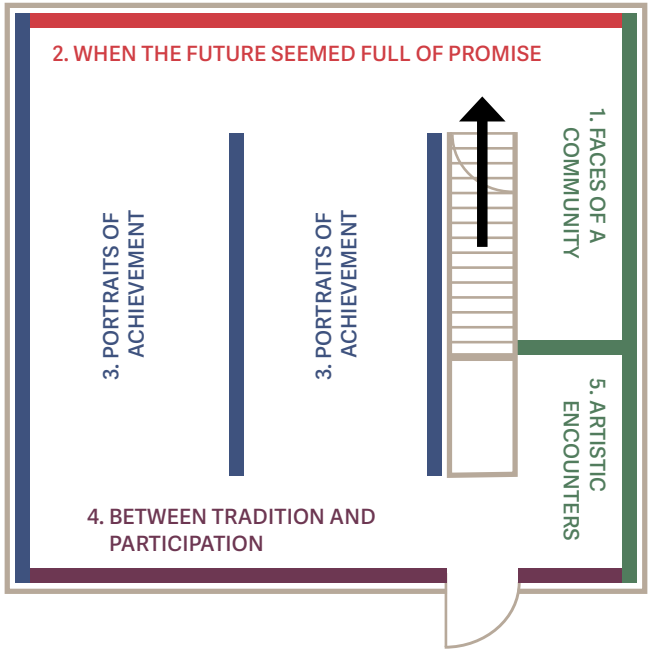


JÜDISCHES MUSEUM FRANKEN FÜRTH

November 27, 2026 – March 28, 2027

SEEING AND BEING SEEN



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Seeing and Being Seen

To encounter a portrait is to do more than simply look at a face. Portraits tell stories of origins and life journeys, of hopes and achievements, and of the desire to be remembered. They reveal how people saw themselves and how they were shaped by the world around them.
Individual portraits of Jewish people are rare before the eighteenth century. This was due in part to religious reservations about figurative representation, as well as the marginalized position of many Jewish communities in society. This began to change with the Jewish Enlightenment and the first steps towards emancipation. Increasingly, Jewish families commissioned portraits, drawing on the visual conventions and traditions of the bourgeoisie.
In the nineteenth century, portraiture flourished as Jews gained legal equality in many German states. Entrepreneurs, scholars, artists and their families became increasingly visible in the public sphere.
The portraits brought together here are more than representations of individuals. They tell stories of belonging and identity, of navigating between Jewish tradition and the wider society, of changing self-perceptions and social transformations, but also of ruptures and loss. Behind each face lie stories that reach far beyond the moment in which the portrait was created.

1. Faces of a Community

The portraits brought together on this wall depict individuals from different centuries and walks of life. What unites them is the many ways in which they helped shape Jewish life in their respective times: as religious scholars, community leaders, patrons of religious education, or active members of the community.
Portraits served purposes beyond simply capturing a person's likeness. They preserved memories, conveyed social standing and gave expression to the qualities and achievements considered important. Clothing, posture and accompanying objects offer further insights into the identities and lives of those portrayed.
Together, these portraits reflect the diverse roles and experiences within the Jewish community. They offer glimpses of religious scholarship and communal leadership, as well as economic commitment, a sense of belonging and individual life stories.

1.1 Portrait of Rabbi Abraham Löb Stein, first half of the 19th century

Unknown artist
The Jewish Museum Franconia | Donation by David and Sylvia Lewin, 2023

Abraham Löb (Sulzdorfer-)Stein (1756 or 1769–1846) was born in Sulzdorf. In the official register of Jewish residents, he was recorded under the name Abraham Stein. In 1809, he took up a teaching post in the Jewish community of Burgpreppach. In 1815, he was appointed district rabbi in Adelsdorf, where he settled with his wife, Gelche (Gella), née Susman, and their son Leopold, who had been born in 1809. In 1829, the rabbinical seat was transferred to Burgpreppach, and the family returned there.
His son Leopold Stein attended the yeshiva in Fürth before continuing his education at secondary schools in Erlangen, Bayreuth and Würzburg. In 1834, he passed the state examination in Bayreuth. After serving as district rabbi in Burgkunstadt, he was appointed second rabbi of Frankfurt am Main in 1843. There, he became known as a proponent of Reform Judaism and arranged for an organ to be installed in the Old Synagogue.

The portrait of Abraham Löb Stein presents the rabbi in a highly restrained composition, focusing entirely on the individual. Apart from his simple head covering, the painting dispenses with liturgical attributes and symbolic embellishments.
Stein is depicted facing the viewer against a dark background. His clothing and posture are simple and unassuming. There is no reference to his official duties or to any ritual activity. Rather than emphasizing his public role, the portrait foregrounds his individual presence.
This understated approach is characteristic of rural Jewish life in Franconia in the early nineteenth century. District rabbis such as Abraham Löb Stein served primarily as teachers, religious scholars and organizers of communal life. Their portraits were generally less concerned with formal representation and public status than the later portraits of rabbis in urban settings. The painting thus belongs to an older tradition of scholarly portraiture, which focuses not on the outward trappings of office but on the quiet authority of the individual.

1.2 Portrait of Rabbi Hirsch Aub, 1850/1860

David Ottensooser (1814–1862)
Jüdisches Museum München, JMF 32/2016

Hirsch Aub was born in Baiersdorf in 1796. After studying at the yeshivas in Fürth and Prague, he passed the Bavarian state examination in 1822. Following applications for rabbinical positions in Bamberg and Munich, he was elected rabbi of the Munich Jewish community in 1825. His appointment was not formally confirmed, however, until 1828, after he had completed additional university studies in Munich and passed a further rabbinical examination. For more than four decades, he served as rabbi of the relatively young Jewish community of Munich. In the tensions between reform-minded and Orthodox members of the congregation, Aub assumed a mediating role and was himself regarded as moderately liberal. Beyond his religious duties, he advocated the legal emancipation of Jews and the abolition of the *Matrikelgesetz,* which restricted Jewish settlement and residence. In 1865, King Ludwig II awarded him the Knight's Cross, First Class, of the Order of Merit of St Michael. Aub retired in 1871 and died in Nuremberg in 1875.

This portrait was painted by David Ottensooser, a Jewish porcelain and portrait painter who, like Aub, was born in Baiersdorf. Other works by Ottensooser are also held in the collection of the Jewish Museum Munich.

The portrait presents Hirsch Aub at the intersection of Jewish religious tradition and bourgeois self-representation. He wears a light-colored tallit over a dark clerical robe, whose elongated cut and preaching bands recall the vestments of Catholic clergy. In his hands, he holds an open book bearing a Hebrew text. The clerical attire, in particular, evokes the visual conventions of Catholic priesthood and suggests an aspiration to achieve social recognition and visibility within predominantly Catholic Munich.

The iconographic elements are carefully chosen. The tallit refers to religious practice and tradition, while the open book alludes to Aub's role as a teacher and scholar. The passage from the Book of Genesis (32:11: "Deliver me, I pray, from the hand of my brother, from the hand of Esau …") introduces themes of humility and trust in God. At the same time, the composition follows the conventions of nineteenth-century bourgeois portraiture: the half-length format, neutral background and meticulous attention to the rendering of fabrics and physical appearance.

Created at a time of intense debate over religious reform within the Jewish community, the painting reflects Aub's mediating position between established tradition and moderate reform. By bringing together religious symbols and the visual language of contemporary bourgeois portraiture, it exemplifies the position of a generation of rabbis navigating profound social, religious and cultural change.

1.3 Portrait of Seckel Arnstein, probably 19th century

Unknown artist
Judith Schwartz, USA

The Arnstein family of Sulzbach in the Upper Palatinate ran one of Germany's most important Hebrew printing houses. From the eighteenth century onwards, it published Hebrew prayer books, rabbinic literature and other religious works that circulated widely throughout Central and Eastern Europe. Seckel Arnstein (1751–1825) continued the family business and played a major role in establishing its reputation far beyond the region. Publications bearing the imprint *S. Arnstein & Söhne* were widely recognized. Alongside Fürth, Sulzbach developed into one of the leading centers of Jewish book culture in the German-speaking world.

According to family tradition, this portrait depicts Seckel Arnstein and has been passed down through his descendants. It is a characteristic example of South German bourgeois portraiture from the transitional period between Neoclassicism and early Biedermeier. The composition is restrained and largely free of conventional symbols of status. A dark background and subdued palette direct the viewer's attention to the sitter's face, conveying an impression of dignity and social standing.

The artist remains unknown. The composition is deliberately simple and focused. The sitter's posture is somewhat stiff, while his dark clothing recedes into the background, drawing attention to his individual features and expression. The eyes and mouth are rendered with particular care, lending the portrait a remarkable sense of presence.
The painting's significance lies less in its artistic attribution than in its documentary value. It may be one of the few surviving portraits of a major figure in the history of Jewish printing and cultural life in Franconia. As such, it preserves the memory of a man whose influence extended far beyond Sulzbach and who helped shape Jewish book culture in Central Europe for generations.

1.4 Portrait of Recha Scheuerl, probably 1950s or 1960s

Heiner Kuch (1893–1976)
The Jewish Museum Franconia | Donation by Petrus Müller, 2023

Recha Scheuerl, née Geis (1886–after 1960), came from a Jewish family of merchants in Magdeburg. Her father, Anselm Geis, was a fur trader who was living in Nuremberg by 1920 at the latest. After attending a girls' secondary school, she studied at the School of Arts and Crafts in Magdeburg from 1902 to 1905. In 1923, she

married the painter Johann Otto Scheuerl in Nuremberg.
In 1939, Recha Scheuerl separated from her husband and moved to Brussels to join her brother Artur Geis, who had already emigrated. In 1946, while living in Brussels, she applied to return to her husband, who had by then settled in Forchheim. Following his death, she moved to Nuremberg in 1958. She appears to have spent some time in the retirement home run by the Jewish Community of Nuremberg before emigrating to Israel. Her siblings Selmar, Harry and Artur were murdered during the Shoah.

