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MANUSCRIPT GUIDELINES
FOR THE METROPOLITAN MUSEUM JOURNAL

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ABBREVIATIONS
MMA The Metropolitan Museum of Art
MMAB The Metropolitan Museum of Art Bulletin
MMJ Metropolitan Museum Journal

Height precedes width and then depth in dimensions cited.
The studios of Louis Comfort Tiffany (1848–1933) are well known for their church windows produced over the course of nearly fifty years, beginning in the early 1880s. Little known is the firm’s work for American synagogues. In 1889—early in Tiffany’s commercial career—Tiffany Glass & Decorating Company began to design decorative elements for Jewish congregations. From 1889 to 1899, the firm received commissions from seven prominent congregations building new monumental synagogues in Buffalo, Albany, Baltimore, and New York. Renamed Tiffany Studios in 1902, the firm continued to create Judaic designs and by 1926 had completed at least eleven commissions, ranging from decorative geometric and figural windows and mosaics to Torah mantels and ark curtains and doors. This work has remained largely unstudied, and in some cases unidentified, until now. Three newly attributed works in
LOUIS COMFORT TIFFANY’S DESIGNS FOR AMERICAN SYNAGOGUES (1889–1926)

Throughout its years of activity, Tiffany Studios often circulated press releases when one of its windows was dedicated in a church. These releases were picked up by local newspapers such as the Brooklyn Daily Eagle, the Grand Rapids Herald, and the Cleveland Plain Dealer, and in some instances the copy was printed verbatim as a news item. The firm also regularly displayed in its showrooms recently completed commissions before they were installed. Beginning with its participation in the 1893 World’s Columbian Exposition and the Churchman, the firm advertised to Christian patrons. It also promoted some of its commissions in design periodicals such as the American Architect. By the 1890s, Tiffany Glass & Decorating Company had positioned itself as the ecclesiastical designer of choice, broadly advertising its services and promoting its commissions to congregations, peers in the design field, and the general public alike. In magazines targeting ecclesiastical audiences such as the Congregationalist...
in Chicago, Tiffany Glass & Decorating Company published a list of its commissions to date for both churches and synagogues. Soon after the fair, the firm also periodically published illustrated catalogues of its work and made them available to prospective clients. These titles included *Memorial Windows* (1896), *Glass Mosaic* (1896), *Memorials in Glass and Stone* (1913), and *Mausoleums* (1914).

In the summer of 1894, Tiffany Glass & Decorating Company launched a steady advertising campaign aimed at Jewish patrons. On August 24, 1894, the firm placed a small notice in the style of an elegant business card in the *American Hebrew*, which listed the firm’s services and location and noted, “Examples of our work may be seen in the following Synagogues: Beth Zion, Buffalo, NY; Beth Emeth, Albany, NY; Oheb Sholom [sic], Baltimore, MD; Shaaray Tefila, New York City.” Listing these commissions highlighted the company’s work in the field to date while simultaneously signaling to a New York audience that it counted among its patrons the most established, prominent congregation in Manhattan.

The *American Hebrew*, a weekly newspaper published in New York every Friday beginning in 1879, contained international and national news items of interest to America’s Jewish community. The paper’s contents included the goings-on at various congregations in the United States, commentary on topical subjects such as immigration and anti-Semitism, notes on music, and book recommendations. Billing itself as a paper that “appeals to every intelligent Jew. Whether you are or are
impact on their communities and who also happened to have disposable income.

