



## Certificate of Incorporation

*Canada Not-for-profit Corporations Act*

## Certificat de constitution

*Loi canadienne sur les organisations à but non  
lucratif*

**DOW AVENUE FOREST NEIGHBOURS' ASSOCIATION**

Corporate name / Dénomination de l'organisation

**1303337-6**

Corporation number / Numéro de  
l'organisation

I HEREBY CERTIFY that the above-named  
corporation, the articles of incorporation of which  
are attached, is incorporated under the *Canada  
Not-for-profit Corporations Act*.

JE CERTIFIE que l'organisation susmentionnée,  
dont les statuts constitutifs sont joints, est  
constituée en vertu de la *Loi canadienne sur les  
organisations à but non lucratif*.

**Raymond Edwards**

Director / Directeur

**2021-05-20**

Date of Incorporation (YYYY-MM-DD)  
Date de constitution (AAAA-MM-JJ)



**Form 4001**  
**Articles of Incorporation**  
*Canada Not-for-profit Corporations  
Act (NFP Act)*

**Formulaire 4001**  
**Statuts constitutifs**  
*Loi canadienne sur les  
organisations à but non lucratif  
(Loi BNL)*

- 1 Corporate name  
Dénomination de l'organisation  
**DOW AVENUE FOREST NEIGHBOURS' ASSOCIATION**
- 2 The province or territory in Canada where the registered office is situated  
La province ou le territoire au Canada où est maintenu le siège  
**ON**
- 3 Minimum and maximum number of directors  
Nombres minimal et maximal d'administrateurs  
**Min. 1      Max. 10**
- 4 Statement of the purpose of the corporation  
Déclaration d'intention de l'organisation  
**See attached schedule / Voir l'annexe ci-jointe**
- 5 Restrictions on the activities that the corporation may carry on, if any  
Limites imposées aux activités de l'organisation, le cas échéant  
**None**
- 6 The classes, or regional or other groups, of members that the corporation is authorized to establish  
Les catégories, groupes régionaux ou autres groupes de membres que l'organisation est autorisée à établir  
**See attached schedule / Voir l'annexe ci-jointe**
- 7 Statement regarding the distribution of property remaining on liquidation  
Déclaration relative à la répartition du reliquat des biens lors de la liquidation  
**See attached schedule / Voir l'annexe ci-jointe**
- 8 Additional provisions, if any  
Dispositions supplémentaires, le cas échéant  
**None**
- 9 **Declaration:** I hereby certify that I am an incorporator of the corporation.  
**Déclaration :** J'atteste que je suis un fondateur de l'organisation.

Name(s) - Nom(s)

Original Signed by - Original signé par

John Jay Ross

John Jay Ross

John Jay Ross

Stanislaw Farysej

Stanislaw Farysej

Stanislaw Farysej

Anna Farysej

Anna Farysej

Anna Farysej

Rhonda Melanie Ross

Rhonda Melanie Ross

Rhonda Melanie Ross

A person who makes, or assists in making, a false or misleading statement is guilty of an offence and liable on summary conviction to a fine of not more than \$5,000 or to imprisonment for a term of not more than six months or to both (subsection 262(2) of the NFP Act).

La personne qui fait une déclaration fautive ou trompeuse, ou qui aide une personne à faire une telle déclaration, commet une infraction et encourt, sur déclaration de culpabilité par procédure sommaire, une amende maximale de 5 000 \$ et un emprisonnement maximal de six mois ou l'une de ces peines (paragraphe 262(2) de la Loi BNL).

You are providing information required by the NFP Act. Note that both the NFP Act and the *Privacy Act* allow this information to be disclosed to the public. It will be stored in personal information bank number IC/PPU-049.

Vous fournissez des renseignements exigés par la Loi BNL. Il est à noter que la Loi BNL et la *Loi sur les renseignements personnels* permettent que de tels renseignements soient divulgués au public. Ils seront stockés dans la banque de renseignements personnels numéro IC/PPU-049.



**Schedule / Annexe**  
**Purpose Of Corporation / Déclaration d'intention de l'organisation**

- 1) To incorporate a Not-for-profit Corporation with non-charitable status, consisting of an association of members who reside in that portion of the registered plans of subdivisions within the vicinity of the wooded slope of the Chedoke Creek Valley System, and within a boundary of the residential lots lying between and including all lots fronting on the easterly side of Dow Avenue (on the east), the southerly side of Main Street West (on the north), the easterly side of Stroud Road (on the west), and Stroud Park and Chedoke Creek (on the south);
- 2) To obtain and maintain party status entitling the Corporation to be able to fully participate in the hearing of Applications UHOPA-20-012 and ZAC20-016 at the City of Hamilton Planning Committee Meeting and City Council Meeting, and to facilitate further participation in any related legal proceedings concerning the two applications, including all appeals, hearings, pre-hearings, and mediation conferences before the Ontario Local Planning Appeal Tribunal ("LPAT");
- 3) To promote, preserve, protect and conserve the urban forest of the City of Hamilton and its continued beautification, restoration and conservation, and in particular the conservation of flora and fauna of that portion of the Chedoke Creek Valley System and the Chedoke Creek, lying within the boundary of the association;
- 4) To promote clean air and the reduction of air pollution in the City of Hamilton in order to prevent adverse health impacts, and in particular to improve the air quality and environment within the land boundary of the association by: promoting the dispersal of airborne contaminants with increased sunlight and wind to avoid the "street canyon" effect; preventing the reduction in daylight and wind penetration directly arising from any proposed built form; reducing motor vehicle emissions and traffic related air pollution from Hwy 403 and Main Street West; promoting policies that mitigate and alleviate harmful air pollution such as the protection and preservation of the urban forest, green space and the use and implementation of green infrastructure;
- 5) To protect and promote the conservation of both the Chedoke Valley wooded slope, Chedoke Creek, and the Chedoke Creek Subwatershed, and in particular: alleviating or preventing unnecessary development stressors on the environment, the erosion of the wooded slope and other factors leading to slope instability, such as climate change, changes in the water table, increases in hydrostatic pressure and underground excavation, and the contamination of the Chedoke Creek, the subwatershed and its water quality;
- 6) To promote and enhance the levels of recharge into the subwatershed by the adoption of pervious land use development policies and the utilization of permeable materials in any redevelopment of land within the land boundary of the association;
- 7) To promote safe pedestrian sidewalks for the health and safety of all our residents, which are free of hazards and dangerous accesses impacting upon the young and the elderly, and to promote hazard free and safe cycling and traffic conditions on the roadways directly abutting and within the land boundary of the association, and to further ensure the adoption of measures which reduce motor vehicle emissions caused by engine idling;
- 8) To promote, enhance, celebrate and protect the "sense of place", "character" and "quality of life" within the land boundary of the association, and in particular, the architectural and cultural heritage history of the two inventoried properties included on both the "Inventory of Buildings of Architectural and/or Historical Interest" for the City of Hamilton, and the "Inventory of Significant Places of Worship in the City of Hamilton", the cultural heritage landscape gardens located at 1107 Main Street West, the cultural heritage history of the Wartime Housing subdivision of the lands lying between Dow Avenue and Cline Avenue South, and the current Veterans' Housing Area Cultural Heritage Landscape lying between Haddon Avenue South, Gary Avenue,

Dalewood Avenue and Stroud Road;

9) To commence, undertake and pursue all necessary steps that are required to have the synagogue property municipally known as 125 Cline Avenue South, Hamilton designated as a heritage property under Section 29(6)(iii) of the Ontario Heritage Act, and to fully participate at all meeting and hearings of the Hamilton Municipal Heritage Committee and of Hamilton City Council, in the pursuit and promotion of the designation of 125 Cline Avenue South, Hamilton as a property of cultural heritage value under Part IV of the Ontario Heritage Act;

