



ICS NEWSLETTER

INTERNATIONAL CATACOMB SOCIETY

AN OCCASIONAL PUBLICATION OF THE SOCIETY

AUTUMN 1989

OUR RAISON D'ÊTRE

The International Catacomb Society is dedicated to the preservation and documentation of those rare vestiges of history which illustrate the common influences on Jewish, Christian, and pagan funerary practices during the time of the Roman Empire. It also strives to increase understanding among faiths by circulating exhibits, sponsoring lectures, and disseminating publications.

ACTIVITIES

The Society sponsors and hosts public exhibitions and lectures in the United States and abroad in cooperation with educational and cultural institutions. The operating expenses of the Society are financed through private donations and project grants. Contributions are tax deductible. Donors receive all mailings, periodic newsletters, and privileges of attendance at special events.

MANNA FROM HEAVEN: A MUNIFICENT GRANT FOR THE BOOK

The Officers and Board of Directors of the International Catacomb Society are deeply grateful to The Eleanor Naylor Dana Charitable Trust for their bounteous grant towards the publication costs of our extensively illustrated book. The Trust, of which our late President was a Trustee, is a major benefactor of our work, having already given us a very substantial grant for the initial work on our manuscript. Such continued interest and support have been a source of encouragement and motivation to the author.



▲ Plate 5. Crossing the Red Sea . (Detailed description on page 3.) (Photo by Estelle Brettman)

A TASTE OF "THE BOOK"

As this Newsletter goes to press, a publication date for our Executive Director Estelle Brettman's book is not yet available. For our new friends, her book "Vaults of Memory: Sources of Jewish and Christian Imagery in the Catacombs of Rome" is an extensive analysis of the imagery and inscriptions found in the catacombs of Rome. She explores the roots and origins of these images and symbols as a means to support her premise that Roman

funerary art is another important way to understand some of the universal themes that have preoccupied mankind since time immemorial, e.g., death, afterlife, salvation, immortality. In this scholarly tour-de-force, she shows how aspects of ancient Roman Jewish and Christian burial practices have thematic analogues in even more ancient societies. With all due apology to Estelle Brettman and with the prerogatives of a new editor, we have taken the liberty to

provide our friends with a taste of her book. We have abstracted (and edited for our purposes) a small portion from her chapter on the symbolism of water as found in the art of the catacombs, hoping to illustrate the range and depth in which one concept is developed in her text. We are certain this taste will whet the appetite to have the book in hand soon. [Ed.]

WATER: PURIFICATION, REBIRTH, AND SALVATION

In the ancient world pure water was associated with deity, and was believed to be endowed with vital sustaining and restorative qualities, physical and spiritual. Expiation, salvation, and rebirth were attained through the miraculous, regenerative properties of water. Often accompanied by the application of sacramental oil or unguent, and fumigation with incense, water was essential in the lustration of divine images, eastern Mediterranean monarchs, notably pharaohs, and in the ablutions of votaries performing cult ceremonies. Water likewise played an essential role in burial rites and baptism. With even deeper meaning, the quest for water, with its divine properties of cleansing, physical and moral, as well as sating of thirst, becomes a transcendent metaphor for the thirst of the soul for God and for Wisdom. It follows naturally then that water, whether depicted in stone, paint, clay, or glass would play a dominant theme in the rich imagery of the Roman catacombs, alluding, as it does, to life renewed and the pleasures of a blissful afterlife.

Water purification rites were of cosmic significance to the Jews and to the early Christians; this sprang from the rites and practices of even more ancient peoples whose psyches, it seems, were concerned with cosmic universals. These conceptions harbored over the millennia are realized visually in the suggestive iconography of the catacombs.

Particularly notable among ancient mortuary customs was that of the Egyptian purification by water (a renewal ceremony akin to baptism), a rite necessary for the passage to an idyllic hereafter.

