

1 TYMPANUM Mary, Mother of God — Our Lady of Victory — holds the Christ Child, whose arms are extended in a cross position.

2 DOOR PILLAR CAPITAL Angels frame Saint Catherine's head, referencing the angels who carried away her body upon her death.

3 LINTEL The 12 apostles are bookended by two veiled women, both holding icons that represent aspects of St. Kate's mission. The woman on the left holds the torch of knowledge; the woman on the right holds a cross, symbolizing faith.

4 SAINT JOSEPH Saint Joseph, patron saint of the Sisters of St. Joseph of Carondelet (CSJs), is one of 10 religious figures depicted between the columns who hold special significance to St. Kate's history.

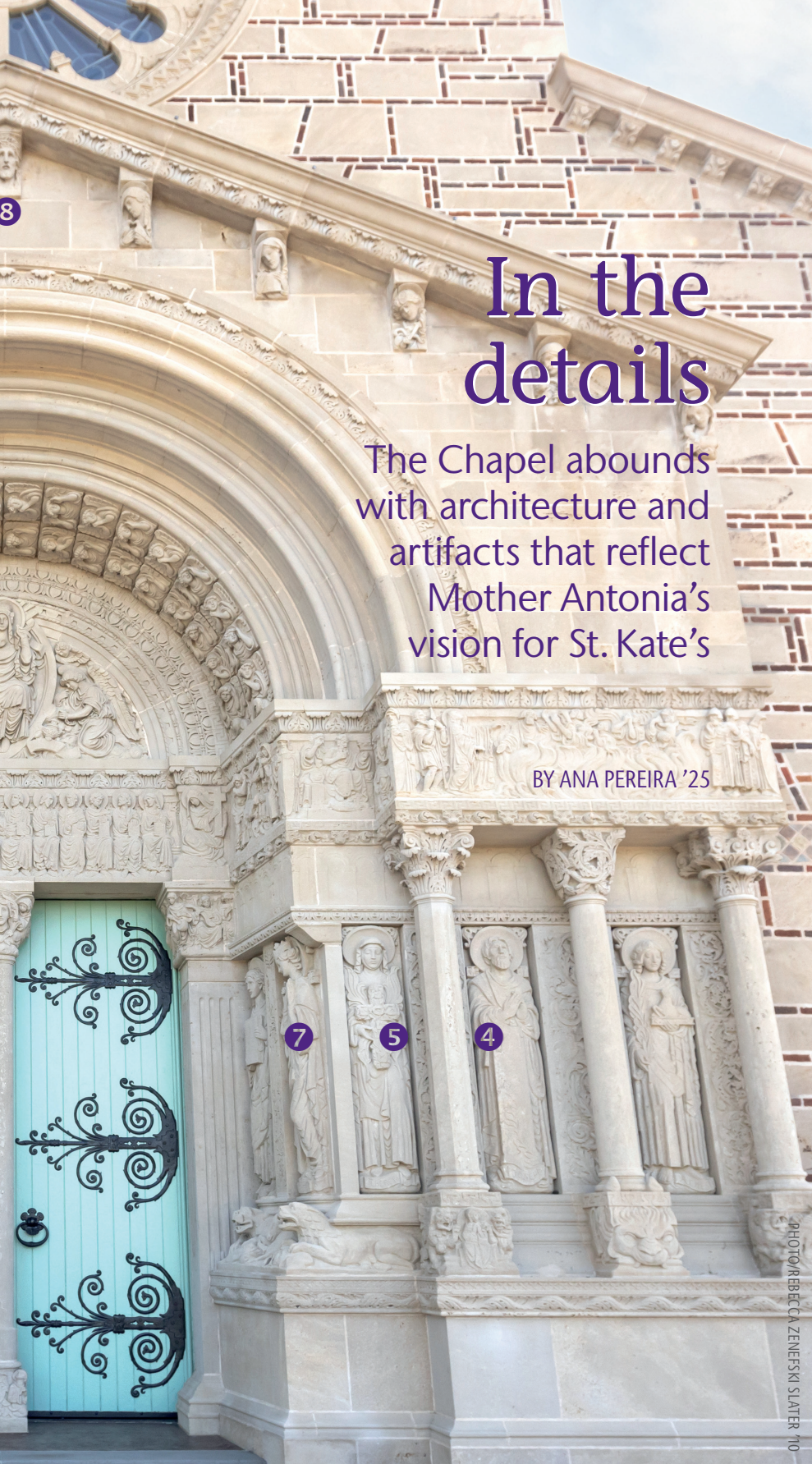
5 SAINT THÉRÈSE During conversations with prospective benefactors of the Chapel, Mother Antonia prayed to Saint Thérèse of Lisieux, whose likeness appears here in gratitude for the Chapel's successful completion.

