

Experiences and Expressions of the Arts



To commemorate the anniversary of the congregation's founding on Nov. 10, 1845, this exhibit included photographs and artifacts from the IHM Archives that highlight the creative process and the imaginative spirit of the Sisters, Servants of the Immaculate Heart of Mary.

This article was first published in the IHM newsletter *Earth Community* in 1999. It served as a source of inspiration for the staff of the IHM Archives throughout the planning of this Founders' Day exhibit.

The title of the exhibit, "Experiences and Expressions of the Arts," was taken from the first paragraph, and exemplifies a focus on the process of art-making and imparting the joys of creativity, as well as the beauty of the final product.

The ARTS... to be Present to LIFE.

By Julie Slowik, IHM and Mary Clare Yates, RSM

When the arts reclaim the beauty of creation, we see with the eyes of the heart and the truths of life merge more evident. The arts liberate humanity's cries of agony, yearning and exultation. With a heightened awareness we recognize the voices pleading for attention, gentleness and loving care. Mutuality replaces domination and right relationships grace our lives. Experiences and expressions of the arts sustain, heal and vault us to fuller harmony and connectedness with the human spirit.

To do art, to know art brings a power which is transformative of self, community and the world. Musical genius restores tranquility to an environment barraged by the noise of semis grinding gears; a sketch or visit to the museum replaces the vision of burned abandoned buildings; and a well-written novel erases society's lack of civility by reaffirming the complexity of the human spirit. Drama plants a spark in a life that may burn forever. Crosstitch, embroidery and needlepoint bring peace and beauty with each motion of the needle while crocheting and knitting develop myriad patterns of beauty and warmth. Gardening and culinary delights nurture the whole of us. The list goes on...

The arts offer a unique entrée into the soul of all creation, for beauty in its multiple definitions, enables us to be touched and makes our vision clearer. Life in our throwaway society regularly demands a different perspective! Consider! Styrofoam scraps from computer boxes become art pieces in the hands of students. In a giant puppet play, 1st graders are set designers and 5th graders become a river. Athleticism and rhythm combine in street-generated break-dancing.

To do or participate in the arts is to be present to life. When we do not possess the arts in our lives, we become less expressive and seldom acknowledge where our heart is. Within us, the arts center and sustain the underlying spirit of creation; it is ours to seize with joy. □



Louis Gillet, Who is Like Fire, 2004
Nancy Lee Smith, IHM, iconographer



Theresa Maxis, the Holder of Fire, 2004
Nancy Lee Smith, IHM, iconographer

She, our first Teresa,
Beginning of a mighty throng
Reaching from generation unto generation
Would sing Magnificat at the source
Sing it in a strange land
In exile, suffering and disgrace
Yet never cease to sing –
To sing of Mary's joy –

MAGNIFICAT

And out of all the anguish of those years
Out of the loneliness of grief and separation
Has come our Mary-gladness
Like a river flowing darkly
In the earth, scarcely heard
Going its way unknown, unfathomed
Till suddenly breaking forth
It flows in jubilation
Under the brightness of the sun
Scintillating in its rays
Drawing all who see it
To marvel at its majesty.
So, in this new century,
This beginning of yet greater things for God
Our Mary-life goes on,
And Our Blessed Mother sings in you her new Teresa
Her one perpetual song,

MAGNIFICAT

All the gathering of old and new have met
And kissed each other in mighty peace.

*From the illuminated manuscript, "Songs
from the Source," 1946, Rena (Mary
Columba) Geary, IHM (1918-1976)*

To Père Gillet

Out of darkness and obscurity
And quite forgotteness
He came – a flame
For three short years.
A dream – no more
And four nuns in a cottage
Recall disgrace – defeat
And tumbling over on him all his dreams
All human trust vanished quite away
So God is all –

A monastery
Silence – solitude
And did he ever think of us
Or even pray for us
Or even had thought
This work too as all his works
Were past and gone
Part of that strange time of
Death and doom.

Here he was witness, faithful witness
To the only things worth living for
And so he lived and would have died –
Yet God who loves to give men joy
Gave him this full measure to know his little
Planet was not a tree –
That souls were being saved because he placed
A seed in Monroe.

O there are those who say what if he did plant a seed.
What matter if the tree was nourished and grew tall
Without his help at all.
Obscurity and dark of failure were the wings
That lifted him above these earthly things.

Dear Père Gillet
What can we say
We who know that anguish and abandon on your cross
Was the one most necessary past.
And chose you and only you
To suffer that Sisters clad in blue
Might bring a smile to Mary's lips
A glory to her heart.

*Rena (Mary Columba) Geary, IHM (1918-1976)
Written about 1958-61 when missioned to St. Mary, Akron, Ohio*



Nazarita Joly, IHM (1905-1956, left), pictured with Mary Robert Gilloe, IHM (1905-2000), led the Art Department at St. Mary Academy in Monroe from 1943-1951. Her many contributions, both large and small, to the festivities marking the congregation's 100th anniversary included the set design for the Centennial Pageant, presented by the girls of the Academy, and the program for the celebration dinner, the cover of which is shown here.



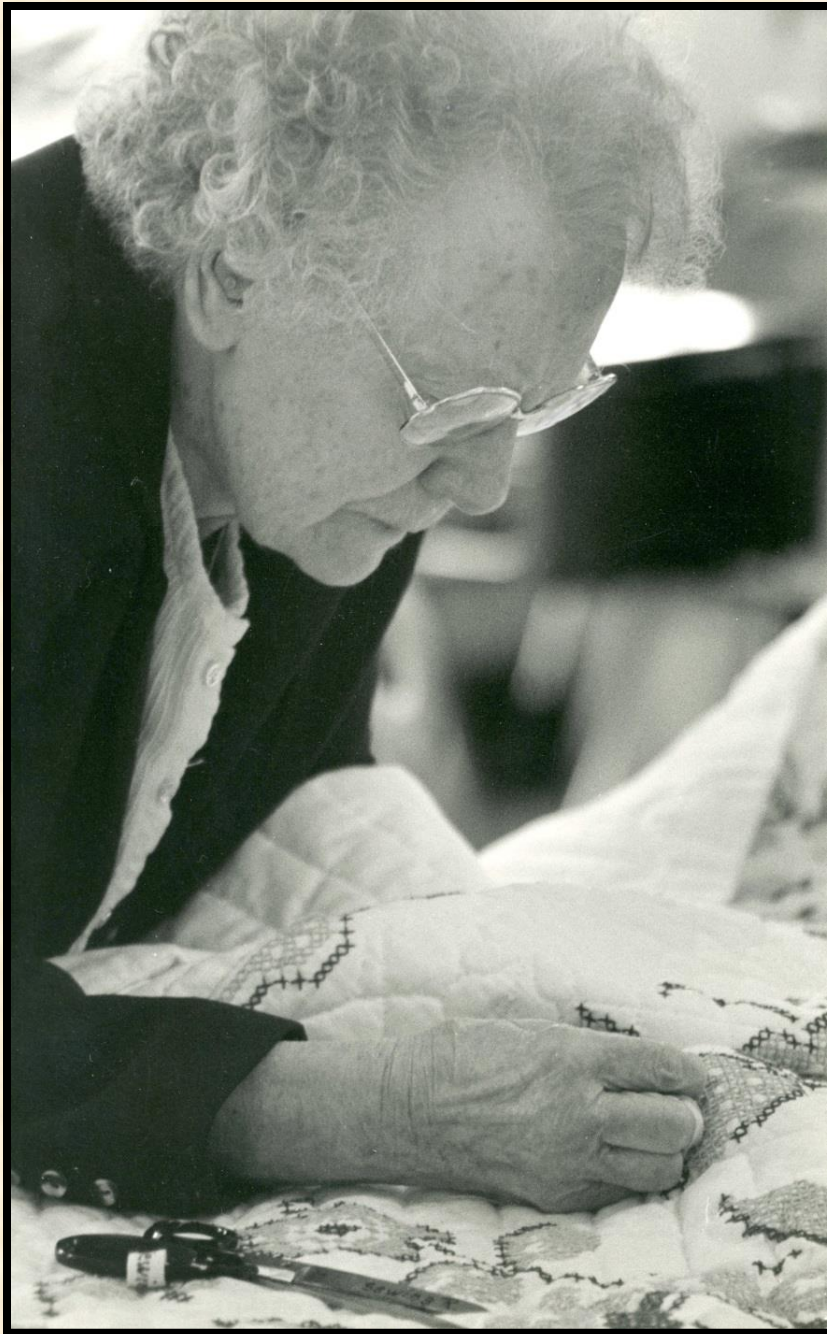
Genevieve Sullivan, IHM, Mary Ralph Lefebvre, IHM, and Marie Sylvia Sullivan, IHM, pose for a photo during the summer of the IHM Centennial, 1945. According to Sister Gen, she was supposed to appear in a photo of sisters playing croquet, but was instead asked to pretend to sew. And pretend she did, as she had “never held a needle in her life!”

