



Divine Light



Saint Angela Merici's Vision
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The Story of the
Windows and
Appointments of the
Motherhouse Chapel
of the Ursuline Sisters
of Mount Saint Joseph

Maple Mount, Kentucky

By Sister Annalita Lancaster, OSU



Divine Light

The Story of the Windows and Appointments in Mount Saint Joseph Chapel

For more than 125 years, the Ursuline Sisters of Mount Saint Joseph have gathered to celebrate Mass in their own chapel. Though the chapels have changed over the years, what visitors see today is the culmination of a history of lives spent in service to the Lord, in the spirit of Saint Angela Merici.

In 1874, Saint Alphonsus served as the parish church and the convent chapel for the pioneer Ursulines and the students of Mount Saint Joseph Academy in western Kentucky. Beginning in 1879, the Blessed Sacrament was reserved in a small oratory in the academy building. Following the erection of the south wing in 1882, a larger room on the second floor housed the first chapel where daily Mass was celebrated. As Ursuline vocations increased and enrollment in the academy expanded, a larger chapel was necessary. To accommodate the profession ceremony in 1899, the first at Mount Saint Joseph, the chapel was relocated to the auditorium/recreation room of the 1882 addition where it remained for the next 30 years.

Plans for a new chapel were begun in 1924. On Dec. 18, 1929, feast of the Expectation of Mary, Right Reverend Bishop John A. Floersh, D.D. of Louisville dedicated the present Tudor-Gothic chapel under the patronage of Saint Joseph.

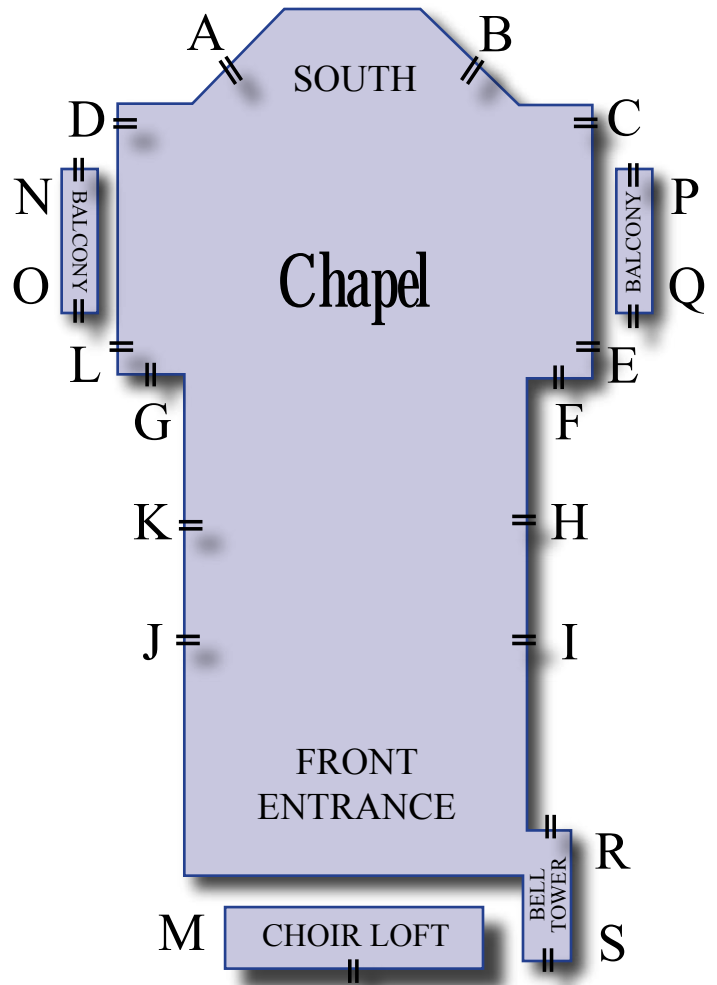
The chapel is designed with large Gothic-style windows so that light – God’s first creation – shines throughout the holy place. The panes are crafted in stained glass. The scenes are deeply rooted in Catholic heritage and the lives of the saints associated with Ursuline history.

Since medieval times, stained glass in church windows has transformed ordinary light into something divine, creating a language of color. Washed in a flood of sparkling light, the stories of faith and sainthood depicted in the windows lift the level of spiritual consciousness by proclaiming the noblest qualities of humankind. The color RED gives voice to love and its related virtues of courage, compassion and self-sacrifice. WHITE tells of faith, purity, peace, and joy, while the color BLUE announces wisdom, mercy, and justice. PURPLE, uniting the red of love and the blue of wisdom, becomes the voice of integrity and faithfulness. The color of nature, GREEN, speaks of hope, spiritual growth, and eternal life. YELLOWS and GOLDS proclaim treasures of the spirit and virtuous acts. Together, the colors form a brilliant collage imaging praise and glory to the Creator and make a significant contribution to the prayer of the worshipping community.

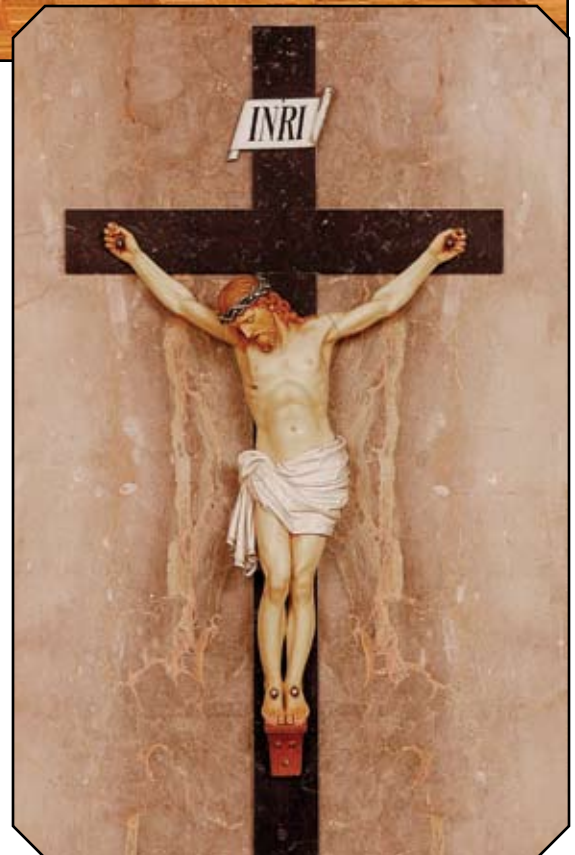
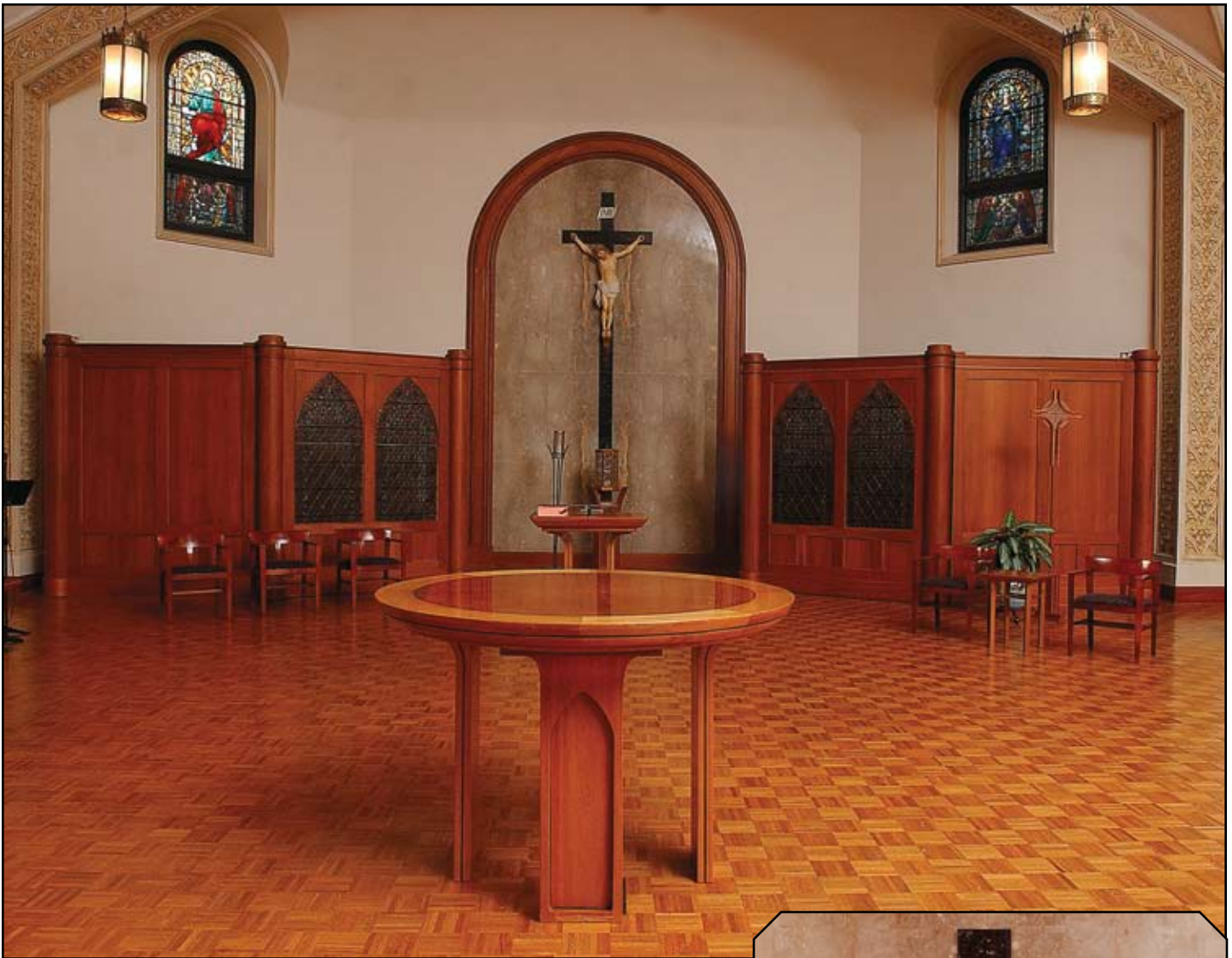
Mount Saint Joseph Junior College and Academy alumnae, many faithful friends and benefactors and the sisters’ families donated many of the windows in the Mount Saint Joseph chapel. The Emil Frei Art Glass Co. of St. Louis, Mo., and Munich, Germany, designed and began the installation of the windows in 1930. Until 1944, the figure work in the windows came from Munich. The work of installation continued through 1954.

Rich in the lives of the saints and the Ursuline tradition of Mount Saint Joseph, each window deserves a history of its own. The following narrative is an attempt to tell that story.