6 COLUMN BASES Below the saints are a representation of vices, symbolically placed at the feet of the saints, and far below Mary and Jesus Christ.



Sources: *Our Lady of Victory Chapel: Monument, Mystery, Mission* by Mary Ann Brenden and archival University publications





8

In the details

The Chapel abounds with architecture and artifacts that reflect Mother Antonia's vision for St. Kate's

BY ANA PEREIRA '25

7 SAINT CATHERINE

Saint Catherine of Alexandria is portrayed with the broken wheel, the symbol of her martyrdom.



PHOTO/REBECCA ZENESKI SLATER '10

8 PEDIMENT SCULPTURES

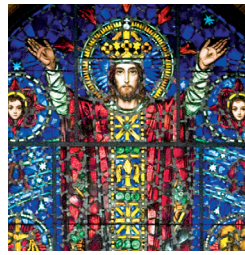
Jesus Christ, at the apex, is flanked by representations of 10 virtues: (left to right) justice, charity, purity, faith, hope, simplicity, wisdom, fortitude, industry, and meekness.

THE LEGEND OF SAINT CATHERINE (at bottom)

The Chapel's frieze depicts the story of St. Catherine of Alexandria, patron saint of the University and of students, philosophers, and scholars. Each panel portrays a different scene of her legend according to the Catholic tradition: St. Catherine challenges the persecution of Christians, debates 40 pagan philosophers, and converts them all. Enraged by her defiance, the Roman emperor Maxentius condemns St. Catherine to death on the wheel — which shatters when she touches it. He orders her beheaded, and her body is carried away by angels.

PHOTO/REBECCA ZENESKI SLATER '10





1 CHRIST THE KING WINDOW

Installed in 1934, the stained glass window was designed by Edward Heiland and manufactured by the Franz Maier Company of Munich, Germany. The window depicts Jesus Christ surrounded by the scales of justice, mosaic tablets referring to the

Ten Commandments, and the Greek letters alpha and omega, which symbolize God’s role in the beginning and end of all things.



2 ALTAR

While the original altar was made of carved wood, the current altar is made of Mankato stone. Installed in time for the Chapel’s consecration on May 1, 1958, it is inscribed with the Book of Revelation verse, “Behold I Make All Things New.”



3 AMBO 4 CANTOR LECTERN

The ambo is where scripture is proclaimed during the service, and the cantor lectern is where the cantor leads the congregation in song. Both items were created in the early 2000s from the wood of the Chapel’s former confessional booths.



5 STATIONS OF THE CROSS

The Stations of Cross, original to the Chapel, were designed by three CSJ art faculty members: Sister Marie Theresa, Sister Philomene, and Sister Leon. With contributions from art students, the 14 tiles were completed and manufactured by Ernest Batchelder in California.



6 BATCHELDER TILE

The Chapel was one of the largest commissions of artist Ernest Batchelder, whose tiling is a significant element in and outside of the Chapel. His work appears in the columns, capitals, organ loft screen, Stations of the Cross, and holy water fonts. Peacocks

appear in many of the Chapel’s carvings, and hold a double meaning: Batchelder often incorporated peacocks as his signature motif, and in the context of the Chapel, they symbolize the belief of early Christians in Jesus’ resurrection.





7 ROSE WINDOW Since the Chapel's completion in 1924, the 12-foot rose window has been an enduring emblem of St. Kate's. Its circular structure represents the martyrdom of University patron Saint Catherine of Alexandria, who was sentenced to die by a spiked wheel that broke as soon as it touched her.



8 1923 ORGAN Mother Antonia commissioned this historic pipe organ specifically for the Chapel. Although it is no longer in use due to its age, it remains one of the oldest organs of its kind, according to national expert David Engen, PhD.

PHOTO/TARA SLOANE

Katie Diary

BY ANA PEREIRA '25

This October, the St. Catherine community celebrated the 100th anniversary of Our Lady of Victory Chapel, constructed in 1923 and formally dedicated on October 7, 1924. Entwined with the Chapel's history is the fierce driving force of Mother Antonia McHugh, St. Kate's first president, who "lovingly watched every brick being laid, every tile being put into place" from her perch on a stool by the construction site.

The Chapel's size, location, and cost proved to be matters of disagreement between Mother Antonia and Archbishop Austin Dowling. According to oral tradition, Mother Antonia procured permission from the Archbishop for a small, 12-person chapel — and then proceeded with plans for the larger building we see today.

Mother Antonia led St. Kate's with an expansive vision for the early college, and for the new chapel in turn. Her persistence is well-documented. "Sister Antonia asked to build a chapel," Archbishop Dowling said, "but she built a cathedral."