During the Tri-IHM Sesquicentennial celebration in 1995, Martha Rabaut, IHM (1927-2017, left), and Stella Rabaut, IHM (1925-2001), collaborate on a piece of a tapestry assembled by members of the three communities.





Anna Mae Nadeau, IHM (1914-2002), spent 64 years in education, both in the classroom and as principal and superior for schools in Detroit and Highland Park, St. Mary Academy and the Hall of the Divine Child. In the homily for her funeral, Bishop Kenneth Untener recalled that five Untener siblings were taught by her. "Before I ever started school, the name, 'Sr. Anna Mae' was a household word." In retirement she made dolls and doll clothes that were sold at Christmas sales. She learned doll-making and inherited a sewing machine and dolls from Sister Mary Siena Ethlen.



Macrina Zimmer, IHM (1905-2000), was a renowned seamstress who taught home economics for 13 years at Holy Redeemer School in Detroit, among her 56 years in teaching.

Returning to the Motherhouse in 1971, she served as Mistress of the Sewing Center. Here, Sister Macrina works on a quilt.



Marie Louise Drawe, IHM (1883-1970), taught choir, orchestra, studio music and private lessons for 58 years. She took her final vows in July 1905 and almost immediately began teaching at St. Mary Academy. Sister Marie Louise also painted with watercolors and the sale of her cards made income for the community.



Jannita Complo, IHM, developed the art form known as Dramakinetics to engage children and adults through music, drama and creative movement. Sister Jannita instructs student teachers at Marygrove College (left) as part of a movement education program (1975) and connects with a young student at Jemez Day School, Jemez Pueblo, N.M. (1992).



Eighth grade students from St. Hugo of the Hills School, Bloomfield Hills, Mich., prepare for a liturgy with their teacher, Margaret VanVelzen, IHM (1975).



Cecilia Schmidt, IHM (1925-2015, above), and Norma Groth, IHM (1920-2015, right), conduct a craft class at the Detroit Baptist Children's Home, 1974. In addition to clay projects, the boys did copper tooling, straw weaving, and sand casting.





IHM Sisters at the St. Philip convent, Battle Creek, Mich., c. 1963. Identified in the photo are Doreen Lynch, IHM (violin), Mary Anne Humbel, IHM (piano), and Corona Buchheister, IHM (1893-1979; behind pianist).

Music was a central element during the 42-year history of Visitation and the Lord's Barn. The experiences at this IHM House of Prayer were lively, moving and deeply spiritual. The IHM Sisters contributed to that in every way, including music-making.



Here, Sisters Susan Mahalik and Barbara Weigand accompany the service on guitar and Sister Carrine Etheridge plays piano. Sister Barbara spent seven years at Visitation directing retreats. Sister Susan held her incorporation ceremony at Visitation and frequently played guitar for Wednesday night liturgy there. Sister Carrine also used her musical talents to play for liturgy while she was rector at Notre Dame's Farley Hall.



Barbara Weigand, IHM, directs the boys' choir at St. Martin Church, Detroit, where she taught fourth, fifth and sixth grades between 1961 and 1964.

Therese Mary Rudell, IHM (1926-2013), spent her life making music – for serious study, for worship and just for fun. She studied under Sister Alphonsus Mary Charboneau at St. Mary Academy. She also was the organist for the Veterans Administration Hospital in Battle Creek from 1996 to 2006.





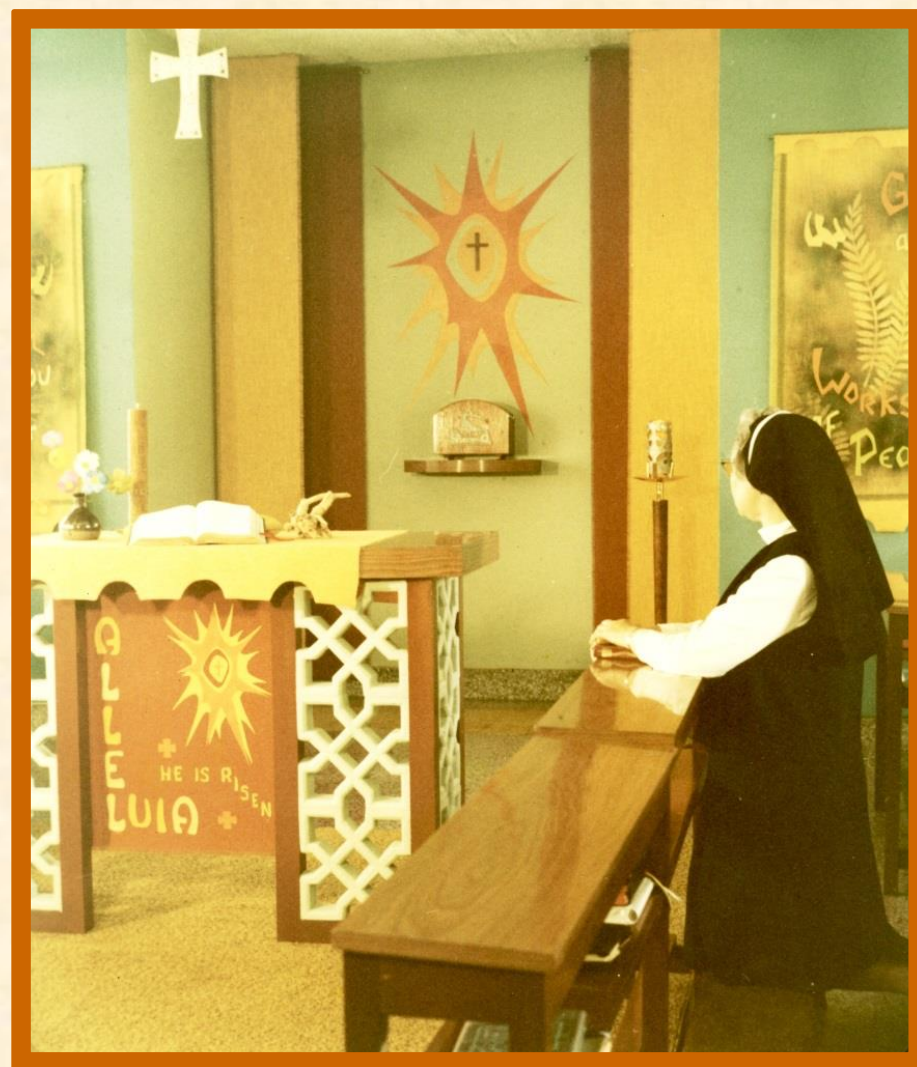
IHM Formation Chorale in the auditorium of St. Mary Academy,
as led by Alphonsus Mary Charboneau, IHM, 1961.