Key to Chapel Windows



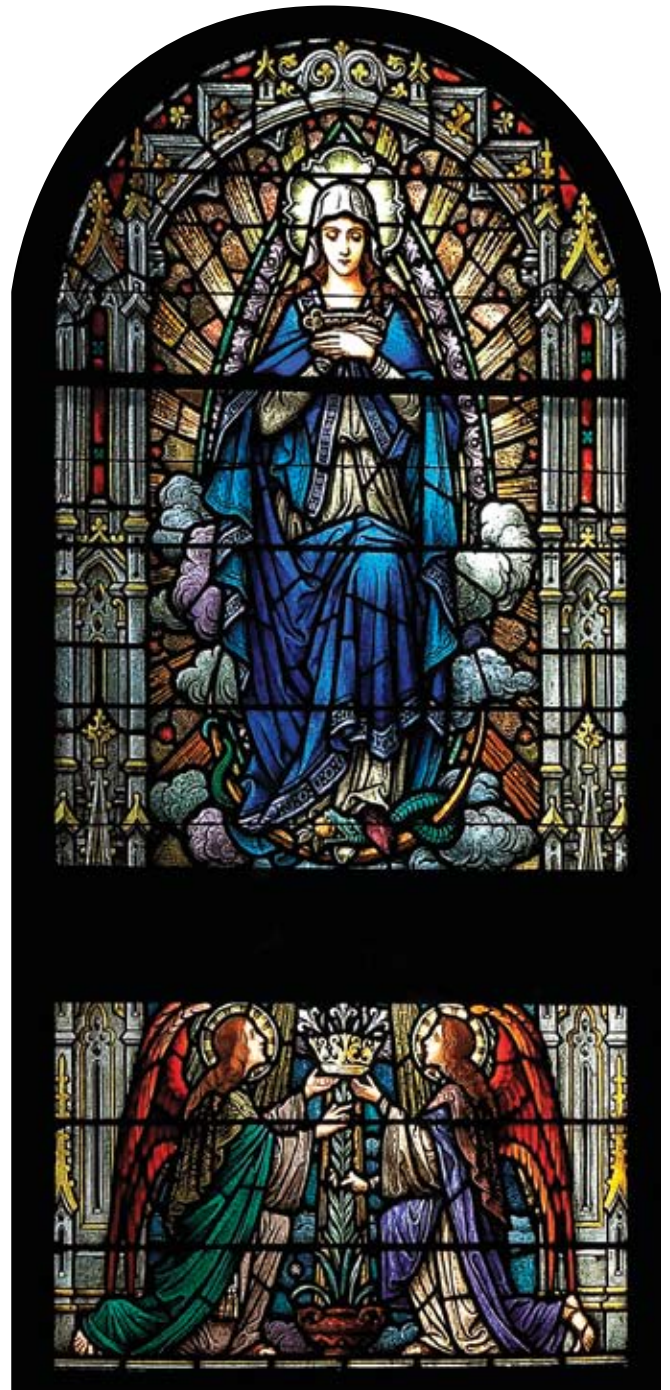
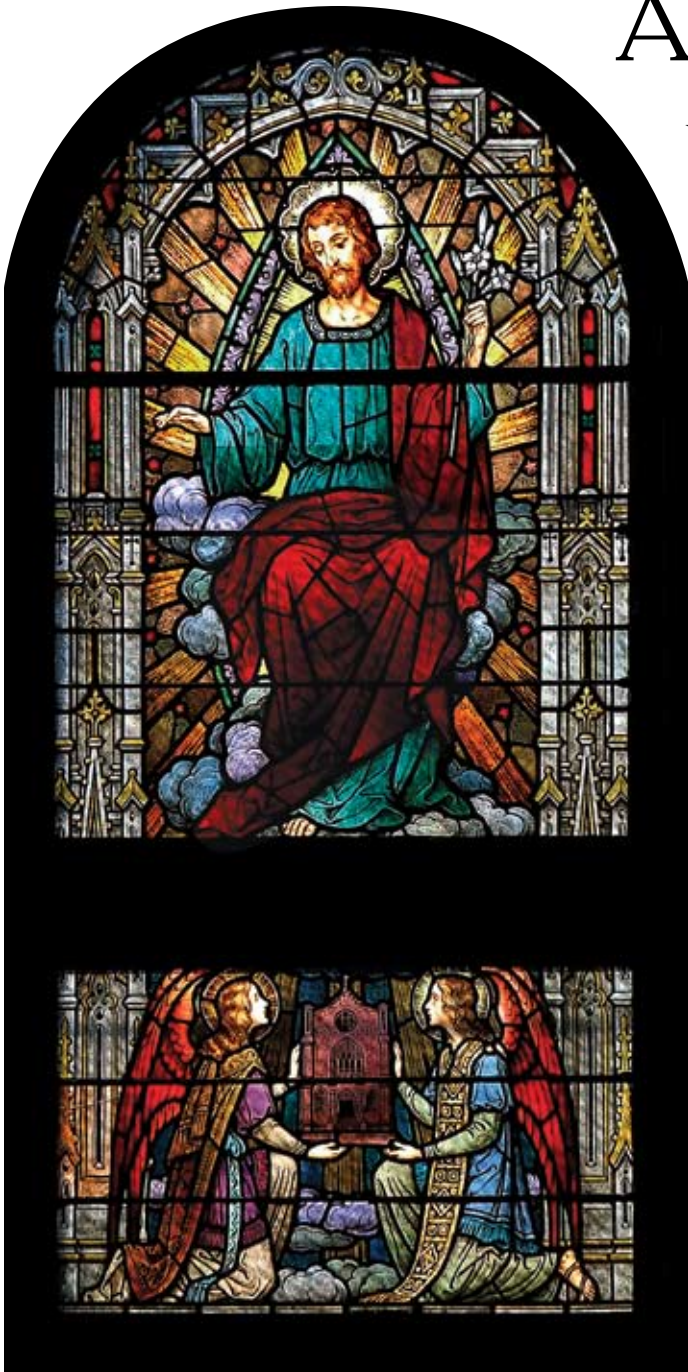
- A. Angels presenting the chapel to Saint Joseph
- B. Angels presenting a Queen’s crown to Mary
- C. Symbols of Saint Joseph
- D. Symbols of the Virgin Mary
- E. Saints Angela, Ursula, Charles Borromeo, and Augustine
- F. The Good Shepherd
- G. Saint Agnes
- H. The Annunciation
- I. Saint Teresa of Avila and Saint Thérèse of Lisieux
- J. Father Paul Volk and Saint Paul
- K. Our Lady of Lourdes and Saint Aloysius Gonzaga
- L. Saint Angela and Mere Marie of the Incarnation
- M. Saints Cecilia and Gregory (Choir loft)
- N. Ursuline Coat of Arms
- O. Ignatian Coat of Arms
- P. Saint Joseph
- Q. Infant of Prague
- R. Ecce Home (Bell Tower/Elevator on first floor)
- S. Mater Dolorosa (Bell Tower/Elevator on ground floor)



On entering the chapel from the north through the front door, one immediately sees a large crucifix on the south wall. The life-size corpus is from the crucifix used in the 1899 chapel of Mount Saint Joseph Academy. This prominent image is a reminder of Jesus Christ our Savior and of Saint Angela Merici's most urgent counsel to the members of her Company, "Always let your principal recourse be to gather together at the feet of Jesus Christ."

A. Saint Joseph

Windows on either side of the crucifix, donated by the Rev. John Francis Knue in honor of his parents, Francis Theodore and Mary Adelaide Schoentrup Knue, were dedicated in 1932. The window on the east depicts an angel presenting the new chapel to Saint Joseph, the revered guardian of this Ursuline community and patron of the universal church.

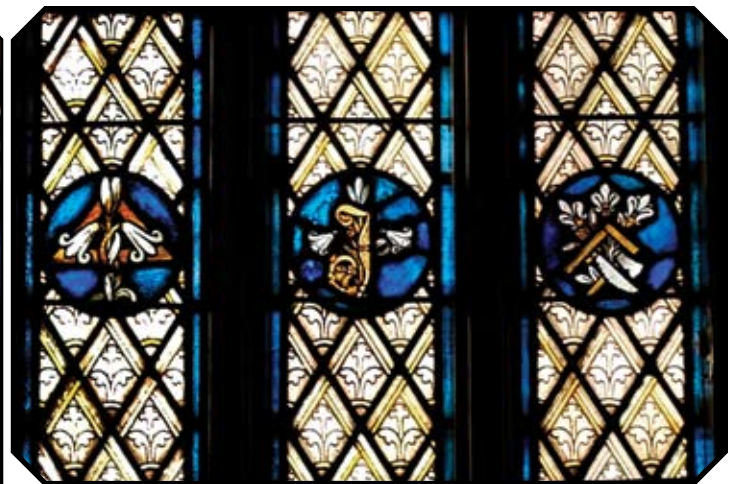
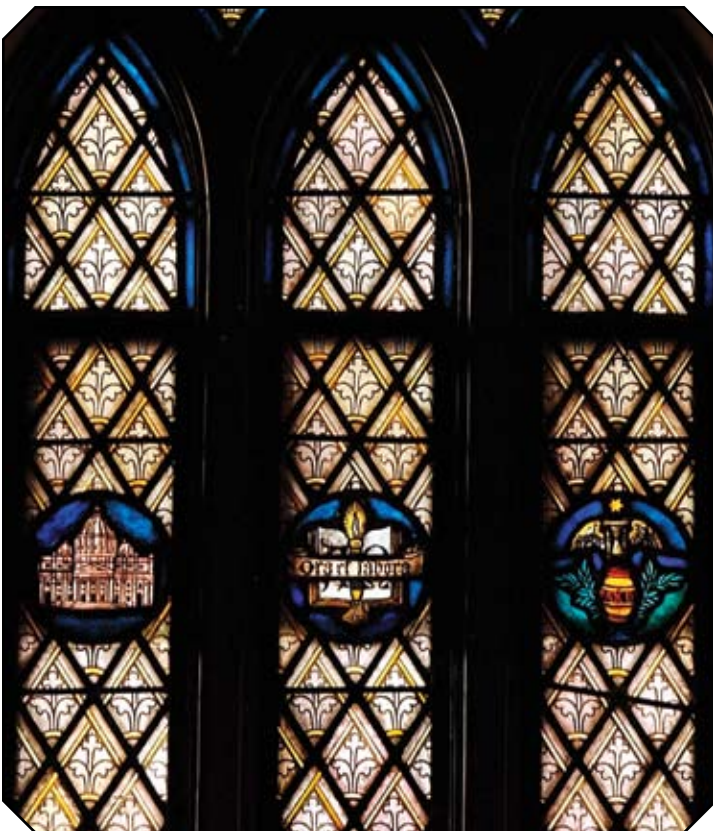
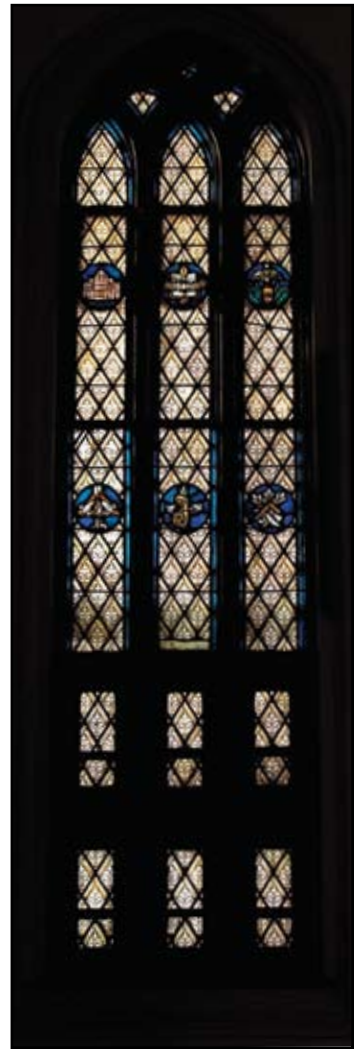


B. Virgin Mary

In the window on the west, angels are presenting a golden crown to the Virgin Mary in recognition of her role as Queen of Heaven and Mother of the Church.