PLATE 1. Under the ceiling of a pillared hall, painted like a grape arbour, the son of the deceased, in traditional leopard-skin priestly garb, sprays purifying water over Sennufer and his wife Meryt. The hieroglyphs above the lustrator's head indicate that the purest of water is poured four times over Sennufer, who is already assimilated into Osiris, the dying and rising divinity of the dead. Evidently a high-ranking official, Sennufer was the mayor of Thebes, as well as superintendent of the garden of the temple of Amon. The deceased carry vegetation, which also suggests rebirth. Wall painting in the tomb of Sennufer, Thebes. New Kingdom. Eighteenth Dynasty.

Osirian rituals relied on water's purifying and regenerative qualities. "Isis poureth holy water over thee, Nephthys purifieth thee" is an Old Kingdom formula for purifying the deceased pharaoh prior to his rebirth as Osiris. Evidence abounds for the impact of these Egyptian cult practices upon the Romans.



▲ Plate 1 (Photo by Charles F. Nims)

PLATE 2. The impressive ritual of the Ceremony of the Water is depicted in the Temple of Isis. Veneration of the sacred water of the Nile, from which all life was created and preserved, is celebrated and is accompanied by a blessing. Bathed in the golden sun-glow, the high priest bears the vessel of sacred Nile water at the entrance of the Temple, which is guarded by statues of sphinxes with female heads. He is accompanied by assistants holding sistra (ritual percussive instruments). The stairway is flanked by impressionistically depicted arrays of men and women, addressed by a priest with a spray of vegetation in his left hand. A celebrant fans the flames of a sacrifice, apparently the burning of incense on a garlanded horned altar. Musical accompaniment is provided by an imposing seated figure on the right playing the double flute and several standing participants shaking sistra. Libations of Nile water were used as part of the early morning rites in the symbolic rebirth of mystae (initiates). In this particularly Hellenized Isiac observance, the rising of the sun at dawn, its rebirth, commemorated the resurrection of Osiris, associated in ancient Egyptian cult with revivification of the deceased. Painting from Herculaneum.

Just as baptismal-type ceremonies were performed in much earlier Oriental rites (burial and other), ancient Jewish utterances such as "I will pour over you pure water to make you pure; from all your impurity and your sins will I purify you" reveal the purifying role of water in funerary contexts. The Jewish practice of baptizing new converts was precursive to Christian baptism, a sacrament well-illustrated in the Christian catacombs of Rome.



▲ Plate 2 (Photo by Scala/Art Resource)

PLATE 3. An enigmatic fisherman adds further symbolic significance to the "laying on of hands," a purifying and transforming ceremony in which the Holy Spirit is received (Acts 8:17-19; Acts 19:6). The dove flying in from the clouds on the upper right and embodying the "Spirit of God" (Matt.3:16) is no longer clearly visible. Wall painting. Cubiculum (burial chamber) A 3, catacomb of S. Callisto, Rome.

Laying on of hands had sacred significance in both Christian and Jewish ritual. "Of the doctrine of baptisms, and of laying on of hands, and of resurrection of the dead, and of eternal judgment" is referred to in Hebrews (6:2). In Jewish biblical ritual, the "laying on of hands" implements removal of impurities from sacrificial beasts in rites of dedication and expiation (Ex.29:15, 19). This ritual leads to bestowal or imparting of the "spirit of wisdom" by Moses (Deut.34:9), who "laid his hands" upon Joshua, the leader of the Israelites into Canaan.

Certain Old Testament scenes, frequently depicted in the catacombs, acquired specific meanings for the Jews and Christians of Imperial Rome. For example, the implication of resurrection and revivification is suggested by the image of Noah rising from an "ark-coffin." The word for ark in Hebrew, like *arca* in Vulgate Latin and like *kibotos* in the Greek, is the term used to describe the Ark of the Covenant in the Septuagint. It also meant coffer or chest, and thus could describe a burial chest as well as a receptacle for the sacred scrolls of the Law. Hence, the ark-coffin, the instrument of Noah's deliverance in catacomb art, could be associated etymologically with the Ark of the Law, which symbolized individual as well as national redemption in Jewish eschatological contexts of this period. According to the third-century writer Pseudo-Cyprian, "The ark is a type of the Church."

