LITURGICAL CELEBRATIONS AT THE BASILICA OF SAINT MARY

for more information visit our website at www.mary.org

HOLY EUCHARIST

Daily Mass (St. Joseph Chapel)……. 7:00 a.m. and 12:00 p.m.
Saturday Mass of Anticipation …...……5:00 p.m.
Sunday Mass Cantor/Organ……... 7:30 a.m.
Choral Eucharist …… 9:30 a.m.
Contemporary ……...……... 11:30 a.m.
Contemporary ……4:30 p.m.
Contemporary ……6:30 p.m.
Holy Days of Obligation… 7:00 a.m., 12:00 p.m., and 5:30 p.m.

SACRAMENT OF RECONCILIATION

Saturday (St. Joseph Chapel) ……..….. 9:00 – 10:00 a.m.
By appointment……. call the parish office 612/333-1381

VESPERS *(in the choir stalls behind the high altar)*

Advent, Christmas, and Lent …… 3:00 p.m.

LUX Eterna
THE BASILICA STORE

STORE HOURS

Fridays: 12:00 – 6:00 p.m.
Saturdays: 11:00 a.m. – 7:00 p.m.
Sundays: 8:30 a.m. – 8:00 p.m.

LUX Eterna is located on the ground level on the east side of the undercroft. Stop by to see our selection of quality:

- Sacred Art: Icons, crèches, prints and sculptures
- Devotional items: candles, holders & jewelry
- Cards, books music, and Basilica mementos

We are committed to offering items from traders that follow fair trade guidelines.

SELF-GUIDED TOUR

OF THE

BASILICA OF SAINT MARY

AMERICA'S FIRST BASILICA

CO-CATHEDRAL OF THE
ARCHDIOCESE OF
SAINT PAUL AND MINNEAPOLIS

MINNEAPOLIS, MINNESOTA

ORIGIN AND DEVELOPMENT OF BASILICAS

Architecturally speaking, basilicas have their origin in pre-Christian buildings erected in the form of pillared halls which were used for public assemblies and for the administration of justice. The usual plan was an oblong rectangle with a broad central nave separated from side aisles by rows of columns. The walls of the nave rested on these columns and were carried up above the roofs of the side aisles to form a clerestory pierced with windows to admit light to the building. At one end of the structure was the entrance under a portico. At the other end, a semi-circular vaulted niche (or apse) was separated from the main building by a screen of columns or a low balustrade. The apse was occupied by the tribune of the judge and an altar of sacrifice. They were called basilicas, or "kingly" halls from the Greek *basileus*, meaning king.

Many buildings of this architectural type graced the Roman Forum. Emperor Constantine (274?-337) who adopted Christianity as state religion transformed these buildings into Christian churches and used them as models for other churches since they were well suited to this purpose. The semi-circular niche was readily occupied by the bishop and his council of priests. The high altar, usually covered with a baldachin, took the place of the raised platform of the judge. Transepts were often added between the apse and the nave for practical purposes and on account of their symbolism (giving the whole a cruciform appearance). Under the altar was the *confessio*, or shrine containing the relics of the titular saint.

In the liturgical sense, a basilica is a church upon which (on account of its importance) special distinction has been bestowed. These titular basilicas are distinguished as Major and Minor, not because of their size but because of their dignity. To the Major Basilicas belong the four patriarchal churches of Rome (St. John Lateran, St. Peter, St. Paul Outside-the-Walls, and St. Mary Major). All others are known as Minor Basilicas, of which there are nine in Rome, and a large number throughout the world.

The distinction of the title 'basilica' is bestowed by Apostolic Letter of the Holy Father. The granting of such a title is without reference to the

LUX ETERNA: THE BASILICA STORE now occupies the rooms dedicated to Ambrose of Milan and Teresa of Avila. Since 2003 the Basilica is committed to providing high quality sacred art and artifacts, religious images and spiritual readings, sacred music and seasonal articles from diverse cultures because these are essential to the devotional and catechetical life of Catholic Christians.

THE LOWER LEVEL

THE JOHN XXIII GALLERY occupies the center part of the lower level of the Basilica undercroft. This Gallery hosts about ten exhibits of sacred art by local, national and international artists. The goal is to allow sacred art from different traditions and cultures to inspire all who enter here.

THE TERESA OF CALCUTTA ROOM is a multi-purpose room dedicated to radical hospitality. Inspired by Mother Teresa this beautiful room filled with art was created as a place where we can host all our brothers and sisters with respect and in peace. In addition to different outreach programs, this room is used for hosting a variety of programs, events, and liturgical celebrations in addition to being a fellowship space following each Sunday Mass. The early 20th century stained glass windows that are hung in the windows were rescued from the now-destroyed church of St. Martin-de-Porres in North Minneapolis. The paintings on the side-walls are part of the Basilica's permanent art collection. The other art is part of the rotating exhibits hosted by the Basilica of Saint Mary.

Thank you for your interest in the Basilica of Saint Mary in Minneapolis, America's first basilica and the Co-Cathedral of the Archdiocese of Saint Paul and Minneapolis.
Please come again!

You may keep this tour guide in remembrance or return it to the literature racks for others to use.

are by Steve Danko from Illinois. The art glass windows are by Michael Pilla. The statue of Our Lady of Guadalupe was carved and painted by Gilbert Vigil for the Chapel. The lucite/acrylic cross, known as the Millennium Cross is by the late Vermont artist Frederick Hart. He also did the bronze Christ Rising located in the staircase leading from the Basilica to the undercroft. The Stations of the Cross in crayon on paper were created by Leo Winstead. The chapel is used for daily Eucharist, morning prayer, small weddings and funerals and intimate concerts.

