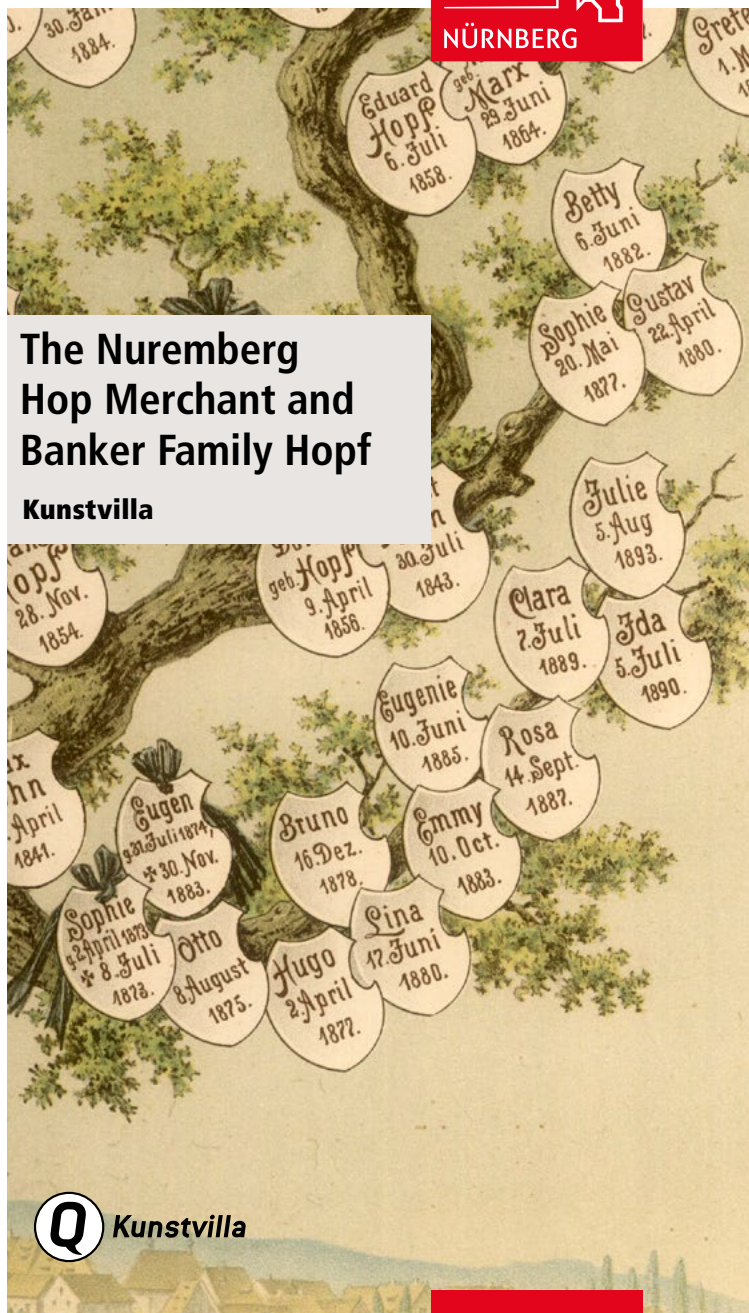


The Nuremberg Hop Merchant and Banker Family Hopf

Kunstvilla



Inhalt

The Brief History of the Hopf Family
of Nuremberg

Involvement in Politics and Society

Part of the Bourgeois Women's
Movement

Contributions to Culture and Science

The Founder: Löb Hopf (1794–1868)

The Politician: Stephan Hopf (1826–1893)

The Donor: Joseph Hopf (1829–1907)

The Collector: Hans Hopf (1854–1918)

The Women's Rights Activist:
Elise Hopf (1865–1936)

The Merchant: Emil Hopf (1860–1920)

The Matriarch: Pauline Kohn (1853–1922)

The Physicist: Ludwig Hopf (1884–1939)

The Doctor: Karl Hopf (1886–1938)

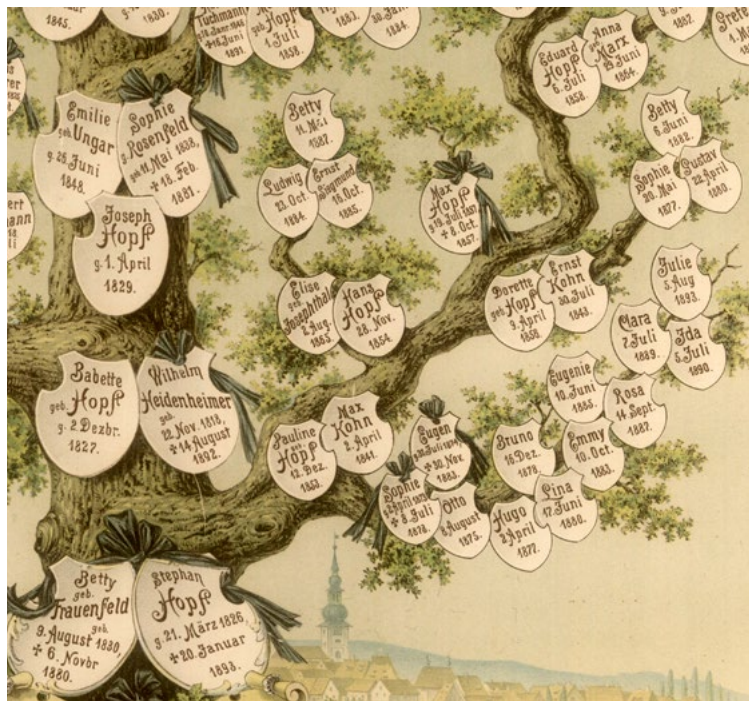
The Lawyer: Alfred Hopf (1893–1990)

The Hopfs, the Nuremberg Hops
Merchant Families and Their Villas

Discrimination, Expropriation,
Persecution and Exile

Stage Magic on a Small Scale:
The Fashion of Paper Theater

The Paper Theater of the Hopf-Kohn Family



Detail of the family tree of the Löb and Karoline Hopf family, 1897.

