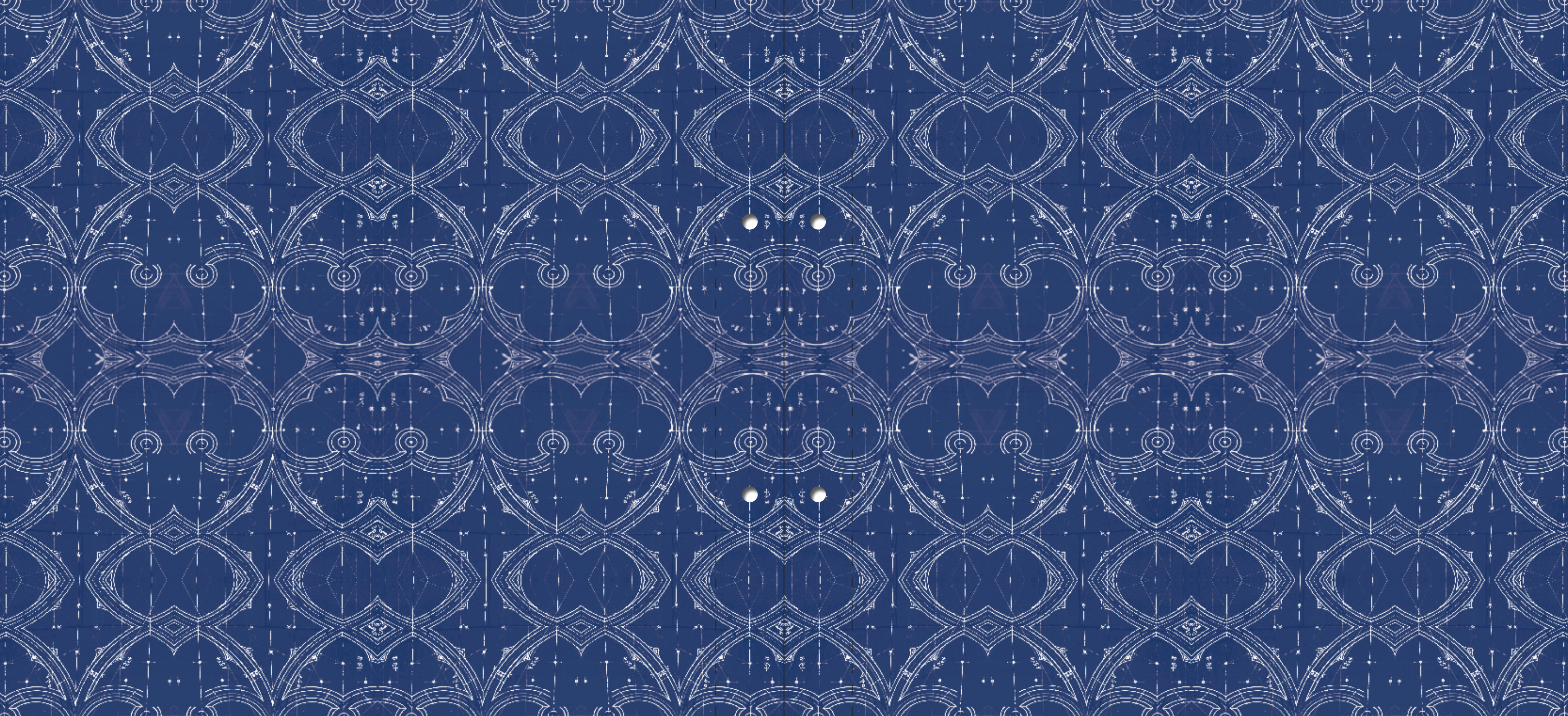


WINDOWS OF CELEBRATIONS

*in the New Synagogue of
Szeged*





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Szeged, 2020

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FOREWORD

Jewish cultural heritage is a unique and valuable component of European culture, which often remains hidden in numerous cities once home to flourishing Jewish communities before WWII. In the pre-WWII era, Europe was home to a Jewish population around 9 M, at least a third of them living in present day's Danube Region. Jewish diaspora communities introduced rich cultural identity, deeply rooted traditions and remarkable community heritage, all adding great value to the hosting cities and their already existing local communities. The tragic turmoil of the mid-20th century, followed by the emigration of the surviving population in large numbers, depleted many of these communities; however, their imprints and heritage are still there to be found.

Project REDISCOVER: *expose and exploit the concealed Jewish heritage of the Danube Region* aims at capitalizing on this legacy by creating value in social cohesion, tourism potential and cultural abundance. The main objective is to build on currently undiscovered potential in the Jewish cultural heritage of cities, having unexplored, nevertheless rich tangible and intangible heritage elements, and develop contemporary tourism solutions, while smartly arranging visibility, accessibility and sustainability. A key element of this approach is intangible heritage considered as a valid factor to create awareness and interest within the tourism sector. By enlarging the current cultural offer and making the so far hidden heritage more visible, accessible and more attractive, Szeged and the whole region will be better positioned to strengthen its cultural economy.

Following these aims, we deliver this book to the Dear Reader in which the history of making the exceptional stained glass windows of the famous synagogue in Szeged is described; furthermore, the importance and the rich symbolism of the building is uncovered and the significance of its builder is highlighted.

The Lead Partner of the project, Municipality of Szeged, wishes to acknowledge the contribution of the Jewish Community of Szeged to successfully accomplish the main objectives of the project, safeguarding tangible and intangible Jewish cultural heritage for the upcoming generations. Furthermore, Lead Partner wishes to express gratitude to Tibor Fényi, director of Miksa Róth Memorial House, Budapest, to restorators Károly Payer and Károly Sós, to researchers Viktória Bányai and Balázs Fényes for their help to compile this book.

THE NEW SYNAGOGUE OF SZEGED

The synagogue of Szeged, considered as the masterpiece of the famous Jewish architect Lipót Baumhorn¹, is the second largest one in Hungary and the fourth largest synagogue in the world.

Its construction started five years after Jewish religion was granted equal rights with the historic Christian Churches by law in 1895. "The synagogue is 48 m high and equally long, reflecting the elevated social status that the Jewish Community of Szeged had achieved by the end of the century, being a substantial operator of local society and economy. The number of its members rose ten times in the period of 1850 – 1910."²

Jewish people were allowed to settle in Szeged by the local council in 1786. The first synagogue of the growing community, seating 129 men and 99 women, had been built on the plot of the New Synagogue between 1800 and 1803. However, the building soon proved to be too small and the community decided to build another, more spacious synagogue



| 1

that is the so-called Old Synagogue. It was designed in neoclassic style by Henrik and József Lipovszky and was built between 1840 and 1843.

Although the second synagogue had seats for 440 men and 300 women, numerous complaints about the lack of space reached out to the leadership of the community in the second half of the 1850s.³

As a result, decision was made to build a more monumental and impressive synagogue by the local Jewish community in the early 1890s.

A design contest was advertised in 1897, ten contestants applied by the deadline. The first prize was awarded to Jewish architect Lipót Baumhorn, who designed or redesigned over 40 synagogues in the territory of the Austro-Hungarian Monarchy. The design contest was attended by Marcell Komor and Dezső Jakab, two outstanding representatives of Hungarian *Art Nouveau*. Their plan (with further two designs), reflecting genuine Hungarian *Art Nouveau* style, was bought by the Church Building Committee. Their concept finally materialized in Subotica, where the synagogue of the Jewish community stands on the square named after the two architects.



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Major construction works of the synagogue in Szeged started in August 1900, and were finished by October 1902; however, inner works were still being carried out in 1903, thus, the ceremonial opening took place on the 19th of May 1903.

The whole procedure of construction was supervised by the famous architect Lipót Baumhorn himself.

The most influential Jewish weekly paper *Egyenlőség* (*Equality*) published a 7-page-long report on the opening ceremony. "The dedication of the new Jewish temple was a major celebration." Not only the outstanding work of its era and its creators were celebrated, but the perfect and complete harmony in which all classes and religious congregations of the society of Szeged united.⁴ The celebration started with placing the keystone.⁵ This event was followed by the representative general assembly where the portrait of the president of the Jewish community was unveiled. Dr. Izsó Rósa von Várhely was deeply moved by



| 3

the act and then he handed over the gift of the Jewish community, a golden ring with the picture of the temple embossed, to its builder.⁶ The community said farewell to its old synagogue after the general assembly. Torah scrolls were taken out of the ark of the old temple and were carried over to the new building by people singing in a festive

march. The famous cantor Mór Schorr conducted the choir and the musical programme. Three young women, dressed in white, carried the key to the new building on a velvet pillow. Architect Lipót Baumhorn received the silver key in front of the temple and handed it over to Dr. Izsó Rósa von Várhely, president of the Jewish community, who opened the gates of the new synagogue while giving a short ceremonial speech. After that, the marching people entered the building while horns were played, and were received by the large crowd occupying the benches inside.

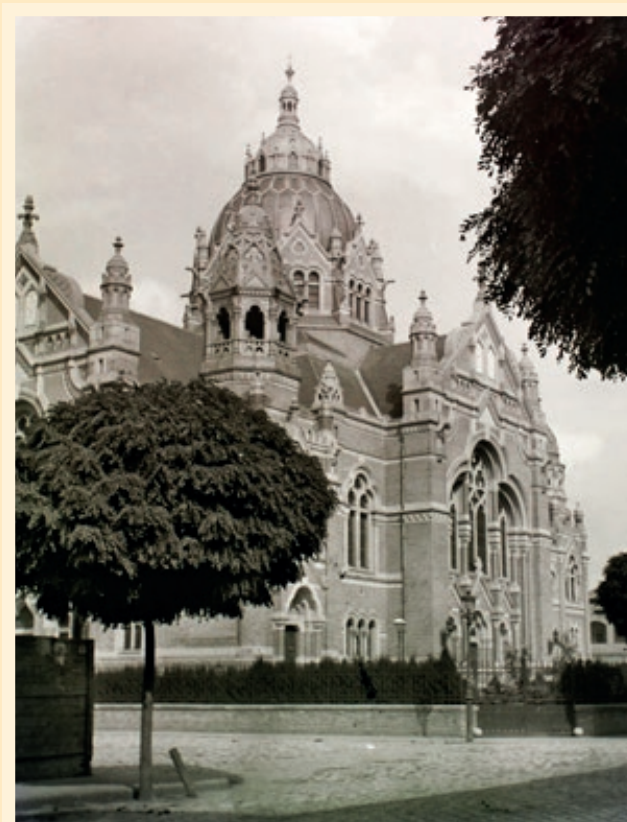


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According to contemporary sources, significant representatives of the city and the region were at present as well as Jewish leaders from Pest. Manó Róth stained glass artist also attended the opening ceremony where prayer was held by Mór Löwy, Rabbi of Timisoara, accompanied by 14 other Rabbis. Immánuel Löw, the most influential Rabbi of the city, held the speeches of the celebration.

