

Image information and texts

for the summer exhibition
of the Nuremberg City Archives
at Handwerkerhof 2026

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Imprint

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All photos are from the collections of the Nuremberg City Archives.

TIERE
IN DER
STADT

(Animals
in the
city)

Facets of Coexistence from
1880 to Today

Animals in the City –

Facets of Coexistence in Photographs from 1880 to Today

Cities are inhabited by people, but they have always shared this living space with a wide variety of animals. Without them, urban life would often have been quite arduous, sometimes even impossible– and sometimes simply half as beautiful. Animals shaped the cityscape as beasts of burden and working animals, were an important part of the diet, and provided many raw materials for everyday goods. To this day, we encounter them as symbols and signs in art and culture, as friends and companions– and in some animals, the "soul" of an entire city is even embodied. The relationships between humans and animals have always been diverse and subject to constant change. Some of our images may evoke bewilderment or dismay, others curiosity, joy, or even enthusiasm– for where animals are involved, emotions are never far away.

In this year's summer exhibition, the Nuremberg City Archives presents photographs from almost 150 years of urban history, in which some of the aforementioned aspects become visible. We wish you much enjoyment!

Display Case – Image Information

1. Ox Portal at Fleischbrücke, photographed before the 1901 Baroque modification of the portal. Photo: Ferdinand Schmidt, ca. 1890. (StadtAN A 47 No. KS-30-12)
2. Restored Ox Portal next to the Fleischhaus ruins. Photo: Hochbauamt / Munker, 16.03.1951. (StadtAN A 38 No. L-11-09)
3. Reinstallation of the ox at the Ox Portal. Photo: Hochbauamt / Clauß, 21.02.1951. (StadtAN A 39/III No. Fi-H-445 a)
4. Ox Portal at the new Fleischhaus. Photo: Hochbauamt / Munker, 08.1964. (StadtAN A 39/III No. Fi-H-2645)
5. Straw delivery by horse-drawn cart at Kleinweidenmühle. Photo: Max Hermann, ca. 1935. (StadtAN A 49/II No. He-8023)
6. Kaiser Wilhelm Monument at Egidienberg, with houses Egidienplatz 17, 19, and 21 in the background. Color slide: Otto Strunz, 04.1943. (StadtAN A 85 No. 0214)
7. Elephant on Hauptmarkt. Photo: Heinrich Rummel, ca. 1930. (StadtAN E 10/151 No. 11/18-4)
8. Old Tiergarten at Dutzendteich, entrance at Bayernstraße with lion sculptures and relief decorations. Photo: Max Hermann, ca. 1930. (StadtAN A 49/I No. He-337)
9. Goose Man, fountain figure by Pankraz Labenwolf (ca. 1550). Photographer unknown, ca. 1930. (StadtAN A 55 No. VI-39-4-9)
10. Faun and Frog: Fountain in Stadtpark. Photo: Hochbauamt, 07.1980. (StadtAN A 55 No. IV-27-16-10)
11. Demon animal on the outer façade of Lorenzkirche. Photo: Stadtarchiv Nürnberg / Marta Beck, 05.11.2025. (StadtAN A 96 No. 7245)
12. Goose with a view over Dutzendteich, with Kongresshalle in the background. Photo: Stadtarchiv Nürnberg / Marta Beck, 21.09.2022. (StadtAN A 96 No. 5643)

Three "True Nuremberg Originals": The Ox at Fleischbrücke, the Goose Man, the Frog in Stadtpark – An Introduction to the Exhibition at Forum Handwerkerhof

One of the most famous and – above all, among the local population – beloved works of art in Nuremberg depicting an animal is the ox at the Ox Portal at Fleischbrücke. The sculpture and portal were erected in 1599 as an entrance to the Fleischhaus, which had been renovated in 1570/71, and underwent several structural changes (Image 1). The text on the plaque beneath the ox reads: "OMNIA HABENT ORTUS SUAQUE INCREMENTA SED ECCE QUEM CERNIS NUNQUAM BOS FIUT HIC VITULUS" ("All things have their origin and beginning, but behold, the ox you see here was never a calf.") Numerous local legends and sayings surround this animal. After the devastation of World War II, the portal, which had also been severely damaged, was soon restored to the great joy of many Nuremberg residents (Images 2–4).

