

BASILICA

THE BASILICA OF SAINT MARY

FALL 2021

BEAUTY THAT SAVES

A Basilica Celebration of the Sacred Arts

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About the Cover: *Angels Unawares* on display at The Basilica, August 2021.

COVER PHOTO/ELYSE RETHLAKE

Basilica Community Connections

Looking ahead with hope

FROM THE EDITOR

I'LL never forget the feeling of driving to the pharmacy to get my first dose of the COVID-19 vaccine last spring. It was one of the first beautiful warm days of the season, and as I navigated rush hour traffic with the windows down, I allowed myself to imagine what post-pandemic life would look like. My daughter's out-of-state godparents could travel for her baptism! I'd feel safe letting friends hold my baby! My husband and I could make appointments to get our terrible quarantine hairstyles tamed! The promises of a fully vaccinated summer stretched out before me, and I thought to myself, "Oh yeah, this is what hope feels like."

Now, months later, it would be foolish to consider the pandemic fully over, but in many ways, it does feel like we're rounding third. However, "normal" has never felt farther away. The last 18 months has laid bare the inequalities in our society, convicting us Christians to meet the needs of those who have suffered most from the racial and economic disparities in our communities. It also has dramatically, and I suspect more or less permanently, changed how many of us work, shop, and socialize. Speaking for myself, the desire to connect to other people and experience my faith via the Eucharist has never been greater, as my post-vax work life remains more or less virtual.

Here at The Basilica, we've taken the lessons of the last 18 months to turn towards deeper connections within our community and a greater commitment to justice. Within these pages,



you'll read about our commitment to equity, diversity and inclusion (page 18) and the installation of the Angels Unaware sculpture (page 6) that reminds us to welcome migrants and refugees. You'll also read about the sacred art (page 24) and music (page 12) that has buoyed our souls and deepened our faith during times of isolation and disconnection.

It's hard to say what the world will look like in a few months when this magazine is in your hands, but I hope it finds you healthy, happy, and optimistic about the future. I hope that you're able to fill your cup at The Basilica through our liturgy and programming so that you can go out into our strange, broken world, and bring the light of Christ to others. ✚

— Rachel Newman Hogness

Staying Connected

As a people of faith



I AM enormously grateful for the many compliments we have received and continue to receive on the livestreaming of our liturgies. Many people said it has been a godsend during the pandemic. And while I am very biased, I must say that our staff — people with no previous experience and minimal training, and who were thrown into the situation and had to learn on the fly — did a great job. For people too numerous to count, livestreaming has been a great blessing.

Livestreaming has allowed people to participate in liturgy in a new way. It has been a particular blessing for those who could not or cannot (for whatever reason) attend our liturgies, most particularly those with underlying health conditions and the homebound. It has been and remains a reminder that they are still important and valued members of part of our community.

Livestreaming also has offered us a way to connect with people who would otherwise have no access to The Basilica. Many parishioners have told me that far away friends and relatives have enjoyed our livestreamed liturgies. I am especially gratified and grateful whenever the reach of The Basilica extends past the walls of our building.

Livestreaming also has allowed us to be creative in how we can focus on features of our Basilica building and on various liturgical ministers, particularly the musicians who are not always obvious or accessible. The cameras can focus on the details of one of the stained glass windows or statues to reveal details that the average person

may not see. Additionally, livestreaming can help people see the artistry and beauty of our musicians as they use their skills to enhance the liturgy.

To be honest, though, for all its blessings, I believe there is also a downside to livestreaming. With livestreaming, people miss important aspects of community. During the height of the pandemic, when everything was livestreamed, I missed babies crying in church. (I always tell people that if you never hear a baby crying in church, your congregation is probably dying.) I missed being able to check in with people to see how they were doing with — whatever. I missed gathering with people to sing God's praises, and to be and bring the peace of Christ to each other. Most importantly, though, I missed celebrating and sharing the Eucharist with people like myself — sinful and weak and in need of God's grace.

Now don't get me wrong. I believe livestreaming fills an important need. It is here to stay and we need to continue to do it well and keep trying to do it better. We also need, though, to see it always as a substitute, a real, important, and necessary substitute, but a substitute nevertheless, for the real thing — gathering together as a people of faith, supporting, encouraging, annoying, perplexing, and challenging each other, worshipping God and imploring God's grace that, together, we might be the people God has called us to be. ✚

— Fr. John Bauer

The Basilica Landmark

Reconnecting to our spiritual home

As The Basilica continues to reopen gradually, this Fall will be a time to reconnect with one another and renew our commitment to The Basilica community. I have personally enjoyed being on campus more often, from visiting the incredible *Angels Unawares* exhibit to attending Mass onsite and resuming in-person meetings. It brings me so much joy to see our vibrant Basilica warmly welcome us back to our beloved spiritual home.

I thought of my friend the other day as I was reflecting on all that has been going on at The Basilica the past couple of years. During this time we have developed a new five-year Strategic Plan (Our Parish, Our Future). We have also been working with a Change Management Consultant to help us identify those ministries, services, and programs, etc., that are important and necessary for our parish community, and need to continue, as well as those that needed to change or end.

In May, we held our first-ever virtual Spark gala. On behalf of The Landmark Board, I share our sincere gratitude to all those who participated and generously supported this important event. We were able to raise much-needed funds to realize The Landmark's mission to preserve, restore and advance The Basilica of Saint Mary for all generations. The online celebration enjoyed strong attendance and captured a remarkable 94 first-time contributors to Fund-Our-Mission. Please mark your calendars for next year's Landmark Spark gala scheduled on May 14, 2022, at The Metropolitan Ballroom.

After a quiet summer in 2020, the Cities 97.1 Basilica Block Party was finally back and helped us to celebrate an early Fall with great food, beverages, and entertainment. It was so wonderful to see so many of you there! Next year, The Basilica Block Party will return to our usual summertime weekend. Please mark your calendars for July 8 and 9, 2022.

If you have not yet returned in-person to our Basilica, I invite you to reconnect with all that our astounding Basilica has to offer. It is a magnificent center for the arts, a safe place of refuge for those experiencing hardship, and a source of spiritual nourishment and faith. This incredible place could not serve this community without completing the necessary and ongoing care of our beautiful campus and historic buildings. I am particularly grateful to be part of a community that understands the importance of this constant upkeep.

Each year, a long list of essential projects is made possible because of generous donations to our Landmark Spark gala and The Landmark Annual Fund. This year, several key projects funded by The Landmark have recently been completed or are currently underway. These include tuck-pointing the exterior church walls, installing additional air purification systems, waterproofing the



school basement, and replacing exterior campus lighting. Each of these initiatives will help ensure the long-term health and well-being of The Basilica.

I continue to be so grateful for your steadfast and generous support, which is crucial to fulfilling our mission — *to preserve, restore and advance the historic Basilica for all generations*. If you haven't already done so, please consider making a gift to The Basilica Landmark's Annual Fund at thebasilicalandmar.org/give. With your ongoing financial support, The Basilica can remain the welcoming home that we all depend on. ✚

— *Mary McMahon*, President
of The Basilica Landmark

LANDMARK SPARK 2021

THANK YOU TO OUR PRESENTING SPONSORS:

Michael & Melinda Jones

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Angels Unawares

*A sculpture by
Timothy Schmalz*

EVEN though many of us do not see ourselves as migrants, humans seem to have migration in their blood. Over the course of millennia, our ancestors have migrated from the cradle of humanity in the Horn of Africa to every corner of the planet. And even today, millions of humans are on the move.

Sometimes migrations happen by choice as people are looking for adventure, are driven by curiosity, or are responding to opportunity. Sometimes migrations happen out of necessity as people flee war, persecution, hunger, and certain death. Sometimes migrations happen by force as people are removed from their homesteads and sent into endless misery or even are sold into slavery.

The Bible is full of stories of migration. Adam and Eve were forced to leave Paradise. Abraham was told by God to leave his homeland. Joseph was sold into slavery in Egypt. His family eventually followed him to Egypt. Later their descendants left Egypt, wandered around the desert for 40 years and finally ended up in the Promised Land. Even the Holy Family fled their home out of fear that Jesus might be killed by Herod.