Mary Charboneau, IHM (1915-1985) spent nearly 50 years teaching, playing, and composing music. She served as Motherhouse music director from 1944-1967. She won awards for her contributions to Catholic music education and liturgical music.



Flora Brennan, IHM, earned her Master of Fine Arts degree from the University of Notre Dame in 1970. For her thesis project, titled "Peace and Resurrection Joy," Sister Flora designed and decorated the altar, tabernacle, wall paintings and vessels in the convent chapel at Catholic University, Ponce, Puerto Rico.





Ann (Mary Aquin) Chester, IHM (1901-1999), wrote the play, *The Voice of Bernadette*, in 1958. Based on *The Miracle of Lourdes* by Ruth Cranston, it was described as “a drama in dance, verse choir, and mimic presentation.” It was performed by the students of St. Philip High School, Battle Creek, in 1959 when Sister Ann was the superior there; this photo shows another performance at the Motherhouse. A quote from the play: “Return, O man, from your out-posts of space to your earth-home.”

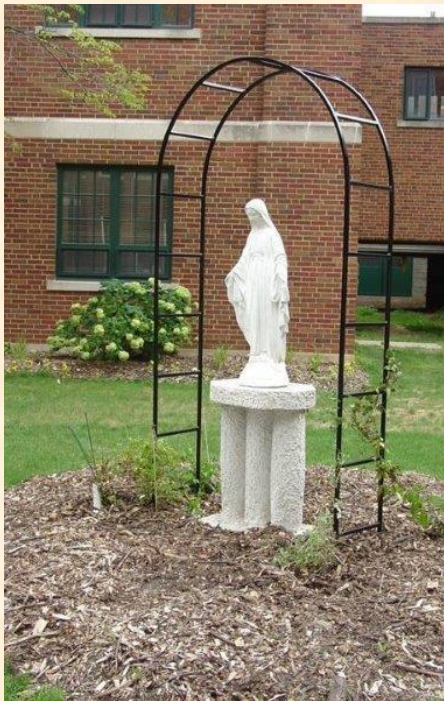


"Three Kings" by Edith Kenny, IHM
(1915-1997)



Sister Edith (Kilian) Kenny worked in many different media, from water color, oil and ceramics to metal, jewelry and silk screen. A self-taught artist and devoted teacher, she was a member of the Marygrove College faculty for more than 40 years.

Discovered in the Power House by Ann Currier, IHM, this statue of Our Lady of Grace was moved to what is now known as Our Lady's Courtyard in 2006. Sister Ann, along with her sister, Alys Currier, IHM, and Josephine Sferrella, IHM (1928-2017), were instrumental in its installation and development, with its spring and summer flowers, into a centerpiece of the Motherhouse complex.



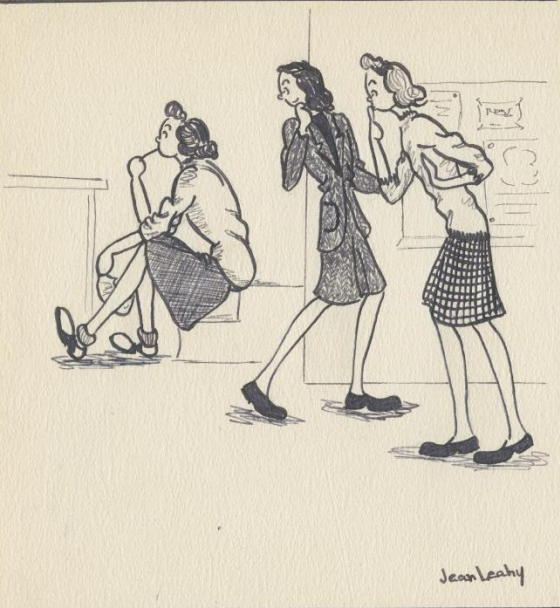


Germaine Sibbald, IHM (1861-1955), taught art at St. Mary Academy and Marygrove College for 57 years. Sister Germaine's studio, located in the Old Motherhouse, was spared in the fire that destroyed St. Mary Academy in 1929. She spent several years reproducing many of the works lost in the blaze, including some originally painted by Blanche Vanderheyden, IHM, whose studio was in the Academy building and was completely destroyed.

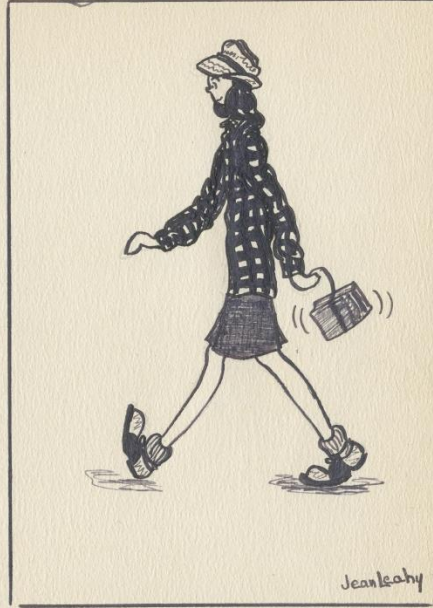


Needlepoint copy of a detail from a series of 16th century tapestries, "The Hunt of the Unicorn" stitched by Mary Ivan Bach, IHM (1916-2008)

OH, FRESHMAN!



Sh-h! She's writing a poem!



SUZY COLLEGE

Before John Louise Leahy, IHM (1925-2016), became a well-known and widely admired pastelist, and a teacher of both art and art therapy, Miss Jean Leahy (below) expressed her creative talents through cartoons during her time at Immaculata High School and Marygrove College in Detroit.

These drawings, dated from 1942 to 1946, are from Sister John Louise's sketchbooks.



She forgot to lock her locker!



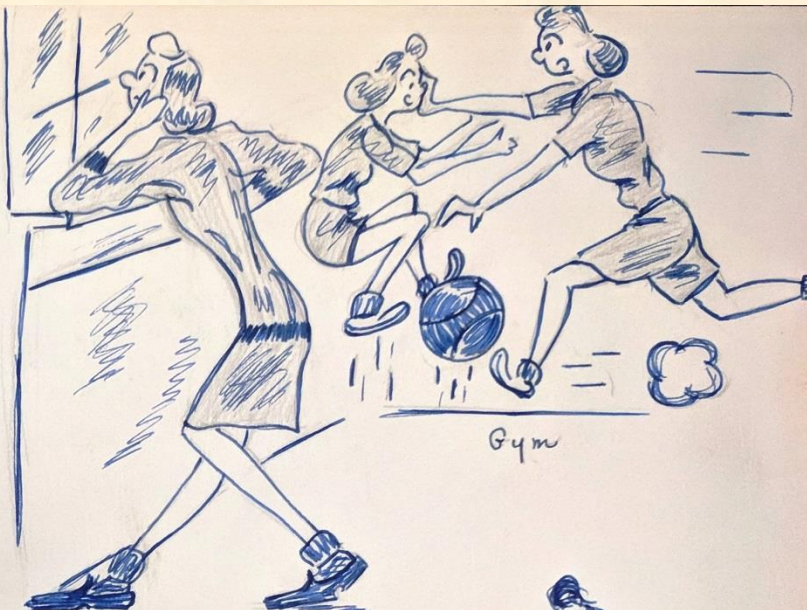
"QUIZ KID"