The Brief History of the Hopf Family of Nuremberg

From the settlement in the middle of the 19th century until the deprivation of rights, expulsion and extermination by the National Socialists, four generations of the Hopf family lived in Nuremberg. Progenitor of the Nuremberg family was Löb Hopf, who with his wife and children left the Jewish rural community of Uehlfeld and settled in Nuremberg in 1851. The

family was one of the first Jewish families to become citizens of Nuremberg.

As their businesses prospered, the family grew and branched out to produce citizens committed to the good of Nuremberg and Bavaria. In addition, they gave rise to important scientists and scholars. The achievements of individual family members spanned the fields of women's enfranchisement, social work, education, culture and science. In addition, their patronage and support of city institutions benefited the development of Nuremberg as it grew into the 20th century.

The Hopf family is a prime example of the blossoming of the Jewish middle-class at the end of the 19th and early 20th centuries. The successful trading generation was followed by a generation of doctors, lawyers, academics and industrialists who used part of their wealth to benefit the community.

In particular, Löb's sons Stephan (1826–1893) and Joseph Hopf (1829–1907) made their mark with foundations that still exist today. In 1903, Joseph Hopf, together with other citizens of the Jewish community including Ludwig von Gerngros, Ignaz Bing and Heinrich Herbolzheimer, participated in the construction of the Nurem-

berg Künstlerhaus (Artist House). In 1907 Joseph Hopf left funds and property to lay the foundation for the Mittelfränkisches Blindenheim (Middle Franconian Home for the Blind), the completion of which was overseen by his son Emil Hopf.

“The family was well established around 1880 and the background was almost patrician. They were leading members of the Jewish community, which at that time was well integrated into the city society.”

Peter S. Hopf, 2004



Germanisches Nationalmuseum inv. Nr. Glf 17

In 1876 Stephan Hopf donated glass paintings for the "Saal der Reichsstädte" (Hall of the Imperial Cities) in the Germanisches Nationalmuseum (Germanic National Museum), depicting the traditional Schembart race, that were designed by the Nuremberg art professor Friedrich Wanderer (1840 - 1910).



People's kitchen in the Nuremberg Hercules Velodrome during the First World War, 1917.

Involvement in Politics and Society

Until the end of the 19th century, many of Nuremberg's social institutions dated back to the Middle Ages. However, between 1894 and 1897, a municipal health clinic, today's Nordklinikum, was built to serve a steadily growing population as the city industrialized. Medical care was augmented with private initiatives as well. The expansion of medical care during this period was largely the result of civic commitment. It was a time of high infant and child mortality, and malnutrition and disease weakened many schoolchildren. There were still no treatments for many diseases. The high infant mortality rate

also affected the Hopf family. For example, of the eight children of Joseph and Sophie Hopf, two died on the day of their birth and another daughter lived to be only seven years old.

Within the Jewish community, the focus was initially on Jewish social institutions including primarily old people's homes and children's homes. Soon their involvement extended beyond the Jewish community to include offices within the city administration. Politically of liberal-conservative stance, they focused on the care of the needy and the sick as well as educational opportunities for the entire population. The Hopf family is associated with numerous foundations, the vast majority of which were established in memory of deceased family members and thus had memorial character.

In particular, the Mittelfränkisches Blindenheim (Middle Franconian Home for the Blind) can be seen as a joint effort of the Hopf family, whose members not only sat on the Board of Directors, but also regularly supported it with large sums of money.

“On November 7, 1920, Mr. Emil Hopf, founder and long-time Chairman of the Association, passed away. At the cremation, Dr. von Forster spoke about the merits of Mr. Emil Hopf, whose work is the Middle Franconian Home for the Blind.”

Protocol book of the Middle Franconian Home for the Blind, Foundation Middle Franconian Home for the Blind, Nuremberg 1920.



In 1911, the Mittelfränkisches Blindenheim (Middle Franconian Home for the Blind) was opened in Wetzendorf, thanks to the financial and organizational commitment of the Hopf family.



Frauen Nürnbergs!



ine mächtige Bewegung durchfluthet heute die ganze gebildete Welt. Ausgehend von dem berechtigten Wunsch, eine Hebung ihres Geschlechtes in geistiger, in sittlicher und in wirtschaftlicher Beziehung zu erzielen, haben im engen Zusammenschluß sich Tausende von Frauen unter dem Panier der Nächstenliebe gesammelt und zu treuem Schaffen geeint. Ein Akt der Selbsthilfe war es, aus welchem die Frauenbewegung entstand. Getragen und gehoben von den großen Gedanken, die ihr innewohnen, hat sie mit Windeseile sich verbreitet und erweitert. Nürnbergs Frauen haben einen großen Theil der neuen Ideen, die in ihr aufkeimen, bei der jüngst abgehaltenen Generalversammlung des Allgemeinen Deutschen Frauenvereins kennen gelernt. Es bedurfte keines weiteren Anstoßes, um die zielbewußte und gerechte Bewegung auch in Nürnberg in Fluß zu bringen. Der Verein „Frauenwohl“ ward gegründet! Durch seine schöpferische Kraft sollen Werke gemeinnütziger Art entstehen, welche den Frauen aller Stände, hauptsächlich aber der Frau des Arbeiterstandes, nutzbringend werden. **Arbeiterinnenheim, Wöchnerinnen- und Kinderasyl, Rechtsschutz- und Arbeitsnachweisstelle**, Anstalten, wie sie schon in anderen Städten sich als so segensreich erwiesen haben, werden auch in Nürnberg gegründet werden. Nicht weniger wichtig aber als die Gewährung eines Schutzes, wie sie in solchen Anstalten Einsamen und in unglücklicher Lage Stehenden geboten wird, sind diejenigen Bestrebungen, welche der Verein in's Leben ruft, um den Frauen die Möglichkeit zu bieten, sich geistig und technisch fortzubilden und sich eine gediegene Schulung für die Arbeit im Hause und die erweiterte Erwerbsthätigkeit zu sichern. Dahin gehören die in der nächsten Zeit schon beginnenden Unterrichtskurse im **Nähen, Zuschneiden, Kleidermachen, Flick- und Bügeln**, in der **englischen und französischen Sprache**, welche in den Stunden von acht bis zehn Uhr Abends in den oberen Räumen des sogenannten Fleischhauses abgehalten werden.