Today there are an estimated 272 million international migrants around the world which equals 3.5 percent of the world's population. Many of these migrants are refugees who had no choice but to leave their homelands. Recently, the reception of these migrants has become less and less welcoming. And yet, the Bible makes it very clear that we are to treat strangers with dignity and respect. The letter to the Hebrews 13:2 admonishes Christians to "show hospitality to strangers, for thereby some have entertained angels unawares."

At The Basilica of Saint Mary, we take this admonition to heart as we work with and on behalf of migrants and refugees. In that context, we were delighted to host a second cast of *Angels Unawares*, a sculpture by Timothy Schmalz that belongs to The Catholic University of America in Washington, D.C. Before its permanent installation there, the sculpture traveled to ten different cities in the United States, The Basilica of Saint Mary being the ninth stop.

BY JOHAN M.J. VAN PARYS, PH.D.



The artist, Timothy Schmalz, is a renowned Canadian sculptor who has dedicated much of his work to illuminating and advancing the social teachings of the Catholic Church. Our *Homeless Jesus*, which we acquired in 2018, is one of his best known works. While he sculpts, he always listens to the Bible on tape. Sometimes little known verses unexpectedly draw his attention, as was the case with the above mentioned verse from the Letter to the Hebrews: "Do not neglect to show hospitality to strangers, for thereby some have entertained angels unawares." When Cardinal Czerny asked Schmalz about a sculpture about migration, this verse came back to him, and it became the inspiration for the piece.

Continued



Angels Unawares was commissioned for Saint Peter's Square in Rome in 2016 by Cardinal Czerny who leads the Vatican effort on behalf of Migrants and Refugees. With this monumental sculpture Cardinal Czerny intended to draw attention to the plight of migrants throughout the ages. His motivation for this commission was the realization that art draws one's attention in ways words cannot. Oscar Wilde once famously said that the people only started to notice the London fog after poets and artists drew their attention to that fog. Similarly, it was the hope of Cardinal Czerny that people would start to pay more attention to the migrants around them after this sculpture drew their attention to them.

Angels Unawares was dedicated by Pope Francis in the presence of some 50,000 people on the Sunday of Migrants and Refugees, September 29, 2019.

The bronze sculpture depicts 140 almost lifesize people on a boat or raft. The number is equal to the number of sculptures of martyrs and saints placed on top of Bernini's famous colonnade around Saint Peter's

Square. The figures on the boat represent migrants from all times and all places. Some of them have experienced migration by choice, others by necessity, and others by force.

The boat is obviously too small to hold all these people. It is intended to symbolize the movement of migrants. At the same time, it draws attention to all the overcrowded boats and floating devices that are used in attempts to cross the Mediterranean Sea and other waterways.

Each one of the people on the boat represents a real person. Some of them are historical figures while others are migrants of today. Schmalz used photographs for the historical figures while current migrants posed for him in the studio.

At the front of the boat, Schmalz placed an Orthodox Jew who escaped Nazi Germany. He is flanked on his left by a pregnant woman who is fleeing communist Poland. Next to her is a young boy who is leaving the woes of the potato famine in Ireland. And to the right of the Jewish man is a Muslim woman, carrying her meager





- The outside circle of migrants further includes
- A Huguenot woman — followers of Protestant theologian John Calvin — who fled religious persecution in 17th century France together with her daughter who is wearing a Huguenot cross around her neck.
 - A rabbi who fled Nazism who is cradling a carefully wrapped Torah scroll.
 - A Protestant man fleeing religious persecution who is carrying a Bible on top of a rolled up blanket.
 - A Latvian woman gently moves along a Jewish girl whom she rescued from Nazi persecution. The little girl seems to find solace in her little dog.
 - A Mexican man who is sheltering a Cuban woman.

Continued

possessions. It is very striking that she is carrying a baby bottle, yet there is no baby. One cannot but wonder where the baby might be. The absence of the baby recalls the many, many people who did not survive the migration on which they embarked.

The faces and gestures of these and all the migrants on the boat are very expressive. They reveal the many emotions and feelings of the people ranging from fear to hope, from anger to anticipation, from dread and insecurity to a sense of safety.

Among the many migrants Schmalz also represented the Holy Family: Jesus, Mary and Joseph. They too were migrants, forced to flee their home out of fear that Herod might kill Jesus. Joseph is represented as a carpenter, carrying his tool box.

On the other side of the boat almost diagonally across from Mary, Jesus and Joseph is another “Holy Family” of recent West African immigrants to Canada. They stand in stark contrast to the African man and his son next to the Holy Family, who were abducted from their homeland and forced to cross the Atlantic Ocean to be sold into slavery.





- A newly married Italian couple as they are looking forward to what lies ahead in their new country.
- A Croatian man who fled communism in the former Yugoslavia. He holds a satchel with a Croatian cross on it as well as a safe representing his possessions.
- A Vietnamese woman and her daughter who are fleeing Vietnam at the end of the Vietnam War.
- A Dutch grandmother who is sheltering her three grandchildren. They are recognizable by the typical Dutch wooden shoes.

In addition to all these people, the barge holds migrants from many different places including India, Pakistan, Sudan, Sri Lanka, Senegal, and Syria.

ALTHOUGH the artist tried to include a broad representation of migrants, it was not possible to include everyone. So he added two figures to symbolize all those migrants who are not represented. On the two opposite ends are an old man with a walking stick in the front and a young man who is seated in the back of the boat. They respectively represent unknown ancient migrants and unknown current migrants.

The well-dressed couple in the back of the boat is Czech. They are fleeing communism in the former Czechoslovakia. They are well dressed and have some luggage. They look back at the land they are leaving. Their expression is full of hope and anticipation. They are the parents of Cardinal Czerny who migrated with them to Canada in the 1940s.

The contrast with the man standing next to Czerny's parents is striking: a Cherokee man, representing all the Indigenous peoples of the Americas, holds his hand to his face in despair as he sees his past erased and his future destroyed.

Migrations of large groups of people often have a negative impact on the original inhabitants of the land. The European migration to the Americas, for example, has had a devastating impact on the Indigenous peoples. All the suffering experienced since 1492 and even today by Indigenous peoples is expressed in the despair of this one man forced to leave his ancestral lands and customs.

At the center of this tightly packed boat are two large angels wings referencing the letter to the Hebrews' admonishment that in our treatment of any of these sisters and brothers of ours we might be treating "angels unawares."

Someone suggested to Cardinal Czerny that *Angels Unawares* does not match the beauty of St. Peter's Square as it was imagined by Bernini. He replied that this might or might not be the case however, he continued "it surely matches the vision of the Gospel." ✚

Johan M.J. van Parys, Ph.D., has been The Basilica's director of liturgy and sacred arts since 1995.



PHOTOS / ELYSE RETHLAKE

Angels Unawares Opening Celebration August 1, 2021.

Basilica Homecoming

Renew and reconnect



As a parish community we are starting to gather and celebrate together. It has been a long process with many ups and downs throughout the pandemic. We reopened for in-person Mass in July 2020 with new health and safety protocols for the common good of our community. In July 2021, we were able to return to our full schedule of liturgies as we welcomed back many of our parishioners for in-person worship.

***Renew our call to faith.
Reconnect to our
parish community.***

What did it feel like to return to The Basilica, if you had been away?



The Covid-19 pandemic has caused a lot of uncertainty and anxiety over the last 18 months. Personally, the early weeks of the pandemic shutdowns when in-person Mass attendance was not possible were the hardest. Since The Basilica reopened its doors last summer it has been a great comfort to have the ability to celebrate Mass in-person each week. The Basilica staff have done an amazing job incorporating Covid safety precautions without taking away from the focus on the Mass.

I am very grateful to be able to regularly pray in-person with our community and receive the Eucharist, both of which provide a lot of strength during the week. ✚

– Rachel Wotawa, Parish Member



(Center) The final outdoor Holy Communion distribution was offered on Corpus Christi, June 6, 2021; (Near left) The pew tape was originally placed in July of 2020 and was removed by Travis Salisbury, Coordinator of Liturgical Celebrations on June 17, 2021.

(Top) Steven Kim, Parish Council Secretary; (Above) The first parish ice cream social in over a year and a half for the Annual Parish Blessing for Good Mental Health on June 6, 2021.