Images 5–8 show everyday scenes, primarily from the pre-war era, and introduce some of the exhibition's themes: working animals, animals as symbols of status and rank, exotic animals, and animals in art – all of which continue to occupy us to this day. The Goose Man (bronze casting by Pankraz Labenwolf, ca. 1550, Image 9) and the Frog with Faun in Stadtpark (bronze casting by Gudrun Kunstmann, 1953, Image 10) are also among the animal sculptures in Nuremberg that are cherished by the population. However, the small demon animal crawling along the outer walls of Lorenzkirche (Image 11) or the goose enjoying the evening view over Dutzendteich (Image 12) symbolically represent the many animals we encounter on our paths through the city – though we often overlook them.

Königstraße 26 – Image Information

13. View of the inner courtyard with gallery and cross-vaulting, with a Bavarian Royal State Railways timetable and a dozing dog in the midground. Unknown photographer from the Photographic Club Nuremberg, 1912. (StadtAN A 43 No. P-79-10)
14. View of the late Gothic gallery. Crouching creatures resembling dogs are visible in the corbels. The paw of the courtyard dog protrudes from the shadow of the hall. Photo: Fritz Traugott Schulz, 05.1912. (StadtAN A 48 No. Sc-31-32)
15. View of the tracery parapet, gallery, and cross-vaulting in the entrance area of the property. Photo: Hochbauamt, 24.10.1911. (StadtAN A 38 No. D-135-9)
16. Late Gothic stonemason work on the southern gallery, which features small dog-like figures and lion-like leaf masks as decorative figures. Photo: Fritz Traugott Schulz, 05.1912. (StadtAN A 48 No. Sc-31-35)
17. View from the east into the house courtyard during demolition work on the ribbed vault. In the background, the rear building from 1878/1890; also visible is an arcade with a round column and remnants of the vault ribs. Photo: Hochbauamt, 24.08.1912. (StadtAN A 38 No. D-127-2)

Königstraße 26 – Or: How Did the Dog End Up in the Archives?

The extensive historical photo collections of the Nuremberg City Archives owe their existence to the interest in the historically developed building fabric of the former imperial city. From around 1900, architectural peculiarities and building changes in Nuremberg were systematically documented photographically by the image department of the Hochbauamt (collections A 38, A 39, and A 40). In addition to the officially commissioned photographers, other art and architecture enthusiasts were also active in Nuremberg, including Fritz Traugott Schulz (1875–1951), who, since 1906, served as the chief conservator of the art and cultural history collections at the Germanisches Nationalmuseum, head of the Baukunstausschuss, and later director of the Städtische Kunstsammlungen Nürnberg. His photographic inventory of Nuremberg's old town houses forms another important foundation of our historical photo collections (collection A 48). Additionally, there were many ambitious and technically skilled amateur photographers (such as those organized in the Photographic Club Nuremberg), whose photos are partly preserved in the city archives' collective collections (including A 43).

So, how did the dog end up in the archives? Our photos show the inner courtyard of the property at Königstraße 26, accessible from the street, between October 1911 and August 1912. The building complex, whose roots date back to the 15th century, was located diagonally opposite Lorenzkirche and was originally likely owned by the Schürstab family. Until the 18th century, it belonged to the Imhoff family. After its acquisition by the Kohn bank, the entire rear part was demolished in 1878 and replaced with a new building. In 1912, extensive demolition and renovation work was also carried out on the historically and art-historically significant front building (Image 17), which also claimed the galleries in the courtyard with their late Gothic stonemason work: Often attributed to Adam Kraft, they were certainly among the most valuable works from around 1500 in Nuremberg.