10) To carry on research and investigation of all relevant information and circumstances which will enable a proper determination of the appropriate level of intensification which can be accommodated by way of development, infilling, demolition or redevelopment of real property lying within the land boundary of the association, and to further ensure that any such development, infilling, demolition or redevelopment is consistent with the current Provincial Policy Statement and the public interest as set out in the Planning Act, and in conformity with the current Growth Plan for the Greater Golden Horseshoe, the Urban Hamilton Official Plan and the municipal development guidelines, and complies with zoning by-laws relating to such requirements as setbacks, amenity area, landscaped area and buffering from adjacent and neighbouring land uses;

11) To conduct, obtain or examine an architectural design review which will enable a proper determination that any proposed development within the land boundary of the association, and specifically the proposed building form, is in character and compatible with the existing built forms on adjacent properties and the surrounding neighbourhood, and that the proposed building form provides appropriate transitions in building massing, density, scale and height in order to maintain and enhance the established character and "sense of place" of the area;

12) To pursue, lobby and communicate the concerns of the members of the association, and wherever possible, to advocate for and represent its interests at any necessary municipal, governmental or administrative meeting, conference, hearing, appeal or proceeding;

13) For such other complementary purposes that are not inconsistent with the aforementioned objects.



**Schedule / Annexe**  
**Classes of Members / Catégories de membres**

The corporation is authorized to establish Class A members and Class B members as follows:

- (1) The Class A members shall be entitled to receive notice of and to attend all meetings of the members of the Corporation and each Class A member shall have one (1) vote at each such meeting, except for meetings at which only members of another class are entitled to vote separately as a class.
- (2) Except as otherwise provided by the Canada Not-for-Profit Corporations Act, S.C. 2009, c.23 the Class B members shall not be entitled to receive notice of, attend or vote at meetings of the members of the Corporation.

## **Schedule / Annexe**

### **Distribution of Property on Liquidation / Répartition du reliquat des biens lors de la liquidation**

Any property remaining on liquidation of the Corporation, after discharge of liabilities, shall be distributed to one or more qualified donees within the meaning of subsection 248(1) of the Income Tax Act.





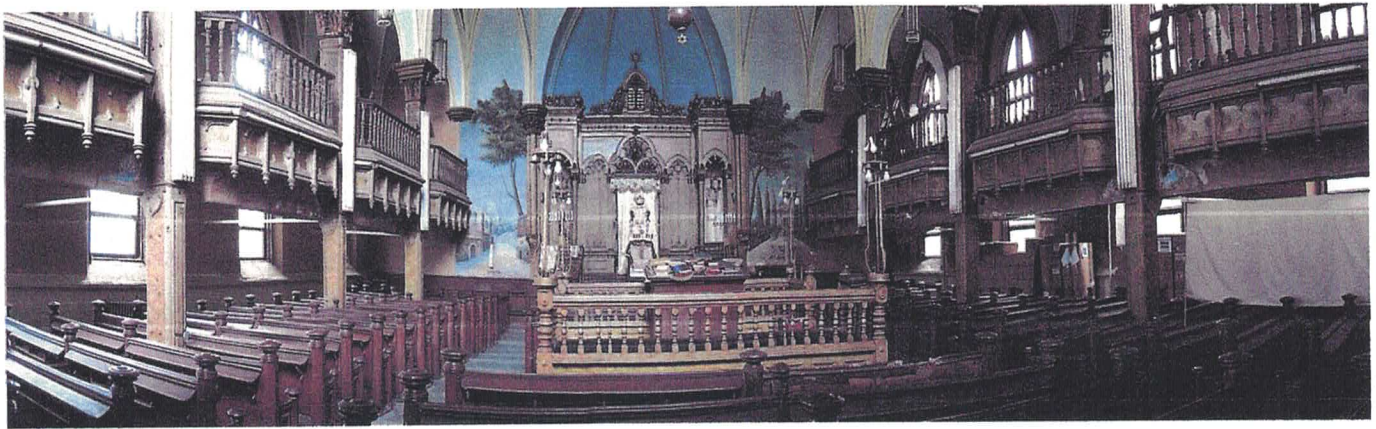
**GOTHIC WORMS SYNAGOGUE OF GERMANY ABOVE**  
**GOTHIC GRACE LUTHERAN CHURCH OF HAMILTON BELOW**