Shelter Me

Our hearts' song during the pandemic

PERHAPS you've experienced ear-worms: those musical snippets that get stuck in your inner ear and won't go away. Some can be annoying. Perhaps they are all annoying by the simple fact that they keep repeating and repeating and never finish the song. One such ear-worm, however, was not annoying but welcomed as it helped me through the first year of the pandemic. It was the refrain of the song *Shelter Me*, by Fr. J. Michael Joncas.

This ear-worm was to me more like the worms in my husband's garden. They digest and return the earth matter, making it richer and full of the nutrients needed for good soil. In a way, this song embedded itself in me, took the anxiety and turned it around.

BY TERI LARSON

Fr. Michael Joncas, a renowned theologian and composer of liturgical music, composed *Shelter Me* early in the pandemic. In the accompanying Composer's Note for publication he wrote:

"These are difficult times for all of us, individually and globally. The COVID-19 pandemic has disrupted life as normal and called for acts of corporate and individual heroism in the face of present suffering and an uncertain future. People of faith may be struggling to articulate their belief in an all-good and all-powerful God in this new era. *Shelter Me* is my attempt as a church composer to find God's presence even in these fraught times. While the text is clearly in the first-person singular, reflecting the intimacy of Psalm 23, I believe that, like many spirituals also using "I" language, it can reflect our common experience when sung by an assembly sharing the same experiences...."

Shortly after it was composed, Fr. Bauer brought *Shelter Me* to our music team, asking if we'd consider using it. It became the communion meditation song for many months. To give the song more context for our musicians, Fr. Joncas met with the Cathedral Choir via Zoom to talk about his piece. He mentioned how it had really taken off and was being sung all around the world.



As for me, in the darkest nights of the shutdown, the song would come tumbling into my head and, although sleepless, it felt like a big embrace amidst the anxiety and stress.

Indeed, simply the word "shelter" has such deep meaning. Webster's dictionary states: "**Shelter**: 1. a) Something that provides cover or protection, as from the weather, b) A refuge; a haven, c) An establishment that provides temporary housing for homeless people, 2. The state of being covered or protected."

I loved this definition as it contains the depth of the word. It is both an outward, physical structure and keeps us safe — a building or a blanket. But it is also the inner feeling of being held and kept safe. His beautiful melody captures this and stays with the listener.



(L to R) Zelda Younger, Mackenzie Kloempken, Walter Tambor, Sarah Prindiville, Tito Cruz, Claire Miller



PHOTOS / ELYSE RETHLAKE

Many people have been touched by the song besides myself. One former staff person, struggling with cancer, said it helped her through her roughest days.

Two liturgical ministers and volunteers at The Basilica wrote:

"*Shelter Me* gave me the comfort I/we were all seeking in our new world of unknowns. I parallel it with when Archbishop Hebda blessed the City of Minneapolis from the "Shelter" of The Basilica on Easter Sunday 2020. A very powerful image as seen looking out to the city from the "Shelter" of the interior of The Basilica, said Gary Summerville.

"Being in Arizona last winter during the pandemic, this hymn became very special. We'd use it sometimes during our morning Zoom prayer times, and even during the day, I would find myself singing it. Since becoming a widow eight years ago, I have experienced many times of loneliness, especially in the evenings, whether here at home or in Surprise, AZ. The hymn has been very comforting," said Jan Buczek.

Shelter Me has also been used in other meetings outside of the liturgy. Janet Grove, Director of the Mental Health ministry wrote: "We used it for the virtual annual blessing for mental health, employment, and inclusion last Advent. People loved it. It really resonated. As the world continues

to be unsettled and filled with anxiety and fear, music can offer a healing balm and comfort in our stress. The Basilica community is grateful for the gift that Michael Joncas has been and continues to be to the liturgical music world, reaching beyond denominational boundaries to feed our souls."

As the ear-worm embeds music in our ears, *Shelter Me* has been a balm within our very troubled souls, soothing, nurturing, and restoring. ✚

Teri Larson is The Basilica's director of music.

1. Shepherd and sheep, my God and I:
to fresh green fields you led my steps in days
gone by. You gave me rest by quiet springs
and filled my soul with peace your loving
presence brings.
REFRAIN: O shelter me, O shelter me:
The way ahead is dark and difficult to see.
O shelter me, O shelter me: All will be well
if only you will shelter me.
2. Yet now I tread a diff'rent way;
Death dogs my path with stealthy steps from
day to day. I cannot find your peaceful place.
But dwell in dreary darkness, longing for
your face.
REFRAIN
3. I will look back in days to come
and realize your faithfulness has led me
home. Within your house I'll find my peace,
trusting that in your mercy you have
sheltered me.
REFRAIN

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Archbishop Hebda

Celebrating five years

ARCHBISHOP Bernard Hebda had been in Minnesota less than a month when a group of religious sisters and brothers invited him to attend the 2015 Basilica Block Party. They had reserved a tent at the Block Party as a part of their Year of Consecrated Life celebration. He joined in the Block Party celebration, chatting with people, listening to the music, and touring The Basilica. This ability to connect with people has been integral to his leadership in the Archdiocese of Saint Paul and Minneapolis over the past five years.

Archbishop Hebda had been sent to the Archdiocese to serve as the apostolic administrator. Not satisfied to simply hold down the fort during what was to be a temporary assignment — he was originally slated to be the next Archbishop of Newark (New Jersey) — Hebda hosted a series of “Listening Sessions” in the months following his arrival in Minnesota. Despite the archdiocese being in the midst of bankruptcy and navigating a settlement agreement with Ramsey County — or maybe because of these factors — he wanted to hear directly from the people in the pews to learn what characteristics they considered important in a new archbishop. The feedback gathered during the sessions was shared with those responsible for advising Pope Francis as he made the decision for who would fill the vacant role.

The details provided to the Vatican must have made a strong impact. On Holy Thursday of 2016, Pope Francis announced that he had chosen Archbishop Hebda to be the archbishop of this archdiocese. On the evening prior to his installation, The Basilica hosted a prayer service and welcome reception. Archbishop Hebda now regularly celebrates at least one Mass at The Basilica for both Christmas and Easter, in addition to confirmations throughout the year.

Archbishop Hebda’s values greatly align with the mission of The Basilica. He speaks out in support of immigrants, the poor and marginalized. He is known for his endorsement of interfaith events, including a dinner

commemorating the 50th anniversary of *Nostra Aetate* and prayer services with local Lutheran leaders marking the 500th anniversary of the Reformation. He even participated in a interfaith promotional video prior to the 2018 Super Bowl to welcome fans of all faiths and encourage them to find a place to worship while in town.

But what he seems to enjoy most is getting to know people. His engaging temperament has endeared him to the faithful, young and old. One can assume these heart-to-heart connections have sustained him during a period of time that would prove tumultuous.

His steady leadership helped Catholics cope with a pandemic and the unprecedented decision to close houses of worship. When the Twin Cities became the epicenter of a national reckoning with racism, he was a voice of compassion, shining a light on Gospel values. His gentle presence brings healing and hope to a weary archdiocese. Humor is also a welcome gift he shares freely.

Building on his tradition of listening to the faithful, Archbishop Hebda announced that the Archdiocese would embark on a Synod. As the Archbishop told *The Catholic Spirit* in June 2019, the purpose of a Synod is to “discern and establish clear pastoral priorities in a way that will both promote greater unity and lead us to a more vigorous proclamation of Jesus’ good news.” People from every parish participate in both the pre-Synod and full Synod process,

INTRODUCTION BY EILEEN BOCK



Archbishop blessing after Easter Sunday Mass 2019.

including members of The Basilica — first at listening sessions that were open to the public, followed by small group meetings at every parish, and culminating with the Synod Assembly in Spring 2022 at which two delegates from each parish will attend.

Recently, Archbishop Hebda shared the following thoughts and reflections with us.

It has been an incredible journey over these past five years. What have been the highlights of your service?

A highlight has been my collaboration with lay leaders to strengthen our commitment to creating safe environments for children, to work for reconciliation with those who had been harmed within the Church, and to resolve the bankruptcy litigation.

I'm very proud of the work that has been done in the Archdiocese to prepare our Roadmap for Excellence in Catholic Education and I have been delighted to see increased stability and even growth in many of our schools. The extraordinary opportunities that I have had to gather with our students for the Mass of the Holy Spirit, first at CHS Field and then at U.S. Bank Stadium, will be remembered for the rest of my life.