Ein Bild der Zusammengehörigkeit, eine Quelle der Erholung nach der harten Arbeit des Tages, eine Anregung des Geistes und Gemüthes durch Vorträge und Besprechungen wichtiger Fragen, durch Vorführung künstlerischer Leistungen sollen die **Versammlungen** des Vereins „Frauenwohl“ allen seinen Mitgliedern lieb und werthvoll sein. Fundament und Pfeiler des Vereins aber sei eine wahre und schöne Gleichberechtigung aller seiner Angehörigen. Dahin geht sein Streben, eine große Gemeinschaft aller Mädchen und Frauen auf Grund gleicher Rechte und Pflichten zu bilden! Ernste Arbeit für den schönen Gedanken, bessernd und heilend auf tief eingegriffene Schäden der heutigen Zeit zu wirken, sei die Lösung! Die Frau reiche der Frau die Hand zu treuem Bund!

Nürnberg, im Dezember 1893.

Appeal to the women of Nuremberg, 1893

Part of the Bourgeois Women's Movement

It was only 104 years ago, in 1918, that women's electoral rights were included in German law. They were exercised for the first time in 1919. This revolution was the result of the efforts of women like Elise Hopf (1865–1936) and Lilli Hopf (1870–1932), who together with their comrades-in-arms Else Dormitzer (1877–1959) and Helene von Forster (1859–1923), became involved in

Nuremberg's middle-class women's movement. Their goals were the legal equality of men and women in state and society, but especially the demand for the right to vote, girls' education in grammar schools, women's studies and women's gainful employment.

Far from confining themselves to their traditional domestic roles, early women's rights activists fought on many fronts. In Nuremberg, these were bundled together in the women's welfare association, "Frauenwohl". Based on a model founded in Berlin in 1888 by Minna Cauer (1841–1922), similar women's rights associations spread to many German cities. The Nuremberg Frauenwohl association organized exhibitions focused on women such as one in 1898 entitled "Healthy, Practical and Beautiful." In 1904 they were actively engaged in a congress on school hygiene and, importantly, saw to the construction of the first Bavarian maternity home in Nuremberg in 1898.

The women of the Hopf family were granted a degree of independence and support by their fathers and husbands that was unusual for the time. In addition, they benefited from the exceptionally good education that a family of higher society could offer girls and women. The acqui-

sition of various languages was as much a part of the curriculum as was musical instruction. By the beginning of the 20th century women like Alice Hopf, née Goldschmidt, were able to attend higher schools themselves.

“By words and writings illuminate what is still dark [...] awaken the sleeping, indifferent sexes to the struggle for their sisters against the injustices under which they suffer.”

Elise Hopf, 1906



Stadtarchiv Nürnberg A 25/Nr. 542

Charity lottery of the association “Frauenwohl” (Women’s Welfare) for the benefit of the maternity home, around 1905



Stadtarchiv Nürnberg C21/VII Nr. 72

Lilli Hopf in reform dress, before 1916

3. *Statistische Untersuchung der Bewegung eines Resonators in einem Strahlungsfeld;*
von A. Einstein und L. Hopf.

§ 1. Gedankengang.

Es ist bereits auf verschiedenen Wegen gezeigt worden und heute wohl allgemein anerkannt, daß unsere gegenwärtigen Anschauungen von der Verteilung und Ausbreitung der elektromagnetischen Energie einerseits, von der statistischen Energieverteilung andererseits, bei richtiger Anwendung in der Strahlentheorie zu keinem anderen als dem sogenannten Rayleighschen (Jeansschen) Strahlungsgesetz führen können. Da dieses mit der Erfahrung in vollkommenem Widerspruch steht, ist es nötig, an den Grundlagen der zur Ableitung verwendeten Theorien eine Änderung vorzunehmen, und man hat vielfach vermutet, daß die Anwendung der statistischen Energieverteilungsgesetze auf die Strahlung oder auf rasch oszillierende

Annals of Physics, Leipzig 1910

Contributions to Culture and Science

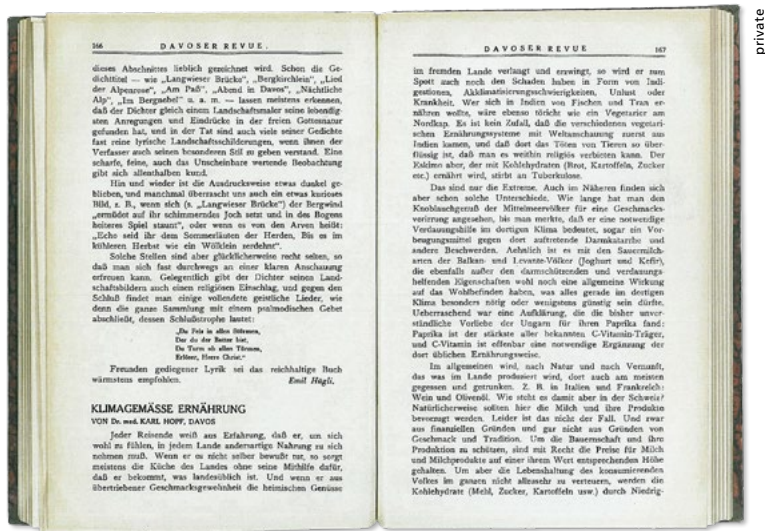
Hopf family members in the third and fourth generations increasingly turned to art, culture and science, preferring academic professions. In doing so, they were integrated into a large worldwide network that facilitated interdisciplinary exchange. The high value placed on scholarship is already evident in the "Stephan Hopf'schen Stipendienstiftung für Naturwissenschaften und Neuere Sprachen in Nürnberg" (Stephan Hopf's Scholarship Foundation for the Natural Sciences and Modern Languages in Nuremberg), established by Stephan Hopf in 1883, which promoted young talents cross-denominationally.