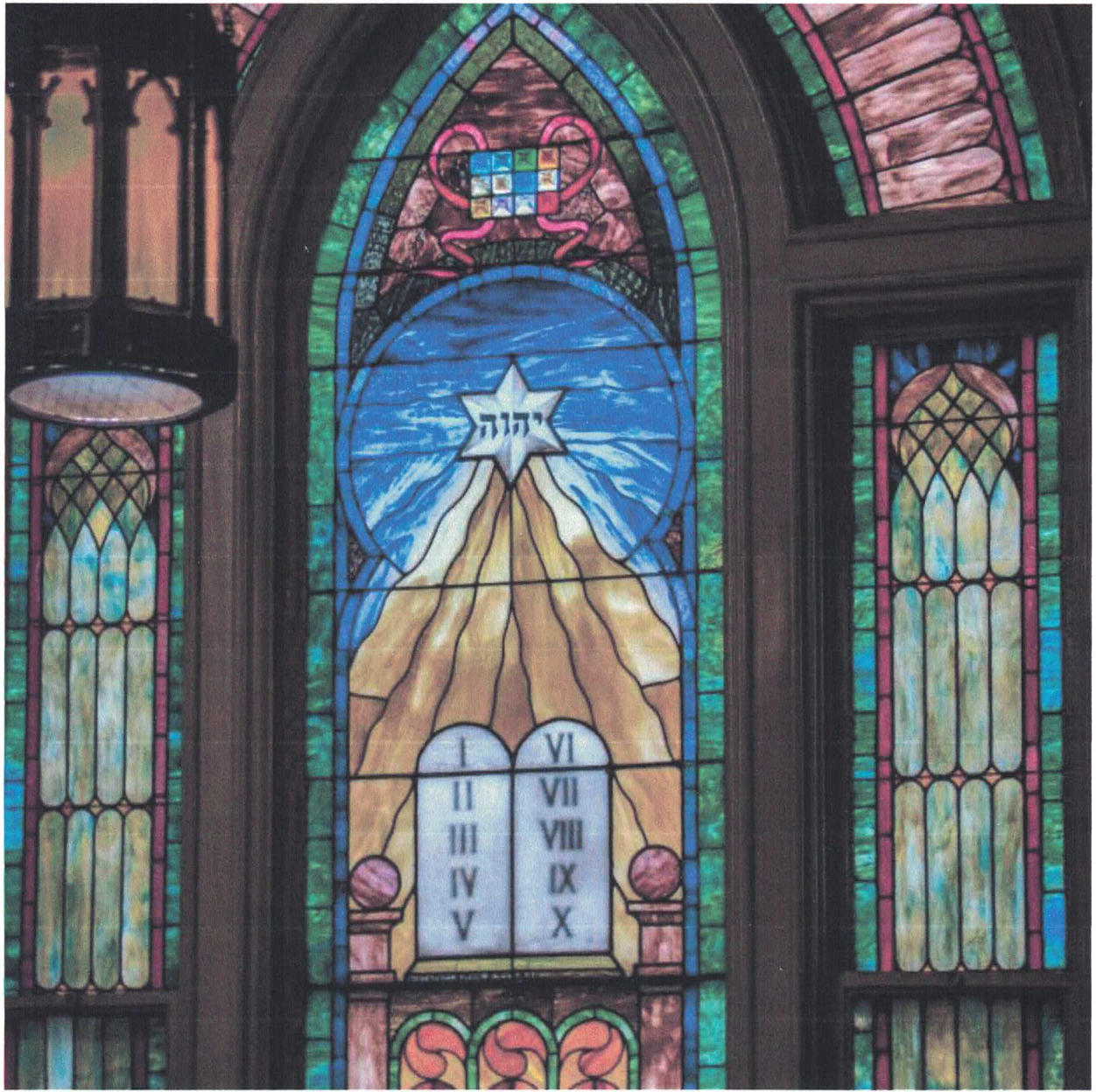


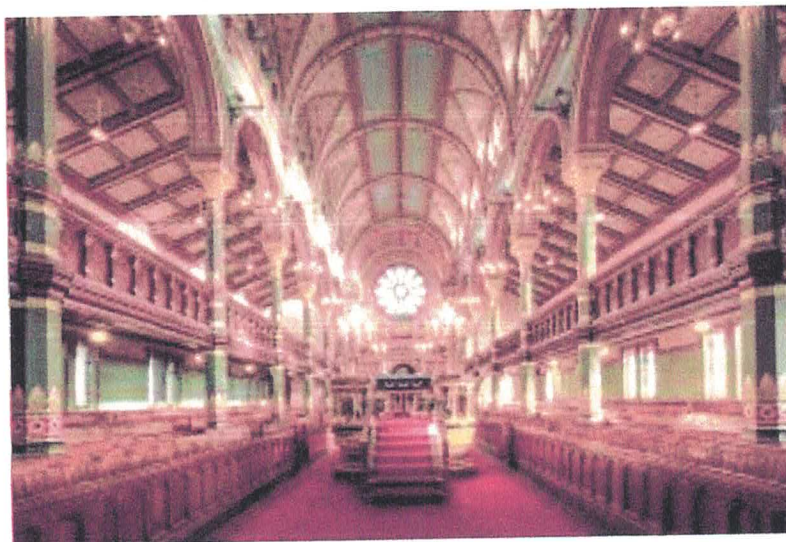


**INTERIOR AND EXTERIOR OF  
JEWISH SYNAGOGUES  
WHICH USED GOTHIC ARCHITECTURE  
AND DESIGN**

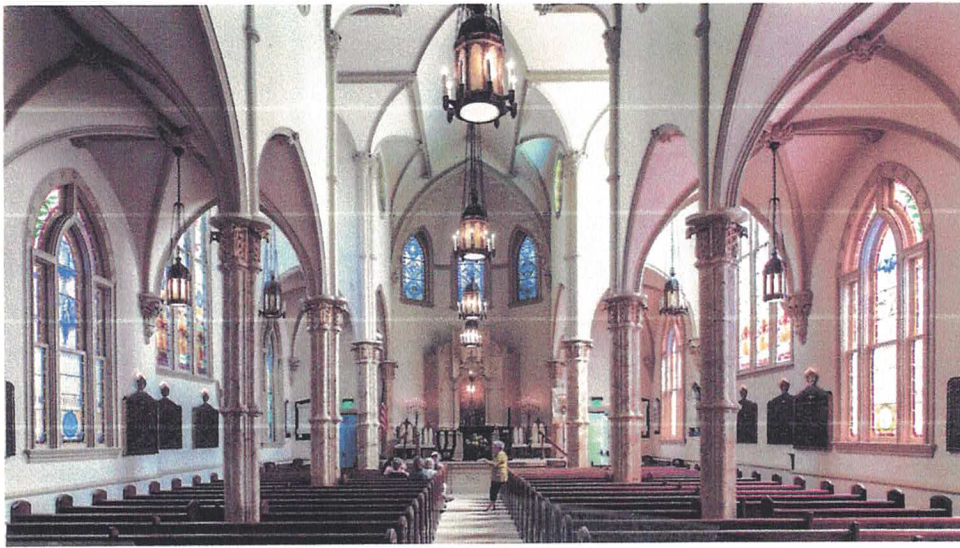




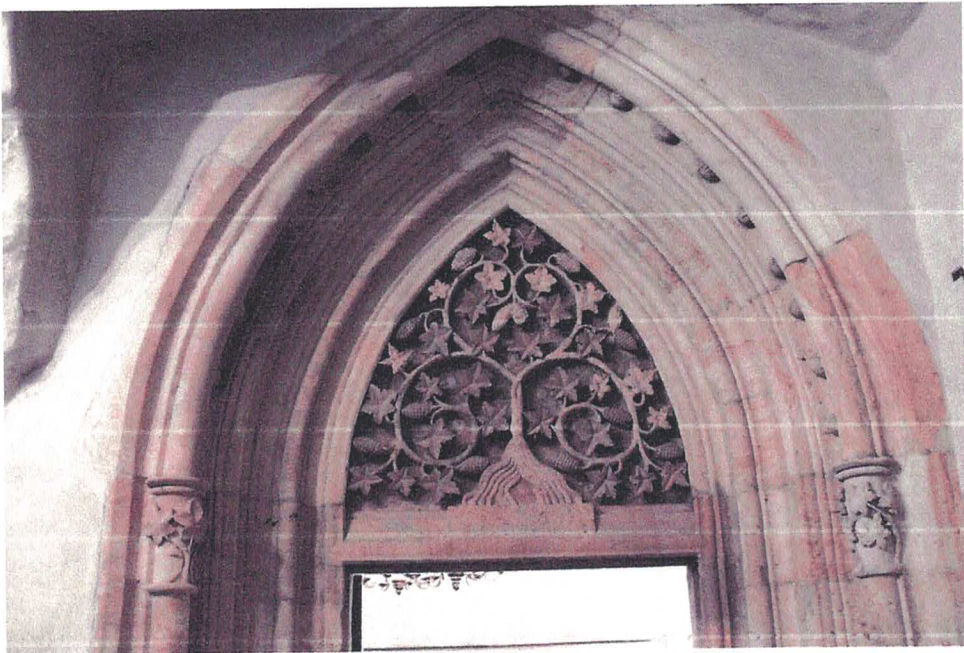




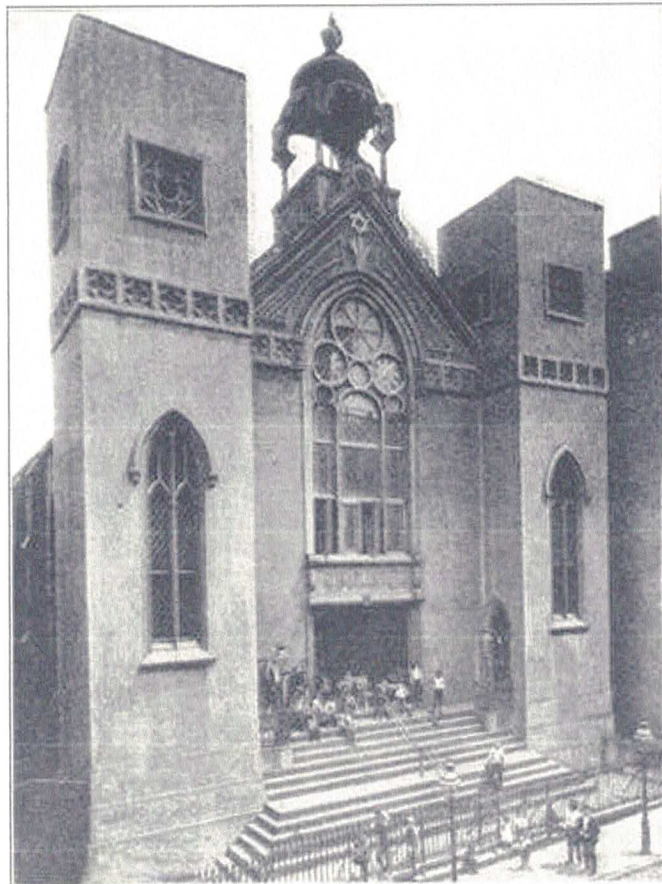












# Synagogue architecture

**Synagogue architecture** often follows styles in vogue at the place and time of construction. There is no set blueprint for synagogues and the architectural shapes and interior designs of synagogues vary greatly. According to tradition, the Divine Presence (Shekhinah) can be found wherever there is a *minyan*, a quorum, of ten. A synagogue always contains an ark, called *aron ha-kodesh* by Ashkenazim and *hekhal* by Sephardim, where the Torah scrolls are kept.