The Reconciliation Chapels on either side of the Saint Joseph Chapel are dedicated to Saints Hildegard of Bingen and Augustine of Hippo. Hildegard (1098-1179) is known as the great reconciler of the 12th century. Even as a child, she was prone to religious visions and divine inspiration. Hildegard was a physician, an abbess, a writer, a poet, an itinerant preacher, a musician, an environmentalist and a playwright. In addition, she served as the conscience of the church during the twelfth century. Augustine of Hippo (354-430) was born in Northern Africa. Although his mother, Saint Monica had given him a Christian upbringing, he was not baptized. It was not until 387 that Ambrose baptized Augustine, together with his son Adeodatus. After their baptism, they returned to Tagaste, sold all their possessions and lived the monastic way of life. In 395 Augustine was made the bishop of Hippo. He preached every day, and he wrote prolifically. He counseled people and served poor people with kindness. The rough walls contrast strongly with the gold-leafed domed ceilings, not unlike the human condition and Divine Grace, which meet in the celebration of the Sacrament of Reconciliation.

Meeting Rooms flank the Saint Joseph Chapel. Natural light comes into the rooms through sections of the original undercroft windows. Each one of the rooms is named for one of the doctors of the church: men and women who were exceptionally able to instruct and inspire. Each of the doctors chosen for the undercroft led lives both of profound contemplation and vigorous action: Ambrose of Milan and Teresa of Avila on the east side and Basil the Great and Catherine of Sienna on the west side. The Bride's Room is dedicated to Sts. Anne and Joachim.

architectural style, size, or antiquity of the church. The title signifies that the church so honored is worthy of special veneration based on and entitled to "all the privileges and tokens of honor which pertain to Minor Basilicas as of right."

These privileges comprise preeminence of rank, the use of the pavilion and bell, and the right to a coat-of-arms and a corporate seal. The obligations relative to the status of a basilica include the highest of expectations regarding the celebration of the liturgy as well as special attention to the education of the faithful, especially in matters liturgical. The Basilica of Saint Mary was the first church in the United States to receive this honor (1926).

MISSION STATEMENT

The Basilica of Saint Mary is a community rooted in the gospel of Jesus Christ. As the Co-Cathedral of the Archdiocese of Saint Paul and Minneapolis, it is our mandate to model, to inspire and to:

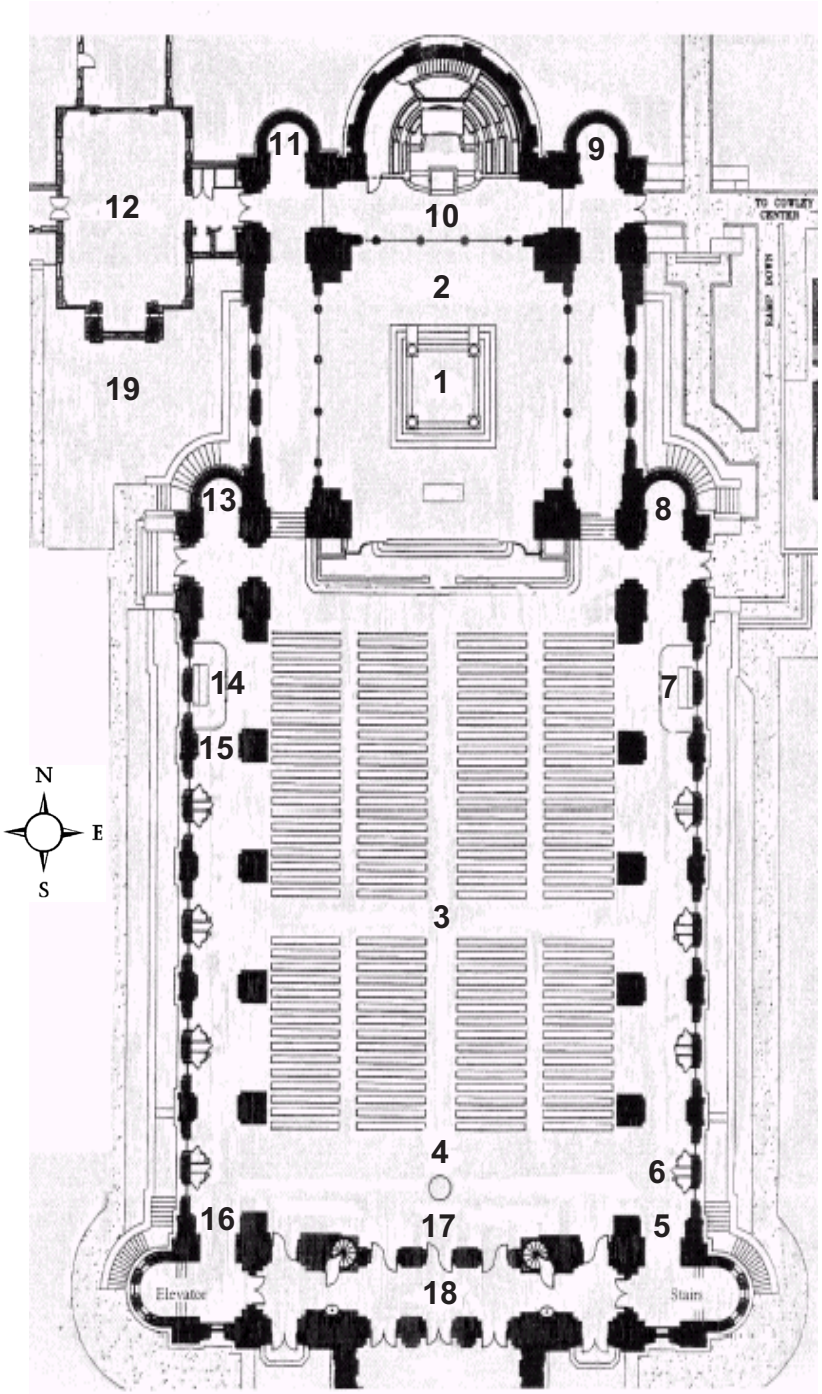
- Provide quality liturgy, faith formation, pastoral care, and hospitality
- Preach justice and provide emergency relief to the poor
- Pursue interfaith relationships
- Contribute to the celebration of the sacred arts in this community

The Parish is marked by hospitality and a rich diversity of age, ethnic, racial, social and economic backgrounds.