Tiffany Glass & Decorating Company placed its advertisements in the *American Hebrew* at strategic times: just after the closing of the 1893 World’s Columbian Exposition and, later in the decade, upon its completion of commissions in New York for Shearith Israel (1897) and Temple Emanu-El (1899). Both commissions were, in fact, feature subjects in the newspaper at the time. Timing the appearance of its advertisement to coincide with the most recent commission’s dedication and including a list of its synagogue commissions in the copy, the company instantly communicated to *American Hebrew* readers its familiarity with the decorative liturgical needs of a Jewish audience while publicizing where its most recent work could be seen. The firm’s four commissions completed by 1894—Beth Zion, in Buffalo; Beth Emeth, in Albany; Oheb Shalom, in Baltimore; and Shaaray Tefila, in New York—were for well-known, esteemed congregations, all of which had been the subject of feature articles in the *American Hebrew*. Unlike the stained-glass studios of J. & R. Lamb and Heinigke & Bowen, which placed more generic advertisements for their windows in the *American Hebrew*, Tiffany Glass & Decorating Company made its Jewish bona fides the central part of its advertising strategy.6

From August 24, 1894, through March 1, 1895, the company placed a weekly advertisement in a business-card format in the *American Hebrew*, listing its four synagogue commissions. This ad campaign was timed to coincide with the display in its studios on Fourth Avenue of the Tiffany Chapel, designed for the 1893 World’s Columbian Exposition. Seeking to capitalize on the Chapel’s success at the fair, where it was seen by more than one million visitors, Tiffany decided to erect the fair installation in the firm’s showroom and steadily publicize its display to as broad an audience as possible, beginning in the spring of 1894. In April 1894, an ad in the *New York Tribune* announced the Chapel’s one-day showing on April 28 as a benefit for the New-York Diet Kitchen Association. In October, a brief notice in the *Decorator and Furnisher* advertised the Chapel’s display through December 1. In January 1895, an article announcing the extension of dates for the Chapel’s display appeared in the *New York Times*.7 Advertising copy for the *American Hebrew* was similarly amended in October 1894. Beginning on October 19, 1894, and running through November 30, an insertion into the copy announced, “The Tiffany Chapel as Exhibited at the World’s Fair Will Remain on Exhibition Daily

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4 Regular advertisers during the 1880s included the department stores Macy’s and Bloomingdales; Durkee spices; Rubifoam and Colgate toothpastes; makers of gas fireplace logs; and magazines including the *Ladies’ Home Journal*, *Scribner’s*, and the *Menorah*, which described itself as “a monthly magazine for the Jewish home.” In the 1890s, Tiffany & Co., the firm founded by Charles Lewis Tiffany, Louis C. Tiffany’s father, was a frequent advertiser, along with Gorham Manufacturing Company and Reed & Barton Silversmiths, all of whom advertised seasonally—in time for Hanukkah, in late fall; confirmation, usually in the early spring; and weddings, in the early summer.5

5 The *American Hebrew* catered to readers who were interested in keeping abreast of current events with particular

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fig. 4 Interior of Temple Emanu-El, Fifth Avenue and Forty-Third Street, New York
until December 1st. From December 7, 1894, through March 1, 1895, the advertisement was again amended slightly, this time to state that the Tiffany Chapel would be on view “until further notice.”

Although the firm ceased advertising in the American Hebrew by 1900, most likely in response to the decline in monumental synagogue building in the United States, Tiffany Studios continued to be the go-to brand for congregations seeking deluxe liturgical decoration over the next two decades—the time of the commissions discussed here.

**TEMPLE EMANU-EL, 1910**

Pasted into a Tiffany Studios photograph of the bimah (the elevated platform from which the Torah is read) at Temple Emanu-El, the Metropolitan Museum’s design for the temple’s ark doors was most likely made as a preview for the clients (see fig. 1). The composition suggested how the doors, commissioned in 1910 by the philanthropist Jacob H. Schiff (1847–1920), might look in place at the temple’s Fifth Avenue and Forty-Third Street location. Tiffany Studios took great care with this drawing, finely detailing the intricate geometric ornament to be cast in relief and selecting the warm yellow-brown tones to convey bronze. Once fabricated and installed, the doors were published in the American Architect on December 14, 1910 (figs. 4, 5).