The portrait was probably created in the 1950s or 1960s and is attributed to Heiner Kuch, a railway engineer from Nuremberg. It depicts Recha Scheuerl as an elderly woman seated at a table against a dark background, holding an open book. The calm composition, restrained background and emphasis on her face and hands lend the painting the character of a dignified late-life portrait.
Particular emphasis is placed on the open book. It draws the viewer's attention, although the sitter is not shown reading. Rather than serving as an everyday object, it appears as a carefully chosen element of the composition, imbued with symbolic significance. In light of Recha's education and artistic background, the book may be interpreted as a reference to learning and a lifelong engagement with intellectual pursuits.
The image also invites a further interpretation. The open book may be understood as a metaphor for memory, evoking a retrospective view of a life shaped by loss, migration and repeated new beginnings. Against the backdrop of her family history, this motif takes on poignancy, suggesting the preservation of personal and family memories.
Before emigrating to Israel, Recha Scheuerl gave the painting to her longtime physician as a farewell gift. The work is thus more than a portrait: it is also a deeply personal memento and a rare testament to the life of a Jewish woman in Nuremberg after 1945.

1.5 Portrait of Hans Lamm, c. 1950

unknown artist (KL-M.)
Jewish Museum Munich

Hans Lamm was born in Munich in 1913. After completing his secondary education, he enrolled in law at the University of Munich. Following the Nazi seizure of power, however, he was forced to abandon his studies, as a career in the legal profession was no longer open to him. He subsequently turned to journalism and worked for the Jewish Community of Munich from 1934 to 1937.

In 1938, amid escalating persecution, Lamm emigrated to the United States, where he studied sociology at the University of Kansas City. After 1945, he made a conscious decision to return to Germany. Initially, he worked for the relief organization UNRRA and as a translator at the Nuremberg Trials. From 1955 onwards, he made Germany his permanent home once again. As head of a department at the Munich Adult Education Centre for many years, and later as president of the Jewish Community of Munich, he became one of the defining figures in the revival of Jewish life in post-war Germany. His work focused on fostering dialogue between religions and cultures and advocating the rights of minorities. Hans Lamm died in Munich in 1985.

The painting depicts Hans Lamm in a half-length, three-quarter portrait, his gaze directed slightly to the left. Rather than pursuing a meticulous likeness, the artist offers a distilled characterization of the sitter. His light-colored suit, shirt and tie evoke the image of an intellectual in the early post-war years, while situating him firmly within the bourgeois milieu of his time.
The background is understated, yet closer inspection reveals the silhouette of a skyscraper and the Statue of Liberty. Both motifs allude to New York and, by extension, to the world of Lamm's American exile. Deliberately indistinct and fragmentary, they function less as precise geographical references than as images of memory, superimposed upon the sitter's present.
Unlike many portraits of those who returned from exile, this painting incorporates the experience of displacement directly into its visual composition. Yet it does so without pathos or overt dramatic emphasis. The references to exile remain subtle, forming part of a biographical memory that continues to shape the present without wholly defining it. The portrait thus brings an individual life story into dialogue with a collective historical experience. It presents a man whose identity was shaped by persecution, emigration and return, and who channeled these experiences into his commitment to public life and the rebuilding of Jewish communities in post-war Germany.

2. When the Future Seemed Full of Promise

A child's portrait captures a fleeting moment while also inviting us to look towards the future. It preserves the appearance and personality of a young individual, while offering insights into the hopes and expectations that families placed in their children.
The portraits of children brought together here, dating from the nineteenth and early twentieth centuries, reflect a bourgeois world in which the future was carefully shaped and aspirations consciously cultivated. Clothing, books, accessories and background settings offer clues to education, social standing, cultural affiliations and hopes for the lives that lay ahead.
The children gaze out at us with expressions ranging from seriousness and curiosity to pride and reverie. Today, we view many of these portraits with the knowledge of the persecution and the Shoah that lay ahead. When they were created, however, they expressed confidence, promise and hope for the future. They capture the beginnings of lives at a time when the paths ahead still seemed full of promise.

2.1 Blondchen, 1912

Ludwig von Zumbusch (1861–1927)
Peter and Ann Sprinz, London, United Kingdom

2.2 Portrait of Paul Ehrlich, 1918

Ludwig von Zumbusch (1861–1927)
Peter and Ann Sprinz, London, United Kingdom

Lotte Fridman, née Krautheimer (1909–2005), and Paul Ehrlich (1914–2005) were the children of Martha Krautheimer, the founder and benefactor of the Krautheimer Nursery in Fürth, from her first and second marriages respectively. Lotte's father was Nathan Krautheimer, a prominent wholesale merchant who died in 1910; Paul's father was the shoe manufacturer Franz Ehrlich.
Lotte attended the girls' secondary school in Fürth but left in 1923 following antisemitic harassment by one of her teachers. She subsequently trained as an infant-care nurse at the Krautheimer Nursery and later attended a domestic science school in Lausanne. After working in Bonn, she returned to Fürth towards the end of the 1920s to support her mother. Following the premature death of her first husband, she emigrated to Stockholm in 1934 to join her mother, where she married twice more. According to family tradition, her childhood portrait, *Blondchen* (Blondie), was widely

reproduced during the Nazi Party rallies and appropriated as a supposed ideal representation of an *Aryan* child. Paul Ehrlich was the only child of Martha Krautheimer's second marriage. At the age of twenty, he emigrated alone to Johannesburg after the Great Depression forced the family business, the Ehrlich Schuhwaren-Compagnie (formerly Krautheimer & Co.), into bankruptcy. In 1961, he returned from South Africa and subsequently moved to England, settling in London, where he lived until his death.

The painting depicts Paul Ehrlich as a full-length figure standing before an expansive landscape. Nature serves not merely as a backdrop but as a pictorial setting imbued with meaning, evoking growth, order and the promise of the future. Paul stands upright, with an air of confidence and self-assurance. The large red book he holds in his arms alludes to education and knowledge, as well as to the high expectations that German-Jewish bourgeois families placed on the next generation. Such symbolically charged objects appear frequently in Ludwig von Zumbusch's portraits of children.

Lotte Krautheimer, by contrast, is portrayed in a much more intimate setting. Seated at a table with a sheet of paper or notebook before her, she appears in a composition characteristic of Zumbusch's portraits of children. The scene conveys a quieter, more contemplative atmosphere. Although a landscape is suggested in the background, the emphasis falls on the domestic setting and the child's absorbed attention. The paper evokes learning, attentiveness and youthful curiosity.

The two portraits place emphasis on different aspects of childhood. Paul's portrait is more formal and representative, foregrounding education, a sense of responsibility and aspirations for the future. Lotte's portrait, by contrast, focuses on care, personal development and the sheltered world of childhood. Creativity, powers of observation and individual expression take center stage.

Together, the two paintings offer a glimpse into the world of an affluent and socially engaged Jewish family in Fürth. They reveal the hopes, values and aspirations that parents around 1900 associated with their children. At the same time, they preserve the memory of two individual lives that would later be shaped by emigration and the profound upheavals of the twentieth century.

2.3 The Little Lady, 1907

Hermann Kaulbach (1846–1909)
Carole Meyers, USA

Thea Irene Nathan, later Midas, was born in Fürth in 1903, the only child of the banker Max Nathan and his wife, Rosy. When Thea was four years old, her parents commissioned the Munich painter Hermann Kaulbach to portray her, having a special outfit made for the

occasion in Paris. She later married Erich Midas, with whom she had a daughter, Margarete. Recognizing the growing danger at an early stage, the family emigrated from Bremen to New York on 6 October 1938.
The portrait, *The Little Lady*, was intended to accompany Thea's parents-in-law on their journey to the United States. However, their luggage was confiscated by the Gestapo in Hamburg in 1939, and its contents were auctioned off in 1941. In 1976, the painting resurfaced at an auction held by the Neumeister auction house in Munich. Attempts to trace its previous owners and purchasers proved unsuccessful due to the lack of surviving documentation. The painting's whereabouts remain unknown to this day.

The portrait depicts Thea Irene Nathan, the daughter of an affluent family from Fürth, in a formal half-length composition. Her elaborate outfit, with its wide-brimmed hat and floral appliqués, lends the image a distinctly festive character. The slight turn of her body, combined with her direct gaze, follows the conventions of bourgeois portraiture around 1900.
The work presented here is a preparatory studio study for a finished portrait, which has been missing since the 1930s. Artists such as Hermann Kaulbach frequently produced such studies as a preliminary stage in the creation of larger commissioned works.

As in many of Kaulbach's portraits of children, careful observation is combined with idealization. Childhood is presented as a state of grace and innocence, imbued with particular significance. At the same time, the painting reflects the self-image of an assimilated, upper-middle-class Jewish family. The clothing, pose and formal arrangement convey the family's social standing and its place within the city's affluent circles.
The disappearance of the finished portrait just a few decades later, in the context of persecution and forced emigration, lends the surviving study an additional significance today. It stands as a testament to a world destroyed by Nazi persecution, a world whose traces are now often preserved only in the few objects that have survived.