Particularly prominent are Hopf achievements in the fields of mathematics and physics, most notably by Ludwig Hopf (1884–1939). Ludwig was Albert Einstein's assistant in Zurich and Prague. In 1931, in memory of the fruitful years with Einstein, Ludwig Hopf published, among other things, a "Theory of Relativity" in the series "Verständliche Wissenschaft" (Understandable Science). In addition, he was in close contact with his younger cousin Heinz Hopf (1894–1971), a mathematician who made a name for himself in Zurich, especially in the field of algebraic topology. Other members of the Hopf family were also active in publishing. For example, the pediatrician Karl Hopf published an article in the Davoser Revue in 1935 on "Klimagemässe Ernährung" (Climate-appropriate Nutrition).

Little is known so far about artistic achievements. We do know that the mother-in-law of Ludwig Hopf, Sidonie Goldschmidt (1868–1946), born in Nuremberg, was such an extraordinary pianist that she performed with Max Reger (1873–1916). Ludwig Hopf, for his part, accompanied the violin-playing Albert Einstein on the piano.

"Ludwig Hopf was a friend of the greatest geniuses of his time – indeed, he was one of them."

Erwin Schrödinger, Funeral Oration for Ludwig Hopf, Dublin 1939



Karl Hopf, "Klimagemäße Ernährung"
(Climate-appropriate Nutrition), Davos 1935

HOPF, Ludwig, nicht beamtet. ao.
Prof. - *23.X.84 Nürnberg. - V: Kfm. u. Magist.-R.
Hans H.; M: Elise Josephthal. - Verh: 1. IX 12
m. Alice, T. d. Arztes Hof-R. Goldschmidt, Nürn-
berg. - K: Hans Stefan * 9. IX 13; Peter Paul
* 17. VII 15; Karl Arnold * 8 IX 16; Klaus
Dietrich * 12. IV 18. - Hum. Gymn.; Univ.
prom. b. Prof. Sommerfeld 09; Ass. v. Prof.
Einstein; 11 Ass.; 14 Priv.-Doz. Aachen; i.
Kriege ausgebildet, 16 i. Felde, dann Leit. d.
aerodynam. Abt. d. Flugzeugmeisterei Adlershof.
- W: Aerodynamik, m. R. Fuchs; Aufs. üb.
theoret. Phys., Math., Mech., Flugtechn., Hydraulik.
- Aachen, Techn. Hochsch.

Who is it, 1922

[back to table of contents](#)

The Founder: Löb Hopf (1794–1868)



Löb Hopf was born in 1794 and moved to Uehlfeld near Neustadt an der Aisch in 1819, where he was adopted by Simon Hopf. This region, the Aischgrund, was an early documented hop-growing area. In the 19th century local Jews developed into important hop merchants. After starting out as a fur and hop merchant, Löb Hopf moved to Nuremberg in 1851, where he can be found one year later as the head of the Rosenfeld and Hopf hop company. He purchased a property at Bahnhofstrasse 3 on the site of today's Grand Hotel. His son-in-law Heidenheimer (Bahnhofstrasse 1) and his brother-in-law Salomon Tuchmann (Bahnhofstrasse 5) later settled in the immediate neighborhood. In 1854, Löb and his sons Stephan and Joseph registered the hop trading company Hopf & Söhne (Hopf & Sons), with which the family subsequently

achieved considerable prosperity. From 1861, the business premises of Hopf & Sons and the family's apartments were located at Marienstrasse 1. In 1857, Löb Hopf was one of the constituent founding members of the Jewish community and subsequently held the office of the Kultusvorsteher (Community Council Chairman).



Little is known about his wife Gella, later called Karoline, née Tuchmann (1804–1880). In Uehlfeld, before the family had wealth, she contributed to the family's livelihood with sewing work and a cookshop. Together

they had six children. The two eldest sons, Stephan and Joseph, continued the hop trading business after the death of their father in 1868. The only daughter, Babette (1827–1900), was married to Wilhelm Heidenheimer (1818–1892). After his death in 1868, Löb Hopf was buried in the first Jewish cemetery (established in 1864), now called the Old Jewish Cemetery, on Bärenschanzstrasse.

[back to table of contents](#)

The Politician: Stephan Hopf (1826–1893)



Stadtarchiv Nürnberg A56/F3 Nr. 056

Stephan Hopf was born in Uehlfeld in 1826 as the firstborn of Löb and Karoline Hopf and named Seligmann. He received permission in 1860 to change his name from Seligmann to Stephan. He originally learned the trade of a furrier, apparently because his father Löb also dealt in furs in Uehlfeld. He then completed a commercial apprenticeship from 1842 to 1846, located in Erlangen. Travels took him via Schleswig-Holstein to Sweden.

In his Nuremberg establishment record in 1854, he is described as a 'state product merchant'. In 1860 he did voluntary service in the Bavarian Landwehr militia. After the death of Löb Hopf in 1868, he and his brother Joseph took over their father's hop business and also followed in his father's footsteps politically. As a successful

merchant and long-time first assessor of the Jewish community, he was a member of the Nuremberg City Magistrate's office from 1882 until his death. He also represented the municipality at the district level. Under Stephan Hopf's leadership, the synagogue on Hans-Sachs-Platz was built. At its dedication in 1874, his daughter Elise (1859 - 1922) handed over the key to the city fathers. This synagogue was destroyed in 1938.



Stephan Hopf was married to Betty, née Frauenfeld (1830–1880). The marriage produced four daughters and five sons. At the end of his life, Stephan Hopf is said to have left each of his eight surviving children one million

thalers. He built his family residence at Blumenstrasse 11 between 1866 and 1868, at the beginning of the development of Marienvorstadt. After his death, the stately villa was taken over by his eldest son Hans (1854–1918), while his second-born son Eduard Hopf (1858–1926) built his own home for himself and his family on the eastern half of the property in 1893.