I have also been particularly aware of the presence of the Holy Spirit in our work preparing for our Archdiocesan Synod. I remain amazed that over 8,000 Catholics participated in our Prayer and Listening events.

Finally, one of my most moving moments as Archbishop was the opportunity that was provided on Easter Sunday 2020, in the midst of the pandemic, for a blessing of the City of Minneapolis with the Blessed Sacrament from the steps of The Basilica. That memory will always be etched in my mind.

What are you most looking forward to in the coming year for our Archdiocese?

I'm very much looking forward to the unfolding of our Archdiocesan Synod. It's exciting to think of the possibilities as we engage Catholics from around the Archdiocese to collaborate in the work of setting pastoral priorities. We've been greatly blessed by the leadership that has emerged to carry the work of the Synod forward.

As the Synod process continues, what are your hopes for the Parish Consultation Process with Small Groups?

I am hoping that the experience of the small groups will not only provide important input but also generate enthusiasm for the Holy Father's call that we become a more "synodal" Church. I always believe that Jesus is present whenever two or three gather in His name, and I trust that He will pour out his Holy Spirit upon us and draw us forward.

Do you have a favorite feature or piece of art at The Basilica?

I think that the dome is spectacular and draws us to heaven. I love how it is flanked by the statues of the apostles, based as they are on the statues that grace St. John Lateran in Rome, the Pope's cathedral. They always remind me to pray for Pope Francis and to build on the firm foundation provided by the apostles.

Do you have any words of wisdom for parishioners of The Basilica?

I hope that the parishioners will share the secret of The Basilica's success when they come together for the parish consultation process with small groups. I pray that the faithful of The Basilica will be faithful to its unique mission as a "community rooted in the gospel of Jesus Christ." The Archdiocese needs your powerful witness to what happens when our presence at the Eucharist sends us forth in acts of generous service. ✚

Eileen Bock is a parish member and works in the Office of Ministerial Standards and Safe Environment at the Archdiocese of Saint Paul and Minneapolis.

From Patent Law to Priesthood

Fr. Mike Reinhardt

Fr. Mike Reinhardt was a burned out intellectual property lawyer when he headed out on a pilgrimage on the Camino de Santiago in Spain in 2013. He had just been confirmed as a Catholic at The Basilica's Easter Vigil, having spent the prior nine months in the Rite of Christian Initiation for Adults (RCIA) program. At the end of his six week journey in Spain, he returned to Minnesota with new clarity about his life's purpose.

"A common malady that I think almost everyone has nowadays is that we have all these fragmented experiences, all these compartmentalized parts of our lives, so we don't even really know how to integrate them to become a more whole person," Fr. Reinhardt said. "And that naturally happens when you have some quiet time like that. So I think after [my pilgrimage] I was better able to listen to God, and I started to hear the call to the priesthood."

BY RACHEL NEWMAN HOGNESS

As a convert to the Church, Fr. Reinhardt has been particularly interested in building bridges between Catholics and believers from other Christian traditions. He was raised Lutheran and attended a Baptist Church during and after law school at the University of Minnesota. As he began diving deeper into his faith, he started to consider the Nicene Creed, which led him to Catholicism.

"What does 'one Church' mean? If it looks like all these different communities that don't talk to each other and don't agree on basic doctrines, what can that mean?" he said.

Fr. Reinhardt's legal training helped him dive deeper into scripture, Church doctrinal documents and the works of great Catholic saints and writers — St. Augustine, St. John Henry Newman, G.K. Chesterton, and Richard John Neuhaus, specifically — to crystallize his beliefs, which ultimately led him to the Catholic Church and The Basilica.

Fr. Reinhardt has been particularly interested in building bridges between Catholics and believers from other Christian traditions.



Fr. Reinhardt says, “The Bible can be a very difficult book to approach. My training as a lawyer was in patent law in particular, so we were using words very carefully to create property rights. And so understanding what you can and can’t say with words, that there’s ambiguity and freedom there... that’s very helpful in getting into Scripture.”

To Fr. Reinhardt, the limitations of language and interpretive nature of translation gave meaning to why God’s revelation to us is inclusive of more than just the Bible. “Faith is not primarily passed down by handing out Bibles. It’s passed down

from one witness of Christ to the next. The Bible is God’s special revelation to us, but He also gives us the living Church, and He gives us creation, and we’re called to learn from all of that and unfold the fullness of revelation as a community.”

His experience with RCIA at The Basilica met his analytical legal training with a “heart journey,” in his words. More than just a study of the Bible or Catechism, RCIA was an opportunity to journey with believers and inquirers from all walks of life and gain a deeper experience of the Catholic faith community. After he joined the Catholic Church, he was asked to join

the RCIA team which ultimately was key in discerning his vocation of joining the priesthood.

The RCIA experience has been particularly important now that Fr. Reinhardt is leading a parish. In June 2021, he began working at All Saints Catholic Church in Lakeville, where he also served as a deacon in summer 2020. For Fr. Reinhardt, witnessing all of the talent within the All Saints staff and community has further emphasized the importance of using your skills to glorify God.

“The Christian life isn’t about consumption,” Fr. Reinhardt says. “It’s not a transactional thing. You come to the table to receive so that you have the grace to go out and do God’s work... we’re meant to serve others and to bring Christ to others.” ✚

Rachel Newman Hogness is the editor of BASILICA magazine and a parishioner since 2017.

Equity, Diversity, and Inclusion (EDI)

Our call to heal and grow together



Frank Christopher presenting at
The Basilica EDI Zoom forum, August 10, 2021.

BY FRANK CHRISTOPHER

PHILANDO Castile is someone I think of every couple of weeks. I didn't know him personally. But he was killed a couple of blocks from one of my closest friend's home on a road I drove almost daily. But his death isn't what I think about.

When I was nine, once in a while I would go with my mom to the cafeteria where she worked. I would help her wash dishes and serve meals (even though I was supposed to read the piles of books I brought and play in the adjacent park). I think about Philando and his cafeteria. Did his cafeteria have the sleek shiny dishwasher with the pull down doors? Did it have the long ramps and rollers that fed the dishwasher

with trays of plates and dishes? Was it surrounded by pointy floor tiles that would poke your feet? Did he serve dessert to the smiling faces of people that were patiently waiting? What was his full life like? We tend to see tragedies in two dimensions on our TV screen and then the protests of horrific results when tragedy occurs, however all people in our community need to be treated equitably in life with dignity and respect.

The Equity, Diversity, and Inclusion (EDI) Leadership Team was started at The Basilica in September 2020. The EDI team consists of 12 parish members and we are currently working to plan strategies and activities that improve equity, diversity, and inclusion at The Basilica and in the community. We meet every few weeks and our meetings last two to three hours. We have infused equity and inclusivity into our team by setting up a working agreement that allows everyone to speak and every one to be heard. Zoe Kourajian, a member of the EDI Leadership Team, describes the team in the following way: "Our EDI team embraces diversity both in our work and within our team. We come from different racial and ethnic backgrounds. Some of us are cradle Catholics while others have converted to the Catholic faith, and while some members are retired, others are just beginning their careers. Spanning different races, backgrounds, ages, and paths to The Basilica, we are all united in our commitment to the work of Equity, Diversity, and Inclusion." The



SANCTUARY ©2020 JANET MCKENZIE; COLLECTION OF THE BASILICA OF SAINT MARY

Sanctuary by Janet McKenzie (See page 26 for details)

diversity of the team gives us very interesting perspectives. Our evening EDI meetings consist of very nuanced and detailed discussions that cover numerous topics and the discussions can be very challenging. Our latest work has been focusing on the EDI position statement for The Basilica. The EDI position statement challenges The Basilica to understand racism within our community, within our parish, and within ourselves; it challenges us to continually improve.

Some people believe that The Basilica is merely surrounded by disparities like an island in a turbulent ocean. The reality is that we are part of the community. We share the distinctiveness and elements that make our community special; however we do also share the challenges. A couple of

years ago I was asked to take a training class so that I could work with vulnerable people, in this case, a refugee family that The Basilica was working with to provide support and assistance. The training was in a building and classroom that I hadn't been to before. When I came to the building I saw a slight blond lady standing by the main door. I asked if she was taking the same training class, she said yes but she couldn't open the door. I opened the heavy door, walked with her to the classroom, and I opened this door for her too. Evidently these doors were the back doors and not the 'correct' doors to enter as I was soon to find out. When I entered, I saw a lady who was the instructor at the other end of the room. She raised her hand, pointed toward

my direction, and started speaking loudly to the assembling class "hey everyone this is a good learning lesson; when you see someone doing something inappropriate, like this, it is a red flag." I thought she was pointing at the blond lady directly in front of me but the blond lady uncomfortably smiled, shrugged, and walked away. The instructor kept pointing at me and continued, "if you see something like this it is important to keep it in mind so you can make a report to the authorities." As a person of color, inequity was on full display.