My Day at Immaculata



Religion



Gym



lunch

English



Economics



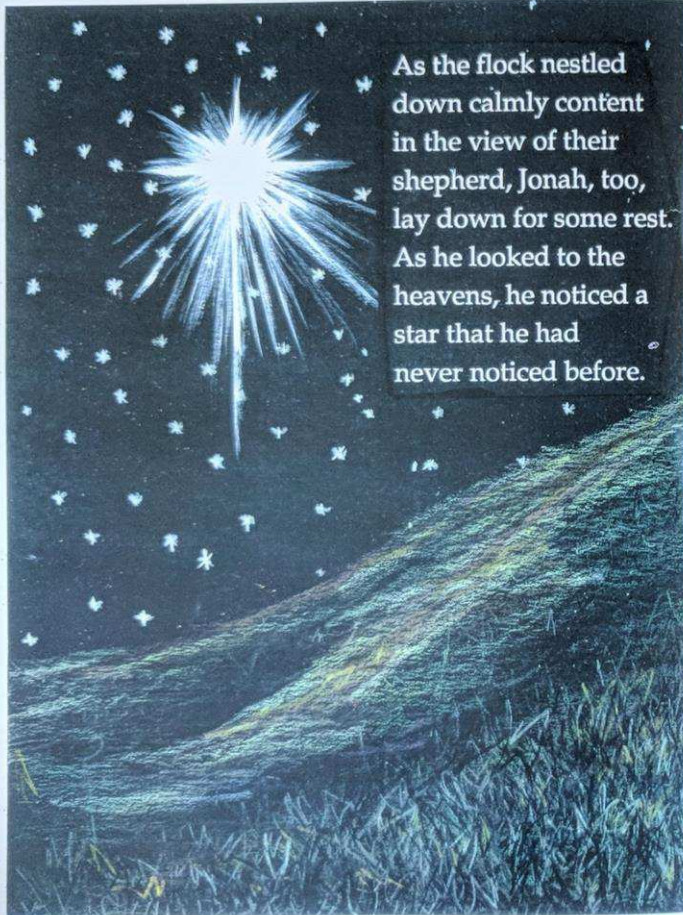
Chemistry

History

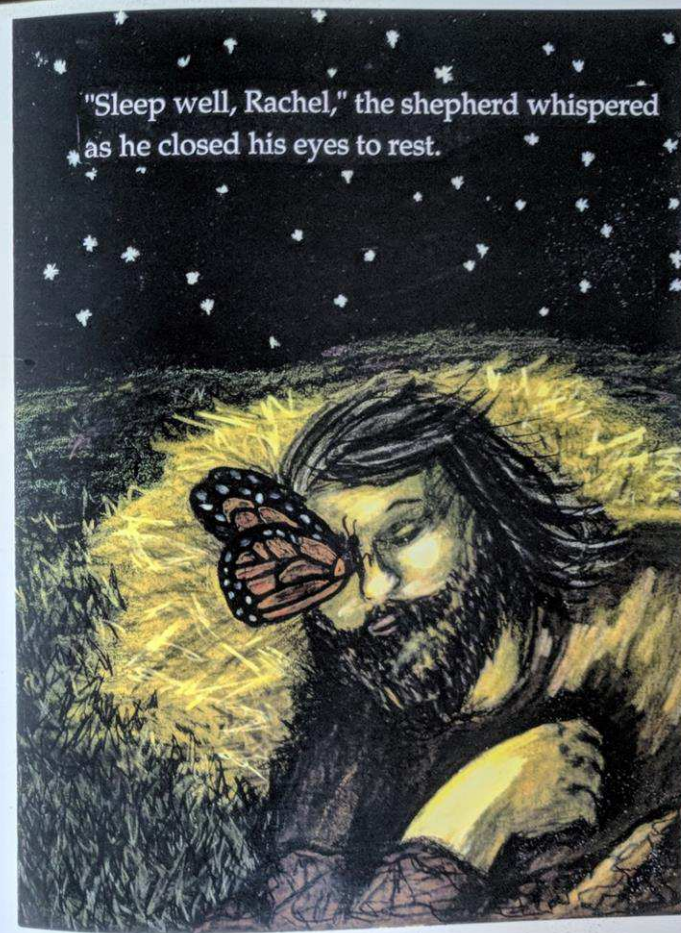


leahy

Jean Booms, IHM, illustrated this book, *The Shepherd's Gift*, for her friend John Raterman, the author, and his wife Mary. The tale is one of a grieving father who finds peace in the understanding of his late daughter's enduring presence, as he presents her lambskin blanket to the newborn child shivering in a stable.



As the flock nestled down calmly content in the view of their shepherd, Jonah, too, lay down for some rest. As he looked to the heavens, he noticed a star that he had never noticed before.



"Sleep well, Rachel," the shepherd whispered as he closed his eyes to rest.

"This tree is kind.
It has time for me," thought Little Boy.
And the gnarled old tree responded
with a sway and rustle of leaves.
"It's glad I came. It wants me here."
And Little Boy felt content.



Kathleen McLaughlin, IHM (1922-1996), spent 20 years teaching first-graders. While at St. Francis de Sales in Detroit, she and second grade teacher Jan Soleau, IHM, wrote and illustrated a Mass book for their students. This children's book, *Little Boy*, written in 1963, tells the story of a child who feels lonely amidst his busy family until he's welcomed and comforted by a gentle, old tree.



Painting by Miss Mary McGivney, later Mother Teresa McGivney, IHM (1879-1967), c. 1900, when she was a student at St. Mary Academy in Monroe. The painting was donated in 1988 by Dorothy Hill Dukes, daughter of Mother Teresa's younger sister, Gertrude McGivney Hill.



Eva Schoell, IHM, believes weaving is a “way of praying through our hands” and she sought to share this by leading retreats she called The Prayer of Weaving Peace. (Her work is right of center.) In writing about her life and ministries, she described the process as “a person reflects on the journey of their life, the joys, the sorrows, the ups and downs, successes and failures and aims to make peace with the whole of their lives as they weave it into a tapestry. ...”

Dozens of sisters attended that retreat at Crawfton and the guestbook (top, middle) shows the participants’ signatures within a loom-like frame. Marge Hughes, IHM, has saved two weavings she created (left of center). In one, she portrayed her beginning life in white at the top of the piece, then three children, a hut in Camyagua, Honduras, followed by bars representing a jail where she worked with domestic violence victims. The final weaving (far right) was done by Marie Gabriel Hungerman, IHM, after the death of her sister.

Eleanor Fitzgibbons, IHM (1909-2004), was a prolific and widely published poet. This draft of the poem, titled both "Giving All" and "The Ginkgo Tree" in its various forms, had an accompanying note to a friend:

*Just to let you know
the poet is back.
After the removal of cataracts
from both eyes during the past few weeks,
I am seeing better with both inner and outer eyes now
and want to share a beautiful experience:*

Giving All
Impressed by its beauty,
I stopped every day
to admire the Ginkgo Tree
on our ~~backyard~~ ^{campus} grounds,
until the ~~unforgettable moment~~ ^{magical moment}
~~when I found the tree it~~
~~was~~ stark and leafless. ~~Why?~~
because ~~because~~ in one magnanimous moment
~~she~~ ^{it} had showered the ground
with ^{all its} ~~her~~ gold.
Eleanor Fitzgibbons, IHM

"Last Will and Testament" by
Miriam Fidelis Donohue, IHM.
The poems of Sister Miriam
(1894-1983) were published in
numerous journals, both under
her religious name and under a
pseudonym, Frances Marie
Shannon – her mother's name.

Last Will & Testament

"Father, forgive them"
Blood-brothers, they of "Me"
who died to free
Mankind from fetters of race.
What matters if the face
Be yellow, black, or white?
Or man be born an Israelite?
Barriers which men build high –
For which men die –
Are children's walls of sand,
Impregnable ^{as they,} to stand
On any rod
Where sons are made unto
The living image of the Son of God.
"Father, forgive them for they know not
what they do to You – to You."



From the 28-page illuminated manuscript, "Songs from the Source," written and illustrated by Rena Geary, IHM (1918-1976). According to the Archives' records, the manuscript was created for Mother Teresa McGivney in 1946 "at the suggestion and inspiration of Sister Mary Aquin Chester." It includes a Dedication section devoted to The Blessed Virgin Mary, plus the poems "Margery Kempe of Lynne" (about a 14th-century English Christian mystic) and "What Things are Bound."