Immánuel Löw described the building as follows in 1903: "It is a fine example of modern synagogue architecture in every detail as well as holistically."⁷ Baumhorn's exceptional *Eclectic* style building became an outstanding structure of the city and the era. The iron-structured church followed the *Eclectic* style of the late 19th century, resembling Moorish influence.⁸

Decorative design elements of *Art Nouveau* style can be found on the cupola and the windows, furthermore, *Roman*, *Gothic* and *Renaissance* style elements appear in the synagogue⁹. The most imposing part of the building is the cupola, being one of the most typical element of synagogue architecture of its time. It is richly decorated with colourful stained glass window panels. Its 24 pillars reflect 24 hours in a day, above these, the white flowers on deep blue background symbolize faith, while the lower greenish-brownish strip stands for the Earth, and the stars on the top in blue background symbolize the sky. According to art historians, it clearly reflects the cupola of the Hungarian Houses of Parliament that was being constructed at that time. This parallel symbolizes the social position of Jews in Hungarian nation and their intention to assimilate. The church is characterised in every detail by thoughtful symbolism, since Lipót Baumhorn placed his buildings in a precise religious context. Baumhorn's iconographic



15

co-author in creating the concept of inner design was Immánuel Löw, the Chief Rabbi of Szeged. He coined the visual programme of the windows depicting the festive cycles of the Jewish year in the synagogue. The windows were made by Manó Róth, the younger brother of the well-known Hungarian stained glass artist Miksa Róth.

GLASS ART IN ARCHITECTURE AT THE TURN OF THE 19th AND 20th CENTURIES

The art style *Historicism* was created by the romantic nostalgia felt towards previous historic periods in Hungary at the turn of the 19th and 20th centuries. Another determining style of this era was *Art Nouveau* in Hungary, an art style also seeking its roots in the past. Artists of both styles, with exceptional enthusiasm and energy, intended to rediscover old beauties, thus making their surroundings more aesthetic. This pursuit revived glass painting at the turn of the century, highlighting the secret of radiant glass.¹⁰ Decorative painting, architectural sculpture, art locksmithery, architectural ceramics and glasswork were the branches of applied art which, reinforcing each other, accomplished the concepts of contemporary ideologies in art. In the meantime, monument protection also came into force in Hungary.¹¹ In the reconstruction works several church buildings were included; their coloured stained glass windows also needed repair.¹² Due to these efforts, revival of glass painting started in the 1870s, in which the

Hungarian state played a serious role. Noticing the special demand of public and residential buildings Ágoston Trefort (1817–1888), minister of religion and public education, founded the Institution of National Glass Painting in 1878.¹³ Due to this act, glass paintings became appreciated, establishing a valuable religious glass painting art in the first decades of the 1900s. Owing to this, besides glass manufactories, glass painters and glass artists experienced prosperity in production. Glass painting workshops started to spring; numerous public-, residential- and church buildings were decorated with stained glass windows. Representatives of the profession formed the National Association of Glass- and Porcelain Dealers and Glass Workers starting their own journal in 1901. The suddenly reborn architectural glass art rediscovered the aesthetic, visual and technical traditions of medieval times, enriching it with new interpretations. The Róth brothers, Miksa and Manó with Jewish origin played an outstanding role in this process.¹⁴



MANÓ RÓTH, ARTIST OF THE WINDOWS OF THE NEW SYNAGOGUE IN SZEGED

Among the Róth brothers, by no doubt, Miksa, the elder brother achieved significant reputation with his painted glass windows and mosaics. However, it is a lesser-known fact that his brother Manó left the same work of value and quality, though less in number, to posterity. An outstanding work of his art is the cycle of glass paintings of the New Synagogue in Szeged. While plenty of data can be found about Miksa, information is scarce about the life and works of the younger brother Manó; therefore, our intention is to fill the void with this publication.

The younger brother was Miksa's junior with 3 years and was born in Budapest on 2 March 1868 as the seventh child to parents Mária Dullner and Zsigmond Roth.¹⁵ His original first name was Emanuel that he later changed (around the end of the 1890s) to its Hungarian form Manó. At the same time, similarly to his elder brother, he also started using the accented, Hungarian form of his family name Róth.¹⁶ His career in glass art was shaped by family traditions, just as Miksa's. Manó also followed the footsteps of their northern-Hungarian Jewish grandfather, Sámuel Roth and their father, Zsigmond Roth.

His ancestors were glassworkers producing sheet glass within the framework of a guild. It was his father, Zsigmond

Roth who broke with this tradition: "My father is the only expert in producing stained glass windows in our country" – wrote Miksa, his son.¹⁷ Zsigmond was inspired by his masterpiece as he was required to make a multi-coloured pointed window. Later on, it was the kind of knowledge that helped him stand out of his fellow glassmakers, earning him a prosperous, large segment of the market.¹⁸ He started his own business in 1860 after the guild was dissolved and soon became a highly demanded glassmaker in the capital.¹⁹ Simple glassmaking did not satisfy his interest, he further developed his skills and was engaged in producing decorative and painted glasses, becoming a role model for his sons. He worked together with the most famous Hungarian architects of his time, moreover, he also had several tenement houses constructed.²⁰ However, his career could not be fully manifested, since he became bankrupted in the mid 1870s for a major loan transaction, leading him financially suffer until the end of his life (1885).²¹ Later on, his son Miksa led his company after returning from a two-year study visit abroad.²² Miksa's great talent and the social network inherited from his father brought him general acclaim. Nonetheless, this might explain his brother's, Manó's background position.

No data can be found on how and when Manó joined glass industry. It is assumed that, similarly to his brother, he also started working as a child learning the basic skills of the profession in his father's workshop.²³ No data about his school years was found either. According to his marriage certificate, he was working as a glass-painting apprentice in 1898, presumably in his brother's company. This assumption is further supported by the fact that Manó was helping his brother to paint the decorative windows of the Hungarian Parliament in 1896.²⁴

Manó, starting an independent business and art career, had been member of the Association of Hungarian Applied Art since 1900²⁷ and joined the National Association of Glass- and Porcelain Dealers and Glass Workers in the following year. According to the minutes of the Association, he was an active participant at the assemblies.²⁸ It was Manó who proposed the idea of establishing a training school for glassmakers in 1902.²⁹ Manó left the Association in 1910 for unknown reasons.³⁰ In 1918, he re-joined the Association; moreover, he was



The two brothers had a harmonious relationship based on Miksa's personal notes.²⁵ However, Manó decided to establish his own business at 6 Vig u., Budapest in 1899. Based on his brother's notebooks it is clear that Manó helped him out with major works several times. For instance, they worked together on the large mosaic picture decorating the Lederer House at 42 Bajza u., Budapest in 1909 as once told by Amália Róth, Miksa's daughter.²⁶ They neither obstructed, nor did compete against each other except in the case of making the stained glass windows of the famous Gellért Thermal Bath.

stated as president of the Glass Painters' Board in the official minutes in 1919.³¹ During these years, he ran independent workshops, which locations changed in 3–4 years according to commercial registers.³² He maintained work relationship with the most outstanding figures of Hungarian art and architecture, among them were Ödön Lechner, Lipót Baumhorn and József Rippl-Rónai. No data remains about his work after 1920, it can only be stated that his name does not appear in the commercial register from 1928.

It is worth mentioning the difficult economic climate after WWI that must have hindered orders for expensive glass artworks such as glass mosaics that Manó himself much favoured. The newly rooted art style *Bauhaus* with its modern, clear geometric shapes and large glass surfaces was far standing from the rich style elements of the early decades of the 20th century.

Despite of common belief, it was Manó Róth who created the stained glass windows of the New Synagogue in Szeged (1902). He also made the colourful stained glass windows and the cupola of the building housing the Chamber of Business and Commerce in Győr (1904).³³ He composed the decorative windows of the auditorium in the Reformed High School in Kecskemét (1911); the staircase window depicting Arcadia, based on the design of József Rippl-Rónai in the Ernst Museum in Budapest, now called Robert Capa Centre for Contemporary Photography (1912). Furthermore, he made the decorative stained glass windows and 60 compositions (various sizes) from glass mosaics of the so-called Blue Church in Bratislava, designed by the famous architect Ödön

Lechner (1913).³⁴ Only reconstructions exist of the church that was destroyed during WWI. Based on Rippl-Rónai's notes, he made plans of decorative glass



17

windows for the Museum of Applied Art; however, these were never made because WWI broke out.³⁵ Presumably, decorative stained glass window(s) of the synagogue in New Pest were created and donated by Manó Róth to which a letter of gratitude refers to;³⁶ however, they were destroyed during the war. Manó also created the monumental

10-panel glass painting depicting Buda's death (from the famous Hungarian poet János Arany's epos) in the reception room of Gellért Thermal Bath. Unfortunately, this outstanding work of art was also destroyed in the war (1918); however, decorative stained glass rooftop windows of the hall survived.

Little is known about his private life. According to official records, he married Fáni Kohn (1875–1943), who was also an Israelite, on 4 December 1898.³⁷ Contrary to Miksa, Manó remained faithful to his religion until the end of his life. He died of tuberculosis on 16 November 1935 at age 67.³⁸ His grave can be found in the Kozma u. Jewish cemetery in Budapest.



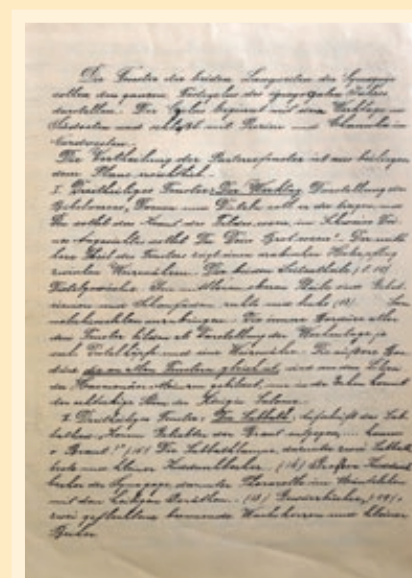
18

GLASS PICTURES OF THE SYNAGOGUE

After the Jewish community of Szeged made a final decision to have their new synagogue built according to Lipót Baumhorn's plans, they issued a call for proposals for artisans, including glassworkers in June 1900.³⁹ Manó Róth's company, applying with Vilmos Kohn glassmaker

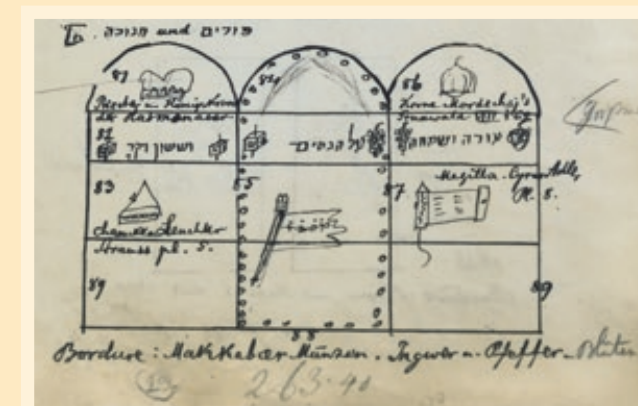
from Budapest, handed in the only application in its category.⁴⁰ It is assumed that Kohn assured the expensive glass material as an investor of the project.⁴¹ The executors did not have an easy job, since Immanuel Löw defined the iconographic plan for each of the windows.