PLATE 4. *Over the rolling waves the dove bears an olive sprig in her claws (instead of an olive leaf in her mouth — Gen. 8:11) to a welcoming Noah, portrayed as an orant (praying figure with outstretched arms) rising from a coffin-like ark. Wall painting. Cubiculum delle stagioni, catacomb of SS. Pietro e Marcellino, Rome.*



▲ Plate 4 (Photos by Estelle S. Brettman)



▲ Plate 3 (Detailed description on page 2)

In the context of catacomb imagery, the wondrous escape through the waters of the Red Sea refers to both divine salvation and to the promise for the birth of a "holy nation" of the "children of Israel" (Ex.14:13-31) en route to the Promised Land (Ex.13:5).

PLATE 5. (See page 1) *Moses, clad like Jesus in tunic and pallium (cloak) emblazoned with the crux gammata or swastika, performs his miracle under a star, while the Egyptians flee in disorder (Ex.14:21-25). "He divided the sea, and caused them to pass through; and he made the waters to stand as a heap" (Ps.78:13). Lunette painting. Cubiculum O, new catacomb of Via Latina, Rome.*

Such Old Testament themes as the Great Flood and the crossing of the Red Sea, connoting the renewal of the universe and the founding of a nation, respectively, represented purification and the baptismal rite for the faithful in Christian iconography: "...all our fathers were under the cloud, and

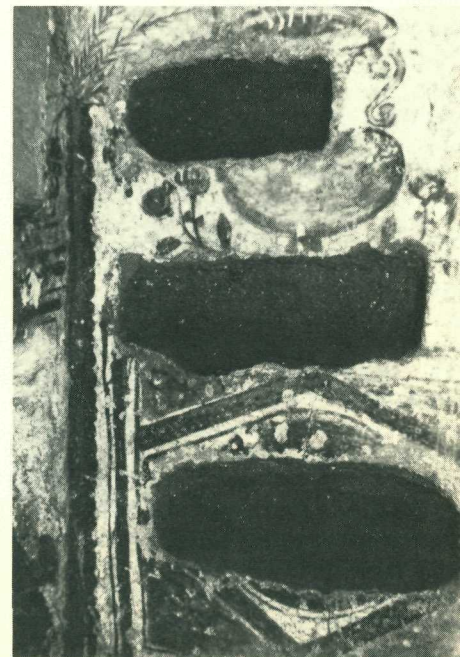
all passed through the sea; And were all baptized unto Moses in the cloud and the sea" (I Cor.10:1, 2).

Just as waters promised immortality and everlasting divine grace in pre-Roman times, so the images of fountains or flowing waters in the catacombs promised renewal to the departed.

PLATE 6. *In an association of water with vegetation, a relationship often described in the Old and New Testaments, water spurts forth from a krater flanked on the left by a palm tree with dates. Roses abound — intimations of the lush paradise awaiting the children buried in the damaged loculi (burial niches) underneath. Wall painting. Cubiculum, "Palm Tree Room," Jewish catacomb of Vigna Randanini, Rome.*

Thus water, whether present in the catacombs either symbolically or in reality, bore a significance richly charged with multi-levelled meanings and associations for the Roman world, as it did for the cultures which preceded it.

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▲ Plate 6

BOSTON REVISITED



(photo by Estelle S. Brettman)

