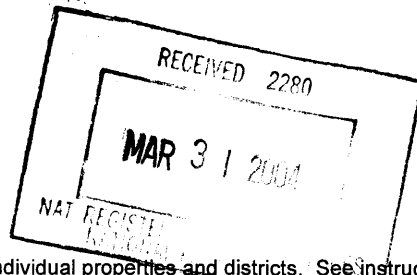


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United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an 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 entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Temple Cemetery
other names/site number The Temple Cemetery

2. Location

street & number 2001 15th Avenue North N/A not for publication
city or town Nashville N/A vicinity
state Tennessee code TN county Davidson code 037 zip code 37208

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 for 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 nationally statewide locally. (See continuation sheet for additional comments.)

Herbert A. Hays / RO 3/29/04
Signature of certifying official/Title Date
Deputy State Historic Preservation Officer, Tennessee Historical Commission
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See Continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

- I hereby certify that the property is:
- entered in the National Register.
 See continuation sheet
- determined eligible for the National Register.
 See continuation sheet
- determined not eligible for the National Register
- removed from the National Register.
- other, (explain:)

Edson H. Beall 5/12/04
Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private, public-local, public-State, public-Federal

Category of Property

(Check only one box)

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

Number of Resources within Property

(Do not include previously listed resources in count)

Table with 2 columns: Contributing, Noncontributing. Rows for buildings, sites, structures, objects, Total.

Name of related multiple property listing

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

N/A

Number of Contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

FUNERARY: Cemetery

LANDSCAPE: object

Current Functions

(Enter categories from instructions)

FUNERARY: Cemetery

LANDSCAPE: object

DOMESTIC: Single Dwelling

LANDSCAPE: object

7. Description

Architectural Classification

(Enter categories from instructions)

N/A

Materials

(Enter categories from instructions)

foundation N/A

walls N/A

roof N/A

other STONE: Granite, Limestone, Marble

METAL: Wrought iron

BRICK

CONCRETE

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

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 boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
B removed from its original location.
C moved from its original location.
D a cemetery.
E a reconstructed building, object, or structure.
F a commemorative property
G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

ETHNIC HERITAGE: Other (Jewish)
RELIGION
SOCIAL HISTORY
ART

Period of Significance

1854-1954

Significant Dates

N/A

Significant Person

(complete if Criterion B is marked)

N/A

Cultural Affiliation

N/A

Architect/Builder

Multiple (Roadways—William Coen)
Unknown

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS): N/A

- 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 #

Primary location of additional data:

- State Historic Preservation Office
Other State Agency
Federal Agency
Local Government
University
Other

Name of repository:
Metropolitan Historical Commission

Temple Cemetery

Name of Property

Davidson County, Tennessee

County and State

10. Geographical Data**Acreege of Property** 9.25 acres (Nashville West 308 NE)**UTM References**

(place additional UTM references on a continuation sheet.)

1	<u>16</u>	<u>516967</u>	<u>4004361</u>
	Zone	Easting	Northing
2	_____	_____	_____

3	_____	_____	_____
	Zone	Easting	Northing
4	_____	_____	_____

 See continuation sheet**Verbal Boundary Description**

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Sarah Jackson/Historical Commission Intern and Blythe Semmer/Historical Commission Staff
 organization Metropolitan Historical Commission date August 2003
 street & number 209 10th Avenue, S. Suite 414 telephone 615-862-7970
 city or town Nashville state TN zip code 37203

Additional Documentation

submit the following items with the completed form:

Continuation Sheets**Maps**A **USGS map** (7.5 Or 15 minute series) indicating the property's locationA **Sketch map** for historic districts and properties having large acreage or numerous resources.**Photographs**Representative **black and white photographs** of the property.**Additional items**

(Check with the SHPO) or FPO for any additional items

Property Owner

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

name The Temple, Congregation Ohabai Sholom, Attn. Adam Inlander or Annette Ratkin
 street & number 5015 Harding Road telephone 615-352-7620
 city or town Nashville state TN zip code 37205

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 listing. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 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 Chief, Administrative Services Division, National Park Service, P. O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20303.

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Temple Cemetery
Davidson County, TN

7. DESCRIPTION

Temple Cemetery is a historic Jewish cemetery established in 1851. Located in North Nashville one mile from downtown, the cemetery occupies just over nine acres. The entrance to the cemetery is located at the junction of Clay Street and 15th Avenue North. The gravestones and monuments within Temple Cemetery represent a blending of wider cultural funerary trends with distinctive Jewish stylistic elements. The cemetery features an eclectic mix of gravestones and monuments that reveal society's changing architectural tastes from Victorian to Classical Revival to Art Deco. Temple Cemetery represents the formation of a Hebrew congregation in Nashville— Congregation Ohabai Sholom. The cemetery is eligible for the National Register of Historic Places under criterion A for its relation to the development of the Jewish community. It is also eligible under criterion C for its exceptional funerary art and design elements. Temple Cemetery has remained the primary place of interment for the Ohabai Sholom congregation, a Reform organization.

Since the cemetery's establishment, the property boundaries have changed and expanded several times. Its current boundaries, however, date to 1881 when cemetery trustees purchased the final portion of cemetery land. On July 14, 1851, James C. Owen, part owner of the Buena Vista Turnpike Company, incorporated in 1849, sold about three acres of land on the outskirts of town to the trustees of the newly formed Hebrew Benevolent Burial Association. The trustees, Isaac Garritson, Jacob Mitchell, and Michael Powers paid three hundred seventy-seven dollars for lot number one in the Buena Vista tract. These three acres are situated within the western portion of the cemetery and contain the first burials, with the earliest stone dating to 1854.

Temple Cemetery has grown to encompass an entire irregularly shaped city block and is primarily surrounded by residential development. Congregation Ohabai Sholom officials estimate there to be over 3,000 burials within the cemetery, with hundreds dating prior to 1900. Presently, Nashville's oldest and largest Jewish organization—Congregation Ohabai Sholom of The Temple—owns the 9.25-acre cemetery, with a committee of at least five congregation members supervising the management. Although there is no physical demarcation or barrier between the sections, a portion of the northwest corner of the cemetery is managed by the Conservative organization Congregation Adath Israel of the West End Synagogue (W.E.S.). (Photo 4) This congregation once owned this small section, which they purchased in 1876, but they quickly outgrew it and transferred ownership to Congregation Ohabai Sholom. Although Congregation Ohabai Sholom now owns the land on which Congregation Adath Israel has interred members, they employ separate caretakers. At first glance, it appears Temple Cemetery stretches northward across Cass Street where part of another city block is used for interments. However, Congregation Ohabai Sholom, who own and oversee Temple Cemetery, is not affiliated with the burial ground across the street. The burial ground north of Cass Street is currently owned and managed by the Congregation Adath Israel and the Orthodox organization Congregation Sherith Israel. This cemetery is not part of the nominated property as it contains a greater proportion of modern burials and is not characterized by the garden cemetery movement.