C. Saint Joseph Symbols

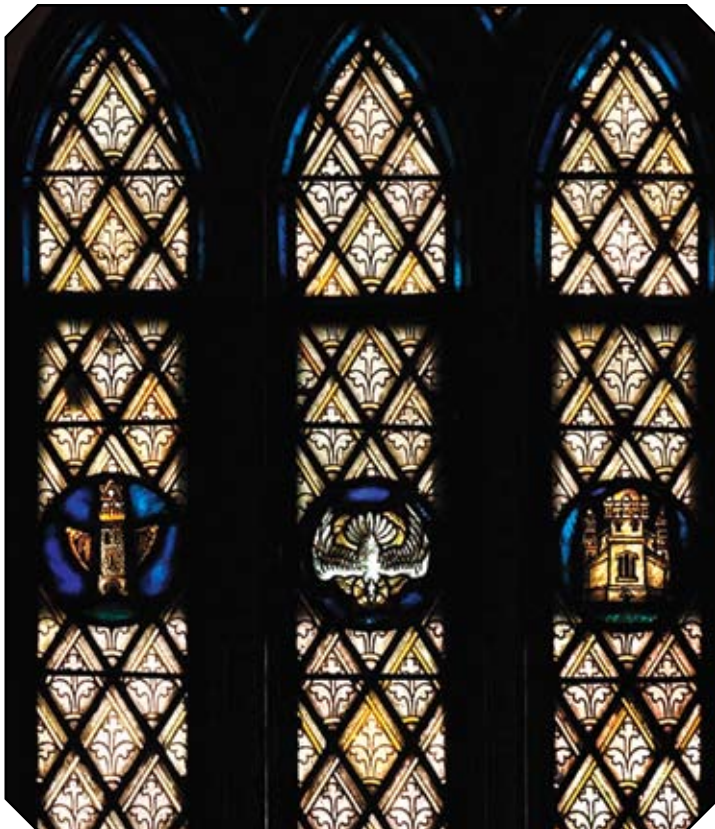
Traditional Christian emblems in this window, donated by the Rev. R.C. Ruff in honor of his parents, refer to Saint Joseph. The letter “J” entwined with lilies recalls the life of Joseph, eulogized in Scripture as the “just man.” The *Holy Bible* with the motto “ora et labora” speaks of Joseph’s life of prayer and labor. The *Temple of Jerusalem* reminds us that Joseph frequented temple worship and festive ceremonies and was selected by the priests of the temple to be the husband of Mary. An ax, a saw, and a hammer represent the tools of Joseph’s trade. The *lilies*, enclosed in a triangle, symbolize Joseph’s life of virtue and complete reliance on the providence of the Triune God. The individual symbolism of an empty *earthen vase*, a *winged hourglass*, and *laurel branches* framed together in a *circle of blue* are indicative of Joseph, patron of the dying. The empty earthen vessel represents the separation of the body from the soul; the winged hourglass speaks of the fleeting passage of time; laurel branches point to victory, triumph, and an imperishable crown and, the circle of blue symbolizes never ending existence in heaven. The six-pointed star within the circle points to Joseph’s lineage – the House of David. The window was dedicated in 1932.





D. Virgin Mary Symbols

This window pictures well-known Christian symbols of the Virgin Mary. The letters *A and M* interlaced (*Ave Maria*) form the traditional Mary monogram. The *dove* depicts the overshadowing of Mary by the Holy Spirit. The *Tower of Ivory* comes from the Song of Songs, foreshadowing the nuptial relationship between Christ and his bride – the Church. Mary is compared to the *Tower of David*, which stood prominently and strongly on the highest summit of the mountains surrounding Jerusalem. From this tower, warnings were given of approaching enemies. Mary, as Mother of the Son of God, defends the reign of God against evil. The *House of Gold* symbolizes Mary as the golden temple of the Trinity placed among humankind as a symbol of God’s bounty, for in her the Divine Word became incarnate and dwelt among us. The *Ark of the Covenant* housed the Ten Commandments. Jesus, who came to fulfill the covenant and the Law, was housed in Mary’s womb. She is known as the new ark – the Church – a lifeboat designed to save all who enter. This window, donated by the Rev. John S. Henry, was dedicated in 1932.



E.

This window was donated by a friend of the Ursuline Sisters of Mount Saint Joseph in honor of Mother Augustine Bloemer and her parents, Henry and Catherine Bloemer. Through their personal commitment to the Ursuline mission and generous contributions of land and money, Mr. and Mrs. Bloemer played a significant role in the early development of Mount Saint Joseph Convent and Academy. Their legacy endures as blessing.

The window presents the three saints significant in the history of Ursulines throughout the world – Saint Angela, pictured in the left panel, Saint Ursula, in the center panel, and Saint Augustine and Saint Charles Borromeo in the right panel.

The story of each saint is told on separate pages which follow.





Saint Angela Merici

Saint Angela Merici (1474-1540) founded a company of virgins, dedicated to works of charity and Christian formation of women, in Brescia, Italy, in 1535. In this scene, Angela is professing vows before the crucified Christ. Above Angela, captured in a cloud symbolizing the presence of mystery, one sees Saint Catherine of Alexandria, a virgin martyr of the primitive Church. According to legend, one night Catherine, a holy woman of noble birth, dreamed a vision of Mary holding the Christ Child. In the vision, Jesus reached out and put a gold ring on Catherine's finger, thus marrying her to himself. Since Angela considered her followers consecrated spouses of Christ, she chose the feast of Saint Catherine, Nov. 25, as the foundation day of the Company of Saint Ursula.

Pope Pius VII canonized Angela in 1807. Her incorrupt body remains in the Sanctuary of Saint Angela, Brescia, Italy.



Saint Ursula

Saint Ursula, a virgin martyr of the early Church, was chosen by Angela as patron of her Company. The legend of Saint Ursula, popular in the Middle Ages, is known to modern readers primarily from the Golden Legend by James of Voragine. According to the legend, Ursula was a Cornish princess whose Christian father arranged his daughter's betrothal to a pagan prince. Hoping to convert her suitor to Christ, she asked her father to grant her three years before her wedding. Having attained that, she set sail with 10 female companions each of whom had 1,000 attendants. With Ursula as their captain and leader, they made a pilgrimage to holy places of Rome. On their return by way of Cologne, all the virgins were beheaded by the Huns, who feared that the virgins' witness of faith in Christ would contribute to the spread of Christianity. The chief spared Ursula, but when she refused to become his spouse, he shot her with an arrow. Ursula and her companions were buried in Cologne where the Church of Saint Ursula is dedicated to her.

The Ursuline Order has helped to spread throughout the world the name of Saint Ursula, revered as the patron of students. In this scene, Ursula is shown presenting Angela the banner of Christian education which highlights the cross, testifying to the truth that all knowledge finds its proper meaning only in reference to Christ. Saint Ursula's feast is celebrated Oct. 21.



Saint Charles Borromeo and Saint Augustine of Hippo

Saint Charles Borromeo (1538-1584) and Saint Augustine of Hippo (354-430) greatly influenced the development of the Company of Saint Ursula. In 1560, Charles Borromeo became archbishop of Milan. Full of admiration for Angela Merici and the work of the Company of Saint Ursula in Brescia, he established a congregation of Ursulines in his Archdiocese. At his request, Pope Gregory XIII issued a brief confirming the institute of Angela Merici giving the Ursulines the freedom to establish houses wherever requested.

Association with Saint Augustine among the Ursulines began in 1596 with the establishment of an Ursuline house near Avignon, the first Ursuline foundation in France. In accord with the decree of the Council of Trent requiring that all women religious be cloistered, Pope Paul V issued a decree, in 1612, erecting the Ursuline Monastery of the Congregation of Paris. Since the Church considered monasticism as the only legitimate setting for consecrated women, all the Ursulines in France accepted the replacement of Angela's original Rule with the church-approved Rule of Saint Augustine, written in the fifth century for Augustine's monastic community of men. The heritage of the Ursuline Sisters of Mount Saint Joseph is deeply rooted in this French connection – the Ursuline Congregation of Paris. The church pictured in this panel is the Cathedral of Saint Charles in Milan.

The feast of Saint Charles Borromeo is celebrated on Nov. 5; the feast of Saint Augustine of Hippo on Aug. 28.



F. Good Shepherd

In 1939, Mary Leachman Tichenor, a Mount Saint Joseph Academy alumna, and her husband, Roger, donated this Good Shepherd window in memory of their deceased son and daughter in-law, James and Mildred Payne Tichenor.

Because of persecution, first-century Christian art incorporated neutral images which could be accepted by both Christians and pagans. One symbol that early Christians reinterpreted with Christian meaning is that of the shepherd carrying a lamb on his shoulder. Pagans perceived the image as a Roman symbol of humanitarian concern; Christians saw it as Jesus, the Good Shepherd caring for his flock. Christians also interpreted the lamb on the shoulders of the Good Shepherd as a symbol of the soul of the deceased being borne into heaven or a lost sheep being carried back to the fold of the Lord.

The hand at the top of the window symbolizes God the Creator. At the bottom, the eye enclosed in a triangle represents the omnipresence of the Triune God.

The feast of the Good Shepherd is celebrated on the Fourth Sunday of Easter.



G. Saint Agnes

Roger and Mary Leachman Tichenor donated the window in 1939 in memory of their daughter, Clarice. This mother's dream of having her daughter attend Mount Saint Joseph Academy as she herself had done came to an end when Clarice died in the summer following her graduation from the eighth grade.