No data are found about pre-painted drawings for the windows; however, such drawings must have been made based on general practice. Only one written document, entitled *Windows of the synagogue of Szeged, Programme*, can be



19

found among the implementation plans of the synagogue. Although the text does not reflect Immanuel Löw's handwriting; however, presumably, his concepts were outlined in the programme. Based on the content, the responsible architect and the glass artist were given a well-defined order with precise graphical intentions coined by Immanuel Löw. This concept had to be graphically visualized by Baumhorn and executed with stained glass by Róth.⁴² Selecting the precise shades and the types of glasses were the jobs of the glass artist; therefore, besides Baumhorn, Manó Róth not only had an 'executive role' in creating the decorative windows, he also served as co-author in visualising the elements of the programme.⁴³ Nevertheless, Manó executed the work he was commissioned for in an outstanding quality.



10

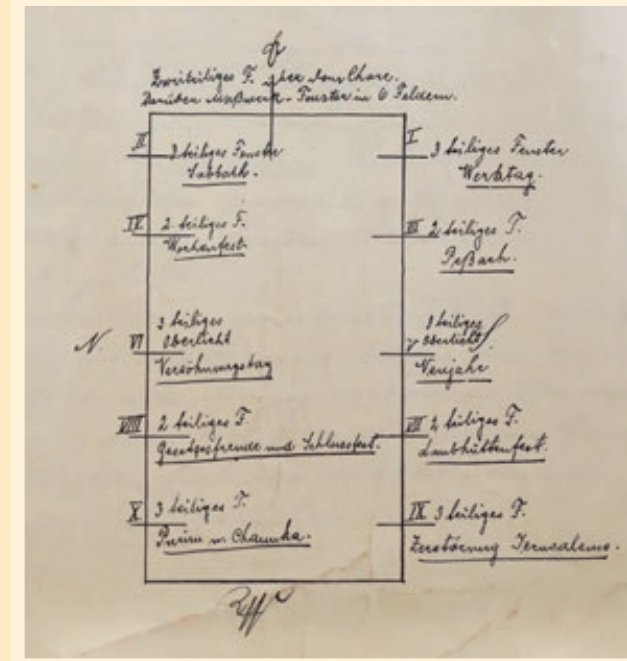


11

Despite of the high quality work of the windows and the cupola, they had to be restored a number of times over the past century. First major damage to the windows and the cupola was caused by WWI; fortunately, the structure of the synagogue remained intact. Restorer Károly Sós described the situation as follows: “Luckily, there was an anonymous, forward-thinking wise man who, at the time of filling in the gaps with new glass panels, repainted the original patterns with some kind of tar-containing paint. Thus, when the time for the first salvage came, it was a considerable help for the restorers.”⁴⁴ Windows, in almost unrecognizable condition were managed to be restored.

The late László Dux, an architect honoured by the highly prestigious Kossuth Prize, supervised the restoration works.⁴⁵ Following the reconstructions and cleaning the glass panels of the cupola in 1989, further repair works were carried out in 2003, patching the gaps of window panels. Professional restoration of 400 m² windows were carried out under chief art restorer Károly Payer’s supervision in co-operation with the workshop of Holtság Ltd. in 2017.

Windows of the synagogue, similarly to the decorative painting of the church, are loaded with symbols. Immánuel Löw paid special attention even to the smallest details when designing them, from carefully planning the colours, the small patterns of borders to representing large objects. For instance, the Kiddush cup in the middle section of the Sabbath-window and Esther’s rolls in a silver case on the Purim-window were based on objects from the French Strauss Judaica collection. Isaac Strauss’ collection was the first of its kind in the 19th century. The catalogue of the first exhibition in Paris (1878) published the first scientific description of Jewish relics.⁴⁶ Chanukah lamp of the ninth window was based on an object displayed in the Jewish Museum in Vienna, which was the first of its kind in Europe, founded in 1895. These facts refer to Löw’s exceptional general knowledge as well as to the contemporary Jewish practice of representation. Jewish past, interpreted by collections (in the current case by the images of windows) strengthened Jewish self-esteem.⁴⁷



12

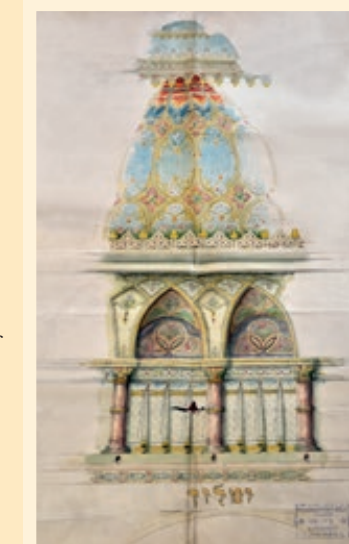
Ten downstairs windows depict the festive cycles of the Jewish year, which are repeated on the upstairs windows. Further two windows are added to the set of ten windows, one above the choir and the other one above the main entrance door.⁴⁸

Considering the themes of the windows on the northern and southern sides of the synagogue, it can be seen that their contents are interrelated. Opposite the group of windows depicting everyday work, Saturday’s ban of work appears; as opposed to the exodus from Egypt (Pesach), symbols of the Savout festival (handing over the Torah), starting after the 50th day of Pesach, are depicted; opposite

the window of New Year, the one symbolizes Yom Kippur (Day of Atonement); the window depicting the Feast of Tabernacles (Sukkot) is paired with the image of the fall festival of Torah.⁴⁹

The large upstairs window, opposite the altar, does not fall within the cycle of festive windows; it serves historical remembrance.⁵⁰ Since Jewish religion is a historical one, remembrance connects the historical facts of recent and biblical times. The large window depicts the Old Synagogue at the time of the Great Flood in 1879, as well as the building of the New Synagogue. Among the emblems of architect Lipót Baumhorn, his name can be read on the right side; while on the left side, the crest of noble Dr. Izsó Rósa, president of the Jewish community, was placed. Above them, on the smaller size windows, symbols (cultic dishes, breastplate of the high priest, menorah, priestly blessing) from the Sanctuary of Jerusalem remind of the biblical times.

Themes (such as harps) of the windows on the organ gallery, stating its function, complement the order of the glass windows of the synagogue.⁵¹ The rows of stained glass windows are crowned with the large glass cupola, incorporating the earthly and heavenly spheres. This piece of art is the greatest jewel of the synagogue.



13

26 Pictures were designed by Károly Kernstock, a famous painter of his time. Data provided by Tibor Fényi.

27 See the report in *Magyar Iparművészet*, 1900, Vol. 4, No 1–2 p. 87.

28 Annual reports on activities can be read in the Association's thematic journal *Magyar Üveg- és Agyagújság* started in 1901.

29 *Magyar Üveg- és Agyagújság*, 1902, Vol. 2, No 21(44) p. 2–3 (Egyesületi Hírek) Practicing the profession was only tied to certification 20 years later according to the law of 1 November 1923. For further information see: Sághegyi 1938, p. 345–349.

30 *Magyar Üveg- és Agyagújság*, 1910, Vol. 10, No 2(216), p. 5 (Egyesületi hírek)

31 *Magyar Üveg- és Agyagújság*, 1919, Vol. 19, No 1(430), p. 2 (Egyesületi hírek)

32 6 Vig u. in 1900; 59 Népszínház u. btw. 1901–1903; 6 Sziv u. btw. 1904–1906, 21 Munkácsy u. btw. 1907–1909; 44 Bajza u. btw. 1910–1914; 14 Bálint u. in 1916. Sources of data: Budapesti Czim- és Lakásjegyzék 1880–1928. Forthmore: Budapesti Gyárosok, Iparosok és Kereskedők Címjegyzéke; A budapesti és a környékbeli távbeszélő-hálózatok előfizetőinek és nyilvános állomásainak betűrendes névsora. Budapest, 1917.

33 Source of data: Győri Kereskedelmi és Iparkamara Közgyűlési jegyzőkönyvei, Pannonia Nyomda, Győr, 1904, p. 49. On-line access: <https://edok.gyorikonvnyvtar.hu/book/-/record/display/manifestation/33701/b6cbb67b-6198-4518-9d29-1cebca8043ac/solr/o/24/10/4952/score/DESC> (downloaded: 9 December 2019)

34 Only reconstructed versions of the windows exist, since the original ones were destroyed in WWI. Hal'ko 2007, p. 50–51.

35 The Museum of Applied Arts stores Rippl-Rónai's window plan drawn on cardboard in 1915, and Manó Róth's letter in which he accepted Rippl-Rónai's request to create it (database of the Museum of Applied Arts. 326/1915. No 4794/b.). It is interesting to note that Sándor Pap designed the other window of the staircase and Miksa Róth was asked to execute it; however, none of the windows was ever made. Prékopa 1998, p. 101.

36 Source of data: https://library.hungaricana.hu/hu/view/mioi_muzeumi_iratok_adomanykoszonok/?query=R%C3%B3th%20Man%C3%B3&pg=96&layout=s (downloaded: 30 November 2019)

37 Hungarian State Marriage Records, Budapest, district VII., 1320/1898. On-line access: <https://www.familysearch.org/ark:/61903/3:1:33HY-6X7S-WGY?i=205&wc=927M-FM9%3A40678301%2C64280001%2C1077262902&cc=1452460> (downloaded: 9 December 2019)

38 Hungarian State Death Records, Budapest, district X., 1178/1935. On-line access: <https://www.familysearch.org/ark:/61903/3:1:33HT-XC39-2P8?i=34&cc=1452460> (downloaded: 9 December 2019)

39 Advertisement published on 6 June 1900 in *Vállalkozók Közlönye*.

40 Source of data: Minutes of the Church Building Committee of the Jewish Community of Szeged, 12 July 1900, Archives of the Jewish community of Szeged, Building documentations of the synagogue, box II. 6.

41 Miksa Róth also worked in a similarly way, often having József Forgó as his co-worker and financier of the glasses. Tibor Fényi's communication.

42 Designing the windows was generally the architect-designer's responsibility. In our case, it is supported by the fact that Baumhorn's original window plans made for the synagogue of Gyöngyös survived. These drawings show similarities to the window patterns of the New Synagogue in Szeged. Furthermore, several Szeged window patterns are precisely repeated on the windows of the Bethlen Square synagogue in Budapest, also built by Baumhorn between 1930 and 1932. The same can be seen in the archival photos taken in the synagogue of Brasov, also built by Baumhorn. For the data provided credit goes to Ágnes Oszkó.

43 Handwriting of the programme can neither be attributed to Immanuel Löw nor to Manó Róth; therefore, it is impossible to identify the writer's person. Later on, names of donors, sums of donations and the prices of window panels were written in the same document, making identification it even more difficult.

