

United States Department of the Interior
National Park Service

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National Register of Historic Places Registration Form

Nat. Register of Historic Places
National Park Service

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Beth Olam Cemetery
other names/site number The Fourth Spanish and Portuguese Cemetery

2. Location

street & number 2 Cypress Hills Street not for publication
city or town Brooklyn & Queens vicinity
state New York code NY county Kings & Queens code 47 / 81 zip code 11208

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.
In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:
 national statewide local
Roger Purpont DBA/TPO 3/24/16
Signature of certifying official/Title Date
State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.
Signature of commenting official Date
Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:
 entered in the National Register determined eligible for the National Register
 determined not eligible for the National Register removed from the National Register
 other (explain):
for Edson K. Beall 5-16-16
Signature of the Keeper Date of Action

Beth Olam Cemetery
 Name of Property

Kings & Queens Cos, NY
 County and State

5. Classification

Ownership of Property
 (Check as many boxes as apply.)

Category of Property
 (Check only **one** box.)

Number of Resources within Property
 (Do not include previously listed resources in the count.)

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
1	0	buildings
1	0	sites
0	0	structures
0	0	objects
2	0	Total

Name of related multiple property listing
 (Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

N/A

N/A

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

Current Functions
 (Enter categories from instructions.)

FUNERARY / Cemetery

FUNERARY / Cemetery

7. Description

Architectural Classification
 (Enter categories from instructions.)

Materials
 (Enter categories from instructions.)

Late Victorian, Romanesque,
Romanesque Revival

foundation: Brick (Chapel)
 walls: Brick (Chapel)

 roof: Slate (Chapel)
 other: Varied stone – Granite, Marble, Sandstone
Bronze, Copper, Art Glass (mausoleums)

Beth Olam Cemetery
Name of Property

Kings & Queens Cos, NY
County and State

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

Beth Olam cemetery is located at 2 Cypress Hills Street, straddling the Brooklyn and Queens boroughs of New York City, New York. It consists of New York City Brooklyn Block 4095, Lots 20, 30, 40, and 50 and Queens Block 3740 Lot 285. The cemetery is located in the middle of a large cluster of cemeteries on the border of Brooklyn and Queens. Across Cypress Hills street to the east are Mt. Hope Cemetery and Maimonides Cemetery. Across the Jackie Robinson Parkway to the north are Mt. Carmel Cemetery, Mt. Neboh Cemetery, Mt. Lebanon Cemetery, Cypress Hills Cemetery (National Register: 97NR01229, Listed: 11/13/1997), Machpelah Cemetery, Union Field Cemetery, and Knollwood Park Cemetery. Beyond Highland Park to the west are Mt. Judah Cemetery, Evergreens Cemetery (National Register: 07NR05770, Listed: 11/15/2007), and the Most Holy Trinity Cemeteries. The combination of green space and sprawling rural cemeteries creates a long strip of open space between the two densely populated boroughs. Owned jointly by Congregations B'nai Jeshurun, Shaaray Tefila, and Shearith Israel, Beth Olam cemetery encompasses approximately 12.37 acres. Roughly triangular in shape, the cemetery is bordered by Cypress Hills Street to the east and northeast, Salem Fields Cemetery to the south, Cypress Hills National Cemetery to the southwest, and Highland Park to the west. A small portion of the Highland Park Greenway, part of the larger Brooklyn-Queens Greenway System, passes by the northernmost point of Beth Olam. From the cemetery looking south, the southwestern half of Queens and the most eastern section of Brooklyn are viewed in panorama. When the cemetery was established in 1851, the view would have been one of picturesque farmland leading down to Jamaica Bay. The cemetery is divided into three sections corresponding with the congregations that own and have jointly developed it. The evolving types of material, ornamentation, size, and placement of the grave markers in the cemetery are reflective of the different customs of distinct Judaic traditions and the evolving tastes and customs over its 165-year history. Beth Olam is an example of a small, planned rural cemetery that has not only retained but also exhibits many layers of historical significance and integrity.

Narrative Description

The overall layout of Beth Olam is asymmetrical. The cemetery is roughly triangular in shape, with the northern end tapering to a point at the intersection of Cypress Hills Street and the Jackie Robinson Parkway. The cemetery is accessed from two drives, both on Cypress Hills Street. The northern entrance is a circular drive, flanked by three stone pillars, that loops in front of a brick chapel. The second entrance is a short, straight drive that terminates in the center of the southern portion of the cemetery. A low wall separates the western boundary of the cemetery from the neighboring cemetery, Salem Fields. The southern boundary is separated from Cypress Hills Cemetery by a retaining wall and a large vertical drop. The northern point and eastern boundary of the cemetery are separated from Cypress Hills Street by a wrought-iron fence on the north, and a replacement chain-link fence at the southern portion. The landscape is mostly open space, characterized by low, rolling hills of grass, with a wooded section of deciduous trees in the northernmost portion of the cemetery.

Beth Olam is divided into four large sections belonging to three congregations: Congregation Shearith Israel, also known as the Spanish and Portuguese Synagogue, Congregation B'nai Jeshurun, and Temple Shaaray Tefila. B'nai Jeshurun possesses the largest amount of land within Beth Olam,

Beth Olam Cemetery

Name of Property

Kings & Queens Cos, NY

County and State

owning almost the entirety of the western half of the cemetery and a large portion on the eastern side. The southeast portion of the cemetery belongs to Shaaray Tefila, while the northeastern portion and a smaller portion in the northwest belong to Shearith Israel. Shearith Israel's holdings include the Metaher (purification) house, a small building used for the preparation of the dead and for ceremonies. The highest point in the cemetery is directly to the south of the Metaher house, with the ground gently sloping down towards the cemetery's borders. The burial plots are generally laid out in symmetrical rows, with small concrete and asphalt footpaths providing access to the graves. A small number of plots arranged in a circle is located south and to the east of the chapel building; a pond, similar to the ponds used by Calvert Vaux in other cemetery landscape designs, was originally located here.¹

The land on which the cemetery sits is variable but generally takes the shape of a gently sloping hill. Although the entire parcel was purchased as a single unit by Shearith Israel in 1851, it was subsequently divided into four sections.² The evolution is noted by both Rabbi Israel Goldstein in his centennial history of Congregation B'nai Jeshurun, and Rabbi Simon Cohen in the centennial history of Shaaray Tefila.

"In that year [1851] B'nai Jeshurun and Shearith Israel together purchased a tract of twelve acres near Cypress Hills, which they divided. The Congregation's [B'nai Jeshurun] share of the cost of the land was \$1,286.25. On March 12, 1856, the burial ground was incorporated by the Congregation as Beth Olam Cemetery. In the same month [March 1856], the Congregation sold a part of the land to Congregation Shaaray Tefila for the sum of \$3,000. The two Congregations entered into an agreement for the joint management of the burial ground."³

Cohen continues, "This partnership took the form of a joint cemetery committee, which led to the construction of the Metaher house, and, on June 30, 1856, passed joint rules and regulations for Beth Olam."⁴ In 1923 and 1925, respectively, Shearith Israel sold two more portions of land to B'nai Jeshurun, a large section on the eastern side of the cemetery, and a smaller section in the northwest.

There are two entrances by which the cemetery can be accessed. Both are on Cypress Hills Street, at the northern and southern sections of the street. The southern entrance, flanked by two thin, stacked granite block columns with acorn ornaments and a small plaque, leads to a circular drive in the center of the cemetery, where a small Metaher house, constructed in 1859 by B'nai Jeshurun and Shaaray Tefila, formerly stood. The northern gate consists of three large pillars, each made of granite blocks carved in a Victorian Romanesque Revival style, and rough-cut stones within the smooth pillars as accents. The eastern pillar is inscribed, "THE FOVRTH CEMETERY OF THE SPANISH AND PORTVGVESE SYNAGOGVE SHEARITH ISRAEL IN THE CITY OF NEW YORK 1851 – ". The center pillar is also inscribed and reads, "ת'שאר ככ CONGREGATION SHEARITH ISRAEL EST 1654." There is no inscription on the western pillar. The center gate is in a pierced Gothic design, with a large rose window in the center and quatrefoils on the top and bottom of the gate. Stylized curls in

¹ Abe Hirsch, 3 June 1948, Vol. XI, Page 60, Board of Trustees and Committees Meeting Minutes, 1784 – 1967. *Congregation Shearith Israel Archives*. Congregation Shearith Israel, New York, NY.; John Bonafide, "Hillside Cemetery," *National Register of Historic Places Collection*, Number 94PR02669, 28 November, 1994, sec. 7, 2.

² Israel Goldstein, *A Century of Judaism in New York: B'nai Jeshurun, 1825-1925, New York's Oldest Ashkenazic Congregation*, (New York: B'nai Jeshurun, 1930), 130. and Abraham Snediker and Wife to The Trustees of the Congregation Shearith Israel, "Deed." Clerk's Office, Cemetery Materials, 19th and 20th C, Manhattan Cemeteries. *Congregation Shearith Israel Archives*. Congregation Shearith Israel, New York, NY.

³ Goldstein, *A Century of Judaism*, 130.

⁴ Simon Cohen, *Shaaray Tefila : A History of its Hundred Years, 1845-1945*, (New York: Greenberg, 1945), 17.

Beth Olam Cemetery
Name of Property

Kings & Queens Cos, NY
County and State

the form of ivy vines complete the design. The pillars are spaced so as to allow vehicles to enter separately from pedestrians. At the entrance sit large, deciduous trees, which are situated just behind the iron gates. A short circular path curves away from the entrance gates up to the Metaher house.

The Metaher house, built in 1886, is a small single-story brick and brownstone building with a peaked slate roof, stained glass windows, and large portico at the entrance. A set of large wooden doors with a laid wooden tympanum is covered by the portico. The phrase “עלב חומה חצנל קפל:” or, “He will swallow up death forever” is located in the tympanum; it references the biblical verse Isaiah 25:8. A large, circular stained-glass window depicting a landscape is located above the portico. Above the window is a small slate panel inscribed “ון, לכל גלוע חיב,” which means “The House of All Grace.”

The building's interior is a simplified Gothic design, consisting of a single axis with a small apse opposite the main entryway; it is divided into a primary gathering space, a vestibule, a small, enclosed space, and two restrooms. The main area of worship is open, with an arched ceiling, supported through vaulting; five thin, finely carved ribbed arches intersect two long ridge beams that run the length of the room. The ceiling consists of 36 panels of diagonal wooden slats arranged in contrary directions to form diamond patterns. The arches of the ceiling extend on to the walls, which are a cream plaster, and are interspersed with six thin, arched, stained-glass windows. Each window depicts a small landscape surrounded by a stylized frame of decorative glass. The bottom center panel of each window contains the name of a person(s) who donated the window to the chapel. The floor of the chapel is a later alteration and consists of small square tiles of burnt orange and black arranged in a geometric pattern.⁵ A large drain is situated within the pattern at the front of the room. To the right of the drain is a small podium, which includes a lectern and two candelabra. The rest of the room is occupied by five rows of pews, arranged on either side of a center aisle. A small vestibule, accessible by two wooden doors that mirror those at the entrance, is located south of the primary space. A small ladder to the west of the vestibule leads to crawlspace. At the rear of the vestibule are doors on either side leading to the men's and women's restrooms, respectively. There is a third set of double doors leading beyond the vestibule into the small, enclosed space.

The design of the Metaher house is attributed to Calvert Vaux and George Kent Radford.⁶ Although the Beth Olam building is not Calvert Vaux's first foray into designs for cemeteries (gatehouse and grounds, Trinity Churchyard and Mausoleum, 155th Street, New York NY, Listed 7/24/1980) and landscape, Hillside Cemetery Middletown, NY, NR Listed 9/07/1994), the Metaher house is his first building, and perhaps only, building dedicated specifically to religious use.

Typologies of Gravemarkers

The approximate number of interments in Beth Olam is 7,950. However, a section behind the chapel, originally designated as burial spaces for the “Jewish Hospital in New York” and “Oriental Jews” makes the exact number almost impossible to definitively calculate.⁷

⁵ Goldstone and Dearborn Architects. “Cemetery Chapel of the Spanish and Portuguese Synagogue - Elevations and Details.” Clerk's Office, Cemetery Materials, 19th and 20th C, Manhattan Cemeteries. Cypress Hills (agreements, deeds, maps, real estate bills, widening of streets, renovation of Metaher House (1960s), 1851-1993). *Congregation Shearith Israel Archives*. Congregation Shearith Israel, New York, NY.

⁶ I. Phillip, 10 March 1886, Vol. VII, Page 307, Board of Trustees and Committees Meeting Minutes, 1784 – 1967. *Congregation Shearith Israel Archives*. Congregation Shearith Israel, New York, NY.

⁷ McClintock, Grammenopoulos, Soloway Architects, “Beth Olam Fields Cemetery, Cypress Hills, Brooklyn N.Y. Property of congregations B'nai Jeshurun, Shearith Israel, Sharay Tefila,” B'nai Jeshurun Archives, Congregation B'nai Jeshurun, New York, NY.