The predominant figure in this scene is Saint Agnes (291-304) leading young girls to our Blessed Mother. Since the fourth century, Agnes has been honored as one of the great virgin martyrs of the Christian Church. Agnes was prepared to die for the sake of her faith and her virginity as a bride of Christ. Because of her refusal to become the wife of the pagan son of a Roman prefect, she was martyred when she was only 12. Saint Agnes is the patron saint of young girls. Her feast is Jan. 21.

Symbols in the window include the Lamb of God, representing Jesus as the sacrificial Lamb – the model of innocence, gentleness, purity, and bravery – and the pelican, representing Jesus, who gave his life for our redemption, giving us new life and feeding us with his body and blood. The symbolism of the mother pelican is rooted in a legend predating Christianity. It was believed that in the time of famine, the mother pelican wounded herself to feed the young with her blood to prevent their death, while in turn losing her own life.



ST. FREDERICK - BIRMINGHAM - SILVER JUBILEE - 1910

NINE SISTERS OF ST. JOSEPH - 1910 - AUG. 30, 1935

H . The Annunciation

The Annunciation, pictured in the left panel, is based on a painting by the German artist, Ernst Deger (1809-1885). Friends of the Silver Jubilee classes of 1935 and 1939 donated this window.

In the scene on the left, the Archangel Gabriel reveals to Mary that she will conceive a child to be born the Son of God. The Holy Spirit in the form of a dove hovers over Mary. Gabriel, representing the royal dignity of God, delivers the message to Mary who is standing near her place of prayer with downcast eyes and hands across her breast humbly accepting God's invitation to become the mother of the Son of God. The Mary monogram is pictured at the top of the panel. Three white roses at the bottom symbolize the Nativity and human love, expressing the universal trinity of father, mother, and child.

The traditional location of the annunciation event is Nazareth, Israel, where the Church of the Annunciation still stands. Christian churches celebrate the Annunciation on March 25, nine months before the birth of Jesus.

Saint Margaret Mary Alacoque

The right panel presents Saint Margaret Mary Alacoque (1647-1690), a Visitation nun in France, who repeatedly experienced revelations of Our Lord. Jesus appeared to Margaret Mary showing her his exposed heart entwined with thorns and flames with a cross above. He asked that his heart of flesh be honored as the symbol of God's great love for the world. Devotion to the Sacred Heart grew from these revelations. This devotion includes frequent Communion and acts of reparation for sin. A monstrance appears in this picture denoting that devotion to the Sacred Heart of Jesus and Eucharistic piety are the same spirituality.

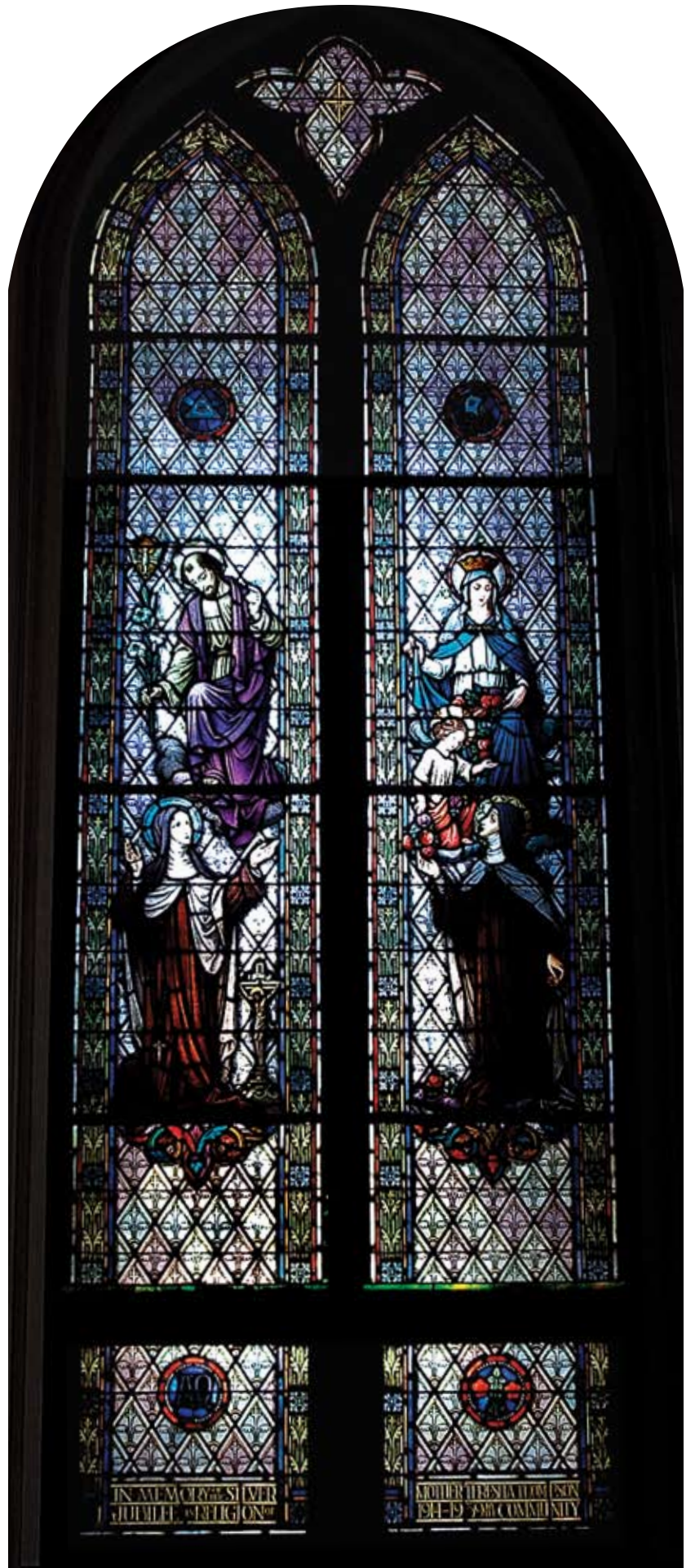
The traditional practice of devotion to the Sacred Heart at Mount Saint Joseph included exposition of the Blessed Sacrament on the first Friday of each month and the Litany of the Sacred Heart recited in community prayer each Friday. The devotion remains integral to the community's common prayer, although the format of the devotion has been altered somewhat since the liturgical revision following Vatican II.

At the top of the panel is the Chi Rho, a Christ monogram consisting of the superimposed Greek letters chi (X) and rho (P) – the first two letters of the word Christ. The three red roses at the bottom of the panel signify the Trinity's passionate love for the world.

The feast of Saint Margaret Mary is celebrated on Oct. 17. The feast of the Sacred Heart is celebrated on the first Friday after the octave of Corpus Christi.

I.

The Ursuline Sisters of Mount Saint Joseph donated this window in celebration of the Silver Jubilee of Mother Teresita Thompson OSU (1887-1969). Mother Teresita possessed the daring vision of Teresa of Avila, her patron, and the humility and passion of Thérèse of Lisieux. She was held in high esteem for her deep spirituality, compassionate listening, and charismatic leadership, holding a singular record of 27 years of service in internal ministry of leadership among the Ursuline Sisters of Mount Saint Joseph.



Saint Teresa of Avila

The left panel pictures Saint Teresa of Avila (1515-1582), revered as a 16th century mystic. As a youth Teresa suffered a crippling disease. Through the intercession of Saint Joseph, pictured in the background, she was miraculously cured.

Teresa entered the Carmelite convent in 1536, leading a life of deep interior prayer, longing for the return to the original rule with severe seclusion and prayerful silence. Under the influence of John of the Cross, she oversaw the reform of Carmelite monasteries. Teresa greatly influenced the spiritual development of her time. Her writings became a school of deep prayer. Teresa was canonized in 1622. Pope Paul VI declared her a Doctor of the Church on Sept. 27, 1970, for her writings and teaching on prayer. Saint Teresa's feast is celebrated on Oct. 15.

At the top of the panel, the eye enclosed in a triangle depicts God the All-seeing at the center of the Trinity. The symbol is enclosed in a circle, symbolizing perfection. At the bottom, the Alpha and Omega – first and last letter of the Greek alphabet – represent Christ as the beginning and the end.

Saint Thérèse of Lisieux

In the right panel, Saint Thérèse of Lisieux (1873-1897) a Carmelite nun is letting fall a shower of roses, along with Mary and the Child Jesus, through whom the blessings and graces come. Thérèse, affectionately known as the Little Flower of Jesus, had a deep desire to be a missionary. She contented herself by living a cloistered life of penance and prayer for missionaries. Thérèse's spirituality is known as "the little way." She died at age 24, promising to spend her heaven doing good on earth.

The ship, appearing at the top of the panel, represents the Church – the bark of Peter. Appropriately, it speaks to Thérèse's deep desire to take the Gospel of Christ's love to all parts of the world. Thérèse was canonized in 1925. Pope John Paul II declared her a Doctor of the Church on Oct. 19, 1997, stating that "Among the doctors of the church, Thérèse of the Child Jesus and the Holy Face is the youngest but her spiritual itinerary shows such maturity and the intuitions of her faith expressed in her writings are so vast and so profound, that they merit a place among the great spiritual masters." Her feast is celebrated on Oct. 1.

J.

The Father Paul Volk Unit of the Catholic Student Mission Crusade (CSMC) of Mount Saint Joseph Junior College and Academy donated this window in 1936 honoring Father Paul Joseph Volk (1841-1919) the founder of Mount Saint Joseph, and his patron Saint Paul of Tarsus, a great missionary of the early church.



Father Paul Joseph Volk

Pictured in the left panel of this window, we see Father Paul Joseph Volk teaching the natives of Central America. Born in Germany, Father Volk was ordained a priest in 1865 for his home diocese of Fulda. He came to America in 1869 and ministered among the German immigrants in Louisville prior to his appointment as pastor of Saint Alphonsus Church in western Daviess County. The parish church had burned before Father Volk's arrival in January 1870. In December 1870, the log-cabin parish school, a boarding and day school, opened in 1863 by the Sisters of Loretto, also burned. It was from the ashes of this fire that the relationship of the Ursuline Sisters with this saintly man of God began.

In pursuit of his vision of an academy to educate young women, Father Volk planned the erection of a large brick structure to house a convent and a boarding school for girls. In August 1874, at the invitation of Father Volk, five sisters from the Ursuline Sisters of the Immaculate Conception of Louisville came to administer and teach in the school. Thus, Father Volk's dream became a reality – an academy for educating young women who would become mothers building strong, Catholic families and be leaders in creating a Christian society.

The school's success and the number of its alumnae entering the German-speaking Ursuline community in Louisville gave Father Volk the confidence to dream of an independent Ursuline community at Mount Saint Joseph. This process began in 1895 with the establishment of an English-speaking novitiate at Mount Saint Joseph. A new Ursuline community, independent from the Ursuline Sisters of the Immaculate Conception of Louisville, became a reality in 1912.

