



St. Peter's Barn - Watercolor by Br. Luke Pape

... a Saviour has been born to you; he is Christ the Lord. And here is a sign for you: you will find a baby wrapped in swaddling clothes and lying in a manger.

Luke 2: 12 & 13

# Mount Saviour Pine City, N.Y. 14871

Chronicle



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Dear Friends of Mount Saviour,

December, 1978

The mystery of Advent, Christmas, and Epiphany include our waiting for deliverance and salvation, the incarnation, the manifestation of Jesus as the Christ to all nations, his presentation in the temple, and his baptism. Rather than consider the birth at Bethlehem or the final coming in glory, I would like to turn your attention to the Advent-Christmastide events as being the viewpoint from which we enter the total mystery of Christ.

It was only the return of Jesus to God, through death and resurrection, that enables us to be one with the exalted Lord through faith. The early followers of Jesus, Mary and the Apostles, no less than ourselves, had to await the sending of the Spirit to know the significance of the first Advent and Christmastide. All of us who are believers had to await the end to begin at the beginning. Now the events of Advent, Christmas, Epiphany, and the actions of God in our lives receive an entirely new dimension and significance. A dialogue has been established between God and humankind in Christ. Deliverance or salvation from frustration to a hope we can live by has been historically accomplished in the created order - namely in Christ Jesus as having a body which we are. At every moment we are mo-

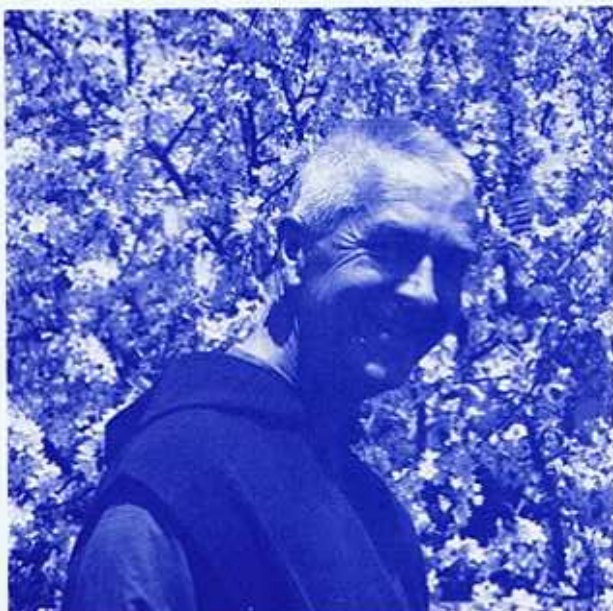
ving towards the definitive reconstruction of the world according to the eternal plan of God. That plan has been accomplished in Christ, and is being accomplished in us who are his body, the Church. You can read this in a better way in St Paul's letter to the Ephesians, which we make our Christmas prayer and blessing to all of you.

The power of God now active in the whole Christ, head and members is made present in the action of the Mass and at the times of the Church's Prayer of the Hours, no matter how small the assembly or how lowly. But it is not enough that we are simply there in Church or at Mass. We must intend that Christ be born in us, that we be reborn as God's own. We allow this to happen by recognizing the body of Christ in the word read from the scriptures, in the priest consecrating, in the assembly of the faithful, in the sacred species, and in each other. The action of God: Father, Son, and Spirit who brought about the ineffable mystery of the Incarnation in the body of Mary, now brings it about in the body of the faithful - not in each independently, but precisely as a body. God's work in us is personal to each of us, but in us as united, in union or communion with Christ and one another.

It is this that makes our being together in the "action" of the Mass and in the prayers different from every other gathering we attend, even gatherings of Christians. This is why it is important for us to return to where the "action" is - to which we bring ourselves and from which we come renewed in the power of God which was in Jesus during his earthly life and which is now more wonderfully exercised by him in communion with the Father and life-giving Spirit.