Beth Olam Cemetery
Name of Property

Kings & Queens Cos, NY
County and State

Beth Olam exhibits multiple styles of funerary art and architecture, ranging from intricate single marble graves of the mid-19th century to monumental granite Art Deco mausoleums of the 1930s, to small polished contemporary headstones. The evolving and contrasting practices of Jewish burial customs of different traditions are also expressed through the funerary art in the cemetery. The cemetery's division into four sections belonging to three New York City Jewish Synagogues is demonstrated not only by ownership but also each congregation's preferences in funerary art; this is quite apparent between the sections belonging to Shearith Israel and Shaaray Tefila.

Graves of congregants who died during the 19th century, prior to the founding of Beth Olam, were moved from former cemeteries belonging to B'nai Jeshurun to Beth Olam. These graves are found throughout the cemetery, often with their descendants' graves. An example is a stone, centered in the first section of B'nai Jeshurun, which reads:

Jacob I. M. Falkenau
Died April 4, 1852

This stone, inscribed with a death date one year after the land was purchased, but four years before it was consecrated by B'nai Jeshurun, was probably placed after his death and burial in the Manhattan cemetery, formerly located at 32nd Street.

19th Century

The earliest extant grave markers in Beth Olam date from the mid-19th century. Many of these graves memorialize a single individual and are made of white marble with raised inscriptions. In the Shearith Israel sections, many of the inscriptions from this time period are in Hebrew. In the original B'nai Jeshurun section, Hebrew inscriptions are often paired with English inscriptions. The B'nai Jeshurun and Shaaray Tefila sections feature graves that utilize the Victorian language of mourning. Graves are adorned with broken trees (a life cut short), arches, (gateway to heaven), scrolls (the scriptures), roses (beauty), dogwood (sacrifice), and a number of other popular symbols, including the obelisk, a symbol of fatherhood and leadership. It is no surprise that obelisks adorn the graves of many family patriarchs and individuals of high standing in the congregations, including Simon Dessau, the "Carbon King" of New York⁸ (1887) and Lewis Hyman, Vice President of Congregation Shearith Israel⁹ (1897). All four sections, however, utilize the popular Victorian funeral imagery of ivy, traditionally denoting friendship. There are several graves within each section that contain a bed of ivy planted below a headstone, including that of Emma Lazarus, author of "The New Colossus" (1887), symbolizing immortality. Ivy also symbolizes perpetual remembrance; ivy-covered graves are a common sight in many rural cemeteries in the United States.

Several large monuments unique to their namesakes were constructed during this period. The most ornate and recognizable of these is the Commodore Uriah Phillips Levy monument (1862). A towering marble pillar, resembling a ship's mast, the monument exhibits ornament to reflect Levy's years of service in the United States Navy. Situated on a large square base, the column is draped in ship's sail and rope, and a relief of a sailing warship is exhibited at the front base of the column. At the base of the column is a carving of an eagle with an American shield between its talons. The shield and eagle

⁸ "FAILURE OF THE "CARBON KING."; Simon Dessau Makes an Assignment, with Liabilities of About \$300,000." *New York Times*, Feb. 06, 1894, 12. Accessed Feb. 4, 2016.; "Special to The New York Times: Andrew Donaldson." *New York Times*, Jan. 12, 1904, 7, Accessed Feb. 4, 2016.

⁹ "Obituary Notes, "DEATH LIST OF A DAY." *New York Times*, Feb. 02, 1899, 7, Accessed Feb. 5, 2016.

Beth Olam Cemetery
Name of Property

Kings & Queens Cos, NY
County and State

are draped by a cloth, which is topped with a wreath, symbolizing victory in death. On the right of the pedestal is an anchor draped in a sail, also topped with a wreath. On the right side of the base is an additional anchor as well as a cannon, which are draped in a sail and rope and topped by an additional wreath. An epitaph, carved above the warship exclaims:

IN MEMORY OF
URIAH P. LEVY
CAPTAIN IN THE UNITED STATES NAVY
FATHER OF THE LAW FOR THE ABOLITION OF THE BARBAROUS PRACTICE
OF CORPORAL PUNISHMENT IN THE NAVY OF THE UNITED STATES

Below the warship is an additional epitaph denoting the commodore's name, rank, and dates of birth and death. Although Levy's monument is located within the grounds of Shearith Israel, the monument itself is contrary to the short, minimally ornamented monuments that dominate the rest of the section. In a similar bold statement, the Moritz and Rebecca Salomon monument(1876) in the B'nai Jeshurun section of Beth Olam, rises above its neighbors, consisting of two towering pillars, each draped in cloth and capped by square Corinthian capitals, and connected by an arch engraved with, "Our Beloved Parents." The arc in turn supports a Grecian urn and swag of flowers. These monuments represent the creativity and individuality of some of Beth Olam's interred.

Mausoleums

Beth Olam is host to dozens of mausoleums; these are typically rare in Jewish cemeteries because above-ground burials and large funerary monuments are viewed as taboo in the orthodox and conservative traditions of Judaism. The majority of the structures were built by Adler's Monument and Granite Works of New York City in the first three decades of the 20th century. Most of the mausoleums are amalgamated structures built of prefabricated elements available for purchase by Adler's. Many mausoleum purchasers chose similar and, in certain cases, identical motifs for their mausoleums. In several paths throughout Beth Olam, three nearly identical mausoleums are situated next to one another.

An example of the typical mausoleum constructed by Adler's is the Hyman Mausoleum (B'nai Jeshurun, 1911, Section L, Lot 26). Constructed in a neoclassical style, the Hyman Mausoleum is a granite rectangular structure facing the path, with a Greek pediment roof and strong vertical elements flanking the pair of bronze doors. The family name is placed underneath the pediment in bronze lettering. The doors themselves are also neoclassical in style, with Greek styled window grates decorated with "H" monograms surrounded by wreaths. The lower portions of the doors are each decorated with a burning inverted torch, indicating that though the body has died, the spirit will continue to live on. The interior of the mausoleum is marble, with a traditional arrangement of four crypts on either side of a central space. Rectangular shutters inscribed with the names of the deceased cover the crypts. On the rear wall is a stained-glass window, depicting an archway through which a burning oil lamp is seen. Beyond the oil lamp is a mountain landscape. There is also a removable slab of marble that leads down to a subterranean crypt.

Several mausoleums adjacent to the Hyman Mausoleum are very similar but use slight variations to express the owner's personal taste. For example, the Phillips Mausoleum (B'nai Jeshurun, 1925, Section L, Lot 4) exhibits carved swags on the vertical elements and raised carved lettering for the family name. The stained-glass window inside also depicts a burning oil lamp but eliminates the archway and adds a Star of David. The Blume Mausoleum (B'nai Jeshurun, 1927, Section K, Lot 13)

Beth Olam Cemetery
Name of Property

Kings & Queens Cos, NY
County and State

also has carved swags, but it has a rusticated pediment and inscribed lettering. The doors are identical to Hyman and Phillips, and the stained-glass window is very similar to Phillips, though the Star of David is placed above the burning oil lamp.

Other mausoleums exhibit other revival styles of architecture. The Claman Mausoleum (B'nai Jeshurun, 1924, Section L, Lots 1, 2, 30, 31) is in the Greek Revival style, with a large pediment and four, symmetrical Doric columns, two placed on either side of a single bronze door, and a frieze containing triglyph tracery placed above each column. The door itself is decorated with a relief of a woman mourning against a backdrop of acanthus leaves and flowers. This particular mourning motif is seen in many funerary designs, particularly on mausoleum doors.¹⁰ The figure is very similar to the Claman door, with both women bowing their heads, one arm outstretched, the other clutched close to their bodies (Figure 1). The interior of the mausoleum is clad in Tennessee Pink marble (geologically a type of crystalline limestone), the same stone used in construction of the United States Capital building in Washington, D.C., and Grand Central Terminal in Manhattan. The rear wall is adorned with a large rectangular art glass window, which depicts a landscape. The Gothic Revival style is also evident at Beth Olam. The granite Sobel/Levin mausoleum (B'nai Jeshurun, 1928, Section J, lot 13) exhibits many elements characteristic of the style, including a pitched roof, arched doorway, and a carved quatrefoil above the doorway. The front façade is flanked by two tall vertical elements, which are carved with tri-lobed designs that resemble Gothic style windows. Two bronze doors are also ornamented with quatrefoils and tri-lobed ornaments. The name "Sobel" is engraved in Gothic typeface, and two urns are situated on either side of the center archway. The interior is clad in Tennessee Pink marble. An art glass window on the rear wall accentuates the space. The window itself is also designed in a Gothic motif, depicting a landscape within a pointed arch frame and small Gothic style ornament on either side of the arch. Similarly, the M. Glass Mausoleum (B'nai Jeshurun, 1916, Section NG, lot 86) exhibits all the characteristics of the Egyptian Revival style, with battered walls, Egyptian capitals, rolled cornice, lotus decoration on the pair of bronze doors and the bottom of the two granite columns, and, most visibly, a winged sun above the doors. However, in order to highlight its Jewish tradition, a Star of David is carved in the center of the sun. Other styles within the cemetery include the muted Art Deco style, with minimal decoration and streamlined design, and smaller, atypical mausoleums of no discernable style, other than being built of rusticated granite blocks, square door trim and simple pediment. The Zimetbaum (B'nai Jeshurun, 1948, Section Q, lot 18) and Sylvester/Sondheim-Lesser Mausoleum (B'nai Jeshurun, 1910, Section 13, Lot 4) are examples of these type, respectively.

There are several mausoleums that are unique in both their design and materials. Two of the largest and most unique mausoleums at Beth Olam are situated immediately to the west of the circular drive in Section Q. The Matz Mausoleum (B'nai Jeshurun, 1936, Section Q, lots 9, 10, 13 ½, 14), built by Ex-Lax founder and noted Zionist Israel Matz, is constructed in a streamlined, Moderne style out of granite ashlar, with a curved colonnade of 8 thin columns with streamlined Greek leaf capitals. The name "MATZ" is inscribed in relief in the center of the pediment. There is a single, pierced bronze door, with the same streamlined leaf motif as the column capitals. The piecework is an interlocking motif of Stars of David. The bottom of the door is inscribed, "ARCHITECT LUCIAN BERNHARD –

¹⁰ One of the most famous examples is the door of the John W. Gates mausoleum in Woodlawn Cemetery, in the Bronx. The founder of Texaco oil, Gates commissioned sculptor Robert Aitken to create a suitable design in 1914. "Gates Mausoleum," Mausoleums.com: Eternal Mausoleums by Forever Legacy, accessed December 21, 2015, <http://www.mausoleums.com/portfolio/gates-mausoleum/>. Photo Credit Stephen E. Sherman, "Woodlawn-Mausoleum-01," StephenESherman.com, accessed December 21, 2015, <http://stephenesherman.com/ehret-haffen-mausoleums/woodlawn-mausoleum-01/>.

Beth Olam Cemetery
Name of Property

Kings & Queens Cos, NY
County and State

MCMXXXVI –“. Bernhard, who also created many of the advertisements for Ex-Lax, was a talented graphic artist whose work is on display in the Museum of Modern Art. Other bronze work on the exterior includes vents, which are inscribed “Adler’s Memorials/148 East 57th St. NYC” and “Adler’s Monumental Works.” The rear of the mausoleum projects out, creating a rectangular niche with a large art glass window. The edges of the niche are rounded, and the name “MATZ” is carved in the top granite block. The interior of the Matz Mausoleum is clad in two different marbles. The floor and upper portions of the walls and catacombs are clad in cream-colored marble; the lower portion and lower catacombs are clad in medium grey-colored marble. There are 16 catacombs, 8 on each side of the mausoleum. The shutters clad in grey marble are inscribed in gold leaf. At the rear is a large tomb clad in the grey marble, stepped up from the rest of the floor. Inscribed in gold leaf on the tomb are two epitaphs:

IN LOVING MEMORY OF OUR
DEVOTED PARENTS AND GRANDPARENTS

GUSSIE RITT MATZ
NOV 14, 1877 – DEC 27, 1948

ISRAEL MATZ
JAN 30, 1859 – FEB 10, 1950

PIONEERS IN THE CAUSE OF ZION REBUILT
AND HEBREW REBORN

In a recessed niche behind the tomb is a large rectangular art glass window with rounded edges surrounded by grey marble. The window depicts a rising sun between two cliffs and a peace dove with an olive branch in its beak soaring above the sun. The entire scene is framed by a deep blue border ornamented with Stars of David in a lighter blue. Below the scene is an inscription within the same dark blue border:

NATION SHALL NOT LIFT UP SWORD AGAINST NATION
NEITHER SHALL THEY LEARN WAR ANY MORE

To the immediate south of Matz Mausoleum is the Max Aronson Mausoleum (B’nai Jeshurun, 1959, Section Q, lots 6 ½, 7, 16, 17 ½). Built in the Neoclassical Revival style, the mausoleum projects a singular massive façade, broken by a band course that is placed above a set of Ionic columns and a set of square, ridged columns. Above the band course is a central arch with a stylized keystone. Within the arch is a relief of a wreath. Above the keystone, the family name ARONSON is inscribed into the granite. The entire mausoleum is topped by a flat roof. The front façade is reached by walking down a path flanked by large evergreen bushes and ascending three low steps, which are flanked by decorated covered urns. At the top step, between the two Ionic columns, is a single, massive bronze door, decorated with piercework. The overall design is of 8 medallions surrounded by a floral border. The bronze vents also exhibit the same geometric floral pattern. The interior of the mausoleum is clad in Tennessee Pink marble. The right façade of the mausoleum contains an art glass window depicting a palm branch (victory and eternal life) and a scroll on wooden rollers, presumably a Sefer Torah. On the left façade is another art glass window, depicting a menorah, and stylized Stars of David on a multicolored background. On the rear wall of the mausoleum is fourth art glass window, this one depicting an image of a woman in biblical dress standing on a patch of grass from which floral vines ascend to the top of the window. Beneath the feet of the woman is a scroll inscribed, “THEN SANG DEBORAH/ PRAISE YE THE LORD.”