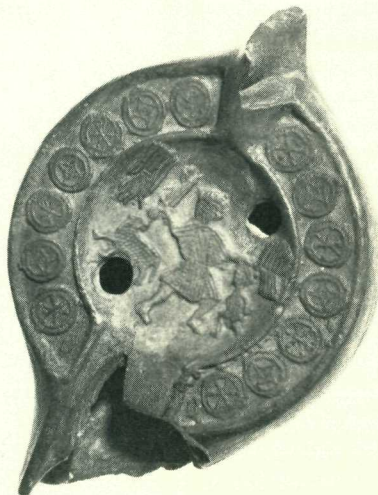
In the autumn of 1987, a fully matured **VAULTS OF MEMORY** returned to Boston. The Boston Public Library, resplendent in a lush landscape of appropriate trees, garlands, and statuary again became home for the exhibit. This setting was created for us by Natalie Wolf and Cindora Goldberg, along with the assistance of their able staff from the Beth Shalom Garden Club. The generosity of the City of Boston Parks and Recreations Department, under Commissioner William B. Coughlin's directorship, deserves special mention as well. New texts and captions, and faithful replications of Roman lamps from the Roman catacombs (now in the Biblioteca Apostolica Vaticana and in storage at the Museo Nazionale Romano) complemented the exhibit. The lamps were duplicated with the kind permission of these institutions. Like other objects in our exhibit, many of these lamps had never been publicly displayed before **VAULTS OF MEMORY** was organized. Two lamps arrived just in time for the opening of the exhibit, by courtesy of Dr. Walter Persegati, the former Secretary General and Treasurer of the Vatican Museums and our guest of honor for this event.

Also enhancing the show was an ossuary of major significance, featuring a menorah-like tree on its facade. Arretine

casts, with themes relating to symbols highlighted in the exhibit, added a further dimension to the exhibit's message. These artifacts were generously loaned to us by the Semitic Museum, Harvard University and the Classical Department of the Museum of Fine Arts, Boston, respectively. Our devoted Florence Wolsky, Clerk of the Society, exercised her considerable talents in putting the finishing touches to Rick Zonghi's striking installation. Much gratitude is due to the efforts of Joseph Sarro, Assistant to the Director for Library Buildings and faithful friend of the ICS, and to his staff who assisted in the setting-up of the exhibit. Special thanks to Ethan

Mascoop (longtime champion of the project) and to Jack Galvin of the Library's building department for their able assistance in packing the exhibit. Corinne Borel, Elaine and Jennifer Berry, Richard Brettman, Rachel Budd, Joan Leviton, Norma Morrison, George Matias, and Esther Rome were always prepared to resolve last minute difficulties. Walter Muther was indefatigable in his publicity efforts. As usual, Joseph Horn was

on perpetual call as our invaluable resource for researching textual problems.

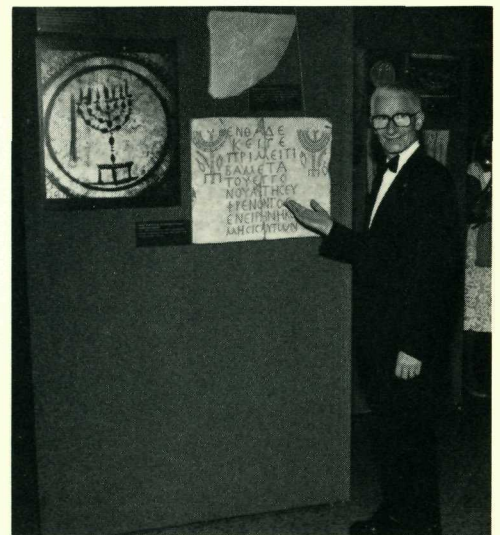


(Photo by Dr. Jack Bloom)

◀ A Roman garden in the Boston Public Library.

(Bottom of Page) Ancient Roman lamp with a representation of the Sacrifice of Isaac. Original in the Biblioteca Apostolica Vaticana.

Dr. Persegati pauses in front of the epitaph of Primitiva and her grandson, Euphrenon. The inscription is flanked by Jewish cult objects. Original in the Musei Vaticani. In the right background Mrs. Iten Fales views the exhibit. ▼



(Photo by Barry Okun)

Casting our bread upon the waters...

More than 74,000 individuals — from many parts of the U.S.A. and abroad — viewed **VAULTS OF MEMORY** during its one month showing at the Boston Public Library. Educational institutions assigned its study for papers and examinations as part of their curricula. Universities, public schools, scholarly societies, and community groups from Boston, Cambridge, and from other areas of New England scheduled special tours to study our exhibit.