Father Volk lived the life of a traveling missionary, revered in two continents for his holiness and humble service to spreading the gospel among believers and unbelievers alike. Archival records show that Father Volk built 27 churches in his missionary endeavors across Kentucky, Tennessee, South America, and Central America, all the while remaining, until his death, the driving force and principal supporter of the Ursuline Sisters of Mount Saint Joseph and Mount Saint Joseph Academy. The Ursuline Sisters of Mount Saint Joseph celebrate the memorial of the death of Father Paul Joseph Volk on Nov. 2.

Saint Paul of Tarsus

Presented in the right panel is Saint Paul, apostle to the Gentiles, who was born at Tarsus, Cicilia, early in the first century A.D. or late in the last century B.C. He was beheaded in Rome during Nero's persecution. In this scene, Saint Paul is preaching at The Acropolis of Athens, a flattop rock rising to a great height above sea level. Before 5 century B.C., the highest government of ancient Greece known as the Areopagus met just west of The Acropolis. Like most city-state institutions, the Areopagus continued in Roman times. It was at this location that Saint Paul, seeing an altar to the unknown God, delivered his famous sermon proclaiming the nature of the Christian God (Acts 17:22-23). In his many written communications, Saint Paul reveals his untiring interest in and affection for the churches he established. In these Epistles, Paul shows himself to be a profound religious influence in the initial development of Christianity. The centuries only make more apparent his greatness of mind and scholarship. The Church celebrates the feast of the Conversion of Saint Paul on Jan. 25.

K.

In celebration of the Golden Jubilee of the Sodality, the students of Mount Saint Joseph Junior College and Academy donated this window in 1936.

Mother Aloysius Willett relied on the intercession of Mary Immaculate and Saint Aloysius, her patron, for personal graces and special blessings on the Academy and the fledgling Ursuline community. She enkindled this devotion into the spiritual consciousness of both the sisters and the students. Under her direction, the Sodality became an official organization within the student body of Mount Saint Joseph Academy in 1886, under the title of the Immaculate Conception of the Blessed Virgin Mary and the patronage of Saint Aloysius Gonzaga.



Our Lady of Lourdes

Mary is shown as Our Lady of Lourdes in the left panel. The shrine of Our Lady of Lourdes in southern France is the most visited Christian pilgrimage site in the world. Each year, millions of people from all over the world come to Lourdes to bathe in the healing waters that flow from the fountain that mysteriously appeared when the Virgin Mary first appeared (1858) to Bernadette Soubirous. Some are miraculously healed. Many more, though not healed of their physical affliction, receive the precious gift of lovingly embracing the cross Our Lord has given them. During one of the many apparitions, Mary revealed, *“I am the Immaculate Conception.”* The message of Our Lady of Lourdes calls the faithful to acts of penance and praying the Rosary for the conversion of the world to Christ.

Bernadette was canonized Dec. 8, 1933. Her feast is celebrated on Feb. 11.

Saint Aloysius Gonzaga

The right panel shows Aloysius Gonzaga giving up his sword signifying his decision to renounce his position as a prince of the Holy Roman Empire to become a knight of Mary, the Queen of Heaven.

Aloysius (Luigi) Gonzaga (1586-1591) was the oldest son of Marquis Ferdinand Gonzaga of Castiglione, a prince of the Holy Roman Empire in the age of war, intrigue, and corruption. At a very young age, Aloysius learned piety from his mother and began to lead a life of frequent prayer and penance. He was especially devoted to the Virgin Mary. His father thought only of preparing his son to succeed him as soldier and ruler. However, at age 13, under the spiritual guidance of Saint Charles Borromeo, Aloysius renounced his title and inheritance and entered the Society of Jesus. He died in 1591 of fever contracted while ministering to the victims at the outbreak of the plague.

In 1726, Pope Benedict XIII declared Saint Aloysius the protector of all Catholic youth. The feast of Saint Aloysius Gonzaga is celebrated on June 21.



The Ursuline Sisters of Mount Saint



Joseph gather for prayer in the chapel.

L .





Saint Angela Merici's Vision

Angela Merici was born between 1470 and 1474 in Desenzano, Italy. The family moved to a farm at Le Grezze. During the olive season especially, neighbors would help each other gather in the yield. On one occasion, Angela and neighbor girls were working with the hired hands in the olive groves. During siesta time, Angela was awakened by beautiful music and singing. She saw in the grove a ladder rising into the sky. Many angels playing musical instruments and young girls who were singing moved up and down the ladder. Angela understood the vision to mean that she was to help women and young girls live saintly lives with eyes fixed on heaven and hearts open to love. At that time, she did not know that God was calling her to form a company of virgins to accompany her in her mission.

Her appreciation of the vision matured through the years giving birth to a society of virgins consecrated to the Lord doing charitable works focused principally on the spiritual and personal development of young women. Founded in 1535, Angela's Company of Saint Ursula spread throughout the world. All Ursuline Sisters trace their roots to Angela's foundation.



Saint Angela the Teacher

In mid-16th century Italy, women who neither became nuns nor married, often because they had no dowry, had no social recognition. Angela saw that poor girls were reduced to servile conditions. The Company of Saint Ursula gave dignity to these women who were able to freely decide to consecrate themselves to God in the world without needing a dowry or leaving their home. Angela taught the members, believing that they would act with influence on their families. She knew that reform in society starts with the family and that the woman is the center of family life. Her pedagogical intuition was innovative. Angela's followers learned the art of teaching from her writings – The Rule, Counsels and Legacies, which set forth a splendid formation program.

To form young people according to Angela's way, the educator looks after each student individually and guides each according to her temperament, like a real mother. Angela brought into being one of the most innovative and effective organizations of the Catholic Reformation. As Protestant reformers were destroying the Catholic faith of many adult Christians, Angela and her followers were already mentoring in firm and knowing faith the young women who would mother the next generation of Catholics. Ursuline apostolic commitment through the centuries is continuously shaped by Angela's vision of forming enriched personalities, preparing the young for a fully responsible life.



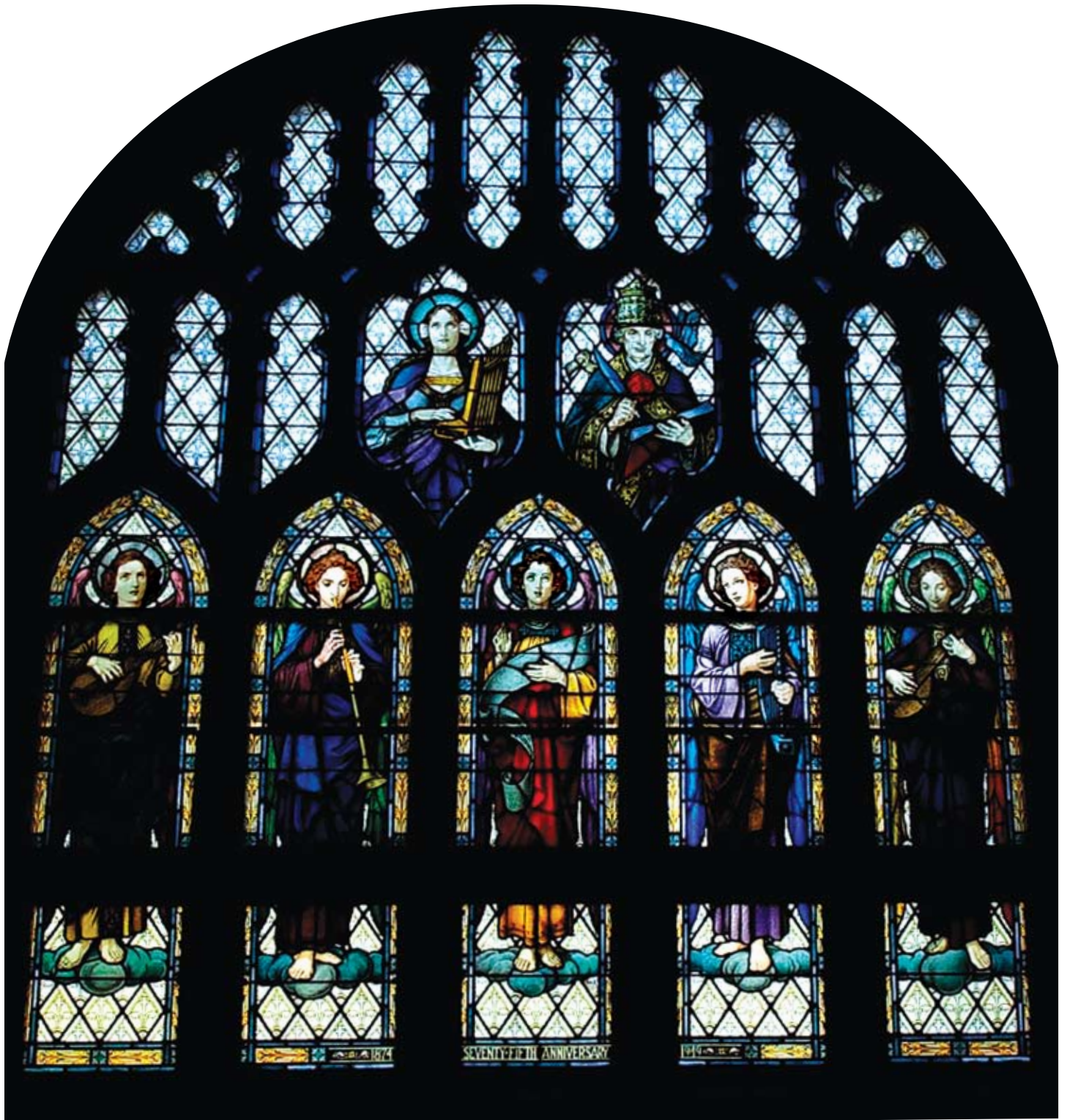
Mère Marie of the Incarnation

Born in Tours, France, Marie Guyart (1599-1672) was married at age 18, against her wishes, to Claude Martin, a wealthy silk merchant. They had a son also given the name Claude. Her husband died when the baby was three months old. Marie did not consider remarrying, but dedicated herself to loving her son and caring for his education. When Claude was 11, she entered the Ursuline convent and became known as Mère Marie of the Incarnation.

While in the novitiate, Mère Marie read the Jesuit Relations and became acquainted with the missionary work begun in 1608 by the Society of Jesus in Canada. She developed a strong desire to do missionary work herself. In 1639, she led a band of Ursulines to Quebec, the first women religious in the western hemisphere, to open a school for Native Americans. Mère Marie became fluent in the languages of the natives, writing dictionaries in Iroquois, Montagnais and Quendat, and an Iroquois catechism.

Three Augustinian Sisters came with Mère Marie and her companions to Quebec to open a hospital. Together, the extraordinary contributions of these women of faith to the population of Quebec from the beginnings of New France hastened the birth and development of the Church in North America.