Beth Olam Cemetery
Name of Property

Kings & Queens Cos, NY
County and State

Across the cemetery is the Arnheim-Zorkowski Mausoleum (B'nai Jeshurun, 1908, Section NG, Lots 53, 54, 69, 70), physically the largest mausoleum in Beth Olam. It is built in the Romanesque/Byzantine Revival styles, with a complicated roofline centered on a large dome. The front façade is dominated by a large arch with ornamented keystone, inside of which is a half-sphere art glass window. Below the window is a set of heavily ornamented bronze doors, flanked by thick columns with floral capitals. The entire entrance is framed by a larger post and lintel structure, with stacked, square columns. Two wings project from the center structure. There is a clerestory consisting of a large dome and quarter-sphere fanlights. The mausoleum is accessed by three low-rise steps flanked by two stout urns. The entire plot is outlined by a granite boundary inscribed "Arnheim – Zorkowski." The interior of the mausoleum is clad mostly in Carrera marble and ornamented with Roman arches and Ionic columns. The rear wall contains an archway of pink and Carrera marble, in the middle of which is an art glass window depicting a crown surrounded by a floral wreath. The exterior of the window is covered by scrolled bronze window grate. The interior of the mausoleum is decorated with a tray ceiling, surrounded by Carrera marble carved in a floral motif and a band of pink marble. The center of the ceiling is an art glass panel depicting a geometric pattern of a sun and its rays, and swags of green and blue leaves.

Arguably the most progressive monument in Beth Olam is the James and Ely Strook Mausoleum (B'nai Jeshurun, 1924, Section NG, Lot 104). An imposing granite hexagon, the mausoleum is constructed of smooth granite ashlar with clean lines, minimum ornamentation, and a flat roof. Below the roofline is a frieze carved with Grecian ornamentation, including reverse torches and olive leaf garlands. The entire mausoleum is set on a shallow granite base, with a granite walkway leading to the door. Above the door is a lintel with a dentil course below it. Above the doorframe is inscribed "JAMES and ELY STROOK." To the left of the door is an inscription:

DEDICATED TO
THAT NOBLE WIFE,
AND MOTHER
WHOSE EVERY WORD
AND EVERY ACT
IS A CHERISHED
MEMORY

The door itself is the most decorated element of the exterior. Fabricated of nickel silver with small bronze embellishments, the door consists of 15 panels separated by floral borders. Each panel is ornamented with imagery from the Hebrew bible, including a tree containing a snake (Panel 10), a harp and crown (Panel 9), and an overflowing fountain (Panel 5). The vents are also constructed of nickel silver. The interior of the mausoleum is clad in Tennessee Pink marble and contains 8 catacombs, four on the left and right walls. The rear interior wall reveals an intricate art glass window that had been covered by two slabs of granite on the exterior. Like the door, the window depicts scenes from the Hebrew bible, including an ark, a lion, and a lamb.

20th Century Markers

Monuments from the 20th century vary widely and evolved as the century progressed. Early 20th century monuments continued to utilize ivy beds and ornamentation used during the latter half of the 19th century. However, the material of choice changed from white marble to dark-colored granite. The Signerman Monument (1919) utilizes almost all of the popular funerary imagery, decorated with an ivy bed, a Grecian wreath, acanthus leaves, and leaves of palm. However, the monument is made of

Beth Olam Cemetery

Name of Property

Kings & Queens Cos, NY

County and State

granite, which alternates beneath polished and unpolished surfaces, creating depth. There is also a granite border around the ivy bed; the footstone is inscribed "FATHER" and "MOTHER." The monument also records the names of the deceased in both Hebrew and English, although the English epitaph is longer and more extensive. The early 20th century also saw the proliferation of family plots that contain a large, central monument with smaller stones denoting individuals and structures demarcating the edges of the plot. The Dinkelspiel Plot (B'nai Jeshurun, Section 21, Lot 7, Image 45) is representative of this style. All of the elements are fabricated of dark granite. The main monument is decorated with neoclassical motifs, including a draped urn, short Corinthian columnettes, and ivy decorations. Smaller elements indicating the graves of individuals are in the shape of scrolls. The other markers continue the floral motif and are inscribed with the section and lot numbers.

As the century progressed, monuments began to shrink, as did the plethora of decoration. The Hahn Monument (Shaaray Tefila, Section 2, Lot A, Image 46) is a good example of transitioning styles. The plot contains a single monument memorializing two individuals and is fabricated out of a granite block approximately 3 feet wide by 3 and a half feet tall. The design is rusticated, with a smooth panel for the inscription of epitaphs. The family name is inscribed at the bottom of the monument. The names of the memorialized are inscribed both in Hebrew and English, a continuing theme throughout the cemetery across time periods and monument styles. A large palm leaf ornaments the top of the monument. Unusual for a Jewish monument, the stone is also ornamented with bronze portraits of the deceased. This is contrary to the tradition of not displaying effigies of the deceased in Orthodox Jewish funerary art.¹¹ The Rubinger Monument (B'nai Jeshurun, 1939, Section Q, Lot 1) continues the trend of clean ornament, but retains the family plot layout of the late 19th/early 20th century. The main monument is simply decorated with a Star of David illuminated by beams of light and bordered by a band of acanthus leaves. The footstones for individuals are simple rectangles, angled to help shed water.

Monuments from the last half of the 20th and early 21st century, tend to memorialize a single individual and are fabricated from dark granite. The monument to Caroline Z. Laubheim (Shearith Israel, 1957, Zinke, Lot 221 ½) consists of a single slab of granite laid parallel to the ground, in Sephardic tradition. It has no other ornament other than its epitaph, which is inscribed in both Hebrew and English. Similarly, the monument to Edith Goldstein (B'nai Jeshurun, 2014, Section K, Lot 6, Image) consists of two pieces of granite, a rusticated base and headstone with a smooth panel for inscription, and is ornamented sparsely with a menorah and stylized flame. The epitaph is in English, followed by the Hebrew הַבַּיִת בְּצַוָּת, an abbreviation from the first book of Samuel: "May his soul be bound up in the bond of eternal life."¹²

¹¹ Menachem Posner, "Can We Put a Photo on the Tombstone?," Chabad.org, accessed 15 December, 2015, http://www.chabad.org/library/article_cdo/aid/1222460/jewish/Can-We-Put-a-Photo-on-the-Tombstone.htm. This tradition is in contrast to the more modern tradition favored by former soviet Jews, in which photos or laser etched portraits adorn the majority of a tombstone. These types of modern Jewish monuments can be seen in Salem Fields, directly adjacent to Beth Olam.

¹² 1 Sam. 25:29.

Beth Olam Cemetery
Name of Property

Kings & Queens Cos, NY
County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Period of Significance (justification)

A period of significance has been established from 1851, when the land was purchased by Shearith Israel to be used as a cemetery, through an the restoration of the Metaher House in 1962 by Harmon Goldstone, a leader in the emerging field of preservation; all three synagogues continued to utilize Beth Olam as their primary cemetery during this period.

Criteria Considerations (explanation, if necessary)

Beth Olam is owned by three active synagogues in New York City and used as a burial ground for members of their respective congregations. However, the its primary significance is in social and art history.

Areas of Significance

(Enter categories from instructions.)

Art
Architecture
Social History
Ethnic Heritage: Jewish

Period of Significance

1851-1962

Significant Dates

1885-87, 1923-1927, c. 1950-1953, 1962

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Jewish

Architect/Builder

Vaux, Calvert

Radford, George Kent

Beth Olam Cemetery
Name of Property

Kings & Queens Cos, NY
County and State

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

Beth Olam Cemetery is significant under National Register criteria A & C as an example of a designed rural cemetery type containing burials from three of the oldest synagogues in New York City. In plan, the cemetery includes characteristic elements, such as gently sloping hills, handsome entry gates, large deciduous and coniferous trees, and an asymmetric layout. It illustrates the development of burial customs in urban areas, the evolution of cemetery types, and the history of Judaism in New York City. Because it is shared by both Sephardic and Ashkenazy congregations, the cemetery's burials also illustrate the different customs of these different Jewish traditions. The surnames of the interred vary according to which congregation they belonged to, a visual representation of the community development of each synagogue and the history of Judaism in New York City. The cemetery is the final resting place of many prominent individuals of each of the congregations, including individuals of national renown.

The cemetery also illustrates of the evolution of funerary art in the northeastern United States from the mid 19th century to the present and includes many fine examples of Jewish funerary symbolism, including the Star of David, Hebrew inscription, and Biblical figures. Monuments are exemplary of American funerary art of the 19th and 20th century and demonstrate the changes in both material and design, moving from individual marble monuments, to large granite monuments in family plots, and progressing back to single or double monuments. Beth Olam's mausoleums, which are constructed in many different architectural styles, are notable not only as examples of funerary art but also for their relative rarity as a resource type in Jewish cemeteries. Almost every mausoleum at Beth Olam was constructed by Adler's Monument and Granite Works, showcasing the variety and resources available to a single monument company in the early 20th century.

Finally the cemetery is significant in architecture because it contains a chapel designed by famed designer (with Frederick Law Olmsted) of Central Park, Calvert Vaux. The chapel design is representative of the Picturesque Movement, utilizing dark, natural materials contrasted with delicate art glass in blues and greens.

Three Congregations: Shearith Israel, B'nai Jeshurun, and Shaaray Tefila

In 1654, a small group of Spanish and Portuguese Jews arrived in the colony of New Amsterdam and established a synagogue known as Shearith Israel, or "Remnant of Israel." The group was granted permission by the Dutch government to stay the following year. They built the first and oldest synagogue in the United States. Almost immediately, the members of Shearith Israel (also known as the Spanish and Portuguese Synagogue) sought to establish a cemetery for their community, succeeding in 1656. For the fledgling Jewish community, a permanent place of burial was of the utmost importance. According to congregational historian and rabbi David de Sola Pool, "In Jewish life, to a greater degree than is commonly found elsewhere, the establishment of a common consecrated burial ground is a significant sign of permanent settlement...[t]he cemetery served as the permanent geographic nuclear unit of community organization."¹³

¹³ David de Sola Pool, *Portraits Etched in Stone; Early Jewish Settlers, 1682-1831*. (New York: Columbia University Press, 1952), 6
- 7 .

Beth Olam Cemetery

Name of Property

Kings & Queens Cos, NY

County and State

In 1825, however, a group of congregants from Shearith Israel expressed their displeasure with the traditional Sephardic services and the overall organization of the synagogue. Consequently in that year, these dissidents formed Congregation B'nai Jeshurun, or "Children of Israel," which focused on the Ashkenazi rather than Sephardic minhag (rite) and followed the prayer rite of the Great Synagogue of London. The split, however, was not acrimonious; as de sola Pool states: "By 1825 the solitary synagogue [was] no longer sufficient for all the Jews of the city, and Congregation B'nai Jeshurun was founded as a friendly Ashkenazic offshoot of the parent Sephardic Congregation Shearith Israel."¹⁴

Similarly, in 1845, a group of young English and Dutch members of B'nai Jeshurun broke away from the synagogue to form Shaaray Tefila, or "Gates of Prayer." Like the early members of B'nai Jeshurun, the members of Shaaray Tefila decided to pursue a form of worship more closely aligned to their own traditions, and, like Shearith Israel, one of their first motions as a new congregation was to secure a permanent place of burial. "The first concern of the new organization was the purchase of a burial ground....On January 11, 1846, the committee announced that they had purchased a burial tract on 46th street, between 9th and 10th avenues."¹⁵

These differences and expansions, however, did not isolate the synagogues from one another. As de sola Pool states:

"One striking fact in connection with Sephardic-Ashkenazic relationships in old New York stands out in bright contrast with the conditions which obtained in such cities as Bordeaux, London, or Amsterdam where there was a separation between Sephardim and Ashkenazim in death as well as life. In the New York the two Jewish groups cooperated wholeheartedly in their religious life."¹⁶

Indeed, when faced with a difficult financial and spiritual decision to create a new "permanent" resting place for their congregants, B'nai Jeshurun, Shearith Israel, and Shaaray Tefila joined together to form a single place of eternal rest.