2.4 Portrait of Marga Kieffer, early 20th century

Hans Maulwurf (1878–1936)
The Jewish Museum Franconia | Donation by Andreas Buchler, 2021

2.5 Portrait of Fritz Kieffer, early 20th century

Hans Maulwurf (1878–1936)
Jewish Museum Franconia | Donation by Andreas Buchler, 2021

Very little is known about the two children, Marga and Fritz Kieffer. The paintings come from the estate of a woman whose mother worked as a housekeeper for the Kieffer family in Nuremberg during the 1930s. For many years, Fritz's portrait remained concealed beneath an overpainting depicting a landscape and was only rediscovered when this later layer was removed. Despite extensive research, little has been established about the family. Telephone directories from the 1930s list several families named Kieffer in Nuremberg, but no conclusive evidence has emerged to identify the children depicted. Enquiries among descendants of a Nuremberg family of the same name likewise yielded no further information.

The two portraits were conceived as a complementary pair. Fritz Kieffer is shown almost frontally, while Marga Kieffer is depicted in profile. Both paintings focus exclusively on the children's faces, hairstyles and clothing. Fritz wears a large bow, an accessory frequently seen in portraits of boys around 1900. Marga is dressed in a simple garment with lace trim, her hair falling loosely around her shoulders.
The softly blurred, neutral backgrounds and the absence of any specific activity or elaborate pose detach the children from a particular setting, lending the portraits a quiet, almost timeless presence. The deliberate absence of narrative elements underscores their essential purpose: rather than capturing a particular event or moment in everyday life, they seek to preserve the memory of the children themselves.
The portraits may be understood as expressions of an assimilated Jewish family culture. They contain no religious symbols or explicit references to religious affiliation. Instead, they draw on the visual conventions of bourgeois portraiture, shared by Jewish and non-Jewish families alike: carefully chosen clothing, restrained poses and an emphasis on the individuality of each child.
The attribution to the Nuremberg painter Hans Maulwurf, accompanied by the annotation "after a photograph", indicates that the paintings were based on photographic models. They thus bring together photography, studio painting and the practice of family remembrance. Using photographs as their starting point, the artist transformed these images into carefully composed portraits, intended to give the children a lasting presence and preserve their memory for future generations.

2.6 Portrait of Charlotte Ullman, 1903/1904

Eugene Paul Ullman (1877–1953)
Judith Schwartz, USA

Charlotte Ullman-Weil was the granddaughter of Sigmund Ullman, who had emigrated from Fürth, and the

daughter of his son James. Her uncle, the painter Eugene Paul Ullman, portrayed her as a young child. The portrait conveys a striking sense of warmth and intimacy between the artist and his sitter. In 1971, Charlotte Ullman-Weil compiled a family history of the Ullmans in the United States for her relatives. Among other details, her account reveals that her namesake, her great-grandmother Charlotte Ullman, née Rau, was a successful businesswoman. Initially active in the fur trade and later in the trade of bronze powder, she also made the momentous decision to send her fourteen-year-old son Sigmund to America, where he was expected to earn money to support the family and provide dowries for his sisters.

The oval portrait of the young Charlotte Ullman exemplifies developments in portraiture at the beginning of the twentieth century. Eugene Paul Ullman combines the academic tradition of carefully composed portraiture with a freer, more spontaneous painterly approach influenced by Impressionism.

The classical oval format draws the viewer's attention entirely to the sitter, creating a timeless pictorial space. The face and hands are rendered with relative precision, while the clothing and background are treated in loose, expressive brushstrokes. The contrast between carefully observed detail and sketch-like spontaneity enhances the child's vivid presence and lends the portrait a remarkable immediacy.

The warm background, dominated by shades of brown and red, avoids any specific reference to place, creating an atmospheric rather than a defined setting. The white clothing, in particular, is rendered not through precise outlines but through a delicate interplay of rose, grey, blue and yellow tones, together with subtle variations in light and shade.

The artist deliberately dispenses with formal attributes and symbols of social standing. Rather than emphasizing the sitter's social status or family background, he places the child's individual personality at the center of the composition. It is this focus on expression, presence and individual character that gives the portrait its unique appeal. The painting occupies an intriguing position between the established conventions of nineteenth-century portraiture and the emerging painterly languages of modern art.

3. Portraits of Achievement

Portraits of Jewish entrepreneurs from the nineteenth and early twentieth centuries bear witness to economic success, social mobility and cultural participation. They depict men and women who helped shape the society of their time as bankers, merchants, industrialists and patrons of the arts and cultural life.
Like many bourgeois portraits of the period, these works served not only to capture individual likenesses but also to convey social standing. Clothing, posture and setting communicated prosperity, education and self-assurance. At the same time, they reflected a broader aspiration to gain social recognition and take an active part in public life.
After 1933, Jewish bourgeois society was subjected to systematic persecution, dispossession and forced emigration; countless individuals were murdered. These portraits are therefore more than testimonies to individual achievement. They also preserve the memory of a vibrant cultural world whose development was violently disrupted and whose people and institutions were systematically destroyed.

3.1 Portrait of Ernestine Seligsberger, 1925

Willy Exner (1888–1947)
Johanna-Stahl-Zentrum Würzburg

Ernestine Seligsberger (1864–1939) came from a Jewish family of merchants in Lower Franconia. In 1864, following the abolition of legal restrictions on Jewish residence, the family moved from Fuchsstadt to Würzburg. Despite their modest beginnings, her father succeeded in establishing himself as an antiques dealer, having started out as a second-hand goods trader. After his death in 1888, Ernestine took over the business together with her mother and developed it into a highly regarded art and furniture dealership. She gained particular recognition as an expert in faience.
During the Nazi era, the business was forcibly liquidated. Ernestine Seligsberger died in Würzburg in 1939; members of her family were persecuted and murdered.

Ernestine Seligsberger is depicted seated, in a half-length portrait against a dark background. She wears a loosely draped black dress, complemented by a striking red shawl. A long gold chain, understated earrings and a pair of gold-rimmed spectacles held in her hands complete her appearance.
The clothing and background are rendered in loose, fluid brushstrokes, while the face and hands are treated with

considerably greater precision. This contrast brings together the conventions of traditional portraiture and a more modern painterly approach, characterized by a greater emphasis on visual effect and atmosphere.
Her composed posture conveys an impression of quiet confidence and concentration. The restrained setting directs the viewer's attention towards the sitter herself. The red shawl provides a striking visual accent, lending the composition particular presence. The spectacles in her hands may also be interpreted as an allusion to her professional expertise and standing as a specialist.
Rather than presenting a woman in a conventionally defined bourgeois role, the portrait places an independent and successful businesswoman center stage – a woman who had established her own reputation and authority in her field.
Viewed in light of the persecution that followed, the painting also stands as a poignant testament to Jewish bourgeois identity and self-confidence during a period of economic prosperity and social stability – a world that would be violently destroyed just a few years later.

3.2 Portrait of Pauline Hopf Kohn, 1913

Felix Mayer-Felice (1876–1929)
Loan by Kunstvilla im KunstKulturQuartier der Stadt Nürnberg

4.6 Engagement Portrait of Pauline Hopf Kohn, 1872

Fridolin Schlegel (1823–after 1894)
Loan by Kunstvilla im KunstKulturQuartier der Stadt Nürnberg

Pauline Hopf (1853–1922) was the daughter of Stephan Hopf and a cousin of Emil Hopf, who built the Nuremberg Kunstvilla. The Hopf family, whose business interests included hop trading and banking, was among the most influential families in Nuremberg during the nineteenth and early twentieth centuries. Under its patriarch, Löb Hopf, the family became one of the first Jewish families to be granted Nuremberg citizenship, in 1851.
At the age of eighteen, Pauline married the merchant Max Josef Kohn. Their marriage produced twelve children. Within the family, her forceful personality made her an authority who was both respected and feared. Her daughters affectionately, if somewhat ironically, nicknamed her *the Dragon Lady*. Her daughter Lina Reizenstein later became the mother of the German-Jewish émigré composer Franz Reizenstein.

The engagement portrait depicts eighteen-year-old Pauline Hopf shortly before her marriage in 1872. Dressed in a light-colored gown adorned with delicate lace and a blue silk ribbon, she is presented as a young woman from Nuremberg's prosperous Jewish bourgeoisie. Her attire follows the conventions of bourgeois portraiture: white traditionally evokes purity and new beginnings, while blue is associated with fidelity. Her gold necklace and bracelet underscore the family's prosperity and may also allude to familial bonds.

In her right hand, Pauline holds a small bouquet of flowers in shades of red and pink. Both colors carry associations appropriate to an engagement portrait: pink evokes youth and grace, while red symbolizes love and affection.

Her upright posture, calm, direct gaze and carefully arranged hands reflect the conventions of nineteenth-century academic portraiture. The dark background sets off her light-colored attire to striking effect. The painting documents not only her transition into a new stage of life but also presents her as a member of one of Nuremberg's prominent families.

The second portrait was painted more than forty years later. It depicts Pauline Kohn as a widow, following her husband's death. No longer wearing jewelry, she appears in simple, dark clothing. The composition now focuses almost entirely on her face and expression.

Her gentle smile, alert, slightly mischievous gaze and delicate facial lines lend the portrait remarkable vitality. The light, softly nuanced background creates an intimate atmosphere that contrasts markedly with the formal, representative character of the earlier portrait.

The later painting presents a woman whose identity is no longer defined by youth, marital status or conventional social expectations. Instead, the emphasis falls on personal maturity, accumulated life experience and the authority she exercised within her extensive family network.

Together, the two portraits tell the story of a long life and the transformations it encompassed. They trace Pauline's journey from young bride to family matriarch, demonstrating how portraits preserve not merely outward appearances but also individual life stories, personal experiences and evolving identities.