Impressed by the exhibit, a producer for public television used our photographic material for a college television course, *Western Tradition*. He also expressed interest in planning a program related to the book, *VAULTS OF MEMORY: Sources of Jewish and Christian Imagery in the Catacombs of Rome*.

The media coverage was excellent, and we are most appreciative of the efforts of Netta Davis and Suzanne Heywood in assisting us. Westy Egmont, who had produced a television special on his *Show of Faith* program, scheduled another special, repeating the telecast six months later. A major television network covered our opening on its prime time evening news. As for the written word, Robert Taylor of *The Boston Globe* wrote an in-depth piece for *The Boston Globe's* "LIVES IN THE ARTS," and George Ryan of *The Pilot* and Angelo Alabiso of *Industry* magazine gave favorable reviews in well-illustrated articles. THE ARTS: NEWS AND REVIEW section of *The Sunday New York Times* featured our ecumenical photo in an article by Matthew L. Wald entitled "ART: ANCIENT ECUMENISM." Jean Martin of *Harvard Magazine* embellished her profile of the project with four of Mrs. Brettman's color photos. In *The Jewish Advocate*, Jules Becker's illustrated chronicle described VAULTS as "visually intriguing yet also highly informative"; he perceived the exhibit as an educational tool in which its components, "the history and research data," were "carefully interwoven" with "compelling" visuals.

Special effects...

Our out-of-town friends were amused by an unexpected type of publicity displayed on the marquee at Logan Airport: an illuminated, animated message announcing our exhibition and welcoming the arrival of Dr. Persegati. This publicity was due to the kindness of Patrick Moscaritolo, Director of Public and Governmental Affairs, Massport.

In addition to the opening lecture by the Executive Director, the International Catacomb Society organized lectures by two

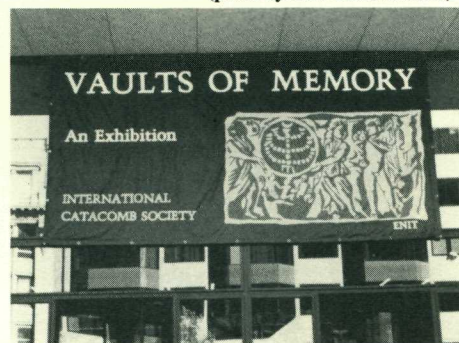
(photo by Estelle S. Brettman)



Overview of a section of VAULTS OF MEMORY in the Great Hall. The Italian banner from our exhibit at the Castel S. Angelo, Rome is the backdrop.

outstanding scholars to complement the exhibit. Eminent authority in Roman studies and Chairman of our Board, Cornelius C. Vermeule III, Curator of Classical Art, Museum of Fine Arts, Boston and Professor of Fine Arts, Boston College, delivered an outstanding lecture on "The Graeco-Roman Background for Jewish Art in the Roman Empire." Noted

(photo by Estelle S. Brettman)



Our new banner with logo announces the exhibition at the entrance to the Library.

A festa...

Crowning ten months of planning and hard work, our first fundraising Gala was a feast for sight and taste. Its success was due to the organization and dedication of our Co-Chairpersons, Jean Gavin and Marsha Slotnick. Their hardworking Committee, consisting of Beatrice Brettman, Lillian Budd, Selma Crevoshay, Ronni J. Freeman, Pamela V. Giglia, Cindora A. Goldberg, Christiana Holmes, Dr. Giuliano Mariani (Scientific Attaché representing the Consulate General of Italy), Esther E. Salzman, Beatrice Shapero, Ellen Smith, Polly Strasmich, Emma Swartz, Ruth M. Vignati, and Natalie Wolf all deserve our gratitude and applause. Much appreciation is due the knowledgeable Robert D'Attilio who was in charge of the musical arrangements. Music of the Late Renaissance performed by able musicians William Buonocuore, Matt Marvuglia, and Andrew Strasmich wafted across the Renaissance Courtyard of the Library, the setting for dessert and coffee.