Commissioned by Tiffany Studios, the published photograph of the doors also appears in the firm’s “Bronze Works,” a photograph album of its notable metalwork, indicating the importance of this project for the firm.

In the Forty-Third Street synagogue, the ark doors would have been a primary focal point for the congregation gathered for worship. Installed in the east end on the bimah, the doors both concealed and enshrined the Torahs they protected and honored. Though in Tiffany Studios’ design drawing the Hebrew lettering is nonsensical, included only to suggest how the inscription would look—as is typical at this stage of the design process—the final cast doors bear biblical quotations that are part of the morning service for the Sabbath from the Hebrew Union Prayer Book. The door on the right cites Psalms 24:9–10, recited when the ark doors are opened at the beginning of the Sabbath service:
created for Temple Emanu-El’s Forty-Third Street synagogue. As Elka Deitsch has documented in detail, the congregation first commissioned the Tiffany Glass & Decorating Company to create a monumental stained-glass window celebrating the leadership of Lewis May, president of the congregation from 1863 to 1897 (fig. 6). The window was installed in 1899 above the bimah. The firm created a fantastical view of Jerusalem framed by a patterned arcade that took its cues from the temple’s richly decorated interior, which incorporated stylized Byzantine, Gothic, and Moorish design elements. The Tablets of the Law are framed within the large central cusped arch; the Temple of Solomon can be seen to the right, and a group of small buildings is visible beneath a backdrop of the Judean Hills. When Temple Emanu-El moved into its new synagogue at the corner of Fifth Avenue and Sixty-Fifth Street in 1929, both the May window and the Schiff Doors were moved to the Beth-El Chapel in that building and greatly altered to fit their new space. By that time, Tiffany Studios’ work was less valued, though Schiff’s patronage continued to be held in high esteem. New bronze ark doors were created for the main sanctuary. In addition, the architects of the new temple—Robert D. Kohn, Charles Butler, and Clarence S. Stein, with Bertram Goodhue Associates as consultants—specified several monumental metal elements for their new building, noting that in their architectural design “metal work has been depended upon for the high notes.” Incorporating a significant bronze decorative element from the old temple must not have been a particular high priority, but both the May window and the Schiff Doors were included in the new design because of their associations with highly regarded members of the congregation.

Though no record of correspondence between Temple Emanu-El and Tiffany Studios has yet come to light regarding this commission, the firm’s work for other Jewish congregations suggests that there must have been extensive communication concerning the design, especially given the liturgical prominence of the ark doors. The doors’ success depended not only on their aesthetic appeal, but on the appropriateness of their form to the liturgy and the accuracy of their Hebrew lettering. The last requirement was no small consideration, given that each bronze door was a single cast: correcting an error in the inscription would not have been an option.

The Schiff Doors, as they are known today, were not the first significant Tiffany Studios design element...
shop, so that they might be rolled open and shut just as they will operate when in place in the chapel for which they are destined.”

Though not mentioned, the stud-ded border of both doors was also removed in order to fit them into their new surround. Out of all this creative effort, according to the architects, a wholly new and quite beautiful ark was made: “While this intimate detailed study of the work in the drafting room and in the shop cannot but impress one with the masterly character and artistry of the craftsmanship, it gives one but an inadequate idea of the splendor of the completed work. The word splendor has been chosen advisedly.”

According to the architects, the formal adaptations of steel plating and the addition of enameled bosses to the ark doors signaled a creative process that subsumed the earlier Tiffany Studios design, rendering it exclusively the work of “Oscar B. Bach, Craftsman.” This creation, the architects urged, needed to be experienced in person: “Seen with the play of light upon the surfaces of wrought steel, of repoussé, copper and silver, and of bright-hued enamels, the effect is dignified, beautiful and rich. It has the sense of the precious combined with strength and bigness of scale that fit it for its high purpose as the repository of the Scrolls of the Law in this beautiful house of worship.”

