

MIC. # 9610

**DEDICATION OF THE
SEMINARY GATES.**

NEW YORK CITY, NEW YORK:

1934

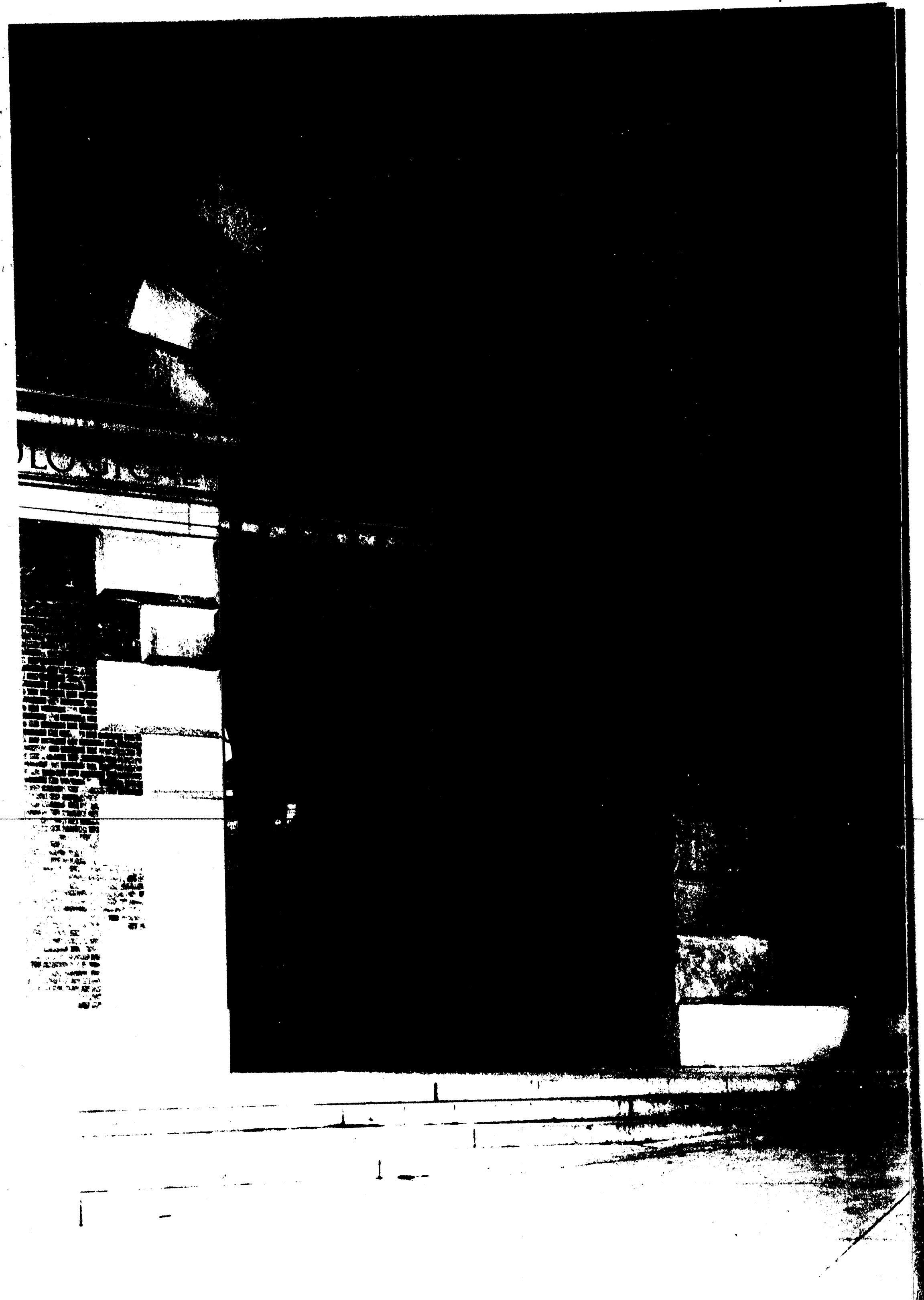
ROMAN SCRIPT

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הועתק והוכנס לאינטרנט
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Medical
at the
Seminole Hotel

September 26, 1934



FERNER & FAREY
INC.