I share this one example, to illustrate that we hear about disparity and inequity in society, but it is present in our community and it is something we need to work on within our parish and our Basilica community. ✚

Frank Christopher is a member of the Equity, Diversity, and Inclusion (EDI) Leadership Team

Equity, Diversity, and Inclusivity (EDI) goals for The Basilica of Saint Mary include opportunities for relationship building, formation, training and educational experiences, story telling, engagement, healing opportunities, and research.

The four goals include:

- Increased understanding of implicit/unconscious biases and its effect on each of us and our parish community
- Increased opportunities to listen to voices from the community, underserved and marginalized populations in our parish and in the community
- Increased opportunities for personal transformation to support staff and parishioners in working toward systemic change
- Increase diversity at all staff levels and in volunteer ministries.

For more information or to get involved, contact Janice Andersen at 612-377-3477 or jandersen@mary.org.

New Faces, New Roles

Welcoming team members to The Basilica staff

In A YEAR of profound and challenging change, it can be easy to forget that sometimes certain changes can be a welcomed opportunity for growth. The way that The Basilica embraces change while remaining rooted in tradition may be exactly the characteristics that make us a vibrant community. And with that in mind, we are pleased to share familiar faces taking on new roles as well as new faces joining the staff within our Learning and Development Departments.

BY ELYSE RETHLAKE

LEARNING

The Learning Department — led by Ben Caduff as the Director — fosters connection, exploration, and discernment through the sacraments and communal groups. Ben will continue to work with the Basilica Young Adults (BYA) as well as the marriage ministry. The department also includes Christine Moore, Cathy Edwards, John Auger, and Doris Ortiz. Christine returned to the Learning Department in 2019 and is now the Coordinator of Sacraments managing preparation for Baptism, First Reconciliation, First Communion, Confirmation, and RCIA. Cathy, who has been with the Basilica since 1998, is now the Coordinator of Small Faith Sharing Groups. John recently joined the team as Administrative Assistant and Doris as Coordinator of Learning for Children and Youth.

Ben came to The Basilica community seven years ago after working in Catholic College Campus Ministry at St. Cloud State University for many years. He has a Master of Divinity and Master of Arts degree in Systematic Theology, both from Saint John's School of Theology. With Learning Department members in their new roles, Ben is focused on supporting the team and growing together through ministry. Feeling strongly that ministry is a great privilege, he looks



Ben Caduff

forward to sharing the team's success and is grateful to be part of this faith community especially after being away from it in person during the pandemic. "One of the things I appreciate most about The Basilica," Ben shares, "is how small the community can be when you get involved. It can seem like a big and potentially intimidating place at first but volunteering or going to events can help people find a supportive faith community inside of a larger parish and that is a really beautiful thing."



The Learning Department (L to R) John Auger, Cathy Edwards, Ben Caduff, Christine Moore



Doris Ortiz (hired in September, 2021)

DEVELOPMENT

Within the Development department, we welcome Sue McGuigan as the new Development Officer and Nicole Adams Blume as the new Gift Processor.

Sue has been part of The Basilica community since 2009, drawn as many are by both the majestic buildings and the broad reach of the social justice ministries. During that time, she has been a regular volunteer on the Access and Inclusion Ministry. She worked in legal education for many years prior to The Basilica, most recently as a

fundraiser for the Minnesota Brain Injury Alliance and a member of the Minnesota Traumatic Brain Injury Advisory Committee.

In her new role, Sue is most looking forward to collaborating with The Basilica’s wonderfully dedicated staff and is eager to get to know our generous donors, hearing their stories about why they support The Basilica of Saint Mary, The Basilica Landmark, and the St. Vincent de Paul Ministries. She also feels deeply aligned with The Basilica’s focus on EDI initiatives. “To see The Basilica’s commitment to diversity, equity, and inclusion — to face the hard



Sue McGuigan



Nicole Adams Blume

truths about racism in our community — is humbling. I want to learn, grow, and change hand-in-hand with our community.”

When not focused on fundraising for The Basilica, she spends time reading, going to movies, and every few years revisits learning to speak Spanish. This fall was her first time attending The Basilica Block Party. Sue collects many things, including children’s picture books and nativity scenes (although, it must be said that her collection cannot rival Johan van Parys’s legendary crèche collection). ✚

Elyse Rethlake is a parishioner and a volunteer BASILICA photographer.

Welcome

Dr. Katherine Crawford Luber

Mia's Nivin and Duncan MacMillan Director and President

*The Basilica's director of Liturgy and the Sacred Arts
Dr. Johan van Parys met Dr. Luber in her office at
Mia for an in-person interview.*

Dr. Katherine Crawford Luber became Mia's (Minneapolis Institute of Art), Nivin and Duncan MacMillan Director and President on January 2, 2020. She previously was the Director of the San Antonio Museum of Art. Before that, she worked at the Metropolitan Museum of Art in New York city and the Philadelphia Museum of Art.

Dr. Luber holds a B.A. in Art History from Yale University, an M.A. in Art History from the University of Texas at Austin, and a Ph.D. in Art History from Bryn Mawr. She also has an M.B.A. from Johns Hopkins University.

Dr. Katie Luber is married to Dr. Philip Luber, M.D. who is a professor in the department of Psychiatry and Behavioral Sciences at the University of Minnesota. They have two adult children.

BY JOHAN M.J. VAN PARYS, PH.D

What attracted you to Mia and Minneapolis?

Mia attracted me to Minneapolis! In addition, Minneapolis has a great tradition of philanthropy and a fantastic reputation in terms of culture and the arts. I was thrilled about the possibility of being at the center of a place that treasures art so much.

How would you describe the Mia collection?

Some museums specialize in one or a few time periods or places. Sometimes they only collect works by certain artists. Sometimes they limit their collection to a specific medium. Mia has an encyclopedic collection which means that we collect all types of art from every place and time. That's what makes our collection so rich and interesting.

Our current collection of more than 89,000 works spans about 20,000 years and represents diverse cultures across six continents.

Mia is truly a collection of treasures. The breadth of the collection is magnificent, and the depth of the collection is profound.



Do you have any favorite pieces or period or area?

No, I don't!

I am trained as a European specialist, but I love the silver collections at Mia, our decorative art, our fantastic Japanese and Chinese collections. And of course, our African art collection is amazing.

I see each work of art as a portal to a different universe. You can discover something different and new with every work of art.

Years ago, Liz Armstrong started the idea of placing contemporary art throughout the collection with the intent to make a visit to the museum so much more interesting and dynamic. We now have examples of contemporary art embedded with the ancient art in the Tibetan and South Asian collections. As a result, contemporary art dialogues with ancient art which illustrates that art evolved over time with the people that create it.

How has COVID-19 impacted Mia?

I started working at Mia in January of 2020. Three months later COVID-19 stopped all of us in our tracks. We had to close the museum, delay exhibitions, and stop acquisitions. In a certain sense the world came to an abrupt halt.

And though this has been a difficult time, it also allowed us to pause; to get off the hamster wheel, and to think more deeply about the purpose of a museum.

What makes Mia relevant? Who is our audience? Are we attracting a diverse audience? How are we serving the audience we do attract? How can we be more relevant to the most diverse possible audience?

We will never return to what we were before COVID-19. We will not be the same and that's for the better.

How has the death of George Floyd and the riots impacted Mia?

We have all been impacted profoundly by the killing of George Floyd. His death and the resulting unrest in the Twin Cities forced us to face some very hard realities. It forced us to do some deep work in terms of self-evaluation.

I believe that the majority of people do not want to be racist. However, it is humbling to realize how easy it is to see the world only through our own lens and to be oblivious to others. We need to take stock of who we are, how we relate to one another, and how we can make our world better for all.