As it stands today, set in an ornately mosaicked bimah crowned by a Tiffany Studios window, the Beth-El Chapel ark is indeed “dignified, beautiful and rich” (fig. 7), but we can now trace its decorative roots to a Tiffany Studios design. Without the discovery of the design drawing in the Metropolitan’s collection, Design for Ark Doors, Temple Emanu-El, New York City, this significant Tiffany Studios commission might have been lost to time.

**CONGREGATION ANSHE CHESED, EUCLID AVENUE TEMPLE, 1912**

Less than two years after the Schiff Doors commission for Temple Emanu-El in New York, Tiffany Studios undertook what would become its largest and most iconographically complex Judaic commission: the windows, a mosaic, and a pair of monumental bronze menorahs for the Euclid Avenue Temple in Cleveland. The Metropolitan Museum’s recently identified works related to this commission—a design drawing for the Patriarchs window and a composite photograph of three other completed windows—together document the design process and finished product for four of the eight memorial windows created by Tiffany Studios for this synagogue in 1911-12.

Designed by the architects Israel Lehman and Theodore Schmitt, the Euclid Avenue Temple stood at
LOUIS COMFORT TIFFANY’S DESIGNS FOR AMERICAN SYNAGOGUES (1889–1926) 156

Publicly. In a commemorative booklet that Tiffany Studios designed and printed for the temple’s dedication—a gesture signaling just how highly the firm valued the commission—the windows were described as “conceived by Rabbi Louis Wolsey, and designed and executed by the Tiffany Studios of New York City who are responsible for the beautiful colorings, the exquisite arrangement, and the artistic workmanship.”

The Metropolitan’s design drawing for the Patriarchs window gives an idea of the creative process for the first window in the series (see fig. 2). Drawn in graphite and watercolor on transparent paper, it outlines the form the window will take and the symbols to be used and suggests a color palette for the glass. Notes on the mat indicate that it was sent for approval from Tiffany Studios to the architects and the congregation in Cleveland. “Approved. Lehman & Schmitt” is written on the front of the mat, signaling to Tiffany Studios that it could proceed with this design.

The congregation’s approval may not have been easily won. Correspondence between Rabbi Wolsey and the firm hints at their lively working relationship. In a letter from Rabbi Wolsey to Daniel Harrington at Tiffany Studios sent sometime during April 1911, the rabbi inquired “as to why you do not care to incorporate into the memorial window contract the understanding that you are to make designs until we are satisfied. You will remember that that is what you told me prior to the making of the contract.”

The window’s clean geometric design punctuated by symbols belies the complex theology and biblical text informing it. On May 14, 1911, Rabbi Wolsey sent Tiffany Studios what he called a “sketch” for the Patriarchs window—in which he explained the biblical themes and recommended inscriptions and iconography—with this note:

I herewith enclose a few suggestions for study in connection with the design of the first window. Of course I can only suggest; your artists must of course use their own discretion and taste. I have intended only to convey the spirit. Let me know whether you wish a similar sketch for the other windows.

Please note particularly the use of significant words, and the Bible verse to be placed above and below the cartouche. If your artist prefers to work these words into the cartouche, that is a matter for his wisdom to work out. I would suggest however some harmonious border for the cartouche.

The starring features of the decorative program were the eight memorial windows, consisting of two sets of four on the north and south walls of the main sanctuary. Created in consultation with Rabbi Louis Wolsey (1877–1953), the windows illustrated the history of Judaism up to the Middle Ages and were intended to be both beautiful and edifying. Each window addressed a specific period in Jewish history and was titled accordingly: Patriarchs, Moses, Kings, and Prophets, on the south wall, and Psalmists, Sages, Talmudists, and Middle Ages (fig. 9), on the north wall. An analysis of the complex symbolism of these windows leaves no doubt that Tiffany Studios could only have created them in close consultation with Rabbi Wolsey, whose important role the firm did not hesitate to acknowledge.
Rabbi Wolsey eventually sent a total of eight written sketches to the firm, which became the basis of the dedicatory booklet published by Tiffany Studios in 1912.

