

## ST. BONIFACE CHURCH

Welcome to St. Boniface Church. We, the parishioners of St. Boniface, are celebrating our one hundredth year as a parish.

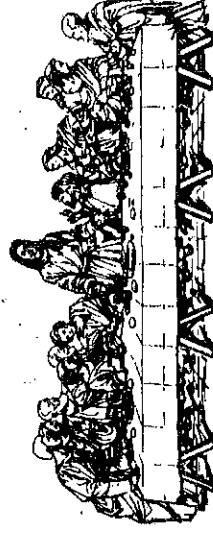
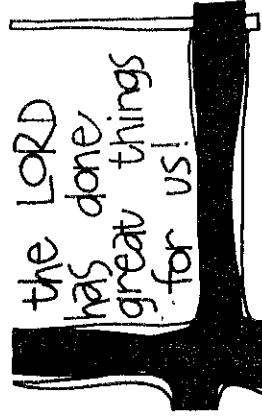
The first church, constructed in 1887, was replaced with the present church in 1910. Entering the church, one may be in awe of the over-all architectural beauty of arches, pillars, stained-glass windows, etc. However, through the architectural style, all the lines of the arches throughout the church have a way of directing one's attention to the sanctuary. It is here that one's attention is focused on the pulpit, the presider, and the altar of sacrifice.

The atmosphere of the church and the sense of wonderment have given us a feeling of God's continuing presence among us. It is our home - a place to come and spend time with our Lord and dwell in His everlasting love.

"I love the house where You live;

The place where Your glory makes its home." (Ps.26:8)

We invite you to look closely at the workmanship and detail of the artwork. We are proud of and grateful to our early parishioners who sacrificed and worked hard to build and maintain this beautiful building. It is our hope that we can continue to preserve what they have given us.



## ARCHITECTURE:

St. Boniface Church is of the Romanesque style, which appeared in the eleventh and twelfth centuries. One feature that appears in Romanesque buildings that makes it very recognizable is the grouping of large, simple, geometric masses - rectangles, cubes, cylinders, and half -cylinders. In St. Boniface, the round arches (half-cylinders) are a dominant characteristic.

The "look" of Romanesque architecture actually developed from structural problems arising from the need for a solid masonry. Architects needed to create a building which would be spacious, solid, fireproof, well-lighted, and acoustically suitable. Among the many experimental solutions, different types of vaulting were conceived; those which allowed clerestory fenestration evolved into self-sufficient, skeletal support systems. In St. Boniface the support system includes pillars, pilasters, ribbed vaults, and arches.

## DEFINITION OF TERMS:

clerestory - the fenestrated part of a building that rises above the roofs of the other parts

fenestration - the arrangement of the windows of a building

pillar - a column; used for support

pilaster - a flat, rectangular vertical member projecting from a wall of which it forms a part

nave - the middle part, lengthwise, of a church; the part between the aisles and extending from the entrance

vault - an arched roof

ribbed vault - a framework of ribs or arches

capital - upper part of a pillar

## SCULPTURE:

The first definite relation of architecture and sculpture appears in the Romanesque style. The revival of stone sculpture is one of the most important Romanesque achievements. The idea of decorating parts of the structure became quite common. In St. Boniface, the decorative beauty of sculpture is seen on the upper parts of the pillars.

### STAINED-GLASS WINDOWS:

The windows in the nave of the church are of the same style as the architecture (half-cylinders). There are 73 stained-glass windows in the church. Installed some time after 1912, these windows are priceless. It would be almost impossible to replace them because of the art and time involved.

Looking at the stained-glass windows, one can appreciate the quote from Hugh of St. Victor: "Stained-glass windows are the Holy Scriptures...and since their brilliance lets the splendor of the True Light pass into the church, they enlighten those inside." Faith can be nurtured by "reading" the stories of inspiring heroes in the art of windows.

The saints in the clerestory can be identified but no research could be found as to why these saints were chosen for the windows. On the north side of the church from the front to the back are: St. Boniface, St. Francis of Assisi, and St. Therese. On the south side from the front to the back are: St. Patrick, St. Agatha, and St. Agnes.