44 Sós 2012.

45 Károly Sós's communication.

46 Isaac Strauss (1806–1888) was an Alsatian musician of Jewish decent, conductor of Napoleon III.'s court orchestra and an art collector. Besides furniture and paintings, he collected Jewish ritual objects and manuscripts which were displayed in Paris in 1878. This was the first time when the wide audience could see Judaica at an exhibition in Europe. His collection was taken to the Museum of Cluny in 1890, representing the integration of Jews into French society. Now, objects can be seen in the Musée d'Art et d'Histoire du Judaïsme in Paris. Berger 2018, p. 41–65.

47 Toronyi 2007.

48 The place and number of windows, following certain patterns is not unknown in the heritage of Jewish church building. According to medieval Jewish mystical literature, windows serve as means to transfer prayer to God. Hence, a synagogue without windows is an inadequate place for prayer. It was also part of the concept that the earthly synagogue had a parallel in the skies, having 12 windows. Thus, earthly synagogues were required to have 12 windows as well. Effects of this medieval belief had disappeared by the 19th century; however, the concept of 12 windows placed in pairs remained in certain iconographic programmes, such in Immanuel Löw's. Klein 2011, p. 59.

49 Löw 1914, p. 30–32.; Varga-Papi 2017, p. 65.

50 Löw 1914, p. 30–32.; Varga-Papi 2017, p. 135.

51 Löw 1914, p. 30–32.; Varga-Papi 2017, p. 68.

52 Löw 1903, p. 10.

53 Varga 1996, p. 53.

54 Sources of descriptions are studies written by Löw (1903, 2014) and Varga-Papi (2017). Explanations of Hebrew and Yiddish words are based on the works of Szarvas 2017, p. 157–159.; Oláh 2009.



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LIST OF PICTURES

1. Old Synagogue in 1947. FORTEPAN/Donor: János Kozma, picture No 31411.
2. Tabernacle of the Old Synagogue, MILEV, accessed on 20 November 2019, <http://collections.milev.hu/items/show/26761>.
3. Bulding the synagogue of Szeged MILEV, accessed: 20 November, 2019, <http://collections.milev.hu/items/show/26738>.
4. The synagogue of Szeged MILEV, accessed: 20 November 2019, <http://collections.milev.hu/items/show/26740>.
5. The new synagogue in 1908, FORTEPAN/Donor: Schmidt Albin, picture No 86290.
6. Manó Róth's advertisement in Magyar Üveg és Agyagújság 1903.08.16./16. (63) No 4.
7. Manó Róth's signature, archives of Róth Miksa Emlékház.
8. Manó Róth and Fáni Kohn's gravestone in Kozma str. Jewish cemetery. Photo taken by Károly Payer 2018.
9. Immanuel Löw's description about the planned windows written in German, architectural documentations of the synagogue, Box II. 6., Archives of the Jewish Community of Szeged.
10. Window plans of the New Synagogue in Szeged, architectural documentations of the synagogue, Box II. 6., Archives of the Jewish Community of Szeged.
11. Restored window of the synagogue in the workshop of Holtság Ltd. Photo taken by Holtság Ltd.
12. Concept about the layout of windows in Immanuel Löw's plans, Manó Róth's window plans, architectural documentations of the synagogue, Box II. 6., Archives of the Jewish Community of Szeged.
13. Painted visual plan of the decorative painting of the synagogue made by Fredmenszky Béla, 1902. architectural documentations of the synagogue, Box II. 6., Archives of the Jewish Community of Szeged.
14. Manó Róth's donation, architectural documentations of the synagogue, Box II. 6., Archives of the Jewish Community of Szeged.
15. Window donated by Manó Róth in the New Synagogue of Szeged. Photo taken by János Rómer 2019.



WINDOWS OF CELEBRATIONS

in the New Synagogue of
Szeged

I.

The three-part group of windows symbolizes **Workday**, based on the following verse from the Bible: “It will produce thorns and thistles for you, and you will eat the plants of the field. By the sweat of your brow you will eat your food” (Gen. 3:18). The window in the middle shows an Arabic wooden plough between two wheat-stalks, while blue field eryngo (Eryngium) can be seen on the side window panels. Phylacteries (tefillin) are depicted on the upper part of the windows. Each wheat-stalk and the six thistle heads on the border refer to seven days in a week. On the outer window borders there are images of identical lilies from Hasmonean coins; the eight-pointed-star of Queen Salome can be seen in the corner.

Tefillin is compiled of two black leather boxes; inside there is a biblical text written on parchment. According to Jewish customs, it is worn at morning prayers on weekdays by men over 13 years of age.

Hashmonean is a synonym for Maccabean people. They were the offsprings of a Jewish priest leading the Jewish people between 167–63 B.C.





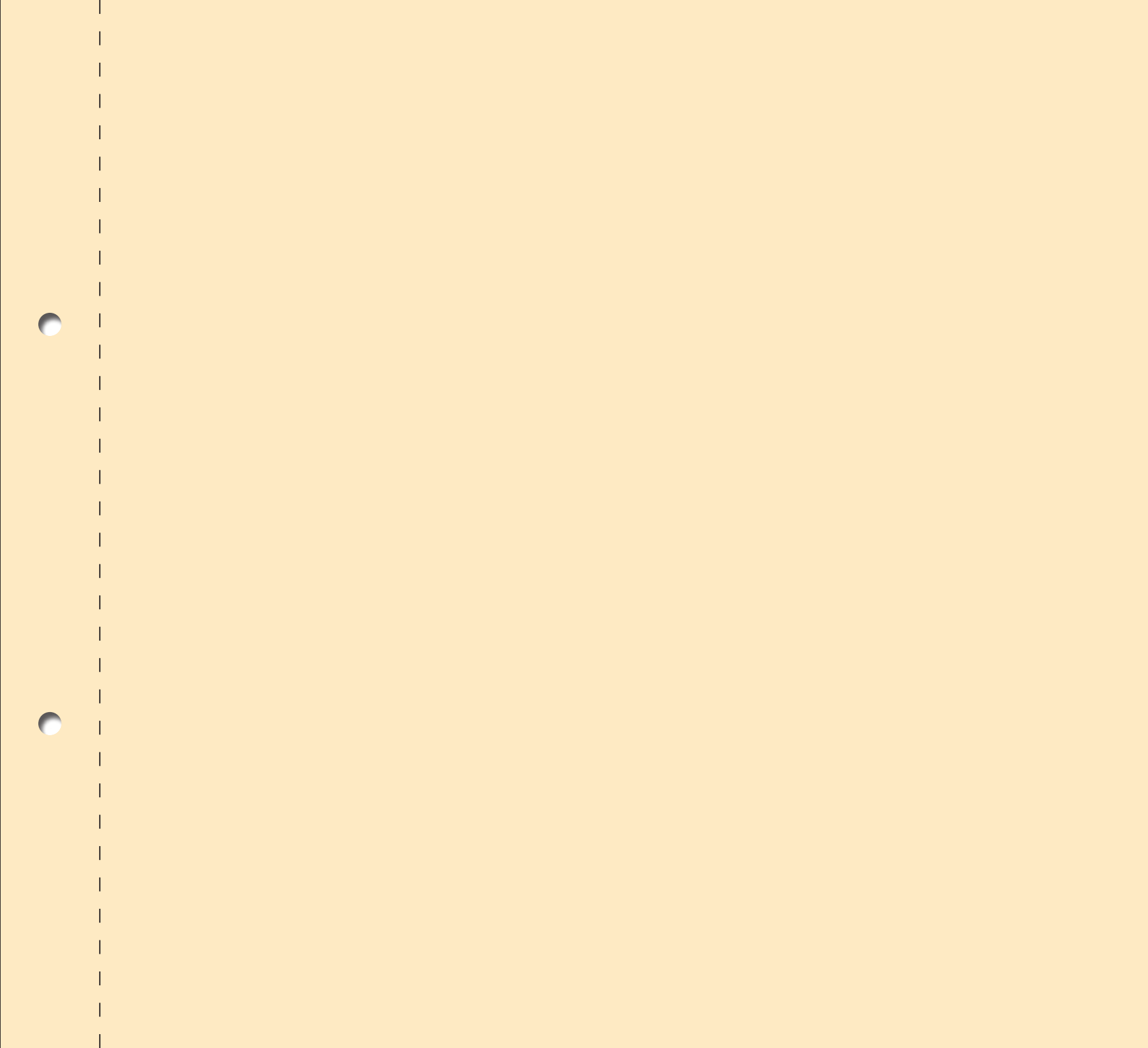
2.

This three-part group of windows symbolizes **Shabbat**. The inscription comes from the Shabbat song: “Come my beloved to meet the bride ...” referring to the elevated reception of Saturday that is compared to that of a bride. The right side window depicts Friday night with a lamp (upper part), two loaves of Shabbat bread (Challah) and a small-sized Kiddush cup (lower part). The large Kiddush cup and the Torah Scrolls in the middle window refer to the Saturday morning events. The left side window shows a spice box, a plaited candle, a small cup among apple-flowers symbolizing the end of Shabbat. Images of the inner border, cloves and olive branches, reflect the coming and the passing of Sabbath: clove symbolizes the beginning, while the olive branch stands for the end.

Challah is the ceremonial bread of Friday night- and festive meals.

Kiddush is a blessing usually said over a glass of wine on Sabbath and other celebration days. During the rite, wine is drunk from a special cup, called Kiddush cup.