VISION STATEMENT

Seek the well being of the city to which I have sent you. Pray for it to the Lord. For in seeking its well being you shall find your own.

—Jeremiah 29:7

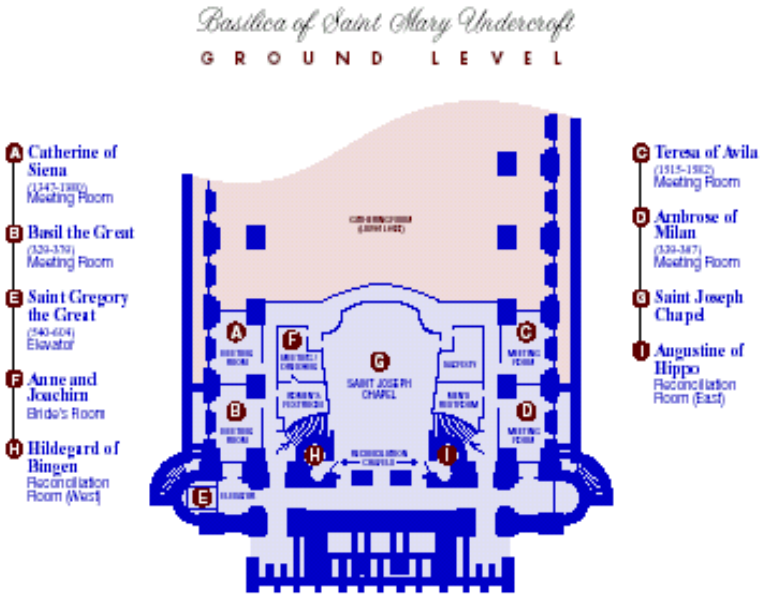


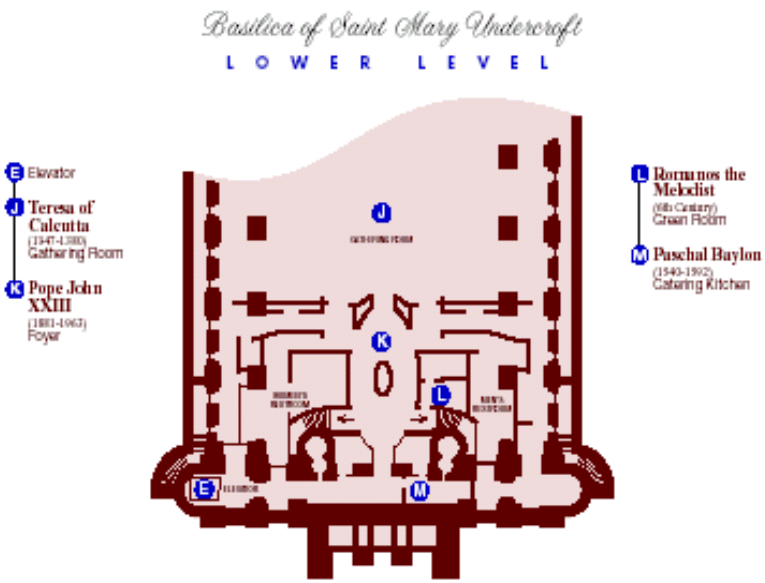
THE UNDERCROFT

The faith was there: almost one hundred years of worship at the Basilica of Saint Mary. The form was there: the undercroft, a grand 20,000 square foot chamber sitting empty under the body of the church. And function? Functions at the Basilica were bursting the seams of all available space. In the mid-1980s, parishioners met to plan for the creation of new space. Before long, it became obvious that the Basilica needed major structural repairs. Restoration was required before renovation. In 1997, a long-range planning committee met to discuss again the impact of parish growth. Three years of research, planning and construction resulted in the development two levels comprising 20,000+ square foot of previously unused space. The undercroft consists of two floors. The original basement floor and a ground floor, which was built during the construction. A staircase and an elevator give access to the undercroft from the Basilica. Additional entrances to the ground floor were created under the staircase leading up to the Basilica.

THE GROUND LEVEL

THE SAINT JOSEPH CHAPEL with its curving walls occupies the central space of the undercroft's ground floor. The saint to whom this chapel is dedicated is described in the Infancy narratives (Matthew 1:2-16, 20 and Luke 1:27; 3:23-38) as Joseph, the husband of Mary and foster-father of Jesus, who was of Davidic descent. Joseph and Mary lived in Nazareth, where Joseph worked as a carpenter. Saint Matthew characterizes Joseph as *tzaddik*, a person of justice and virtue. Saint Joseph is the patron saint of the Universal Church, of fathers, of workers, of poor people, of a happy death, of several countries and of prayer. Although it was impossible to build this chapel in the Beaux-Arts style, every effort was made to integrate elements from the Basilica into the design of the undercroft. The wooden floors connect with the wooden floors under the pews in the Basilica. The terrazzo floors are the same color as the ones in the sacristy and rectory. The tile floors in the hallway mimic the color variants of the stone floor of the basilica. All the furnishings and much of the art were commissioned for the chapel. The altar, ambo and candle stands were designed and executed by Richard Helgeson from St. Paul. The chairs, which embrace the altar





THE BASILICA OF SAINT MARY

This church is the vision of Archbishop John Ireland (1838-1918) and French architect, Emmanuel Masqueray (1861-1917). Archbishop Ireland, educated in France, loved all things French. After meeting Masqueray, chief architect of the 1904 St. Louis World's Fair, Ireland hired him to design cathedrals for his archdiocese: one in Saint Paul and one in Minneapolis. The Church of the Immaculate Conception, the first parish west of the river in downtown Minneapolis (founded in 1868) was to become the Pro-Cathedral of Saint Mary. Groundbreaking was August 7, 1907. The first Mass was celebrated on May 31, 1914 when the exterior work was finished. Interior work, begun in 1922, was near completion when the church was named America's first basilica by Pope Pius XI in 1926. The Basilica was formally named the Co-Cathedral of the Archdiocese of Saint Paul and Minneapolis in 1967.