The rabbi’s sketch for the Patriarchs window was a detailed explanation of theology, a list of relevant biblical citations, and suggestions for appropriate symbols for the theme. The sketch began:

The typical passages in Genesis [that illustrate] the spirit and [character] of this period are Chapters XII, 1–9; XVII–1; XVIII, 10–22; XXXI 44–48; XXXII 24–32; XLI, XLIX. The Patriarchs are Abraham, Isaac, Jacob and Joseph. Their chief thought is the growing consciousness of the ONE GOD—Whose Name is Shaddai. The Almighty (cf. XVII–1)—revealed through Abraham’s leaving of home (XII) through the command to sacrifice Isaac (XXII) and the newer revelation that the sacrifice of a ram was a more exalted form of religious worship than the sacrifice of a human being.26

This exegesis continued for another eight lines before the rabbi shifted to suggestions for symbols:

Symbols gathered from the above chapters: The burning altar with ram, the wood and knife, the burning city of Sodom (for which Abraham interceded in vain Chapter XVII), the ladder (reaching from earth to heaven, symbolizing union of mortal and immortal, material and spiritual), the stone Jacob used as a pillow, and the monument he set up as a sign of treaty of peace, the shepherd’s staff (symbol of the patriarchs’ profession and wanderings).

Mindful of the didactic nature of the window, Rabbi Wolsey emphatically urged the firm to employ the shepherd’s staff: “(IF POSSIBLE I WOULD UTILIZE THIS SYMBOL WITH OTHERS BECAUSE IT IS TYPICAL AND MORE EASILY UNDERSTOOD BY THE LAITY).” He concluded with a list of possible inscriptions:

The Hebrew name for Almighty God is שד. These words should be placed somewhere in the window both in Hebrew and English; together with the verse: “Walk before Me and be Perfect.” Perhaps the title “Patriarchs” might be employed somewhere.

Comparing the design drawing to the window as it was installed in 1912, and as it remains today (fig. 10), we see that the overall structure was set: a rectangular lancet with a decorative roundel at the top and the lower half of the window cleanly ordered to present symbols.
and inscriptions illuminating the theme of the patriarchs. A neat geometry creates visual cohesion. The Lion of Judah is inscribed in the roundel, though in the window it becomes a lion rampant; just beneath the middle of the window, the ram Abraham sacrificed in place of Isaac is shown atop the flaming altar. A bundle of sticks is set beneath the altar, and at the bundle’s center is the dagger used by Abraham to slay the ram. The altar is flanked by the shepherd’s crooks. "שד" is written in Hebrew at the center of the cartouche, and the decorative border is punctuated by Stars of David. The executed window bears the inscription “Patriarchs” at the top, and flanking the roundel are bunches of grapes—symbolic of Kiddush, the blessing said over a cup of wine to sanctify the Sabbath. The phrase from Genesis 17:1, “Walk before me and be thou perfect,” has been added in English translation as stipulated. The English biblical translation comes not from the Hebrew Bible, but from the King James version of the Bible. Its use in this context is not surprising: Jonathan Sarna has noted that even a half century earlier, American Jews generally “did not read Hebrew, and those Jews who studied the Bible at all used the venerable King James version, obtained cheaply or at no charge from the American Bible Society or from missionaries.”