Lots of work is being done in terms of equity, diversity, and inclusion in many places. Is Mia doing any work like that?

Oh my goodness, yes! We have been doing this work for many years, largely staff-driven, and we are very passionate about this.

The arts do not belong to any one culture. On the contrary, the arts play an important role in the life of every culture.

We recently announced a re-installation of the permanent collection, taking into account the lived experience of diverse points of view. We want to present our collection in a way that is more representative, navigable, and accessible to as broad a public as possible.

Minnesota is so diverse and this diversity needs to be reflected in our collection, in our work, and in our audience. And we want to tell the stories that have been neglected or even that have been hidden away.

Is there anything else you would like to share?

On a personal note, moving to a new city and not being able to socialize made it a bit difficult. It seems like I have lived in a Mia bubble ever since. I am a very social person, and I look forward to getting to know more people.

On a professional note, I look forward to collaborating with The Basilica in terms of your art collection. First up may be a loan of The Basilica's 15th century Southern German *Adoration of the Magi* to Mia, a that period is a bit lacking in our collection. ✚

Johan M.J. van Parys, Ph.D., has been The Basilica's director of liturgy and sacred arts since 1995.

Our Sacred Arts

New acquisitions to The Basilica collections

THROUGHOUT its existence The Basilica of Saint Mary has collected art of significance in telling the story of our faith community and providing inspiration for today and the future. During the past year we added several timely works of art to the collection, all reflecting our mission and values. Some of these works are currently displayed on campus; others will be shown seasonally.

BY KATHY DHAEMERS

New Ombrellino

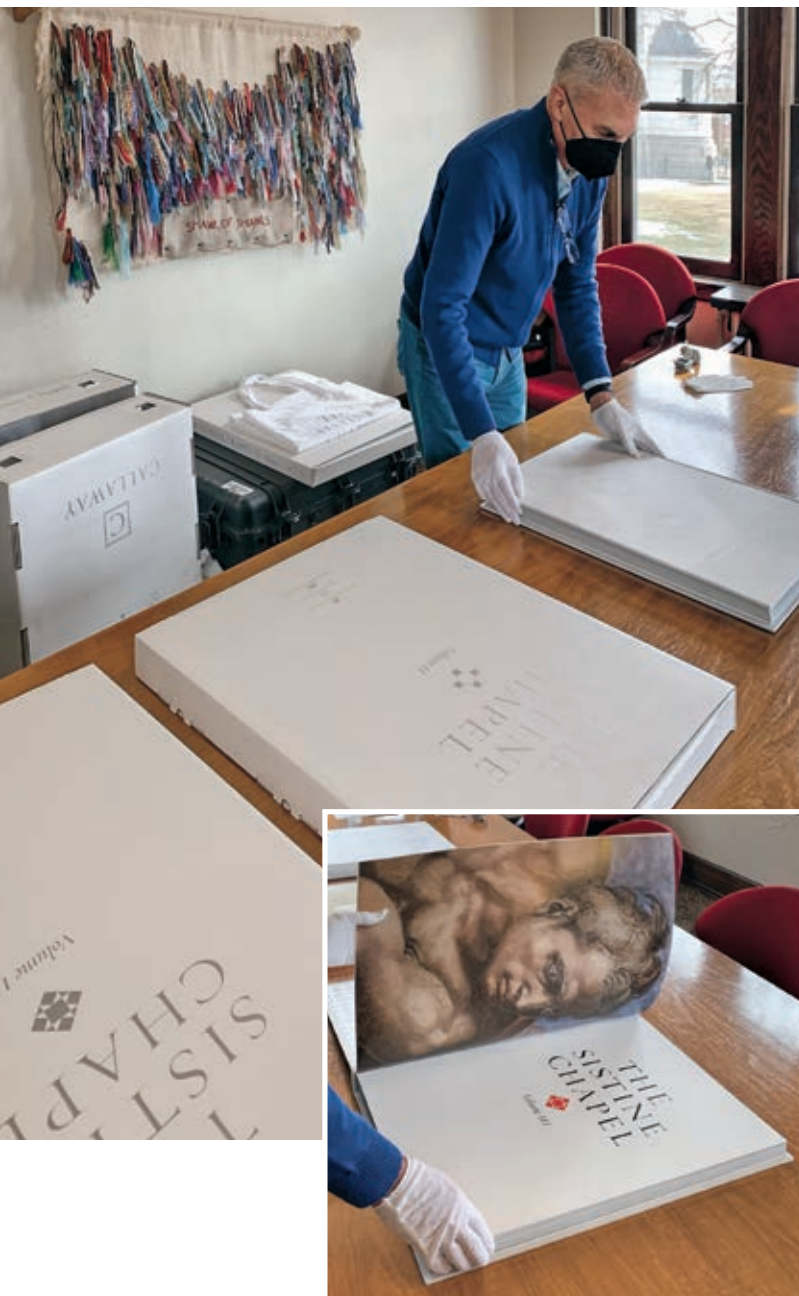
The Ombrellino is the yellow and red striped half-opened umbrella on the west side of our sanctuary. The colors are the traditional papal colors. Together with the Tintinabulum (silver bell) on the east side, they are two of the symbols of a Basilica. After more than 30 years, the fragile silk used for our beautiful Ombrellino had deteriorated. Thanks to the financial support of generous donors we were able to commission a new one from Slabbinck, a well-known Belgian company that specializes in liturgical textiles and accoutrement. Renowned textile artist Phyllis Lehmborg, remembering how difficult it had been to create the first ombrellino, declined our invitation to create a new one.

On the pendants, you will find four coats of arms: the coat of arms for Pope Pius XI who declared our church a Basilica in 1926; the coat of arms for Archbishop Dowling who was our archbishop in 1926; the coat of arms for the Archdiocese of Saint Paul and Minneapolis, and the coat of arms for The Basilica of Saint Mary. When Archbishop Hebda blessed our new Ombrellino, he asked God that as a community we may be worthy of this title, living out our mission in the Church and the world during these challenging times; embodying God's mercy and love; celebrating our rich diversity and striving for justice and peace. It is our hope that we may indeed be worthy of this title.



Sistine Chapel Trilogy

The Sistine Chapel Trilogy (generously donated to The Basilica) is a set of three extraordinary books that document all the frescoes in the Sistine Chapel. It is the result of a five-year collaboration between The Vatican Museums, Callaway, an international leader in art book making and Scripta Maneant, an Italian art publishing house. A team of photographers made



starting with the Separation of Light and Darkness and ending with the drunkenness of Noah, were commissioned by Pope Julius II from the della Rovere family and painted by Michelangelo Buonarroti between 1508-1512. The best known is undoubtedly the famous Creation of Adam.

Volume III is dedicated to the fresco of the Last Judgment. This fresco was commissioned by Pope Clement VII of the Medici family and finished under Pope Paul III from the Farnese family. It was painted by Michelangelo Buonarroti between 1536-1541.

The River and Shepherds

Serigraphs by John August Swanson

We recently acquired two rare serigraphs by John August Swanson to add to our collection of works by this Los Angeles artist. Swanson painted in oil, watercolor, acrylic, and mixed media and is an independent printmaker of limited edition serigraphs and other prints. His art reflected his strong heritage of storytelling.

Continued



We join religious communities and sacred art aficionados around the world in mourning the passing of beloved and inspiring artist John August Swanson on September 23, 2021.

more than 270,000 digital images capturing every inch of the chapel in gigapixel digital photography. They did this over the course of 67 consecutive nights, while the Sistine Chapel was closed to the public.

Volume I covers the late fifteenth century (1481-1483) frescoes on the side walls of the Sistine Chapel, commissioned by Pope Sixtus II from the della Rovere family. They were painted by such famous Renaissance artists as Perugino, Ghirlandaio, Botticelli, and Signorelli among others. Moments from the life of Moses are depicted on the left side. Corresponding scenes from the life of Jesus are depicted on the right side.

Volume II is dedicated to the ceiling of the Sistine Chapel. The ceiling frescoes which depict nine scenes from the Book of Genesis,

The River was printed in 1987 using 33 colors. In the artist's statement he says "The River supplies the water of life to us all as it winds along its course. Each person shares in its blessing, reminding us of our need to keep growing in understanding and compassion for all people, and to see our common source. It connects us to our ancestors, to our descendants, and to all humanity. It is a symbol of giving, and of family".