All the photos actually document the high artistic and architectural value of the building – the cross vault and the tracery parapet (Image 15), as well as the gallery with its figurative decorations, which include small sculptures of dogs and lion-like leaf masks (especially Images 14, 16). However, the historical images also tell a small story: that of the courtyard dog of the Kohn bank, who apparently liked to doze in the hall (Images 13, 14), undisturbed by the bustle around him.

Transport & Work – Image Information

18. Horse-drawn tram depot, Fürther Straße 150. Photo: Ferdinand Schmidt, before 1909. (StadtAN A 47 No. KS-50-13i)
19. Furniture transport and hired carriage service Fritz Günther, Kleinweidenmühle 7/10. Photo: Fritz Traugott Schulz, 03.1908. (StadtAN A 48 No. Sc-33-36)
20. Motor-driven water purification with horse-drawn cart at Kartäusertor. Photo: Reinigungs- und Fuhramt, 23.04.1914. (StadtAN A 27 No. SP-173)
21. Municipal refuse wagon No. 34 with dust-free emptying, side view. Photo: Reinigungs- und Fuhramt, 1904. (StadtAN A 37 No. SP-50)
22. Horse-drawn cart at the feed sack in Irrerstraße. Photo: Hochbauamt / Scheibe, 1934. (StadtAN A 38 No. K-46-6)
23. Feces utilization as fertilizer in Knoblauchsland: "Dullnraamer" with horse teams. Photo: Reinigungs- und Fuhramt, 1906. (StadtAN A 37 No. SP-37)
24. Fire brigade with equipment at the old main fire station, Kornmarkt 3. Photo: Ferdinand Schmidt, ca. 1890. (StadtAN A 47 No. KS-39-8)

Transport & Work

For centuries, carts and wagons pulled by oxen and horses were a fixed part of the street scene in our cities and villages. In and around Nuremberg, the transport of goods was also mostly handled with the help of strong pack animals. Horses, which were faster and more agile, were more expensive to purchase and maintain but were also very versatile as draft and working animals and carried higher prestige. Their preferred use in the urban context can be explained primarily by this (Images 19, 22-24).

With the beginning of industrialization, the social and economic significance of draft animals began to change slowly. In Nuremberg, the Bremen entrepreneur Heinrich Alfes (1821-1907) received a concession from the magistrate on April 12, 1881, to operate a horse-drawn tram. The first section between the train station and Plärrer was already opened on August 25. By 1893, operations could be extended to seven lines – but from 1897, the existing network was gradually electrified, and horse-drawn trams soon became a thing of the past.

In other areas, horses and other animals remained an integral part of the working world for much longer. They were only gradually replaced by motorized vehicles (Images 20, 21). After World War II, however, carts and handcarts were seen again on Nuremberg's streets for a few years – though they were often pulled by people, as keeping draft and working animals had become unaffordable. With the motorized upswing of the 1950s, the great era of working and pack animals in cities came to an end.

Supply: Food & Drink – Image Information

25. Restaurant "Fischküche Luftsprung," Unterer Bergauerplatz 10. Photo: Max Hermann, ca. 1935. (StadtAN A 49/I No. He-7014)
26. Interior view of the market hall at Trödelmarkt 3, wild game and poultry trade. Photo: Hochbauamt, 24.12.1927. (StadtAN A 38 No. A-28-2)
27. Wild game shop in Schulgässchen. Photo: Hochbauamt, 19.12.1913. (StadtAN A 38 No. A-78-20)
28. Vegetable delivery by horse-drawn cart in Sonnengasse. Photo: Paul Seegy, 1945. (StadtAN A 43 No. P-10-101)
29. Beer transport by horse-drawn cart, with Dürerhaus in the background. Photo: Hochbauamt, 09.1951. (StadtAN A 39/III No. Fi-A-188)
30. Municipal seafood sales point in Fleischhaus, Hauptmarkt 1. Photo: Hochbauamt, 24.03.1917. (StadtAN A 38 No. C-97-2)
31. Slaughterhouse, hall for large livestock with halves of cattle. Photo: Hochbauamt / Weiherer, 02.02.1933. (StadtAN A 38 No. E-92-10)

