

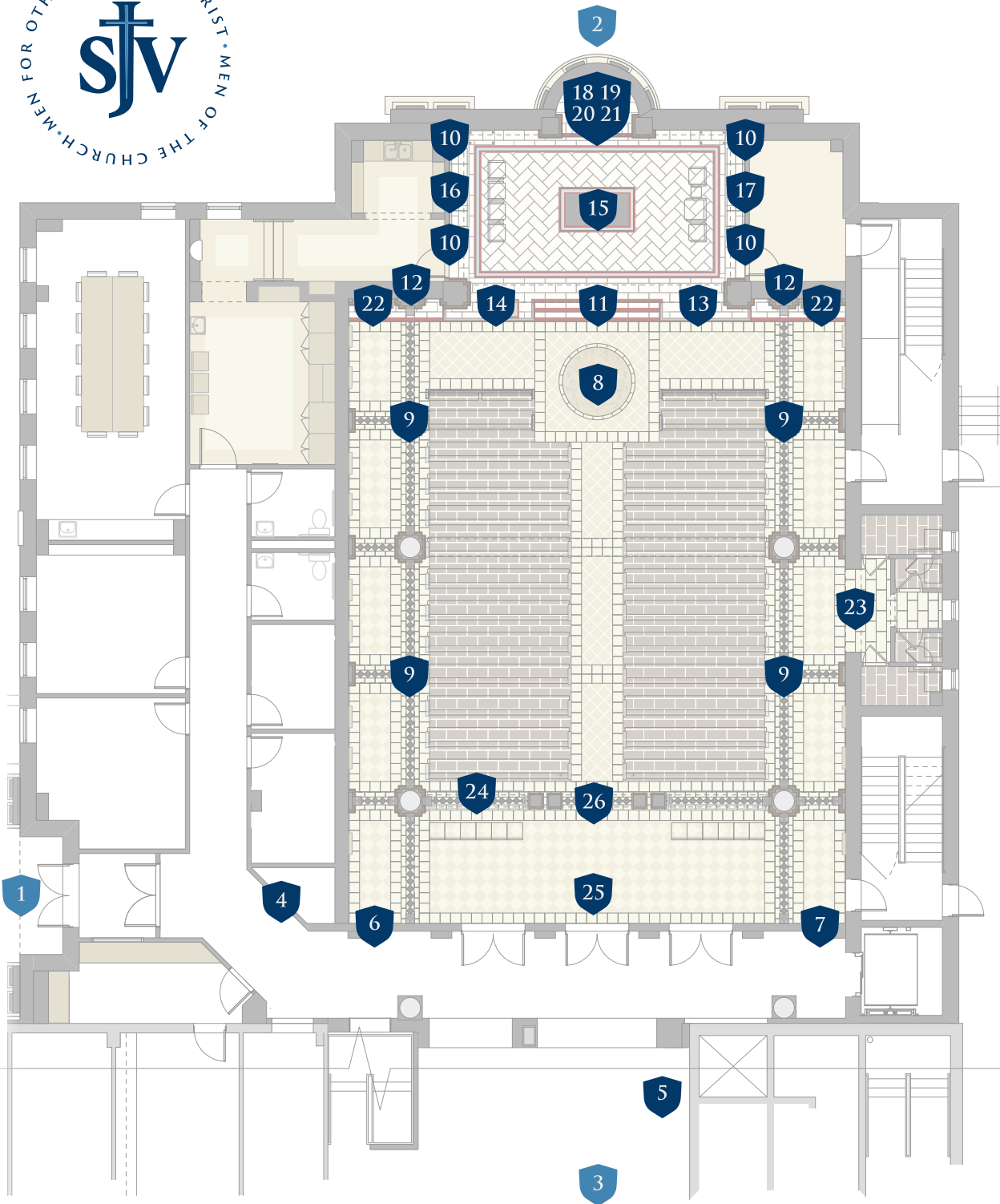
CHAPEL THEOLOGY & DESIGN



SAINT JOHN VIANNEY
COLLEGE SEMINARY

GUIDE BOOKLET

CHAPEL GUIDE MAP



The first 47 years of college seminary formation in the Archdiocese of Saint Paul & Minneapolis took place north of St. Paul at Nazareth Hall Preparatory Seminary. **Saint John Vianney College Seminary was founded in 1968 and began to form the college-aged seminarians at the University of St. Thomas.**

Seminarians initially lived in various dormitories on campus, but a more stable environment was desired. In 1982, the University gave SJV a permanent home on the north side of campus where our existing building was built.

Forty years later, consistently strong enrollment and changing formation needs called for expansion to our existing building. Renovations to the SJV building begun by eighth rector Fr. Michael Becker and brought to completion by ninth rector Fr. Jonathan Kelly - including a new chapel - were completed in 2023. Archbishop Bernard Hebda celebrated the exquisite Dedication of the Chapel liturgy on **April 20, 2023.**



SAINT JOHN VIANNEY MAP LEGEND

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WELCOME TO THE CHAPEL OF ST. JOHN VIANNEY SEMINARY!

A CHAPEL IS A DEDICATED SPACE TO WORSHIP GOD. IT SHOULD BE CONSTRUCTED IN A WAY THAT REVEALS WHO GOD IS AND INVITES THOSE WITHIN IT TO BECOME LIKE HIM.

THE ORDER OF THE DEDICATION OF A CHURCH INSTRUCTS SACRED SPACES TO BE “DIGNIFIED, EVINCING A NOBLE BEAUTY, NOT MERE COSTLY DISPLAY, AND IT SHOULD STAND AS A SIGN AND SYMBOL OF HEAVENLY REALITIES.” OUR CHAPEL WAS DESIGNED TO COMMUNICATE THESE HEAVENLY REALITIES AS A VISIBLE REMINDER THAT EACH OF US HAS A DIVINE ORIGIN AND A DIVINE DESTINY THAT SETS US APART FROM LIVING FOR THIS WORLD ALONE.

AS YOU ENTER OUR CHAPEL, MAY YOU EXPERIENCE THE HOLY PRESENCE OF GOD WHO SPARED NOT HIS OWN LIFE TO REVEAL HIS PERSONAL LOVE FOR YOU!

GOD BLESS YOU.