Additional thanks to...

Our other good friends who were so generous in contributing to the success of our happening: to Ralph Kaplan, President of Kappy's Wine and Liquor Stores, who provided the wine which recreated the true Dionysiac spirit of the catacombs; to Ferrero, USA, whose savory Mon Cheri chocolates offered sweet mementos of the Gala; to the Consul General of Italy, who

archaeologist, Moshe Dothan, Professor of Archaeology, Hebrew University, Jerusalem discoursed on subject matter from one of his excavations: "An Image of a Sun-God in an Ancient Synagogue at Tiberias." These lectures provided significant insights into the imagery of the exhibit.

Special thanks to...

The Boston exhibition of VAULTS OF MEMORY was funded in part by grants from Dr. and Mrs. Mark D. Altschule, Bank of New England, Boston Arts Lottery Council, Mr. and Mrs. Richard Brettman, The Boston Globe Foundation, Massachusetts Port Authority, Polaroid Foundation, Esther E. Salzman, and Mr. and Mrs. Theodore Teplov. The Italian Government Travel Office, ENIT, assisted in defraying the expense of our handsome new banner. The skills and generosity of Mr. and Mrs. Allen Swartz plus grants from The Lucius N. Littauer Foundation enabled us to acquire the casts of important inscriptions.

(Photo by Barry Okun)



Courtyard of the Library.

along with Father Peter Conley, Director of Communications, Archdiocese of Boston, was always there for us with helpful advice. Our deep gratitude is also extended to our many friends whose support over the years has furthered our project and enabled us to make such significant strides toward our goals.

Reflections of an ICS nonagenarian Director...

"When one reaches old age after many years of physical and mental activities, there comes a decided change. Activity physically is difficult — sometimes impossible, so there is lots of time for just reminiscing! Looking back at various experiences of the past may give one satisfaction, appreciation, and often much pleasure. It is because of this last sentiment that I am inspired to put in writing my thoughts on one of the outstanding gala functions that I have attended and think of often with pleasure — may I share them with you?"

"A dinner was held at the Copley Plaza Hotel for ICS on September 14, 1987. Estelle Brettman's original ideas and unusual touches for this evening's event still stand out in my memory. When I entered the dining room, I still remember my unexpected reaction — I was amazed. The beauty of the general surroundings was striking. I soon realized the reason — the flower and fruit centerpieces on each table. They consisted of a rather tall vase of gorgeous red roses surrounded by purple grapes, arranged by Cindora Goldberg. I have never before nor since seen such breathtaking arrangements at a large function. Their symbolic allusions to renewal heightened their appeal. Of course, the food was par excellence but the highlight was the speaker who came here from Italy for the occasion. Introduced after dinner by our late President, Dr. Mark Altschule, Dr. Persegati's remarks were punctuated by his special wit. He spoke of Jewish-Christian



(Left to right), Dr. and Mrs. Robert Goldwyn, Mrs. Mark Altschule, Dr. Walter Persegati, the late Dr. Mark Altschule, Mrs. Richard Brettman, Richard Brettman, the late Thomas Hickey, Ms. Esther Salzman, and Drs. Giuliano and Laura Mariani.

(Photo by Barry Okun)

cooperation in the International Catacomb Society, and humorously referred to the apprehensions engendered by Mrs. Brettman's early morning phone calls to the Vatican and the alacrity of the Vatican's response to her requests. His ability as a speaker plus his charm and delicious humor was another 'highlight at the hotel.' That was only half of this delightful evening. After dinner, all the guests left the hotel and crossed over to the Courtyard of the Boston Public Library where the general

atmosphere reflected charm and beauty. Soft lights, lovely music, beautifully gowned, attractive women and courtly gentlemen enhanced the general atmosphere and background beauty. It was dream-like and unreal. Of course, the reality was affirmed by the comments and reactions of the guests to the most important part of the evening: the opening of our exhibition, **VAULTS OF MEMORY**. I enjoy this occasion repeatedly in my memories." Esther E. Rome

RELATED ARCHAEOLOGICAL REVELATIONS

In September 1988, during the course of work undertaken to construct a second track of the Naples-Salerno railroad in Upper Nocera, an ancient structure was discovered.