Supply: Food & Drink

Animals were an indispensable part of the diet for a long time. Even though far less meat was consumed in earlier times than today, ensuring the supply of fresh meat for the lower income groups at affordable prices was always one of the most important tasks for Nuremberg's city leaders. The necessary infrastructure for the trade and distribution of the entire product range also had to be provided. To relieve the Hauptmarkt, a market hall was built at Trödelmarkt in 1895/97 to replace the small meat bank, which also improved hygiene conditions in the meat trade (Images 26, 27, & 30). Another milestone was the opening of the municipal livestock and slaughterhouse in Sünderbühl on September 16, 1891 (Image 31). The Fleischhaus, which had been used for the sale of fresh meat near the Hauptmarkt since around 1419, could now be closed.

At the same time, animals – especially strong draft animals such as horses and oxen – were important helpers in supplying the population with all the food that had to be transported within the city. Whether it was the transport of agricultural products from the surrounding area to the city's markets (Image 28) or the delivery of larger consignments within Nuremberg, the supply of the urban population depended for many centuries on the strength and endurance of their animal co-inhabitants (Images 25, 29). Animals thus "fed" people in many ways.

Art & Everyday Life – Image Information

32. Sebaldus Tomb without grating in St. Sebald, with vineyard snails clearly visible. Photo: Ferdinand Schmidt, ca. 1880. (StadtAN A 47 No. KS-12-16)
33. Detail of the Neptune Fountain on Hauptmarkt: Triton rider (Nereid) on a winged horse. Photo: Hochbauamt / Scheibe, 1934. (StadtAN A 38 No. K-46-5)
34. Pelican relief on the building at Rathausgasse 6. Photo: Hochbauamt, 1910. (StadtAN A 38 No. A-54-8)
35. Messezentrum Langwasser: Rocking horses at the Toy Fair. Photo: Hochbauamt, 1981. (StadtAN A 55 No. IV-49-5-6)
36. In the Toy Museum: Exhibition hall with animal figures. Photo: Stadtarchiv Nürnberg / Marta Beck, 20.10.2022. (StadtAN A 96 No. 5837)
37. Former entrance door at the Water Management Office in Allersberger Straße 17/19 with seahorse handles. Photo: Bauordnungsbehörde, 2000. (StadtAN A 98 No. 475)
38. Hare sculpture at the Ostermarkt to celebrate the 400th anniversary of the market. Photo: Stadtarchiv Nürnberg / Marta Beck, 12.03.2024. (StadtAN A 96 No. 6769)
39. Eagle on the tomb of the Cramer-Klett family, Johannisfriedhof. Photo: Stadtarchiv Nürnberg / Marta Beck, 06.09.2023. (StadtAN A 96 No. 7246)
40. Sculpture "The Sleeping Rhino" by Dorota Hadrian (2016) at the foot of Egidienberg. Photo: Stadtarchiv Nürnberg / Marta Beck, 15.01.2026. (StadtAN A 96 No. 7248)
41. Bronze sculpture "The Hare" by Jürgen Goertz (1984) at Tiergärtnerplatz. Photo: Stadtarchiv Nürnberg / Marta Beck, 15.01.2026. (StadtAN A 96 No. 7249)
42. Sheep procession 2025: Shepherdess and flock in Waaggasse. Photo: Stadtarchiv Nürnberg / Marta Beck, 16.11.2025. (StadtAN A 96 No. 7250)
43. Playground at Prof.-Ernst-Nathan-Straße at Nordklinikum. Photo: Stadtarchiv Nürnberg / Marta Beck, 20.01.2022. (StadtAN A 96 No. 5371)
44. Tin figures in the Toy Museum: Mother hare with eggshell pram and other small animals. Photo: Stadtarchiv Nürnberg / Marta Beck, 13.04.2024. (StadtAN A 96 No. 6809)
45. Mascot Rhino at the parade for the anniversary match marking the 125th anniversary of 1. FCN. Photo: Stadtarchiv Nürnberg / Marta Beck, 04.05.2025. (StadtAN A 96 No. 7076)
46. Children playing, with an Erdal frog advertising plaque on the house wall. Photo: Lala Aufsberg, ca. 1930. (StadtAN A 62 No. 1135)
47. Detail of the Hans Sachs Fountain at Ludwigsplatz: Leaping goat, with the lizard and other animals in the background. Photo: Stadtarchiv Nürnberg / Marta Beck, 15.01.2026. (StadtAN A 96 No. 7247)