The "House of Eternity"

Just as earlier city ordinances of March 31, 1823 and 1825 prohibited burials by any group or individual below Canal Street and Grand street, respectively, the ordinance effective May 1, 1851, which banned burial below 86th street, forced Shearith Israel and B'nai Jeshurun to search for a solution to the burial problem.¹⁷ Shaaray Tefila also encountered a similar problem when their second cemetery at 105th street was condemned in order to form Central Park.¹⁸

In June of 1851, Shearith Israel purchased a triangular patch of farmland on Long Island. Originally, the Burial Committee appointed to finding a suitable place for the new burial ground selected a parcel of land "on the Williamsburgh Newtown Road." However, when B'nai Jeshurun declined to purchase

¹⁴ de Sola Pool, *Portraits Etched in Stone*, 119 – 120.

¹⁵ Cohen, *Shaaray Tefila*, 7.

¹⁶ de Sola Pool, *Portraits Etched in Stone*, 173.

¹⁷ de Sola Pool, *Portraits Etched in Stone*, 126 – 127.

¹⁸ Cohen, *Shaaray Tefila*, 9.

Beth Olam Cemetery

Name of Property

Kings & Queens Cos, NY

County and State

half of the proposed land, discussions stalled.¹⁹ While looking a similar plot of land close to Williamsburgh, the Committee was made aware of a parcel of land five miles away accessible only by a plank road that was still in the process of being constructed. Almost immediately, it became clear that this parcel would be new cemetery, "all parties at once admitted that the land was very suitable and desirable and that no time should be lost in securing it...the Children of Israel attached to our place of Worship will...for many succeeding years find undisturbed repose for their remains."²⁰

Like many cemeteries established during the same period, Beth Olam was laid out according to rural cemetery movement principles, pioneered in the Père Lachaise Cemetery(Paris, 1804) plan of 1815²¹, and utilized heavily in the design of Mount Auburn Cemetery in Cambridge, Massachusetts (1831, NR# 75000254, Listed April 21, 1975). Based on the idea that burial grounds should be large, open spaces with varied topography, careful landscaping, and natural features, the rural, or garden, cemetery movement was championed by architects around the country, including Alexander Jackson Downing (Cemetery of the Evergreens, 1849, NR# 07001192, Listed November 15, 2007), David Bates Douglass (Green-Wood Cemetery, 1838, NR# 97000228, Listed March 8, 1997), and Calvert Vaux (Hillside Cemetery, 1861, NR# 94PR02669, Listed September 7, 1994). Along with the proliferation of picturesque and romantic architecture, the rural cemetery typology came to be found on the outskirts of cities across the country by the 1860s.²² As the typography of the purchased land was naturally undulating, it was utilized in creating a picturesque and romantic landscape for Beth Olam. Early burial locations were referenced by their relation to the varying landscape, such as "the Knoll."²³ Large deciduous trees, including multiple beech trees and red maple trees, were planted at the northern entrance. A small pond also adorned the property in the north east quadrant belonging to Shearith Israel. Preceded only by the purchase of Salem Fields a year earlier, the cemetery was one of the first incorporated cemeteries in what would become known as the "Cemetery Belt" on the Queens/Brooklyn border.

The location was far from the congregations they served, but also far from any future bans on burials in Manhattan. However, there were some reservations by members of congregations as to their safety in the wilderness of Long Island:

"A century ago in the days of horse-drawn carriages, slow and infrequent ferries across the east river and large areas of roadless open lots...the new burial ground was indeed far away from the Jewish community in Manhattan...so much was in the wilds of the outskirts of the city that a year after its purchase the board of trustees considered the question of supplying firearms to the keeper of the cemetery."²⁴

¹⁹ William Clarke, 16 June 1851, Vol. VI, Page 60, Board of Trustees and Committees Meeting Minutes, 1784 – 1967. *Congregation Shearith Israel Archives*. Congregation Shearith Israel, New York, NY.

²⁰ *Ibid.*, 61.

²¹ United States National Park Service. "II. Burial Customs and Cemeteries: Introduction: Guidelines for Evaluating and Registering Cemeteries and Burial Places, National Register of Historic Places Bulletin (Nrb 41)," *National Parks Service*. U.S. Department of the Interior, Accessed Feb. 05, 2016. http://www.nps.gov/nr/publications/bulletins/nrb41/nrb41_5.htm.

²² Yalom, Marilyn, *The American Resting Place: Four Hundred Years of History Through Our Cemeteries and Burial Grounds*, New York: Houghton Mifflin Harcourt, 2008, 46.

²³ William Clarke, 16 June 1851, Vol. VI, Page 92, Board of Trustees and Committees Meeting Minutes, 1784 – 1967. *Congregation Shearith Israel Archives*. Congregation Shearith Israel, New York, NY.

²⁴ de Sola Pool, *Portraits Etched in Stone*, 142.

Beth Olam Cemetery
Name of Property

Kings & Queens Cos, NY
County and State

The ground was officially consecrated as the fourth cemetery belonging to Shearith Israel in the same year. Almost immediately, it was put to use, "This land the congregation consecrated for a burial ground on August 3, 1851. On the following day, Abigail, eighty-year-old daughter of Aaron Lopez of Newport, R.I., and widow of Isaac Gomez, Jr., buried in its southeast corner, was the first to be laid to rest in that ground."²⁵ The cemetery was named "Beth Olam," meaning "House of Eternity," and is a popular name for many Jewish burial grounds across the country.²⁶ That same year, half of the cemetery was deeded to B'nai Jeshurun. The second oldest congregation in the city, founded in 1825 by members of Shearith Israel, this congregation also sought an answer to the burial ban. B'nai Jeshurun officially incorporated its section of Beth Olam on March 12, 1856, five years after the burial ban of 1851. Burials that occurred between the ban and incorporation were later transferred to Beth Olam from the congregation's cemetery on 32nd Street.

The three congregations who founded Beth Olam shared a history and religious traditions. When discussing its inter-community connections, B'nai Jeshurun's Rabbi, Israel Goldstein, remarked, "It's principal contacts, however, were maintained with its parent Shearith Israel and its offspring Shaaray Tefila with whom it had the most in common."²⁷ In this spirit, in 1856, B'nai Jeshurun transferred approximately one half of its property, the southeastern quadrant, to Congregation Shaaray Tefila. The two congregations became close partners in the management of the cemetery. In 1859, they constructed a Metaher house on the border of the congregations' properties for \$2,675.²⁸ At the time, B'nai Jeshurun and Shearith Israel were in the middle of a dispute regarding the construction of a new wall built on the section lines; as a result, Shearith Israel was not involved in the building's design and construction.²⁹ This Metaher house, separate from the 1886 Vaux building erected by Shearith Israel, was much smaller in scale. Although the earlier building was demolished in the late 1990s, its footprint remains extant at the border of the old section belonging to B'nai Jeshurun and the section belonging to Shaaray Tefila.

In 1886, Calvert Vaux and his partner, George M. Radford, were contracted by Shearith Israel to design a new, larger Metaher house and entry gates for the cemetery. On March 10, 1886, the congregation approved of Vaux and Radford's plans and began construction.³⁰ A sweeping circular drive was also constructed to lead from the new gates to the chapel. Once Beth Olam had been officially incorporated by B'nai Jeshurun, the cemetery on 32nd street belonging to the congregation became more a burden than an asset. The area that was once the outskirts of the city when the cemetery was incorporated had now become a bustling center of industry and crowded tenements. "In 1887 the land was sold for \$20,000 and the bodies were removed to the congregation's new cemetery."³¹ Grave markers in the earliest section belonging to B'nai Jeshurun at Beth Olam contain grave markers that predate this move, including Jacob I. M. Falkenau, who died in 1852 and was transferred to the new cemetery.³² Other congregations throughout Manhattan faced a similar problem and sought a similar solution. De Sola Pool reports, "In the second half of the nineteenth

²⁵ de Sola Pool, *Portraits Etched in Stone*, 141.

²⁶ de Sola Pool, *Portraits Etched in Stone*, 153.

²⁷ Goldstein, *A Century of Judaism*, 133.

²⁸ Goldstein, *A Century of Judaism*, 130.

²⁹ Ibid.

³⁰ I. Phillip, 10 March 1886, Vol. VII, Page 307, Board of Trustees and Committees Meeting Minutes, 1784 – 1967. *Congregation Shearith Israel Archives*. Congregation Shearith Israel, New York, NY.

³¹ Goldstein, *A Century of Judaism*, 130.

³² "Bodies to be Removed," *New York Times*, February 23, 1887, 8. Accessed December 8, 2015. <http://nyti.ms/1Jz4uHD>.

Beth Olam Cemetery

Name of Property

Kings & Queens Cos, NY

County and State

century the bodies were removed by the congregations owning the grounds and interred in cemeteries in the borough of Queens."³³ Shearith Israel, despite immense pressure from developers, refused to disinter their dead and relocate them to Beth Olam, with the exception of three.³⁴

At the turn of the 20th century, B'nai Jeshurun found itself growing at an accelerated rate, requiring the expansion of their section of Beth Olam. In 1923, B'nai Jeshurun purchased a portion of Shearith Israel's land for \$50,000, in order to gain more room for its congregants."³⁵ The "New Grounds," as it was called, was directly adjacent to Shaaray Tefila's property and situated to the southeast of the Vaux Metaher house. Just two years later, on the eve of the congregation's centennial, expansion was again required: "in 1925, negotiations were commenced with a view to securing an additional similar tract. Under the supervision of the sexton and the Cemetery Committee, the cemetery property was proving a valuable source of income."³⁶ It was during this rapid period of expansion that many of Beth Olam's mausoleums were erected.

In the 1950s, land was again transferred, this time in a complicated exchange of property in the northwestern corner of the cemetery. B'nai Jeshurun and Shearith Israel sold and exchanged rows of open burial space between each other, and planned to extend the existing paths within the cemetery, although the paths did not come to fruition.³⁷ In 1962, a major renovation was undertaken on the Vaux Metaher house by Shearith Israel, overseen by the first paid Chairman of the New York City Landmarks Preservation Commission, Harmon Goldstone.³⁸ The original floor was covered over, bathrooms were expanded, a basement was dug, drainage added, and the building made more accessible with a low ramp added to the entryway.³⁹ Care was taken to preserve and restore significant elements of the building, including the slate roof.⁴⁰ A life-long member of Shearith Israel, Mr. Goldstone's grave sits right behind the chapel he restored.⁴¹

Funerary Evolution

Beth Olam is host to generations of funerary art and is a visual representation of the evolution of mourning in the United States between the mid-19th century and the 21st century. As a Jewish cemetery, Beth Olam also offers an unusual representation of Sephardic and Ashkenazic funerary customs side by side. Tradition-specific themes, such as marker orientation, effigies, and, most

³³ de Sola Pool, *Portraits Etched in Stone*, 140.

³⁴ de Sola Pool, *Portraits Etched in Stone*, 140; 158.

³⁵ Goldstein, *A Century of Judaism*, 296.

³⁶ *Ibid.*

³⁷ William F. Savacool, "Property in Cemetery of the Congregation Shearith Israel in the Borough of Queens New York City," Clerk's Office, Cemetery Materials, 19th and 20th C, Manhattan Cemeteries. *Congregation Shearith Israel Archives*. Congregation Shearith Israel, New York, NY.

³⁸ David W. Dunlap, "Harmon Goldstone Dies at 89; Led New York Landmarks Commission," *New York Times*, February 23, 2001, accessed December 8, 2015, <http://www.nytimes.com/2001/02/23/nyregion/harmon-goldstone-dies-at-89-led-new-york-landmarks-commission.html>.

³⁹ Goldstone and Dearborn Architects. "Cemetery Chapel of the Spanish and Portuguese Synagogue - Elevations and Details." Clerk's Office, Cemetery Materials, 19th and 20th C, Manhattan Cemeteries. Cypress Hills (agreements, deeds, maps, real estate bills, widening of streets, renovation of Metaher House (1960s), 1851-1993). *Congregation Shearith Israel Archives*. Congregation Shearith Israel, New York, NY.

⁴⁰ *Ibid.*

⁴¹ David W. Dunlap, "Harmon Goldstone Dies at 89; Led New York Landmarks Commission," *New York Times*, February 23, 2001, accessed December 8, 2015, <http://www.nytimes.com/2001/02/23/nyregion/harmon-goldstone-dies-at-89-led-new-york-landmarks-commission.html>.

Beth Olam Cemetery
Name of Property

Kings & Queens Cos, NY
County and State

obviously, mausoleums, are evident in each congregation's sections. Larger, national trends, such as the language of Victorian mourning and the proliferation of Greek and classical imagery, are also evident, though more in sections belonging to the more liberal congregations of B'nai Jeshurun and Shaaray Tefila.

Jewish Funerary Art, Symbolism, and Ritual

Although all three congregations who own Beth Olam descended from one another, their traditions have evolved into distinct forms of worship and ritual. Rabbi David de Sola Pool of Shearith Israel gives a history of the cemeteries in the Jewish community and the origins of burial practices.