2.

As we waited, one of the workers at the Hall looked with dismay at a box marked "rubbers, balloons, and squawkers." We informed her that it wasn't that at all. It was merely a box of real nice rags so generously contributed by Sister Ann Vincent for our new Convent. Then we made a last call to Sister Ursula. When we went to thank her for taking us orphans in, she donated a few more little things. She wished us luck, armed us with a supply of candy, and sent us happily on our way---with suitcases bulging at the seams with lollipops and chocolate bars. Indeed we are God's spoiled children! At 8:30 the truck stopped for our few belongings. The only trouble was that it was filled to capacity with all kinds of supplies---eggs, potatoes, vegetables, and boxes, b o x e s , BOXES! Poor Bill! He was quite concerned about where he would put the laundry at each stop we made, but Sister Carmelita assured him that there would be room. He knew that this was the time of year that the Sisters wanted all "them big boxes delivered". And sure enough, his anticipation was correct! By 9:00, we were on the road.

Destination-----GESU!!!!
With hearts rejoicing, Sister Michael Ann and Sister Ann Lawrence hopped up into the cab. And off we went!

Our first stop was the Verona Fathers. While Bill took off their supplies, we had a good talk with the cook.



In Switzerland
etc. etc. etc.
...
And not only that
but the education...
etc. etc. etc...

His parting words were: "Now, whatever you do, Sisters, don't hide your light under a bushel!"

The driver boarded the truck and once again we were on the road.

NEXT STOP!!! NEWPORT!!!

"O goodie---we'll see Sister Ann Michael, Sister Mary Sienna and all the Sisters!" Up drove the truck and out we jumped. We walked right in and were they ever surprised! Bill did the work and we visited the Sisters. They were all working hard. With one voice they said: "Don't tell us you've been at home all this time?!!" They were really quite amused as we picked up a big box and boarded the truck again.



All the chuckling Sisters waved "farewell" by the back door and on we went.

NEXT STOP!!! TRENTON!!!

On our way we said to one another, "It's too bad that we don't know anyone there. At least we can see the house anyway." To our surprise we did know the Sisters! They just couldn't be convinced that we came the way we did.

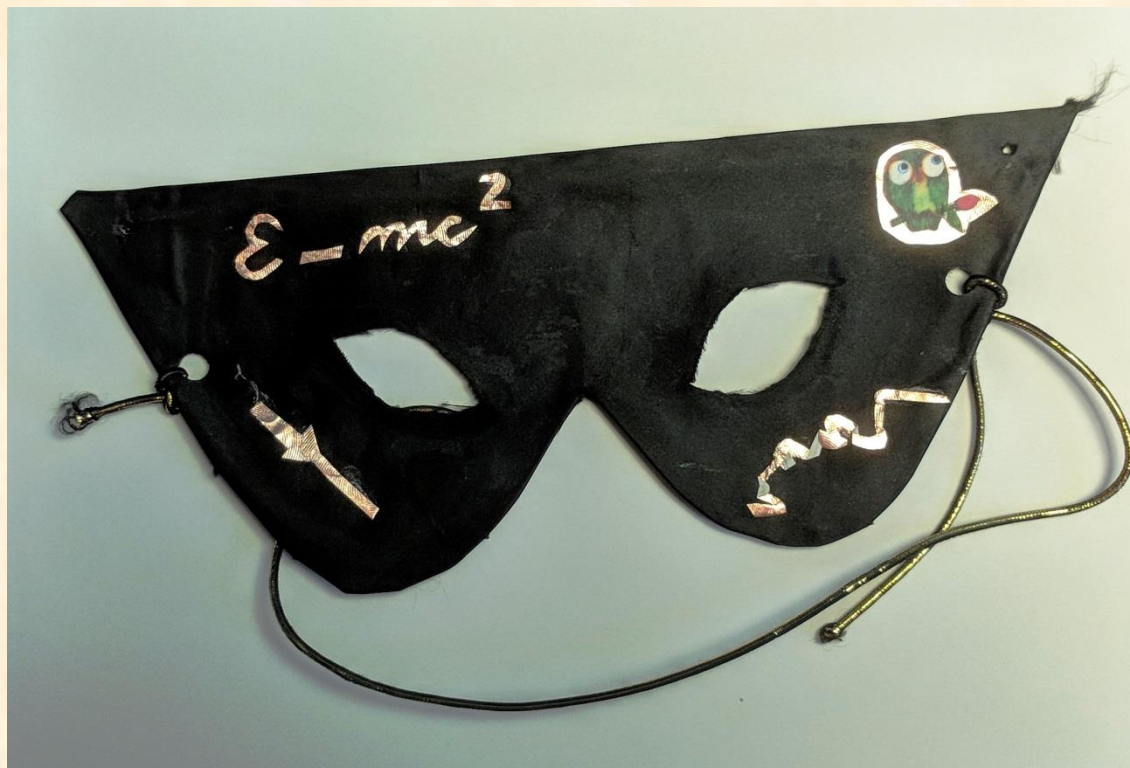
"You didn't really ride in that truck, did you?"
Surely we did.

"In the front seat?"
Why, of course.

"With him?"
Yes, with Him.

From the Chronicles of St. Columban Convent, Birmingham, Mich., August 1958. Illustrations by Marcella (Ann Lawrence) Regan, IHM; text by Ann (Michael Ann) Wisda, IHM

Sister Marcella and Sister Ann were to reside at the Gesu Convent until their accommodations at the new St. Columban were ready. Out of necessity, the sisters caught a ride in a truck set to deliver food and pick up laundry at various IHM missions in Newport, Trenton, Wyandotte, and Detroit.



A note written by Marie Gabriel Hungerman, IHM (1925-2017), accompanies this mask stored among the files of her sister, John Clement Hungerman, IHM (1934-1983):

This mask made by JC for some festive occasion shows Einstein's formula for ENERGY! And a little owl – a favorite symbol for her. I would keep it in her folder – as e.g. of her creativity. MGH 6/28/10

a Time to Sow

Fall 2003

Quarterly Reflections by the IHM Sisters of Monroe, Michigan



"Everything before us brought us to this moment, standing on the threshold of a brand new day."

a Time to Sow

Summer 2003

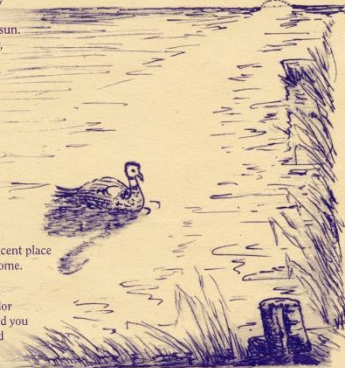
Quarterly Reflections by the IHM Sisters of Monroe, Michigan

A Taste of Kinship

Loon-like
The merganser
Surfaces silently
From the waters
Beyond our dock,
Its sleek beauty
Shimmering
In the midday sun.
Good day, I say,
Amused as we
Eye each other
From afar.

Hours pass
As we linger
Contentedly
Swimming
Diving
Preening
Feeding
Resting
Together
In this magnificent place
We each call home.

As the sun sets
In quiet splendor
I reluctantly bid you
Good night and
Godspeed
Dear neighbor
New friend.
— Mary McCann



a Time to Sow

Winter 2004

Quarterly Reflections by the IHM Sisters of Monroe, Michigan



Art by Joan T. Lowell, IHM

"If we surrendered to earth's intelligence we could rise up rooted, like trees."