3.3 Portrait of Ludwig Hopf, 1908

Max Unold (1885–1964)
Loan by Kunstvilla im KunstKulturQuartier der Stadt Nürnberg

Ludwig Hopf was born on 23 October 1884, the eldest son of Hans Hopf, a member of a prosperous family of hop merchants and bankers. His mother, Elise Hopf, née Josephthal, was one of Bavaria's leading advo-

cates of women's rights. She campaigned for women's suffrage and greater opportunities for women in professional life. Unlike many members of his family, Ludwig was drawn more to science than to commerce. He studied physics and mathematics under Arnold Sommerfeld in Munich, where Sommerfeld was establishing the university as one of the world's leading centers of theoretical physics. Through Sommerfeld, Hopf also came to know Albert Einstein, who subsequently appointed him as his assistant. The two collaborated on scientific publications and research projects. Hopf went on to publish several influential works on physics, including *Aerodynamics*, which remains a recognized standard work in the field. In 1923, he was appointed Professor of Mathematics and Mechanics at the Technical University of Aachen.
In 1933, his right to teach was revoked on account of being Jewish, and he was dismissed from his position the following year. In 1939, he emigrated to England after accepting an appointment at the University of Cambridge. A few months later, he moved to Trinity College Dublin, where he died on 21 December 1939, aged just 55, from thyroid failure.

The painting depicts Ludwig Hopf at around the age of 24, shortly before completing his studies. Max Unold dispenses with conventional attributes of status and focuses instead

on the sitter's individual presence. Hopf is seated at a table against a neutral background, dressed in understated bourgeois attire. His hands rest on a document, a discreet reference to his intellectual and academic pursuits. The muted palette and restrained composition draw the viewer's attention to his face, posture and expression, lending the portrait an atmosphere of quiet concentration.
The painting combines the conventions of bourgeois portraiture with the emerging visual language of the modern intellectual portrait in the early twentieth century. Rather than depicting an established academic, it presents a young scientist at the threshold of an exceptional career. The portrait captures a moment of promise and anticipation: the future collaborator of Einstein and distinguished university professor, portrayed at a time when his scientific achievements still lay ahead of him.

3.4 Portrait of Sigmund Ullman, 1904

Eugene Paul Ullman (1877–1953)
Judith Schwartz, USA

Sigmund Ullman was born in Fürth in 1842. At his mother's urging, he emigrated to the United States as a teenager, where he went on to establish himself as a successful chemist and industrialist. Together with his wife, Pauline Wimpfheimer, a Jewish immigrant from

Innsbruck, he had five children, including the painter Eugene Paul Ullman. Sigmund Ullman died in New York in 1918.
Eugene Paul Ullman initially studied painting under William Merritt Chase before continuing his training in Paris with James McNeill Whistler. He went on to establish an international reputation as a portrait and genre painter. With his first wife, the artist Alice Woods, he lived in Paris with their sons and moved in the artistic and intellectual circles surrounding Leo and Gertrude Stein. His wider circle of acquaintances included writers such as Arnold Bennett, Ezra Pound and Alan Seeger. In 1940, he fled to the United States with his second family. His son Paul Ullman served as an ambulance driver during the Second World War while also working as an intelligence agent for the Allies. Shortly before the Allied invasion of Normandy, he was dropped behind German lines, where he was captured and shot by the Gestapo. His father later accepted the Croix de Guerre, awarded to his son posthumously, on his behalf.

Painted by his youngest son, this portrait of Sigmund Ullman combines personal intimacy with artistic restraint. The artist deliberately avoids the conventional attributes that might have drawn attention to his father's economic success. Against a dark background, almost entirely devoid of decorative or contextual elements, the composition focuses on the sitter's face and gaze.
The subdued palette and delicate tonal gradations reveal the influence of Tonalism and Eugene Paul Ullman's artistic training under James McNeill Whistler. Rather than conveying social standing or professional achievement, the painting offers a quiet and sensitive study of character. Eugene Paul Ullman portrays his father neither as an industrialist nor as an emblem of immigrant success, but as an individual whose dignity and presence speak for themselves.
The work brings together the intimacy of a family portrait, a testimony to German-Jewish migration history and a document of the cultural connections linking Franconia, the United States and Paris around 1900.

3.5 Portrait of Wilhelm von Gerngros, 1905

Ludwig Kühn (1859–1936)
Loan of Museen der Stadt Nürnberg, Kunstsammlungen

Philipp Wilhelm Gerngros, later ennobled as Wilhelm Ritter von Gerngros, was born in Baiersdorf in 1843, the son of a dyer. After attending the local Jewish elementary school, he completed his commercial training at the business school in Fürth. In 1866, he joined his brother Ludwig's wholesale hop business as a partner.

During the second half of the nineteenth century, Nuremberg developed into a major centre of the international hop trade, and the brothers benefited considerably from its expansion. In 1900, Prince Regent Luitpold appointed him *Kommerzienrat,* an honorary title recognizing outstanding contributions to commerce and industry.
His business success enabled Gerngros to devote considerable energy to philanthropic and civic causes. Among other initiatives, he supported the Engelthal sanatorium for patients with pulmonary diseases and, together with his brother, the *Seligmann Children's Home* in Baiersdorf. He was also an active patron of the arts. In 1905, in memory of his late wife, he established the *Wilhelm and Milly Gerngros Foundation*. Further honors followed: he was made an honorary citizen of Baiersdorf, received the Golden Medal of Honour from the City of Nuremberg and was eventually elevated to the personal nobility. He died in Nuremberg in 1928. During the Nazi era, commemorative plaques honoring him and his brother were removed, and both men were publicly defamed.

The portrait is a characteristic example of bourgeois representational painting from the late German Empire. Gerngros is seated in a slightly reclined position, shown in three-quarter view. His gaze passes beyond the viewer,

lending the composition an air of dignified reserve.
The few attributes included in the portrait have been carefully selected. The top hat in his hand signals social standing without appearing ostentatious, while the fur collar conveys wealth and prosperity. Equally revealing, however, is what the painting omits: there are no references to his professional activities as an entrepreneur. Gerngros appears not as a man of business but as an established figure in public life.
In the context of his position within the Jewish upper bourgeoisie around 1900, this form of representation is revealing. Rather than emphasizing individual characteristics, the portrait reflects an identification with the values, ideals and conventions of contemporary bourgeois society. It thus occupies a position between an individual likeness and an idealized image of the successful entrepreneur of the period.

3.6 Portrait of Ida Schülein, 1911

Heinrich Knirr (1862–1944)
Jüdisches Museum München, Long-term loan from a family collection, USA.

3.7 Portrait of Josef Schülein, 1929

Julius Wolfgang Schülein (1881–1970)
Jüdisches Museum München, JM 03.1/2014

Josef Schülein (1854–1938) was born into modest circumstances in Thalmässing, the son of a cloth merchant. Following his mother's early widowhood, the family moved to Munich. There, the brothers Josef, Gustav and Julius established themselves as successful bankers within just a few years. In 1895, they acquired a failing brewery and founded the *Unionsbrauerei Schülein & Cie.,* which was converted into a joint-stock company in 1903. Following the acquisition of the *Münchner-Kindl* brewery and its subsequent merger with *Löwenbräu,* Josef Schülein became one of the leading figures in Munich's brewing industry.
He and his wife, Ida Schülein, née Baer (1861–1929), had six children. Both were renowned for their exceptional social commitment. In 1933, under mounting antisemitic pressure, Josef Schülein withdrew from the supervisory board of *Löwenbräu*. He died at Kaltenberg Castle in 1938.

The portrait of Ida Schülein depicts a woman of Munich's prosperous bourgeoisie, seated in a carefully composed pose. Turned slightly towards the viewer, she rests her hands calmly in her lap. Her posture appears open and welcoming, almost as though she were receiving a visitor for a conversation.
Her bearing conveys dignity and self-assurance without seeming aloof. Her face bears the traces of age while retaining an impression of freshness and vitality. Her calm, thoughtful gaze suggests a woman looking back on a life rich in experience.
The artist pays particular attention to the rendering of materials. The delicate lace, the softly draped shawl and the dark fabrics of her dress are depicted with great sensitivity. Pearl earrings and rings provide subtle indications of wealth without appearing ostentatious. The dark background sets off the sitter to striking effect, directing attention to her posture, clothing and the interplay of light.
Her hairstyle, jewelry and elegant attire suggest a cultivated and financially comfortable way of life.
The painting combines the conventions of bourgeois portraiture with a soft, painterly approach characteristic of many portraits from the turn of the twentieth century.
In marked contrast, the portrait of Josef Schülein offers a distinctly personal and understated interpretation of its subject. He stands against a neutral background, wearing an overcoat and a soft-brimmed hat. His hands rest in his pockets, and his posture appears natural and relaxed. Only his bow tie and pocket watch lend his appearance a slightly more formal touch. The impression is almost that of encountering him by chance on one of his walks through Munich.
The gentle, slightly mischievous expression beneath his bushy moustache makes him seem remarkably approachable. The artist, his nephew, knew him personally, and this

familiarity is palpable in the portrayal. The earthy, restrained palette and freer, more vigorous brushwork contrast with the treatment of his wife's portrait. Here, too, the background is deliberately understated, allowing the sitter to remain the undisputed focus. The painting is less concerned with formal representation than with personal observation, less ceremonial than warmly human.
Seen together, the two portraits complement one another in striking ways. While Ida's portrait emphasizes social standing and bourgeois representation, Josef's reveals individual character and personal warmth. Together, they offer a multifaceted picture of a couple whose entrepreneurial success and social commitment left a lasting mark on Munich and whose contributions earned them recognition and respect far beyond their immediate circle.