Pope John Paul II beatified Mère Marie of the Incarnation on June 22, 1980. Ursulines celebrate the memorial of her death on April 30.



M.

Through the generosity of many faithful friends and donors, the Ursuline Sisters of Mount Saint Joseph installed this window in celebration of the 75th anniversary of the founding Charter of Saint Joseph's Female Ursuline Academy in 1880.

Saint Gregory and Saint Cecilia and the Angels

Before the renovation of the chapel in 1992, the area above the present Gathering Space was the choir loft. The reconstruction of the area made this window less visible from below. The principal figures in the window are Saint Gregory the Great (540–604) and Saint Cecilia, (dates unknown) widely revered as patrons of Church music. Below Saints Gregory and Cecilia are five angels praising God with wind instruments, strings and song. The Latin inscription, *Te Deum Laudamus*, translated to English means “To the praise of God.”

Saint Gregory was the son of a wealthy Roman senator and Saint Silvia. He was educated in the finest schools in Rome and pursued a political career that climaxed in the position of Prefect of Rome, the highest civil office in Roman political circles. Gregory resigned and renounced his wealth to live a monastic life in his own home. He was elected Pope on Sept. 3, 590.

Although Pope Gregory did not actually initiate Gregorian chant, the form of chant that bears his name, he set standards for Church ceremony that brought the chant into popular use. Whether Saint Gregory himself was a musician or merely approved the work of musicians is not known. Some historians credit him with compiling, codifying, and editing the chants. He is often pictured with a dove – the Holy Spirit – on his shoulder singing the chant into his ear. The Church celebrates the memorial of Saint Gregory the Great Oct. 3.

The story of Saint Cecilia, like that of many of the saints venerated in the fourth and fifth centuries, is by itself a legend. According to the legend, Cecilia was a maiden of noble birth. At an early age, she dedicated her life to God with a vow of virginity. However, her father arranged her betrothal and marriage to a young noble named Valerian. On her wedding day, while musical instruments were playing, Cecilia was singing in her heart asking God that her heart and her body remain pure. Later translations of the legend state that Cecilia was playing the organ. Historians believe that this text led to the naming of Cecilia as patron saint of music late in the fifteenth century. Valerian was willing to take Cecilia as his wife without forcing her to break her vow. He and his brother embraced the Christian faith and subsequently were martyred. Cecilia was discovered soon after and met a similar fate. According to the legend, Saint Cecilia’s remains are buried at the Catacomb of Callistus in Rome. Her feast is celebrated on Nov. 22.

N . Ursuline Coat of Arms



The Ursuline Coat of Arms was granted to the Monastery of Saint Jacques in the reign of Henry IV, the first king of the royal house of Bourbon, marking the Ursuline connection with the Congregation of Paris.

Above the double shield, the motto *Soli Deo Gloria*, translated “To the glory of God alone,” summarizes the work of Saint Angela and the life and work of the Ursulines. The celestial crown represents martyrdom – the reward promised to those who are faithful unto death.

The shield on the left honors Saint Angela. The blue field speaks of justice, loyalty, and beauty. The double star with four points symbolizes the mixed life of the Ursulines – the contemplative and the active. The underneath star represents the life of prayer supporting, energizing and directing the life of labor. The four points of the star represent the four vows of the Ursulines of the Congregation of Paris. The star also commemorates the miraculous star that shone for three consecutive nights

over the house where Saint Angela’s remains awaited burial. The fleurs-de-lis represent both the spirituality and virginity of Angela and the Ursulines, and the special protection extended to the cloistered Monastery of Saint Ursula on the Rue Saint Jacques in Paris. The names of Jesus and Mary blended between the cross and three passion nails surrounded by a halo of glory remind Ursulines that Jesus and his Mother have first place in their lives and that the extension of the reign of God in the heart of the young should be the purpose of all their labors.

The shield on the right honors Saint Ursula. It is taken from the ancient Badge of the Order of Saint Ursula. The silver field speaks of light and joy. The Latin words, *Ursula Laurus*, (*laurus* an anagram of Ursula) refer to the green and hardy laurel tree, which symbolizes victory and immortality. The tree, strong and deep-rooted, symbolizes faith and humility. It is wide branched, indicating hope and progress and plunges its roots into the mountain that represents the church. The descending dove is symbolic of the Holy Spirit coming down from the Father of Light – the source of life and strength. As a special tribute to Saint Ursula, a cross symbolizing unshakable faith and martyrdom and an arrow pointing to heaven depicting purity of intention which directs all to God were added. The inscription *Religio, Cultura, Scientia* translates as “religion, culture, and science,” constituent elements of Ursuline education.

The four Wathen sisters who were Ursulines of Mount Saint Joseph – Sisters Caroline (1898-1988), Aloysius (1900-1990), Jean Marie (1905-1989) and Mary Antonia (1909-1987) – donated the window in memory of their parents, John and Caroline Lee Manning Wathen.



O. Ignatian Coat of Arms

The Ignatian Coat of Arms window was donated by the family of Dr. Sylvester and Nora Bryant Allen, parents of Sister Sylvester Marie Allen, OSU (1907-1982).

The Society of Jesus, founded by Ignatius Loyola, was approved around 1540, only five years after Angela Merici's Company of Saint Ursula. The Jesuits and the Ursulines were significant new religious orders. They shared a history of non-cloistered community living and an apostolic spirituality. It was never the intention of Ignatius of Loyola nor of Angela Merici to defend the Catholic cause against Protestantism, although their ministries contributed to combating its spread. Rather, it was the aim of both founders to provide a spiritual ideal and method capable of changing lives that would bring about personal reform.

The design of the Ignatian Coat of Arms evolved over the years from the original shields which represented two noble families of Spain: Onaz (Onēz) and Loyola. Above the two shields, the

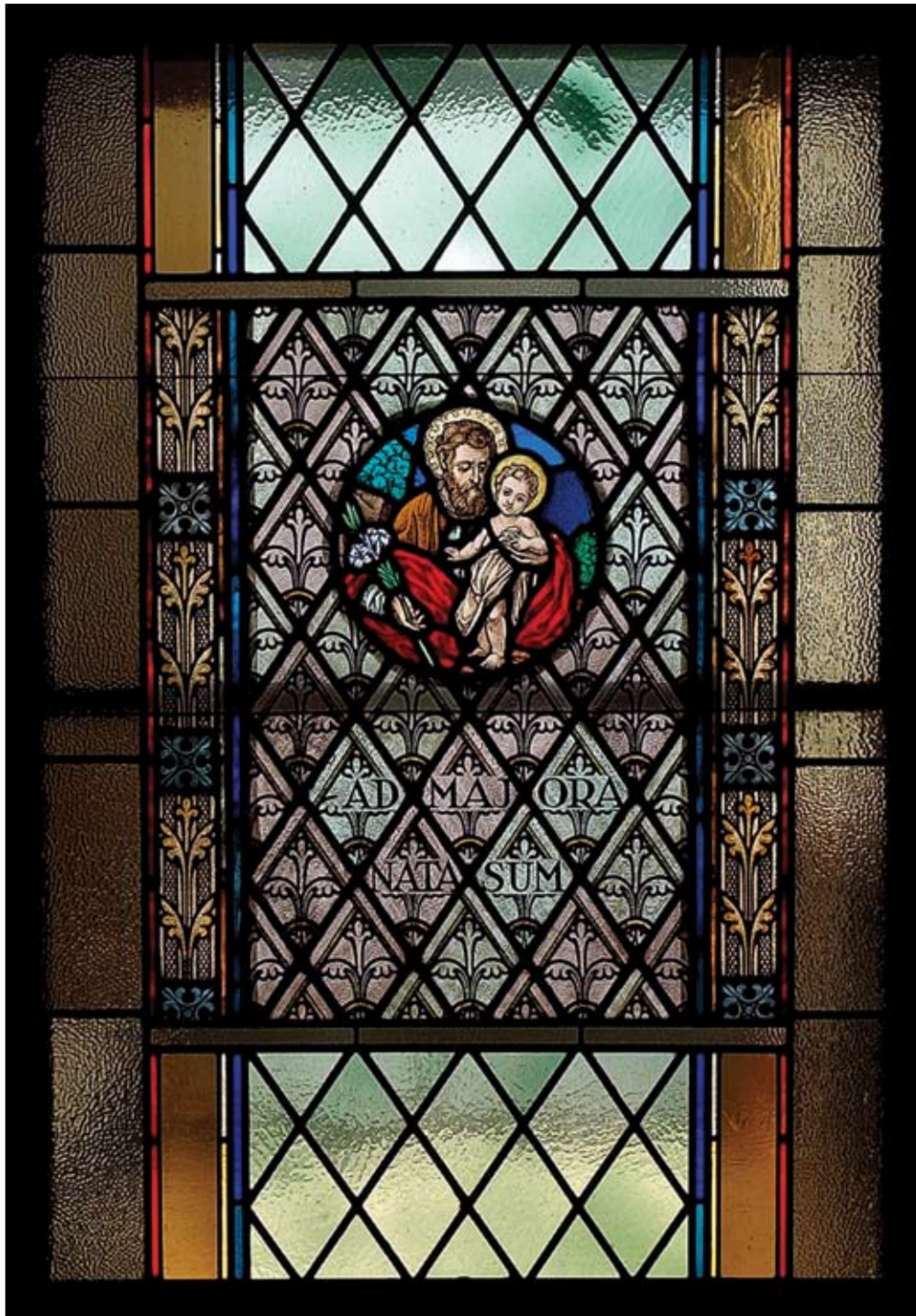
Cross with superimposed crossed arms, is a representation of the Chi Rho, the Christ monogram. The inscription *Deus Providebit* translates as "God will provide."

The Onaz shield on the right-hand side, consisting of seven red bars on a field of gold, is the arms of Onaz, the maternal family of Ignatius. The field of gold speaks to the good works for which the family is known. The red bars represent the courage and self-sacrifice of the seven family heroes who fought with the Spaniards in wars against the French, Navarese, and Gascons.

The more intricate Loyola shield on the left-hand side is from Saint Ignatius' paternal line, depicting a cauldron suspended by a chain between two wolves. The wolves, plentiful in the Basque hills of Spain, mark the family as Basque. The wolf was a symbol of nobility at that time. The cauldron is a symbol of hospitality – a home that welcomes all. The name Loyola is actually a contraction of words *Lobo y Olla* in Spanish meaning "wolf and pot." The design as a whole represents generosity and hospitality. It seems the Loyolas were able to provide so well and were so generous that even wolves might feast copiously after the entire Loyola retinue had been supplied from the family's bountiful table. The helmet and swords represent the chivalrous virtues of courage, courtesy, honor, and dedication.

In English, the Latin inscription *Ad Majorem Dei Gloriam* at the bottom of the shields translates as "To the greater glory of God."