A Jewish cemetery is also bound by its own immemorial traditions, as well as by the city's regulations. In ancient days, as the Talmud tells, Jewish burial places were guided against ferreting animals and against the misbegotten superstitious practices of heathen neighbors. As a further safeguard, the grave was dug deep, and sometimes, as in medieval Ferrara, the grave was sealed. It is by no means improbable that the Sephardic and oriental Jewish custom of setting the tombstone flat on the earth evidences a further effort to safeguard the grave furthermore, in days when cemeteries were believed to be centers for the spread of epidemics, reasons of sanitation called for setting the burial fortune outside the city and carefully enclosing it."⁴²

The practice of settling flat stones on graves was continued by Sephardic descendants, those that descended from the Jews of Spain and Portugal, in the colony of New Amsterdam, helping to define the community "The flat stones...accord with that Sephardic tradition which determined the character of the Jewish community of New York as its foundation."⁴³ In the Shearith Israel section of Beth Olam, congregants wishing to deviate from the conventional memorial stone had to petition the synagogue directly, with varying outcomes.⁴⁴

Once the Jewish community in New York had grown and evolved, however, different traditions of worship began to appear. In contrast to Shearith Israel's Orthodox Sephardic traditions, by the late 19th century, B'nai Jeshurun's Orthodox Ashkenazic members began to liberalize their practices. "In 1875, several extremely controversial changes occurred, including the establishment of family pews where men and women sat together, the addition of an organ, and the establishment of a choir of both men and women."⁴⁵ It is in this same spirit that the traditional funerary art seen at Beth Olam began to be intermingled with more secular funerary iconography. Indeed, the monument dedicated to Uriah Phillips Levy, located in the Shearith Israel section, was quite controversial when it was constructed, because of its size and Levy's own request to have a statue in his image on the monument. Levy had been a member of both Shearith Israel and B'nai Jeshurun during his lifetime, but his monument was more closely aligned with the latter's tradition of funerary custom. As de Sola Pool editorializes, "Jewish custom...consistently calls for the marking of the grave. It frowns upon 'costly obelisks and sculptures of sorrow."⁴⁶

Throughout the many different typologies of grave markers, Jewish symbolism is interspersed within the popular secular images of the day, especially within the sections belonging to B'nai Jeshurun and

⁴² de Sola Pool, *Portraits Etched in Stone*, 25-26.

⁴³ de Sola Pool, *Portraits Etched in Stone*, 160.

⁴⁴ William Clarke, 16 June 1851, Vol. VI, Page 100-103, Board of Trustees and Committees Meeting Minutes, 1784 – 1967. *Congregation Shearith Israel Archives*. Congregation Shearith Israel, New York, NY.

⁴⁵ Andrew Dolkart, "Congregation B'nai Jeshurun Synagogue and Community House," *National Register of Historic Places Collection*, Number 89000474, 2 June, 1989, sec. 8, 3-4.

⁴⁶ de Sola Pool, *Portraits Etched in Stone*, 159.

Beth Olam Cemetery
Name of Property

Kings & Queens Cos, NY
County and State

Shaaray Tefila. In the mid-19th century, menorahs and Stars of David are carved alongside weeping willows and urns. Two hands, with four fingers each divided into two sets of two fingers, is the symbol of a priestly blessing, and refers to a Kohen, a descendant of the biblical high priest Aaron. Pitchers signify a Levite; a member of the tribe of Levi. In the 20th century, Stars of David are interwoven into geometric design. Menorahs are often the focus of art glass windows. On an Egyptian Revival mausoleum, the wings of Horus center around not the sun, but a Star of David. Several bronze doors and art glass windows depict biblical symbols, rather than the secular revival designs. In the Shearith Israel section of Beth Olam, the ornament is much more subdued, using classical ornament sparingly, if at all, and focusing more on the epitaph as the main element of memorialization.

Hebrew text, however, is the dominant Jewish cultural symbol. The phrase פ'ג, or "Here Lies," used on hundreds of tombstones, regardless of congregation to which they belong. Also present through all the sections are small stones on monuments, a ritual denoting a visit to a gravesite. Beside the door to the Metaher House, a small bowl with stones is left for visitors to participate in the ancient tradition.

Transition of Funerary Style

Throughout all sections of Beth Olam, a clear evolution of funerary style is event, though much more subtle in the sections belonging to Shearith Israel. Early monuments in the cemetery are thin, vertical marble headstones and horizontal tablets, largely depending on if the decedent is of the Ashkenazi, who utilized more traditional vertical tablets, or Sephardic tradition, whose followers preferred a more demure monument parallel to the ground. In the 19th century, this difference is plainly evident and is reflected in the surnames inscribed on the monuments, with Latin-derived names predominantly inscribed on horizontal stones, and Germanic-derived names on vertical ones.. Also on the monuments are symbols referring to the Victorian language of mourning, seen more in the Ashkenazic sections, who favored designs and styles that were also popular with the general public. Many symbols, including flowers, trees, and urns are all imbued with specific meaning. A cut tree refers to a life cut short; an upside down torch refers to a life extinguished, but one that will continue to live on in spirit. Also in this period, as throughout the 19th and 20th centuries, inscriptions are often written in both English and Hebrew.

By the 20th century, funerary art began to change. Dark granite and streamlined decoration became more common. Family plots, although they existed in the mid-19th century, now contained a large single monument for the family, smaller footstones for individuals, and stones demarcating the boundaries of the plot. Victorian funerary symbolism was still popular, but the ancient revival traditions, such as the Greek draped urn and Egyptian obelisk, become immensely popular for their restrained ornamentation. Hebrew is still used alongside English, but less so in the sections belonging to B'nai Jeshurun and Shaaray Tefila. Indeed, surnames no longer denoted in which orientation a stone would be placed as members of different traditions married members of other congregations and traditions. Popular design helped to dictate memorial choices. It is also in this period that it became popular to inscribe the location where the person was born alongside date of birth, establishing a connection to the person's heritage beyond their synagogue, and highlighting the influx of immigrants to each congregation.

In the first three decades of the 20th century, mausoleums became popular among members of B'nai Jeshurun and some members of Shaaray Tefila. In total, 88 mausoleums are located in the sections belonging to B'nai Jeshurun, and 19 in the section belonging to Shaaray Tefila. There are no

Beth Olam Cemetery
Name of Property

Kings & Queens Cos, NY
County and State

mausoleums in the Shearith Israel sections, due to the resistance of Orthodox congregations to above-ground burials. These mausoleums take the form of popular architecture at the time they were built and include many of the revival styles popular in the 1920s and 1930s, including Greek Revival, Romanesque Revival, and Gothic Revival. One of the most impressive revival mausoleums is the Arnheim-Zorkowski Mausoleum, an imposing structure with clerestory windows, domes, and even an interior skylight. Other mausoleums were constructed in the popular Art Deco style, which favored clean lines, minimal ornamentation, and geometric patterns. One of the most impressive in this style is the James and Ely Strook Mausoleum, which has a hexagonal plan, pale granite accents, and a custom nickel-silver door depicting biblical imagery.

Almost all of the mausoleums in Beth Olam were constructed by a single company: Adler's Monument and Granite Works. Adler's work can be seen all over New York City, including in Woodlawn in the Bronx (National Historic Landmark # 11000563, Listed 06/23/2011). Several styles of mausoleums, including the rusticated neoclassical style with independent urns and the traditional Greek Revival with four Doric columns are seen in Both Beth Olam and Woodlawn and are identical, aside from the family names inscribed on their respective lintels. This is exemplified in the comparison of the Warshow mausoleum (B'nai Jeshurun, 1929, Section L) and the Bloch Mausoleum in Woodlawn (1921, Figure 2). One reason Adler's was such a popular choice could be the fact that its satellite office was located in Maspeth, Long Island, nearby the cluster of cemeteries in the region.

The bronze work exhibited in Beth Olam is also very similar to work seen in other New York City cemeteries, including Woodlawn. A very popular motif, possibly cast by the Roman Bronze Works of New York, is a set of double bronze doors decorated with upturned lit torches on the lower panels and monogrammed wreaths on grates in the upper glass. This design is seen on dozens of mausoleums in Beth Olam and on mausoleums in Woodlawn, including one belong to the Lang family (1930, Figure 3).

Later in the 20th century, owners moved away from mausoleums and back to family plots with large singular monuments. Bronze panels on footstones became very popular, and several family plots in Beth Olam, including the Unterberg Family Plot in the Shearith Israel section, exhibit this arrangement (Shearith Israel, 1940, Sections 236 and 237). By the late 20th and the early 21st century, the trend had shifted back to a smaller, individual monument. Often the monument is for a couple, with both names engraved on the stone, but, some are individual, albeit smaller, stones, evidenced in the Ruth Lesser stone, a medium height granite headstone on a small base decorated with a small menorah and floral design. (Shearith Israel, 1999, Section 248).

Stained Glass

Almost every mausoleum within Beth Olam contains at least one window crafted from colored art glass. The exception is small, narrow mausoleums configured of three crypts stacked on top of one another and situated across from the entrance. Most mausoleums of conventional configuration contain a single art glass window on the rear wall of the mausoleum. More elaborate mausoleums may include a larger window on the rear wall, such as the Matz mausoleum (B'nai Jeshurun, Section Q, 1936, Lots 9, 10, 13 ½, 14), or the addition of side panels, as in the Aronson mausoleum, (B'nai Jeshurun, 1959, Section Q, Lots 6 ½, 7, 16, 17 ½). Still other mausoleums display unique uses for art

Beth Olam Cemetery

Name of Property

Kings & Queens Cos, NY

County and State

glass, including clerestory windows (Salomon, B'nai Jeshurun, 1914, Section H, Lot 2), and fanlights (Arnheim-Zorkowski, B'nai Jeshurun, 1908, Section NG, Lots 53, 54, 69, 70).

Although most of the mausoleums were constructed by Adler's Monument Company of New York, the glass windows were separate commissions from various manufacturers. Some windows, which were "off the shelf," pieces, are seen in several mausoleums in Beth Olam. For example, a window featuring a Grecian female figure in purple leaning on a column is seen in both the Oppenheim mausoleum, (Shaaray Tefila, 1928, Section 1, Lot 6) and in the Schulman mausoleum (Shaaray Tefila, 1931, Section A, Lot 3). Other windows are unique to their mausoleums and appear to be custom creations. These windows seem to display a greater amount of skill and may be the work of one of the famous art glass houses, such as, Maitland Armstrong, John LaFarge, Duffner and Kimberly, J & R Lamb, or Tiffany Studios. One window in particular, a large rectangular landscape on the rear wall of the mausoleum (B'nai Jeshurun, 1924, Section L, Lots 1, 2, 30, 31), exhibits the technique and style of a sophisticated work, "...the use of opalescent glass, intricate leading and organic copper foil work, acid-etching, plating (i.e., several layers of glass), and a sense of perspective."⁴⁷

Regardless of creator, many of the art glass windows within the mausoleums of Beth Olam offer prominent examples of Jewish symbolism. The menorah, a six-arm candelabrum, is one of the most recognizable symbols of Judaism and is featured prominently in the Zimetbaum window (B'nai Jeshurun, 1948, Section Q, Lot 18). The six-pointed Star of David, the modern symbol of Jewish identity since the 19th century, is also common, including in the Butler mausoleum (B'nai Jeshurun, 1954, Section Q, Lot 19). Perhaps the most widespread image in art glass at Beth Olam is the oil lamp. Suspended from chains, and usually containing either an eternally lit flame, or a smoke wisp symbolizing a life extinguished, the oil lamp is an ancient symbol often used in tandem with the menorah and is especially prevalent in Jewish communities of western Europe and the United States.⁴⁸ The Stone window is just one of dozens of lamp windows in Beth Olam (Shaaray Tefila, 1936, Section 1, Lot 7). Other Jewish symbols are more direct, such as representations of biblical figures, including Deborah (B'nai Jeshurun, Aronson, 1959, Section Q, Lots 6 ½, 7, 16, 17 ½) and Moses, (Myer Levy, 1928, B'nai Jeshurun, Section J, Lot 10) and the Ten Commandments (Phillips, B'nai Jeshurun, 1920, Section H, Lot 6).

Conclusion

Regardless of practice, however, all three congregations emphasize the importance of keeping a cemetery as a permanent place for departed loved ones. The preamble of the rules and regulations for Beth Olam, written by Shaaray Tefila, begins by stressing the importance the cemetery plays in the Jewish community, "With all the religious duties with which Israelites are engaged, there are none they obey with more earnestness and solemn importance than the rite of burying the dead and seeing the mortal tabernacle enclosed in its tenement of clay."⁴⁹ Throughout the history of Beth Olam, joint committees have been formed to govern, secure, and maintain the cemetery as a whole, attended by all three congregations. Yet, each congregation maintained distinctive own burial customs and

⁴⁷ Neal A. Vogel and Rolf Achilles, "The Preservation and Repair of Historic Stained and Leaded Glass." *Preservation Briefs*, Number 33. National Park Service, October 2007, 4.

⁴⁸ Rāḥēl Ḥaklīlī, *The Menorah, the Ancient Seven-armed Candelabrum: Origin, Form, and Significance* (Leiden ; Boston : K In : Brill, 2001), 227 – 228.

⁴⁹ Cohen, *Shaaray Tefila*, 17.

Beth Olam Cemetery
Name of Property

Kings & Queens Cos, NY
County and State

funerary art. Each congregation represents a facet of the Jewish community of New York City and its history, which all come together at Beth Olam. Beth Olam is representative not only of Jewish funerary architecture but also of the multiplicity and history of the Jewish community in New York. As de Sola Pool remarked in his book chronicling the cemeteries of Shearith Israel, "Jews of many lands and varied religious lie side by side in death, as they loved, worked, and preached side by side in life."⁵⁰

⁵⁰ de Sola Pool, *Portraits Etched in Stone*, 173.