Art & Everyday Life

In everyday life, we encounter animals at every turn – not only as living "co-inhabitants" of our cities and villages. They are present almost everywhere we go and fulfill a wide variety of functions (Images 35–46). Often, animals have symbolized certain qualities, virtues, and values for centuries – in art, they are almost always important, meaningful elements. As heraldic animals, they serve to represent rulers and families; they adorn houses, façades, and tombstones. Some stand symbolically for festivals in the annual cycle, while others appeal to our emotions, serve as "eye-catchers," create identity, or evoke memories.

The Sebaldus Tomb (commissioned in 1489, completed in 1519), for example, rests on twelve vineyard snails, each designed differently. The snail seals its shell with a lid in autumn to protect itself from frost and breaks it open again in spring, crawls out, and begins the next life cycle. For this reason, it is an Easter animal, a Christian symbol of resurrection, and also represents contentment, wisdom, introspection, and caution – because it carries its home with it and moves slowly and deliberately. Dolphins, lions, frogs, and other animals with symbolic meaning are also immortalized on the tomb (Image 32).

The Neptune Fountain (first cast 1660–1668, replica 1896–1902), the largest Baroque fountain north of the Alps, was conceived as a peace monument and a sign of a new beginning after the end of the Thirty Years' War – which is why cannons were also to be melted down for its casting. Its figurative decorations use exclusively symbols from Greek mythology. The animals adorning it are full of dynamism, strength, and exuberant life – but also clearly not of this world (Image 33).

The pelican stands as a Christian symbol with a long pictorial tradition rooted in an ancient natural observation: Pelicans open their throat pouch and regurgitate pre-digested food to feed their young; in some species, the plumage on the chest also turns reddish during the breeding season. The symbol builds on this, adding the old bird, which protectively spreads its wings over its offspring – a symbol of unconditional love and self-sacrifice, as well as the sacrificial death of Christ. Used as a coat of arms and house sign, the pelican above all emphasizes comprehensive care for family and community (Image 34).

Cabinet

Prosecution of Animal Cruelty: The investigation against the boy Albrecht Zitzmann and associates for removing a bird’s nest and killing the young birds by the Nuremberg City Magistrate in 1856 (StadtAN C 7/I No. 11212)

Below is a transcript from the adjacent file.

Minutes of the meeting held at the Nuremberg City Magistrate on May 13, 1856 Subject:

Complaint against the 12-year-old Albrecht Zitzmann, S 371 [Albrecht-Dürer-Straße 22], the 12-year-old Georg Wilhelm Galler, S 387 [Albrecht-Dürer-Straße 23], and the 11-year-old Christian Friedrich Adler, S 495 [Burgstr. 23] In the presence of Police Officer Herrmann and the sworn minute-taker Beckmann.

