee of theologian advisers on 3 October 2024, both giving it their seal of approval. The Cardinals and Bishops, in the Ordinary Session held on 8 April 2025, affirmed that Servant of God Antoni Gaudí i Cornet had practised the theological, cardinal and related virtues to a heroic degree.

The undersigned Cardinal Prefect thus relayed all of this to the Supreme Pontiff Francis. His Holiness, after collecting and confirming the votes of the Dicastery for the Causes of



Saints, declared today: *There is proof of the Servant of God Antoni Gaudí i Cornet's Theological virtues: Faith, Hope and Charity towards God and fellow man; as well as the Cardinal virtues: Prudence, Justice, Fortitude and Temperance; and related virtues to a heroic degree, in the case and for the purposes in question.*

The Supreme Pontiff instructed this Decree be published and entered in the Acts of the Dicastery for the Causes of Saints.

In Rome on 14 April 2025.

Marcello, Card. Semeraro
Prefect

† Fabio Fabene
Titular Archbishop of Montefiascone
Secretary

WHAT HAVE OTHERS SAID ABOUT GAUDÍ?

GAUDÍ AND DALÍ (3/3)

By Francesc Torralba

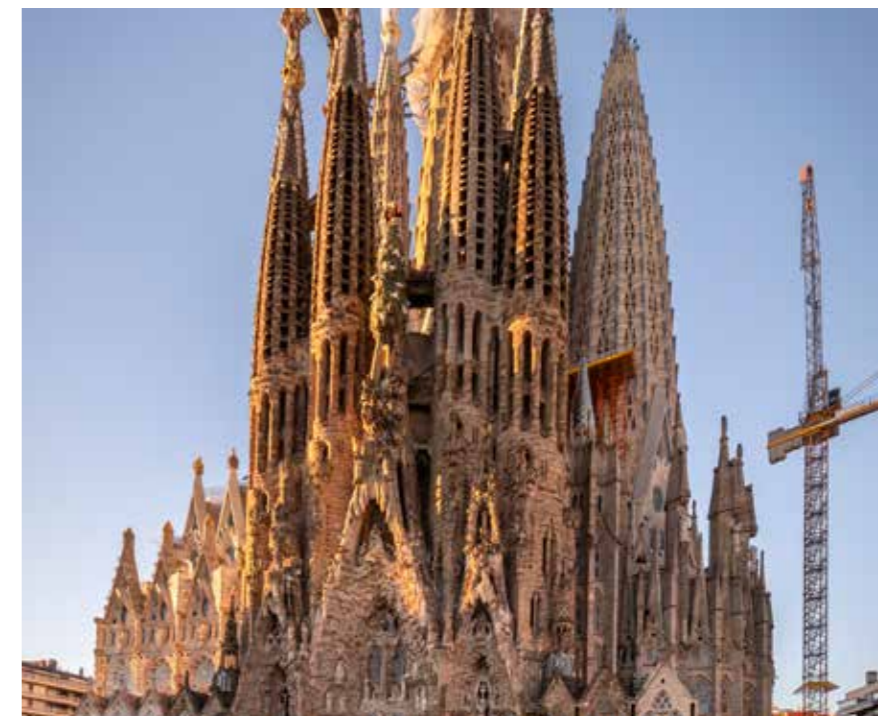
3. *The Sagrada Família, a cathedral of the paranoia-critical method*

Salvador Dalí offers up his own personal interpretation of the Temple of the Sagrada Família based on his paranoia-critical method.

“The Sagrada Família,” wrote Salvador Dalí, “is the cathedral of the paranoia-critical method, thus, of the pure science of systematically creative and fatal delirium. The fact that today the Sagrada Família remains only a ‘gigantic rotten tooth’ should not turn attention away from its true meaning. It is a magnetic tuning-fork whose waves spread ceaselessly and penetrate all minds receptive to the irrational that often practice and live art nouveau unwittingly.”¹

The paranoia-critical method is a technique developed by Surrealist artist Salvador Dalí. It is a creative process in which one attempts to reach the subconscious through a mental state that combines paranoia and critical thinking. Dalí believed that by activating this mental state one could reach a freer, more Surrealist flow of ideas.

¹ S. DALÍ, *obra completa*, vol II, Ed. Destino, Barcelona, 2003.



In practical terms, the paranoia-critical method involves focusing on seemingly insignificant details, such as stains on a wall or the shapes of clouds, and allowing the mind to wander freely in order to draw connections and hidden meanings. He believed this helps trigger new ideas and creative associations that would not otherwise be clear.

The word *paranoia* in the name of his method doesn’t necessarily mean paranoia in the clinical sense. It more refers to a state of full awareness and attention to detail, while critical references the ability to analyse and reflect on ideas generated in a seemingly irrational way.