Beth Olam Cemetery
Name of Property

Kings & Queens Cos, NY
County and State

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Beth Olam Cemetery

Name of Property

Kings & Queens Cos, NY

County and State

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Beth Olam Cemetery
Name of Property

Kings & Queens Cos, NY
County and State

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67 has been requested)
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: _____

Historic Resources Survey Number (if assigned):

Beth Olam Cemetery
Name of Property

Kings & Queens Cos, NY
County and State

10. Geographical Data

Acreage of Property 12.37
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>18</u> Zone	<u>594405</u> Easting	<u>4505168</u> Northing	3	<u>18</u> Zone	<u>594561</u> Easting	<u>4504886</u> Northing
2	<u>18</u> Zone	<u>594815</u> Easting	<u>4504974</u> Northing	4	<u>18</u> Zone	<u>594585</u> Easting	<u>4505070</u> Northing

Verbal Boundary Description (Describe the boundaries of the property.)

Beth Olam Cemetery consists of New York City Brooklyn Block 4095, Lots 20, 30, 40, and 50, and Queens Block 3740 Lot 285. It is bounded by Cypress Hills Street to the east and northeast, Salem Fields Cemetery to the south, Cypress Hills National cemetery to the southwest, and Highland Park to the west. The boundary is indicated by a heavy line on the enclosed map with scale.

Boundary Justification (Explain why the boundaries were selected.)

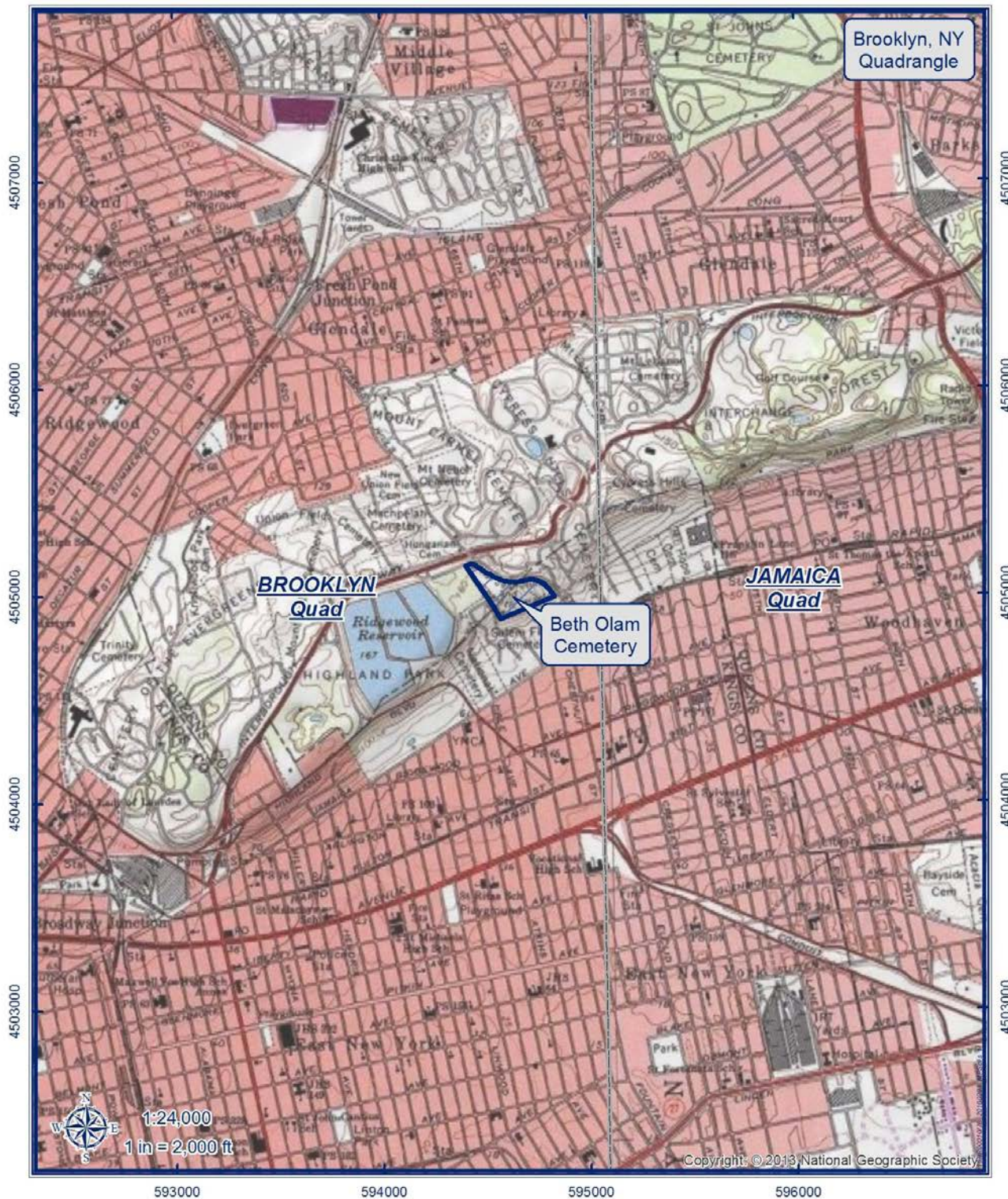
The boundaries given for Beth Olam Cemetery encompass the original 12.37 acres purchased by Congregation Shearith Israel and B'nai Jeshurun in 1851; this has remained the acreage of Beth Olam throughout its period of significance and to the present day.

Beth Olam Cemetery
Name of Property

Kings & Queens Cos, NY
County and State

Beth Olam Cemetery
Brooklyn, Kings Co. & Queens, Queens Co., NY

2 Cypress Hills Street
Ridgewood, NY 11208



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



Beth Olam Cemetery



Parks, Recreation
and Historic Preservation

Beth Olam Cemetery
 Name of Property

Kings & Queens Cos, NY
 County and State

Beth Olam Cemetery
 Brooklyn, Kings Co. & Queens, Queens Co., NY

2 Cypress Hills Street
 Ridgewood, NY 11208



Coordinate System: NAD 1983 UTM Zone 18N
 Projection: Transverse Mercator
 Datum: North American 1983
 Units: Meter



Beth Olam Cemetery



Parks, Recreation
 and Historic Preservation

Beth Olam Cemetery
Name of Property

Kings & Queens Cos, NY
County and State

11. Form Prepared By

name/title Marena Wisniewski (edited by Jennifer Betsworth, NY SHPO)
organization _____ date January 2016
street & number 101 Mill Hill Lane, Apt. A telephone 203-809-1797
city or town Southport state CT zip code 06890
e-mail _____

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Beth Olam Cemetery
City or Vicinity: Brooklyn
County: Kings State: New York
Photographer: Marena Wisniewski
Dates Photographed: August 14, 2015, September 22, and September 29, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 32 Beth Olam Cemetery, view looking east to Cypress Hills Street from circular drive.
- 2 of 32 Entrance to Beth Olam Cemetery, viewed from Cypress Hills Street, looking south.
- 3 of 32 Entrance to Olam Cemetery and B'nai Jeshurun Section Q, from circular drive, looking north.
- 4 of 32 Beth Olam Cemetery, view looking south from circular drive to burial grounds.
- 5 of 32 Shearith Israel section of Beth Olam Cemetery, displaying a majority of perpendicular slabs in accordance with Jewish Orthodox tradition, view looking northwest towards chapel.
- 6 of 32 Beth Olam Cemetery, showing multiple generations of funerary art, mature trees and Metahar house. View looking northwest from Shearith Israel circular plot.
- 7 of 32 Entrance to burial grounds of Beth Olam Cemetery, view looking south from rear of Metaher house.
- 8 of 32 Metaher House, Beth Olam Cemetery, view looking south towards Cypress Hills Cemetery.

Beth Olam Cemetery

Kings & Queens Cos, NY

Name of Property

County and State

- 9 of 32 Interior ceiling of Metaher house, showing wooden panels and decorative geometric pattern, Beth Olam Cemetery.
- 10 of 32 Interior stained glass window, one of six, depicting a landscape. Metaher house, Beth Olam Cemetery.
- 11 of 32 Interior of Metahar house, Beth Olam Cemetery.
- 12 of 32 Dessau family plot, Section 21, Lot 8 of B'nai Jeshurun section, Beth Olam Cemetery, showing large central obelisk. View looking west towards Salem Fields.
- 13 of 32 Grave of Emma Lazarus, author of "The New Colossus," in the Moses Lazarus plot, Section 60 of the Shearith Israel section of Beth Olam Cemetery, displaying ivy bed. View looking west towards Salem Fields
- 14 of 32 Monument to Commodore Uriah Phillips Levy, Lot 100, Shearith Israel section of Beth Olam Cemetery, showing unconventional design and size for orthodox Jewish tradition. View looking south towards Salem Fields.
- 15 of 32 Hyman mausoleum, Section L, Lot 26 of B'nai Jeshurun section of Beth Olam Cemetery, and example of the typical Neoclassical style created by Adler's Monument and Granite Works. View looking west towards Salem Fields.
- 16 of 32 Claman mausoleum, Section L, Lots 1, 2, 30, 31 of B'nai Jeshurun section of Beth Olam Cemetery, an example of Greek Revival style. View looking west towards Salem Fields.
- 17 of 32 Zimetbaum mausoleum, Section Q, lot 18 of B'nai Jeshurun section of Beth Olam Cemetery, exhibiting the streamlined Art Deco style. View looking west towards Salem Fields.
- 18 of 32 Israel Matz mausoleum, Section Q, lots 9, 10, 13 ½, 14 of B'nai Jeshurun section of Beth Olam Cemetery. An expansive mausoleum unique to the cemetery in a streamlined neoclassical style. View looking west towards Salem Fields.
- 19 of 32 Stained glass window of Israel Matz mausoleum, depicting a peace dove, Beth Olam Cemetery.
- 20 of 32 Max Aronson mausoleum, Section Q, lots 6 ½, 7, 16, 17 ½ of B'nai Jeshurun section of Beth Olam Cemetery, an example of a large Neoclassical mausoleum. View looking west towards Salem Fields.
- 21 of 32 Rear Stained glass window of Max Aronson mausoleum, depicting the biblical figure of Deborah.
- 22 of 32 Arnheim-Zorkowski mausoleum, Section NG, Lots 53, 54, 69, 70 in B'nai Jeshurun section of Beth Olam Cemetery, an example of an Romanesque/Byzantine Revival style. View looking west towards Shearith Israel section.
- 23 of 32 Skylight of Arnheim-Zorkowski mausoleum, fabricated of opalescent glass in a geometric pattern.
- 24 of 32 Door of James and Ely Strook mausoleum, constructed of nickel silver and bronze, and depicting 15 panels referencing the Hebrew bible.
- 25 of 32 The Dinkelspiel family plot, Section 21, Lot 7 of B'nai Jeshurun section of Beth Olam Cemetery, and example of early 20th century family plots, with all elements fabricated of granite. View looking west towards Salem Fields.
- 26 of 32 The Hahn monument, Section 2, Lot A of Shaaray Tefila section of Beth Olam Cemetery, exhibiting the shift in 20th century funerary art to smaller monuments with fewer ornamentation. Also notable for its use of an effigy, contrary to traditional orthodox Jewish customs. View looking west from Cypress Hills Street.
- 27 of 32 Warshow mausoleum, Section L, Lot 13 of B'nai Jeshurun section of Beth Olam Cemetery, an example of the popular Greek Revival style, manufactured by Adler's Monument and Granite Works of New York, NY. View looking west towards Salem Fields.
- 28 of 32 Unterberg family plot, Sections 236 and 237 of Shearith Israel section of Beth Olam Cemetery, showcasing bronze plaques for small footstones within a larger family plot. View looking northeast towards Cypress Hills Street.

Beth Olam Cemetery
Name of Property

Kings & Queens Cos, NY
County and State

- 29 of 32 The Wehselman mausoleum, Section C, Lot 6 of B'nai Jeshurun section of Beth Olam Cemetery, is an example of a small mausoleum, lacking a stained glass window decoration, and having space above for approximately three internees. View looking east towards Shaaray Tefila section of Beth Olam Cemetery.
- 30 of 32 Stained glass window of the Oppenheim mausoleum, Section 1, Lot 6 of Shaaray Tefila section of Beth Olam Cemetery, depicting a woman in Grecian purple dress leaning on a column.
- 31 of 32 Stained glass window of the Claman mausoleum, Section L, Lots 1, 2, 30, 31 of B'nai Jeshurun section of Beth Olam Cemetery, depicting a landscape in a hue of greens, blues and purples using opalescent glass.
- 32 of 32 Stained glass window of the Myer Levy mausoleum, Section J, Lot 10 of B'nai Jeshurun section of Beth Olam Cemetery, depicting Moses returning from the mountain with the Ten Commandments.