It is reasonable to assume that the other seven windows, which are similar to the Patriarchs window in composition, followed a comparable design process. As Marina Ruiz Molina has suggested, the design drawing’s execution on transparent paper suggests multiple iterations; the paper would have facilitated copying the drawing as design elements were added or removed. This, combined with the half-finished nature of the drawing, indicates a design process that involved extensive exchanges between the rabbi and architects in Cleveland and Tiffany Studios in New York. Given the elegant didactic window produced from the rabbi’s rather dense theological description, it is also likely that the Metropolitan’s design drawing for the Patriarchs window was not the firm’s initial suggestion, and that there must have been additional communications between the parties before they arrived at the window’s final form. There was also probably a more finished presentation drawing—similar in execution and degree of finish to the Metropolitan’s design for Temple Emanu-El’s ark doors (see fig. 1)—which would have been made after the design drawing was formally approved. The importance of the Euclid Avenue Temple commission for Tiffany Studios would suggest that bound presentation drawings were given to the congregation to
commemorate the commission, but the Metropolitan’s drawing is the only one that has surfaced to date.

As noted above, Tiffany Studios photographed the windows for a commemorative booklet it published for the temple’s dedication services on March 22–24, 1912. In eight illustrated spreads, the firm explained the windows’ symbolism, adapting Rabbi Wolsey’s sketches.29 Four photographs from this publication, *The Memorial Windows in the Euclid Avenue Temple, Cleveland, Ohio*, have been located. *Prophets, Psalmists, and Sages Windows* is a composite photograph shot and created by Tiffany Studios before the windows were installed (see fig. 3). A newly identified complement to this photograph illustrating the Moses and Kings windows is in the Avery Classics Collection, Columbia University (fig. 11). The photograph, a rare survival, is a working studio proof, most likely kept as part of the firm’s archive. The Metropolitan Museum counts two other composite photographs, also working photographs, of this commission in its collection: a second copy of *Prophets, Psalmists, and Sages Windows* and another composite, *Patriarchs, Moses, and Kings Windows*.30 Photographs of the Talmudists and Middle Ages windows are yet to be discovered.

The commemorative booklet became a source of pride for the rabbi, who sent it to colleagues. In April 1912, Rabbi Joseph Rauch of Sioux City, Iowa, wrote to Rabbi Wolsey: “The Tiffany Pamphlet describing the memorial windows of your temple just reached me. I read it with considerable interest. I wish Tiffany had reproduced the color effect, but even in its absence I admired the fine taste which you displayed in the designs. I thought that you were only a rabbi but it seems that you are also something of an artist.”31 Now in the collection of the Western Reserve Historical Society in Cleveland, this richly illustrated booklet, bound by a silk cord, is an example of just how deftly Tiffany Studios both documented and marketed its proud record, including fine decorative objects for American synagogues.

As Congregation Emanu-El relocated from its Forty-Third Street temple to Sixty-Fifth Street, so Congregation Anshe Chesed eventually left its Euclid Avenue address for a new home in 1957. Liberty Hill Baptist Church moved into the former temple and kept the Tiffany Studios windows, minus their memorial inscriptions, which were most likely removed when the building changed hands. There, the windows can be seen today.

ACKNOWLEDGMENTS
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PATRICIA C. PONGRACZ
Executive Director, Macculloch Hall Historical Museum, Morristown, New Jersey
NOTES


2 See Frelinghuysen 2014, p. 139.

3 Tiffany Glass & Decorating Company 1893.

4 American Hebrew, December 2, 1904, p. 5.

5 This overview comes from my examination of the American Hebrew beginning with volume 40, August 9, 1889, through volume 78, May 25, 1906. Tiffany & Co. placed its first advertisement on April 14, 1890, p. 176. A full examination of Tiffany Glass & Decorating Company’s work with American Jewish congregations is the subject of my forthcoming book, Tiffany Studios’ Designs for American Synagogues.