Following is a short biography of each of these saints:

St. Boniface was sent to Germany to evangelize the pagans. Later, he became Bishop. He was known for demolishing the Oak of Thor, a tree used for pagan worship, without bringing harm to himself. Through this, Boniface taught the people that God lives everywhere and He is a loving, not angry, God. While preparing for the confirmation of some of his converts, he and a group of followers were attacked and murdered by a band of pagans on June 5. He is called the Apostle of Germany. Feastday - June 5

St. Francis of Assisi was a wreckless, carefree young man. Then, while seriously ill, he made a resolution to give his life to God if he got well. He gave away his money, clothes, and possessions in order to live like the poor. He and 11 companions began a new order in which they lived in poverty and harmony, preaching penance by word and example. They called themselves Friar Minor so that they might always regard the virtue of humility as the foundation of perfection. He also established the Second Order for women and the Third Order for men and women living in the world. The passion and death of Christ on the Cross filled his heart with love of his Savior; two years before his death, he received the marks (stigmata) of the five sacred wounds. Feastday - October 4

St. Therese (Little Flower) wanted to imitate her sisters who became Carmelite nuns. At first she was refused admission because of her age, but then was accepted one year later. Sick most of her life and afflicted with tuberculosis, Therese bore her illness with patience and devoted herself to prayer and meditation. She is known for doing "little things", which she offered as sacrifices. She died from TB at the age of 24. Feastday - October 1

St. Patrick was captured by raiders when he was about 16 years old and carried off in slavery to pagan Ireland. After 6 years, he escaped. He then studied and became ordained. Later, he was consecrated a Bishop and sent to Ireland. Eventually, he converted most of the island to Christianity, which they have fiercely defended through the centuries. Feastday - March 17

St. Agatha dedicated herself to God and a life of chastity.

She was tortured and killed when she refused to give herself to a consul. She is the patron of nurses. Feastday - February 5

St. Agnes entered the same convent as her sister (St. Clare) and lived a life of poverty and penance. As a member of the Poor Clares (Second Order of Franciscans), she infused the Franciscan spirit by word and example. Her spare time was devoted to prayer and contemplation. Feastday - November 19

The small windows above the four confessionals express the themes of love, mercy, and forgiveness.

The window on the north side above the back confessional contains the following Bible verse: "I will give you the keys of the kingdom of heaven; whatever you declare bound on earth shall be bound in heaven; whatever you declare loosed on earth shall be loosed in heaven." (Mt. 16:19)

The window on the north side above the front confessional contains the following Bible verse: "All that the Father gives me will come to me, and whoever comes to me I shall not turn away." (Jn. 6:37)

The windows on the south side above the confessionals have Latin phrases.

The rose window, behind the organ in the choir loft, is of St. Cecilia, the Patroness of music.

The windows on the outside walls explain the seven sacraments of the Church.

Beginning on the south side at the front is the window showing the sacrament of Baptism. The method of Baptism used is pouring. The symbol is a shell, which was used to pour the water.

The second window shows the sacrament of Confirmation. The Bishop imposes his hand and anoints the forehead with Holy Chrism. The symbol is a dove, representing the Holy Spirit.

The third window shows the sacrament of Holy Communion. The symbol shows the grapes and chalice of wine with the wheat and bread.

The fourth window shows the sacrament of Confession, now known as Reconciliation. The symbol is a pair of keys.

Continuing on the north side at the back, the fifth window shows the sacrament of Extreme Unction, now called the Anointing of the Sick. Through the anointing with oil and the prayer of the priest, the sick person can get well. The symbol is holy oil.

The sixth window shows the sacrament of Holy Orders. The young man is receiving the powers of the Catholic priesthood from the Bishop, who is imposing hands on his head. The symbol is a stole.

The seventh window shows the sacrament of Matrimony. The sacred wedding ceremony is performed before the altar in the presence of a priest and two witnesses. The symbol shows two hands joined together.

The last window shows the Lamb of God (Christ) from whom the seven streams of divine life gush. Also present there are the Pope and the Bishop. This scene remains a mystery as there are only five streams shown. One may imagine that the Lamb is symbolic of sacrifice, therefore representing Communion. The streams seem to be coming out of a font, which would represent Baptism, from which all other sacraments come.