## Contents

### Blueprint for synagogues

[Central Europe: Polish–Lithuanian Commonwealth](#)

[Wooden synagogues](#)

[Synagogues with bimah-support](#)

[Nine-field synagogues](#)

[Egyptian Revival](#)

[Moorish influence](#)

[Modern synagogue architecture](#)

### The interior

[The Ark](#)

[Other interior arrangements](#)

[Interior decoration](#)

### Gallery

### See also

### References

### Further reading

### External links



The late 19th century [Princes Road Synagogue](#), Liverpool, United Kingdom



The 16th century [Spanish Synagogue](#) in Venice, Italy, a "clandestine" synagogue not giving any external sign of its function.



Oriental style—[Belz Great Synagogue](#) (2000), Jerusalem.

## Blueprint for synagogues

The ark may be more or less elaborate, even a cabinet not structurally integral to the building or a portable arrangement whereby a Torah is brought into a space temporarily used for worship. There must also be a table from which the Torah is read. The table, called *bimah* by eastern Ashkenazim, *almemmar* (or *balemmer*) by Central and Western Ashkenazim and *tebah* by Sephardim, where the Torah is read (and from where the services are conducted in Sephardi synagogues) can range from an elaborate platform integral to the building (many early modern synagogues of central Europe featured bimahs with pillars that rose to support the ceiling), to elaborate free-standing raised platforms, to simple tables. A *ner tamid*, a constantly lit light as a reminder of the constantly lit *menorah* of the Temple in Jerusalem. Many synagogues, mainly in Ashkenazi communities, feature a pulpit facing the congregation from which to address the assembled. All synagogues require an *amud* (Hebrew for "post" or "column"), a desk facing the Ark from which the *Hazzan* (reader, or prayer leader) leads the prayers.

A synagogue may or may not have artwork; synagogues range from simple, unadorned prayer rooms to elaborately decorated buildings in every architectural style.



The synagogue, or if it is a multi-purpose building, prayer sanctuaries within the synagogue, are typically designed to have their congregation face towards Jerusalem. Thus sanctuaries in the Western world generally have their congregation face east, while those east of Israel have their congregation face west. Congregations of sanctuaries in Israel face towards Jerusalem. But this orientation need not be exact, and occasionally synagogues face other directions for structural reasons, in which case the community may face Jerusalem when standing for prayers.

Historically, synagogues were built in the prevailing architectural style of their time and place. Thus, the synagogue in Kaifeng, China looked very like Chinese temples of that region and era, with its outer wall and open garden in which several buildings were arranged.

The styles of the earliest synagogues resembled the temples of other sects of the eastern Roman Empire. The synagogues of Morocco are embellished with the colored tilework characteristic of Moroccan architecture. The surviving medieval synagogues in Budapest, Prague and the German lands are typical Gothic structures.

For much of history, the constraints of anti-semitism and the laws of host countries restricting the building of synagogues visible from the street, or forbidding their construction altogether, meant that synagogues were often built within existing buildings, or opening from interior courtyards. In both Europe and in the Muslim world, old synagogues with elaborate interior architecture can be found hidden within nondescript buildings.

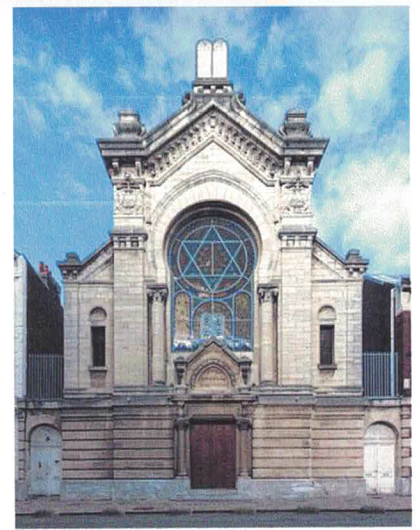
Where the building of synagogues was permitted, they were built in the prevailing architectural style of the time and place. Many European cities had elaborate Renaissance synagogues, of which a few survive. In Italy, there were many synagogues in the style of the Italian Renaissance (see Leghorn; Padua; and Venice). With the coming of the Baroque era, Baroque synagogues appeared across Europe.

The emancipation of Jews in European countries and of Jews in Muslim countries colonized by European countries gave Jews the right to build large, elaborate synagogues visible from the public street. Synagogue architecture blossomed. Large Jewish communities wished to show not only their wealth but also their newly acquired status as citizens by constructing magnificent synagogues. Handsome nineteenth synagogues form the period of Jewish imagination stand in virtually every country where there were Jewish communities. Most were built in revival styles then in fashion, such as Neoclassical, Neo-Byzantine, Romanesque Revival Moorish Revival, Gothic Revival, and Greek Revival. There are Egyptian Revival synagogues and even one Mayan Revival synagogue. In the nineteenth and early twentieth century heyday of historicist architecture, however, most historicist synagogues, even the most magnificent ones, did not attempt a pure style, or even any particular style, and are best described as eclectic.

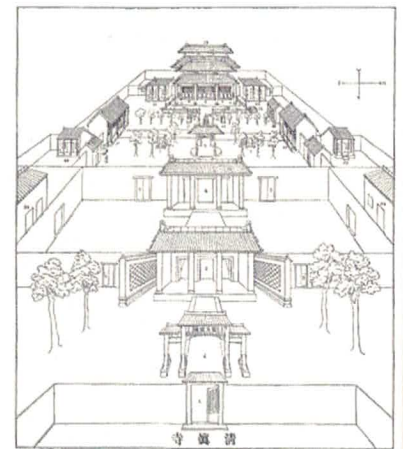
Chabad Lubavitch has made a practice of designing some of its Chabad Houses and centers as replicas of or homages to the architecture of 770 Eastern Parkway.<sup>[1]</sup>

## Central Europe: Polish–Lithuanian Commonwealth

The great exceptions to the rule that synagogues are built in the prevailing style of their time and place are the wooden synagogues of the former Polish–Lithuanian Commonwealth and two forms of masonry synagogues: synagogues with bimah-support and nine-field synagogues (the latter not totally confined to synagogues).



Lille synagogue, France. An eclectic hybrid with Moorish, Romanesque and Baroque elements.



1. Exterior view of the Kaifeng synagogue  
Copied by Pao J. Becker, S.J. from drawings prepared by Pao Jean Damouge, S.J., who visited the Kaifeng synagogue in 1722. Reproduced from *Illustrations Jures* of Pao Jérôme Tabou, S.J. (n. Chap. IV, p. 53).

Synagogue of the Kaifeng Jewish community in China



# Old New Synagogue

The **Old New Synagogue** (Czech: *Staronová synagoga*; German: *Altneusynagoge*), also called the **Altneuschul**, situated in Josefov, Prague, is Europe's oldest active synagogue.<sup>[1]</sup> It is also the oldest surviving medieval synagogue of twin-nave design.<sup>[2]</sup>

Completed in 1270 in gothic style, it was one of Prague's first gothic buildings.<sup>[3]</sup> A still older Prague synagogue, known as the Old Synagogue, was demolished in 1867 and replaced by the Spanish Synagogue.