Ignatius, founder of the Jesuits, was born in 1491, died in 1556 and was canonized in 1622. The feast of Saint Ignatius is celebrated July 31.



P. Saint Joseph

Saint Joseph is holding the Christ child in his left arm. The staff he carries in the right hand is blossoming with lilies. According to legend, Joseph's staff came into flower when he took Mary as his wife after the annunciation. The Latin inscription *Ad Majora Nata Sum* means "Born for greater things."

Q. Infant of Prague

The Infant of Prague is traditionally portrayed with His right hand raised in blessing and holding the world redeemed through the cross in the left. Devotion to the Holy Child Jesus has been a tradition for a very long time in the Catholic Church. Many saints had strong devotion to the Divine Child, notably Thérèse of the Child Jesus, Francis of Assisi, Anthony of Padua and Teresa of Avila. The exact origin of the Infant Jesus statue is not known, but historical sources point to a small 28 cm (11 inches) wax sculpture of the Holy Child with a bird in his right hand carved around the year 1340.

The popularity of the Child Jesus grew in the Baroque period in Spain and may have been caused by the visions of Saint Teresa of Avila. A number of the sculptures made in Spain eventually found their way to Bohemia in central Europe. One of the statues, dressed in a rich crown and jewels, was given to the Carmelites at the Church of the Virgin Victorious in Prague. This statue became known as the Infant of Prague through whose intercession numerous miracles occurred. With the help of the Carmelites, the devotion spread throughout the world.

The window was donated in memory of the Julius and Theresa Allgeier Brohm family, parents of Sister Victoria Brohm, OSU, 1906-1992.

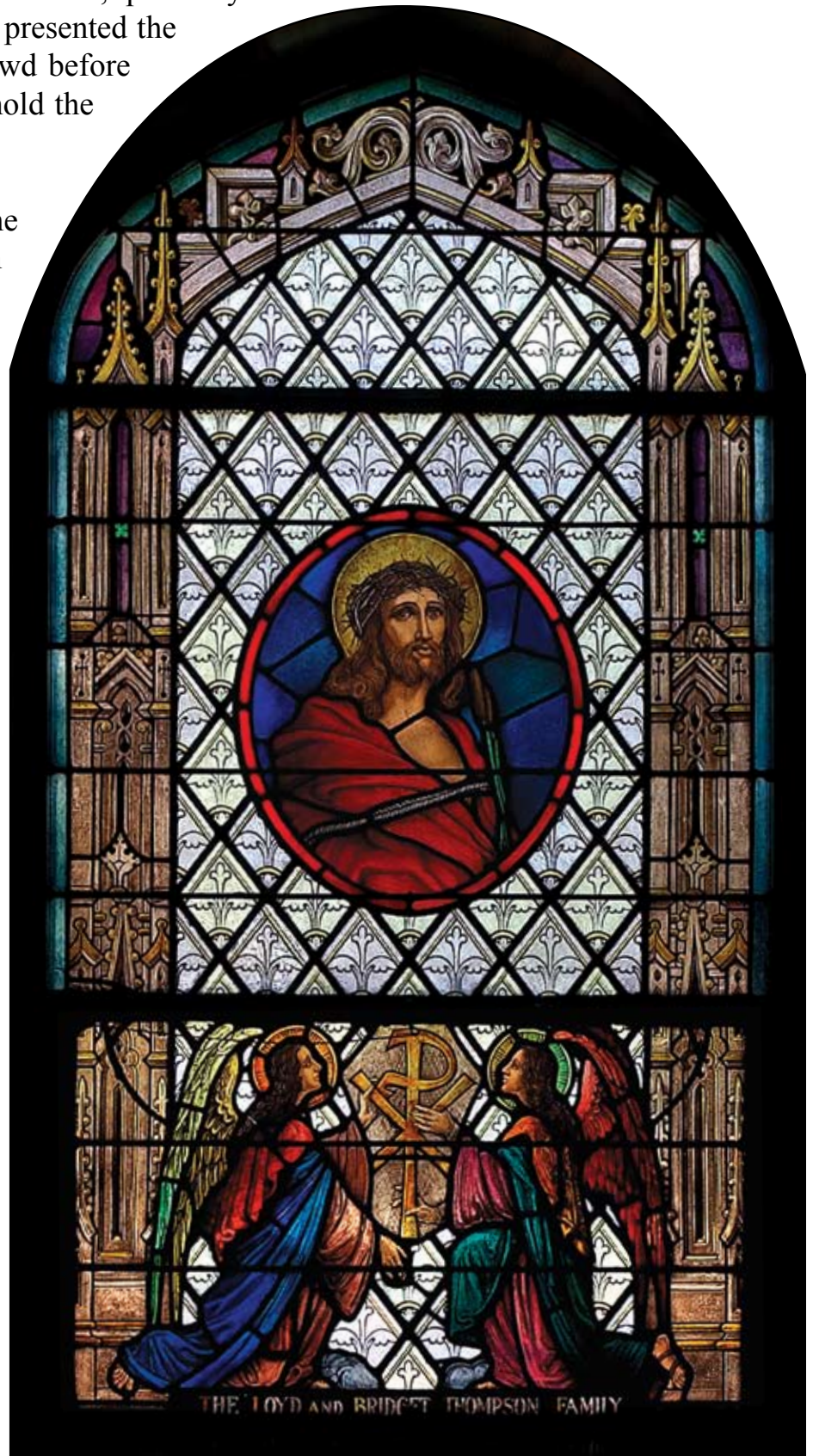


R. Ecce Homo

This artistic representation of Jesus is commonly known as the Ecce Homo. The Latin words, Ecce Homo, spoken by Pontius Pilate in John 19:5 as he presented the scourged Jesus to the hostile crowd before the crucifixion, translate as, “Behold the man.”

The theme “Christ shown to the people” was prevalent in western Christian art through the 15th to 17th centuries. Jesus is pictured in the judgment hall, scourged and mocked, wearing a crown of thorns and a purple robe. His face expresses compassion toward his accusers. Below, angels hold the Chi Rho, the symbol for the Holy Name of Jesus.

The window was donated in memory of Loyd and Susan Bridget (Thompson) Thompson, parents of Sister Louis Bertrand Thompson, OSU (1903-1989).



S. Mater Dolorosa

This artistic conception pictures the Blessed Virgin as the Mother of Sorrows – Mater Dolorosa – a sorrowing mother with hands clasped in prayer as she contemplates the agonizing Jesus during his crucifixion. The angels below are holding lilies associated with the Song of Solomon’s “lily among thorns” understood as reference to Mary. Feast of the Sorrowful Mother is celebrated on Sept. 15.

The window was donated in memory of the Loyd and Susan Bridget (Thompson) Thompson family, parents of Sister Louis Bertrand Thompson, OSU (1903-1989).



Additional Appointments

In addition to the stained glass windows, the structural features along with the carvings and other appointments in the Mount Saint Joseph Chapel are an expression of the faith and personality of this Ursuline community making visible the church living – the dwelling of God among us now reconciled and united in Christ. A brief glimpse into the symbolism of each appointment makes clear that everything in this place of worship functions as a reminder of our Christian heritage and traditional sacramental worship and gives fuller meaning to the story of the Christian faith.

Most of the appointments in the chapel are made of black cherry, a wood characterized by gentleness, warmth, and beauty. The choice of each appointment was made in favor of the genuine rather than a mere imitation of it.

The building itself symbolizes the Bark of Peter – the ship of salvation – the place where the community gathers to hear the word of God, to pray together, to receive the sacraments, and to celebrate the Eucharist. The main body (the nave), the area around the altar (the chancel), and where the Blessed Sacrament is kept (the sanctuary) correspond to the Court, the Holy Place, and the Holy of Holies of the Jewish Temple and represent respectively the Church Militant, the Church Expectant, and the Church Triumphant.



Recent liturgical reform has reminded us that the assembly is the focal point of the church and material objects that compete with that focus are out of place. The design and placement of devotional objects and decorations in this chapel are meant to encourage prayer and not distract from it.

On entering the chapel, one approaches the BAPTISMAL FONT, a pool of moving water in a large hand-crafted, womb-shaped bowl emphasizing that the sacrament of Holy Baptism is a rebirth – a resurrection into the new life and living faith of the Church.

Standing by the baptismal pool is a large, decorated candle called the PASCAL CANDLE. At the beginning of the Easter celebration on Holy Saturday night, this candle is lighted for the first time. The light dispels our doubts and



fears even as the candle's flame lights up the darkness. The candle is plunged into the baptismal water and the celebrant prays that Christ, the Light of the World, come alive in the Church as in a womb. Just as we were born from our mother's womb, as Christians we were born again in Baptism. The Pascal Candle is used to accentuate this truth at funerals and baptisms or other appropriate liturgical celebrations.

In the area to the left of the baptismal font, there is a niche in the wall called the AMBRY containing three vessels of holy oil: the oil of catechumens, used to bless and strengthen those preparing for baptism; the oil of the sick, used by the priest to heal and strengthen the sick in the sacrament of Anointing; and the sacred chrism, used in the sacraments of Baptism, Confirmation, and Holy Orders. These special oils, used in celebrating the sacraments, are a powerful symbol of grace and blessing. The word Christ comes from the Greek word meaning *anointed*. Being anointed – christened – with oil is a sign of our special relationship with Christ, the Anointed One.

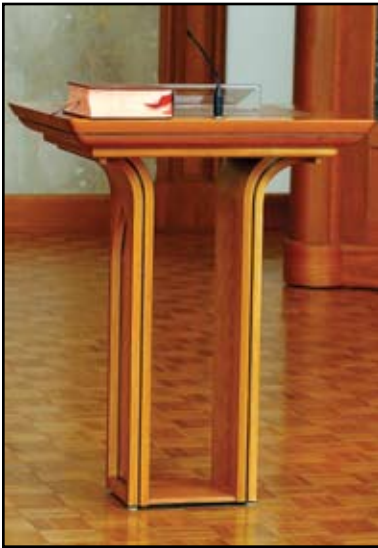
To the right of this baptismal area is the door leading to a small room known as the RECONCILIATION CHAPEL, designed for individual celebration of the Sacrament of Reconciliation. The need for Christians who neglect or ignore their baptismal promises to be reconciled gave rise to the practice of confession. For this reason, the reconciliation chapel is usually located near the baptismal font.



From wherever we stand in the chapel, our attention is drawn to the focal area of the liturgical action and to the three major pieces of furniture we find there: the altar table, the lectern, also called the ambo, and the presider's chair.



The ALTAR is the holy table upon which we celebrate the Lord's Supper. It functions both as a banquet table and altar of sacrifice – the Holy Thursday meal and the Good Friday crucifixion. The altar is generally made of marble or stone to typify the place of sacrifice. In modern Catholic practice, the altar is often made of wood. That the Last Supper, the first Eucharist, was a meal inspires the design of altars used in Catholic liturgical worship today.