Towards the front on the north side is the Holy Family - Jesus, Mary, and Joseph. This is the name given to the new consolidated school system, which includes St. Boniface, St. Joseph, and Epiphany Schools.

On the south side is Christ blessing the little children. "Let the little children come to me, and do not stop them; for it is to such as these that the kingdom of God belongs. I tell you solemnly, anyone who does not welcome the kingdom of God like a little child will never enter it." (Luke 18:16-17)

By the high altar, the window on the north (left) is St. Elizabeth of Hungary and a beggar. She loved the poor and sick, and did everything she could to help them.

Also on the north side (right) is St. Clare receiving her habit from St. Francis. She was co-founder of the Poor Clares (Second Order of Franciscans).

On the south side of the high altar (left) is St. Paschal Baylon. He fostered special devotion to the Blessed Sacrament.

Also on the south side (right) is a window showing St. Bonaventure and St. Thomas Aquinas conversing. These two saints are known for their extensive and profound knowledge of theology.

### PAINTINGS:

On the ceiling above the communion rail is a painting of Christ, holding the Greek letters Alpha and Omega. This represents Christ as yesterday and today, the beginning and the end. On either side of Him are His Mother Mary and St. John the Baptist.

On the walls in the nave are painted symbols of the sacraments. Beginning on the north side at the front are: Baptism (fish & water), Matrimony (rings), and Penance (keys). On the south side beginning at the front are: Confirmation (dove), Holy Orders (stole), and Extreme Unction (candle & oil). The symbol of the seventh sacrament, Communion, is not painted on the wall. Instead, its symbol (the Host) is present on the altar at every Mass.

### STATIONS OF THE CROSS:

The 14 stations of the Way of the Cross is a devotion which has been practiced by Christians for many centuries. It is a way of recalling the sufferings and death of Christ on the Cross. Some stations have a basis in the Bible while others are traditional stops along the way to Mt. Calvary.

The stations, 6 feet high and 4 feet wide, are made of wood. They begin on the north wall at the front and continue along the south wall.

### CONFESSIONALS:

The four confessionals are hand-carved, with detailed lattice work. They are constructed with three compartments; the two side compartments for the penitents and the middle compartment for the priest. This type of confessional allows for private confessions.

In addition to the four confessionals, a Reconciliation room is located in the back of church on the north side. At an earlier time this was the Baptistry. When the Baptismal font was moved to the front of church, this area was remodeled to meet the needs of a Reconciliation room, in accordance with the new rite of the Sacrament of Penance. The penitent has the choice of going privately behind a screen or face-to-face.

### BAPTISMAL FONT:

The Baptismal font is located in the front of church. Besides being an important part of the sacrament, the font is a work of art. Located on top of the lid is the scene of Jesus' Baptism - John the Baptist pouring water over Jesus' head. On the base of the font are the four evangelists. Each is identified by the four traditional symbols originating in the prophet Ezechiel's vision and assigned to each because of the opening story in that particular Gospel.

Matthew is shown with a child since his Gospel stresses the humanity of Jesus and begins with His genealogy and His birth.

Mark is standing with a lion, a traditional desert animal, since his Gospel begins with the Baptist in the desert.

Luke's Gospel begins with the high priest, and father of John the Baptist, in the temple. His symbol, the ox, represents a temple sacrifice.

John's Gospel stresses the divinity of Christ and begins with the Prologue, which speaks of the Word with God in the beginning and becoming Flesh. His symbol, the eagle, represents soaring in the heavens.

#### ALTARS:

The high altar and the two side altars are made of golden-oak. The golden-oak was obtained through a now-defunct lumber company in St. Louis, Missouri, and was shipped by barge on the Missouri River.

#### HIGH ALTAR:

The high altar was constructed by a Franciscan Brother. It is a copy of the same style and has almost identical detail as the altar which he constructed in St. Joseph's Church in Omaha. The beauty, art, and craftsmanship are a treasure to behold.

At the top of the high altar is the Crucifixion scene, which portrays Christ on the cross; Mary, His Mother, on one side; and St. John, the beloved Apostle, on the other side. It was here that Christ commended Mary to John (and to all of us) as his Mother.