— Rainer Maria Rilke
Rilke's Book of Hours, II, 16

a Time to Sow

Spring 2003

Quarterly Reflections by the IHM Sisters of Monroe, Michigan



Art by Kate O'Brien, IHM

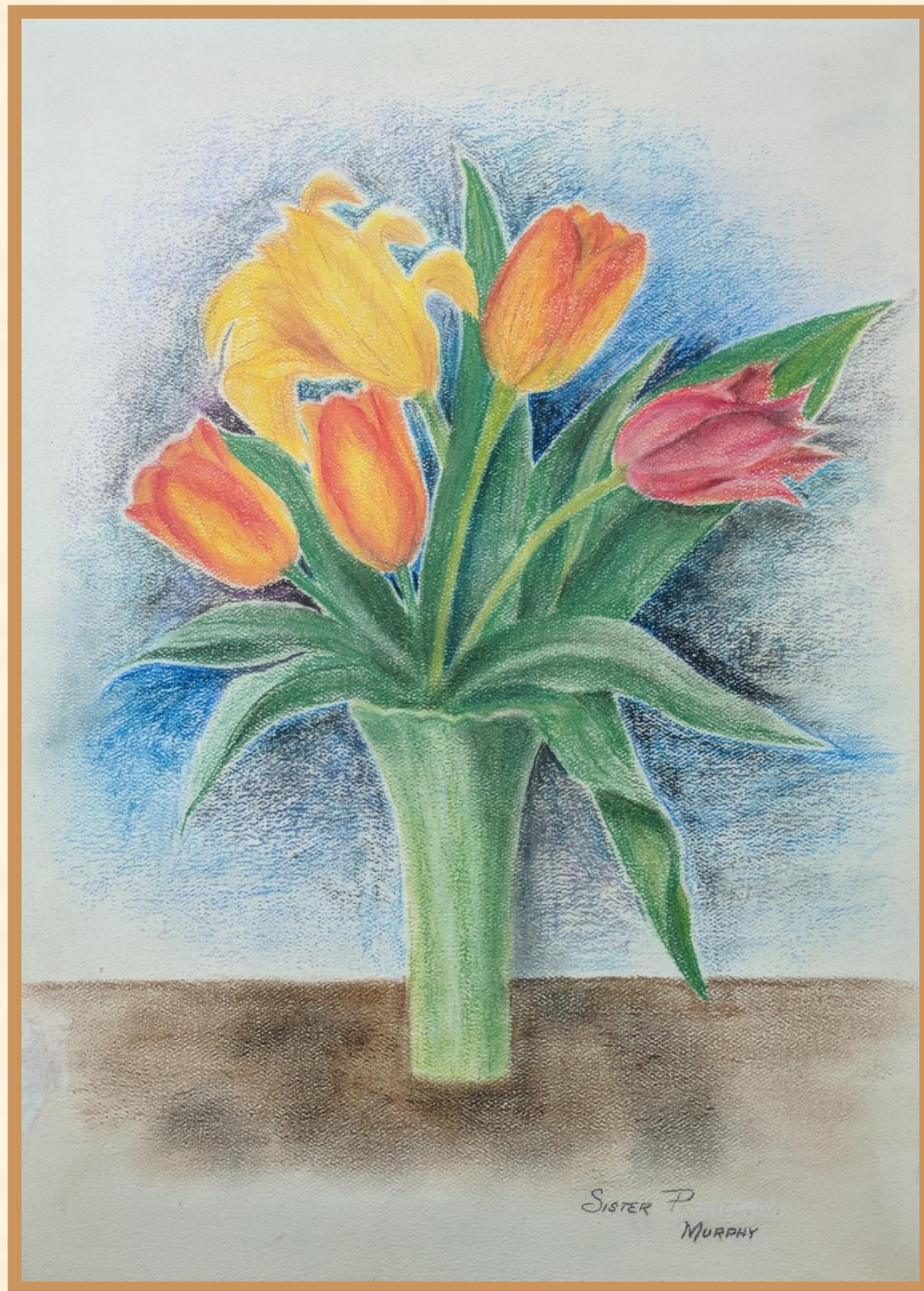
"For six hours, we crawled, climbed, moved through the dense lushness, the aliveness of the forest. It was six hours of extended prayer and meditation."

— Rabbi Dan Goldblatt
"Keeping Creation: An Essential Spiritual Practice"
EarthLight, Spring 2002, Issue 45

Left to right: art by Jean Booms, IHM; art by Harriet Singelyn, IHM, poem by Mary McCann, art by Joan Lowell, IHM; art by Kate O'Brien, IHM

"Time to Sow" was published quarterly from 2003 to 2012 and offered members of the IHM community insight, resources and reflections on both the fearful and the hopeful aspects of the human-Earth relationship.

After 35 years teaching religion, math, and drafting, Rosella (Providentia) Murphy, IHM (1915-2005), fulfilled her dream to study art. Over the next eight summers she completed the necessary coursework for both a bachelor's and master's degree in art.

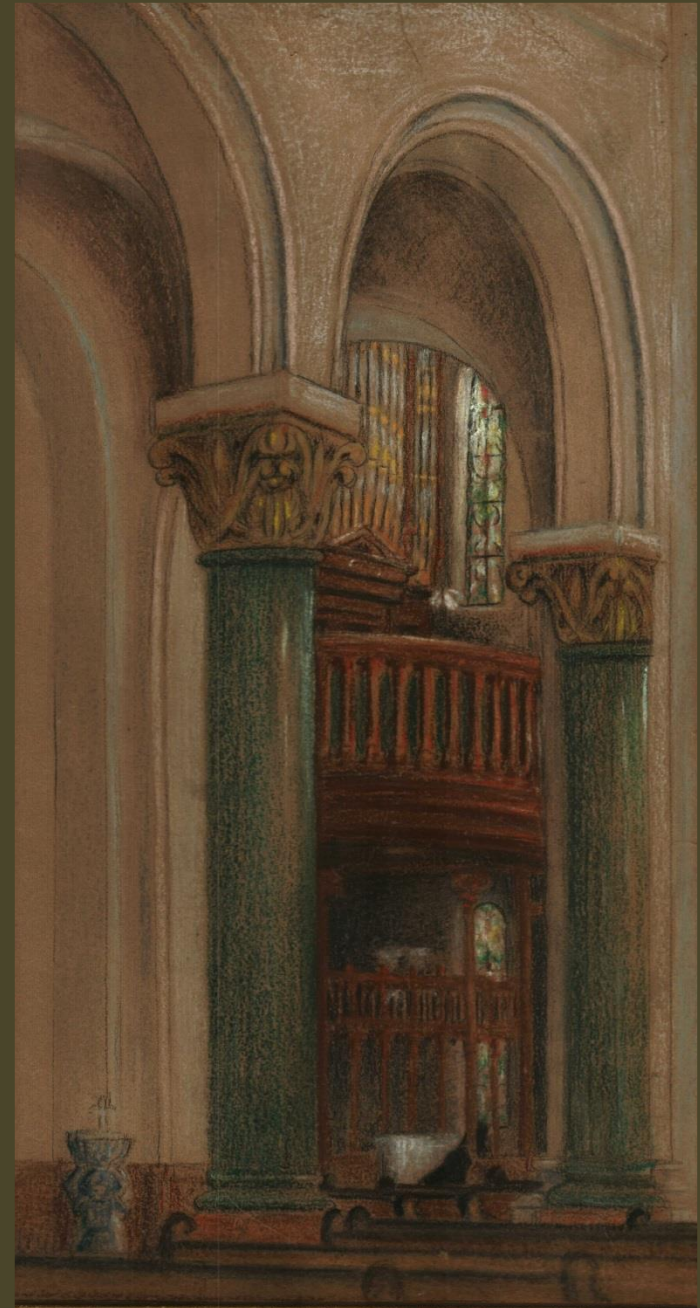




“IHM Sisters Motherhouse” by Kathleen O’Brien, IHM, was awarded first place in the Watercolor and Pastels category at the 2017 Somewhere in Time Juried Art Show sponsored by the Monroe County Historical Society.

Theonilla (Agnes) Krass, IHM (1889-1983), was the second IHM Sister to take that name. Her aunt, Theonilla (Barbara) Krass, IHM, died the year before the second Theonilla entered the congregation.