Shepherds (part of Advent Triptych) was printed in 1985 using 42 colors. In describing it, the studio said, "Dazzling angels awaken the sleeping shepherds with their message of the birth of the Messiah. The shepherds are startled by the appearance of the angels in the star filled night sky. Some of the shepherds are sleeping, others are startled. They look up at the beautiful angels. Even some of the sheep look up at the



angels. The angel closest to them carries the message: 'Do not be afraid. I bring you good news.'"

Pity of War

Bronze sculpture by Peter Walker

Last year we were gifted a new bronze sculpture by British artist Peter Walker, entitled *Pity of War*. This is a maquette for a much larger sculpture that is yet to be cast.

Pity of War is intended to honor the millions of nameless, voiceless, and forgotten victims of war and human atrocities whose lives were upended against their will. The sculpture honors those bereaved by loss of loved ones, of their home or property; those who were forced to flee and now live in refugee camps or were forced to move to lands other than their own where they are more or less welcome; those who are suffering from post-traumatic distress and lifelong disabilities.

Pity of War depicts the head of a young child. Her eyes are strikingly bound and her mouth is shown shockingly silenced by abstraction and even by the removal of certain features such as her mouth and ears. Without words the image commands attention and draws the beholder into the narrative.

Pity of War was conceived to join the memorials for different causes scattered among some 25,000 trees in the National Memorial Arboretum in Staffordshire Great Britain. In Peter's words, *Pity of War* is "not only about the past, but about the present and the future. It is both a commemoration and a challenge."



Sanctuary (See page 19 for larger image)

Painting by Janet McKenzie

Janet McKenzie's work is noted for the way she expands the Christian imagination and challenges traditional standards of Christian art by representing the Christian narrative in new and inclusive ways. The artist was born and raised in New York City and currently resides in Northern Vermont.

Sanctuary is a very quiet painting with its muted colors and silent movement and yet its message is very strong. Mary, holding on to her boy, Jesus, is embodying the many women who have lost their young sons. She looks directly at each one of us, begging us: When will the suffering end? What can we do to make the suffering end? What will we do to make the suffering end? It is a very powerful and evocative work.

McKenzie says that as a mother she felt called to paint *Sanctuary* as she mourned with the many mothers of color who have lost a child. She mentions that *Sanctuary* was born slowly and that it was born out of a broken heart; out of a sense of calling to respond; and out of a longing to help rectify social inequities and racial injustice. McKenzie said that as she was working on this painting she kept coming back to Psalm 61:4: "Let me live forever in your sanctuary, safe beneath the shelter of your wings." ✚

Kathy Dhaemers is the Associate Director of Sacred Arts.

A Virtual Basilica

Expanding our online ministry

LIVESTREAMING weekday Mass has been a priority since the first days of the pandemic. We started livestreaming weekday Mass from The Basilica sacristy on an iPhone in March of 2020. Over the months, we saw the livestream participation grow and develop into an online community. Expanding our virtual ministry technologies became a key strategy for our parish.



Above: Holly Dockendorf, Special Events Coordinator, running the livestreaming booth in the Saint Joseph Chapel sacristy; Right: Saint Joseph Chapel camera installation by Excel AV Group.

Over the past year and a half, we have returned to in-person worship and enhanced our livestream equipment in the church. In early 2021, we began working with our technology partner, Excel AV Group, to map out the equipment we would need for virtual ministry — both interactive “smart rooms” and livestreaming from other spaces on campus.

Through months of careful review and budgeting, The Basilica staff closely examined our technology needs for worship spaces, meeting rooms, classrooms, choir rehearsals, and more. Each space was analyzed for the number of people it would hold in-person and the capabilities for online participation. We determined the technology solutions for each room size and function and started the process to order the equipment, through the financial support of The Basilica Landmark.

The Saint Joseph Chapel, on the ground level of the church, was prioritized on the technology plan for livestreaming equipment installation. It needed new cameras, microphones, camera board, switcher, monitor, laptop, software licences and a desk to livestream from the chapel. Our goal had always been to eventually move weekday Noon Mass back to the chapel from the church. Due to the size of the chapel we needed to make sure there was enough room to properly social distance Mass attendees while still serving our live-stream participants.

The livestream equipment was ordered, but due to a global shortage of computer chips, the delivery was delayed for months. Our provider installed the new equipment in the chapel and the production booth in the chapel sacristy in July 2021. On August 2, 2021, we livestreamed our first weekday Mass from the Saint Joseph Chapel using our new equipment. It was a milestone step in our virtual ministry building process.

We look forward to inviting volunteers into our livestream process in the coming months as we develop the training and scheduling process. We are also planning to have equipment installed for several “smart rooms” on campus — providing interactive capabilities for virtual attendees. These technologies have allowed us to reach people in new ways and provide opportunities to engage with The Basilica beyond our doors.



Mae Desaire is the director of marketing and communications for The Basilica.



BY MAE DESAIRE

The Spirit of Generosity

Reflections on giving

BY SUE MCGUIGAN

So OFTEN we are faced with difficult choices about how to spend our time, our skills, and our money. How we make those giving choices depends in part on our level of resources, our priorities, and where we are on our life's journey. The New Testament tells us that God gave us his only Son Jesus because He loves us, and that Jesus died on the cross for us. It sets a model for what generosity in God's people should look like. The Catholic Church asks that, as disciples of Christ, our giving commitment of time, talent, and treasure be planned, proportionate to our means, thankful, and sacrificial.

Several Basilica community members reflect about how they were inspired to give. When Katelin Richter Davis and her husband first became new members of The Basilica, they never felt like strangers. "Our first ministry was to sing in the Cathedral Choir. The choir invited us into a close-knit community around a shared affinity for music and spiritual practice through the arts." Not long after becoming parish members, they both had the opportunity to serve in ministry leadership roles. "We have been grateful and excited to be deeply engaged in our parish community



Katelin Richter Davis, Parish Council Chair,
and David Davis



Roshan and Jennifer Rajkumar
with son Remington

in this way," said Katelin. "We support The Basilica because of the difference it makes in our lives and in our community. We give a monthly recurring donation because we want our support of The Basilica's work in our community to be steady and reliable."

Like Katelin, Roshan Rajkumar was also drawn to give his time to The Basilica Cathedral Choir. "Through the choir, I feel connected to God from the music that we sing." From there, Roshan became a volunteer for The Basilica Block Party, participated in Hopemakers (giving pro bono legal advice to those in need), and then started helping solicit sponsorships for The Basilica Landmark Spark gala. Roshan observed that "I feel happy to give my time, talent and resources to a place that is important to me. It is my faith home. It's not that you have to give until it hurts, but you should be giving. If we want to make things better, we are called as Christians to give, especially if we have been blessed."

After he retired, a friend of Bob Ingram's suggested that he look at volunteer opportunities with the Basilica's St Vincent de Paul (SVdP) ministries. "Regardless of the fact that I am retired, I need to keep moving and doing things," Bob remarked. He has

been a jack of all trades with SVdP ministries: he is both a Shoe Ministry and Tuesday Outreach advocate and is also half of the Furniture Assessment Team, personally making in-home visits to those Outreach guests who have applied for furniture assistance. He has even served as a SVdP driver, picking up treats to be served to Outreach guests. "I've always been involved in a number of charities, but St. Vincent de Paul Outreach Programs rose to the top because I can immediately see the good works that get done. You see the real need among the poor, so being directly involved and helping people is so rewarding." Bob enjoys working with a great team of folks that has tremendous empathy for the guests they work with.

When it comes to giving to those less fortunate, the Bible calls us not only to give of ourselves and our resources, but to give generously. In 2 Corinthians 9:6-7, Paul tells us "Remember this: Whoever sows sparingly will also reap sparingly, and whoever sows generously will also reap generously. Each of you should give what you have decided in your heart to give, not reluctantly or under compulsion, for God loves a cheerful giver."

To Katelin, the spirit of generosity means giving without expectation of something in return. "We are all better off when we share, when we love our neighbor unconditionally. Generosity also helps to create connection, to bring community together around shared goals, to work together toward what can be," notes Katelin.

In thinking about generosity, Roshan relies on an adage from his mom: Leave things better than you find them. "Being part of The Basilica allows me to leave our community better than I found it. This is a place where we can help each other, where we can come together, and where we can be part of the Body of Christ."