MEN IN CHRIST
MEN OF THE CHURCH
MEN FOR OTHERS

Campus Entrance

ARCHITECTURAL PRINCIPLES OF THE DESIGN

CLASSICAL BEAUX-ARTS STYLE

The classically-oriented Beaux-Arts style is informed by the significant Catholic architecture of the Archdiocese of Saint Paul & Minneapolis, including architect Emmanuel Masqueray's works at the Cathedral of Saint Paul and the Chapel of St. Thomas Aquinas, as well as work by architect Cass Gilbert at the University (Ireland Hall) and The Saint Paul Seminary. This style recalls America's first generation of trained architects who studied in Paris, traveled Europe, and brought back eclectic Catholic architectural styles that were suited to a growing and diverse Catholic population in the United States.

BEURONESE ARTWORK

The Beuronese art for SJV's chapel was inspired by liturgical forms developed by the 19th century Benedictine monastic community in the southern German town of Beuron. The movement began as a reaction against the overly naturalistic and sentimental character of the ecclesial art of the times which had lost some of its divine truth and spiritual beauty. It is a style that is clearly otherworldly and yet approachable and is a "marriage" of Greek and Roman principles of proportion with Byzantine and Egyptian motifs, spirituality, and aesthetics. The works of the Beuronese school are known to be a thoughtfully executed consideration of both naturalism and idealism, a union of the Spiritual/Material, Earthly/Heavenly, Natural/Supernatural.

DESIGNED FOR OUR MISSION

"We shape our buildings; thereafter they shape us." -Sir Winston Churchill, 1943

Our desire was to build a chapel that will form disciples of Jesus Christ who are seminarians and future priests. From the outset of the project, we asked, "What are the qualities of seminarians and future priests we want to form here?" Seven principles emerged:

- 1. Christ-Centered.** *The Word became flesh and dwelt among us.* Jesus resides here and is the source of our strength. The prominence of the Blessed Sacrament says everything. There is no searching for the sanctuary light in our chapel. It is especially meaningful that we dedicated our chapel during the Eucharistic Revival in the United States.
- 2. Authentic & Transparent.** We want our seminarians and future priests to be authentic and transparent honorable men of character. The one place we must be truly authentic is before God in the chapel. Therefore, the materials are authentic: If it looks like stone, it is stone; if it looks like wood, it is wood; if it looks like marble, it is marble. Having the materials be what they appear to be encourages us not to pretend before God but to approach Him in humility and truth. For the clergy and the altar servers, there is a strong sense of the divine stepping into the other-worldly character of the gold leaf. It elicits an appropriate reverence and humility to offer the Eucharistic sacrifice. An abundance of natural light encourages our men to live in the light.

3. **Sturdy & Masculine.** A priest embraces the responsibility of the ministry and others depending on his generous response. The large columns and arches through the chapel are needed to support the two floors of living space above, which shows that responsibility is a good thing. Pressure makes an arch stronger, and both elements show our desire for our men to be able to withstand the weight of responsibility. The dark wood throughout the chapel evokes a strong masculine and timeless quality.
4. **Men of Communion.** Relying on one another in fraternity is a significant experience of seminary formation at SJV. The stained glass windows feature the great cloud of witnesses by illuminating triads of saints who have responded to God's call to come and follow Him. Imploring the intercession of the communion of saints, these windows remind us we never walk alone.
5. **Marian Devotion.** We chose to keep the original statues of Our Lady and St. Joseph from the Archdiocese of Saint Paul & Minneapolis' first high school and college seminary, Nazareth Hall. One-hundred years old as of the Chapel Dedication in 2023, the statues were installed in special niches in the chapel to serve as intercessors helping us build up family life.
6. **Missionary Disciples.** The last image you see upon departing the chapel is *The Annunciation of Mary*. Her Fiat encourages our men to always say "Yes" to God as she did.
7. **Beloved Sonship.** The defining experience of a man's formation at SJV, and a necessary step to respond to God's call, is being known as a beloved son. Written in Latin on the rood beam (which supports the Crucifix) is, "You are my beloved son in whom I delight." Images of the Baptism and Transfiguration adorn the sides of the Sanctuary and reinforce these important moments in the life of Jesus when others heard the Father speak these words to Him.

Crucifix on the campus-side of the building.



EXTERIOR



Ascension Mosaic: Having a prominent entrance was desired from the project's beginning. Welcomed by our Ascension mosaic, all see Jesus with His cross ascending to His proper place at the right hand of the Father while angels pull back the veil to showcase the gold inside of heaven. When the sun rests on this mosaic, the magnificent sparkle of the gold reminds us of paradise.

"You will be my witnesses" (Acts 1:8) is an invitation and declaration that every baptized Christian is meant to be a missionary disciple. With focus on the priestly vocation, SJV recognizes God has a personal plan and mission for each life. Every person who walks by our building on campus or through our doors is called to be His witness in a unique way.

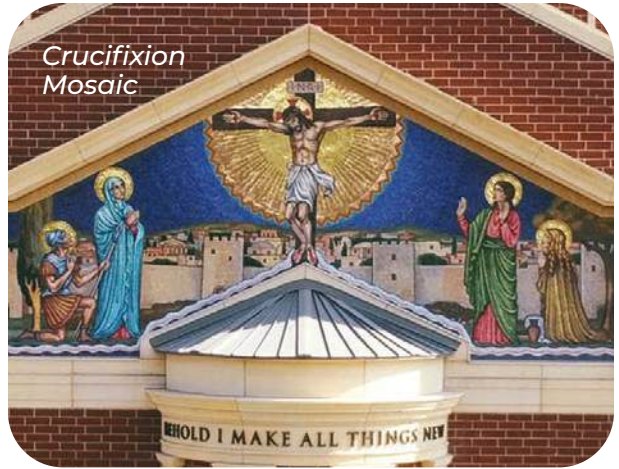
Though our pattern is symmetrical and the color is unified, the significant use of limestone on SJV's exterior reflects the seminary's incarnational presence on campus and complements the architecture of the University of St. Thomas.



Ascension Mosaic

2

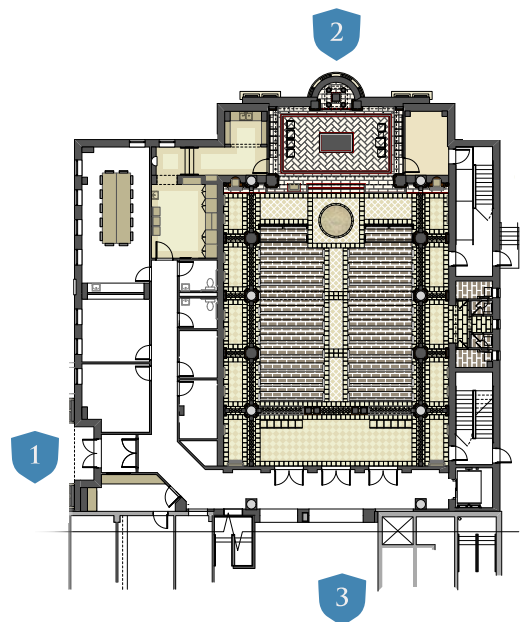
Crucifixion Mosaic: The Crucifixion mosaic facing Selby Avenue shows the sacrifice Our Lord made with outstretched hands, embracing all of humanity into the love of God and revealing the value of every human life. There is tremendous transformational hope in coming to know the love of God who gave His life for us and promises, “Behold, I make all things new” (Revelation 21:6). Christ is prominently featured with His nimbus declaring Him the Son of God. St. John the Beloved and St. Mary Magdalene stay beside Our Lord on the Cross. A jar of water next to St. Mary Magdalene symbolizes service, Baptism, and His forthcoming anointing for burial.