Mrs. Felix Warburg presented to the Jewish Theological Seminary of America, in memory of her parents Jacob H. and Therese Schiff, a set of ornamental wrought iron gates which form the main entrance to the Seminary group of buildings at the northeast corner of Broadway and One hundred and Twenty second Street, New York City. These gates were formally dedicated on September the twenty sixth, Nineteen hundred and Thirty four, before a group consisting of the family of Mr. and Mrs. Warburg, the Directors and Faculties of the Seminary and a few friends. In turning over the key of the gates to Doctor Cyrus Adler, President of the Seminary Mrs. Warburg said: "It is hard for me to find the right words to accompany this symbolic act of my giving you the key to these gates, for your true friendship, for my Parents and their children mingles in my thoughts with your devotion to the upbuilding of this Seminary, which also meant so much to my

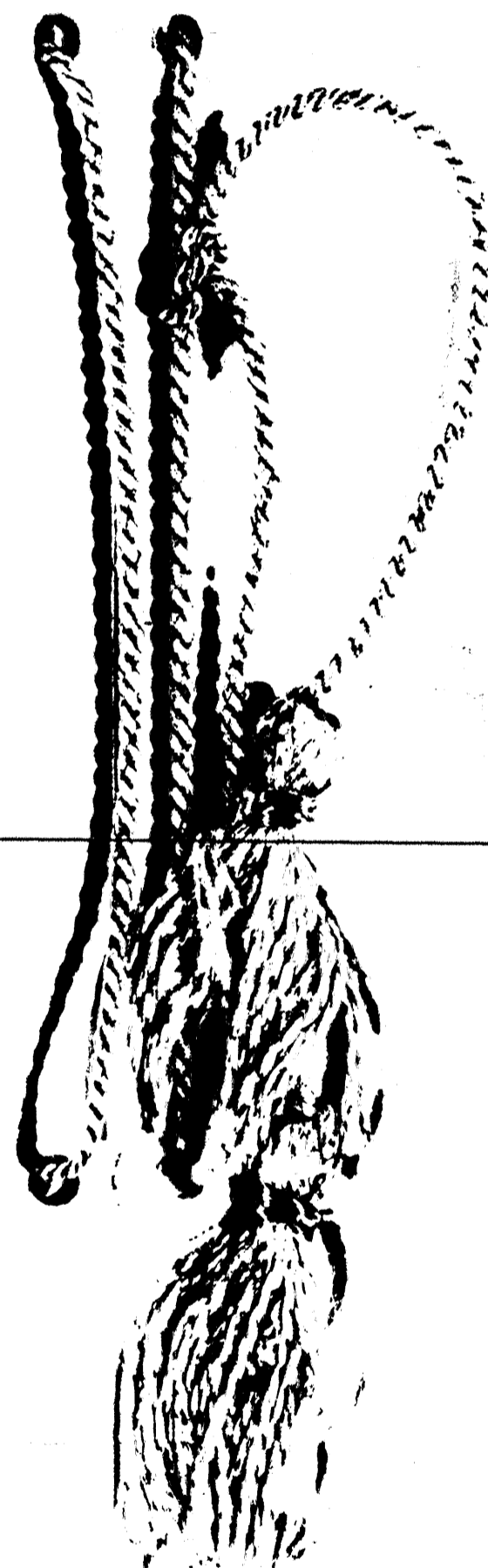
father, my mother and my brother. In asking that great artist, Mr. Zellin to execute these gates as a memorial to my Parents, I was prompted by the thought not only of beautifying the Seminary, but also by the feeling that they would forge another link between this seat of Jewish learning of which you are the leader, but also between you, it and our family. The gates with their spiritual symbols will shut out the noisy material world, and will, I hope, give greater sanctity to the buildings that surround this quadrangle. May the young teachers in Israel find added inspiration as they pass through this portal to their studies in the idealism of our religion." Doctor Adler accepted the gates in the following address: "By the symbol of this key, I accept with gratitude and with emotion the gates that you have presented in loving memory of your parents, which gates are now dedicated to this house of learning. The name of your father is in perpetual memory here through the splendid Library Building to the north of these gates. It was worthy that this should be so.