Before 1886, the cemetery was accessible through a wrought iron gate with stone pillars at 18th Avenue North and Clay Street. Although extant, this entrance is no longer used. The present entrance is located at 15th Avenue North and Clay Street. Marking the entrance are two large red brick pillars reaching roughly seven feet high that feature a double wrought iron gate with the Star of David symbol on each gate. A smooth, curved brick wall extends several feet from the pillars. Just inside the entrance is a matching two-story, redbrick house with a hipped roof. Temple Cemetery's rules and regulations stipulate that the

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Temple Cemetery
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cemetery caretaker has the option to reside in the house on the grounds; the present caretaker does not reside there. The entrance, gate, and house were built during a 1966 renovation of the grounds and are non-contributing due to their recent construction. (Photo 1). These constructions replaced a razed brick chapel and gate built in 1886 that was demolished in 1966.

Inside the cemetery, the winding roadways and groomed shrubbery and trees reflect the influences of the garden movement of the mid-nineteenth century, which is also part of the Victorian era. (Photo 3). These Victorian era design elements were incorporated into the original 1851 property with the purchase of additional ground in the 1880s. The present character of the cemetery stems from these nineteenth century improvements. The property is divided into seven sections (A, B, C, D, E, F, and G) of varying sizes and shapes. A wide, paved roadway, built by William Coen to a plan designed by Wilbur F. Foster, forms a basic figure eight, leading to the present 15th Avenue North access and the unused historic entrance at 18th Avenue North and Clay Street. Wilbur F. Foster was the founder of the notable Nashville construction and engineering firm, Foster and Creighton Company and served for a time as the Nashville City Engineer. The center sections (A and B) within the figure eight roadway are open and mostly without trees. Cedar, poplar, and magnolia trees commonly planted in cemeteries are concentrated along the outer sections of the cemetery and along the fence line. There is a gradual slope with the highest part of the cemetery being in the northwest portion.

The older, unused entrance (C) features a double wrought iron gate hung from stone pillars from which a four-foot high stone wall extends along parts of Clay and Cass streets and 18th Avenue North. The late nineteenth century stone wall only partially surrounds the cemetery and is a contributing element. Along Clay Street, the wall was built into the sloping hillside and has deteriorated in several places. The portion extending along 18th Avenue North is more stable and has two small openings north of the original burial section (F). There are stone posts and a single small wrought iron gate near the Loveman-Mills family plot and an arched entryway with a sidewalk into the Congregation Adath Israel portion of the cemetery. These entrances are no longer used as a means to gain access to the cemetery grounds. The stone wall turns east and runs very briefly along Cass Street and ends where there is another opening in the wall. A tall modern chain link fence (c. 1980) surrounds the stone wall and the remainder of the property.

Temple Cemetery is primarily organized in straight rows, with the early gravestones in section F arranged chronologically and later gravestones arranged by family plots. A trend dominating the cemetery that began in the 1870s is the use of a single large family gravestone/monument surrounded by smaller individual gravestones. Most monuments throughout the cemetery are made of granite and marble, and are in excellent condition. Scattered gravestones constructed from limestone have not weathered as well. Section F contains the oldest gravestones arranged in rows facing south in a general chronological order. The single arched gravestones are generally eighteen inches tall and a few inches thick. The majority of the gravestones in section F date from the 1850s to the 1880s, with the earliest dating to 1854. These older gravestones typically feature a refined mid-nineteenth century look, with limited decorative elements, such as a rose, clasped hands, a hand pointing upward, or a willow tree, which are all typical cemetery symbolism. Most of these early gravestones also feature Hebrew text.

By the mid-1870s, burials began extending into sections A, B, and C. Although primarily organized in rows without fences or walls, there is a familial rather than chronological arrangement. Some of the same decorative motifs found on older gravestones, such as the willow tree, a hand pointing upward, and Hebrew text, also decorate the more recent gravestones. However, their size, artistry, and variety distinguish

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Temple Cemetery
Davidson County, TN

sections A, B, and C from the remaining portions of the cemetery. Gravestones range from modest rectangular gravestones to tall obelisks to Victorian era sculpture to fashionable Art Deco mausoleums. Fraternal symbols, especially for the Grand Lodge of Free and Accepted Masons, are frequent within these three sections. Jewish religious symbolism is represented most often in the form of Hebrew text and less often with the Star of David and the symbol of priestly descent. A common stone throughout these three sections is the obelisk, clearly in vogue during the Victorian era, which is often personalized with a monogram. Large rectangular family gravestones within these sections also frequently feature a monogram. Design features common among large family gravestones in this cemetery include a rough-finished surface and raised lettering in English. Smaller individual gravestones for other family members often surround these impressive family monuments.

The Loveman-Mills family plot, located along the west side of the cemetery adjacent to the oldest burials in section F, was originally separate from both the Congregation Ohabai Sholom and Congregation Adath Israel portions of the cemetery. (Photo 6). A large, centrally located obelisk dating to 1887 identifies the family plot. Twenty-five gravestones with individual names, birth dates, and death dates mark the graves of family members. Arched gravestones with lettering on top are arranged in straight rows surrounding the obelisk and range in date from the 1880s to the 1950s. Unlike the older section F, the Loveman-Mills plot is especially shady with benches and its own entrance through the stone wall that is now inaccessible. Names within the plot include Loveman, Mills, Martin, Breyer, and Rich.

Children's graves are often uniquely marked, and four monuments in sections A and B reflect the Victorian era attitude of cherishing children. The grave of ten-year-old Felix Salzkotter (d. 1871) in section A is marked by an exquisite statue of a little boy presumably dressed in his best attire with folded arms and a relaxed look. The boy is leaning on a symbol of a sprouting tree, which represents eternal life. The statue sits atop a small one-foot square pedestal and reaches some four feet high. Although not particularly imposing, this is one of the cemetery's most elaborate monuments. (Photo 13). The other three unique monuments marking the graves of children are grouped together in section B. They are all shaped like Woodmen of the World-style tree-stumps. Although the tree-stump stone is commonly associated with the Woodmen of the World, these gravestones predate the fraternal organization and simply represent lives cut short.¹ Interestingly, there is only one member of the Woodmen in the cemetery and his marker is unlike these.