Water flowing from the Cross symbolizes the life flowing from the death of Jesus. The Centurion kneels in reverence and awe that this truly was the Son of God, and his sword is positioned directly over Mary’s heart, fulfilling Simeon’s prophecy that the sword of sorrow would pierce her heart (Luke 2:35). From the Cross, Jesus gives us Mary as our Mother when He tells St. John, “Behold, thy mother” (John 19:27).

3

Campus Entrance: Now illuminating the quad, our Crucifix on the campus-side of the building is a beautiful sign of Christ’s love for all at the University of St. Thomas to behold.



NARTHEX



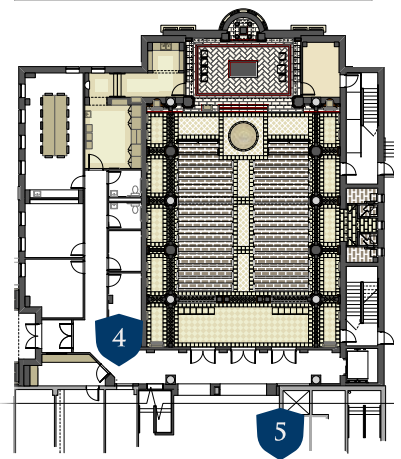
Our Lady of Tenderness

The triptych icon *Our Lady of Tenderness*, written by former rector Fr. (now Bishop) Peter Christensen, offers Our Blessed Mother’s warm greeting to all who enter SJV’s main doors. The side panels of St. John Vianney and St. Paul border the entrance from the left and right, respectively.



The Hidden Life of the Holy Family

A newly commissioned piece called *The Hidden Life of the Holy Family* is found in the lobby outside the chapel. A loving remembrance of SJV’s predecessor, Nazareth Hall, this mural acknowledges the many quiet years Christ worked and lived in Nazareth with the Blessed Virgin Mary and St. Joseph (Luke 2:51-52). SJV’s seminary community continues to pray the Angelus each morning before a Eucharistic Holy Hour, desiring to emulate the hidden life of Jesus by growing in wisdom and divine knowledge before entering the public ministry of the configuration stage of formation.



The Hidden Life of the Holy Family

Our Lady of Tenderness



NAVE



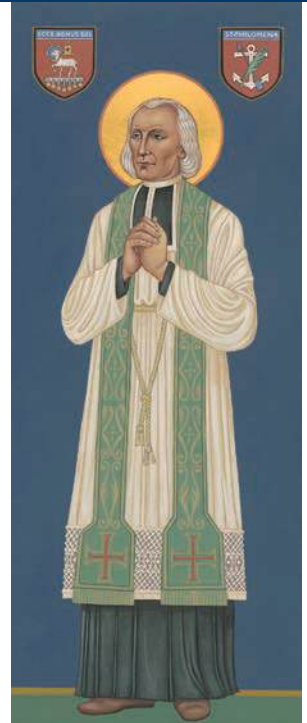
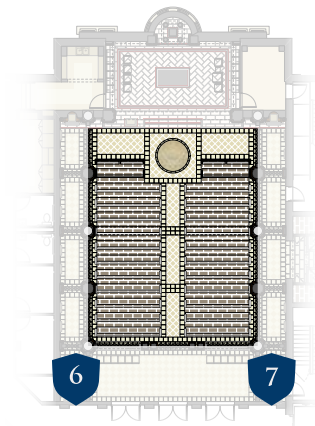
St. John Vianney

Artwork depicting St. John Vianney and St. Paul, co-patrons of our Archdiocese and patrons of both seminaries in our Archdiocese, adorn the back walls of the chapel. The first-class relic of St. John Vianney displayed next to his image encourages seminarians to seek his intercession.



St. Paul

St. Paul holds a scroll and the Sword of the Spirit with the crests of the Archdiocese of Saint Paul & Minneapolis and Archbishop Bernard Hebda, a great supporter of SJV and the chapel project. A brick from the Holy Door of the Papal Basilica of Saint Paul Outside the Walls in Rome, gifted by James Michael Cardinal Harvey, graces the back wall of the chapel next to St. Paul. From the Great Jubilee in 2000, the brick signifies SJV's prayerful solidarity with Rome in continuing to form young men for the work of evangelization and, God-willing, future priests for the Lord's Vineyard.



ST·JOHN·VIANNÉY·



ST·PAVLVS·AP·

Stained Glass Windows

Sixteen stained glass windows feature triads of saints, a cloud of witnesses 48 strong, interceding from the second “floor” of the chapel. From the back of the chapel moving toward the Blessed Sacrament, the “trios” of saints represented in the windows progress from the Old Testament to the New Testament, then on to the four foundational spiritualities of the Catholic faith (Franciscan, Dominican, Jesuit, and Carmelite), and finally, to twelve of the Church’s greatest modern evangelistic disciples. A complete list of the saints portrayed in the stained-glass windows is listed on the next page.



Loaves and Fishes Mosaic

A replica of the loaves and fishes mosaic that was the center of our previous chapel is placed within the floor where we receive Communion. The Greek inscription “I am the Bread of Life” reminds us of the five loaves and two fishes which became superabundant when given to the Lord (John 6). The Lord turns even the most meager offerings into abundant fruitfulness through His love and our goodwill. The precedent for the mosaic is the Church of the Multiplication of the Loaves and Fishes at Tabgha where the loaves and fishes miracle occurred in Galilee.



Loaves and Fishes Mosaic

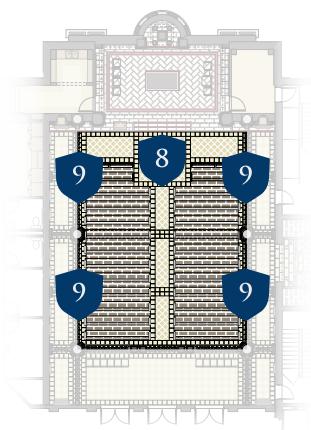


Dedication Candles

Four dedication candles are lit each year during the Easter Vigil and the anniversary of the Chapel Dedication.