because among all the Directors of the Seminary your father contributed most not only by his material help but by his constant solicitude and interest in every detail connected with our upbuilding. Much of the content of this Library is due to his generosity and with much of it I associate the name of your brother, Mortimer L. Schiff. I am minded of the fact that the name of your Uncle, the distinguished chemist, Morris Loeb, in whose memory this Library was also greatly benefited is engraved upon one of the pillars in the colonnade. The Building to the south, which bears the honored name of Israel Unterberg, houses our Teachers Institute and its allied departments, which again was made possible initially by your father. That your mother's name should be associated with his in these buildings is also fitting and proper. She displayed great interest in this, as she did in his other activities. For many years we were a sort of monastic institution, only men took part in our functions. It was at her suggestion, and indeed through her desire to be always

associated with her husband, that Doctor Schechter and I relaxed the severity of this rule and that the softer and more artistic influence of women has grown up about this place. In more recent years and especially since these new buildings were created and the Museum established, she was a frequent visitor. I feel, therefore, if I may say so to you, that in doing this filial act of commemorating the names of your parents here you have also interpreted one of their major interests.

AS for the Seminary, it is a great honor that your Parents' names should be thus associated with us.

I need not record here, what I have had the opportunity of doing in an elaborate way elsewhere, the position that your father held in New York, in America and throughout the world. He was one of the great men of his time and not the least of his greatness consisted in the fact that he, who had ample opportunity for exercising his abilities in the world of finance, in the world of politics and in the general welfare of all the citizens



of the City which he adorned, nevertheless was one of the distinguished supporters and champions of the learning of our forefathers. He made it possible that a new version of the Bible should be created in America — certainly a great act. He made it possible that there should be the beginning of a collection of Jewish Classics, a plan which I have every reason to know was suggested to him by your mother. Your friends are not assembled for the purpose of hearing a eulogy, neither of the strong, powerful and philanthropic man that I knew your father to be nor of the sweet and charming lady, your mother. As my mind goes back, I realize that I am speaking of two fine people whom I first got to know nearly forty-five years ago and in this span of years, their friendship, yours and that of other members of your family, meant more to me than I would wish to express in any public way. From the point of view of construction a gate is intended to keep out intruders, but in our Jewish history, literature and liturgy, a gate symbolizes the opposite.

It is an invitation to come in, not something to bar people out. When the Patriarch Jacob had his dream and saw angels ascending and descending the ladder, his expression upon awakening was: "This is the gate of heaven." The gates of our ancient walled cities were the places where justice was done and this oriental idea became so amplified that in later times in the Ottoman Empire the seal of government was known as the Sublime Porte, the lofty gate. Especially in the houses of learning was the gate important and it was not the college building, but often the gates of learning that were the beautiful and awful thing to the student. Indeed in the Gaonic period Responsa, or answers to questions, were addressed not to the Yeshiva, to the Academy, but to the Shaar Yeshiva, the Gate of the Academy. The gate, moreover, became a symbol of many spiritual things in Jewish thought. On the recent holidays of the New Year and the Day of Atonement, in the liturgy to which I am accustomed, there is a long alphabetical series of gates to which we pray to God that we

may be permitted to enter. These liturgies go back to very early thought on the subject of the Gates of Prayer and the Gates of Repentance and so we pray to be admitted to the gates of light, blessing, joy and gladness; the gates of goodness, salvation, consolation and the gates for complete recovery for those who are in sickness. Here you have builded for us a gate of study, of teaching and learning and of research, of which all who desire to investigate the History and the Literature of the Jewish People for the thousands of years of our historic existence may avail themselves.