3.8 Portrait of Jeanette Dispecker, 19th century

Artist unknown
The Jewish Museum Franconia | Donation by Louise Goudchaux, 2023

3.9 Portrait of Isaak Dispecker, 19th century

Artist unknown
The Jewish Museum Franconia | Donation by Louise Goudchaux, 2023

These two portraits form a complementary pair depicting a married couple from the Jewish bourgeoisie of the nineteenth century. They portray Isaak Simon Dispecker and his wife, Jeanette Dispecker, née Springer. Isaak Simon Dispecker (1809–1886) was the son of the merchant Simon Dispecker. In 1833, he founded the textile wholesaling business I. S. Dispecker in Fürth. The family's presence in the city can be traced back at least to 1750, when Rabbi David Diespeck moved there from Diespeck. By that time, Fürth had already become an important center of Jewish life, offering comparatively early opportunities for economic activity and social integration. Isaak and his wife Jeanette (1813–1879) had one son, Simon, who also became a merchant. The business was subsequently continued by the couple's grandsons, Sigmund and Otto Dispecker. The family's history also reflects the upheavals of the twentieth century. Sigmund Dispecker moved to Munich in 1934. During the November Pogrom of 1938, he was arrested, deported to Dachau concentration camp and severely mistreated. He died shortly after his release from the effects of the severe abuse he had endured. His widow later fled to New York to join her son.

The paintings were created during a period of profound social change. Following their legal emancipation, many Jewish families adopted the visual language of contempo-

rary bourgeois portraiture to affirm and make visible their place in society.
Isaak Dispecker is portrayed not as a merchant at work, but as a composed and self-assured individual. His dark clothing and the understated background direct attention towards his face and bearing. The portrait conveys prudence, reliability and dignity – qualities highly valued within nineteenth-century bourgeois society.
Jeanette Dispecker is depicted with the same degree of seriousness and composure. Her clothing follows contemporary bourgeois fashion and appears carefully chosen yet restrained. Delicate lace details and her headdress lend her an air of elegance without ostentatious display. Her direct gaze and composed posture convey a sense of self-assurance. At the same time, the portrait recalls the important, though often less visible, role women played within the family and social structures of the Jewish bourgeoisie.
One striking feature of both portraits is the complete absence of religious symbols. Instead, they employ a broadly recognizable bourgeois visual language, also prevalent in non-Jewish families. The paintings are therefore more than private family keepsakes. They tell a story of economic success, cultural assimilation and the aspiration to belong within nineteenth-century urban society.

3.10 Portrait of Anton Sahlmann, c. 1900

Arthur Fischer (1872–1948)
Private Collection B., Fürth

Anton Sahlmann (1834–1909), a prominent merchant from Fürth who held the honorary title of *Councillor of Commerce,* was one of the leading entrepreneurial figures of his generation. As a hop merchant, he built an internationally successful business and received numerous honors in recognition of his achievements. In 1900, he was awarded the title of *Councillor of Commerce*. He was also closely involved in the public life of his hometown, serving on the municipal council and playing an active role in local politics.
Sahlmann was equally committed to supporting cultural and social institutions. His imposing villa, acquired in 1881 and known as the Sahlmann Villa, and his role as host to distinguished visitors reflected his prominent standing in Fürth. In 1906, for example, he welcomed Prince Ludwig during the celebrations marking the centenary of Fürth's incorporation into Bavaria. In the same year, on the occasion of his son Robert's marriage to the daughter of Theodor Löwensohn, he donated 4,000 marks to charitable causes. He had twelve children from two marriages. Following his death, his second wife, Marie, established the *Anton and Marie Sahlmann Educational Foundation* to support schools and educational initiatives in Fürth.

Created to mark Anton Sahlmann's seventy-fifth birthday, the portrait shows him in a bust-length composition against a warm, neutral background. The softly modelled features and restrained palette are characteristic of the academic portrait style around 1900. His gaze is directed slightly to one side, while his expression appears calm and composed. The composition focuses entirely on the sitter, with both clothing and background deliberately kept understated. The complete absence of attributes or references to his profession, wealth or public offices directs attention towards his individual appearance. At the same time, the indistinct background places Sahlmann outside any specific spatial context. The result is a kind of timeless retrospective portrait, less concerned with capturing a particular moment than with conveying personality, life experience and bourgeois dignity.

The portrait also dispenses with religious or cultural markers that might identify Sahlmann's Jewish background. Instead, it presents a universal bourgeois identity. Sahlmann appears not primarily as a member of a particular community, but as an established representative of the urban elite. The painting is thus characteristic of a portrait tradition of the late nineteenth and early twentieth centuries, in which bourgeois self-assurance, the pursuit of social recognition and the circumstances of Jewish emancipation converge in a deliberately restrained yet highly expressive visual language.

3.11 Portrait of Fanny Sahlmann, née Büchenbacher, presumably early 20th century

Eugen Albert Arthur Fischer (1842–1948)
The Jewish Museum Franconia | Donation by Raymond and Inês Huser-Sahlmann, 2024

3.12 Portrait of Siegfried Sahlmann, presumably early 20th century

Eugen Albert Arthur Fischer (1842–1948)
The Jewish Museum Franconia | Donation by Raymond and Inês Huser-Sahlmann, 2024

Siegfried Sahlmann (1859 Fürth–1932 Nuremberg) was the eldest son of Anton Sahlmann and his first wife, Betti Frankenthal. In 1890, he married Fanny Büchenbacher (1869 Fürth–1924 Nuremberg), the daughter of Leopold (Löb) Büchenbacher. The Büchenbacher family was among the founders of *Fürther Spiegelglas A.G.*, a mirror-glass manufacturer, which Siegfried joined alongside his involvement in the hop trade. On her mother's side, Fanny Büchenbacher was a great-niece of Dr Isaak Loewi, the rabbi of Fürth. The couple had three children: Erna, Fritz and Otto, all of whom apparently emigrated during the Nazi era. Two of Siegfried's half-siblings fell victim to the Shoah. The businesses owned by the Sahlmann and Büchenbacher

families were dismantled, forcibly transferred to non-Jewish ownership or otherwise destroyed under the Nazi regime.

The first portrait depicts Fanny Sahlmann, née Büchenbacher, seated in a formal pose on an elaborately ornamented armchair. Her finely embroidered dress, striking necklace, fur casually draped over the back of the chair and delicate shawl evoke the prosperous bourgeois milieu that played a significant role in the social life of Fürth and Nuremberg around 1900.
In her hand, she holds a rose, a popular motif in contemporary portraiture. The flower serves not merely as a decorative element but also evokes elegance, refinement, virtue and youth. The dark background, with its suggestion of drapery, follows the conventions of formal portraiture of the period. The emphasis is less on a particular moment in the sitter's life than on conveying her social standing and cultural identity.
The portrait of Siegfried Sahlmann likewise shows him seated in an armchair, wearing a dark suit with a light shirt-front. The restrained palette and dark background direct attention towards his face and hands. In his left hand, he holds a lit cigarette in an almost casual gesture. Around the turn of the century, smoking was an accepted part of bourgeois social culture, and the cigarette was regarded as a relatively modern accessory. It lends the sitter a subtle air

of sophistication, self-assurance and modernity.
Together, the two portraits reflect the lifestyle of a prosperous bourgeois couple at the turn of the twentieth century. Their matching formats, similar seated poses and almost identical frames suggest that they were conceived as a pair and reinforce their shared representative function.
While Fanny's portrait is characterized by its rich variety of fabrics, accessories and decorative details, Siegfried's appears more formal and restrained. This complementary approach reflects a widespread portrait convention of the period, in which contrasting visual elements were brought together to create a harmonious ensemble. Together, the paintings offer a compelling insight into bourgeois identity, family self-image and social standing.

3.13 Portrait of Emmanuel Dessauer, 1881

Hans Kundmüller (1837–1893)
Museen der Stadt Bamberg

3.14 Portrait of Sophie Dessauer, 1884

Hans Kundmüller (1837–1893)
Museen der Stadt Bamberg

Emmanuel Dessauer (1812–1880) belonged to a generation of Jewish entrepreneurs who achieved economic success and social advancement in the course of nine-

teenth-century emancipation. He expanded the family's hop-trading business, which prospered during Bamberg's boom as a center of the hop trade. As the driving force behind the family's rise, he laid the foundations for the success of subsequent generations. When the Old Town could no longer accommodate the expanding business, Dessauer was among the pioneers who began developing the Haingebiet, an area beyond the historic city center. In 1862, he had the first villa built there, contributing significantly to the area's development into an exclusive residential and business district. As the wife of a successful entrepreneur, Sophie Dessauer, née Held (1817–1884), was part of a prosperous upper-middle-class household. Her responsibilities extended beyond managing family life to include cultivating the social relationships that flourished within the semi-public sphere of the family home.

The portrait of Emmanuel Dessauer depicts him in dark, understated clothing. His composed gaze slightly turned head, and the restrained treatment of the background are characteristic of late nineteenth-century academic portraiture. The painting conveys composure, authority and self-assurance – qualities highly valued within contemporary bourgeois society.
Sophie Dessauer is likewise depicted in dark clothing, complemented by a light-colored collar. Her understated

appearance reflects the contemporary ideal of bourgeois femininity, which emphasized modesty, dependability and family responsibility. The calm, frontal composition lends the portrait a quiet dignity and underscores the sitter's importance within the family.
Both paintings were conceived as complementary companion pieces. Their matching formats, compositions and frames unite them as a coherent ensemble. Together, they present the couple as a united pair while reflecting the bourgeois ideals and gender roles of their time. Rather than offering individual character studies, the portraits convey an image of family life that emphasizes social order, cohesion and prosperity.
The fact that the portraits were later given a prominent place in the dining room of Villa Dessauer by the couple's son, Carl Emanuel Dessauer, further underscores their significance. They served as a daily reminder of the generation that had laid the foundations of the family's wealth and social standing.