Dedication Candle



Stained Glass Windows

BIBLICAL SAINTS

Come and See

St. John the Baptist
St. John the Beloved
St. Mary Magdalene

Feed My Sheep

St. Andrew
St. Peter
St. Paul

God Sees the Heart

Patriarch Abraham
King David
Moses

Whom Shall I Send?

Prophet Jeremiah
Prophet Isaiah
Prophet Elijah



APOSTOLIC AGE AND EARLY CHURCH

Sanguis Christianorum

St. Cecilia
St. Philomena
St. Sebastian

To Be Called Christians

St. Basil the Great
St. Gregory of Nyssa
St. Gregory of Nazianzus

Late Have I Loved Thee

St. Monica
St. Augustine
St. Ambrose

Prefer Nothing to Christ

Bl. Columba Marmion
St. Benedict
St. Scholastica

FOUNDATIONAL SPIRITUALITIES

Rebuild My Church

Bl. Solanus Casey
St. Francis of Assisi
St. Clare of Assisi

Take Lord and Receive

St. Isaac Jogues
St. Ignatius of Loyola
Bl. Miguel Pro

Bene Scripsisti

St. Dominic
St. Thomas Aquinas
St. Catherine of Siena

In Aeternum Cantabo

St. John of the Cross
St. Thérèse of Lisieux
St. Teresa of Avila

MODERN EVANGELIZATION

Lead Kindly Light

St. Philip Neri
St. John Henry Newman
St. Charles Borromeo

The Priest Is Not His Own

Ven. Frederic Baraga
Ven. Fulton Sheen
Ven. Augustus Tolton

Be Not Afraid

St. Pier Giorgio Frassati
St. John Paul II
St. Teresa of Kolkata

The Shepherd Cannot Run

St. José Luis Sánchez del Río
Bl. Stanley Rother
Bl. James Miller

SANCTUARY

10

Stained Glass Windows

The four stained glass windows in the sanctuary each contain three angels assisting at Holy Mass, carrying items the priest needs to celebrate the Eucharistic liturgy.

a. *Introibo Ad Altare Dei*

St. Michael bears the meaning of his name on his shield: *Quis ut Deus*, meaning “Who is like God?” To his left and right, angels hold an alb, stole, cincture, and chasuble. Translated from Latin, “I will go unto the altar of God, to God who gives joy” is a traditional prayer said as a priest enters the sanctuary for Holy Mass. Its Latin translation can be read from these windows by a priest vesting in the sacristy.



b. *Ad Deum Qui Laetificat*

The next window depicts the beginning of Holy Mass with angels carrying a thurible and two candles during the entrance procession.

c. *Munda Cor Meum*

Munda Cor Meum is the private prayer a priest offers before preaching the Gospel. “Cleanse my heart and my lips, Almighty God, that I may worthily proclaim your Holy Gospel,” reminds him to preach with a pure heart.



Representing the Liturgy of the Word, this window features angels holding the Old and New Testaments. A third angel in the center holds a coal with tongs, referencing Isaiah 6:6-7 where the prophet’s lips are touched by the burning coal of the seraphim to purify his speech.

d. *Dominus Deus Sabaoth*

A depiction of the Liturgy of the Eucharist in the final window refers to the praises we sing to our “Lord God of hosts.” Angels hold a chalice, paten, cruet, and missal as the liturgy is consummated with the reception of Holy Communion.



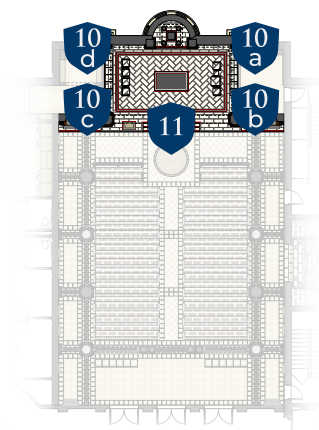
Crucifix and Rood Beam

11

Crucifix and Rood Beam

The crucifix which rests upon the rood (old English for “cross”) beam is an adaptation of a 13th-century Cimabue crucifix. The Latin inscription *Tu Es Filius Meus Dilectus In Te Complacui* from the Baptism and Transfiguration of Jesus recounts the Father’s voice which proclaims, “You are my beloved Son, in whom I am well pleased.” This second person reference invites us into a personal communication and identification with Jesus as beloved sons and daughters of the Father in Him.

On the back of the rood beam, seen by the priest as he elevates the Blessed Sacrament at the moment of Consecration, is the Latin phrase *Tu Es Sacerdos In Aeternum*, from Hebrews 7:17 quoting Psalm 110:4, “You are a priest forever according to the order of Melchizedek.” *Tu es* on the front is the Baptismal call of all who are invited into relationship with God as beloved sons and daughters. But for some, a deeper call emerges to live as *alter Christus*, one who is appointed to offer sacrifice on behalf of the people and extend God’s mercy and forgiveness as stewards of His mysteries: His priests.



12

Sanctuary Angels

Two angels adorn the entrance to the sanctuary as intercessors who help us give perfect praise to God.

13

Presider's Chair

Archbishop Bernard Hebda donated the presider's chair in honor of all bishops and archbishops of the Archdiocese of Saint Paul & Minneapolis.



Presider's Chair

14

Ambo

The stone ambo, altar, and altar of repose were chosen from the same limestone which adorns all University of St. Thomas buildings and SJV's exterior chapel addition.

The Chi Rho symbol on the front of the ambo comes from a vision in which the Emperor Constantine was ordered to put a "heavenly divine symbol" on the shields of his Roman soldiers. His forces then won the Battle of the Milvian Bridge outside Rome. In his vision, he saw *In hoc signo vinces*, meaning "In this sign you will conquer." An olive branch below this ancient Christian symbol encourages seminarians that Jesus conquers the world through His peace, the peace that the world does not give (John 14:27).