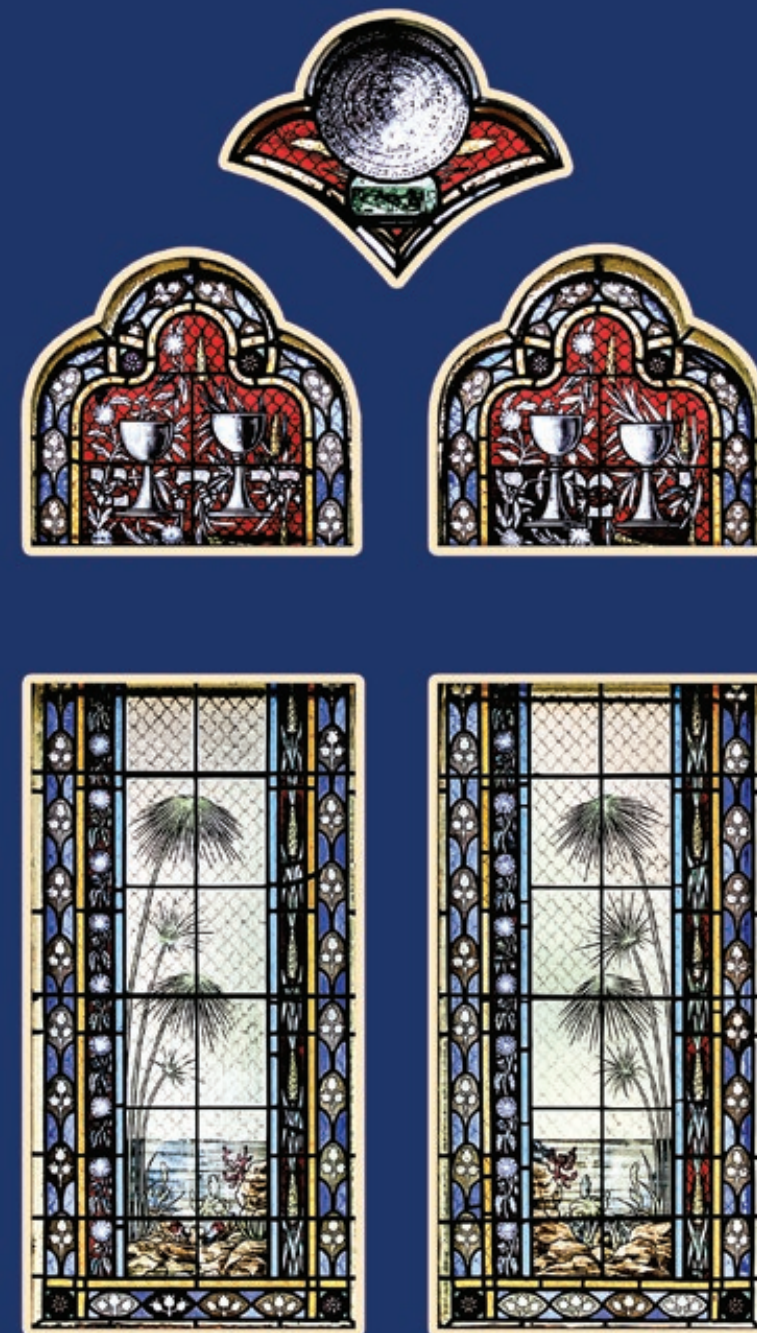


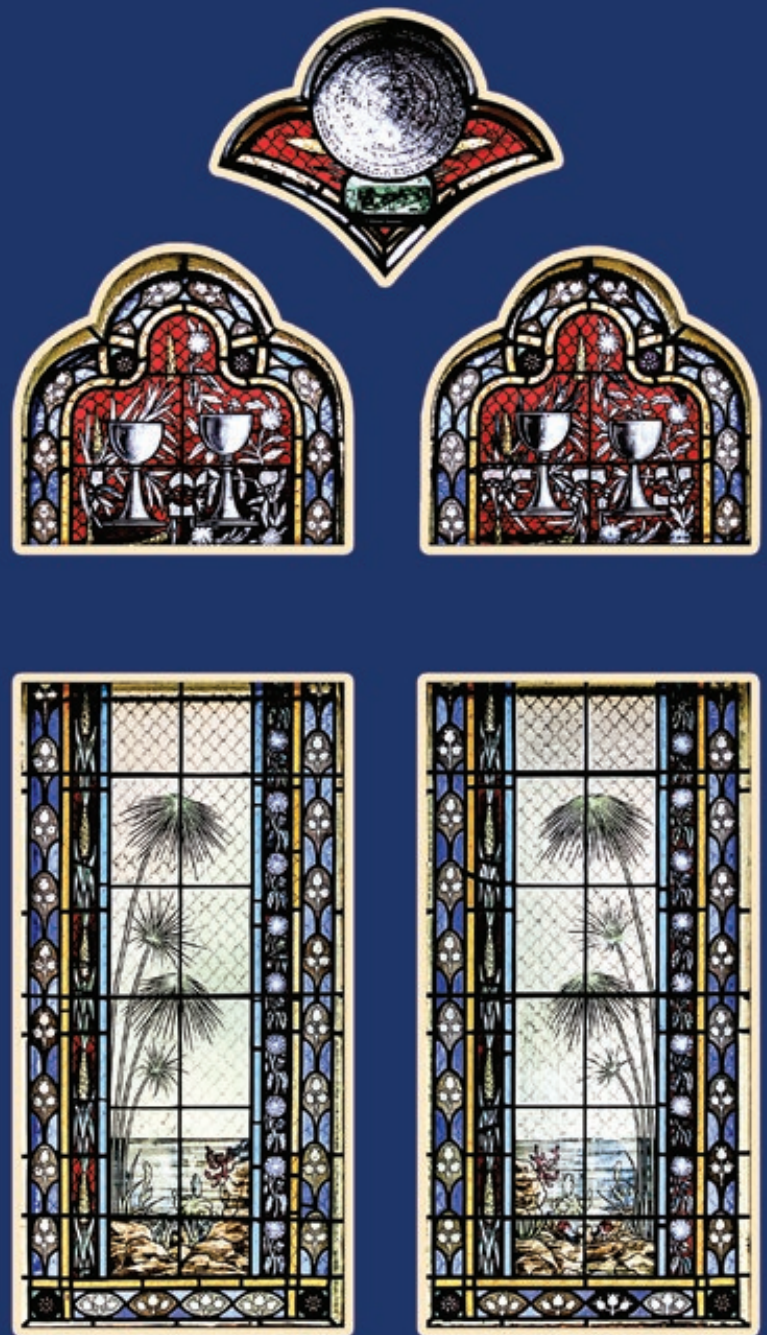
3.

This two-part window symbolizes **Pesach**. There is small top window between the two large panels depicting a Seder plate; the two windows beneath show a pair of cups with the following inscription: “The day of our liberation”, below them, papyrus and reed rise from the sea as a reminder of the exodus across the Red Sea. Images of the inside border depict barley and chicory flower: barley is the sacrificial crop of Pesach, while chicory flower refers to the bitter grass of the night of Pesach.

Pesach is the seven-day-long commemoration (eight days in the Diasporas) of the Exodus from Egypt. It usually falls in the spring season and starts with the Seder night.

Seder night's meal is the festive meal held according to strict rules (Seder) and rituals on the first day of Peach. The story of the Exodus from Egypt and that of the Jewish people becoming a nation are told. Foods consumed during the meal all refer to these events.

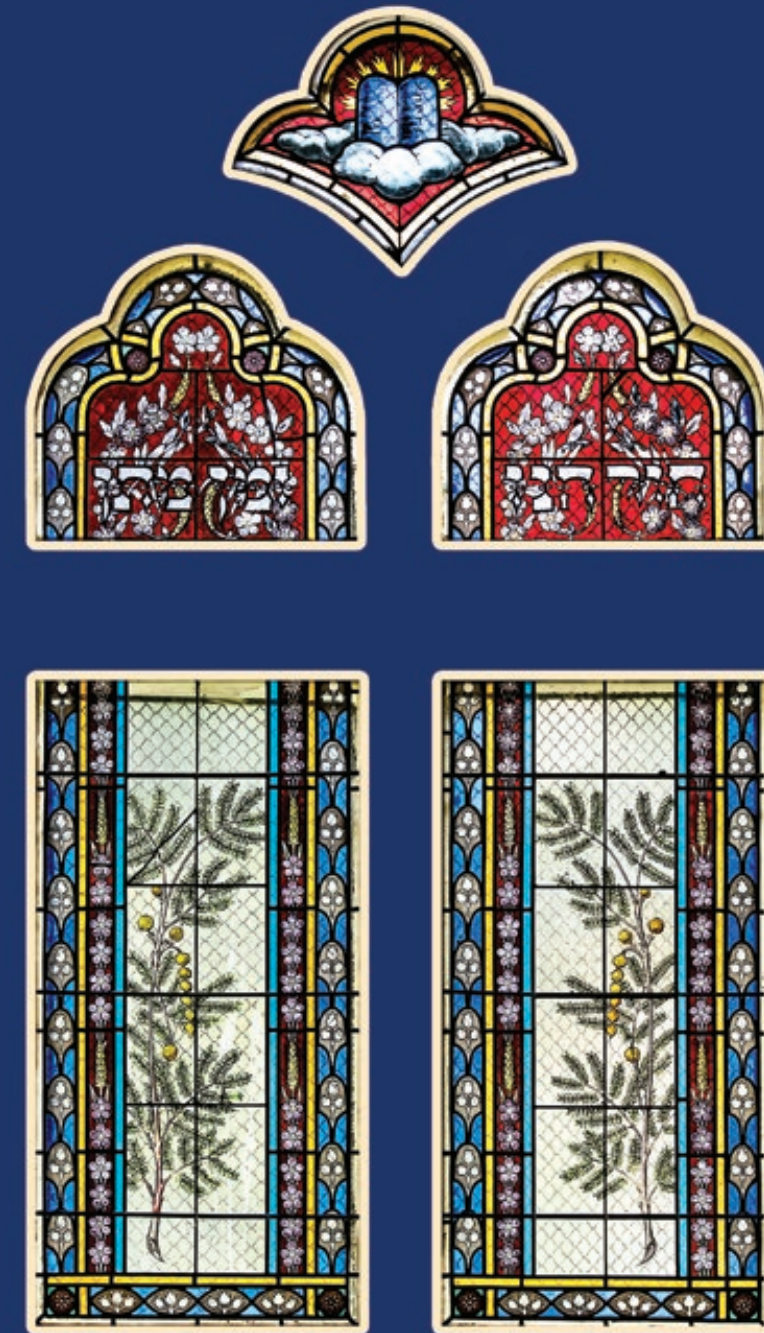




4.

This double window depicts **Shavuot**, the Feast of Weeks. The Tablets of the Law can be seen on the top window. Below, the two long windowpanes show acacia twigs from the Nile region referring to the events and ally made on Mount Sinai. On the inside border, six roses (Rubus Sanctus) and a wheat-stalk are repeated seven times, making 49 motifs symbolizing the number of days between Pesach and Shavuot.

Shavuot is the festival organised seven weeks after Pesach, when Jewish people commemorate the act of receiving the divine commandments and the Torah on Mount Sinai after the Exodus from Egypt.





5.

The set of windows above the southern door symbolize New Year, **Rosh Hashanah**. Two ram's horns (shofar) cross each other on the top window. Shofars are blown at the beginning of New Year, warning all Jews for repentance and conversion. White lily and a red flower of pomegranate tree are depicted on the lower windows; the red flower stands for sin, while the white one represents forgiveness. These windows are the artist Manó Róth's personal donations.





6.

The group of windows above the northern door symbolize the most prominent Jewish festival, **Yom Kippur**. There is a sun-disk in the middle, with the inscription among the rays: "I have forgiven". The red flower of pomegranate and the white flower of lily are repeated here.

Yom Kippur is one the most relevant festivities of Jewish people. This fall celebration is the day for conversion, repentance and atonement, when a 25-hour total fasting is held.