The LECTERN functions as the reading stand. Lay ministers read the epistle, lead the congregation in prayer and song, and make announcements at the lectern. The celebrant or deacon reads the gospel and delivers the homily from the lectern.

A PRESIDER'S CHAIR with seating for other ministers is located near the altar. The presider's chair is not a throne for someone set apart, but is arranged so that the priest is seen to be a member of the worshiping community even though he has a special office to perform.



From the time of the Apostles when members of the assembly could not be present for Sunday Mass because they were sick or in prison, some of the bread and wine was saved after Communion and carried to the absent members. Later, the sacred host began to be reserved so that it could be received as viaticum at the moment of death. The place for reserving the sacred host for the sick and dying is called the tabernacle. In newly built or renovated parish churches, the tabernacle will often be found in a chapel designed especially to honor the Blessed Sacrament and to encourage prayer and private devotion as directed by the liturgical reforms of the Second Vatican Council.



The SANCTUARY LAMP burning continuously before the tabernacle traditionally points Catholics to the presence of the Blessed Sacrament. Other candles used throughout the church were once primarily functional and gave light for reading the Scriptures and celebrating the sacred action. Now that churches have modern lighting, candles play a more symbolic function.

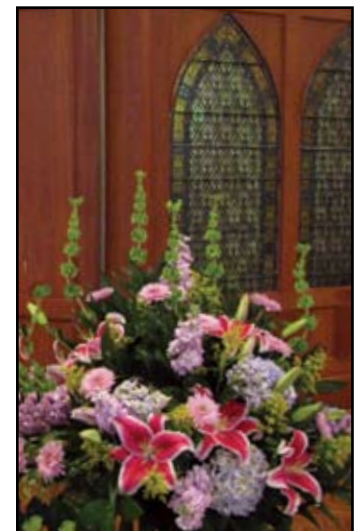
Candlelight has an animate quality and the candle consumes itself in service of the sacred mysteries. Candles are reminders that Jesus Christ is the Light of the world. A beautiful meaning attached to candles in general when used in worship is that the wax symbolizes our Lord's body born of the Virgin Mary, the wick His soul, and the flame His divinity thus setting forth the mystery of the Incarnation.

The Taylor and Boody, Opus 25 ORGAN, as an instrument of worship, takes its place with other elements of the chapel that engender a call to worship, a sense of peace and beauty, a clarity of purpose, an appreciation of the sacredness of artisan work and an unending praise of the Creator.



The ministers in liturgical celebrations usually enter the place of worship in procession, preceded by the PROCESSIONAL CROSS. The procession itself signifies the journey of the soul to God. The cross is the symbol of the triumph of the church following Jesus, who “went forth bearing His cross.” Ordinarily, lighted candles accompany the cross reminding the faithful that those who follow Christ shall not walk in darkness.

The use of living FLOWERS and PLANTS is a way of engaging in the beauty and dignity of the liturgical celebration. Discerning use of flowers can indicate the relative importance of the occasion, signify the keeping of a particular liturgical season, and guide the eye to various centers of liturgical action.





Saint Joseph and Virgin Mary

An additional feature in Catholic churches is the presence of statues and other devotional images. In the time when the Mass and readings from the Bible were in Latin and not understood by the faithful, statues and stained-glass windows often became the people's Bible – teaching and explaining the mysteries of our faith and honoring the saints who lived it.

In this chapel, statues of Joseph and the Virgin Mary, sculptured in clay with earth tone patina, evoke devotion to the mother and foster father of Jesus, the principal human figures in God's plan of salvation.

The Stations of the Cross – 14 scenes of Christ on the road to Calvary – also sculptured in clay with earth tone patina, create a sacred walk following Jesus carrying his cross to Mount Calvary. Many Christians who cannot visit this holy place can satisfy their desire through the practice of this devotion.

THE STATIONS OF THE CROSS

I.



Jesus is condemned to death

II.



Jesus receives the cross

III.



Jesus falls the first time

IV.



Jesus meets His Mother

V.



Simon of Cyrene carries the cross

VI.



Veronica wipes Jesus' face with her veil

VII.



Jesus falls the second time

VIII.



Jesus meets the daughters of Jerusalem

IX.



Jesus falls the third time

X.



Jesus is stripped of His garments

XI.



Crucifixion: Jesus is nailed to the cross

XII.



Jesus dies on the cross

XIII.



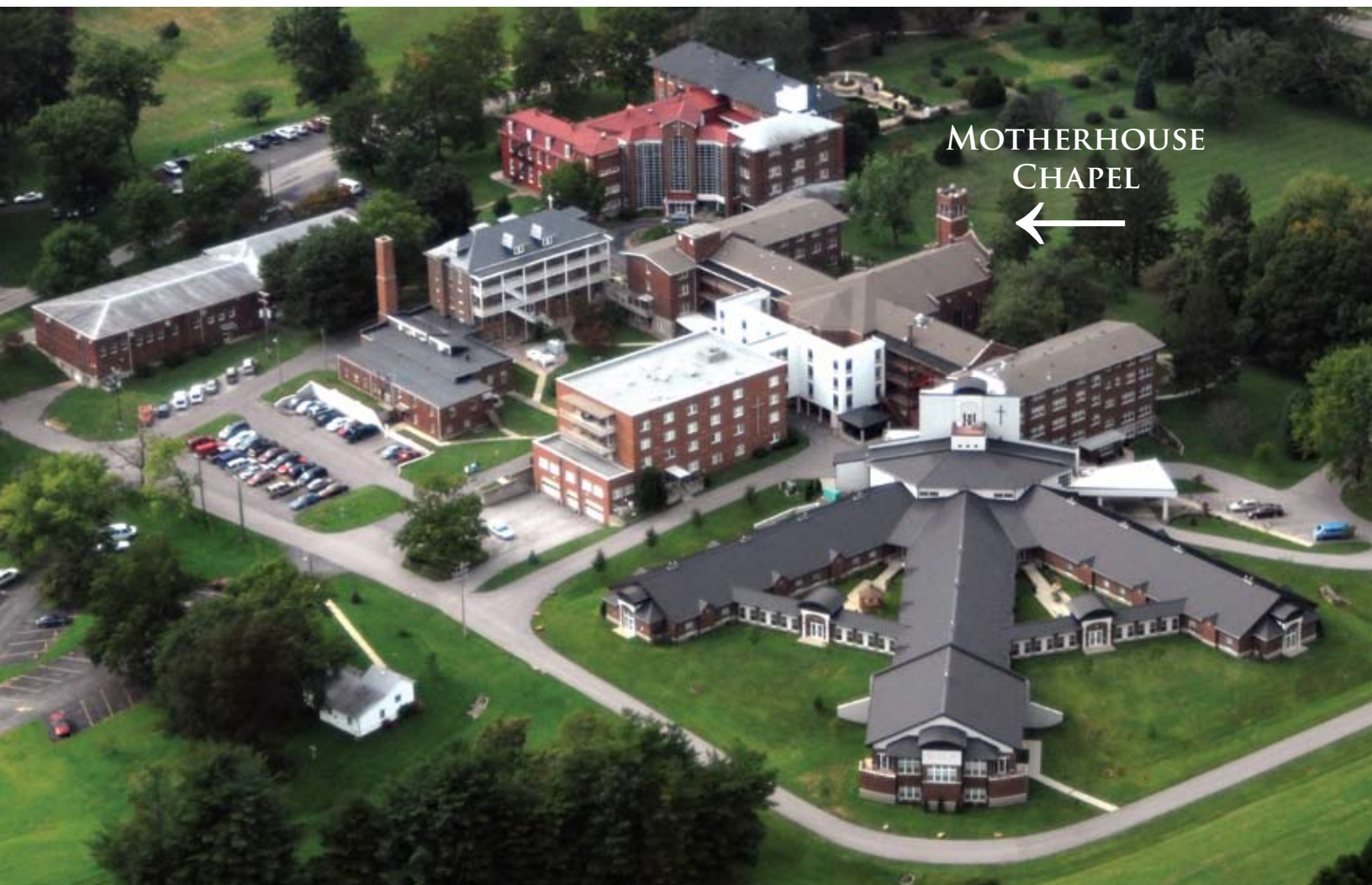
Jesus' body is removed from the cross

XIV.



Jesus is laid in the tomb and covered in incense

Mount Saint Joseph Motherhouse



As the aerial photograph shows, the Mount Saint Joseph Motherhouse Chapel is centrally located among the buildings on the Mount Saint Joseph campus.

A journey through this sacred space – a storybook of Christian faith – brings one to the realization that the chapel is a house of prayer expressive of the presence of God, suited for the celebration of the sacraments, and reflective of this Ursuline community making visible the “Church living” in this particular place.

As Ursuline hearts are opened wide in pursuit of fulfilling their mission to bring the good news of God’s love to our world, the doors of our chapel are open to all persons in search of a place of peace and quiet to converse with God and feel His embracing love lighting up their lives.

Production Staff

Written by Sister Annalita Lancaster, OSU

Researched through Ursuline Sisters of Mount Saint Joseph Archives –
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Photographed by John Dunham

Produced by Dan Heckel / Layout by Jennifer Kaminski – Office of Mission Advancement: Communications
Ursuline Sisters of Mount Saint Joseph, Maple Mount, Ky.

RESOURCES:

I. The Stained Glass Windows

Mount Saint Joseph Archival written records and oral history; various sources of the Lives of the Saints;
Sacred Scripture; works of spiritual authors; multiple Internet web sites; writings of Saint Angela Merici

II. Additional appointments

Built of Living Stone: Art, Architecture and Worship USCCB; Mount Saint Joseph Archival Records

ARTISTS:

Jim Barr, Owensboro, Ky.

Crafted in premium black cherry:

Baptismal font base

Confessional screen

Tables

Altar

Tabernacle base

Ambo

Katreen Bettencourt, Cottage Grove, Ore.

Complete set of Vestments and the Funeral Pall uniquely designed, individually made of hand woven silk, wool and cotton

Kenneth vonRoenn, Jr., Architectural Glass Art Inc., Louisville, Ky.

Tabernacle

Sanctuary lamp

Chapel front doors

Processional Cross

Candle sticks and Pascal candle stick, subcontracted to **Guy Vinson, Livermore Brass And Silver Shop, Livermore, Ky.**

Suzanne Young, Berkley, Mich.

Sculpted in clay with earth tone patina, statues of:

St. Joseph, holding tool of his trade

Mary and the Child Jesus looking at each other lovingly

Stations of the Cross

Tom Johnston, Minneapolis, Minn.

Fabricated the two metal bowls for the baptismal font.

Jeff Ulrich, Ulrich Art Glass, Louisville, Ky.

Chalices

Goblets

Communion plates

Wine flagons

Vases

Containers for the holy oils



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