6 J. & R. Lamb of 59 Carmine Street, New York, advertised in the American Hebrew during the same period as the Tiffany Glass & Decorating Company. Lamb’s ad of May 18, 1894 (p. 71), suggests the firm is targeting the domestic market, noting “Work done is the best guarantee of what we can do, we are pleased to refer to recent important orders filled for Mr. David Einstein, in his house, West 57th Street New York.” In J & R Lamb’s subsequent ads, the client reference is replaced with the line “We design to special order all forms of Stained Glass, in Opal, Venetian, Antique, Rolled, Cathedral, &c., &c.” American Hebrew, May 3, 1895, p. 784. Heinigke & Bowen of 24 and 26 East 13th Street, New York, placed a simple, small banner ad with the phrase “Memorial Windows” at its center. American Hebrew and Jewish Messenger, May 25, 1906, p. 823.

At times, business advertisements in the American Hebrew were identical to those placed in periodicals aimed at a primarily Christian audience. For example, on November 28, 1890, the Ladies’ Home Journal published an advertisement for its special Christmas edition. The more-than-half-page notice, featuring a robed female figure holding a large holly bough, notes that the magazine “will publish a handsomely printed and daintily illustrated Special Issue, full of Christmas Cheer including Common-Sense in Christmas Gifts by Helen Jay . . . Dressing a Christmas Tree by Mrs. A.G. Lewis . . . Decorating a Church Altar by Eben E. Rexford” among other Christmas-themed articles. American Hebrew, November 28, 1890, p. 96.


8 American Hebrew, October 19, 1894, p. 728.

9 American Architect 96, no. 1025 (December 14, 1910), p. 200M.


11 I thank Warren Klein, curator, Herbert and Eileen Bernard Museum of Judaica at Temple Emanu-El, New York, for providing these Hebrew translations and discussing their liturgical significance with me. The translations of Psalm 24:9–10 and Proverbs 3:18 and 3:17 are from The Union Prayer-Book for Jewish Worship of 1895; the translation for Proverbs 4:2 is taken from the King James version of the Bible, the English translation of the Bible most frequently used in the early twentieth century. See note 27 and discussion below.

12 Deitsch 2012.

13 Kohn et al. 1929, p. 536. Moira Gallagher kindly brought this article to my attention.


15 Kohn et al. 1929, p. 495.

16 Ibid.

17 Metal Arts 1929a, p. 290.

18 Ibid., p. 322.

19 Metal Arts 1929b, pl. LXV caption.

20 Metal Arts 1929a, p. 322.

21 For the seating capacity of the Euclid Avenue Temple, see the temple’s undated sale brochure, “Euclid Avenue Temple,” unpaginated; for the temple’s cost, see American Hebrew and Jewish Messenger 1912; for the mosaic panel and bronze menorah, see Tiffany Studios, “Mosaic Estimate for the Euclid Avenue Temple, Cleveland, Ohio,” and the “Menorah Estimate for the Euclid Avenue Temple, Cleveland, Ohio,” both dated March 16, 1911, MS Collection 3941, Anshe Chesed Congregation Records, 1851–1983, Western Reserve Historical Society, Cleveland, Ohio (hereafter Anshe Chesed Congregation Records); for the menorah’s inscriptions, see Rabbi Louis Wolsey to Daniel Harrington, Tiffany Studios, New York, April 11, 1911, MS Collection 3941, Anshe Chesed Congregation Records.

22 For other windows in the former Euclid Avenue Temple, see www.clevelandjewishhistory.net.

23 Tiffany Studios 1912.

24 Rabbi Wolsey to Harrington, undated [April 1911], MS Collection 3941, Anshe Chesed Congregation Records.

25 Rabbi Wolsey to Tiffany Studios, New York, May 14, 1911, MS Collection 3941, Anshe Chesed Congregation Records.

26 Ibid. The three quotations that follow are from the same letter.

27 Sarna 2004, p. 81.


29 Tiffany Studios 1912, unpaginated.

30 Prophets, Psalmists, and Sages Windows and Patriarchs, Moses, and Kings Windows share the same album sheet (MMA 67.654.107).

31 Rabbi Joseph Rauch to Rabbi Wolsey, April 26, 1912, MS Collection 3941, Anshe Chesed Congregation Records.
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