At the end of the 19th century, Stephan's sons Hans and Eduard Hopf also became magistrates and municipal officers respectively. Stephan, Joseph, Hans and Eduard were awarded the honorary title of „Kommerzienrat“ (Councilor of Commerce), in recognition of their services to the common good.

[back to table of contents](#)

The Donor: Joseph Hopf (1829–1907)



private

Stephan's younger brother Joseph Hopf was also born in Uehlfeld in 1829. He established two foundations for the needy and was one of the 33 patrons immortalized on the donor's plaque of the Nuremberg Künstlerhaus (Artist House). The Künstlerhaus was inaugurated three years after his death in 1910. Following the example of similar institutions in Vienna and Munich, the Nuremberg Künstlerhaus was also intended to serve as a community center for artists and as an exhibition building for the city's art collections. Prince Regent Luitpold traveled from Munich especially for the inauguration ceremony.

In addition, Joseph Hopf provided for the foundation of the Mittelfränkisches Blindenheim (Middle Franconian Home for the Blind) with

a testamentary bequest. The Home was finally opened under his son Emil Hopf (1860–1920) in 1911.

Joseph Hopf's first marriage was to Sophie, née Rosenfeld (1838–1881), the daughter of his father's former partner Löb. Together they had eight children, of whom only five reached adulthood. After Sophie's death, Joseph married Emilie, née Ungar (1848–1933). In 1896, with a capital stock of 25,000 marks, he registered the „Siegfried Hopf'sche Unterstützungstiftung“ (Siegfried Hopf Support Foundation) for needy widows in memory of his son Siegfried, who died at the age of only 36. In addition, on the occasion of his 76th birthday in 1905, Joseph Hopf and his second wife Emilie established the „Joseph and Emilie Hopf'sche Stiftung“.

[back to table of contents](#)

The Collector: Hans Hopf (1854–1918)



Stadtarchiv Nürnberg A56/F3 Nr. 055

Hans Hopf was born in Nuremberg in 1854, as son of Stephan and Betty Hopf. From 1909 he was a Magistrate, and from 1917 a Councilor of Commerce. In addition to his political offices and his commitment to the founding of a public library, he initiated and supported the municipal public kitchens during the First World War.

Hans Hopf also made a name for himself as a collector of graphic art. His collection



consisted mainly of topographical views of the 15th to 19th centuries, so-called "Norica" (graphics with motifs of Nuremberg), as well as photographs relating to the hop trade.

In 1906, the cataloging was completed by the Munich art historian and later art history professor

Hans Karlinger (1882–1944). During the Nuremberg flood disaster in 1909, large parts of Hopf's collection were damaged. Apparently, Hans Hopf had stored his prints in a garden house on his property at Blumenstrasse 11, which directly bordered the Pegnitz River. Graphics from the Hopf collection that still appear in the art trade today show his stamp and often have water stains. After Hans Hopf's death in 1918, the collection was sold by his heirs to the antiquarian Hermann Kistner. In 1925, the Nuremberg City Library acquired part of the collection, which is now in the art collections of the City of Nuremberg. It is the only contiguous part that remains of the Hopf collection, which once comprised some 7,000 sheets and documented the topography of Nuremberg almost without gaps.



In 1883 Hans Hopf was married to Elise, née Josephthal (1865–1936). Within only three years their three children were born: Ludwig (1884–1939), Ernst (1885–1935) and Betty (1887–1967).

The Women's Rights Activist: Elise Hopf (1865–1936)



private

Elise Hopf (Hans Hopf's wife) was a daughter of Gustav Josephthal (1831–1914), a lawyer and later Judicial Councilor and Privy Councilor, and also held the office of Chairman of the Jewish Community from 1869. The Nuremberg synagogue was built during his term of office. It was consecrated in 1874.



Elise Hopf joined the women's movement in the 1890s, and she soon took a leading role. In 1893, Elise Hopf was a co-founder of

the "Frauenwohl" (Women's Well-Being) association in Nuremberg, and in the following year the "Bund Deutscher Frauenvereine" (Federation of German Women's Associations), and in 1909

the "Hauptverband Bayerischer Frauenvereine" (Main Federation of Bavarian Women's Associations), where she took over the chairmanship in 1929.

Elise Hopf turned to practical work in the social field with particular interest and great organizational talent. She was instrumental in setting up the first Bavarian maternity home in Nuremberg. She contributed to the professionalization and modernization of welfare work. While she made paid employment in the social sector possible for many women, she herself carried out her numerous activities on a voluntary basis. She was not only the head of the Nuremberg Paritätischer Wohlfahrtsverband (Equality Charity), but also the second chairwoman of the Verein für Jüdische Krankenpflegerinnen (Association for Jewish Nurses), which was founded in 1900 and served to train nursing staff. As a Jew, Elise Hopf had to resign from her posts in 1933. She died in Nuremberg in 1936.

[back to table of contents](#)

The Merchant: Emil Hopf (1860–1920)



Stadtarchiv Nürnberg C21/VII Nr. 72

Emil Hopf was born in Nuremberg in 1860 as the third child of Joseph and Sophie Hopf. Together with his brother Siegfried and his cousin Oskar, he attended the Städtische Handelsschule, which later became today's Johannes-Scharrer-Gymnasium. His classmates included the sons of the Jewish families Forchheimer, Bing and Gerngros. Nothing is known about Emil Hopf's further education. In 1890, at the age of 30, he became a partner in the Hopf & Söhne hop business. At this time, he still lived in the house where he was born at Marienstrasse 1. In 1892, the year of his marriage, Emil Hopf and his wife Lilli purchased the property at Blumenstrasse 17 in Marienvorstadt for 135,000 Marks. This was the property on which the Blinden-Erziehungs-Institut (Blind Education Institute) had stood since 1862. After the Blinden-Erziehungs-Institut was relocated,

he demolished the building and built a villa on the property designed by the Frankfurt architect Heinrich Theodor Schmidt (1843–1904).