## Contents

### Etymology

### Interior

### Golem of Prague

### See also

### Gallery

### References

### Bibliography

### External links

## Etymology

The synagogue was originally called the New or Great Synagogue and later, when newer synagogues were built in the 16th century, it became known as the Old-New Synagogue.<sup>[2]</sup> Another explanation derives the name from the Hebrew על תנאי (al tney), which means "on condition" and sounds identical to the Yiddish "alt-nay," or old-new. According to legend angels have brought stones from the Temple in Jerusalem to build the Synagogue in Prague—"on condition" that they are to be returned, when the Messiah comes, i.e., when the Temple in Jerusalem is rebuilt and the stones are needed.

## Interior

Nine steps lead from the street into a vestibule, from which a door opens into a double-nave with six vaulted bays. This double-nave system was most likely adapted from plans of monasteries and chapels by the synagogue's Christian architects.<sup>[4]</sup> The molding on the tympanum of the synagogue's entryway has a design that incorporates twelve vines and twelve bunches of grapes, said to represent twelve tribes of Israel.<sup>[5]</sup> Two large pillars aligned east to west in the middle of the room each support the interior corner of four bays.<sup>[6]</sup> The bays have two narrow Gothic windows on the sides, for a total of twelve, again representing the twelve tribes. The narrow windows are probably responsible for many older descriptions of the building as being dark; it is now brightly lit with several electric chandeliers.

The vaulting on the six bays has five ribs instead of the typical four or six. It has been suggested that this was an attempt to avoid associations with the Christian cross. Many scholars dispute this theory, pointing to synagogues that have quadripartite ribs, and Christian buildings that have the unusual five rib design.<sup>[7]</sup>

### Old New Synagogue



View from the west

### Religion

<b>Affiliation</b>	Orthodox
	Judaism

<b>Ecclesiastical or organizational status</b>	Active
--	--------

### Location

<b>Location</b>	Prague,
	Bohemia,
	Czech Republic

### Architecture

<b>Style</b>	Gothic
<b>Completed</b>	1270

### Website

The Old-New Synagogue in Prague  
(<http://www.synagogue.cz/>)



The bimah from which Torah scrolls are read is located between the two pillars. The base of the bimah repeats the twelve vine motif found on the tympanum.<sup>[5]</sup> The Aron Kodesh where the Torah scrolls are stored is located in the middle of the customary eastern wall. There are five steps leading up to the Ark and two round stained glass windows on either side above it. A lectern in front of the ark has a square well a few inches below the main floor for the service leader to stand in.

The twelve lancet windows in the synagogue, which directed light towards the bimah, apparently led members to compare the structure with Solomon's Temple.<sup>[5]</sup>

The synagogue follows orthodox custom, with separate seating for men and women during prayer services. Women sit in an outer room with small windows looking into the main sanctuary. The framework of the roof, the gable, and the party wall date from the Middle Ages.

An unusual feature found in the nave of this synagogue is a large red flag near the west pillar. In the centre of the flag is a Star of David and in the centre of the star is a "Jewish hat." Both the hat and star are stitched in gold. Also stitched in gold is the text of *Shema Yisrael*. Ferdinand III, Holy Roman Emperor awarded the Jewish community their own banner in recognition for their services in the defence of Prague during the Thirty Years War. The banner now on display is a modern reproduction.

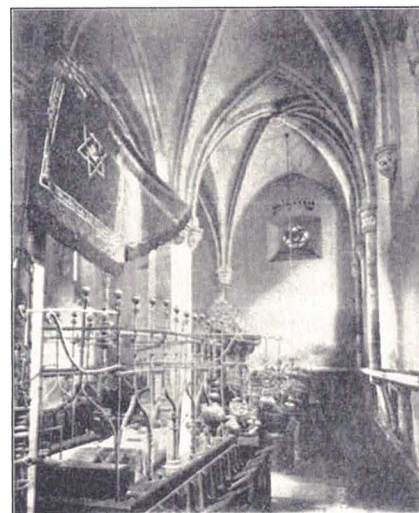
## Golem of Prague

It is said that the body of Golem (created by Rabbi Judah Loew ben Bezalel) lies in the attic where the genizah of Prague's community is kept.<sup>[8]</sup> A legend is told of a Nazi agent during World War II broaching the genizah, but who perished instead.<sup>[9]</sup> In the event, the Gestapo apparently did not enter the attic during the war, and the building was spared during the Nazis' destruction of synagogues.<sup>[8]</sup> The lowest three meters of the stairs leading to the attic from the outside have been removed and the attic is not open to the general public. Renovation in 1883 and exploration of the attic in August 2014 found no trace of a golem.<sup>[10]</sup>

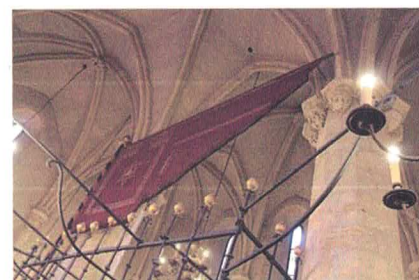
## See also

- Oldest synagogues in the world

## Gallery



View of the Synagogue interior with the "Jewish Flag" at left.



View of the "Jewish Flag"



Close up of the "Jewish Flag" with the "Jewish Hat"



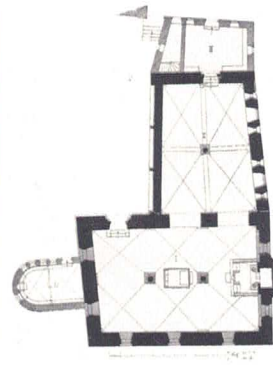




Pre-1938 interior of the Rashi Shul



Interior



Plan of the synagogue

## References

1. Sacred destinations: Worms Synagogue (<http://www.sacred-destinations.com/germany/worms-synagogue>)
2. *Anti-Zionists Firebomb Kristallnacht Synagogue, Demand PA Peace* (<http://www.israelnationalnews.com/News/News.aspx/137595>)
3. (in German) *Polizei findet mehrere Bekennerschreiben: Brandanschlag auf die Synagoge in Worms* ([http://www.rp-online.de/panorama/deutschland/Brandanschlag-auf-die-Synagoge-in-Worms\\_aid\\_858514.html](http://www.rp-online.de/panorama/deutschland/Brandanschlag-auf-die-Synagoge-in-Worms_aid_858514.html))
4. Meek, H.A. *The Synagogue*. Phaidon, London, 1995, pp.82-88

## External links

- Worms tourism site on the synagogue ([https://www.worms.de/en/tourismus/museen/juedisches\\_museum/](https://www.worms.de/en/tourismus/museen/juedisches_museum/))

Retrieved from "[https://en.wikipedia.org/w/index.php?title=Worms\\_Synagogue&oldid=1060244153](https://en.wikipedia.org/w/index.php?title=Worms_Synagogue&oldid=1060244153)"

This page was last edited on 14 December 2021, at 08:40 (UTC).

Text is available under the Creative Commons Attribution-ShareAlike License; additional terms may apply. By using this site, you agree to the Terms of Use and Privacy Policy. Wikipedia® is a registered trademark of the Wikimedia Foundation, Inc., a non-profit organization.