In accordance with standard Italian policy, the Archaeological Superintendency of Salerno, Benevento, and Avellino called upon the noted archaeologist Dott.ssa Marisa de Spagnolis Conticello, Director of the Office of Excavations of the *campagna* surrounding Nocera and Sarno. She uncovered part of an extensive Late Roman necropolis. Inserted in the walls of one of the tombs were two marble slabs transported from another site. Each was inscribed with menorahs and the names of a husband and wife, with their titles in the congregation — "*gramateus*" (sic) or secretary and "*presbytera*" or presbyteress. Making this connection with ICS even more binding is the fact that Dott.ssa de Spagnolis Conticello is the wife of Dott. Baldassare Conticello, Archaeological Superintendent

of Pompeii, and our own Vice-President of European Affairs.

Her impressive find offers strong evidence for women holding office in the Jewish congregations of the Late Roman Empire. Since the husband's title is also mentioned, it could not be claimed, as it has been in the past, that the woman's title was merely a reflection of her husband's position. This is, indeed, a timely revelation for contemporary women's studies, and we are pleased that Dott.ssa de Spagnolis Conticello was able to make use of research material from our forthcoming book in arriving at her conclusions.

This discovery is of major importance because it also gives evidence that there were one or more synagogues in this rather complex community of Nocera Superiore, when, up to now, there was no evidence of an ancient Jewish presence in this locale.

It is most fitting that ICS has invited Dott.ssa Marisa de Spagnolis Conticello to give the inaugural of our Lecture Series in

memory of Dr. Mark D. Altschule Louise LaGorce Hickey, and Robert M. Morrison, dedicated and loyal pillars of ICS. We are delighted to announce that this lecture is planned for sometime in 1990. Details will follow.

Funds have been established for the support of this Lecture Series and for the publication of the book, "Vaults of Memory," a project dear to these founders. Your tax-deductible contributions may be sent to the ICS office (at our P.O. box).

Editor: Howard Weintraub, M.D.
Editorial Assistant: Colin Pilney.

If we have erred or omitted any information please notify us.

This newsletter is funded in part through the generosity of Aaron Goldman.

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DEPARTED FRIENDS...



Mark D. Altschule, M.D.
(Photo by Dr. Jack Bloom.)

Mark D. Altschule, M.D.

It is with deep sadness and a great sense of loss that we inform you that our President, Dr. Mark D. Altschule was "summoned to the Academy on High" on August 26, 1988 at age 83. This allusion to the Talmudic sages (contemporary with the period of the catacombs) is most appropriate for Mark. He was a great scholar, a superb teacher, a creative and innovative medical researcher, and a physician/healer in the classical Hippocratic sense. And were all these qualities not sufficient, this man of varied talents was also a recognized artist. The wisdom and logic of the philosopher, the perspective of the historian, the sharp insight of the scientist, and the creativity and observation of the artist were all applied to his clinical work. These qualities, along with his desire to "know more about people," resulted in a warm, individualized treatment of his patients. His deep interest in medical history also added to the special humanism in his practice of medicine.

The achievements of this independent, original thinker in the world of scientific research, education, and medicine are awesome — but not surprising given the scope and boundless range of his "encyclopedic knowledge," his keen understanding, and his ability to quickly gain an objective overview of a situation. Mark was a pioneer in psycho-pharmacology and added fresh insights into understanding the metabolic effects of trauma, stress, and alcohol on brain, lung, and cardiovascular systems. He published more than 300

articles and 13 books on diverse medical subjects, including his collaboration on a book entitled Medicine at Harvard, the First 300 Years.