There are six family mausoleums made of granite and marble dispersed along the cemetery's figure-eight roadway. These rectangular freestanding vaults of varying styles are simply designed in the form of small classical temples. A sizeable Classical Revival-style mausoleum, located near the center of the cemetery in section A, and belonging to the Herman family, is the earliest vault (1899). Four large columns across its eastern façade feature Ionic capitals. (Photo 16). An impressive Egyptian Revival-style mausoleum is located in section C. This commanding Kornman-Raskin monument dates to 1918 and contains massive battered walls, two battered columns with papyrus capitals, and a large urn beside each column. A winged solar disk flanked by uraeus snakes can be found in the entablature. It also features a smooth surface and a flat roof. (Photo 17). A third mausoleum constructed in 1917 is located in the southwest portion of section A and memorializes the Hiller and Hirsch families. It features two fluted columns flanking metal double doors with clear glass windowpanes. One can see through the windows in the doors to the rear where there is a

¹ Warren E. Roberts, "Investigating the Tree-Stump Tombstone in Indiana" In *American Material Culture and Folklife: A Prologue and Dialogue* by Simon J. Bronner, ed. (Ann Arbor, MI: UMI Research Press, 1985), 138.

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small square stained glass window. Section B features a 1929 mausoleum constructed in the Art Deco style that memorializes the Redelsheimer family. The 1939 Karnowsky family monument is a similarly styled Art Deco mausoleum located in the southern portion of section A near the present cemetery entrance. Like the Hiller/Hirsch mausoleum, this structure also features a square stained glass window within the rear wall. The sixth and final mausoleum is the Eskind family vault located in section F. It is the smallest of the cemetery's six mausoleums, dating to 1954, and features metal double doors with glass windowpanes and few decorative elements. (Photo 15). These imposing structures clearly reflect the families' standing within both the congregation and the Nashville community.

Newer burials from the mid-twentieth century to the present are located in parts of sections E, F, and G. The majority of section G, which is equivalent in size to section A, remains open for future burials. Although these sections contain some recent gravestones, they are smaller than the historic portion of the cemetery landscape and blend nicely with the overall cemetery setting. Recent interments have continued the patterns set forth by previous generations concerning gravestone style, placement, and organization. The cemetery is relatively small, and the original character and plan of the cemetery as designed in the 1880s would not be fully reflected if the more recent burial portions were not included in the National Register of Historic Places nomination.

Temple Cemetery developed on the northern edge of Nashville at a time when Victorian era cemetery design trends were emerging, and it retains its historic appearance as an urban Victorian era cemetery. The funerary art and organization of burial plots retain the characteristics of a cemetery transitioning from an early urban burial ground to a Victorian era landscaped setting. The exceptional upkeep and continual use of the burial ground represents the enduring importance of Temple Cemetery to Nashville's present Jewish population.

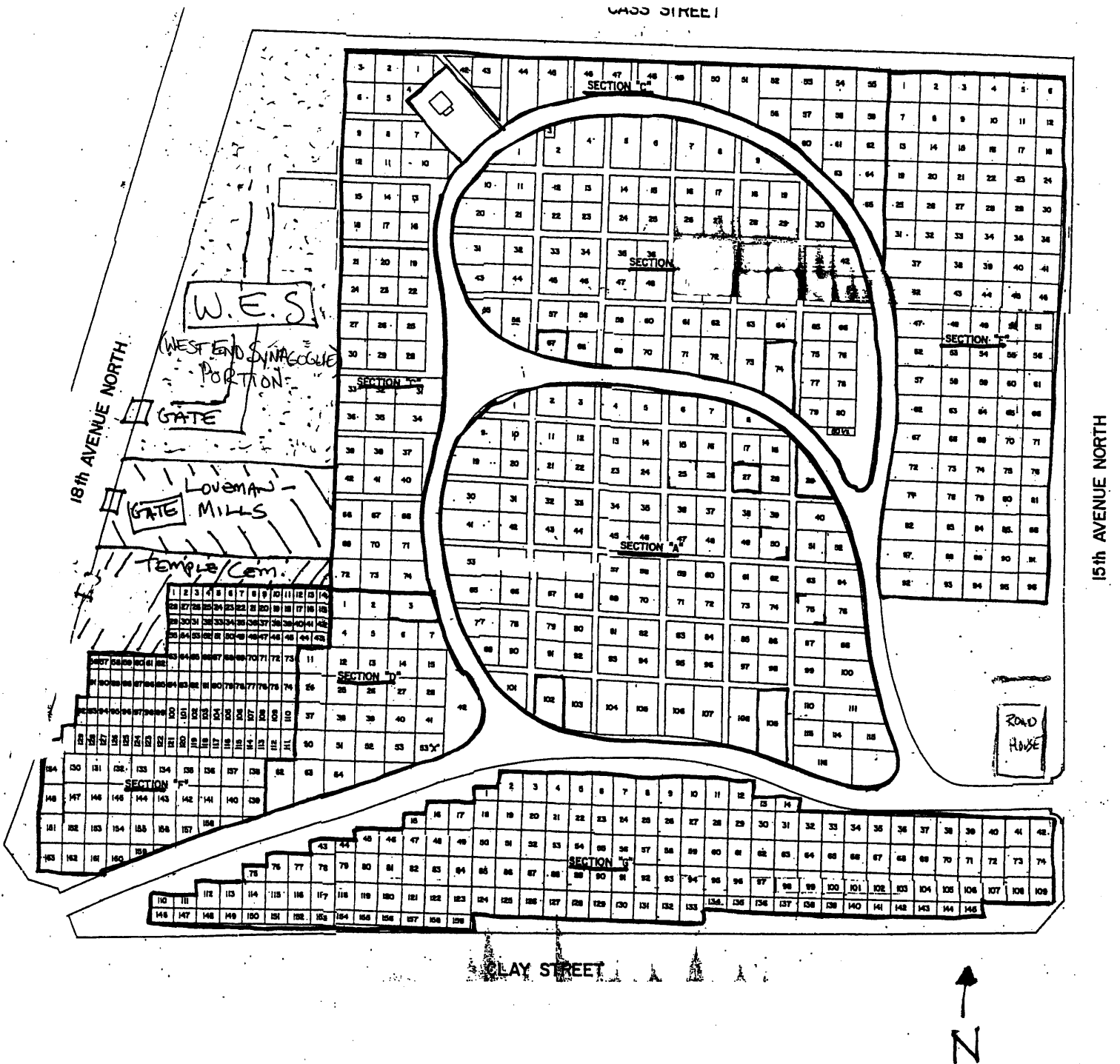
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Temple Cemetery
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Site Plan—Not to scale



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Temple Cemetery
Davidson County, TN

8. STATEMENT OF SIGNIFICANCE

Criterion A: Ethnic Heritage, Social History, Religion

Temple Cemetery is eligible for listing in the National Register of Historic Places under Criterion A for its ethnic and religious significance and its representation of Nashville's Jewish social history beginning in 1851. It contains the graves of Nashville's earliest and most prominent Jewish families, and continues to serve as a burial place for Nashville's oldest Jewish congregation, Ohabai Sholom of The Temple. The development of Nashville's Jewish community is intertwined with the growth and progress of Temple Cemetery. Jewish burial societies were often formed as predecessors to formal religious congregations, as was the case with the Hebrew Benevolent Burial Association. Physical remnants of Jewish institutions are rare in Nashville. The loss of the Vine Street Temple and the Gay Street Synagogue, for instance, means there are no longer places that explicitly reflect early Jewish community institutions. Thus, the cemetery is a valuable physical record of Jewish settlement and history in Nashville.