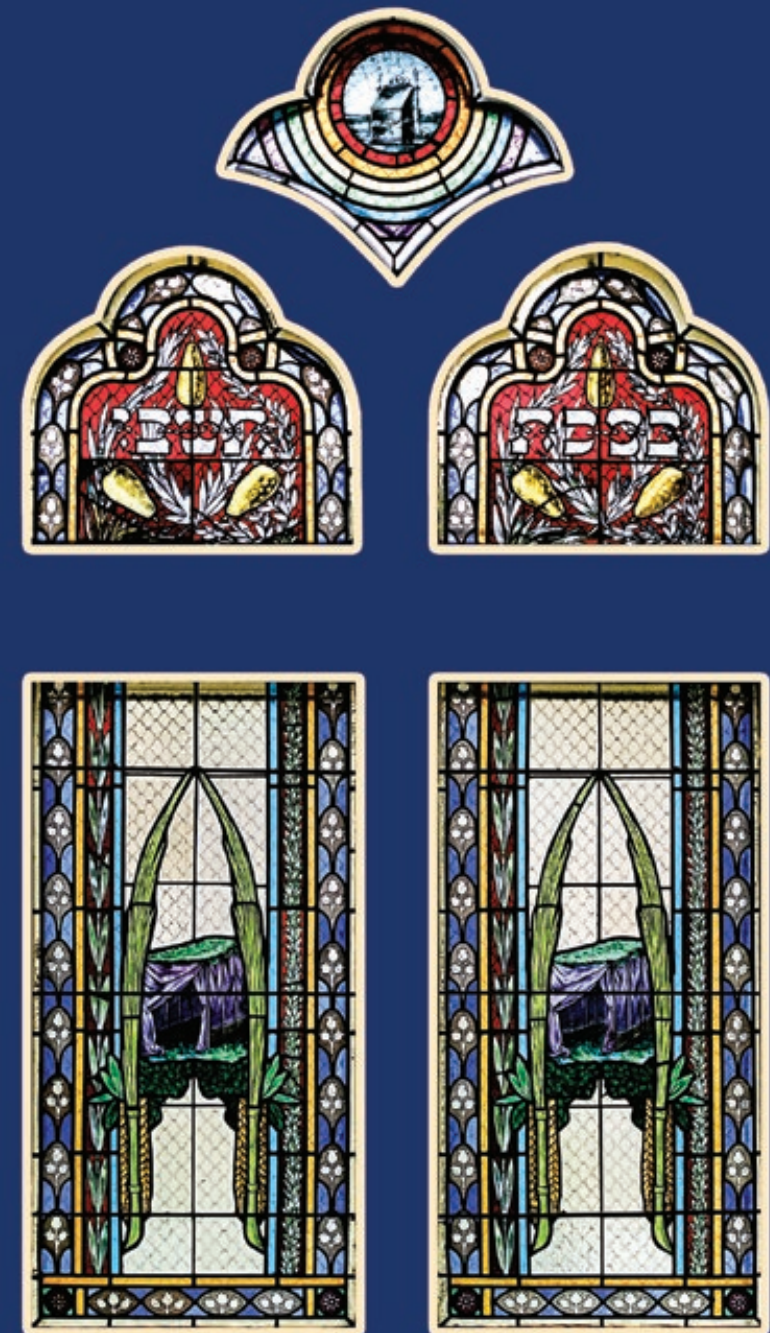


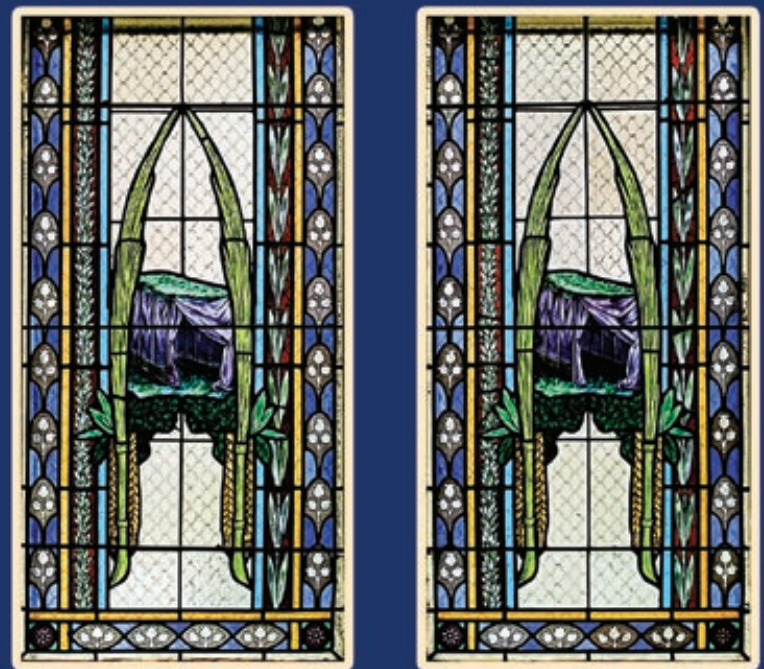


7.

This set of windows depicts the Feast of Tabernacles, **Sukkot**. The upper part shows seven rainbow circles referring to the seven processions of the festive rituals and an altar in the middle. On the two large window panels, booths with thatched roof and curtains are composed in between two palm branches. Willow and myrtle flowers are repeated on the frame. These flowers along with Etrog (a type of citrus fruit) compose the typical festive Sukkot bouquet that is carried around the synagogue during the seven days of the festival.

Sukkot is the weeklong commemoration of Jewish people, wandering in the desert (after escaping from Egypt). At the time of this autumn festival, participants are expected to eat and sleep in a specially made and decorated booth for this occasion. A typical feature of the celebration is a festive bouquet placed outside the booth containing lulav (palm branch), Etrog, citrus- type fruits, willow and myrtles.





8.

This double window depicts **Shemini Atzeret**, which is the eighth, closing day following the autumn festival Sukkot, and Simchat Torah (Rejoicing of the Torah).

On the right window panel Rachel's grave is pictured, referring to the commemoration of the dead 'Mazkir', which is part of the Shemini Atzeret festival. An open Torah scroll, wrapped around with a ribbon, can be seen on the left side window panel, referring to the conclusion of the annual cycle of public Torah readings (54 weeks) and the beginning of a new cycle celebrated with a procession. In the top section, fruits, typical to Israel, such as fig, olive, pomegranate, grapes and dates indicate the autumn season. The below inscription reads as follows: "Holy Spirit help us, hosanna".

Rachel is Jacob's wife in the Old Testament; their children were Joseph and Benjamin.

Mazkir is the prayer for the dead told at the anniversary of their death, on Saturdays and during the afternoon prayer.





The group of three-part windows symbolizes the two joyous festivals, **Purim** and **Chanukah**. Mordecai's crown is pictured on the top right window panel; below it Esther's scrolls can be seen. The inscription from the biblical book of Esther (8, 16) refers to Purim: "The Jews had light, and gladness, and joy, and honour". The top middle window depicts two palm branches symbolizing victory, below them the blue-white flag of the Maccabees is framed by the images of their coins. Oil jar from the Temple is depicted on the top left window, below it the Chanukah lantern with eight oil burners and a small wax candle (shammes) can be seen. Inside borders of the side window panels depict ginger and pepper flowers, essential ingredients of the Purim cake.

Purim is the celebration commemorating the saving of Jewish people from complete annihilation planned by the Persian vizier Haman. Esther's book, telling this story, is read out on this day that is followed by merrymaking, wearing face masks and exchanging gifts.

Chanukah is an eight-day-long celebration in December during which the historic event is commemorated when the Maccabee's Jewish army liberated the Temple of Jerusalem from the idolatry of Syrian Greeks in 165 B.C. To celebrate the liberation, lamps of the Temple were lit that were miraculously burning for eight days. The eight small lamps of the Chanukah lamp resembles this phenomenon; they are lit by a shammes, a small candle.





10.

This three-part set of windows commemorates **Tisha be-Av**, the day of mourning for the fall of Jerusalem. In the semi-circles of the upper parts, tumbleweeds, symbols of dispersal and Jericho rose, symbol of resurrection, are depicted. Palm trees on the right and left panels stand for Palestine. Remains from the wall of Solomon's Temple in Jerusalem along with cypress trees and ivy circulating on the inner border are pictured. The inscription on the window panels reads as follows: "If I forget you, oh, Jerusalem, may my right hand forget its skill".

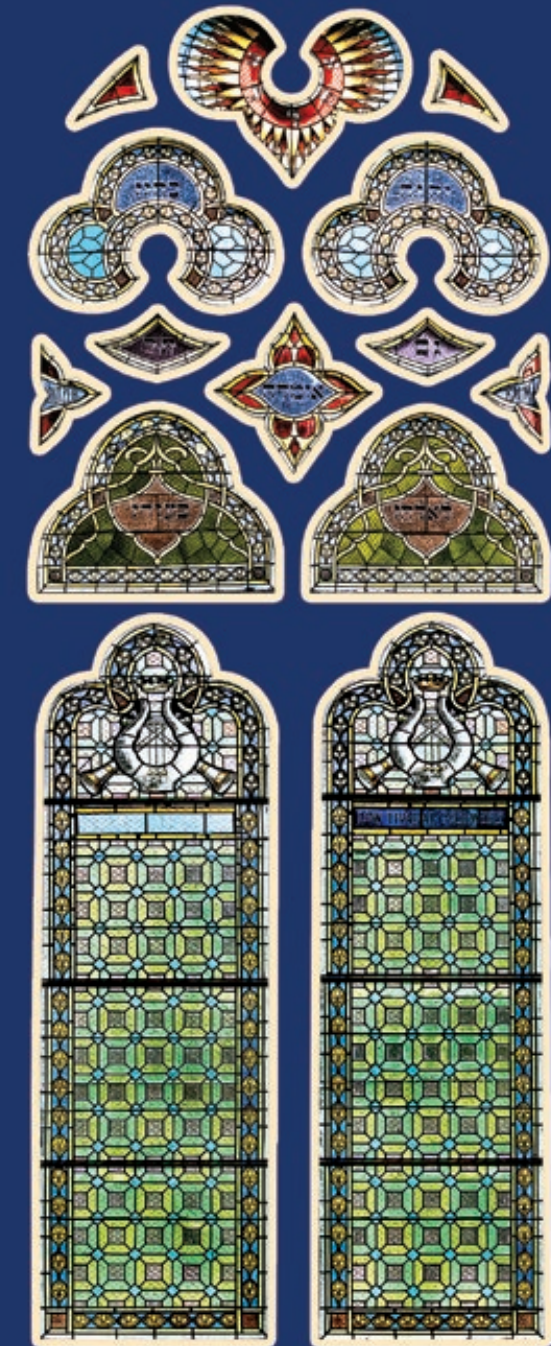
King Solomon's Temple in Jerusalem (10th century B.C.) was the most important place of pilgrimage for Jewish people. It was first destroyed by the Babilonians (578 B.C.), then by the Romans (70 B.C.).