The Basilica of Saint Mary is a striking example of Beaux Arts after the School of Fine Arts in Paris from which Masqueray graduated. This type of Modern Renaissance architecture is based on classical Roman architecture, but columns, pilasters, entablatures, and other details were applied in a novel and pleasing way characterized by finely wrought arabesques, strings, and cornices of classic profile, delicate pilasters and a great profusion of surface color and ornamentation.

The material used in the construction of the Basilica of Saint Mary is granite—from Minnesota quarries in the foundation, from the quarries of Vermont in the superstructure. The foundation goes deep down into the earth, especially the four massive piers which support the square dome which rises to a height of 187 feet above the grade, and the smaller piers that bear the weight of the clerestory walls.

The Basilica of Saint Mary has undergone an extensive restoration and renovation campaign since the 1980's. This included stabilizing the structure; making the building water tight by replacing the roof, tuck pointing the entire building and by sealing the windows; and developing 20,000 square feet of space in the undercroft. The Basilica community currently has some 5,200 member households from over 300 zip codes around the metro area. Fifty-five percent of the members are under the age of 40.

1. THE HIGH ALTAR

The platform on which the high altar stands is 24 feet square and rests on two immense walls of reinforced concrete deeply embedded in the foundation. These uphold the sanctuary floor and sustain the weight of the structure. The altar itself is of white Italian statuary marble relieved by a few dark veins. The *mensa* (table) is 11 feet, 8 inches in length, and 23 inches in depth and 39 inches above the *predella*. On the front a carved wreath surrounds the monogram *IHS* in the center panel. This Christ monogram is taken from the Greek **I**esos Christos **H**uios Theou **S**oter (Jesus Christ, Son of God, Savior). The inscription, *Tabernaculum Dei Cum Hominibus* (The Tabernacle of God with the people) scripturaly defines the purpose of this altar. The inscription on the base of the panel, *Altare Privilegiatum, Quotidianum, Perpetuum,* declares that the altar is a privileged altar perpetually set aside for the celebration of daily Mass. The platform on which the altar rests, as well as the massive square pedestals, are of buff Botticino marble. From these pillars rise the four polished monoliths of Breche opal (each 15 feet in height) which support the baldachin (or canopy) of cream Botticino. The baldachin is decorated with a carved entablature, adoring angels, tapering finials, engraved panels, and a graceful dome. All of this serves as a 40 feet high pedestal for the nine-foot statue of Our Lady of Grace (*Mater Divinae Gratiae*, Mother of Divine Grace). The domed ceiling of the baldachin is brilliant with Venetian mosaic threaded with golden rays from the figure of a dove in a vault of azure. The tabernacle rises majestically from the center of the altar. Its capstone is divided into two parts. One of these serves as a pedestal for the bronze crucifix that crowns it and the other functions as a throne for the monstrance during Adoration of the Blessed Sacrament. The tabernacle encloses a steel safe, lined with cedar and silk and is provided with two bronze doors.

2. THE SANCTUARY

The Dome has a blue ceiling (the tint of the firmament) lighted by golden rays of glory. Twelve grisaille windows contain the following symbols of the Virgin Mary, set in a medallion: the Ark of the Covenant, the Tower of David, the Enclosed Garden, the Sealed Fountain, the

types of crosses. Four marble holy water fonts are placed on the inner wall. Two fountains of polished Tavernelle marble at either side of the main entrances formerly provided drinking water. Opposite them are doors opening to circular stairways leading to the gallery. The double doors between the narthex and the nave are covered with Spanish leather, studded with bronze-headed nails and pierced by a circular opening filled with etched glass.

19. THE MARY GARDEN

Outside the west door is the Mary Garden, a project of the Friends of the Basilica, which was dedicated in 1997. Since medieval times artists and poets have imaged Mary, in her virginal purity, as an "enclosed garden." In the Middle Ages, certain plants and flowers began to take on symbolic meanings connected with the life and characteristics of Mary. Floral references began to appear in paintings and in poetry. Soon entire gardens were designed with the intention of honoring Mary by representing her legendary attributes through various plants and flowers. "Beckoning" the bronze sculpture by Gloria Tew was added to the Garden in the year of Jubilee 2000.

BUILDING DIMENSIONS

- length: 278', width: 120'
- height from grade to nave ridge: 95'
- dome: 61' sq. outside and 48' inside
- height to foot of cross: 187'
- cross: 13'
- front towers: 133' high, 22' square
- nave floor to ceiling: 75'
- sanctuary floor to dome: 138'
- nave, inside piers: 140'x82'x75'
- ambulatories in nave: 155'x10'x20'
- sanctuary ambulatories: 62'x10'x67'
- vestibule: 84'x10'x20

on the Way to Calvary, the Crucifixion, the Removal of Christ from the Cross, the Deposition, the Burial, the Return from Calvary, the Apparition of the Risen Lord to His Mother, the Descent of the Holy Spirit, and the Death of the Blessed Virgin. The Blessed Mother is easily recognized in these windows by the distinctive shade of blue reserved for her. Surmounting these scenes is a canopy of winged angels, holding a religious emblem connected, for the most part, with the Passion. Above this group in each window is an angel with a ribbon with an invocation from the Litany of Loretto in Latin. Crowning all this are angels exhibiting scrolls with a verse from the Magnificat in Latin.