# Beth Hamedrash Hagodol

**Beth Hamedrash Hagodol**<sup>[10][11][12][13]</sup> (Hebrew: בֵּית הַמְדְּרָשׁ הַגָּדוֹל, "Great Study House") is an Orthodox Jewish congregation that for over 120 years was located in a historic building at 60–64 Norfolk Street between Grand and Broome Streets in the Lower East Side neighborhood of Manhattan, New York City. It was the first Eastern European congregation founded in New York City and the oldest Russian Jewish Orthodox congregation in the United States.<sup>[5]</sup>

Founded in 1852 by Rabbi Abraham Ash as *Beth Hamedrash*, the congregation split in 1859, with the rabbi and most of the members renaming their congregation *Beth Hamedrash Hagodol*. The congregation's president and a small number of the members eventually formed the nucleus of *Kahal Adath Jeshurun*, also known as the Eldridge Street Synagogue.<sup>[14][15]</sup> Rabbi Jacob Joseph, the first and only Chief Rabbi of New York City, led the congregation from 1888 to 1902.<sup>[16]</sup> Rabbi Ephraim Oshry, one of the few European Jewish legal decisors to survive the Holocaust, led the congregation from 1952 to 2003.<sup>[17]</sup>

The congregation's building, a Gothic Revival structure built in 1850 as the **Norfolk Street Baptist Church** and purchased in 1885, was one of the largest synagogues on the Lower East Side.<sup>[15][18]</sup> It was listed on the National Register of Historic Places in 1999.<sup>[9]</sup> In the late 20th century the congregation dwindled and was unable to maintain the building, which had been damaged by storms. Despite their obtaining funding and grants, the structure was critically endangered.<sup>[2][19]</sup>

The synagogue was closed in 2007. The congregation, reduced to around 20 regularly attending members, was sharing facilities with a congregation on Henry Street.<sup>[20]</sup> The Lower East Side Conservancy was trying to raise an estimated \$4.5 million for repairs of the building, with the intent of converting it to an educational center.<sup>[2][19]</sup> In December the leadership of the synagogue under Rabbi Mendel Greenbaum filed a "hardship application" with the Landmarks Preservation Commission seeking permission to demolish the building to make way for a new residential development.<sup>[21]</sup> This application was withdrawn in March 2013, but the group Friends of the Lower East Side described Beth Hamedrash Hagodol's status as "demolition by neglect".<sup>[22]</sup> The abandoned synagogue was "largely destroyed" by a "suspicious" three-alarm fire on May 14, 2017.<sup>[6][7]</sup>

Beth Hamedrash Hagodol (Norfolk Street Baptist Church)



Beth Hamedrash Hagodol facade in 2008

	<b>Religion</b>
<b>Affiliation</b>	Orthodox Judaism
<b>Leadership</b>	Rabbi Mendl Greenbaum <sup>[2]</sup>
<b>Status</b>	Inactive
	<b>Location</b>
<b>Location</b>	60–64 Norfolk Street
<b>Municipality</b>	New York City
	Lower East Side, Manhattan
<b>State</b>	New York
<b>Country</b>	United States

## Contents

### Early history



The congregation's building at 60-64 Norfolk Street, between Grand Street and Broome Street on the Lower East Side, had originally been the Norfolk Street Baptist Church. Founded in 1841 when the Stanton Street Baptist Church congregation split, the members had first worshiped in an existing church building at Norfolk and Broome. In 1848 they officially incorporated and began construction of a new building, which was dedicated in January 1850.<sup>[3]</sup>



Beth Hamedrash Hagodol at the beginning of the 20th century

Largely unchanged, the structure was designed in the Gothic Revival style by an unknown architect, with masonry-bearing walls with timber framing at the roof and floors, and brownstone foundation walls and exterior door and window trim. The front facade (west, on Norfolk Street) is "stuccoed and scored to simulate smooth-faced ashlar", though the other elevations are faced in brick. Window tracery was all in wood. Much of the original work remains on the side elevations.<sup>[8]</sup> Characteristically Gothic exterior features include "vertical proportions, pointed arched window openings with drip moldings, three bay facade with towers". Gothic interior features include "ribbed vaulting" and a "tall and lofty rectangular nave and apse." Originally the window over the main door was a circular rose window, and the two front towers had crenellations in tracery, instead of the present plain tops. The square windows below are original, but the former quatrefoil wooden tracery is gone in many cases. The bandcourse of quatrefoil originally extended across the center section of the facade.<sup>[3]</sup>

Even as the building was under construction, the ethnic makeup of the church's neighborhood was rapidly changing; native-born Baptists were displaced by Irish and German immigrants. As members moved uptown, the congregation decided to follow and sold their building in 1860 to Alanson T.

Biggs, a successful local merchant. The departing Baptist congregation founded the Fifth Avenue Baptist church, then founded the Park Avenue Church, and finally built the Riverside Church.<sup>[52]</sup>

Biggs converted the church to one for Methodists,<sup>[53][54]</sup> and in 1862, transferred ownership to the Alanson Methodist Episcopal Church.<sup>[55]</sup> The Methodist congregation was successful for a time, with membership peaking at 572 members in 1873. It declined after that, and the church ran into financial difficulties. In 1878 the congregation transferred ownership to the New York City Church Extension and Missionary Society of the Methodist Episcopal Church.<sup>[55]</sup>

Founded in 1866, the Church Extension and Missionary Society's mission was "... to promote Churches, Missions, and Sunday-schools in the City of New York."<sup>[55]</sup> It built or supported Methodist churches primarily in poor areas, or areas that were being developed,<sup>[55]</sup> including one in the building that would later house the First Roumanian-American congregation.<sup>[56]</sup> Soon after its purchase of the Norfolk Street building, the Church Extension and Missionary Society discovered that the neighborhood had become mostly Jewish and German. By 1884, it realized "the church was too big and costly to maintain", and put it up for sale.<sup>[55]</sup>

In 1885 Beth Hamedrash Hagodol purchased the building for \$45,000 (today \$1.3 million), and made alterations and repairs at a cost of \$10,000 (today \$290,000), but made no external modifications by the re-opening. Alterations to the interior were generally made to adapt it to synagogue use. These included the additions of an Ark to hold the Torah scrolls (replacing the original pulpit), an "eternal light" in front of the ark, and a *bimah* (a central elevated platform where the Torah scrolls are read). At some time a women's gallery was added round three sides of the nave.<sup>[5][57][58]</sup> Interior redecorations included sanctuary ceilings that were "painted a bright blue, studded with stars".<sup>[18]</sup>

In addition to attracting new and wealthy members, the congregation intended the substantial building to garner prestige and respectability for the relatively new immigrant Jews from Eastern Europe, and to show that Jews on the Lower East Side could be just as "civilized" as the reform-minded Jews of uptown Manhattan.<sup>[59]</sup> For this reason, a number of other Lower East Side congregations also purchased or built new buildings around this time.<sup>[43]</sup> They also hired increasingly expensive cantors until, in 1886, Kahal Adath Jeshurun hired P. Minkowsky for the "then-staggering sum of five thousand dollars per annum" (today \$144,000).<sup>[60]</sup> Beth Hamedrash



Hagodol responded by recruiting from Europe the famous and highly paid cantor Israel Michaelowsky<sup>[59][61]</sup> (or Michalovsky).<sup>[44]</sup> By 1888 Beth Hamedrash Hagodol's members included "several bankers, lawyers, importers and wholesale merchants, besides a fair sprinkling of the American element."<sup>[62]</sup>

Though the building had undergone previous alterations—for example, the Church Extension and Missionary Society had "removed deteriorated parapets from the towers" in 1880—it did not undergo significant renovations until the early 1890s. That year the rose window on the front of the building was removed, "possibly because it had Christian motifs", and replaced with a large arched window, still in keeping with the Gothic style. The work was undertaken by the architectural firm of (Ernest) Schneider & (Henry) Herter, German immigrants who had worked on a number of other synagogues, including the Park East Synagogue. In 1893 they fixed "serious structural problems", the consequence of neglected maintenance. The work included "stabiliz[ing] the front steps, add[ing] brick buttresses to the sides of the church for lateral support, again in a Gothic style, and replac[ing] the original basement columns with six-inch cast iron columns." A later renovation replaced the wooden stairs from the main floor to the basement with iron ones.<sup>[63]</sup>