Criterion C: Art

Temple Cemetery is also eligible under Criterion C for its exceptional and distinctive funerary art and its artistic representation of faith. The cemetery features a blending of early urban burial ground practices with the later Victorian era garden movement. In addition, Temple Cemetery reflects the changing architectural tastes of the late nineteenth and twentieth centuries with monuments featuring Victorian, Classical Revival, and Art Deco stylistic elements. The cemetery retains its integrity because the gravestones, monuments, and landscape remain in excellent condition. Because of its early establishment and the congregations' enduring care, Temple Cemetery captures the stylistic development of funerary art over the past one hundred and fifty years and maintains its overall historic appearance.

Criteria Consideration D: Cemeteries

Temple Cemetery satisfies the Criteria Consideration for cemeteries. The cemetery represents Jewish settlement and organization in Nashville and retains its historic design elements.

HISTORICAL NARRATIVE

Local Jewish History

Although there is little evidence of Nashville Jews formally organizing earlier than 1851, when several residents formed the Hebrew Benevolent Burial Association, Jews probably began arriving in Nashville during the early 1840s. An early Jewish leader, Isaac Garritson, was in Nashville by 1844 when he is noted in county records as purchasing property.² Early Nashville Jews were primarily of German decent, with others having Polish, Hungarian, Russian, and Austrian heritage. These immigrants usually came from small communities in Eastern Europe and chose their new Western communities for economic rather than religious reasons. Typically, early Jewish immigrants first established burial societies to bury their dead because Jewish tradition called for interment among other Jews. The formation of these societies usually

² Fedora S. Frank. *Beginnings on Market Street: Nashville and her Jewry, 1861-1901*. (Nashville, TN: n.p., 1976), 200-201.

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led to the development of formal religious congregations with the purchase of land for a cemetery often representing the establishment of a Jewish community.³

Jewish immigrants typically arrived poor and often worked as peddlers, which sometimes led to the ownership of a retail store. This was the case with Adolph Meyer, who became a partner in the L. Jonas Company, a wholesale millinery company located at the corner of North Summer Street and Union Street (not extant). By 1913 the firm had moved to 308 Second Avenue North, which no longer stands. In addition, Louis Powers operated Tennessee Clothing Depot on North Market Street (extant).⁴ Peddling required little capital and allowed workers to set their own schedules, something useful for Jews who worship on Saturday. Like other immigrants, Jews first settled near Nashville's central business district in less than ideal conditions surrounded by emerging industrial facilities. Several Jewish families settled and opened businesses along Market Street (now Second Avenue), College Street (now Third Avenue), Cherry Street (now Fourth Avenue), and Summer Street (Fifth Avenue) in the area generally south of Broad (now Broadway) "Small ethnic enclaves" of Irish, Germans, Jews, and African Americans emerged, and this low-lying area became known as Black Bottom for its undesirable living conditions and tendency to flood.⁵

Nashville's earliest Jewish residents first formally organized to form the Hebrew Benevolent Burial Association in 1851 for the purposes of establishing a Jewish cemetery. Small benevolent societies such as this often preceded larger congregations. As trustees, Isaac Garritson, Jacob Mitchell, and Michael Powers purchased about three acres for three hundred seventy-seven dollars from developer James C. Owen within the newly formed Buena Vista development just over a mile north of downtown Nashville.⁶ It is unknown why the trustees chose this area for a cemetery other than its relative proximity to downtown. Trustees representing the burial society deeded the property to the newly formed Congregation Khal Kodesh Mogen David in 1853—a precursor to Congregation Ohabai Sholom.⁷

In 1860, however, several members left the group to form another congregation known as Ohava Emes (lovers of truth). Louis Powers, Samuel Cohen, Alexander Klein, Samuel Powers, Henry Spitz, Samuel Levick, Alexander Iser (Photo 12), and H. H. Goldberg petitioned for and were granted a charter on March 12, 1860.⁸ Although the reasons for this separation are not fully known, early American Jewish congregations commonly split due to differences in language, liturgy, and customs. The division was short-

³ Peter Haas. *A Guide for Teaching the History of the Jews of Nashville, Tennessee* (Nashville, TN: Jewish Federation of Nashville and Middle Tennessee, 1985), 6-7; and Maurice Lamm. *The Jewish Way in Death and Mourning* (New York: Jonathan David Publishers, 1969), 68.

⁴ Frank. *Beginnings*, 84 and 57.

⁵ Don H. Doyle. *Nashville in the New South, 1880-1930* (Knoxville, TN: University of Tennessee Press, 1985), 63-64.

⁶ *Davidson County Deeds to Property*, Book 15, p. 17, July 14, 1851; Owen was part owner of the Buena Vista Turnpike Company that was incorporated in 1849.

⁷ *Davidson County Deeds to Property*, Book 17, p. 544, November 14, 1853.

⁸ Frank. *Beginnings*, 4.

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lived, however, and Ohava Emes rejoined the original congregation under the condition that the group be renamed. As a result, a new charter was issued on February 21, 1868, to Congregation Ohavai Sholom (the spelling changed to Ohabai Sholom in 1955), which survives as Nashville's largest Jewish congregation and currently oversees Temple Cemetery.⁹ It is important to note the differences in the Hebrew traditions. When comparing the Orthodox, Reform, and Conservative traditions, Orthodoxy is the most traditional, adhering strictly to laws governing daily life. Orthodox Jews closely follow dietary laws (kashrut), men sit separately from women during worship, and men cover their heads. Reform Judaism is the most liberal approach and allows congregants to make personal choices regarding their religious practice, such as keeping kosher or wearing a head covering. The Conservative tradition falls between Orthodoxy and Reform Judaism, allowing individuals to accept and reject some aspects of Jewish tradition. For instance, men and women worship together, they observe dietary laws, and men cover their heads.¹⁰ There are presently five Jewish congregations in Nashville, three of those dating to at least the early 1900s.