Ambo



Altar

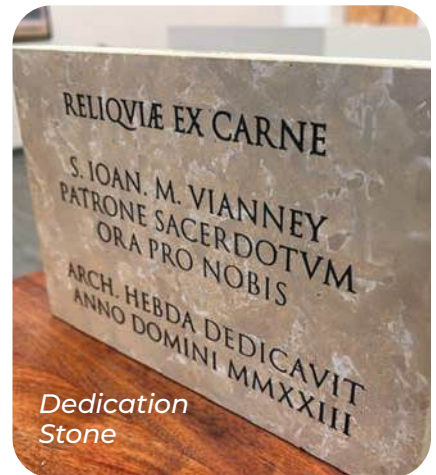
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Altar

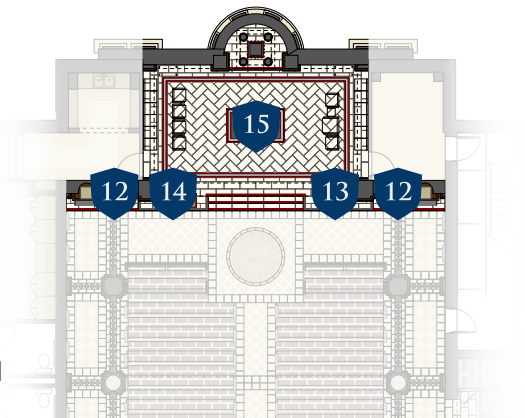
The altar has Corinthian columns and three insets for mosaics. The Alpha and Omega Christograms represent Jesus, "... the first and the last, the beginning and the end!" (Revelation 22:13). Blood from the pierced yet triumphant Lamb of Sacrifice flows into a chalice, signifying Christ, the true Lamb of God, Who takes away the sins of the world. These graces are accessed by the SJV community each day in the celebration of Holy Mass.

The dedication stone in the altar contains a first-class relic of St. John Vianney and was placed by a stone mason during the Dedication Mass. Translated, the Latin inscription on the relic stone reads, "Relic of the flesh, St. John Marie Vianney, Patron of Priests, pray for us. Dedicated by Archbishop Hebda April 2023."

Within the altar is a scroll embossed with the names of every donor who contributed to the construction of the updated chapel and facilities. These names and their intentions are prayed over and remembered at every Holy Mass offered at SJV.



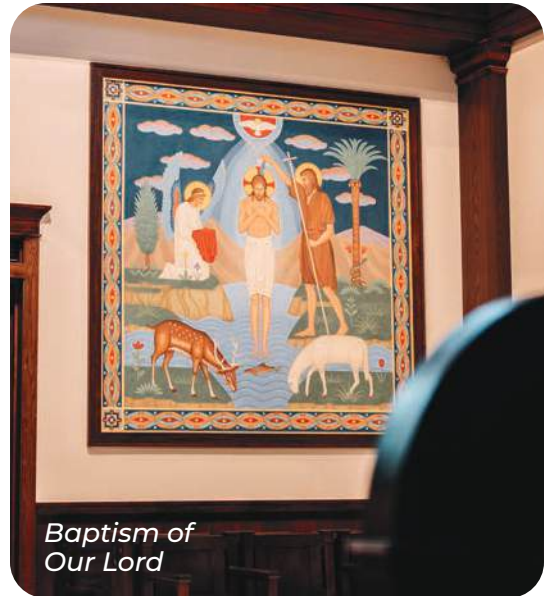
Dedication Stone



16

The Baptism of Our Lord

The humility of the Baptism, where every head is bowed, shows the humanity of Jesus being baptized by St. John the Baptist. He does not need to be baptized for He is already the Holy One, yet in being baptized, He sanctifies the cross-shaped waters and makes divine grace accessible to us. In ancient artwork, symbols of the enemy lurking remind Christians of the spiritual battle. The snake wrapped around the palm tree is the only creature's head not bowed in this image, manifesting his *non serviam*, "I will not serve."

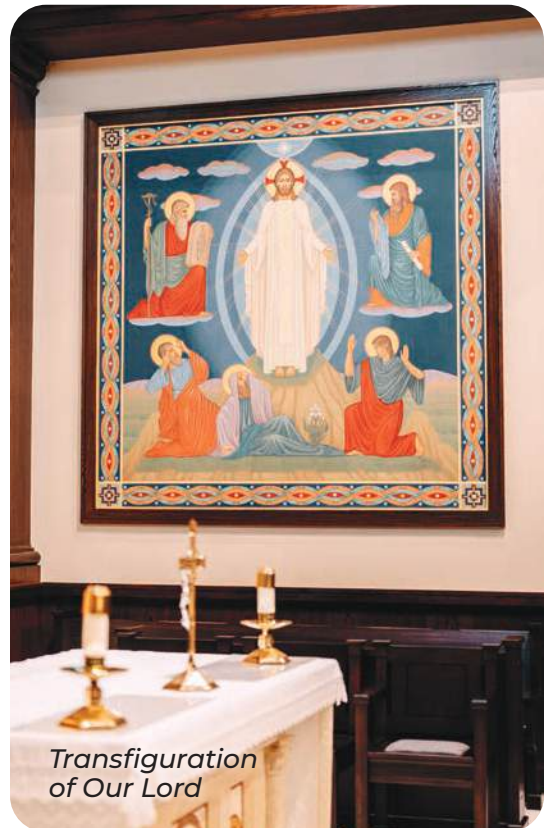


Baptism of Our Lord

17

The Transfiguration of Our Lord

While His Baptism celebrates His humanity, the Transfiguration reveals His divinity. The veil is pulled back for a moment, and He appears in dazzling white robes as the Messiah, the Son of the Living God. Moses and Elijah, representing the Law and the Prophets, behold Him. Three awestruck disciples accompanied Him to Mount Tabor: St. Peter, St. James, and St. John the Beloved. St. Peter and St. James appear more overcome and fearful, but the pure heart of St. John is able to behold the Lord and praise Him. This mystery foreshadows the moment when "every knee should bend of those in heaven, on earth and under the earth, and every tongue should confess that Jesus Christ is Lord" (Philippians 2:10-11).