The Windows of the side aisles show full-sized figures of figures from the Bible. The accompanying scriptural texts in link each biblical figure with the scene depicted in the clerestory window directly above! Beginning on the west side: Raguel, Isaiah, Anna, Micheas, Balaam, Malachi, Jacob, Moses, St. Luke, Solomon, St. John, Rachel, Amos, Zachariah, Jeremiah, Jonas, Joseph of Arimathea, Abraham, Judith, and St. Peter.

The Windows of the Nave Corners depict the Archangels who are on guard. On the west side above the communion rail stands St. Michael (who is like unto God) armed with sword and shield, and opposite him St. Raphael (the medicine of God) with trident and fish). The front entrances are guarded by Jophiel (the beauty of God) with a flaming sword in his right hand; and Uriel (the light of God) holding the book of knowledge at the southwest corner; Gabriel (the strength of God) holding a staff topped with orb and cross; and Chamuel (one who sees God) with staff in the right hand and chalice in the left, at the northwest corner.

18. THE VESTIBULE/NARTHEX

The bronze doors giving access to the Basilica were made in 1955. They are decorated with symbols of apostles and biblical concepts. The coat-of-arms of popes and bishops and of the Basilica itself are set above the doors on the outside. The walls of the vestibule are lined with pink ledge Mankato stone, hone finished, on a polished pink Kasota base. The vaulted ceiling is richly tinted: above the doors are semi-circular stone panels bearing symbols of Christ, of the Evangelists, and different

Lofty Cedar, the Fleur-de-lis; the Mystical Rose, the Gate of Heaven, the City of God, the Fountain of Living Water, the Pomegranate, and the Pierced Heart. Above the windows, four large paintings on canvas, each eight feet in diameter, depict the Evangelists (Matthew, Mark, Luke, and John).

A Marble Screen and Grille separates the sanctuary from the ambulatories. Twelve columns of full-veined Swiss Cipolin marble support an entablature of Botticino marble at a height of 18 feet. The spaces between the columns are filled with grilles of hand-forged wrought iron. The nine major sections of these contain panels depicting scenes in the life of the Blessed Mother after the crucifixion. Beginning on the west side you will find: Her return from Calvary; the Descent of the Holy Spirit; the Angel Announcing Mary's Death; Her Last Meeting with the Apostles; Her Death; Her Body Borne to the Grave; Her Burial; Her Assumption into Heaven; and Her Coronation in Heaven.

The Statues of the Apostles are set on the entablatures surrounding the sanctuary. These six-foot statues are half-size duplicates of the statues of the Twelve in the Basilica of St. John Lateran in Rome. The originals, in the Lateran Basilica, were ordered by Pope Clement XII (1700-21). They are sculpted of cream-colored marble, and are arranged in the same order as the originals. Each one has his distinctive symbol; beginning on the east side they are: Jude (spear), Matthew (book), Philip (serpent), Thomas (carpenter's square), James the Greater (staff), Paul (sword), Peter (keys), Andrew (transverse cross), John (eagle), James the Less (book), Bartholomew (knife/skin), Simon (saw).

The Ambry for Holy Oils is a metal box lined with cedar and silk. It is set into the inner surface of the rear pier on the west side. It functions as a receptacle for the Holy Oils (Oil of the Catechumens, Oil of the Sick, Sacred Chrism), which are used in the administration of the Sacraments. The bronze door is inscribed: "Olea Sancta" (Holy Oils).

Three Sets of Inscriptions were incised on each section of the entablature. Those on the west side refer to the Blessed Sacrament: *Adoremus in Aeternum SS. Sacramentum* (Let us forever adore the Most Blessed Sacrament), *Hic Est Panis Qui De Coelo Descendit* (This is the

bread that came down from Heaven), *Qui bibet Meum Sanguinem in Me Manet* (Whosoever drinks my blood abides in me). The texts behind the altar refer to the Church: *Domum Tuam Domine Decet Sanctitudo* (Holiness becomes your house, O Lord), *Sedes Tua Deus in Saeculum Saeculi* (Your throne, O God, is forever and ever), *Domus Mea Domus Orationis Vacabitur* (My house shall be called the house of prayer). On the east side the inscriptions refer to the Blessed Mother: *Macula Originalis Non Est in Te, Maria* (There is no stain of original sin in you, O Mary), *Beatam Me Dicent Omnes Generationes* (All generations shall call me blessed), *Ora Pro Nobis Sancta Dei Genetrix* (Pray for us, O Holy Mother of God).

The Canopied Pulpit, located in front of the sanctuary pier on the west side, is elevated six feet above the floor of the nave, and commands a full view of the nave. It is of pink ledge Mankato stone, artistically carved, and adorned with symbols—a dove typifying the Holy Spirit, an open Bible representing the Word of God, a hand from the clouds signifying the traditional teaching of the Church. These comprise the three sources from which the preacher is to draw the material for his homily. On the front of the pulpit is the inscription: *Praedicate Evangelium Omni Creaturae* (Preach the Gospel to every creature).

The Crucifixion Tableaux on the corresponding pier on the east side is modeled after the miraculous crucifix in Lympias in Spain. It was carved on site *(in situ)* from a single block of stone, which was anchored to the masonry when the wall was built. The statues of the Sorrowful Mother and of St. John are chiseled from the same material. Beneath is the inscription: *Consummatum Est* (It is finished).

The Pavilion (or umbrellino) is a large umbrella so constructed that it cannot open more than halfway. It is made of twelve alternate stripes of red and yellow silk with braided and fringed pendants. These are arranged in such a way that to each stripe a pendant of the opposite color is attached. The whole is supported by ribs fastened to a wooden handle topped with a gilded ball and cross. Originally the pavilion was held over the head of the Supreme Pontiff to shield him from rain or sun, whenever he visited a basilica. It was carried by a member of the clergy when they went in procession to meet the Pontiff at the door of the

cloak. This cloak is preserved and venerated in the Basilica of Our Lady of Guadalupe in Mexico City. Our Lady's message was one of love and compassion, and contained her universal promise of help and protection to all people, especially the poor and outcast. Pope John XXIII called her Mother of the Americas and Pope John Paul II declared her feast (December 12) a liturgical Holy Day for the whole continent. This mosaic of Our Lady of Guadalupe was made in the Vatican mosaic studios after the original image that appeared on Juan Diego's cloak. The mosaic was installed on May 13, 2005 and dedicated on August 15, 2005.