In 1871, Julius Cirkle attempted to begin another congregation that he called Shahas. He purchased from W.L. Adams one-half acre adjoining the original Jewish cemetery. Unable to gain momentum within his new congregation, he sold the land five years later to the newly formed Hungarian Benevolent Society, of which Morris Loveman was a petitioner. The Hungarian Benevolent Society immediately sold all but a small portion of the half-acre to newly formed Congregation Adath Israel.¹¹ This small portion not sold is what would become the Loveman-Mills family plot. Although this section was originally separate from both the Congregation Ohabai Sholom and Congregation Adath Israel portions of the cemetery, the Loveman-Mills family arranged for and paid fees to Congregation Ohabai Sholom to receive proper maintenance and perpetual upkeep.¹²

As Jews moved to Nashville from various Eastern European countries and other American cities during the late nineteenth century, religious differences mounted. These differences primarily concerned language and liturgy and did not go away. In 1871, one group of men formed the Hungarian Benevolent Society "for the benefit of people of Hungarian nativity in Tennessee, to care for the sick, support and provide maintenance and protection of orphan, widow, afflicted, and destitute."¹³ The membership would fluctuate over the next few decades before organizing officially as Congregation Sherith Israel in 1905.¹⁴ Another group interested in forming a Conservative congregation separated from Ohabai Sholom to create Adath Israel (or Adas

⁹ Fedora S. Frank. *Five Families and Eight Young Men* (Nashville, TN: Tennessee Book Company, 1962), 3, 45.

¹⁰ E-mail conversation with the librarian of The Archives of the Jewish Federation of Nashville and Middle Tennessee, Annette Ratkin, Nashville, Tennessee, 12 November 2003.

¹¹ *Davidson County Deeds to Property*, Book 45, p. 641, September 11, 1871; Book 55, p. 53, July 7, 1876; Book 55, p. 550, July 11, 1876.

¹² Conversation with the executive director of The Temple, Congregation Ohabai Sholom, Adam Inlander, Nashville, Tennessee, 16 July 2003.

¹³ Frank. *Beginnings*, 6.

¹⁴ *Ibid*, 20.

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Israel) in 1876. This was also when the new congregation purchased its property within what is now Temple Cemetery.¹⁵ Congregation Adath Israel quickly outgrew this burial ground and transferred ownership to Congregation Ohabai Sholom. These three congregations, Ohabai Sholom, Adath Israel, and Sherith Israel, remain active in Nashville.

Despite declining membership, Congregation Ohabai Sholom flourished in the post-Civil War 1870s. They raised funds to construct an impressive place of worship they named the Vine Street Temple, which was dedicated May 26, 1876, and is no longer extant. A temporary women's group formed during the construction of the Vine Street Temple to assist with fundraising; this group was the forerunner of the Ladies' Working Society, which formally organized in 1880 with the primary task of overseeing the cemetery. Although the group would eventually relinquish cemetery duties to a committee of five or more congregation members, the society remained active with an assortment of duties including social activities, fundraising, volunteering, educational instruction, etc. It changed its name to the Ladies' Auxiliary in 1886, to the Vine Street Temple Sisterhood in 1914, and finally to Temple Sisterhood of Nashville in 1916. Although no longer directly associated with the cemetery, the group remains active within Congregation Ohabai Sholom.

The original charter, signed June 4, 1880, outlines the duties of the Ladies' Working Society and includes the power to purchase "realty suitable for burial grounds for all classes of the Jewish Denomination," and "to establish laws and make rules and regulations" necessary to manage the cemetery.¹⁶ Those leading the group, Mrs. Max Sax, Sarah Iser (section B), Mrs. D.L. Sobel, Mrs. Sol Frankland (section B), and Mrs. L.J. Loventhal (section B), organized with the goal of enlarging and beautifying the cemetery. Immediately following the purchase of additional land in 1881, the Ladies' Working Society hired William Coen to "furnish all the material and labor required in grading and graveling the drive in the new cemetery." On behalf of the society, congregational president Max Sax signed a contract on April 13, 1881, agreeing to pay Coen eleven hundred dollars upon completion of the work.¹⁷ Upon completion of the cemetery roadway, the society contacted potential builders for estimates concerning the construction of a mortuary chapel, which was finished by 1886. It was razed in 1966 and replaced by a modern brick caretaker's house the same year.

The women's organization remained committed to the maintenance of the cemetery grounds for decades. Their contributions included putting a new roof on the cemetery chapel around 1900, purchasing flowers, plants, and shrubs on several occasions, purchasing gravestones for unmarked graves and replacing broken gravestones in 1931.¹⁸ The contributions of the Ladies' Working Society and later the Temple Sisterhood are significant to the early growth and development of the cemetery, and the current landscape reflects their dedication.

¹⁵ *Davidson County Deeds to Property*, Book 55, p. 550, July 11, 1876.

¹⁶ *Tennessee Acts of Incorporation*, Book C (Accession number 1549), p. 596.

¹⁷ Ladies' Working Society, Nashville, Tennessee, and William Coen, contract, 13 April, 1881, Folder 4, Box 1, The Temple Archives, Nashville, TN.

¹⁸ Deborah Schwartz. "History of Fifty Years of the Temple Sisterhood: 1870-1929" TMs, no date, Folder "Sisterhood," Box 20, The Temple Archives, Nashville, TN.

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Current Temple officials estimate there to be over 3,000 burials within the cemetery, with several hundred dating prior to 1900. With initial funding from the Jewish Federation of Nashville and Middle Tennessee, congregation members hired a professional photographer in 1991 to document all the nineteenth century gravestones in order to preserve the information inscribed on the cemetery's oldest gravestones. This invaluable photographic survey is housed at the Jewish Federation archives in Nashville and documents information on those who laid religious, social, and economic foundations for Nashville's Jewish community.

Many individuals interred at Temple Cemetery contributed to Nashville's economy with successful businesses. Benjamin Herman, for instance, operated Herman Brothers, Lindauer and Company, "the largest wholesale dry goods, boots, and shoe house in the city" at 110 North Market (extant), now Second Avenue.¹⁹ As a successful businessman, family patriarch Herman was active within the community, serving on the Nashville Board of Education and the Chamber of Commerce. He also served as president of the Vine Street Temple from 1891 to his death in 1898.²⁰ Herman and his family are interred within a sizeable 1899 Classical Revival mausoleum (section A) that clearly reflects the family's standing within both the congregation and the Nashville community. Members of the Lindauer family, who married into the Herman family, are also interred in the mausoleum. (Photo 16)

Other successful businessmen included Louis Kornman, who is interred in an impressive 1918 Egyptian Revival-style mausoleum located in section C. (Photo 17) Along with business partners Milton Kornman and Solomon Sawyer, he operated Kornman, Sawyer and Company, a wholesale boots and shoes store at 332 Public Square (not extant).²¹ Leopold Jonas (d. 1927—section A) and Joseph Hirsch (d. 1917—section B) partnered with Sigmund and Samuel Hirsch to establish the L. Jonas Company, one of the largest wholesale millinery partnerships in the South, located on North Market Street (not extant). These businesses are no longer in operation.