4. Between Tradition and Participation

Portraits of Jewish women offer insights into individual lives and broader social developments from the eighteenth century to the mid-twentieth century. Education, social advancement and new professional opportunities gradually opened greater possibilities for women to shape their own lives, although significant social and political barriers remained.
The portraits depict women in their roles as daughters, wives and mothers, as well as artists and patrons of the arts. Their clothing, jewelry and posture provide clues to their social standing, education and family connections. Their Jewish identity, however, often becomes apparent only through their names, biographies and family histories. This very restraint is revealing. Many of the women portrayed saw themselves as an integral part of bourgeois society. Their portraits preserve personal memories while documenting the significant contributions Jewish women made to the society and culture of their time.

4.1 Portrait of Edel Rau, 19th century

Artist unknown
Susan Johnson, USA

Edel Rau, née Aub (1771 or 1773–1849), was the maternal grandmother of Sigmund Ullmann, who was born in Fürth in 1842. Her family originated from the rural Jewish community of Küps in Upper Franconia. She grew up in an environment in which traditional ways of life were increasingly intertwined with regional commercial networks and marriage connections. With her husband, the furrier Löb Rau, she had two daughters and six sons. Her daughter Charlotte married a member of the Ullmann family from Fürth, whose descendants later emigrated to North America. Four of her other children settled in Vienna, Paris, Australia and the United States. The family's history thus reflects a pattern of migration characteristic of the nineteenth century: from rural communities to urban centers, and from there onwards overseas.

The painting depicts an elderly woman in a bust-length portrait against a dark, neutral background. Particularly striking is her white lace bonnet, adorned with bows at the sides. It is reminiscent of traditional Franconian-Bavarian headwear known as *Sunday bonnets,* which in the nineteenth century signified both regional identity and social respectability.

The Jewish religious requirement for married women to cover their hair was frequently observed by adopting locally customary forms of headwear. The bonnet can therefore also be understood as an expression of adaptation to regional dress traditions. Equally noteworthy is the absence of religious symbols. This restraint is characteristic of many portraits of Jewish members of the bourgeoisie in the nineteenth century, in which social belonging and integration were emphasized more strongly than religious identity. The painting can also be understood as a family memento with genealogical significance. It preserves the memory of a woman whose life remained firmly rooted in the world of rural Jewish Franconia. At the same time, it marks the starting point of a family history that would be profoundly shaped by urbanization, migration and increasingly far-reaching international connections.

4.2 Portrait of Luise Sachs, 1909

Artist unknown
Johanna-Stahl-Zentrum, Würzburg

Louise Sachs, née Offenbacher (1856–1942), came from a Jewish family in Mühlhausen. She and her husband, Salomon Sachs, had one son, Camille Sachs.
As a lawyer and later President of the Nuremberg-Fürth Regional Court, he belonged to a generation of German Jews who regarded themselves as an integral part of bourgeois society.
After 1933, the family became targets of Nazi persecution against Jews. On September 10, 1942, at the age of 86, Louise Sachs was deported to Theresienstadt. She died there the same year, on November 5, a victim of the inhumane conditions in the ghetto. Her name is recorded in the memorial book commemorating the Nuremberg victims of the Shoah.
Her son Camille was imprisoned in a concentration camp for a period. After being dismissed from the judicial service, he managed to survive until 1945 by working as a laborer and bricklayer, living in constant fear of deportation and murder. After the war, he was appointed President of the Nuremberg-Fürth Regional Court. Her grandson Hans Sachs also became well known, serving as a senior public prosecutor in Nuremberg and appearing as a member of the panel on the popular German television program *Was bin ich?* (What's My Line?).

The portrait depicts Louise Sachs as a half-length figure against a dark background. She wears a high-necked dark dress with a lace collar and subtle decorative details, complemented by a delicate long gold chain. The painting follows the restrained approach to portraiture that continued to be favored in many bourgeois families around 1900.

Its muted palette carefully rendered facial features and absence of narrative attributes create an atmosphere of quiet dignity and contemplation. The focus is neither on wealth nor social standing, but on the individual presence of the sitter.
As in many portraits of Jewish sitters from this period, her religious background is not made visually apparent. Neither symbols nor distinctive attributes refer to Judaism. Instead, Louise Sachs is portrayed in a visual language firmly rooted in the conventions of contemporary bourgeois society.
Her high-necked dress, understated jewelry and composed posture reflect contemporary ideals of feminine respectability and social propriety. The portrait thus also evokes the expectations and gender roles that shaped the lives of many middle-class women around 1900.
Today, the painting is far more than a family portrait. It preserves the memory of a woman whose life was characterized by social participation and integration before being violently cut short by Nazi persecution and extermination. The portrait captures the individual presence of a human being while also bearing witness to the experiences of countless German Jewish men and women in the twentieth century.

4.3 Carola Boklund, c. 1851

Johan Christoffer Boklund (1817–1880)
Private Collection, Jan Torell

Johanna Carola ("Karola") Boklund, née Stuttgardter (1833–1897), was born in Fürth into a Jewish merchant family. Following her father's early death by suicide, she grew up with her maternal grandparents in Munich. There she met the Swedish artist Johan Christoffer Boklund, who was active in Munich's artistic circles and gave painting lessons to her brother Max. Boklund later became a professor and director of the Royal Swedish Academy of Fine Arts, as well as Director of the Nationalmuseum in Stockholm. In 1858, Carola married him and moved to Sweden, where she converted to Protestantism.
Although she did not pursue an artistic career herself, Carola was at the heart of an extraordinary cultural network. The Boklunds belonged to Sweden's artistic elite and maintained close ties with the royal court. Their family of eight children developed into an artistic dynasty: their daughter Thyra Grafström became a distinguished textile artist, their daughter Cecilia Bachér a painter, and their son Harald an architect in Malmö. Other children also established connections through marriage with leading artistic circles of their time.

Family records and an obituary indicate that Carola was indispensable to her husband. She held the family together, supported his professional activities and continued to fulfill these responsibilities after his death. She was also aware of the comparatively advanced position of women in Swedish society and wondered how her life might have unfolded had she remained in considerably more conservative Germany.

The portrait, painted by her husband, depicts Carola Boklund as a socially established and respected member of an educated bourgeois milieu. According to a note accompanying the painting, she is dressed for a costume ball. Given Johan Christoffer Boklund's reputation as an artist deeply engaged in cultural and intellectual affairs, it is conceivable that he deliberately chose this form of representation. Her costume offers considerable scope for symbolic interpretation.
The elaborate lace collar and finely crafted bonnet lend the sitter an air of elegance and almost aristocratic refinement. Lace traditionally conveyed education, urbanity, respectability and social standing. Her pearl necklace suggests prosperity yet remains understated rather than ostentatious. As symbols of purity, moral integrity and wisdom, pearls have a long history of significance in both Christian and Jewish traditions. Whether Boklund consciously intended them as a symbolic link between Carola's Jewish background and her life in Sweden cannot be established. Nevertheless, this interpretation offers intriguing possibilities.
Particularly striking are the red fabric roses in her hair and at her neckline. Roses traditionally symbolize not only love but also vitality, independence and new beginnings. In the context of Carola's biography, they may allude to the new chapter in her life that began with her move to Sweden.
The dark, neutral background focuses attention entirely on the sitter and lends the painting a timeless quality. The soft light falling from the upper left creates the gentle inner radiance characteristic of many of Boklund's portraits of women.
The oval format and elaborate frame suggest that the portrait was intended for public or semi-public display in a prestigious domestic interior. It thus gave Carola a visible presence in society and affirmed her place within an influential cultural network.

4.4 Portrait of Betty Goldschmidt, 1885

Franz Bruner (František Dvořák) (1862–1927)
Museen der Stadt Bamberg

Little is known about Betty Goldschmidt (1853–1913), née Kronacher. She came from a respected and wealthy Bamberg family of hop merchants. Family

records indicate that although her father was Jewish, he apparently attached little importance to religious matters. He enjoyed considerable esteem in Bamberg, not least because of a generous donation to a Catholic church. Betty married Josef Goldschmidt, with whom she had six children. Her daughter Jenny is known to have fled to São Paulo in 1940, presumably accompanied by two of her three sons, where she later died. Despite this striking portrait, Betty Goldschmidt's personal history remains largely obscure.

Betty Goldschmidt is depicted standing in a closely fitted dress with a corset-like silhouette. A heavy fur coat rests on her shoulders. Her expression is serious and her gaze direct. A high-necked lace collar completes the dress, with the same delicate lace repeated at the ends of the long sleeves. On her wrist she wears a gold bracelet set with rubies, while in her hand she holds a black fan. A floral corsage is pinned to the lapel of her coat.
The small bouquet adds a touch of color to the composition. In bourgeois portraiture of the period, flowers frequently symbolized youth, beauty and marriageability. Betty Goldschmidt, however, wears them neither in her hair nor holds them in her hand; instead, they are pinned to her coat. This gives them less of a romantic quality and makes them appear more as expressions of refinement, taste and social confidence.

The fan invites a similar interpretation. An almost indispensable accessory of upper-class women's fashion in the late nineteenth century, it was regarded as an expression of education, culture and worldliness. Fans were carried to the theater, concerts, receptions and social gatherings in private salons. Betty Goldschmidt, however, holds hers closed, giving it a restrained and controlled appearance. An open fan might have conveyed a playful or flirtatious impression; in its closed form, it complements a portrait that emphasizes dignity, respectability and social maturity.
The emphasis, therefore, lies less on fashionable elegance than on bourgeois respectability. The portrait presents Betty Goldschmidt as a woman of poise and social standing, while also reflecting the expectations placed upon women in her social milieu.