17. STAINED GLASS

The Basilica's stained glass windows were made in the Thomas J. Gaytee studios during the 1920's. Thomas Gaytee studied under Louis Comfort Tiffany in New York. He moved to Minneapolis in 1918 as a salesperson for Tiffany. A few years he started his own studio.

The Rose Windows (three) of the Basilica are set in the façade and on either side of the transept. Each rose window consists of a central section that is 15 feet across, surrounded by 24 circular lights, 16 inches across. The outer portion of each window shows three rows of angels. In the center you can see the Madonna and Child enthroned surrounded by choirs of adoring angels in the façade. The transept windows represent the Immaculate Conception surrounded by adoring angels (west side) and the Coronation of Our Blessed Lady by the Holy Trinity (east side). Directly below each of the transept windows are three vertical windows (8 feet 8 inches by 2 feet 4 inches) with Old Testament figures. Those on the east side are Esther and Ruth, prototypes of the Blessed Virgin and King David of her ancestral line. On the west side are Gideon, Ezekiel, and Daniel.

The Windows of the Clerestory (twenty) contain scenes from the life of the Blessed Mother, the patroness of the Basilica. Beginning on the west side they are: the marriage of Mary to Saint Joseph, the Annunciation, the visitation of Mary and Elizabeth, the nativity of Our Lord, the adoration of the Magi, the presentation in the Temple, the Flight into Egypt, the Holy Family at Nazareth, the Finding in the Temple, the Death of Saint Joseph, the Marriage at Cana, the Meeting

you shall conceive and give birth and the fruit of your womb shall be blessed by all the world". The angel made the same promise to Joachim, who returned to his wife. Hannah gave birth to a daughter whom she called Miriam (Mary). St. Anne is patroness of women in labor, she is also patroness of miners, Christ being compared to gold, Mary to silver. The Statue in this chapel depicts Anne and Mary. The inscribed date on the altar refers to the solemn consecration of the Basilica and its altars during the Ninth National Eucharistic Congress on July 27, 1941.

14. SIDE ALTAR OF THE SACRED HEART OF JESUS

This marble altar is supplied with a tabernacle. A predella and curved communion rail of marble complete the chapel. The emblem on the front panel of the altar depict the symbols of the Passion. A mosaic-domed niche above the altar accommodates a hand-carved marble statue of the Sacred Heart. The devotion to the Sacred Heart of Jesus is a special devotion to Jesus, especially to his love for humankind. This devotion, which is steeped in the church's history was popularized by Saint Margaret Mary Alacoque (1647- 1690) who became know as the 'daughter of the Sacred Heart of Jesus'.

15. THE STATIONS OF THE CROSS

The Stations that are recessed in the outer walls beside the confessionals, are of cream Botticino marble with figures carved in bas-relief. The incised inscriptions follow a uniform plan. Light is focused on each group with a bulb concealed within the bronze cherub at the base. The attached shield bears the number of the station. A black walnut cross, the essential feature of each station is fastened to the wall above each station. The series begins at the front west side, continuing to the rear, crossing to the east, concluding at the front east column.

16. MOSAIC OF OUR LADY OF GUADALUPE

In 1531 a "Lady from Heaven" appeared at Tepeyac to Juan Diego. She identified herself as the Mother of the True God and instructed him to have the bishop build a church on the site. As proof of her appearance she left an image of herself imprinted miraculously on Juan Diego's

church. The bearer held it half open, ready to open it completely upon arrival of the pope. In the course of time the custom fell into disuse, but the pavilion has been retained as a symbol of honor distinctive of basilicas. The half-opened umbrella symbolizes that a Basilica is always ready to receive the pope.

The Tintinabulum or silver bell is another mark of dignity. Its history is traceable to the custom of ringing a bell to announce the procession of clerics, specifically those who were to meet the pope at the entrance of the basilica. The bell is not more than six inches in diameter at its lowest part and is mounted on an elaborate framework (or belfry) of metal or carved wood designed according to the architecture of the church and fixed on top of a banner pole.

The Coat-of-Arms of the Basilica of Saint Mary is a striking example of ecclesiastical heraldry. Blue and white are the heraldic colors of the Virgin Mary. The umbrellino above the coat-of-arms represents the Basilica. The silver crescent moon in the center of the blue field is the heraldic device of the Immaculate Conception (the patroness of this church). The crenellated broad silver band symbolizes a city. The horizontal, wavy stripes of blue and silver represent the waters of the Mississippi and St. Anthony Falls. Thus the basilica crest reads as follows: the Basilica of Saint Mary in the city of the waters (Minneapolis).

The Cathedra is the large red upholstered bishop's chair. It represents the teaching function and authority of the bishop. A cathedral takes its name after the *cathedra* or bishop's chair since the cathedral is the bishop's church. The Basilica of Saint Mary was built as the pro-cathedral of Saint Mary. In 1968 the Basilica of Saint Mary was made the co-cathedral of the Archdiocese of St. Paul and Minneapolis.

3. THE NAVE AND CEILING

The Nave, said to be the widest of any church in the world, is a wonderfully imposing auditorium, free from everything that could obstruct the view of sanctuary and altar. The ceiling is one of its most impressive features. It springs from a stone cornice 43 feet above the floor, and rises to a height of 75 feet in a beautiful ellipse. It is suspended

from six immense iron girders, which support the concrete roof, each weighing 17 tons and having a span of 85 feet from pier to pier.