Several early congregational leaders are interred in section F, including Henry Harris and Michael Powers. Harris (d. 1881) served as president of Congregation Mogen David during much of the 1850s before it was renamed to Ohabai Sholom.²² Powers (d. 1881), whose name appears on the original 1851 cemetery deed as a trustee for the Hebrew Benevolent Burial Association, operated a successful clothing store at 11 Public Square named Powers' Retail (not extant).²³ Nashville's first Rabbi, Alexander Iser (d. 1886), is buried with his family in section B. (Photo 12). Before coming to Nashville in 1852 or 1853, he served as a leader of Congregation Sherith Israel of San Francisco, California. His daughter, Sarah Iser (d. 1896), was a founding member of the Ladies' Working Society in 1880. Longtime Vine Street Temple leader, Rabbi Isidore Lewinthal (d. 1922) is buried in section B. A congregational alumni group donated his gravestone. Successful businessman and Temple leader L.J. Loventhal (d. 1895) is also interred in section B. He served

¹⁹ Frank. *Beginnings*, 85.

²⁰ *Ibid*, 120.

²¹ 1916 City Directory, Nashville, Tennessee.

²² Frank. *Five Families*, 137.

²³ *Davidson County Deeds to Property*, Book 15, p. 17, July 14, 185; Frank. *Five Families*, 57.

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as the president of the Vine Street Temple for eight years, president of the Standard Club, and was a Mason. In 1882, the Republican Convention nominated Loventhal for the State Legislature, but the demands of his business prevented him from running for office.²⁴

Temple Cemetery also holds the remains of numerous Civil War veterans. Although their gravestones do not typically reflect their military service, research reveals the service of several Confederate soldiers. Solomon Frankland (d. 1911) served as a private in the 30th Regiment of the Tennessee Infantry and is buried in section B, while his brother Joseph Frankland (d. 1893) served as a private in Company C of the 1st Battalion of the Tennessee Infantry and is buried in section A.²⁵ Historian Fedora S. Frank writes about a Jewish Union soldier in the 42nd Regiment of the Illinois Infantry, Julius Lettman, who died January 9, 1863, from wounds sustained at the Battle of Murfreesboro. As president of the short-lived Congregation Ohava Emes, Henry Spitz had Lettman's remains interred at Temple Cemetery after repeated attempts to contact Lettman's wife.²⁶ While no gravestone exists, there is no documentation of his disinterment.

Nashville Jews were especially dismayed with Union General Ulysses S. Grant, who ordered on December 17, 1862, that Jews be banned from serving in Union ranks.²⁷ When Grant sought the office of the President of the United States in 1868, several Nashville Jews formed the Anti-Grant Club, which first met on July 25, 1868. Many of those involved with the club are interred at Temple Cemetery including Michael Powers (d. 1881) and Jacob Bloomstein (d. 1891). Local Jewish historian Fedora S. Frank writes that Bloomstein was even imprisoned during the Civil War for smuggling goods to Confederate soldiers through Federal lines.²⁸

Many of those Civil War veterans were involved in fraternal organizations. The gravestones throughout the cemetery reflect the importance of fraternal organizations to Nashville Jews. The symbols of the Grand Lodge of Free and Accepted Masons and the Independent Order of Oddfellows are especially prevalent in sections A, B, and F. Masons include Joseph Frankland, whose impressive 1893 monument is located in section A, Emanuel Wolf (d. 1896), Simon Weil (d. 1896), and David Weil (d. 1913) all located in section B. There are also Masons interred in the older section F, such as Jacob Hyman (d. 1868—Photo 14) and Philip Fleshman (d. 1879). Much like the Masons and Oddfellows, L.W. Small's 1899 gravestone in the Adath Israel section notes his membership in the Woodmen of the World, a fraternal organization that began in 1890 as a benefit and insurance society.

²⁴ Frank. *Beginnings*, 109.

²⁵ Ibid, 27 and 29; "Civil War Soldiers and Sailors System," National Park Service, <<http://www.itd.nps.gov/cwss/>> (24 July 2003).

²⁶ Frank. *Beginnings*, 37.

²⁷ Official Records of the Union and Confederate Armies, Ser. I, Vol. 17, p. 421-422.

²⁸ Frank. *Beginnings*, 105-106. Frank gathered this information from several letters within the *Andrew Johnson Papers*.

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Two gravestones reflect twentieth century military service: Jonas Redelsheimer, who served in the Army during World War I, and Florence Redelsheimer, who was a second lieutenant in the Army during World War II. Both are interred in the Redelsheimer vault in section B.

Design Elements

The rural cemetery movement began in Cambridge, Massachusetts, with the design of Mount Auburn Cemetery in 1831. Mount Auburn was founded on the outskirts of Boston and featured a designed picturesque landscape with winding paths, rolling hills, and shady meadows. In contrast to earlier urban burial grounds, which typically featured flat slate gravestones, rural cemeteries (such as Mount Auburn) included family monuments that were “three-dimensional, often combining a complex decorative molding with sentimental statuary.”²⁹ This new cemetery design reflected emerging attitudes toward death and mourning; “death was transformed from something grotesque into something beautiful.”³⁰ By the 1850s, other cemeteries in Richmond, Philadelphia, and New York were patterned after Mount Auburn. A product of the popular rural cemetery was the “landscape lawn plan,” developed in 1855 by Adolph Strauch of Cincinnati, which “limited marker size, thinned trees and shrubs, and, most importantly, opened up the cemetery landscape.”³¹ While Nashville’s Temple Cemetery displays some characteristics of the rural cemetery design, it especially reflects the “landscape lawn plan” in that it is open with trees and shrubs located in the perimeter sections.

Although the rural cemetery movement was underway in larger cemeteries throughout the United States by 1850, trustees for the Hebrew Benevolent Burial Association arranged the small three-acre cemetery in rows—much like early nineteenth century cemeteries. Not until the 1880s, with the purchase of additional acreage, was the cemetery redesigned to feature a landscape lawn setting. As a result of the changes, the cemetery represents a blending of early nineteenth century urban burial ground features and rural cemeteries. It does not, however, feature formal gardens found in larger Victorian era cemeteries, but rather includes occasional ornamental plantings integrated into the landscape of gravestones. Temple Cemetery predates Nashville’s large garden cemeteries including Mt. Olivet (1855), Mt. Cavalry (1868), and Mt. Ararat (1869).

The gravestones also reflect this transition period and the changing tastes in funerary art. These early gravestones, dating from the 1850s to the 1880s, feature common funerary motifs, such as clasped hands, a finger pointing upward, a lamb, a rose, and a weeping willow tree. Clasped hands usually symbolize friendship or goodbye, while a hand pointing upward symbolizes the afterlife. A lamb is commonly found on a child’s grave and signifies death of innocence or sacrifice. A woman’s gravestone may feature a rose, which usually signifies beauty, hope, and unending love. The weeping willow, another common Victorian era funerary element, symbolizes sorrow and mourning. Clearly these Victorian era symbols of death and mourning were a common cultural trend that transcended religions.

²⁹ David Charles Sloane, *The Last Great Necessity: Cemeteries in American History* (Baltimore, MD: The Johns Hopkins University Press, 1991), 78.