The statues of St. Boniface (left) and St. Patrick (right) are situated in niches on either side of the tabernacle. [It's been said that the Germans and Irish of the parish had a contest to see who could raise the most money for the building of the church. Whoever won would have their saint named as patron of the church and placed in honor on the altar. The Germans raised the most money, thus the church was named St. Boniface and his statue was placed on the altar. However, since it was a close contest, St. Patrick was also given the place of honor on the altar.]

The plaques on the high altar portray scenes which depict the idea of offering or sacrifice. To the left of St. Boniface is a plaque showing Abraham and Isaac. Abraham was to kill his only son and offer him as sacrifice. This was a great test of his faith and was a foreshadowing of another only Son whose Father did not spare Him on Mt. Calvary.

The plaque to the right of St. Patrick is of Melchizedek, a Priest-King. He is shown offering bread and wine to Yahweh.

On the front panel of the altar is a symbol of a Lamb. This Lamb represents the Son of God who became our Paschal Sacrifice.

The tabernacle in the center of the altar is to reserve the Blessed Sacrament of the Eucharist. It has a beautiful bronze door which locks securely. The word tabernacle means "tent". In the Old Testament (Exodus) a tent was pitched in the middle of the camp to house the Ark of the Covenant.

#### SIDE ALTARS:

The side altar on the left is in honor of the Blessed Virgin Mary. She is shown holding the Christ Child and on her head is a crown signifying her honor as Queen of Heaven. The Christ Child is holding the world in His hands. On the front panel is an artistic symbol representing the Blessed Mother.

The side altar on the right is in honor of St. Joseph, spouse of Mary and foster-father of Jesus. Joseph is holding a staff which is blooming with a lily, symbolic of his being protector of purity. Located below the statue, in a glass-covered niche, is a gold cross containing a relic of Christ's cross. This has been used in past years on Good Friday for Veneration of the Cross. On the front panel is an artistic symbol representing St. Joseph.

#### ALTAR OF SACRIFICE

The present altar of sacrifice was first used in 1985. This altar was constructed by parishioners Steve Shults and Mike Koch.

They used about 50% old wood and about 50% new wood. The six oak legs of the altar came from two 4-legged bases that had been used to hold the statues of the Pieta and the Infant of Prague. The new wood was chosen to co-ordinate with the high altar. This wood came from Sioux City.

The intricate carvings on the top of these legs (and on the communion rail) are hand-carved. It's been said that thousands of years ago, monks in distant lands worked in their carpentry shops and hand-carved parts for altars, communion rails, etc. These parts were then shipped to churches throughout the world. Since they were hand-carved, no pieces are exactly alike.

The wooden crucifixes on the sides of the altar were put in by Steve. He did this to bring in the old and the new wood to get dimension.

Tom Guillaume and his family also did work on the altar. They stripped the old wood, sanded, stained, varnished, and did the intricate red and gold painting. Gold leaf is on the front of the altar but gold paint is on the back because the budget couldn't afford it.



#### STATUES:

In addition to the statues already mentioned, two Franciscan saints have been given a place of honor in the front part of the church. On the north wall, near Blessed Mother's altar, St. Francis of Assisi stands on the nitche. He is holding a cross, which reminds us of his love for the Savior.

On the south wall, near St. Joseph's altar, St. Anthony of Padua stands on the nitche. He is holding the Christ Child. St. Anthony is known as the Wonder-Worker and restorer of lost objects. His Feastday is June 13.

Also located on these nitches are relics of several saints. Relics are things that have been closely connected with the saints, such as clothing. Some of these are actually chips of the bones of their bodies. This is verified by official documents accompanying the relic.

#### PULPIT:

The pulpit was constructed by Steve Shults. It was first used in 1986.

The two pedestals are the remaining two legs from the statue bases. The other wood is new wood. Gold paint is on the pulpit, also. At the bottom of the pulpit, a step can be pulled out. This is used by the children when they are reading.

#### SANCTUARY LAMP:

Hanging near the pulpit is a lamp which burns constantly throughout the year (except during the Tridium of Holy Week when the tabernacle is empty). The burning light in the sanctuary lamp is a reminder to all who enter the church that the Blessed Sacrament is present in the tabernacle.