As believing Christians we can manage to agree that God is in Jesus the Christ, but we somehow place a limit to God's work in us. Jesus always hit the first ball pitched, so to speak. But that God would enfold us with the same divine love and concern that he had for Jesus, that we would be given a similar part in the work of salvation, this is too much for us. We so often strike out or hit things foul. That we are the sole object of his love and that we are made co-subjects with the risen Lord in the present salvation of creation is the whole point of the Scriptures and the focus of all God's promises. God is constantly at the limit of the divine ingenuity and patience trying to convince us and enable us to perceive the redemptive love of Christ for us, which has its origin in God, in order that we might be completely immersed, and willingly so, in the mystery of Christ

*J. Martini*



BROTHER LUKE PAPE

Recently I was thinking of the incidents that led me to study art seriously. I soon realized that the pattern of a new beginning in January 1976 resembled that of my first attempt in September 1924. This is how it began.

During my first year of high school at De La Salle Collegiate in Toronto, a classmate told me of the Saturday morning classes for children at the Ontario College of Art. These were the beginnings of the famous "Saturday Morning Classes" conducted by Arthur Lismer. I recall that his assistants were Grace Coombes, Dorothy Johnson and Yvonne McKague.

Early in September there was a time appointed for applicants to take a test to show their ability to draw. With all the assurance of a fourteen year old I came for the test that morning. Well, it was a test! You had to do the drawing yourself! This was different from those lessons costing fifty cents that Alan Baigent and I took on Saturdays from his aunt, Margaret Baigent. Our little works of art were to a great deal the result of aunt Margaret showing us how it was done. However, I did the drawings at the test, signed each piece and handed them in to the examiners.

Two weeks passed and no news of acceptance came. Well those lady teachers must have had quite a time examining so many pieces of art before accepting us. But how could they have any doubts? Finally my father called the registrar, and learned that Jim was not accepted as one of the students. Dark gloom descended on me. Was it true? No talent? Finally my father spoke with one of our parishioners, an architect, Mr. J.P. Hynes. It worked, and I received a message to come to the first class. Surely a second look would uncover some talent.

To shorten the story, I won the continuation scholarship for "a student who had made great progress". So while I was in high school I continued with the Saturday classes and eventually added an evening class. In the 1930s I took evening classes in interior architecture and design from my friend, Edgar Noffke and later from John Hunt, both graduates from the Ontario College of Art and students at Parsons School in Paris and Rome. I took a summer school course in 1939 at Parsons in New York City. War came, and for three and a half years while in the Canadian Army Medical Corps, I did only a few paintings. Because almost all my studies over these years were done at evening classes, I stayed with watercolour as the medium I like best; the paint dried quickly! Still in the army and stationed at a hospital in Holland, I discovered in August 1945 that the Canadian Army was developing a project "Khaki College". Members in Canadian forces who had over three months to wait before repatriation to Canada were eligible to apply for the course. It offered a wide variety of studies and even job training in many fields of skilled work. I applied and was accepted as a full time DAY student at the Central School of Art in London. So from September 1945 to March 1946 I went to classes five days a week. The standards of the school were high and everyone seemed eager and ready to get on with studies now that the war had finished. On Fridays I took drawing in life class; this was one classroom that had to be warm enough for the model to pose.

Back in Toronto from 1946 to 1952 I drew and painted, designed costumes for ballet and the settings for Les Sylphides and act 2 of Coppelia for the National Ballet of Canada.

In October 1952 I joined the community of Mount Saviour Monastery and from then on I did only a few landscape paintings in watercolor. During December 1975 I had a strong desire to take up my art work again. Maybe being 65 had something to do with it. This time it was my monastic Father who talked with friends about the possibilities of classes that would help me begin again. Father Martin took up the task and spoke to Helen Mann, Elizabeth Fuller and Eloise Spaeth. Finally he contacted Professor Timothy Verdon who at that time was teaching a course on Christian Iconography at Syracuse University. There was to be a six week crash course in watercolor painting in the Illustration Department with Professor John Vargo assisted by Cary Smith. Through the kindness of Professor Tom Allen and Professor Vargo I was invited to come for the course, held on Wednesday evenings. For the overnight stay, Tim Verdon housed me and fed me for the semester. The crash of six weeks continued to May. It was truly a new beginning, taking up the tools of the craft, and learning again how to use the old and the new materials. Under the direction of another great teacher and artist, John Vargo, I am experiencing a new growth and a second blossoming.

St. Peter's Barn, watercolor by Br. Luke Pape

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