³⁰ *Ibid*, 50.

³¹ *Ibid*, 97.

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Unlike Nashville's other Victorian-era cemeteries, Temple Cemetery has an abundance of Hebrew script and Jewish symbolism. The Star of David and the menorah appear frequently on gravestones and monuments. Following Jewish tradition, the deceased's father's name often appears on the tombstone, as well as the Hebrew abbreviation for "man" or "woman" at the top. Some Hebrew inscriptions include a well-known religious verse, such as "May his soul be bound up in the bond of eternal life," of 1 Samuel 25:29.³² Occasionally gravestones contain a symbol indicating priestly descent that features two hands with spread fingers touching at the thumbs. (Photo 9) This symbol indicates the person is a descendent of Biblical figure Aaron and is therefore qualified to prescribe the priestly blessing outlined in Numbers 6:23-27.³³ There are three classes within Jewish society—Kohen, Levi, and Yisrael—and this symbol represents the Kohen, or priest. Only a few gravestones feature this symbol, including the Max and Louis Cohen stone (d. 1890 and 1891—Adath Israel section) and Moritz Latner (d. 1885, section F). While the symbol indicates a background of some religious importance, their gravestones reflect simple, perhaps middle class lifestyles.

Impressive and fashionable monuments can be found throughout sections A, B, C, and D, such as obelisks, mausoleums, and large block monuments surrounded by individual bevel gravestones. The abundance of Classical Revival gravestones, such as obelisks and urns, reflects the popularity of the corresponding architectural style popular throughout the nation. The obelisks are situated on large bases and feature a variety of decorative elements including monograms and draped tops symbolizing mourning. The largest obelisks are concentrated in section B, with the tallest marking the graves of the Jacob Bloomstein (d. 1891) family. Urns commonly graced the tops of monuments as with the impressive Maier Salzkotter (d. 1891) monument in section A. Other less elaborate gravestones, such as that of Jacob Hyman (d. 1906) and Mary Simpson (d. 1907) in section A, featured carvings of urns. The Cronstine (d. 1899) family monument in section A is a unique and grand expression of Classical Revival elements. Four small Corinthian columns are situated on top of the corners of a stepped base, with a draped urn gracing the top of the monument. Individual gravestones with an identical design feature roughly cut edges, a blooming flower, and Hebrew text.

The grandest statement of Classical Revival taste is the sizeable 1899 Herman family mausoleum in section A. Constructed in a Greek temple form, it features four large Ionic columns flanking the entrance. This monument clearly reflects the family's standing within both the congregation and the Nashville community. During the late 1800s members of the Herman family operated Herman Brothers, Lindauer and Company, "the largest wholesale dry goods, boots, and shoe house in the city." As a successful businessman, family patriarch Benjamin Herman was active within the community serving on the Nashville Board of Education and the Chamber of Commerce. In addition to his civic service, Herman served as president of the Vine Street Temple from 1891 to his death in 1898.³⁴

The use of Art Deco influenced funerary art also mirrors an architectural trend popular during the 1920s and 1930s. The style is characterized by its geometric simplicity, angular composition, and modernity. The

³² Arthur Kurzweil, *From Generation to Generation: How to Trace your Jewish Genealogy and Personal History* (New York: William Morrow and Company, Inc., 1980), 241, 243.

³³ *Encyclopedia Judaica*, 1971 ed., s. v. "Priests and Priesthood."

³⁴ Frank, *Beginnings*, 85, 120.

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Adelsdorf monument in section A dates to 1923 and resembles a box tomb or sarcophagus with Art Deco stylistic elements and stylized script. (Photo 10) The Steiner family monument in nearby section B dates to 1929 and features a large central panel with a carving of an eternal flame, and step-down extensions resembling colonnades. Matching ledger gravestones with stylized script surround the monument. Located next to the Steiner monument is an Art Deco influenced mausoleum. This 1929 monument to the Redelsheimer family, who operated Famous Shoe Store at 410 Union Street (not extant),³⁵ is classified as Art Deco because of its basic geometric shapes. Its lack of stylistic elements gives it a modern appearance.

Several eclectic monuments add to the overall character of the cemetery. Although not especially sizeable, the Alexander Iser family monument is a rectangular stone with a triangular top and features a unique Eastlake design. Eastlake was a fashionable decorative style of ornamentation found on Victorian houses from 1870 to 1890. Like the Classical Revival and Art Deco styles, Eastlake architectural designs clearly influenced funerary art at Temple Cemetery.

A common stylistic element throughout Temple Cemetery is the use of rough-cut surfaces and lettering. These elements, however, are used stylistically in a variety of ways. The unique Lusky family monument (c. 1889—Photo 11) in section B near the roadway is especially impressive. This large rectangular stone features rough-cut surfaces with a distinctive rounded top and raised lettering. The surrounding footstones are also rounded with raised text. Equally unique is the Zibart family monument (c. 1885) in section A, also situated along the roadway. Also a sizeable rectangular monument, it features a stylized rough-cut surface with raised lettering contained in a smooth-surface oval section.

A distinct and well-preserved statue marks the grave of ten-year-old Felix Saltzkotter (d. 1871) in section A. As one of the earliest markers in section A, it epitomizes Victorian attitudes and their adoration of children. This statue of a young boy sits atop a small one-foot square pedestal on which his name and birth and death dates are carved. The boy, presumably dressed in his best attire, appears relaxed with his leg bent and his elbow leaning on a symbol of a sprouting tree. The monument has retained its superb detail and remains fully intact.

Symbols of fraternal organizations, notably the Masons, are included on a variety of gravestones. The Masonic 'Square and Compass' symbol graces the tops of dozens of monuments—large and small. The square and compass are an architect's tools and symbolize God as the architect of the universe as well as judgment. A handful of markers, including those of Philip Fleshman (d. 1879) and August Fribourg (d. indecipherable) in section F, feature the three links symbol of the Independent Order of Oddfellows. Inside the interconnecting links are the letters F, T, and L, representing friendship, love, and truth. L.H. Small (d. 1899) references the fraternal organization Woodmen of the World, an insurance and benefit society established in Omaha in 1890. The organization's founder, Joseph C. Root, wanted members to receive proper burials; gravestones were originally offered to members free of charge. Woodmen burial markers

³⁵ 1916 Nashville City Directory, Nashville, Tennessee.

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were made of stone and varied in size and style, with some resembling a tree stump and others a stack of cut wood.³⁶ Small's gravestone, however, is a simple tablet stone featuring the Woodmen symbol—a mallet, axe, and wedge—with the organization's motto "Dum, Tacet Clamat," (though silent he speaks).