#### PIPE ORGAN:

In the choir loft is a Wick organ, a large powerful pipe organ. It was installed in 1955.

A pipe organ produces music by air being admitted to the various pipes from a wind chest maintaining constant air pressure. When the mouth of the pipe is opened, air enters the pipe to produce a musical note. By turning on the organ with a switch, an electric blower provides the air pressure.

The console has 41 pull-out stops for different tones (flute, trumpet, oboe, etc.). There are two manuals for hands and a pedal keyboard. These in various combinations control the quality and quantity of sound.

BELL TOWER:

There are three bells in the tower. They are run by electricity and done on a timer. Before the days of electricity, they were rung manually. Now, because of the way they are hooked up, they can be rung manually or electrically.

CONCLUSION:

In studying our church, we hope that you have come away with some feeling of inspiration, whether it be through the windows, the statues, the art, the architecture, the tour, etc.

Though some things were built in the church in the early 1900's and are no longer used in our liturgies today, they have become a part of us and remind us of our heritage and history of our Catholic religion. They have been inspirational, have nurtured faith, and have moved hearts to a deeper conversion.

With these feelings, a sense of community and family can develop. Throughout the years, St. Boniface has been blessed with gracious parishioners and abundant friends. We thank you for sharing this important and historical weekend with us. May you be blessed with God's goodness.

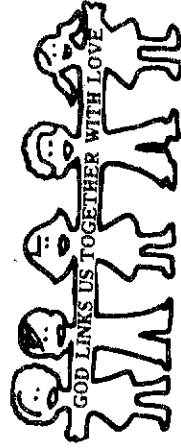
"The Lord bless you and keep you!

The Lord let His face shine upon you and be gracious to you!  
The Lord look upon you kindly and give you peace!"

(Numbers 6:24-26)

Sincerely,

The Centennial Committee



The following is a partial list of donations for the Church, as recorded in 1911. This list was handwritten so if an error has been made, please accept sincere apologies.

Main Altar	\$1500
BVM Altar	\$ 400
Crucifixion Scene on High Altar	\$ 200
Communion Rail	\$ 500
Windows (Sacraments)	(each) \$ 150
Windows (Saints)	(each) \$ 75
Windows ( 4 in Sanctuary)	\$ 250
Statues	\$ 75
Baptismal Font	\$ 750
Angels (2) & Plaques (2) on High Altar	\$ 310
Chalice	\$ 85
Ciborium	\$ 100
Confessional	\$ 200
Sanctuary Lamps (2)	\$ 150

The following list gives the cost of the buildings, as recorded in 1911.

Church	\$94,226.67
Convent	\$22,799.50
Priest's Residence	\$30,959.46
Wall	\$ 2,400.00
	<u>\$150,385.63</u>

CHURCH DIMENSIONS:

Length	160 ft.
Width	80 ft.
Ceiling Height	50 ft.
Tower Height	160 ft.
Sanctuary Width	27 ft.



Sources Used For Information:

Dictionary of Saints, John J. Delaney, Doubleday & Co., Inc.,  
1980

The Franciscan Book of Saints, Marion A. Habig O.F.M., Fran-  
ciscan Herald Press, Chicago, 1979

Art Through the Ages, (Romanesque Art pgs. 342-360), Harcourt  
Brace Jovanovich, 1986

They Were Sent, 50th Anniversary of Franciscan Fathers at St.  
Boniface, 1956

Booklet on St. Mary's Church in Remsen (Our 100th Year)

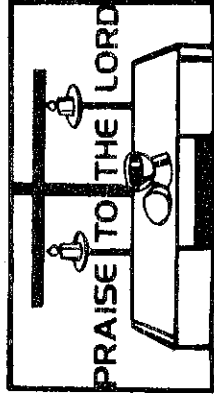
Handwritten copy of church statement from Charles Striegel

I would like to thank all of the people who encouraged me and gave me their support while I pursued this project. Also, special thanks to Fr. Fergus, Fr. Jim, and Fr. Robert Karris (Minister Provincial) who gave me what information they had. Thanks also to the parishioners who gave me any information.

Sincerely,

*Mary Jayne Mousel*

Mary Jayne Mousel



St. Boniface Church  
Sioux City, Iowa  
September 19 & 20, 1987