4.5 Katharina Treu With a Bird, 1786

Johann Nikolaus Treu (1712–1786)
Museen der Stadt Bamberg

The Treu family belonged to those eighteenth-century artistic dynasties whose rise was closely linked to profound social changes. The father, Josef Marquard Treu (born Joel Nathan in Bamberg), converted to Catholicism in the 1730s, thereby opening opportunities for his children to receive artistic training and

pursue court careers that were largely inaccessible to Jews at the time. As early as 1762, the nineteen-year-old Katharina Treu participated in the decorative painting of the Würzburg Residence, followed by work at the Bamberg Residence in 1763.
From 1766 onwards, Katharina Treu served as court painter to the Prince-Bishop of Speyer in Bruchsal.
In 1768, she studied at Lambert Krahe's drawing school. The following year, she was appointed cabinet painter to the Elector Palatine. In 1776, she became the first female member of the Düsseldorf Art Academy and, at the same time, its first female professor. In 1781, she married Jakob König, a landowner eight years her junior, but the couple separated as early as 1785. She raised her daughters on her own; both later became painters themselves. Katharina Treu died in Mannheim in 1811, recognized as an accomplished artist.

This portrait was painted by her brother, Johann Nikolaus Treu. Unlike many representative portraits of the period, it largely dispenses with any display of rank or status. Instead, it captures a quiet, almost private moment: Katharina is not looking towards the viewer but at a small bird perched on her hand.
The bird is probably a nightingale, a species that is difficult to tame, tends to live in seclusion and is often associated with independence. In this context, it appears an apt

symbol of Katharina Treu's independent path through life. The intimacy between artist and sitter is clearly perceptible. Her face is carefully rendered, while her posture appears natural and unforced. Through her attentive observation of the bird, it is not so much her social role as her individual personality that comes to the fore. At the same time, the bird may allude to Katharina Treu's own interest in nature, which is also evident in her still-life paintings. Stylistically, the painting draws on the visual language of the Rococo. Soft transitions between light and shadow, finely nuanced colors and pastel-like skin tones are characteristic of the style. At the same time, the work lacks the often-pronounced decorative exuberance associated with Rococo painting. The clothing, especially the intricately pleated lace bonnet known as a *dormeuse,* demonstrates considerable technical skill without appearing ostentatious.
The emphasis is not on representation or social standing, but on the sitter's individual presence. This is precisely what gives this unusually personal portrait its distinctive appeal.

4.6 Engagement Portrait of Pauline Kohn, 1872

Fridolin Schlegel (1823–1894)
Loan by Kunstvilla im KunstKulturQuartier der Stadt Nürnberg

See p. 29

5. Artistic Encounters

These portraits explore the diverse relationships between Jewish individuals and the arts. They depict not only people who pursued artistic careers themselves, but also those who supported and inspired artistic endeavors or became part of creative networks through their personal and professional lives.
Among those portrayed are painters and draughtsmen, an actress, and a scholar and physician whose personality left its mark on the art and literature of his time. Their portraits emerged from family relationships, professional associations and personal friendships.
At the same time, the works highlight the close connections between Jewish and non-Jewish worlds. They reveal how art could transcend social, cultural and religious boundaries – while also showing how these boundaries could constrain artistic exchange. Together, they offer insights into a multifaceted cultural history shaped by encounters, influences and shared creative experiences.

5.1 E. T. A. Hoffmann Himself, Dressed in Classical Attire, Showing the Bamberg Physician Dr Adalbert Friedrich Marcus a Woodland Landscape, 1809 – 1813

E.T.A. (Ernst Theodor Amadeus) Hoffmann (1776 – 1822)
Staatsbibliothek Bamberg, Inv# I T 80

Dr Adalbert Friedrich Marcus (1753 – 1816) was born in Bad Arolsen. He studied medicine at the University of Göttingen, receiving his doctorate in 1775 with a dissertation on diabetes. After further training in Würzburg, he established himself as a practicing physician in Bamberg in 1778. In 1781, he converted to Catholicism and subsequently rose to become a court councilor and personal physician to Prince-Bishop Franz Ludwig von Erthal.
Marcus was an influential figure in Bamberg and enjoyed considerable esteem as Director of Medical Services. His most significant achievement was the founding of the *General Hospital,* which was regarded as a model institution throughout Europe. He shared a close friendship
with E. T. A. Hoffmann (1776 – 1822), which endured even during difficult periods in the artist's professional life. Hoffmann evidently found in Marcus a reliable and intellectually accomplished companion with whom he could converse as an equal. Marcus also contributed

significantly to Hoffmann's knowledge of medicine and psychiatry, which the writer would later draw upon in his literary explorations of the darker side of human existence.

This double portrait depicts Bamberg's *Director of Medical Services,* Dr Adalbert Friedrich Marcus, and his artist friend E. T. A. Hoffmann in a setting deliberately chosen for its symbolic significance: a wooded landscape identified in historical sources as the surroundings of Altenburg Castle near Bamberg. Marcus had restored the dilapidated castle, which he had acquired only a few years earlier, and had campaigned vigorously for its preservation.
Marcus is depicted wearing an elegant contemporary ensemble consisting of a black suit with an open jacket, waistcoat, knee-length breeches and shoes with rectangular buckles. His posture is upright and self-assured; his left hand tucked into his waistcoat recalls contemporary portraits of rulers and dignitaries from the Napoleonic era. E. T. A. Hoffmann, by contrast, stands beside him dressed in classical attire. He assumes the role of Virgil from Dante's *Divine Comedy,* guiding Marcus, who takes the part of Dante. In this way, Hoffmann presents himself as an artist, storyteller and visionary, while Marcus appears as his intellectual equal and companion.
The integration of the figures into the natural landscape draws on a central theme of Romanticism: nature as a

source of insight and inspiration. The painting combines portraiture, literary symbolism and the personal relationship between two men whose different qualities complement one another. The artist appears as a visionary interpreter of the world, while the physician represents scientific reason. The result is a Romantic allegory of a shared intellectual journey.

5.2 – 5.7 The Kertz – A Family of Artists

In 1880, Adolf Kertz was born in Nuremberg to 21-year-old Louise Therese Kertz. Initially, she did not give him a name and concealed the father's identity from the midwife. Two years later, Louise, still officially unmarried, gave birth to a second son, Max. It was not until the 1930s, when the National Socialists introduced their racial legislation, that the father's identity became publicly known. He was Adolphe Angelo Neustättel, a Jewish businessman from Fürth who had died many years earlier. Louise had been in a relationship with him resembling a marriage between 1879 and 1881 and had presumably learned the tailoring trade while living with his family.
The couple probably never married for religious reasons. Adolphe eventually separated from Louise and later married a Jewish woman. There is, however, considerable evidence that he continued to support his first family

financially, thereby ensuring the livelihood and education of his sons. His marriage produced another son, whom he named Adolf. In a bitter irony of family history, Adolf, like his half-brother, fell in action in the World War I. In 1892, Louise married the businessman Heinrich Reich, with whom she had a daughter named Emma.
Max Kertz's Jewish ancestry had serious consequences during the Nazi era. He lost his livelihood and his authorization to teach and withdrew to Partenkirchen. Fearing the forced transfer of his business through *Aryanization,* he was compelled to hand over his painting business to his sons Heinrich, Friedrich and Rudolf in 1937. After 1933, his son Heinrich Kertz was no longer able to work publicly as an independent artist because he did not meet the requirements for admission to the National Socialist Reich Chamber of Fine Arts. Only after 1945 was he able to resume his independent artistic career, albeit for just a few years, before his life came to a premature end.

5.2 Self-Portrait, c. 1904

Adolf Kertz (1880–1918)
Loan by Kunstvilla im KunstKulturQuartier der Stadt Nürnberg

Adolf Kertz was born in Nuremberg in 1880. At the age of just fourteen, he became a private pupil of Adolf Hölzel at his so-called *Dachau School.* He subsequently continued his studies in Berlin and Rome before founding his own private painting school in Schwabing in 1907 together with Julius Graumann. He later settled permanently in Dachau, remaining there until he was conscripted into military service in 1915. He was killed in action in World War I in 1918. By then, he had already produced a substantial body of work, particularly portraits.

In his self-portrait, Adolf Kertz presents himself as a confident representative of the modern artistic bohemian. An unusual low-angle perspective and striking proximity to the viewer give the image an assertive presence. His head is tilted slightly backwards, his gaze directed downwards, while his raised hand holding a cigarette lends the composition a provocative quality. Kertz deliberately dispenses with traditional attributes of the painter, such as a palette, brushes or easel. Instead, he presents himself as an independent, dandy-like artistic personality.
The composition is characterized by a dynamic interplay of light and shadow. One half of the face, the hand and the cigarette smoke stand out sharply against the subdued background and the shadowed areas of the face. The clear organization of the picture surface reflects Kertz's training under Adolf Hölzel in Dachau. At the same time, the painting moves beyond these influences, developing a distinctly modern and subjective form of self-presentation.

The cigarette serves as a symbol of freedom and urban sophistication around 1900. The smoke, rising in an almost ornamental pattern, recalls forms associated with *Art Nouveau* and acquires an almost independent visual presence, inviting a variety of interpretations. The self-portrait combines elements of the *Dachau School* with the cultural currents of the turn of the century and ranks among the most striking works in the small oeuvre of this prematurely deceased Nuremberg painter.