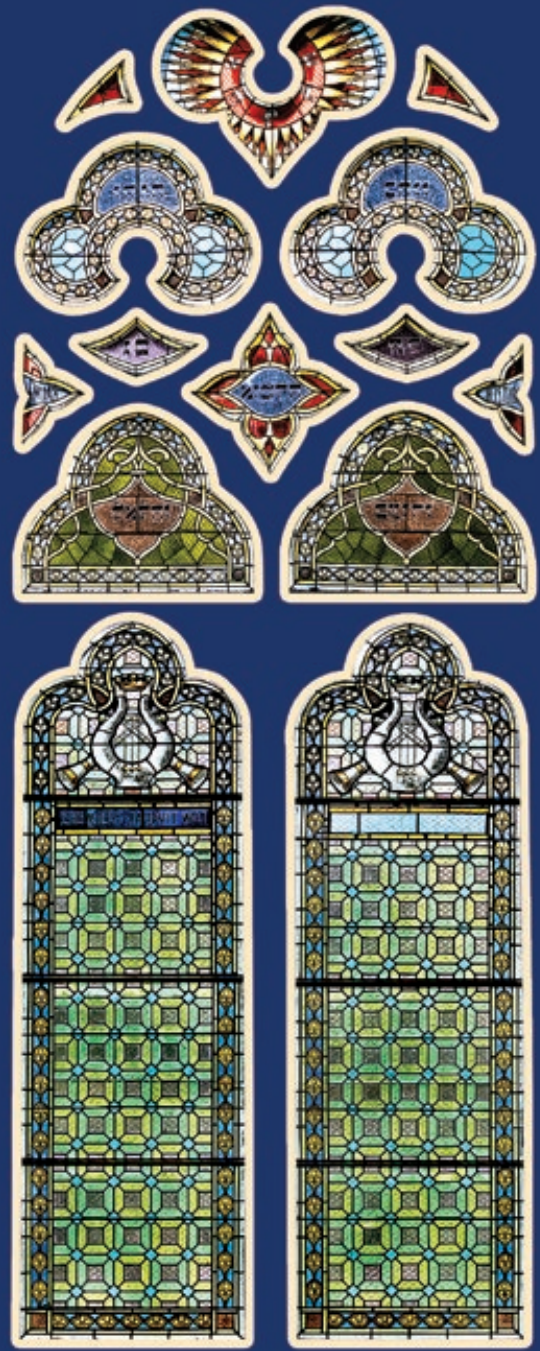




II.

Window of the **Choir**. This set does not fall within the cycle of festive windows. It depicts a pair of harps and the signalling silver shofars of the Holy Temple. Above the main panels the date of creating the windows (1902) and a line from Psalm 146, Verse 2 can be read in Hebrew.

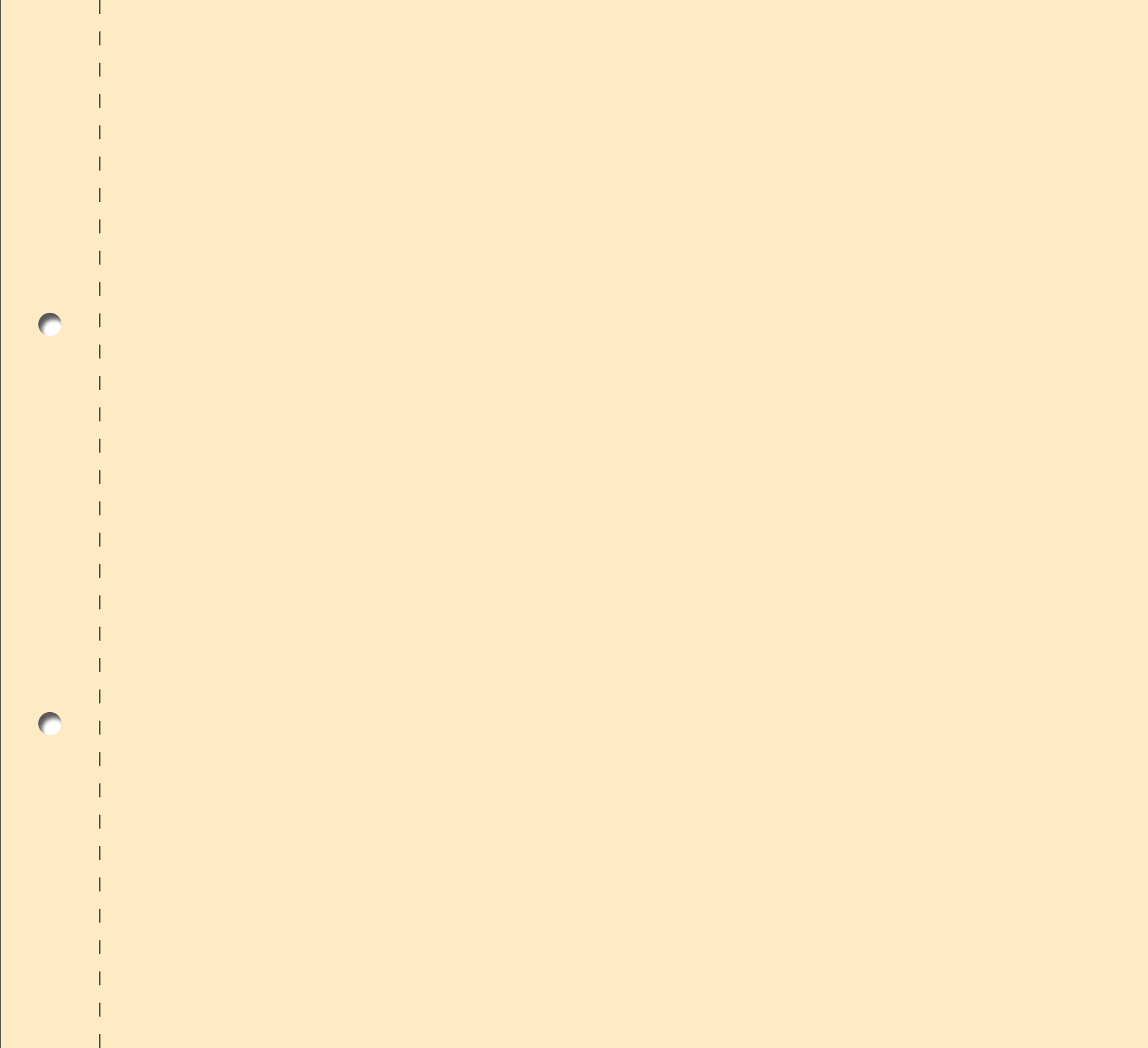




12.

Window of **Historic Events**. This large upstairs window, above the main entrance, does not fall within the cycle of festive windows either; it serves historical remembrance. Since Jewish religion is a historical one, remembrance connects the historical facts of recent and biblical times. In the focal point of the top part, symbols (cultic dishes, breastplate of the high priest, menorah, priestly blessing) of the Sanctuary of Jerusalem remind of the biblical times. The large window depicts the Old Synagogue at the time of the Great Flood in 1879, as well as the building of the New Synagogue. Among the emblems of architect Lipót Baumhorn (compass, ruler, pencil, chisel), his name can be read on the right side; while on the left side, the crest of noble Dr. Izsó Rósa, president of the Jewish community at the time of building the synagogue, was placed.





13.

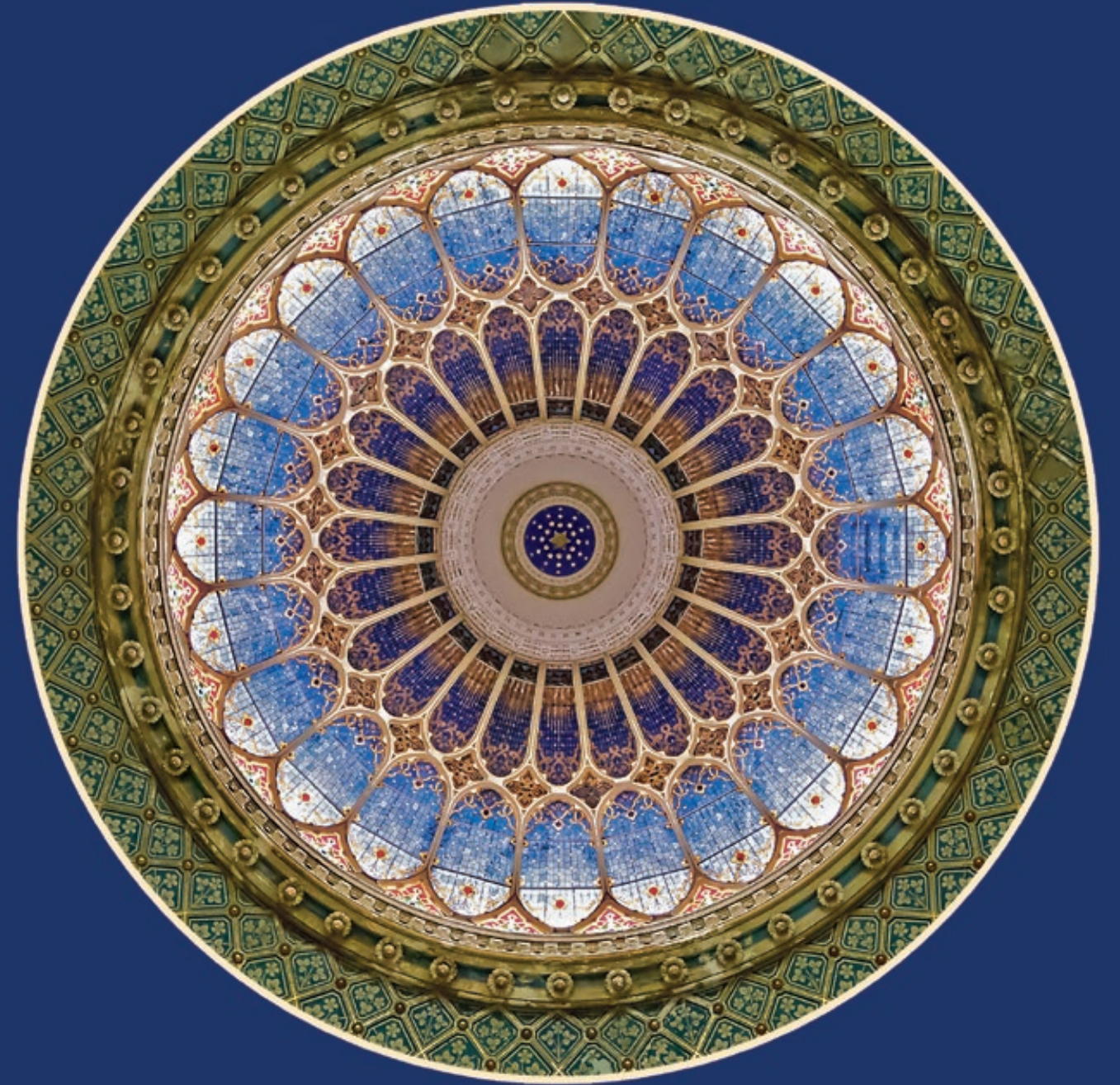
Detail from the Window of Historic Events – New Synagogue of Szeged