Two Stars of David were added to the center of the facade. One is seen in the old photograph (above left), over a palmette ornament at the top of the window arch. The other, mounted above the top of the gable, remains visible in the modern photograph (top). The unusual cupola-like structure on legs seen above the gable in the old photograph, now gone, was also added by the synagogue, as was the square structure on which it sat.<sup>[64]</sup> The panel with a large Hebrew inscription over the main doors was added in this period, before the older photograph. The decorations to the upper parts of the central section of the facade survived until at least 1974, as did the tracery to the square windows on the towers; this Gothic ornamentation was removed after it deteriorated.<sup>[63]</sup>

## Jacob Joseph era

---

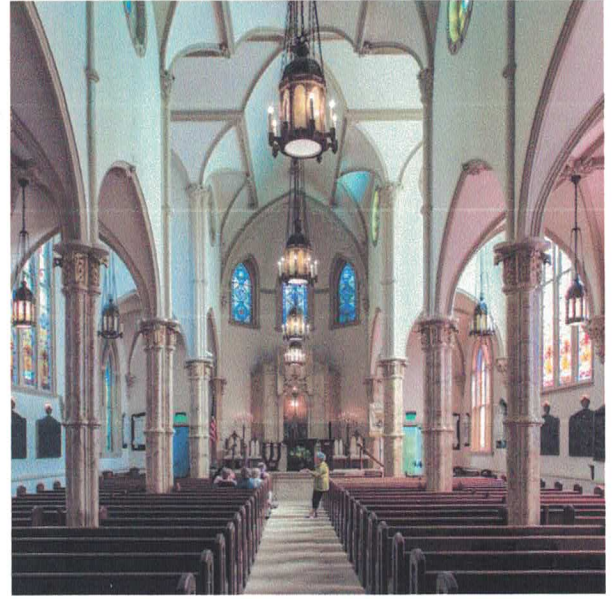
Ash died in 1887,<sup>[27]</sup> and the United Hebrew Orthodox Congregations (now called The Association of American Orthodox Hebrew Congregations) began a search for a successor, to serve as rabbi of Beth Hamedrash Hagodol and as Chief Rabbi of New York City.<sup>[16][65]</sup> This search was opposed by Rabbi Henry Pereira Mendes, of Congregation Shearith Israel. Mendes felt that the money and energy would be better spent on supporting the Jewish Theological Seminary of America (JTSA), which he had co-founded with Sabato Morais in 1886. In his view, training American-born rabbis at the Seminary would be a much more effective means of fighting the growing strength of American Reform Judaism: these native English-speaking rabbis would appeal to the younger generation far more than imported, Yiddish-speaking ones.<sup>[66]</sup>

The Association of American Orthodox Hebrew Congregations rejected Morais's position, and offered the role to a number of "leading East European Orthodox rabbis", all of whom turned it down. They eventually narrowed the field to two candidates, Zvi Rabinovitch and Jacob Joseph.<sup>[16]</sup> Although Rabinovitch received "massive support" from "leading east European rabbis", the congregation hired Jacob Joseph as the first—and what would turn out to be only—Chief Rabbi of New York City.<sup>[67]</sup>

Born in Kroz, Lithuania, Joseph had studied in the Volozhin yeshiva under Naftali Zvi Yehuda Berlin; he was known there as Rav Yaakov Charif ("Rabbi Jacob Sharp") because of his sharp mind.<sup>[45][68]</sup> He was one of the main disciples of Yisroel Salanter, and in 1883 had been appointed the *maggid* (preacher) of Vilna.<sup>[45]</sup> Beth Hamedrash Hagodol, the Eldridge Street Synagogue, and 13 other Lower East Side synagogues had raised \$2,500 (today \$72,000) towards the creation of a European style *kehilla* to oversee New York's Orthodox community, and had imported Joseph in an attempt to achieve that (ultimately unfulfilled) goal.<sup>[65]</sup> Joseph's salary was to be the then-substantial \$2,500 per year, "with an additional \$1000 for rent, furnishings, and utilities". Though Joseph's appointment was, in part, intended to bring prestige to the downtown Orthodox congregations, his primary task as Chief Rabbi was to bring order and regulation to New York's chaotic kosher slaughtering industry.<sup>[69]</sup>

Joseph arrived in New York on July 7, 1888, and later that month preached his inaugural Sabbath sermon at Beth Hamedrash Hagodol.<sup>[70]</sup> The speech attracted a huge crowd, with over 1,500 men crowded into the sanctuary, and thousands more outside.<sup>[70][71]</sup> The police had to call extra reinforcements to control the throng, and to escort Joseph into the synagogue.<sup>[71]</sup> Though he had been chosen, in part, for his "fabulous skills as an orator",





Congregation Mickve Israel

Congregation Mickve Israel has a long and storied history, dating back to 1733, just a few months after the founding of the City of Savannah. 42 intrepid Jews set sail from England aboard The William and Sarah, with little more than their beloved Torah (which the Congregation still uses annually in their anniversary Shabbat service) and a special kit for circumcision. They arrived in Savannah, a border colony town with an innovative vision for religious tolerance, to start their lives anew in a land of freedom.

58



# Congregation Mickve Israel

**Congregation Mickve Israel** in Savannah, Georgia, is one of the oldest synagogues in the United States, as it was organized in 1735 by mostly Sephardic Jewish immigrants of Spanish-Portuguese extraction from London who arrived in the new colony in 1733. They consecrated their current synagogue, located on Monterey Square in historic Savannah, in 1878. It is a rare example of a Gothic-style synagogue. The synagogue building was listed on the National Register of Historic Places in 1980. Today, the synagogue is a member of the Union for Reform Judaism.

## Contents

### History

- Congregation formed
- First synagogue building site
- Shift to Reform Judaism
- Current building

### Tours

### See also

### References

### External links

## Mickve Israel synagogue



### Religion

<b>Affiliation</b>	<u>Reform Judaism</u>
<b>Leadership</b>	Rabbi Robert Haas
<b>Status</b>	Active

### Location

<b>Location</b>	<u>20 East Gordon Street, Monterey Square, Savannah, Georgia, United States</u>
<b>Geographic coordinates</b>	<u><span><span><span><span><span>32.07104°N</span> <span>81.09427°W</span></span></span></span></span></u>

### Architecture

## History

### Congregation formed

The congregation was established in July 1735 as Kahal Kadosh Mickva Israel (the Holy Congregation, the Hope of Israel); they soon rented a building for use as a synagogue. The congregation was founded by many from a group of 42 Jews who had sailed from London aboard the *William and Sarah* and had arrived in Savannah on

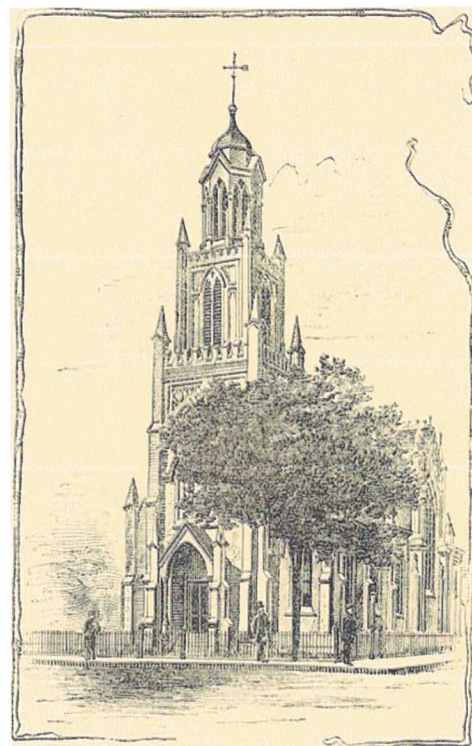
The congregation used a modified Portuguese traditional siddur until 1895, when the synagogue published a prayer book of its own. In 1902, the congregation adopted the Union Prayer Book. Mickve Israel joined the Union of American Hebrew Congregations (Reform) on January 10, 1904. A vestige of the congregation's Sephardi tradition remains with the singing of "El Norah Alilah" during the Ne'ila service in the concluding hour of Yom Kippur.<sup>[1]</sup>