The gravestones and monuments within Temple Cemetery represent a blending of wider cultural funerary trends with distinctive Jewish stylistic elements. The cemetery features an eclectic mix of gravestones and monuments that reveal society's changing architectural tastes from Victorian to Classical Revival to Art Deco. This historic Jewish cemetery predates Nashville's major garden cemeteries, including Mt. Olivet, Mt. Calvary, and Mt. Ararat. Established in 1851, Temple Cemetery represents the formation of a Hebrew congregation in Nashville—Ohabai Sholom. The cemetery is eligible for the National Register of Historic Places under criterion A for its relation to the development of the Jewish community. It is also eligible under criterion C for its exceptional funerary art and design elements.

³⁶ Woodmen of the World Life Insurance Society, "Woodmen Grave Markers," and "Woodmen History," <<http://www.woodmen.com>> (24 July 2003).

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10. GEOGRAPHICAL DATA

Verbal Boundary Description

Temple Cemetery is located at 2001 15th Avenue North in Nashville, Tennessee. The parcel identification number is 08107003400 on Davidson County tax records. The nominated property includes 9.25 acres as indicated on the accompanying Davidson County Tax Map 81-7. It is bounded by Cass Street on the north, 15th Avenue North on the east, Clay Street on the south, and 18th Avenue North on the west.

Boundary Justification

The nominated property of 9.25 acres forms the cemetery boundaries dating to 1881 (when cemetery trustees purchased the final portion of land) and encompasses an entire irregularly shaped city block. Historic markers exist throughout the property and dominate the landscape. The nominated property includes mid- to late-twentieth century burials because there is no definitive boundary separating old from new. Moreover, the cemetery is relatively small, and the original character of the cemetery as designed in the 1880s would be compromised if the more recent burial portions were not included in the nomination. The Jewish cemetery across Cass Street, which is owned by two different Jewish congregations, is not part of the nominated property as it contains a greater proportion of modern burials and is not stylistically similar to Temple Cemetery.

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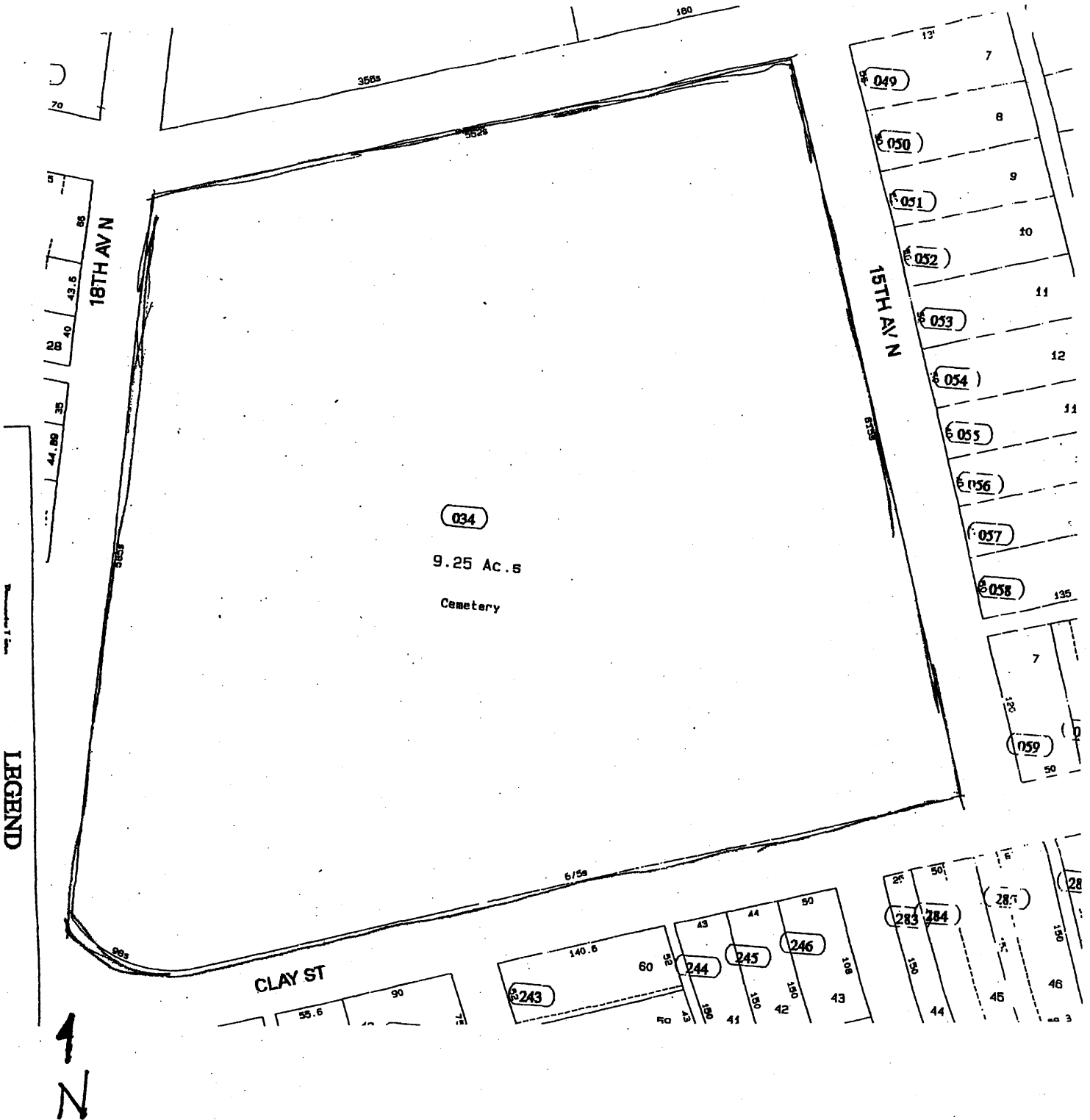
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Davidson County Tax Map 81-7

Approximately 1" = 125'



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PHOTOGRAPHS
Temple Cemetery
Davidson County, Tennessee

Photographer: Sarah Jackson
Date: August 2003
Location of Negatives: Tennessee Historical Commission
2941 Lebanon Rd.
Nashville, TN 37243-0442

1. 15th Avenue North Gate
facing west
2. Caretaker's house (NC)
facing east
3. Drive and sections A and B
facing northwest
4. Walk and Adath Israel section
facing northwest
5. Stone gate along 18th Avenue North
facing west
6. Loveman-Mills plot
facing west
7. Sulzbacher monuments, section B
facing north
8. Simpson monument, section A
facing north
9. Louis and Max Cohen monument, Adath Israel section
facing west
10. Adelsdorf tomb, section A
facing southwest
11. Lusky monument, section B
facing northeast
12. Iser monument, section B
facing northeast

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13. Salzkotter monuments, section A
facing north
14. Jacob Hyman monument, section F
Facing north
15. Eskind mausoleum
facing west
16. Herman mausoleum, section A
facing northwest
17. Kornman-Raskin mausoleum, section C
facing northwest
18. Karnowsky mausoleum, section A
facing northeast