How fortunate we are that he dedicated himself so selflessly to our Society, despite the many demands made upon him! He was unstinting in his time, energy, and in his devotion to our projects. He was our veritable guardian angel—guiding, coaxing, motivating, and inspiring in his own understated, behind-the-scenes style — always low-profile, but always there for much-needed advice, support, and encouragement. His puckish, sharp wit and subtle humor, vividly expressed in whimsical sculpture and writing, surfaced at the most unexpected times. This quality along with his keen sense of values never failed to relieve tensions at critical moments. We shall miss him very much but his legacy of "understanding...more full than the sea" and his "counsel greater than the deep" will always "water" our "garden" (Sirach 24:30-31).



Louise Hickey and Estelle Brettman locate an inscription on the Via Appia Antica referring to three Jews apparently manumitted by their Roman master in the first century.
(Photo by Fernando Di Porto)

Louise LaGorce Hickey

Another great loss to our Society was the passing of our Assistant Executive Director, Louise Hickey, on April 26, 1987 at age 76.

Louise modestly called herself a "professional volunteer," for she served many causes, such as Travelers Aid, the USO Center at Washington's Union Station, The Children's Hospital, and our

own International Catacomb Society, to name just a few. She served all with selfless dedication, including family and friends. Her uniquely acute sensitivity to and anticipation of every need and every thought was incredible. Her directness and courageous confrontation of realities set an example for us all. Her sparkle, charm, wit, and sense of timing contributed to her being the supreme diplomat. Our project greatly benefited from her vision and keen perception.

The commitment of her remarkable, creative thinking and imagination combined with her wholehearted willingness to implement her ideas with unsparing energy and time brought joy and pleasure into the lives of so many, to which her famed cookie tree, an archival monument of American folk art, can attest. We mourn the passing of this deeply-devoted friend to the Society and to many of us. But we suspect that wherever Louise is, in her inimitable style, she is busily interceding for ICS, promoting our interests.

Leon Pomerance

A recent loss to the Society was that of Leon Pomerance, a New York businessman whose enthusiasm for archaeology made possible the rediscovery of an important Bronze Age palace on the island of Crete. He died on November 11, 1988 after a brief illness. He was 81 years old.

Lee, a self-proclaimed "archaeology-buff," was president of the Forest Paper Company and a trustee of the Archaeological Institute of America. He was a "pillar of the Institute," establishing the Harriet Pomerance Fellowship in memory of his wife. This grant assists scholars in the field of Aegean Bronze Age archaeology, his particular interest. He was also associated with a number of other educational societies and institutions supporting archaeological research.

From our inception, he made important connections for the Society, and offered sound advice and material support at critical times. His wry humor and quick, accurate assessment of situations will be greatly missed.

A NEW LOOK...

Our sales program is now under the creative direction of Sandra Sheiber. In addition to providing financial support, the program also boosts membership, both of which are vital to our work. Even though Ms. Sheiber has only recently assumed this position, her energetic efforts have been very successful. Color brochures illustrating our collection of unique gift items specifically designed for the Society by recognized artists (such as our medallion pictured on the title line of page 1) are available through Ms. Sheiber. Inquiries may be addressed to: The International Catacomb Society, Inc., P.O. Box 325, Charles Street Station, Boston, MA 02114-0325.

ON THE HORIZON...

It is with pleasure and excitement that we look forward to the opening of **VAULTS OF MEMORY** at the Spertus Museum of Judaica in Chicago. The enthusiastic preparations include an associated exhibit for children. Our goodwill ambassadors Milton (ICS Treasurer) and Renée Glass have returned from a brief visit to this center for Jewish culture with glowing reports of the arrangements in progress for the showing of our exhibit from mid-September through December 31, 1989.

OUR LIFELINE

Benefactors

- * Dr. and Mrs. Mark D. Altschule
- * Mr. and Mrs. Richard Brettman
- * Eleanor Naylor Dana Charitable Trust
- * The Lucius N. Littauer Foundation
- * Mr. and Mrs. Allen Swartz
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- * Dr. and Mrs. Robert Goldwyn
- * Dora Jane Hamblin
- Mr. & Mrs. Joseph Horn

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