After Emil's father, Joseph Hopf, had laid in his will the establishment of the Mittelfränkisches Blindenheim (Middle Franconian Home for the Blind), its creation became Emil Hopf's life's work. In addition to caring for the blind, Emil Hopf's charitable interests were wide-ranging. Like other family members, he was involved in the Naturhistorische Gesellschaft (Natural History Society), donated to the Germanisches Nationalmuseum (Germanic National Museum) and made donations to various regional and national associations. In 1904, Emil Hopf acted as treasurer of the First International Congress of School Hygiene in Nuremberg. Numerous members of the Hopf family were involved in the organization of this Congress.

In 1919, Emil Hopf gave up his partnership in the company Hopf & Söhne and his numerous offices due to illness. In 1920, the villa in Blumenstrasse became the property of a Berlin couple, Paul and Margarete Grünfeld, who set up the headquarters of the Gesellschaft für Elektrometallurgie (Electrometallurgy Society) in the villa. Hopf was removed from the tax list of the Jewish

Community and died in the same year. Contrary to Jewish rite, Hopf was buried in an urn grave in Nuremberg's Westfriedhof.



Hopf's wife Lilli (1870–1932) died after a long illness in 1932 at her birthplace Frankfurt. They left behind two sons, Alfred (1893–1990) and Kurt (1896–1942).

[back to table of contents](#)

The Matriarch: Pauline Kohn (1853–1922)



private

Pauline Hopf was born in 1853, the eldest daughter of Stephan and Betty Hopf, and grew up at Blumenstrasse 11. In 1872 she married Max Kohn (1841–1898), a son of Joseph (1810–1885) and Sophie Kohn, née Frauenfeld (1816–1867), who were the first Jewish family to settle in Nuremberg after the ban on settlement was lifted in 1850. Joseph's brother Anton Kohn (1820–1882) founded the Kohn banking house, which grew to become probably the largest Bavarian private bank until its liquidation in 1938. The Kohn family was therefore particularly the focus of anti-Semitic attacks by the magazine "Der Stürmer," published by Julius Streicher. The bank's head office was located at Königstrasse 26.

Pauline's younger sister Dorette (1856–1940) married Max's brother Ernst Kohn (1843–1920).



Through their mothers, sisters Betty Hopf and Sophie Kohn, the spouses were also cousins, thus sealing the family connection between two leading Nuremberg hop merchants and banker families.

Between 1873 and 1893, twelve children were born to Pauline and Max Kohn, ten of whom reached adulthood, including three boys and seven girls. With her rapidly growing family, Pauline Kohn lived at Königstrasse 41, where the Kohn family built a palatial townhouse. Since she enjoyed hosting parties and receiving friends and relatives, she found her pregnancies particularly restrictive. Pauline Kohn died in Nuremberg in 1922.

Two portraits of Pauline Kohn have survived in family possession. The engagement portrait, painted in 1872, shows the 17-year-old Pauline in a cut-out ball gown, whereas the pastel, dated 1913, depicts a picture of old age in widow's regalia.

[back to table of contents](#)

The Physicist: Ludwig Hopf (1884–1939)



private

Ludwig Hopf, born in Nuremberg in 1884 was the son of Elise and Hans Hopf. He studied mathematics and physics in Berlin and Munich from 1902 to 1909. He received his doctorate in 1909 from the well-known professor Arnold Sommerfeld (1868–1951). Ludwig Hopf remained close to his teacher throughout his life and named one of his sons after him. After his studies, Ludwig Hopf was an assistant to Albert Einstein (1879–1955) in Zurich and followed him to Prague, where he became friends with Franz Kafka (1883–1924).

In 1911 Ludwig Hopf moved to the Technical University of Aachen. He served in the First World War first as a lorry driver, and then at the Aeronautical Research Station in Berlin. After returning to the university at Aachen as a professor of mathematics and mechanics, he

turned his attention to aeronautical engineering and published the standard work "Aerodynamics" in 1922.



In 1923 Ludwig Hopf married Alice, née Goldschmidt (1892–1975), also from Nuremberg. The marriage produced sons Hans Stefan, Peter Paul, Karl Arnold, Klaus Dietrich and daughter Liselore.

In addition to his family and his scientific studies, Ludwig Hopf's special interests were philosophy, psychoanalysis – he had met Carl Gustav Jung (1875–1961) in Zurich – and music. He was an excellent pianist, which made him a welcome guest in artistic circles. His art collection included works by Franz Marc, Leo Putz and Max Unold, by whom he had his portrait painted, like his cousin Karl.

In 1933, Ludwig Hopf was suspended from his teaching and research activities for "racial" reasons and retired in 1934, losing all his salaries. In 1939 he emigrated with his family to

Cambridge in England. Shortly after he was appointed Lecturer in Mathematics at Trinity College, Dublin. He died in the same year of his emigration. Alice Hopf also taught at Trinity College in Dublin after the death of her husband.

[back to table of contents](#)

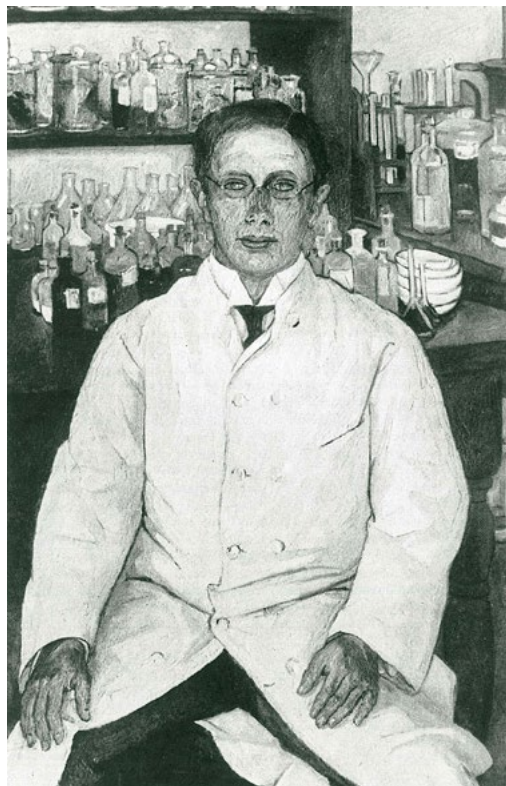
The Doctor: Karl Hopf (1886–1938)



Stadtarchiv Nürnberg C21/VII Nr. 72

Karl Hopf was born in Nuremberg in 1886, the son of Siegfried (1859–1896), a son of Joseph, and Rosa Hopf (1862–1938), a daughter of Stephan. From 1905, Karl Hopf studied in Munich, first classical philology and later medicine, in which he received his doctorate in 1913. At this time he lived at Amalienstrasse 18 in Schwabing, Munich's artists' quarter. After his medical training, he moved back to Nuremberg in 1919 and opened a practice as a pediatrician in private practice, first at Celtisplatz 8, later at Tafelfeldstrasse 27. He was also employed as a pediatrician for the local health insurance fund in municipal service.