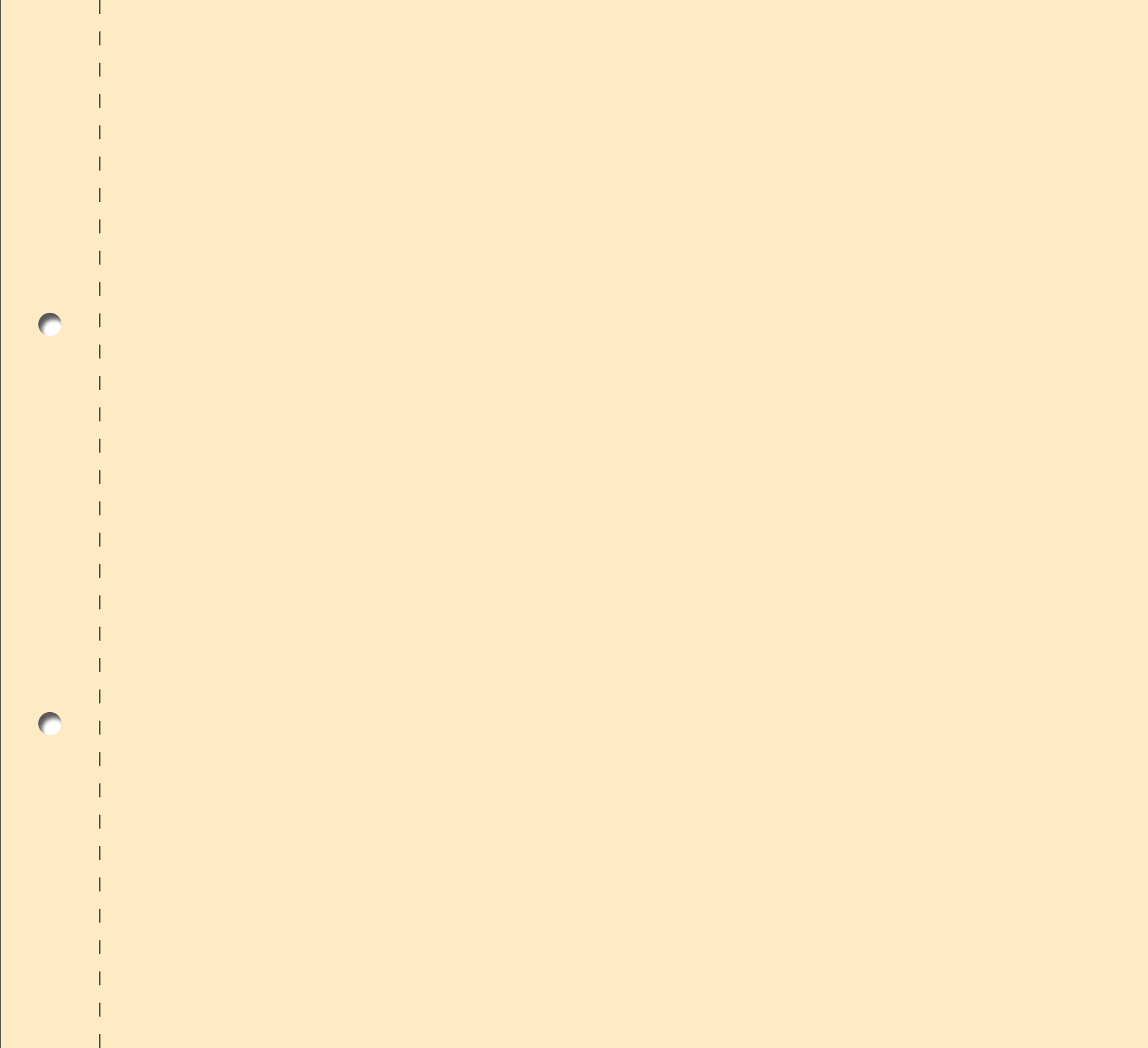
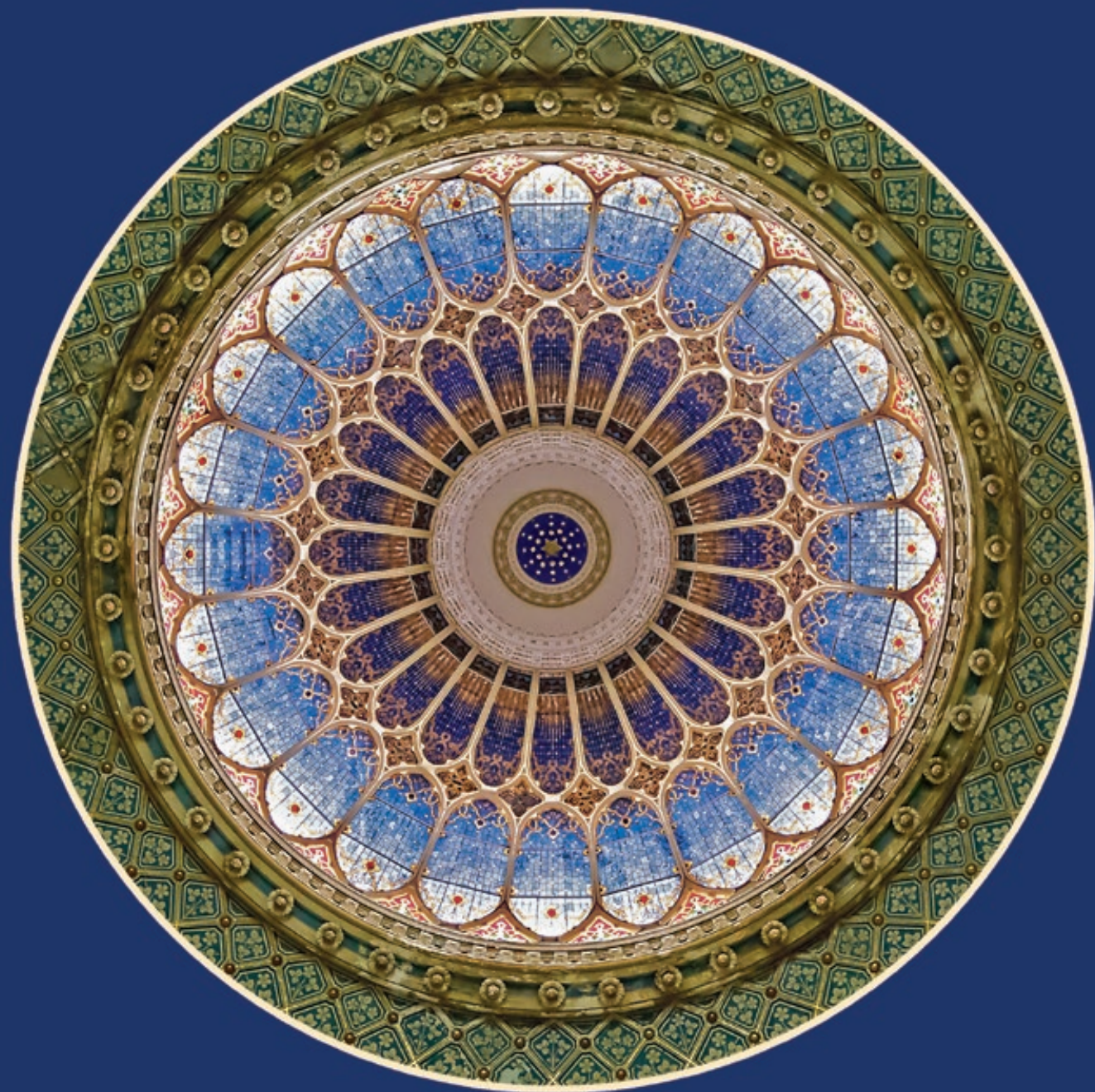


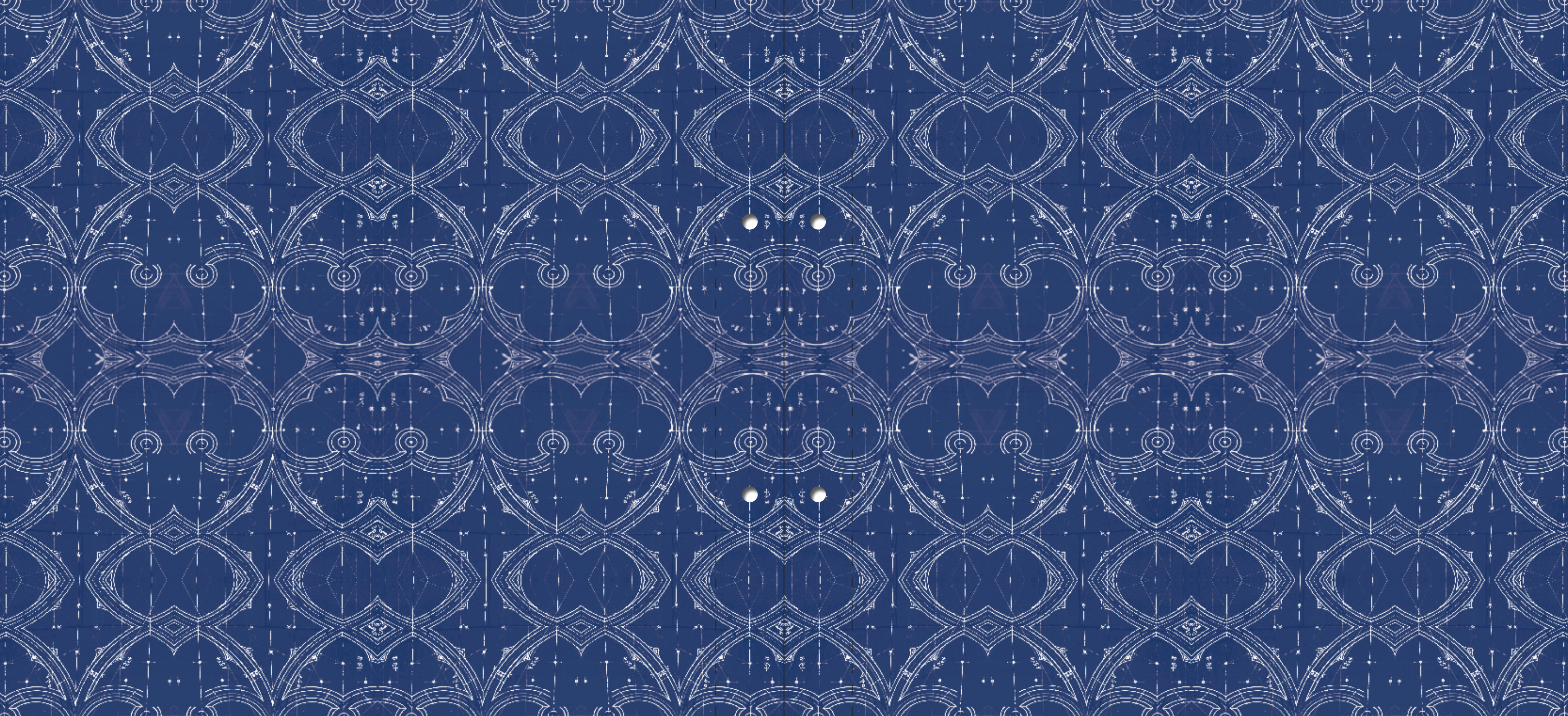


14.

The **Cupola** is the most outstanding part of the building. Its 24 pillars refer to the 24 hours in a day as well as to the 24 books of the Old Testament. Above these, the white flowers on deep blue background symbolize faith, while the lower greenish-brownish strip stands for the Earth, and the stars on the top, with David's star in the centre, in blue background symbolize the sky.









בבית הכנסת החדש בסגד

חלונות של חגיגות