This drawing of the organ loft in the Old Motherhouse chapel is dated 1910.

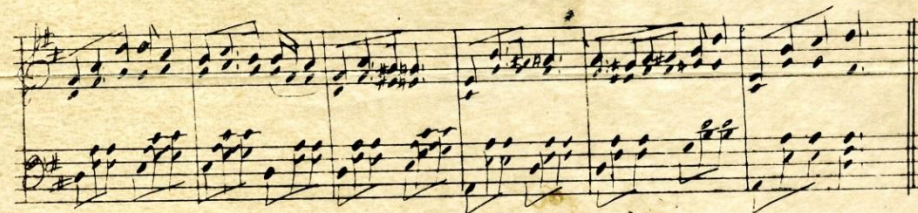


Lady of Lourdes

Sister Marie Elise, S.H.M.



Chorus



LADY OF LOURDES

Mary Queen of Heav'n, sweet Virgin Mother
Gather at thy feet bright angels hover
Star of hope and love, shining o'er all
May thy bright radiance fill- my heart, my soul.

CHORUS:

Lady of Lourdes, Immaculate
Lily of Israel, fair and so sweet
Beautiful Queen, radiant and pure
Shield thy loving children, Lady of Lourdes.

2.

Mary Mother sweet, hear now our pleading
Listen to our prayer and interceding.
May our love for thee grow with each day
May we thy children be and near thee stay.

3.

Mary Mother fair, loving and tender
See us at thy feet, our prayers remember.
Take us neath thy care, shield us thour life
Till we shall safely pass this earthly strife.

This undated sheet music was composed and arranged by Marie Elise Phillips, IHM (1879-1935), a sister remembered for her humility as well as her literary and musical talents. Her work with the choir at Christmastime gave her particular joy. From her menology: "[N]o matter who the children were, they were made to vie with the angels in singing the exultant 'Gloria.'"

The music and lyrics of this song were written by Annetta Voigt, IHM (1895-1965). Sister Annetta taught voice and instrumental music at Marygrove College for 30 years. Around 1935, this handwritten copy was accidentally taken home by one of her voice students who, realizing her error, returned it to the Motherhouse Archives – in 1985.

Home.
(Where Hearts, Like Heaven, Are True.)
Mother's Bless

Words and music by
Sister M. Annetta.

dream of a sweet per-fumed gar-den, Where
eyes will be-hold that dear ha-ven, my

pop-pies and mi-gnon-ette grow; Where
brow feel that mo-ther's ca-ress, my heart

Made in U. S. A. for
The B. F. Wood Music Co., Boston, London
No. 2.

IDEALS

WORDS BY
SR. ANNA MARIE GRIX
1942

(ACROSTIC ON IMMACULATA)

MUSIC BY
SR. MARY CHARBONEAU

IDEALS TRUE AND LOF - TY ; MAN - NERS, SWEET, SIN - CERE .

MOD - ES - TY LIKE MA - RY'S ; AS - RI - RA - TIONS CLEAR .

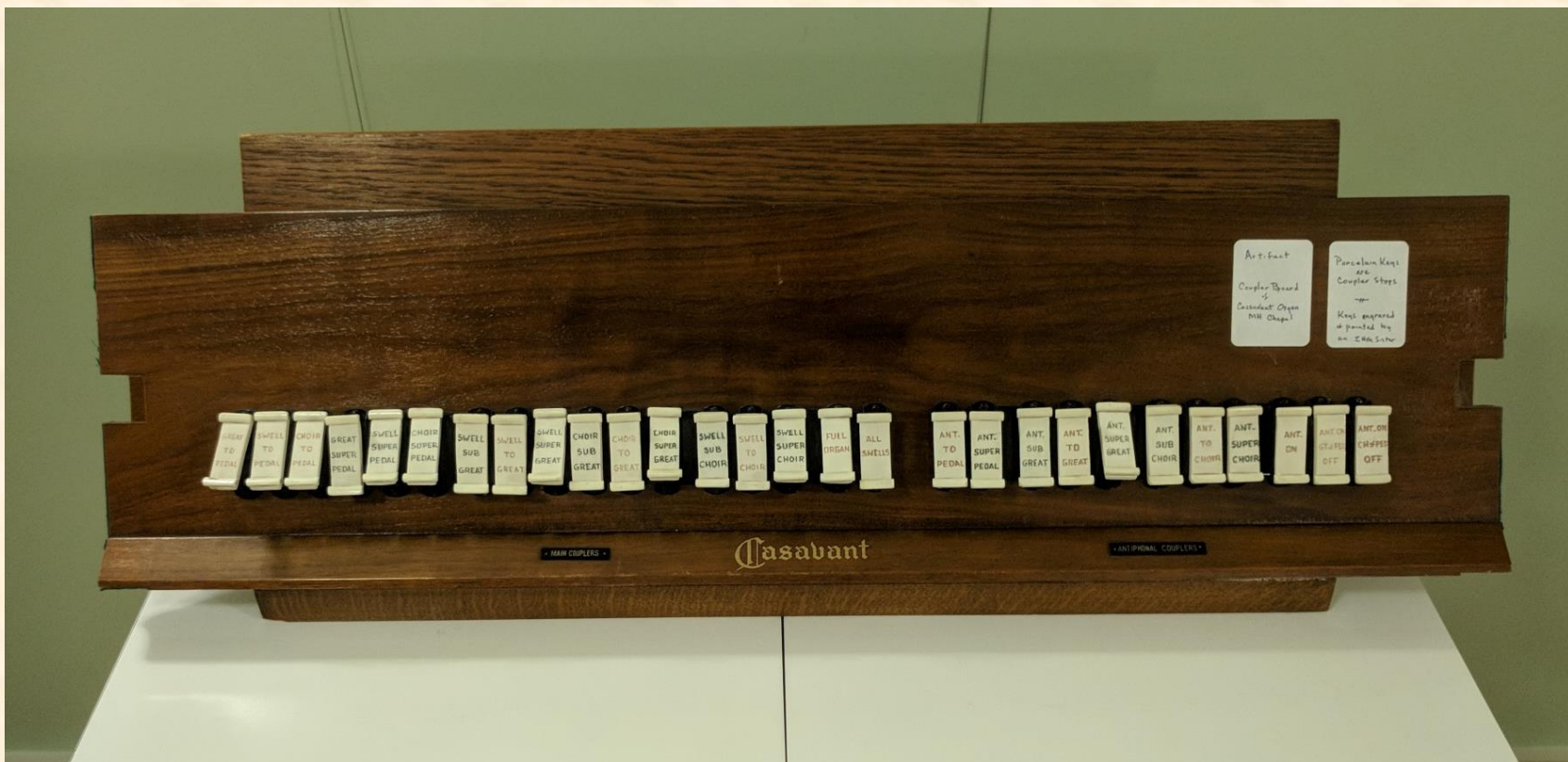
CHAR - I - TY MOST CHRIST - LIKE ; UN - I - TY OF MIND ;

LOYAL - TY TO PRINCI - PLE ; AC - TIONS AL - WAY KIND .