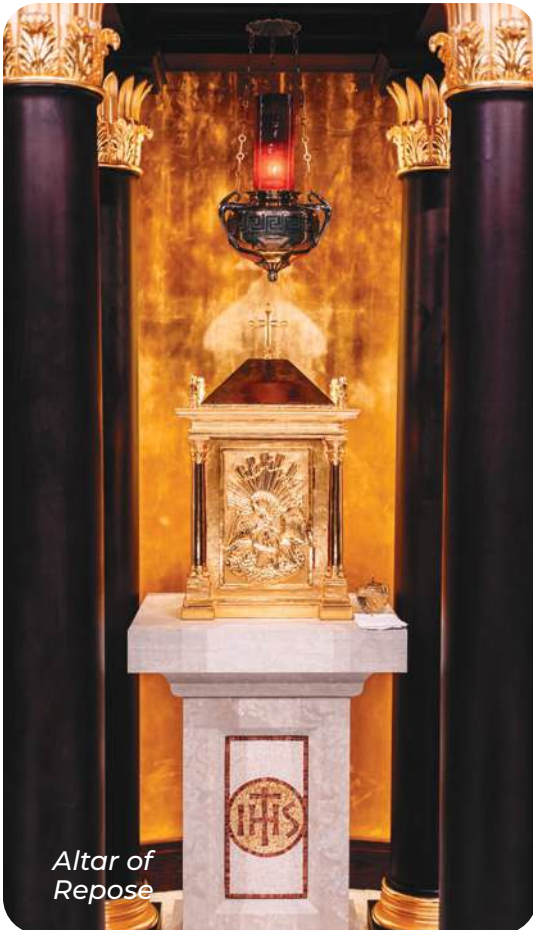
Transfiguration of Our Lord



Barrel-Vaulted Ceiling

Barrel-Vaulted Ceiling

The design of the sanctuary ceiling powerfully symbolizes the union of heaven and earth, drawing the altar upward while centering heaven's gaze on the Eucharistic sacrifice. The exact midpoint of the barrel vault's curve aligns precisely with the top of the altar *mensa*, where the Eucharist is consecrated every day. Above, gold stars shine in perfect harmony, reflecting the divine order of heaven and emphasizing the altar as the true meeting place of God and man.

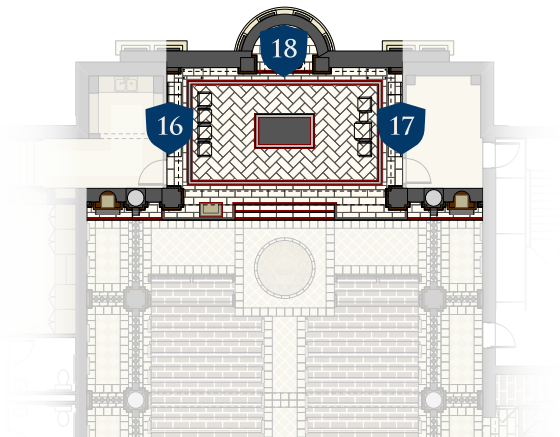


Altar of Repose

18

Altar of Repose

The altar of repose supports our Tabernacle and features the IHS Christogram in Coptic font. IHS stands for *Jesu Hominum Salvator*, translated "Jesus Christ Savior of Humanity," and signifies the Real Presence of Jesus in the Blessed Sacrament.



19

Ciborium

The ciborium (derived from the Latin *cibus*, meaning “food”) is the wood structure enveloping the tabernacle. The steady burning sanctuary lamp signifies God’s presence among us. It resembles the lamp placed next to the Ark of the Covenant in the Old Testament which held many sacred things including manna, the bread from heaven which fed the Chosen People during their sojourn in the desert.

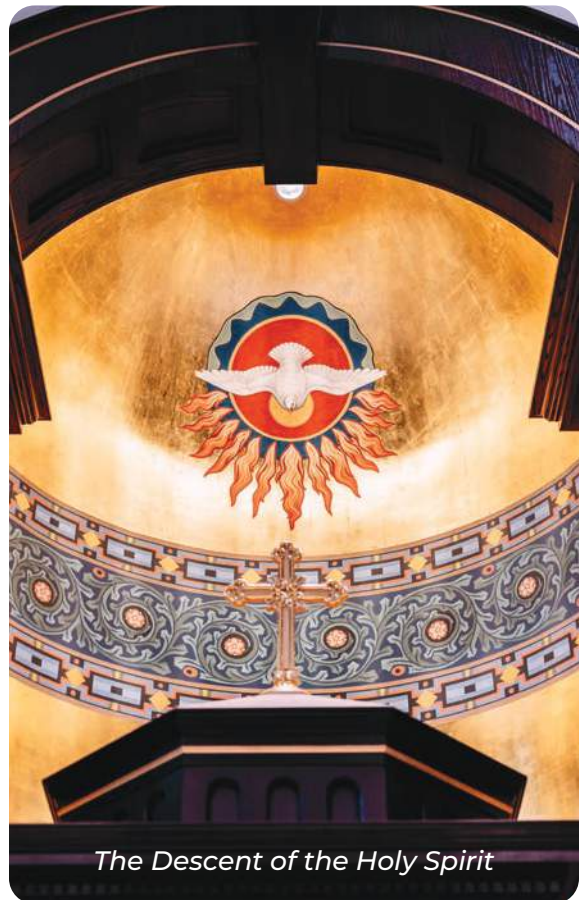


20

The Descent of the Holy Spirit

The image of the descending dove represents the Holy Spirit and, with 13 tongues of fire, is a visual representation of Pentecost and the 12 disciples praying in the Upper Room with the Blessed Virgin Mary.

The gold-leaf apse has an other-worldly character and recalls the properties of an icon as a window into heaven. The sanctuary where the earthly liturgy takes place is a window into the heavenly liturgy, where all things are glorified and perfected. The other appointments in the sanctuary and even the vesture of the clergy and ministers manifest this reality.

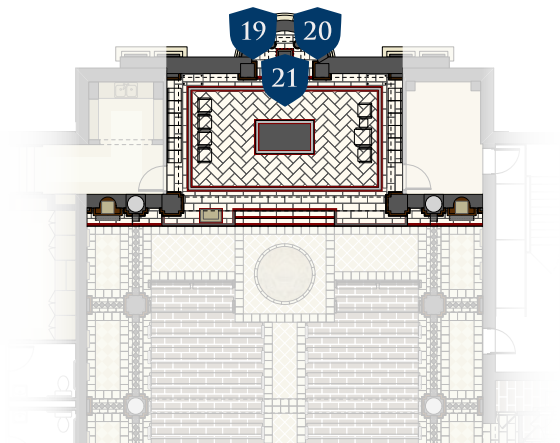


21

Tabernacle

Taken from the Hebrew word for “dwelling,” the tabernacle is the place of reservation for the Most Blessed Sacrament. In the Real Presence of God, a man discerning priesthood can most clearly hear the voice of Jesus say, “Be not afraid. Come and follow me.”

The door of the tabernacle was carved by Paul Sirba, nephew of the late Bishop Paul Sirba who as an alumnus of SJV served as a spiritual director and sent men here as Bishop of the Diocese of Duluth. The pelican feeding her chicks is an ancient symbol of the Eucharist. When food is in short supply, the pelican pierces its breast with its sharp, pointed beak as the side of Jesus is pierced by a sharp, pointed lance. Blood flows from the pelican’s breast like blood flows from Jesus’ side. The mother’s blood is drink for her chicks while the blood of Jesus is “true drink.” The mother gives her life that her chicks might live, and Jesus lays down His life that we might live. The mother’s blood saves the lives of the chicks as the blood of Jesus is salvation and eternal life to those who receive it. Because of these striking similarities, the mother pelican and her chicks have come to represent the Eucharist, redemption, and salvation.