A portrait of Karl Hopf by the Memmingen-born painter Max Unold (1885–1964), painted around 1914, dates from his time in Munich. Karl Hopf



private

and Max Unold probably became friends while they were studying philology together in Munich. According to a file card preserved at the Nuremberg Municipal Museums, Unold's oil portrait of Karl Hopf was in municipal possession from 1931 as a temporary loan. In 1933, the painting was returned to Rosa Hopf because it was "Jewish property as well as Jewish sitter." With this notation of the return, the traces of the painting are lost. Rosa Hopf died in Nuremberg in 1936.



In 1912 Karl Hopf married Adele Rosenstein (1888–1971), a native of Cologne. In 1927 their son Franz was born in Nuremberg. In 1933 the family left for Davos, where Karl Hopf found work as an assistant

physician in the children's sanatorium "Pro Juventute". Karl Hopf died of leukemia in Davos in 1938. His wife Adele Hopf and his son Franz (later Efraim) emigrated to Israel in 1939.

[back to table of contents](#)

The Lawyer: Alfred Hopf (1893–1990)



Alfred Hopf was born in Nuremberg in 1893 as the son of Emil and Lilli Hopf and grew up at Blumenstrasse 17. He received a decoration for his service as a soldier in the Bavarian Chevaulegers Regiment during the First World War. Alfred Hopf studied law in Erlangen, where he received his doctorate in 1918. In 1920 he was registered as a merchant at Prinzregentenufer 11. In his registration card he is described as a bank procurator.

In 1937 Alfred Hopf managed to emigrate from Frankfurt to America, where he died in 1990. In 1953 an article about him appeared in the Wisconsin State Journal. In it, Hopf described his childhood as the son of a "millionaire brewer in Nuremberg," as well as his education and subsequent career as a lawyer and banker. Increasing anti-Semitism in Nuremberg led him to leave

Germany and settle in Madison, Wisconsin, where he initially could not even find employment as a laborer and had to shovel coal and wash dishes in restaurants at night. Alfred Hopf describes his subsequent 37 years as a cab driver as "a far cry" from his earlier work in Nuremberg.

Alfred's younger brother Kurt was born in Nuremberg in 1896. From the age of 24, he suffered from an unknown mental illness and was dependent on care. After the death of his mother Lilli Hopf in 1932, the lawyer Dr. Karl Dormitzer was appointed his guardian. Kurt died in Frankfurt in 1942, presumably by suicide.



Alfred Hopf had two children with Irene, née Landmann (1897–1994), from whom he was divorced in 1932: Hans Emil Hopf (1920–2010), who also emigrated to America in 1939, and Lore Hopf (b. 1923), who moved to Israel

at an unknown date, where she married Gideon Schallinger (1909–1978). Both were deprived of their German citizenship in 1941.

[back to table of contents](#)



Stephan Hopf and his 22 grandchildren in the garden of his villa at Blumenstrasse 11. Included in this photo is one-year old Ida Hopf Kohn (1890–1969) sitting on the lap of her sister Lina.

The Hopfs, the Nuremberg Hops Merchant Families and Their Villas

The Kunstvilla (Art Villa) was built in 1895 by Emil and Lilli Hopf. Emil Hopf (1860–1920) came from a respected and wide-spread Jewish family of hops merchants and bankers, who once owned three villas at Blumenstrasse 17. Only the Kunstvilla survived the devastation of the Second World War and today represents a unique monument to Nuremberg's German-Jewish history. In addition, the Hopfs went down in the history of Nuremberg primarily as founders of the Künstler-

haus (Artist House) and of the Mittelfränkisches Blindenheim (Middle Franconian Home for the Blind). Many family members worked charitably and culturally from their settlement in Nuremberg in 1851 until their political persecution.

“The wealthy Nurnberg Jews were called ‘Hopfocracy’, probably less because of the family name than in terms of the thriving hops trade, which was largely in Jewish hands.”

Peter S. Hopf, 2004

Stadt Nürnberg, Hochbauamt, Bauregistratur (Bauakt Blumenstraße 17, Planmappe)



Elevation of the Villa Hopf in 1893,
today's Art Villa



StadtAN, E 10/99 Nr.12_2

Family Tree of
the Lob Hopf
family, 1897



Joseph Hopf (1829–1907) was one of the 33 founders of the Nuremberg Künstlerhaus (Artist House), founded in 1902 and opened in 1910.

Discrimination, Expropriation, Persecution and Exile

National Socialism marks the end of the Hopf family in Nuremberg, who, like all citizens of the Jewish faith, were threatened with deprivation, expropriation and persecution. Part of the family was able to emigrate to neutral Switzerland, to England, America or Israel. The opening of the Kunstvilla in 2014 resulted in contact with American descendants, which in 2017 led to the donation of a historic paper theater purchased in Nuremberg about 1900.

With the paper theater of the Hopf family, a piece of history comes back to Nuremberg. This theater demonstrates not only the theatrical enthusiasm of the 19th century, but also the ways in which upper middle-class children were educated in literature. It also shows how much their German culture meant to the Jewish emigrants who took this paper theater with them.

"We lived in Blumenstrasse 17. The old mansion is still standing today, but otherwise the road and the neighborhood were unrecognizable to me."