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name Congregation Shearith Israel (Attn: Barbara Reiss)

street & number 2 West 70th Street telephone _____

city or town New York state NY zip code 10023

name Congregation B'nai Jeshurun (Attn: Robert Kanter)

street & number 270 West 89th Street telephone _____

city or town New York state NY zip code 10024

name Temple Shaaray Tefila (Attn: Amy Schwach)

street & number 250 East 79th Street telephone _____

city or town New York state NY zip code 10075

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Beth Olam Cemetery
Name of Property

Kings & Queens Cos, NY
County and State



Figure 1. Door of John W. Gates mausoleum, Woodlawn Cemetery, Bronx, NY. Created by sculptor Robert Aitken using neoclassical figures and symbols of mourning popular in the early 20th century. Photo courtesy Stephen E. Sherman. <http://stephenesherman.com/ehret-haffen-mausoleums/woodlawn-mausoleum-01>.

Beth Olam Cemetery
Name of Property

Kings & Queens Cos, NY
County and State

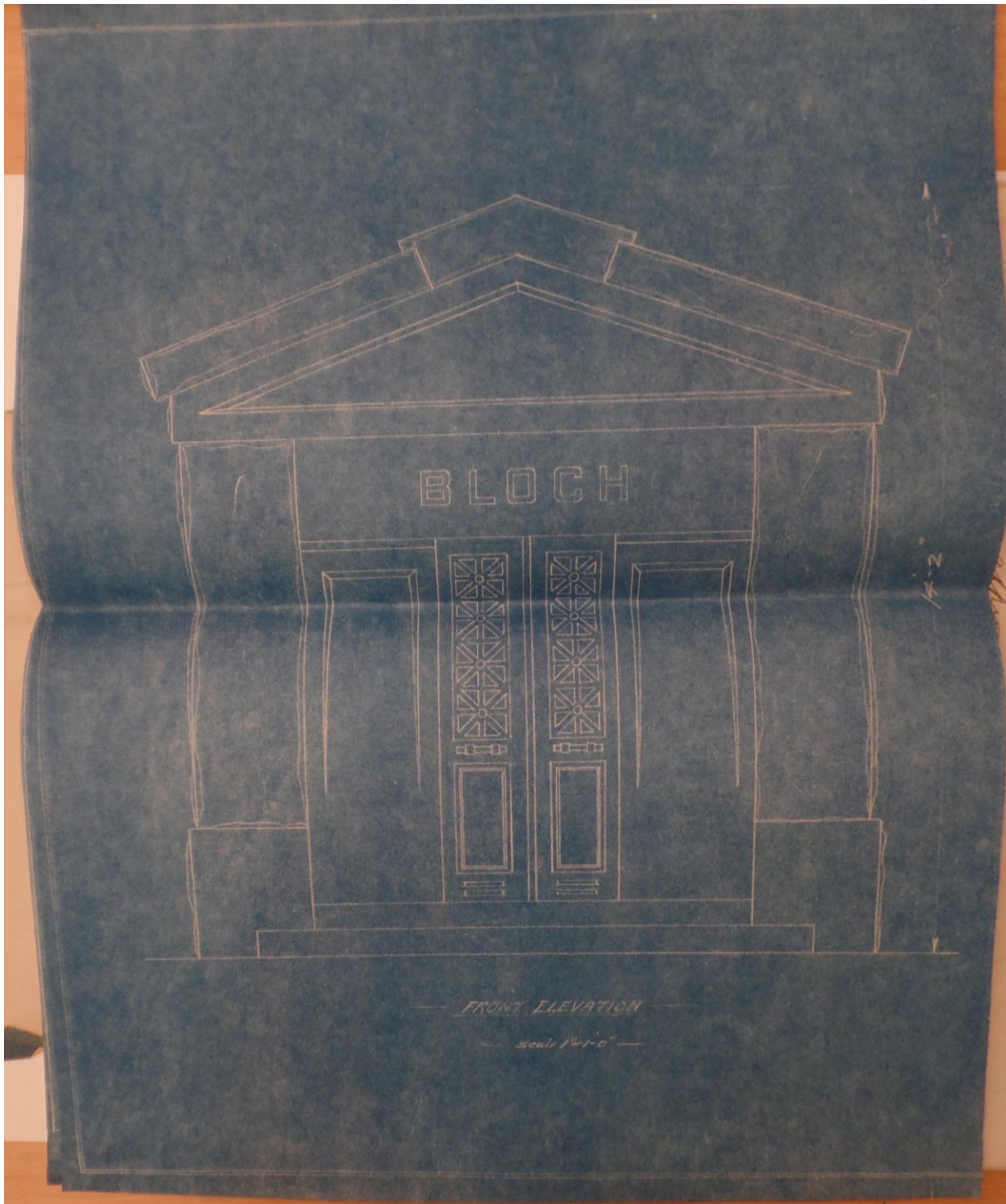


Figure 2 Bloch mausoleum elevation, Woodlawn Cemetery, Bronx, NY. Also fabricated by Adler's Monument and Granite Works, the Bloch mausoleum bars stroking resemblance to the Warshow mausoleum in Beth Olam.

Beth Olam Cemetery
Name of Property

Kings & Queens Cos, NY
County and State



Figure 3 Lang mausoleum elevation, Woodlawn Cemetery, Bronx, NY, showcasing a set of bronze doors with neoclassical funerary symbols of wreaths and upturned torches, also seen on dozens of mausoleums in Beth Olam Cemetery.

Beth Olam Cemetery
Name of Property

Kings & Queens Cos, NY
County and State

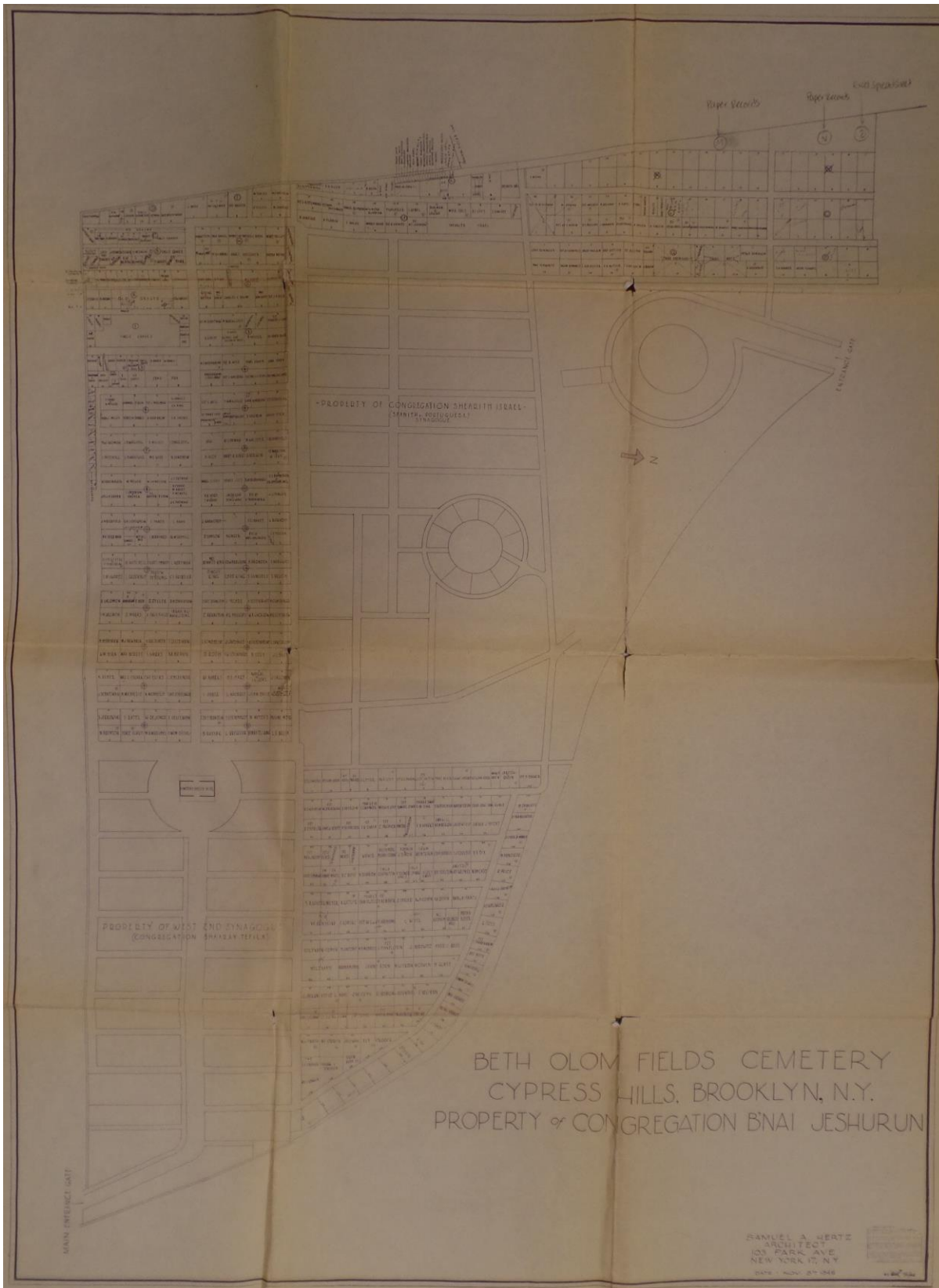


Figure 4. Beth Olam Cemetery plan, 1945. Courtesy Beth Olam Cemetery.

Beth Olam Cemetery
 Name of Property

Kings & Queens Cos, NY
 County and State

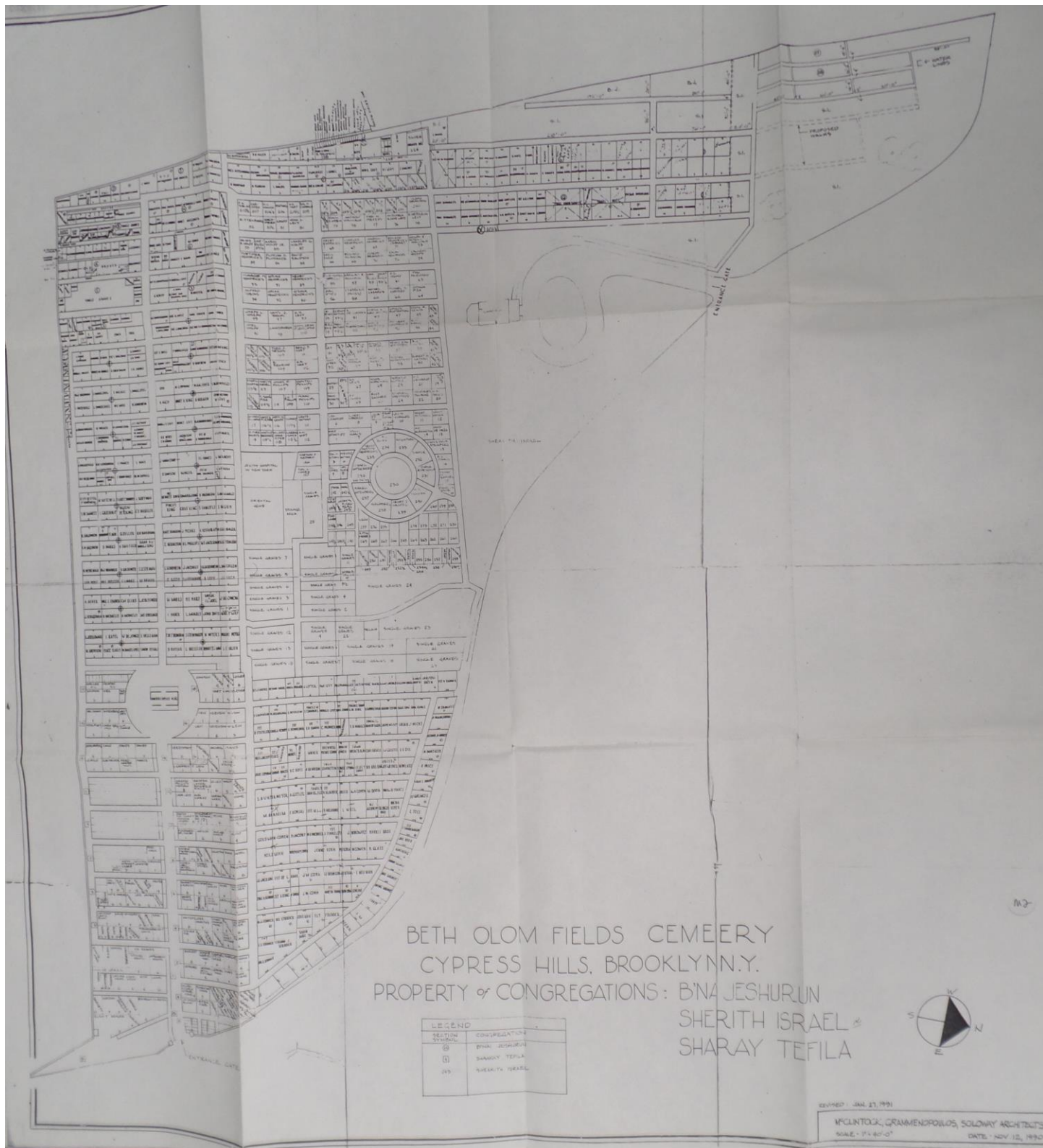


Figure 5. Beth Olam Cemetery Plan, 1991. Courtesy Beth Olam Cemetery.