Jam sure you would wish me to express your thanks and ours to Samuel Zellin, one of the greatest handicraftsmen of our day, who has made this iron live, and to William Gehron, the architect of these buildings, to whom much of the design here presented is due. We have chosen as the symbols to be wrought into these gates the Lion of Judah, from the Biblical blessing, "Judah is a lion's whelp," and indeed in our day we have much need of this symbol and of lion-hearted people. I know that it is your hope that out

of these gates shall go forth the defenders of the creed and practice of the Jewish people and teachers who will make the Jewish people worthy of their distinguished heritage. And then there is the seven-branched candlestick, the Menorah, the candlestick of the Temple, the candlestick which was once carried into captivity by Rome and is emblazoned on the Arch of Titus at Rome, but which in spite of this has survived and gives forth its light in many places of worship and in hundreds of thousands of households each year as we recall the courage of the Maccabees. The artist has also wrought some of the trees and fruits of Palestine, our Holy Land - the palm, the pomegranate. But surmounting the whole is the Crown of the Law, to which this institution is devoted, the Crown of the Priesthood, of which your father was a lineal descendant, the Crown of Royalty, and above them all is the crown of a good name. Let me say in conclusion, that I believe you have inspired a superb piece of Jewish art, the like of which I have never seen or heard of and which I think

does not exist in any other institution in the world. You have verily wrought

להגדיל תורה ולהאדירה

"to magnify the Law and adorn it." For this and other things we thank you again, and we hope that you and your distinguished husband and all of your family will have many years of health and life to carry on your and our great tradition.

שאו שערים ראשיכם
ושאו פתחי עולם
ויבא מלך הכבוד
מי הוא זה מלך הכבוד
ה צבאות
הוא מלך הכבוד

Lift up your heads, O ye gates,
Yea, lift them up, ye ever-lasting doors,
That the King of glory may come in.
Who then is the King of glory?

"The Lord of Hosts,
He is the King of glory."

ברוך אתה ה

אלהינו מלך העולם
שהחיינו וקימנו והגיענו לזמן הזה
Blessed art Thou, O Lord
our God! King of the uni-
verse; who hast kept us alive,
hast sustained us, and enabled
us to reach this season."

The wrought iron gates were executed by Samuel Zellin of Philadelphia, after designs by the architect of the Seminary buildings, William Gehron. The gates fill the entire archway to the main entrance of the group of new buildings. They have a total height of seventeen feet, the gates themselves being eight feet high, and the grille above them nine feet. Across the top of the gates, a simple band bears the inscription: "In memory of Jacob H. and Therese Schiff." On either side of the inscription are the symbols of the lion of Judah, and directly above the center of the gate is a solidly forged Menorah, or seven branched candlestick. This Menorah is copied from that found on the Arch of Titus in Rome, which was a contemporary replica of the Menorah used in the Temple at Jerusalem. Across the top of the grille, there are representations of palms, citrons and pomegranates. Surmounting the entire grille is the Crown of the Law, being a replica of a crown of the Seventeenth or Eighteenth Century from a famous French collection.



The general treatment of the grille is in the Renaissance period and is mainly composed of solid forging; the band containing the inscription, the seven branch candelabra, the two lions and the apron band underneath being a combination of repousse work. The designs in the cresting consist of pomegranate, lulab, etrog and crown, and these also are a combination of repousse

and forged work. The material is of the finest quality wrought iron. Each piece is drawn out of solid-members so that all the details are not carried out in the usual mechanical manner ordinarily to be found in commercial metal work. This method makes a splendid example of free hand work. The entire grille is to be considered as a piece of wrought forged work.

ENGRAVED AND ILLUMINATED BY
JOSEPH B. ABRAHAM