Blessed Virgin Mary Statue



St. Joseph Statue

SIDE AISLES

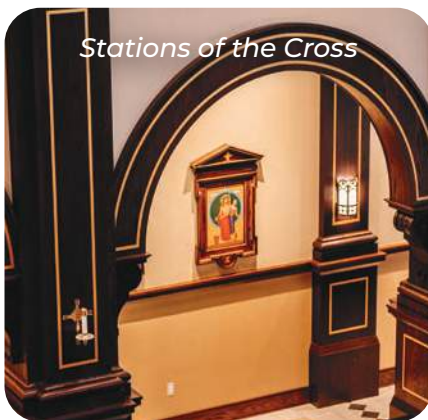


Blessed Virgin Mary and St. Joseph Statues

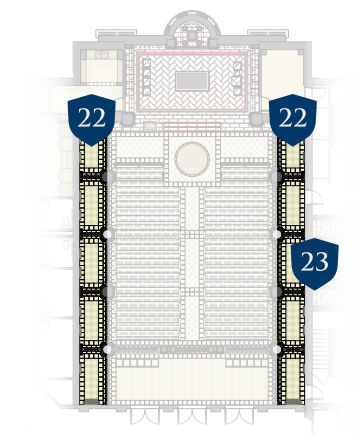
The statues of Our Lady and St. Joseph once graced the original Nazareth Hall. One hundred years old as of the Chapel Dedication in 2023, countless seminarians have received their vocations under the gaze of, and through the intercession of, Christ's mother and earthly father who themselves had their own vocations formed by Jesus. Seminarians are encouraged to take the Holy Family as their model and guide to help them grow in wisdom, knowledge, and human and divine favor in their own "hidden life" at SJV.

Stations of the Cross

The 14 Stations line the side aisles of the chapel, beginning by St. Joseph's shrine and ending by the Blessed Virgin Mary's shrine. Stations begin at the altar and return to the altar, acknowledging the Eucharist as the "source and summit" of our faith and devotion. Stations were strongly based on the work of Benedictine monk Pantaleon (Jaroslav Major) from the Beuron Art School of the 1910's.



Stations of the Cross



Confessionals

Christ's words *Pacem Meum Do Vobis*, "My peace I give to you," are found above our confessionals, giving courage and consolation to penitents preparing to confess their sins.

St. Augustine defines the peace born from reconciliation with God as not merely human peace or lack of war but the "tranquility of order." This peace that comes from reconciliation with God orders one's relationships with self and others.

a. *The Restoration of Peter*

Two images welcome penitents entering the confessionals. One features Jesus forgiving St. Peter on the Shores of Galilee. Jesus asks him three times, "Do you love me?" to which St. Peter responds, "Yes, Lord, you know that I love you" (John 21:15). St. Peter is granted forgiveness and, through the power of the Keys given to him after his confession at Caesarea Philippi (Matthew 16:18), extends forgiveness through his ministry which is granted to his successors and all priests.

b. *Pardon et Paix*

The opposite image shows St. John Vianney forgiving a penitent, exercising this same ministry of St. Peter's keys: to bind and loose and reconcile souls to God. St. John Vianney extends the stole of mercy, and St. Philomena (to whose intercession the Curé d'Ars attributed many miracles) is on a pedestal in the corner.

c. *Sacred Heart Window*

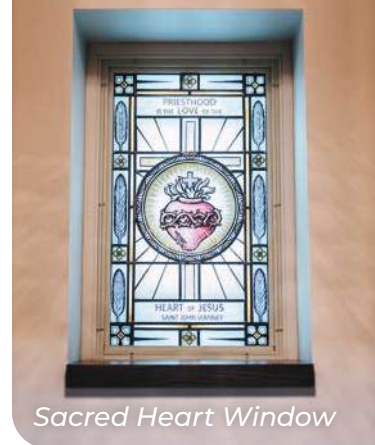
Quoting the famous words of St. John Vianney, "Priesthood is the Love of the Heart of Jesus," priests are reminded that this ministry is an extension of His, and penitents are invited to the new life that flows from His Sacred Heart.



The Restoration of Peter



Pardon et Paix



Sacred Heart Window



CHOIR LOFT



Nine Choirs of Angels

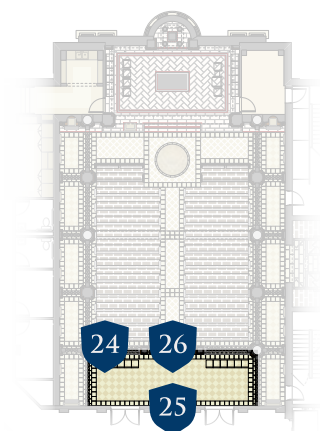
The choir loft railing features nine carved angels representing the nine choirs of angels in Catholic Tradition. Together, these choirs continually praise the Holy Trinity. Their praise washes over the assembly and elevates souls into communion with God.



Organ

A mechanical-action pipe organ of 14 stops and 16 ranks was specially built for our new chapel. The entire case is fashioned from quarter-sawn, stained and lacquered red oak. The keys are made of spruce covered with Santos rosewood (naturals) and European maple covered with bone (sharps). The facade pipes and case trim/ornaments are adorned with 24 karat gold leaf. The drawknobs are of Brazilian rosewood with head inlay of Baltic amber.