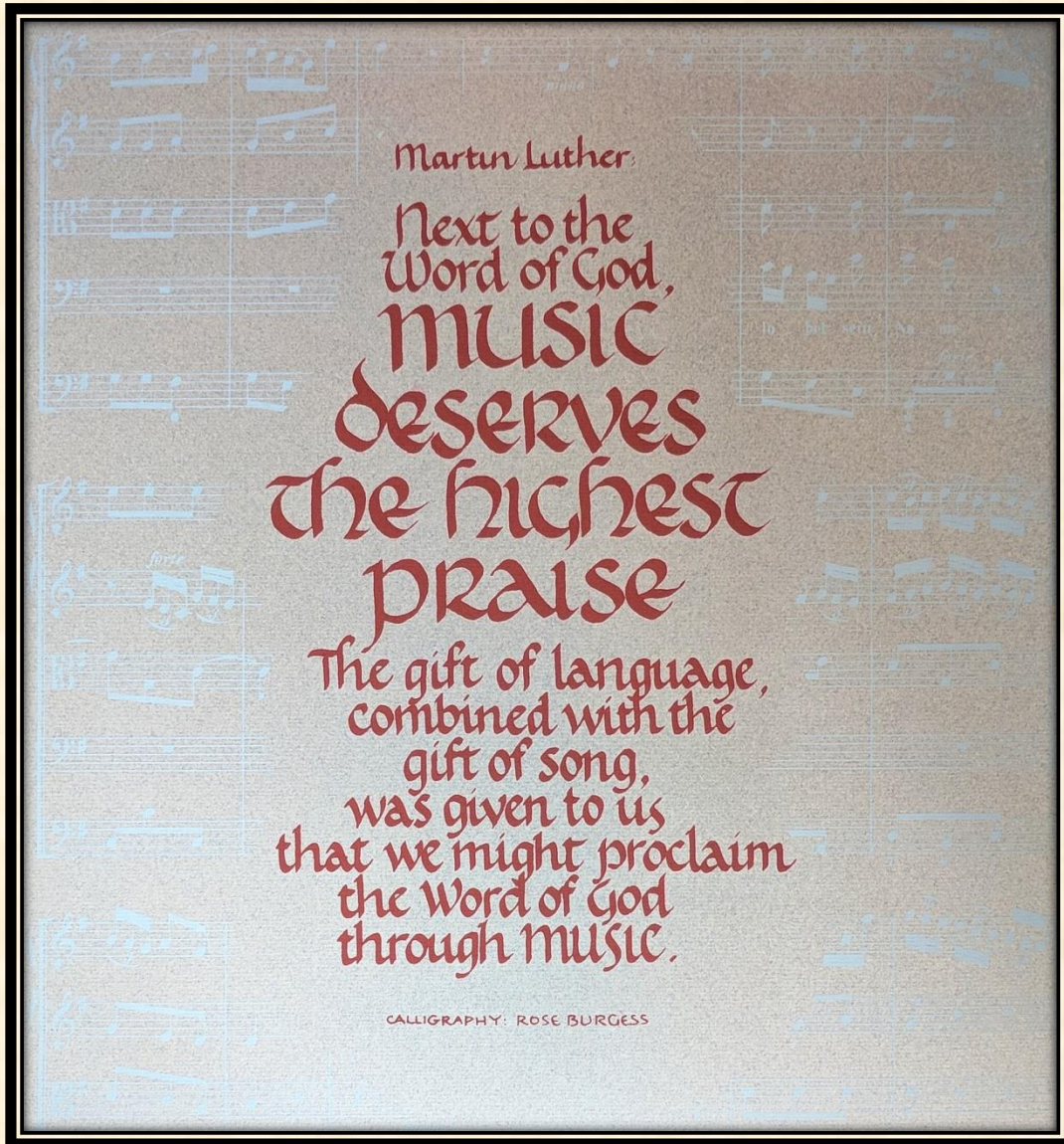
TRUTH AND HON - OR AL - WAYS NO MAT - TER WHAT THE ODDS , AT -

TRAC - TIVE - NESS OF PER - SON TO DRAW SOULS NEAR TO GOD .

An acrostic is a poem, puzzle or other composition in which letters in each line (in this case, the initial letters) form a word or phrase. This piece, "Ideals," was composed by Mary Charboneau, IHM (1915-1985), and Anna Marie Grix, IHM (1903-1996), in 1942.



This coupler board was part of the console on the Casavant Frères organ built for the new Motherhouse chapel in 1940. The couplers were hand-lettered by an unknown IHM sister. The aging board was replaced with a more modern version in 2003. The writing on the labels in the corner is that of Mary Jo Maher, IHM (1929-2015), IHM community historian from 2000-2008.



Rose Carmel Burgess, IHM (1928-2015), combined her talent for calligraphy and her love of all things related to music to reproduce this quote by Martin Luther.

RUNE OF HOSPITALITY

I SAW A STRANGER YESTER'EEN:
I PUT FOOD IN THE EATING PLACE,
DRINK IN THE DRINKING PLACE,
MUSIC IN THE LISTENING PLACE;
AND IN THE SACRED NAME OF THE

TRINE

HE BLESSED MYSELF AND MY HOUSE,
MY CATTLE AND MY DEAR ONES.
AND THE LARK SAID IN HER SONG
OFTEN, OFTEN, OFTEN,
GOES THE CHRIST IN THE STRANGER'S GUISE,
OFTEN, OFTEN, OFTEN,
GOES THE CHRIST IN THE STRANGER'S GUISE...

S.M. PARACLITA

OLD GAELIC RUNE

Paraclita Schnebelt, IHM, has spent her nearly 80 years in the congregation as, among other things, an educator of children, teens and adults, a counselor, an advocate, animal lover and a calligrapher.



Artist's palette belonging to Rena Geary, IHM (1918-1976)



Beatrice Faucher, IHM (1910-2009), used her teaching skills even in the art of sewing. From 1991 to 2006, Sister Beatrice sewed doll habits that were known to be perfect replicas of the IHM habit. She presented this doll in 1999 to former St. Mary Academy student Katy Binns (Moosman). The cloth used for the habit is the same material originally used by the sisters in the summer.



Mary Van Gilder, IHM (1924-2012), taught art and art appreciation at both the secondary and college levels for 40 years. This painting, dated 1961, hung in the Memory Care unit of the Motherhouse for several years; at some point its whereabouts became unknown. It was discovered after several years in an electrical closet on the ground floor and handed over to the Archives in early 2017.

It was decided almost immediately that this work would, somehow, be part of this year's Founders' Day exhibit.

IHM BOOK OF LIFE

A four-year study in theological education concluded in 1998 with a Lent-to-Pentecost reflection on the transformative experiences in the life of each IHM Sister. Just as the times and the Church had gone through transformation over the preceding 30 years, so had the IHM congregation, individually and communally. In writing and verbally through a cassette recording, the sisters were asked to examine the turning points in their lives and to discover “God’s gentle, mysterious design.”

They were to identify their own contributions to the IHM legacy and their personal faith journey. The process was to have three phases:

- a. **RECALL AND REFLECT** the personal spiritual journey;
- b. Create a **PRIVATE RECORD** of significant turning points; and
- c. Summarize with a one-page **PUBLIC TESTIMONIAL** for a bound book



This grouping offers 12 examples of the creativity, complexity and discernment that went into producing individual Page of Life submissions. The Pages are bound in two hard-cover volumes that are available in the Leadership suite.

Top row, left to right: Candyce Rekart, IHM; Annette St. Amour, IHM; Gloria Rivera, IHM; Elizabeth Fleckenstein, IHM; Margaret Basso, IHM; Maria Theresa Magrie, IHM

Bottom row, left to right: Bernice LaPorte, IHM; Teresita Nazario, IHM; Carol Janowiak, IHM; Joan Therese Lowell, IHM; Mary Jane Herb, IHM; Rose Matthew Mangini, IHM

According to Archives' records this portrait of Mother Mary Joseph Walker, superior of the IHM congregation from 1859-1864, was painted by Blanche Vanderheyden, IHM (1855-1938). Sister Blanche was born in Belgium and was the niece of Monsignor Edward Joos, who served as director of the congregation from 1857-1901. Blinded by cataracts near the end of her life, Sister Blanche never complained and said, "I have given my sight back to God who gave it to me, and I would not retract an iota of the offering."





Little is known about these works, except that they were painted by Mary Joseph Walker, IHM (1827-1864). Mother Mary Joseph was the first novice mistress of the IHM congregation and served as general superior after the departure of Mother Theresa Maxis in 1859.