THE
FOURTH CEMETERY
OF THE
SPANISH
AND PORTUGUESE
SYNAGOGUE
SHEARITH
ISRAEL
IN THE
CITY OF NEW YORK

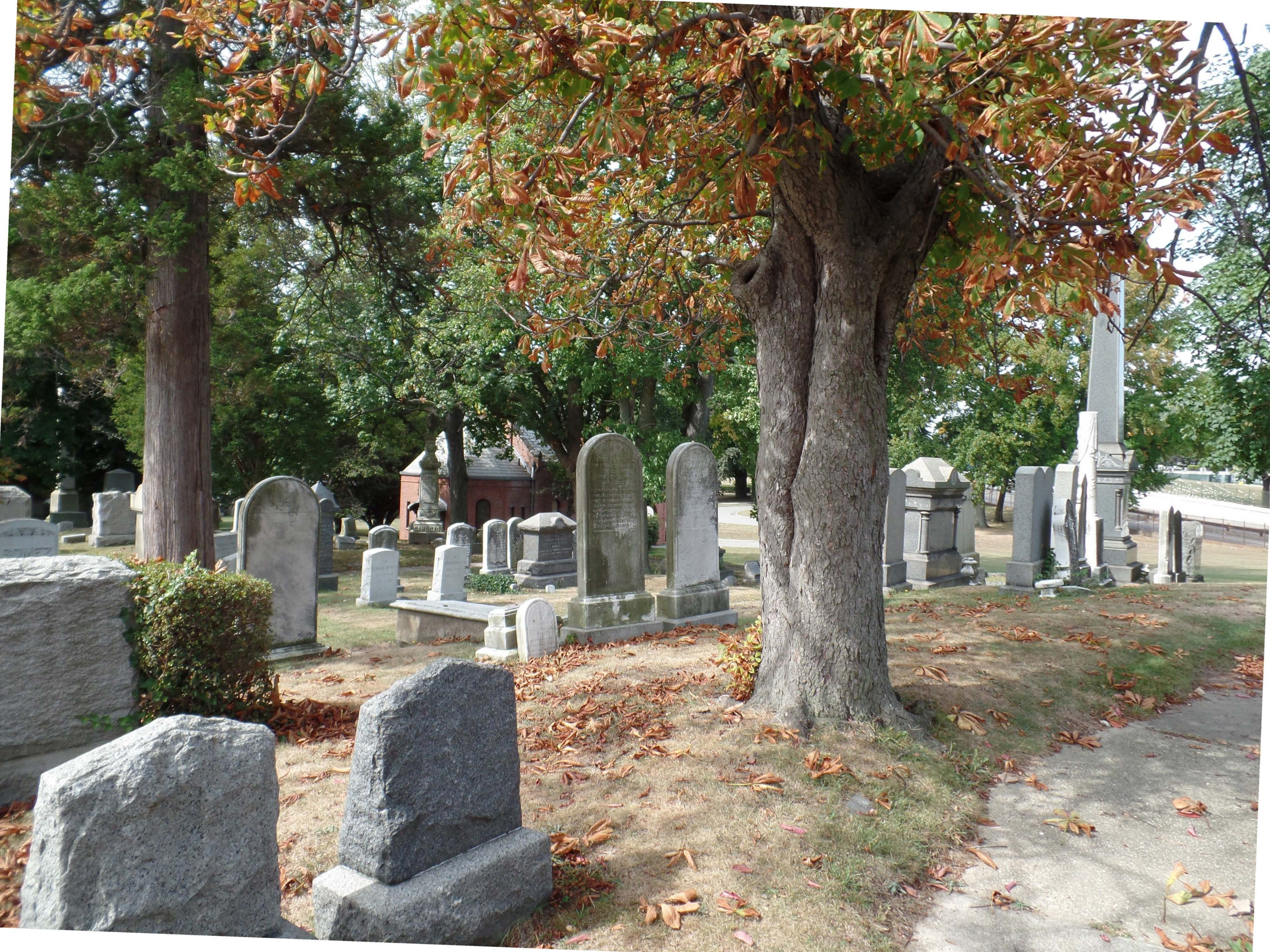
CONGREGATION
SHEARITH
ISRAEL
EST. 1654





















NEW BUILDING OF THE CHURCH OF ST. JOHN THE BAPTIST
NEW BRITAIN, CT. 1840-1841
FROM THE REVENUE OF
THE CHURCH OF ST. JOHN THE BAPTIST
NEW BRITAIN, CT. 1840-1841
THE CHURCH OF ST. JOHN THE BAPTIST
NEW BRITAIN, CT. 1840-1841

THIS LAND OF ST. ALBANS WAS
PURCHASED BY THE COMMUNITARIAN
SOCIETY OF NEW BRITAIN IN
NEW YORK FOR A SCHOOL IN
MAY 1840



IN MEMORY OF
SIMON DESSAU
BORN
MARCH 20th 1855
DIED
JANUARY 19th
SARAH DESSAU
BORN
MAY 25th 1855
DIED
SEP. 27th 1904
DESSAU

MONUMENT WITH STATUE

ZION D. BERNSTEIN

MEHRBACH

RUTH S. DESSAU
BORN 1858
DIED 1904

MAURICE S. DESSAU
BORN 1858
DIED 1904

HILDA S. DESSAU
BORN 1858
DIED 1904

LOT 8

SEC 21



BRANDON



EMMA
DAUGHTER OF
MOSES AND ESTHER
LAZARUS
BORN JULY 22 1849



EMMA LAZARUS
 JULY 22, 1849 - NOVEMBER 19, 1897
THE NEW COLOSSUS
 NOT LIKE THE BRONZE STATUE OF GREEN FAIRY,
 WITH CONQUERING LIMBS ASTRIDE FROM LAND TO LAND,
 HERE AT OUR SEAS WASHED, SUNSET-ANTICS SHALL STAND
 A MIGHTY WOMAN WITH A TOUCH, WHOSE FLAME
 IS THE IMPASSURED NIGHTINGALE, AND HEAR HER
 MOTHER OF EXILES FROM THE HEAVEN-HAND
 SCOWS WORLD-WIDE WISDOMS HER MILD EYES COMMAND
 THE AIR-BRIDGED HARBOUR (THE TWIN CITIES) CHARGE
 "KEEP ANCIENT LANDS YOUR STORIED POMP," CHIEF SHE
 WITH SILENT LIPS "GIVE ME YOUR TOWER YOUR POOR,
 YOUR RIDDLED MASSES YEARNING TO BREATHE FREE,
 THE WRECKED REFUGE OF YOUR TEEMING SHORE.
 SEND TRUTH THE HOMELESS TEMPEST-TOST TO ME,
 I LIFT MY LAMP TO BIDE THE GOLDEN DOOR!"



IN MEMORY OF
URBAN F. LEVY
CAPTAIN IN THE U. S. NAVY
FATHER OF THE LAW FOR THE ADMIRALTY
OF THE U. S. AND OF THE U. S. MARINE CORPS
DIED AT WASHINGTON, D. C. 1888



URBAN F. LEVY
BORN 1808
DIED 1888

33
VIRGINIA 1822
BORN 1808
MAY 1, 1888
AGED 80 YEARS
MOTHER OF AMERICA

HYMAN





CLAMAN





ZIMMERBAUM



MATZ

RUZOW

RUBINBERG



NATION SHALL
NEITHER



NOT LIFT UP SWORD AGAINST
SHALL THEY LEARN WAR



NATION
ANY MORE



ARONSON



"THEN SANG DEBORAH
PRAISE YE THE LORD"



ARNHEIM - ZORKOWSKI

ZORKOWSKI



JAMES AND ELY STROOCK





IN MEMORY OF
MICHAEL DINKELSPIEL
BORN JANUARY 18, 1858
DIED FEBRUARY 14, 1938
HENRIETTA DINKELSPIEL
BORN JUNE 1, 1868
DIED APRIL 7, 1938

DINKELSPIEL

OUR BELOVED
DAUGHTER
MRS. MARGARET

MY BELOVED
BROTHER
EDWARD

LOT 7

3682



IN LOVING MEMORY OF
LOLA MARKE HAHN
MARCH 23, 1869 - SEPT. 5, 1914

ALFRED HAHN
MAY 3, 1864 - JUNE 17, 1917

HAHN

WARSHOW





UNTERBERG

ב"ה
לפנינו נפטר
מרסיה ק. אונטרברג
MARJORIE K. UNTERBERG
OCTOBER 13, 1916 - MARCH 24, 1995
SHE CELEBRATED LIFE
WITH HER FAMILY

ב"ה
לפנינו נפטר
מרסיה ק. אונטרברג
CLARENCE EPHRAIM UNTERBERG
MAY 8, 1901 - NOVEMBER 28, 1987
HE DID JUSTICE, LOVED MERCY
AND WALKED HUMBLLY WITH HIS GOD
ת"ק ע"ה

ב"ה
לפנינו נפטר
מרסיה ק. אונטרברג
CLARENCE EPHRAIM UNTERBERG
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ת"ק ע"ה

ב"ה
לפנינו נפטר
מרסיה ק. אונטרברג
MABEL U. UNTERBERG
MAY 21, 1905 - MARCH 11, 1987
SHE WAS A MEMBER OF THE
SYNAGOGUE

ב"ה
לפנינו נפטר
מרסיה ק. אונטרברג
MABEL U. UNTERBERG
MAY 21, 1905 - MARCH 11, 1987
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לפנינו נפטר
מרסיה ק. אונטרברג
MABEL U. UNTERBERG
MAY 21, 1905 - MARCH 11, 1987
SHE WAS A MEMBER OF THE
SYNAGOGUE

WECHSELMAN









אֲנֹכִי לֹא תִרְצֶה
לֹא יִחַדְהָ לֹא תִנְאֹף
לֹא תִשָּׂא לֹא תִגְעַב
זָכַר אֶת לֹא תִעַנֶה
כְּבוֹד אֶת לֹא תִחַמְדַּ

&a20CUNITED STATES DEPARTMENT OF THE INTERIOR
&a30CNATIONAL PARK SERVICE

&a22CNATIONAL REGISTER OF HISTORIC PLACES
&a29CEVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Beth Olam Cemetery

MULTIPLE NAME:

STATE & COUNTY: NEW YORK, Kings

DATE RECEIVED: 4/01/16 &pW DATE OF PENDING LIST: 4/21/16
DATE OF 16TH DAY: 5/06/16 &pW DATE OF 45TH DAY: 5/17/16
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 16000254

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 5-16-16 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

&a4L

RECOM. /CRITERIA _____

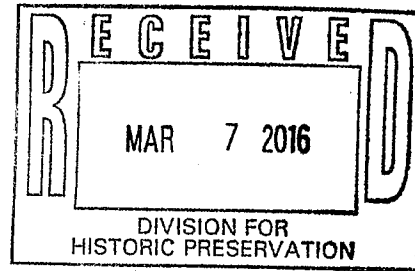
REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

NYC
Landmarks Preservation
Commission



Meenakshi Srinivasan
Chair

February 25, 2016

Sarah Carroll
Executive Director
SCarroll@lpc.nyc.gov

Ruth Pierpont, Deputy Commissioner
New York State Office of Parks, Recreation
and Historic Preservation
P.O. Box 189
Peebles Island
Waterford, NY 12188-0189

1 Centre Street
9th Floor North
New York, NY 10007

212 669 7902 tel
212 669 7797 fax

Re: Beth Olam Cemetery, Brooklyn & Queens

Dear Deputy Commissioner Pierpont:

I write on behalf of Chair Meenakshi Srinivasan in response to your request for comment on the eligibility of Beth Olam Cemetery, located at 2 Cypress Hills Street, in Brooklyn & Queens, for the State and National Registers of Historic Places.

The New York Landmarks Preservation Commission's Director of Research Mary Beth Betts has reviewed the materials submitted by the Historic Preservation Field Services Bureau and has determined that the Beth Olam Cemetery appears to meet the criteria for inclusion on the State and National Registers of Historic Places. Thank you.

Sincerely,

A handwritten signature in cursive script that reads "Sarah Carroll".

Sarah Carroll

cc: Meenakshi Srinivasan, Chair
Mary Beth Betts, Director of Research



**Parks, Recreation
and Historic Preservation**

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner

RECEIVED 2280

APR 01 2016

Nat. Register of Historic Places
National Park Service

24 March 2016

Alexis Abernathy
National Park Service
National Register of Historic Places
1201 Eye St. NW, 8th Floor
Washington, D.C. 20005

Re: National Register Nominations

Dear Ms. Abernathy:

I am pleased to submit the following four nominations, all on disc, to be considered for listing by the Keeper of the National Register:

Beth Olam Cemetery, Brooklyn and Queens Counties
Attlebury Schoolhouse, Dutchess County
Calvary Methodist Episcopal Church, New York County
Fitch Bluestone Company, Ulster County

Please feel free to call me at 518.268.2165 if you have any questions.

Sincerely:

Kathleen LaFrank
National Register Coordinator
New York State Historic Preservation Office