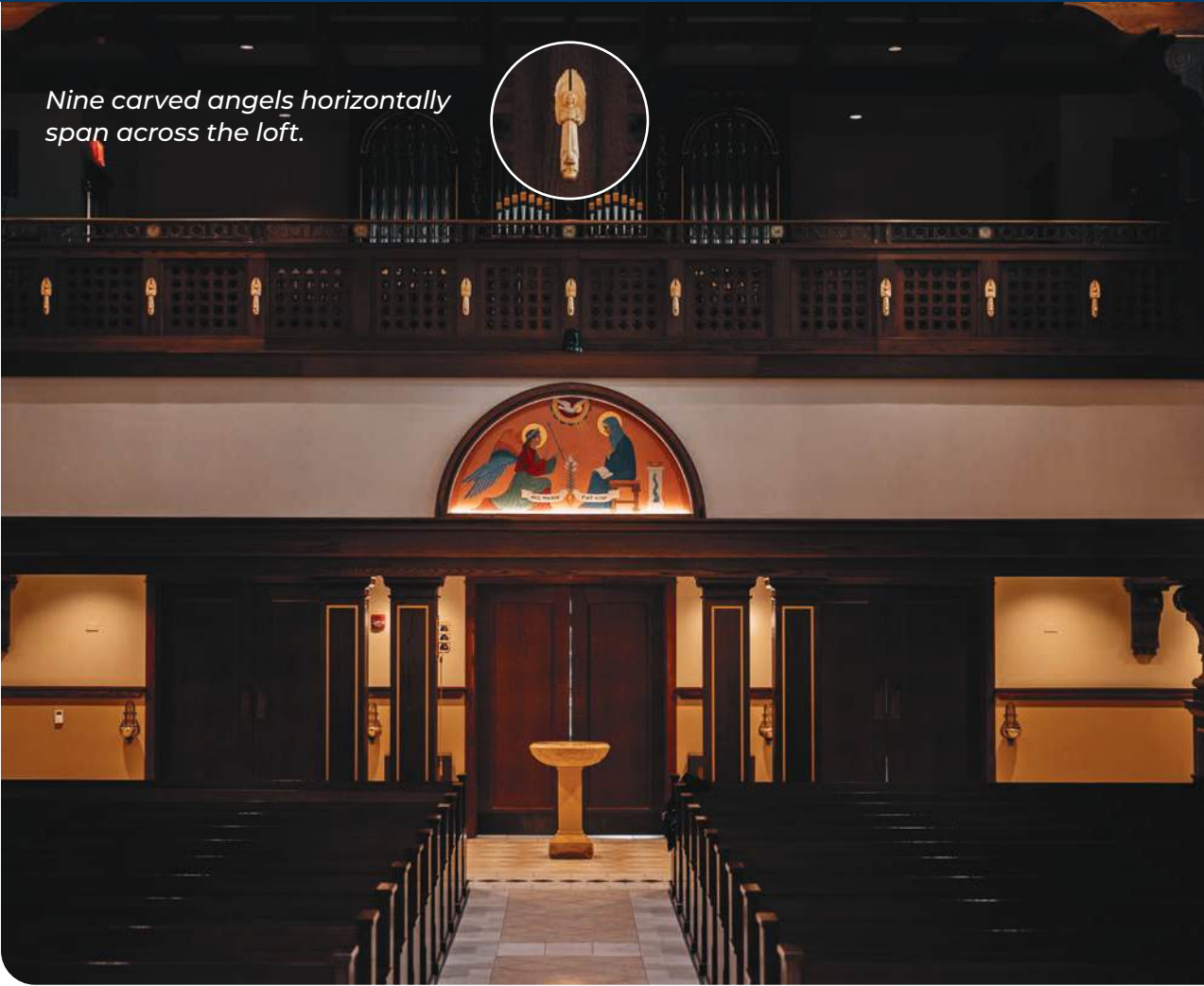
The organ is “held in high esteem, for it is the traditional musical instrument which adds a wonderful splendor to the Church’s ceremonies and powerfully lifts up man’s mind to God and to higher things” (*Constitution on the Sacred Liturgy Sacrosanctum Concilium*, #120).



Organ



Nine carved angels horizontally span across the loft.



26

The Annunciation of Mary

Mary receives her call to be the Mother of God and gives God a human nature (Luke 1:26-38). *Ave Maria* is what the angel Gabriel says to her, and her response is *Fiat Mihi*, "Let it be done to me according to Your Word." This is a daily reminder for the seminarians leaving the chapel to say "Yes" to God the way Our Lady did. In the hiddenness typical of the Blessed Virgin Mary, she is quietly interceding for everyone in the chapel while ensuring her Son is the center of worship and attention.



The Annunciation of Mary

“ABUNDANT JOY AND HOPE HAVE BEEN MY TAKEAWAYS EVERY TIME I HAVE VISITED SAINT JOHN VIANNEY COLLEGE SEMINARY. NOW, THANKS TO THE EXTRAORDINARY GENEROSITY OF THE SEMINARY’S BENEFACTORS, THE SHARED VISION OF THE RECTOR, FR. JONATHAN KELLY, AND HIS PREDECESSOR, FR. MICHAEL BECKER, AND THE DILIGENCE AND CREATIVITY OF AN EXPERT TEAM OF ARTISANS, CONTRACTORS, AND BUILDERS, SJV HAS A NEW LITURGICAL ENVIRONMENT THAT IS TRULY CONDUCIVE TO THE WORK OF FORMING THE NEXT GENERATION OF DISCIPLES. I CONSIDER IT THE HIGHEST OF PRIVILEGES TO BE ABLE TO DEDICATE THE NEW SEMINARY CHAPEL TO THE GLORY OF GOD AND THE HONOR OF SJV’S PATRON, THE SAINTLY CURÉ D’ARS.”

— Archbishop Bernard A. Hebda



COME AND SEE

“ PLEASE PRAY THAT YOUNG MEN WOULD COURAGEOUSLY
RESPOND TO THE CALL OF JESUS TO ‘COME AND SEE.’
THANK YOU FOR VISITING OUR CHAPEL.
MAY YOU BRING THE INNER EXPERIENCE OF GOD
WHILE HERE INTO YOUR DAILY LIFE. ”

— Fr. Jonathan Kelly

ACKNOWLEDGEMENTS



ALBL Oberammergau

Corpus, Sanctuary Angels, Presider's Chair, Ciborium, Tabernacle, Choir Loft Railing Angels

Architectural Arts

Millwork Manufacturing

EverGreene Architectural Arts

Art Program Design

Finn Daniels Architects

Architect of Record

Gaytee-Palmer Stained Glass Studio

Stained Glass Windows

Gianna Bonello

Chapel Photographer

Kellington Construction

Master Carpentry and Woodwork Installation

Lenarduzzi Valerio

Mosaics

Lewtak Pipe Organ Builders

Pipe Organ

Little Way Construction

Frames for the Stations of the Cross

Nick Markell Studios

All Murals including Stations of the Cross, Sanctuary Ceiling Stars, Rood Beam and Confessional Stenciling, Restoration of Blessed Virgin Mary and St. Joseph Statues

Ratigan-Schottler

Pews

Paul Sirba

Tabernacle Door

Shoop Sculptural Design

Sanctuary Lamp

Studio io

Liturgical Designer

Susan Steadman

Art Program Design and Consulting

Vetter Stone

Ambo, Altar, Altar of Repose

Zeman Construction

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