Bob Ingram

"Ultimately," says Bob, "it comes down to looking through the eyes of what Jesus would do. That spirit is baked right in all of us; it is what God gave us. That's the spirit of generosity." ✚

Sue McGuigan is Development Officer for The Basilica and The Basilica Landmark.

Our Lady of Grace

Welcoming all for nearly 100 years

AFTER the death of our architect Emmanuel Masqueray in 1917, and at Archbishop Dowling's recommendation, rector Fr. Thomas Cullen engaged the Boston firm of Maginnis & Walsh to provide plans for the interior decoration of the church. Cullen hoped to begin work in 1920, but the Archbishop's \$5 million fundraising drive for education forced a delay until January 1923, when new rector Fr. James Reardon re-authorized work by the firm on a design for the main altar.

The drawings we possess from Masqueray do not detail his vision for the altar. From the Archives' Maginnis & Walsh correspondence, I suspect they envisioned a statue of Mary atop the baldacchino in a rather formal pose. Fr. Reardon, who took great delight in directing even the minutest details of the altar plans, suggested the figure be presented as Our Lady of Grace, with her head inclined towards the people and with her hands extended. A plaster model was created at Benziger Brothers studios in Brooklyn, then loaded on a "fast steamer" for the two week trip to their marble studios in Pietrasanto, Italy.

BY HEATHER CRAIG

Benziger Brothers was the St. Patrick's Guild of its day. They sold all manner of devotional church goods, such as statues, candlesticks, furnishings, and liturgical vessels, from kitsch to fine bronze, sometimes working with architects on specific items, such as for their work for the Pro-Cathedral.

While the altar is crafted of the purer white Carrara marble quarried near Pietrasanto, Benziger sent carvers and the models 150 miles north to the quarries near Brescia. There the baldacchino and the nine foot tall Our Lady of Grace statue were carved from Botticino marble, which is an oyster base color with light cream and white veining. Maginnis & Walsh felt this stone would present a warmer figure than a stark white.

Though the model was delivered in September 1923, the final statuary for atop the baldacchino was not delivered until after Easter 1924. Among Benziger's excuses: at least three steamers refused to take on the heavy marble load from Genoa.

Over the years, The Basilica has worked to present multiple aspects of Mary in sacred art throughout the church. Our Lady of Grace, with her welcoming gesture, her kindly invitation, rightly stands tall above and encompassing them all.

"Yesterday I received the photograph of the model for the statue of Our Lady of Grace. The body and the general outline look quite graceful; but I am not so impressed by the face. It appears too long, especially the nose, and to have a melancholy cast. It may be that the finished



Joseph Kolosky, son of photographer Basil Kolosky, with Our Lady during 1953 dome restoration work.

product will look all right but, as the Scotchman says, "I hae ma doots." Reardon to Maginnis & Walsh, September 12, 1923 (The Basilica Archives).

"We regret that the state of Our Lady of Grace model should not have met with your complete approval. The length of the face, in view of the foreshortening resulting from the perspective view from beneath will, we feel sure, be a characteristic making for advantage rather than disadvantage. As to the intimate expression, we shall write Benziger to qualify this in the interest of relieving the melancholy suggestion of which you have been conscious." Maginnis & Walsh to Reardon, September 19, 1923. ✚

Heather Craig is The Basilica's Archivist.

Ask Johan

Dear Johan,

I have always wondered if the notion of active participation by the congregation during Mass was newly introduced during the Second Vatican Council?

Gentle Reader,

Active Participation (*participatio actuosa*) of the congregation was first called for in a 1903 document entitled *Tra Le Sollicitudine* (Among the Concerns) by Saint Pope Pius X (1903-1914). Like many others in his time, Saint Pope Pius X was very concerned that the liturgy had become too theatrical with full orchestras and choirs performing operatic Mass settings. As a result, the people became mere spectators. In response, he called for the restoration of Gregorian chant which he saw as the more appropriate form of music for the Roman Rite. It was his distinct hope and desire that by re-introducing Gregorian chant people would again participate actively in the liturgy.

Pope Pius XII (1939-1958) who was also very concerned about the liturgy published the first ever encyclical totally dedicated to the liturgy in 1947, entitled *Mediator Dei* or Mediator between God and men [sic]. While challenging some of the suggestions of the liturgical movement and encouraging others, this important document famously called for a renewal of the liturgy. The following year, in order to further this renewal he established a Pontifical Commission for the Renewal of the Liturgy.

The liturgy was one of the first topics taken up during the Second Vatican Council which was called by Saint Pope John XXIII (1958-1963). And the Constitution on the Sacred Liturgy (*Sacrosanctum Concilium*) was the first Vatican II document to be promulgated by Saint Pope Paul VI in 1963.

Paragraph 14 of the Constitution on the Sacred Liturgy (1963) states that “Mother Church earnestly desires that all the faithful should be led to that fully conscious and active participation in liturgical celebrations which is demanded by the very nature of the liturgy.”

Thus, the hopes expressed by several popes, among them Saint Pope Pius X and Pope Pius XII came to fruition as *Sacrosanctum Concilium* laid the foundation for the renewal of the liturgy with a great emphasis on active participation first called for by Saint Pope Pius X.

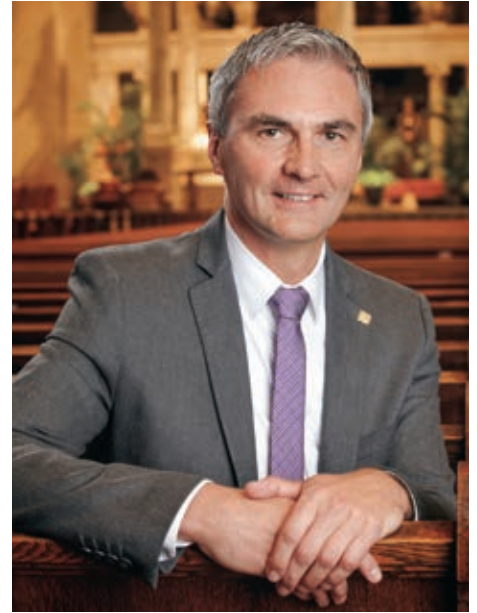
Dear Johan,

Will you continue to livestream the Mass? It makes for a great substitute for the Mass.

Gentle Reader,

Yes, we will continue to livestream the Mass. However, in the same way as a Zoom happy hour or a Zoom Thanksgiving dinner is not a substitute for its in-person equivalent, a livestreamed Mass is not really a substitute for in-person participation in the celebration of the liturgy.

Granted, when one is unable to participate in the Eucharist in person, joining from afar via livestream is better than nothing at all. As such, the livestream of our liturgies has served us extremely well



during the recent pandemic. And I am very grateful for that, as it has allowed us to stay connected to the liturgy and to one another.

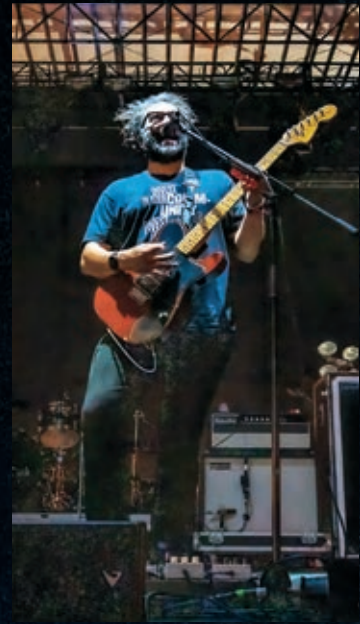
However, full, active, and conscious participation in the liturgy as envisioned by the Second Vatican Council requires that we hear the word proclaimed in-person, that we join our voice to the choir in song and the celebrant in prayer; that we experience the three-dimensionality of the building and its art in-person; that we smell the incense and the burning candles; that we genuflect, stand, sit, and kneel; that we see one another face-to-face even with a mask; and, above all, that we receive the Body of Christ according to our own abilities.

Livestream has indeed served us well. However, if your circumstance allows, now is the time to return to The Basilica for in-person full, active, and conscious participation in the Eucharist. ✚

Johan M.J. van Parys, Ph.D., has been The Basilica's director of liturgy and sacred arts since 1995.

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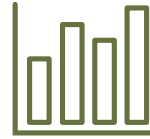
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