5.3 Max Kertz at the Age of 64, 1946

Anton Schönecker (1893–1979)
Loan by Kunstvilla im KunstKulturQuartier der Stadt Nürnberg

Max Kertz (1882–1949) trained in figurative drawing and decorative painting, as well as life drawing, portrait drawing, the study of nature and art history, at the Nuremberg School of Applied Arts. Together with his brother Adolf, he made the transition from decorative painting rooted in traditional craftsmanship to independent artistic practice. He became well known for his naturalistic depictions of the Bavarian Alpine landscape.
His circle of friends included painters such as Andreas Bach and Karl Roeger. Following the First World War, Kertz enjoyed a successful period in Partenkirchen during the 1920s. However, the forced disclosure of his Jewish ancestry, boycott measures and the withdrawal of his authorization to teach deprived him of his economic livelihood. These developments ultimately led him to withdraw permanently to the Bavarian Oberland and devote himself increasingly to mountain landscapes. He died in Partenkirchen in February 1949.
The family's artistic tradition, which had played an important role in Franconian cultural life, continued through his son Heinrich Kertz. Today, the collection assembled by several generations of the Kertz family holds an established place at the *Kunstvilla Nürnberg*.

Painted in 1946, this portrait depicts Max Kertz in the final years of his life. The composition focuses entirely on the sitter's head, largely dispensing with spatial context and narrative elements. The almost empty background, restrained color palette and loose, sketch-like lines direct the viewer's attention entirely towards his facial features. Particular care has been taken in depicting the forehead, wrinkles and eyes, while the hair and clothing are deliberately rendered in a more summary manner. This contrast gives the painting the character of an incisive psychological study, concerned less with outward appearance than with personality and life experience.
In the context of Max Kertz's biography and that of his fami-

ly, the portrait takes on an additional significance. Created just a few years before his death, it brings together personal experience, artistic identity and historical testimony in a compelling image of remembrance.

5.4 Self-Portrait, c. 1924

Heinrich Kertz (1904–1950)
Loan by Kunstvilla im KunstKulturQuartier der Stadt Nürnberg

5.5 Self-Portrait, 1947

Heinrich Kertz (1904–1950)
Loan by Kunstvilla im KunstKulturQuartier der Stadt Nürnberg

Heinrich Kertz (1904–1950) was born in Nuremberg and began studying at the *Nuremberg School of Applied Arts* in 1922, later continuing his studies in Munich. His uncle Adolf Kertz was an important artistic influence. Because of his grandfather's Jewish ancestry, his artistic activities were severely restricted during the Nazi era.
During the Second World War, Heinrich Kertz was taken prisoner. When he returned in 1946, his health had been severely impaired. He immediately embarked on an intensive period of artistic activity, during which many of the works for which he is known today were created. He died of heart disease in 1950, an illness whose causes were attributed to the years he had spent in captivity.

The early self-portrait was created while Kertz was studying at the Nuremberg School of Applied Arts. The artist, not yet twenty years old, depicts himself facing the viewer directly. A warm palette dominated by ochre, orange and red tones, together with a lively approach that prioritizes painterly expression over precise representation, gives the image dynamism and freshness. Kertz visibly experiments with color and form, as well as with the effects of light and shadow. The portrait reflects the openness and sense of new beginnings characteristic of the 1920s, conveying confidence and youthful ease. At the same time, it reveals the influence of modern painting to which Kertz was exposed during his training.
The self-portrait of 1947 was painted one year after his return from captivity. Kertz depicts himself standing in front of his easel, a deliberately chosen symbol of his profession and identity as an artist. Compared with the earlier work, the color palette is more restrained and the face more precisely rendered. His gaze meets that of the viewer directly and with great intensity. Seriousness and inner gravity have replaced the youthful carefree spirit of the earlier self-portrait. The work conveys the presence of a man whose life

had been profoundly shaped by the political and social upheavals of the 1930s and 1940s. At the same time, it can be understood as an act of reaffirming his identity: after years of antisemitic exclusion, war and captivity, Kertz once again asserts his place as an artist.

5.6 Portrait of Peter Kertz at the Age of 12, 1946

Heinrich Kertz (1904–1950)
Loan by Kunstvilla im KunstKulturQuartier der Stadt Nürnberg

5.7 Portrait of Peter Kertz, c. 1947

Heinrich Kertz (1904–1950)
Loan by Kunstvilla im KunstKulturQuartier der Stadt Nürnberg

Professor Dr. Peter Kertz was born in Nuremberg in 1934. Unlike his father and grandfather, he did not pursue an artistic career. He studied German literature, art history and theatre studies in Erlangen and Munich. From 1981 onwards, he held a professorship and the Chair of *Opera Performance at the University of Music and Performing Arts Munich*. He also worked as a stage director and published numerous contributions to the history of music and theater.

In 1999, he made a bequest to the City of Nuremberg in his will to ensure the preservation of his ancestors' works. As a result, the *Kunstvilla Nürnberg* received an extensive collection of works by Adolf, Max and Heinrich Kertz, as well as by other artists, including Julius Graumann. Peter Kertz died in Munich in 2021.

Twelve-year-old Peter Kertz confronts the viewer directly, without distraction. His frontal pose and the tightly cropped composition focus attention entirely on his face. His slightly asymmetrical features, alert eyes and firmly closed mouth give him a strong individual presence. Heinrich Kertz avoids any form of idealization. Peter appears neither as a conventional formal portrait of a child nor as a stereotypical representation of youth, but as an individual personality in his own right.
The painting was created shortly after the artist's return from captivity and ranks among the most striking child and adolescent portraits of his later work.
In the portrait, probably painted only a short time later, Peter Kertz appears in a considerably more relaxed pose. He sits sideways on a chair, his upper body slightly turned. One arm rests casually across the back of the chair, while his hands are loosely clasped. His thick, tousled hair and slightly defiant expression are especially striking. Peter appears as an adolescent with a distinctive presence and natural self-assurance.

Heinrich Kertz captures his son in an everyday moment that is also emblematic of the experience of adolescence. The depiction feels spontaneous and observational without sacrificing psychological depth.
Together, the two paintings offer contrasting approaches to portraying the same person: one is a concentrated character study, the other an apparently casual snapshot. Both convey the special relationship between father and son. Peter is presented not simply as the *painter's son,* but as a young person whose individual personality has been captured with great attentiveness.

5.8 Portrait of Mina Barthel with a Cat, 1922–1933

Paul Barthel (1862–1933)
Historische Museen Bamberg

Mina Barthel, née Dresner (1871–1941), was born in Przemyśl. Her parents enabled her to train as an actress, after which she performed at the *Deutsches Theater* in Berlin. At the age of 29, she married the non-Jewish genre and landscape painter Paul Barthel in London. The couple settled in Bamberg, where Paul Barthel acquired the Böttingerhaus in Judengasse. Following her husband's death in 1933, Mina sold the house to the City of Bamberg in exchange for the right to remain there for the rest of her life and an annual pension of 4,000 Reichsmarks. On 27 November 1941, the seventy-year-old Mina Barthel was deported to the Jungfernhof concentration camp near Riga, where she was murdered.

This sensitive interior portrait depicts Mina Barthel in a moment of quiet repose. She is seated in a softly modelled armchair, whose warm colors and gentle gradations of shadow seem almost to envelop her in a protective cocoon. Her heavy, richly textured garment reinforces the impression of comfort and seclusion. The emphasis on texture, lighting and domestic atmosphere is characteristic of Paul Barthel's painting style.
The cat, lying peacefully in Mina's lap, appears just as relaxed as its owner and forms the central motif of the painting. It forms the central motif of the painting, symbolizing familiarity, domesticity and emotional closeness. The animal's relaxed posture and Mina's gently resting hands lend the composition an intimate naturalness that goes far beyond the conventions of a formal portrait.
Here, Paul Barthel captures not a public appearance but a private moment. The closeness between artist and sitter is palpable, lending the painting a special authenticity. It is less a portrait intended for public representation than a personal keepsake. Precisely because it tells no grand story, it possesses a distinctive expressive power.

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ACKNOWLEDGEMENTS

Our sincere thanks go to all our lenders and donors. Their valuable loans and generous donations have made a major contribution to the success of this exhibition and made its realization possible. We would also like to express our sincere gratitude to local historian and author Ilse Vogel for sharing her expertise and facilitating contact with descendants of Jewish families from Franconia and to Per Torell for providing us with valuable information about Carola Boklund.

We would also like to express our gratitude for the generous support and trust of:

förderverein jüdisches museum franken
Liliane und Frank W. Wilmers Stiftung
Walter Kurz
Bayerisches Staatsministerium für Unterricht und Kultus

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SEEING AND BEING SEEN
Portraits of Jewish Personalities from Franconia from the18th to the 20th Century
27 November 2026 – 28 March 2027
An exhibition by the Jewish Museum Franconia in Fürth

Overall Director
Daniela F. Eisenstein

Curator
Verena Erbersdobler

Texts
Verena Erbersdobler

Text Editing
Julia Hampel, Monika Berthold-Hilpert, Marina Heller, Alisha Meininghaus

Research
Monika Berthold-Hilpert, Helmut Steiner, Julia Hampel

Collection / Loans
Julia Hampel (Collection Manager); Sabine Roth

Conservation
Eva Pridöhl; Tilman Kühn

Graphic Design (Exhibition and Booklet)
Katja Raithel, zur.gestaltung, Nürnberg

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Anette Schubert, Handbuch, Nürnberg; Eva Pridöhl, Conservator, Nürnberg; Norbert Korn, Rahmen und Bild, Schwabach; Gerd Peitz; Sibel Ciftci

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Photography
Annette Kradisch Fotodesign, Nürnberg

Printing (Exhibition)
hauselwerbung

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Graphic Design
Katja Raithel, zur.gestaltung, Nürnberg

Printing
Onlineprinters, Fürth

Cover
Fridolin Schlegel, Engagement
Portrait of Pauline Hopf-Kohn, 1872, loan courtesy of Deila W. Mangold
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