## Current building

With the growth in Savannah's Jewish population, the congregation outgrew its structure. It planned for a new building, laying the cornerstone for what its current structure on March 1, 1876. The building's Gothic Revival architecture was the work of New York architect Henry G. Harrison. An unused portion of property adjoining the synagogue building, which had been dedicated by Mordecai Sheftall in 1773 for use as a cemetery, was sold. Another portion of the lot was used as the site of the Mordecai Sheftall Memorial in 1902, a building that included space for meeting rooms and a religious school.<sup>[1]</sup>

A capacity crowd of Jews and prominent Christians attended a ceremony held at the congregation on May 7, 1933 to mark the 200th anniversary of the arrival of Jews in the colony of Georgia. The planned speaker at the event, Harold Hirsch of Atlanta, was unable to attend.<sup>[6]</sup>

As the congregation found additional needs, the original Mordecai Sheftall Memorial space became too small. An expanded replacement structure was dedicated on January 11, 1957.<sup>[1]</sup>



An 1890 illustration of the current, Gothic Revival building





## ***The New West End Synagogue***

**George Audsley (1838-1925)**

**N. H. J. Westlake (1833-1921)  
and Erwin Bossanyi (1891-1975), windows**

**George Aitchison (1825-1910),  
light-fittings**

Built 1877-79, with a few later additions

Red brick, Mansfield stone, terracotta, and slate for the roof; inside, marble-covered iron columns, alabaster and marble wall-facings, teak and pitch pine

St Petersburg Place, London W2 4JT

Photographs and text by Jacqueline Banerjee, 2010.  
[Commentary continues below.  
Mouse over the text for links.]

Thanks to Eli Ballon of the New West End Synagogue for his help.

[You may use these images without prior permission for any scholarly or educational purpose as long as you (1) credit the photographer and (2) link your document to this URL in a web document or cite it in a print one.]

When it was raised to Grade 1 listing in 2007, the New West End Synagogue was hailed in *The Independent* newspaper as Britain's first "truly Jewish" synagogue. Not so: even apart from the early-eighteenth-century Bevis Marks Synagogue in the East End, with its Renaissance-style Ark, there was the beautiful Liverpool Old Hebrew Congregation, completed in 1874. This is now also Grade 1 listed. It had been designed by the Scottish-born Audsley brothers together; the New West End Synagogue, designed by George Audsley alone, is very similar. The later one does mark a milestone, however, by demonstrating that "London's Jewish community had arrived":

by the late 1870s, leaders of the Jewish community in London's West End felt more secure. Most official forms of anti-Jewish discrimination had been lifted. There were about 46,000 Jews in the UK, before the huge influx started by the anti-Semitic riots in Russia in the 1880s. It was 20 years since the law began allowing practising Jews to become MPs, an anglicised Jew, Benjamin Disraeli, was Prime Minister, and most of London's congregations were joined under the United Synagogue. (McSmith)

Commissioning the new house of worship initiated one of the United Synagogue's "first really major projects" (Levy). The style was described in the *Jewish Chronicle* as "eclectic, although based chiefly on the Saracenic. The sharply cut and channelled foliage ornaments, and both the round and pointed horseshoe



arches, point to this origin" (qtd. in "New West End Synagogue"). A Gothic element was also noted, in the building's proportions, and features like the rose windows.

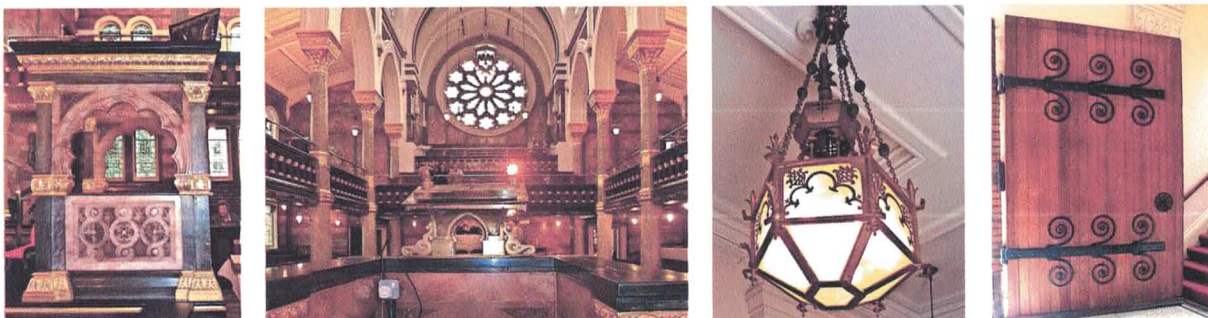


Left to right: (a) The sumptuous interior, looking towards the Ark, with Audsley's impressively large menorahs on either side. (b) The Byzantine cupola and Assyrian minarets above the Ark. (c) The south gallery, with texts along the upper part of the wall. [For these and the following, click on thumbnails for larger images.]



Left to right: (a) Spring flowers against stylised foliage and architectural elements, in one of N. H. J. Westlake's stained-glass side windows, this one with the Hebrew word for "Spiritually Clean," and inscribed, "In Loving Memory of James Henry Solomon." (b) Steps up to the Bimah; note the mosaic flooring here designed by Audsley. (c) The three leather seats below the Bimah for the Wardens, who are the lay readers of the synagogue; like the marble pieces in the arch spandrels, all 49 of the Bimah's capitals (some seen here behind the seats) have individual designs. (d) The seating, which is for about 800 people, uses contrasting types of wood, and rises in tiers from each side of the prayer hall; women sit in the galleries above.

Audsley was responsible for the western rose window, with its Star of David, water-lily and daisy design, as well as the little clerestory windows, while the rose window at the east end was designed later by the Hungarian-born Erwin Bossanyi (1891-1975). Less dramatic than the rose windows but with a lovely cumulative effect are the 40 stained-glass windows by Nathaniel Westlake, installed along both sides of the prayer hall, upstairs and downstairs, in the very early twentieth-century. These are appealing in their freshness and delicacy. The Hebrew words featured by Westlake complement the texts around the walls, and those in brass along the lower edges of the galleries. Using texts as decorative as well as uplifting motifs was by no means innovative, but it was something the Victorians in general particularly liked. The Audsley brothers themselves are an example here: see examples of their designs for medieval lettering. The United Synagogue had, in fact, chosen as their architect one of the foremost "ornamentists" of their age. So the Bimah and the Ark were both designed by Audsley himself and were part of the original fittings. Everything here is plush. The wonderful materials, such as the Cipallino marble from the Rhone valley, look forward to the use of similarly internationally-sourced materials for the panelled walls of the Catholic Westminster Cathedral at a slightly later date. There is the same air of opulence in both late-Victorian houses of worship. The report in the *Jewish Chronicle* makes particular reference to the kinds of wood used in the synagogue: "the doors and gallery fronts display wood of remarkable richness and rarity. Probably no such wood is to be seen in any public building in London" (qtd. in "New West End Synagogue").



Left to right: (a) The marble and alabaster pulpit from the side (the plinth dates from the 1890s, but the pulpit itself was added in 1907). Notice the Westlake windows behind it. (b) Looking up towards the west gallery, and Audsley's rose window. (c) One of the brass lamps designed by George Aitchison, hanging in the lofty foyer. (d) One side of the entrance door with its ornamental wrought-iron hinges.