Police soldier Tallmeier, referring to his oath of office, states: Yesterday morning after 10 o'clock, I walked through the park at Kuhberg [referring to the green space north of the castle in front of the Vestnertor bastion]. The supervisor Steinmetz informed me that several boys had just removed a finch’s nest from a tree, which contained live young birds. The boys had already disappeared, but the aforementioned Zitzmann was known to the supervisor Steinmetz by sight, and upon being questioned, he named the other two boys. The accused have already admitted that there were 4 live young birds in the nest they removed, and that one of them was killed by them by tearing off its head, while the other 3 were thrown into a manure pit. Signed: Tallmeyer

Following this, the three boys named in the complaint were immediately summoned, urgently admonished to tell the truth, and then questioned individually.

Summary of the further file:

The boys are questioned individually, providing information about their age, place of residence, parents’ workplace, their financial situation, and any prior convictions. Each then describes the incident; the boys do not incriminate each other but apparently truthfully report the event. Note: "Duration of proceedings: each interrogation ¼ hour." The city court doctor is then instructed to examine the boys and provide an expert opinion on their "ability to endure simple and double solitary confinement and corporal punishment [...]," and their suitability for simple arrest and "three strokes of the rod" is confirmed.

Sentencing and Decision:

The three children are sentenced to three days of arrest. Their parents must bear the costs of the investigation as well as the board during their arrest. Thirdly, it is ordered that the boys’ school be informed of their offense, and that a warning against the destruction of birds’ nests be read aloud to the student body in the schools of the city. Decision of the Police Senate, as well as an order that "the corresponding warning regarding the destruction of birds’ nests be repeatedly issued in the schools."

The "Animal Killing Facility" of the Nuremberg Animal Protection Association

In March 1896, the Nuremberg Animal Protection Association applied to the city magistrate for the allocation of new premises to operate a "facility for the killing of old, sick, and disposable animals," as they had to move out of the rooms in the Katharinenkloster, which had been used for this purpose since 1874, due to structural changes. The city magistrate then provided the association with rent-free rooms in the basement of the Stadtmauerturm Rotes Y (Spittlertormauer 11). Although the association found the rooms "quite small and also dark," and repeatedly inquired whether "larger and more centrally located premises" might be available – without success. Until 1960, this facility offered the possibility of having pets killed and disposed of free of charge. This service was particularly in demand during wartime and periods of high inflation.

- The municipal property Stadtmauerturm Rotes Y intended as an animal killing facility. Architectural drawing, 1896. (StadtAN C 7/VIII No. 3405_86)
- Article from the Acht-Uhr-Blatt dated 22.03.1932. (Stadtbibliothek Nürnberg Ztg. 16 [1932, 1–3])
- Letters to the editor from the Nürnberger Zeitung dated 12.05.1960. (StadtAN C 55/II No. 322_8)

Persecution of Jews and Repression Against the Jewish Population in the Third Reich: Prohibition of Pet Ownership

The persecution of Jews in the Third Reich was accompanied by numerous repressive measures against the Jewish population. The Israelite Cultural Community of Nuremberg (IKGN) was required to pass on the latest regulations to its members – often several times a week. These "Important Notices" included regulations on the use of public transportation, curfews on certain days, information on the distribution of food potatoes, and more. From May 1942, they primarily prepared the Jewish community of Nuremberg for deportation to Theresienstadt.

- Circular letter from the board of the Israelite Cultural Community of Nuremberg (IKGN). "Important Notices" of the IKGN No. 7/42, 19.05.1942. (StadtAN F 14 No. 109_21–30)

Cartes de visite: Portrait photographs in visiting card format

From around 1860, small portrait photographs mounted on cardstock in a format of approximately 6 x 9 cm became very popular. Especially in the upper classes of society, people eagerly embraced this exciting new way to send a small likeness of themselves to business partners, friends, relatives, and acquaintances. Photography had only recently been invented, and cartes de visite contributed significantly to its spread. Soon, processes were developed to drastically reduce the initially high production costs, and other formats, such as the larger cabinet card, also emerged. Accessories matching the cards also quickly found a ready market: picture frames for display, hanging frames, or photo albums with mats into which the cartes could be inserted.