The Ceiling of both the nave and the sanctuary is a fine example of plastic art, that is, of the art of molding architectural details in plaster or stucco. This style of decoration, which originated in the 17th century became very fashionable during the Renaissance, and regained popularity in the Beaux-arts period. The five bays of the Basilica ceiling are decorated with rich interlaced centerpieces and entwined symbols that are sculpted in plaster that is up to 12 inches deep. The color scheme used in the ceiling of the Basilica (and in its windows) was selected based on the fact that the church is dedicated to Our Lady of the Immaculate Conception. Her distinctive colors include white for purity, blue for truth, gold for glory, and red for love.

4. BAPTISMAL FONT

The font near the main entrance of the Basilica is of sienna marble varying in color from a rich golden hue at the base to a lighter shade at the top. The bowl has two compartments: one contains the baptismal water, the other used to function as a *sacrarium* for the disposal of the water used in the ceremony. The shaft expanding into the bowl is octagonal or eight-sided, referring to the eighth day, the day of the resurrection. Two bronze doors open into cabinets for the ritual book, stole, candles, linens, etc. The hemispherical cover consists of a single piece of hand-forged bronze, bearing the symbols of the Evangelists (Matthew: angel; Mark: lion; Luke: ox; John: eagle) in the panels and is surmounted by a cross.

5. CHAPEL OF THE IMMACULATE CONCEPTION

This chapel was constructed during the Millennium 2000 renovation campaign and was dedicated on September 10, 2000. The statue it houses is one of only three items that came from the original 1876 Church of the Immaculate Conception. The dogma of the Immaculate Conception, defined in 1854 by Pius IX, holds that the Blessed Virgin Mary was free from sin from her first moment of existence. Because of her role as "God-bearer" she was given a greater degree of grace. As the

ornamental plaster and a marble and terrazzo floor. The exterior is of Bedford stone and the interior walls of pink ledge Mankato stones. The doorways are enriched at the top by an entablature and a broken pediment, which projects somewhat from the wall and is supported at each side of the opening by console brackets. Circular panels, framing an electric clock on one side and an emblem (crown and cross) on the other, are set in the spandrel formed by the broken pediment and the lintel. The niche on the south-side of the sacristy contains a double vestment case of black walnut with a tabernacle on top of it. Four additional vestment cases of similar design, richly hand-carved line the east and west walls. Artistic light fixtures adorn the walls of the sacristy and elegant chandeliers of bronze and aurine glass are suspended from the ceiling. The stained glass windows duplicate the richness of coloring and design of those in the church. The rose window (six feet in diameter) at the south end shows Christ the King enthroned with adoring angels, and the opposite one represents the three High Priests (Christ, Aaron, and Melchisedek) with the insignia of their sacrificial office. The windows on the east side above the vestment cases contain a crucifix and the Latin prayers said by the priest while vesting for Mass. The windows on the west side are dedicated to the Sacred Heart of Jesus and the Immaculate Heart of Mary.

13. CHAPEL OF SAINT ANNE

All information about Sts. Joachim and Anne, the parents of Mary, is derived from apocryphal literature (the Gospel of the Nativity of Mary, the Gospel of Pseudo-Matthew and the Gospel of James). The Gospel of James, e.g. gives the following account: In Nazareth there lived a rich and pious couple, Joachim and Hannah (Anne). They were childless. When on a feast day Joachim presented himself to offer sacrifice in the temple, he was repulsed by a certain Ruben, under the pretext that men without offspring were unworthy to be admitted. Whereupon Joachim, bowed down with grief, did not return home, but went into the mountains to make his plaint to God in solitude. Also Hannah, having learned the reason of the prolonged absence of her husband, cried to the Lord to take away from her the curse of sterility, promising to dedicate her child to the service of God. Their prayers were heard; an angel came to Hannah and said: "Hannah, the Lord has looked upon your tears;

The Choir Stalls comprise the semi-circular tiers of seats, which rise one above the other in the form of an amphitheater so that all the singers are under the direct supervision of the choir director. There is space for a small orchestra and bell choir in the north ambulatory.

The Pipe Organ is a four-manual Wick's instrument of excellent and pleasing tone with sufficient volume to fill the vast space. The ceiling of the apse serves as a sounding board. There are three organ chambers practically disposed so as to give the best sound effects. The great and the swell organ are located in galleries on either side of the apse at the junction of the rear and side aisles, and the choir and echo sections are at the back of the apse in artistic chambers which harmonize in material and design with the surroundings. The organ consists of more than 4,500 pipes and has five blowers.

11. CHAPEL OF OUR LADY OF LA'VANG

The first apparition of Our Lady of La'Vang occurred during the persecution of Vietnamese Catholics in 1789. Many Catholics from the nearby town of Quang Tri sought refuge in the deep forest of La'Vang. At night, they gathered in small groups to say the rosary and to pray. Unexpectedly one night, they were visited by an apparition of a beautiful lady in a long cape, holding a child in her arms. Two angels appeared at her side. The people recognized the lady as The Blessed Mother, who comforted them with advice. She continued to appear to the people in this same place many times throughout the period of nearly one hundred years of religious persecution. This statue, carved from stone, was brought to the Basilica in February 2005. It was dedicated on November 22, 2005, the feast day of Our Lady of La'Vang. **The Mosaic** in the cove of the chapel ceiling depicts a mother pelican. Legend holds that when unable to find food for her young, a mother pelican will prick her chest producing blood for her young until food can be found. This is one of the earliest symbols of Christ.

12. SACRISTY

The sacristy measures 28 by 37 feet and consists of a rectangular room with a niche (10 by 5 feet) at the front end, an elliptical ceiling of

Second Eve, Mary is depicted with her foot crushing the serpent's head, her triumph over original sin. This statue was formerly housed where the stairwell to the Undercroft is now located. The window near the chapel depicts Our Lady of Lourdes. This fact combined with original drawings for this chapel leads one to believe that the original design included a Lourdes grotto.