Dr. Alfred Hopf, 1983



Joseph's grandson (Emil Hopf's eldest son), Dr Jur Alfred Hopf (1893–1990), was a Nurnberg lawyer in 1937 before his emigration to America.



In America, Dr. Alfred Hopf made his living as a taxi driver – 1953. He later worked at the University of Wisconsin in Madison.

[back to table of contents](#)



Kunstvilla, Photo: Annette Kradisch

Paper theaters were offered throughout Europe by numerous toy manufacturers. However, specimens with massive wooden stages were a luxury item, which were accordingly carefully cherished.

Stage Magic on a Small Scale: The Fashion of Paper Theater

Consider paper theaters as the “Playstations” of the 19th century. Thomas Mann mentioned them in the novel “Buddenbrocks”, a prominent literary monument. They appeared from 1830 on, the result of bourgeois theatrical interest, through the 20th century. Paper theaters represented a center of family life handed down from generation to generation.

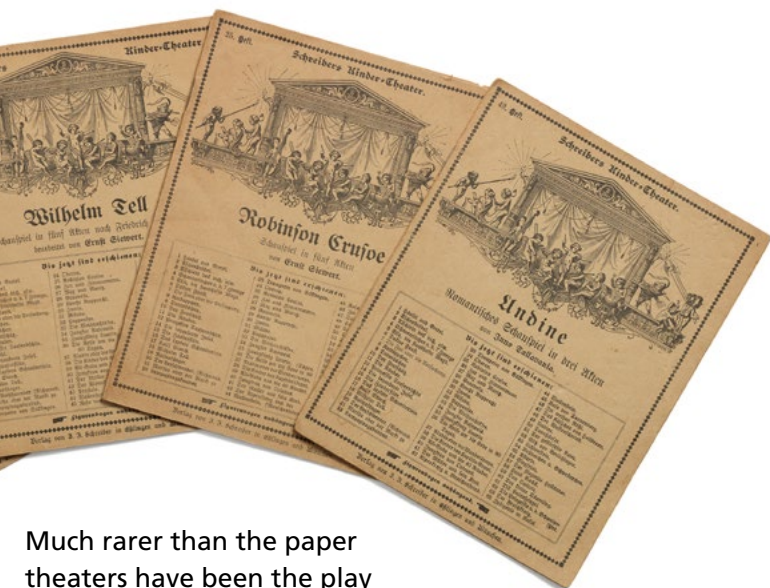
Named after the Greek muse of poetry and entertainment, this paper theater, “Thalia”,

comes from the German manufacturer "Schmidt & Römer" (Leipzig). In 1912 it is shown in the catalogue of Spielwarengeschaef t Kurtz in Stuttgart under the article number 3050, with no further description. In the present large version (78 cm height) it cost 13.50 marks at that time, which today corresponds to about 125 euros. Maybe it was sold by the Nuremberg toy factory Bing, which maintained a factory in the Blumenstrasse across from the Hopf villas. Most of the existing play texts and scenes, however, come from the Esslinger Verlag Schreiber, where the Munich theater painter Theodor Guggenberger (1866–1920) worked from 1888 onwards. The play texts supplied with the figurines, mostly 14 pages long, included classical dramas, popular plays such as the "Freischütz" and novels like "Robinson Crusoe". Towards the end of the 19th century, with the breakthrough of children's theater, Grimm's fairy tales like "Rotkäppchen" (Little Red Ridinghood) and "Sleeping Beauty" were offered in greatly shortened and simplified story lines.



“Hanno was completely confused. Soon after his entrance, his feverish searching eyes had seen the theater. [...] It was like being in the city theater and almost more beautiful. ”

Buddenbrocks, Thomas Mann, 1901



Kunstvilla, Photo: Annette Kradisch

Much rarer than the paper theaters have been the play text books, which were probably worn out and disposed of.



Of the twelve children of Pauline Hopf (1853–1922) and Max Kohn (1841–1898), of which ten survived to adulthood. Ida (1890–1969) is the second youngest daughter, the second from the left. Photograph from around 1893.

The Paper Theater of the Hopf-Kohn Family

The paper theater of the Hopf-Kohn family has an eventful history and an unrivaled provenance, which is why it is a particularly unique exhibit. Four generations have played with the paper theater, which was taken out especially at Christmas in the family circle. It comprises a total of eight stage sets and 32 different scene sets, 52 painted wing scenes and more than 100 different puppet figures.

The theater once belonged to the ten children of Pauline Hopf (1853–1922) and her husband Max Kohn, a commercial councilor and banker

(1842–1898). Pauline was the daughter of Stephan Hopf and a cousin of Emil Hopf who grew up at Blumenstrasse 11.

The Kohn family, with their many children, lived at Königstrasse 41 in Nuremberg.

The paper theater later became the property of the second youngest of the 10 children, daughter Ida born in 1890. Ida Hopf Kohn (1890–1969) moved to Munich in 1912 when she married the lawyer Dr. Theodor Erlanger, where both of their daughters, Renate and Liselotte, were born in 1913 and 1915, respectively. Both girls enjoyed the paper theater in the 1920s.

After the pogroms of 1938, the family prepared for their departure by selling most of their property. However, they succeeded in taking the paper theater when they emigrated to New York. Most recently, it was in the care of Renate's daughter Phyllis, whose children played with it. Because they couldn't read or speak German, they invented their own stories as they played with the theater. In America, the family relocated several times to different states. Most recently, the paper theater was stored in Arizona before it was donated to the Kunstvilla.



"In an electronic era of iPhones and iPads, we realized that the use of the increasingly fragile theater as a family entertainment was over. We are thrilled the Paper Theater has come home to Nuremberg."

Phyllis Wolff Banucci, Deila Wolff Mangold,
Willard Theodore Wolff, 2018



The curtain falls: In a farewell performance in 2016, the paper theater is set up for the last time. Jules Banucci, the great great granddaughter of Ida Hopf Kohn Erlanger, is the last of the family to play with the theater.

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