- Girl sitting with toy dog. Photo: Valentin Wolf, ca. 1870. (StadtAN A 51 No. 285)
- Sitting dog on a table. Photo: C. Schmidt Jr., 1888. (StadtAN A 51 No. 355)

Animals Between War and Peace

– Image Information

48. Military parade of the Wehrmacht: Soldiers on horseback in front of the Merkur Association at Weinmarkt 10/12. Photo: Hermann Weber, ca. 1936. (StadtAN A 57 No. L-06-30)
49. The "Captain of Köpenick," his "adjutant," and his horse collecting donations in Nuremberg's old town. Photo: Hermann Weber, ca. 1936. (StadtAN A 57 No. L-012-21)
50. A horse team takes a break among rubble and ruins at Albrecht-Dürer-Platz. Photo: Hochbauamt / Friedrich Kriegbaum, 31.03.1949. (StadtAN A 39/III No. Fi-A-46)
51. Advertising wagon of the cinema Apollo at Albrecht-Dürer-Platz, marked by war destruction, advertising the film comedy "Der Amtsschimmel" (directed by Fred Sauer, premiered in 1937, re-released in Germany from October 1950). Photographer unknown, ca. 1950. (StadtAN A 43 No. P-116-43)
52. Dog with a clear stance: Open wagon shed in Altdorf, used as a shelter for work equipment. On the right front post, where there is a swastika graffiti, a dog lifts its leg. Photo: Lala Aufsberg, 02.04.1933. (StadtAN A 62 No. 1115)
53. Returning soldiers parade in Nuremberg after the invasion of France. Decorated wagons and war equipment were presented to the frenetically cheering crowd during the parade; the horses were petted, crowned, and fed by onlookers. Photo: Fritz Wittmann, 01.02.1941. (StadtAN A 58 No. 526)
54. Reich street collection for the Winter Relief Organization on Hauptmarkt: Reichspost horse-drawn carriage in front of Schöner Brunnen, with accompanying personnel in "historical" costumes. Photo: Fritz Wittmann, 01.02.1941. (StadtAN A 58 No. 719)
55. Monkey in a kimono at the Nuremberg Autumn Folk Festival on Fürther Straße. Photo: Lala Aufsberg, 04.09.1932. (StadtAN A 62 No. 1101)
56. Two German Red Cross shepherd dogs in rescue gear during a fundraising campaign on Nuremberg's Hauptmarkt. Photographer unknown, 28.06.1942. (StadtAN A 58 No. 1111)
57. In Breite Gasse, approximately at house number 31: In the ruins of Nuremberg, people and animals continue to eke out a living. Here, two women and a girl with a cat. Photo: Hochbauamt / Körper, 09.1948. (StadtAN A 39/III No. Fi-B-69)
58. After the destruction: Securing the Melanchthon Monument in the Pellerhaus. At its feet to the right, the lion sculpture that was attached to the third floor of the Pellerhaus façade. Photo: Hochbauamt / Munker, 01.07.1952. (StadtAN A 39/III No. Fi-E-242)
59. At the zoo: Hippopotamus at its pool, with the hippopotamus house destroyed in an air raid in the background. Photo: Hochbauamt, 14.08.1943. (StadtAN A 39/II No. 2895-S)

Animals Between War and Peace

Animals evoke emotions, intensify them, or channel them in a particular direction – every child knows that people react to animals. Animals have therefore also long been part of human communication in the public sphere throughout history. They are used as sympathetic ambassadors, successful advertising figures for politics, commerce, and charitable causes – and sometimes, when words fail, they stand as substitutes for the feelings, thoughts, and moods of their observers (or photographers).

The twelve images gathered here were taken between 1932 and 1952. The depicted everyday situations offer different perspectives on life with and among animals in the city during the period before, during, and after World War II, without following a chronological order. Here, each individual image tells its own story. Let yourself be drawn in!