6. CONFESSIONALS

Eight confessionals are built against the east and west walls of the church, four on each side. They are made of polished Tavernelle marble with interior wood trim, and are equipped with reading and pilot lights, self-closing side doors, circular slides, perforated domes for ventilation, and an inscription above the front door. Moving toward the sanctuary, these sayings reveal the process of the Sacrament of Reconciliation. Beginning at the rear of the church, they read *A peccato meo munda me* (Cleanse me from my sin), *Poenitentiam agite* (Do penance), *Remittuntur tibi peccata* (Thy sins are forgiven thee), *Facite fructus poenitentiae* (Bring forth fruits worthy of penance). <u>From the rear east side</u>: *Pater peccavi coram te* (Father, I have sinned before thee), *Convertimini ad me* (Be converted to me), *Confitemini peccata vestra* (Confess your sins), *Facite vobis cor novem* (Make to yourself a new heart). The word *Pax* (peace) is carved above the side doors, assuring those who enter of the profound peace which this sacrament brings. The top panel of the front doors is ornamented with the shields of the eight doctors of the church. <u>On the east side from the rear</u>: St. Gregory the Great, St. Jerome, St. Bonaventure, and St. Gregory Nazianzen. <u>On the west side from the rear</u>: St. Bernard of Clairvaux, St. Augustine of Hippo, St. Ambrose of Milan, and St. Thomas Aquinas.

7. SIDE ALTAR OF SAINT JOSEPH

St. Joseph is mentioned only eight times in the Gospels and scarcely played a role in early Christian theology. It was not until the middle ages that the pious interest in St. Joseph grew. The apocryphal Gospel of James tells the story of the selection of Mary's spouse from among the widowers of Israel. As they gathered carrying their traditional walking

sticks, the one Joseph was carrying started to bloom. The statue in the chapel shows Joseph carrying the blooming walking stick. As a result Mary was betrothed to Joseph. As the adoptive-father of Jesus, Joseph became the patron, and father, of the universal church.

8. CHAPEL OF SAINT ANTHONY OF PADUA

Anthony's wealthy family wanted him to be a great nobleman, but for the sake of Christ he became a poor Franciscan. When the remains of Saint Bernard and his companions were brought to be buried in his church, Anthony was moved to enter the Friars Minor and went to Morocco to evangelize. Shipwrecked at Sicily, he joined some other brothers who were going to Portiuncula. He lived in a cave at San Paolo, leaving only to attend Mass and sweep the nearby monastery. One day when a scheduled speaker failed to appear, the brothers pressed him into speaking. Thereafter, he was constantly traveling, evangelizing, preaching, and teaching theology through Italy and France. A gifted speaker, he attracted crowds everywhere he went, speaking in multiple tongues. Legend says that even the fish loved to listen. Anthony was proclaimed a Doctor of the Church on January 16, 1946 by Pius XII. Anthony, though one of the Church's most beloved saints, was not originally intended as the patron of this devotional chapel. In the north base of the arch facing the nave one notices a cloverleaf entwined by a serpent, indicating that this chapel was originally intended for Saint Patrick.

9. CHAPEL OF ST. THERESE OF LISIEUX

Therese, better known as the Little Flower of Jesus, was born in 1873 and died at Lisieux in 1897. She was the ninth child of saintly parents. Brought up in an atmosphere of faith where every virtue and aspiration was carefully nurtured and developed, her vocation manifested itself when she was still only a child. When she was 15 she applied for permission to enter the Carmelite Convent, and being refused by the superior, went to Rome with her father to seek the consent of Leo XIII. He preferred to leave the decision in the hands of the superior, who finally consented. On April 9, 1888, at the unusual age of 15, Therese entered the convent of Lisieux where two of her sisters had preceded

her. At the instigation of her spiritual director, and against her wishes, she dictated her famed autobiography *Story of a Soul,* defining her path to God as "the little way," which consisted of love and trust in God. Its success was immediate, spreading far and wide the devotion to this "little" saint of simplicity, and abandonment in God's service. Therese was declared a Doctor of the Church in 1997 by John Paul II. **The mosaic** in the cove of the chapel ceiling depicts Christ, the victorious lamb.

10. APSE

The Stained Glass windows in the apse are 17 ¼ feet high and 4 feet wide. The upper parts of these are filled with angels playing musical instruments represent the heavenly choirs singing the praises of God. The lower portions of four of them (the fifth being hidden by the organ chamber) are occupied by figures of the Evangelists (Saints Matthew, Mark, Luke, and John) and of four great Doctors of the Church (Saints Augustine, Gregory the Great, Ambrose, and Jerome).

The Angels were hand carved in wood in 1912 in Europe from a design by an early 18th century Jesuit Architect, Fr. Andrea Puteo. Each one of them has a different face and hairstyle. Originally, these angels were holding a baldachin over the main altar in the Sacred Heart Chapel at Saint Benedict's Monastery in St. Joseph, Minnesota. They were acquired by the Basilica in 1992

The Tabernacle Lamp burns continuously outside the tabernacle where the Eucharist is kept. Like the *ner tamid* burned outside the tabernacle, signifying the presence of God in the Holy of Holies during Old Testament times, the tabernacle lamp in Catholic churches signifies the presence of God in the Blessed Sacrament. The tabernacle lamp usually hangs down from the ceiling and is encased in a glass globe. It is often called a "sanctuary lamp" because historically the tabernacle was placed in the sanctuary. This six-foot, 150 lbs lamp was designed and made in 1928 for Saint Mary's Chapel at the Saint Paul Seminary. The lamp was lowerd and removed for the 1988 chapel renovation. It was installed in the Basilica apse during Holy Week of 1991 and was raised and lighted at the Easter Vigil. The bowl of the lamp features four dissimilar angels cast in bronze which bear the weight of the beeswax candle.