

# Rosenthaler and Ursenthaler Family

From James F Thoma 04 Jun 2019

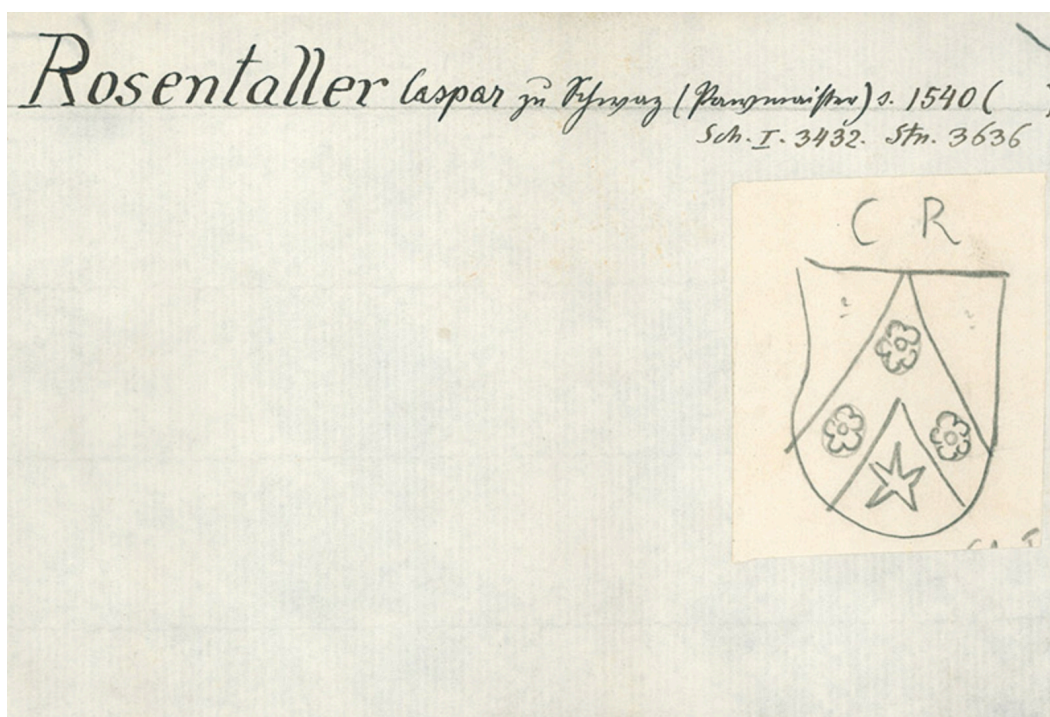
If you remember this coat of arms was first found in the family arms for Nuremberg families.

ROSENTHALER



But following the link to:

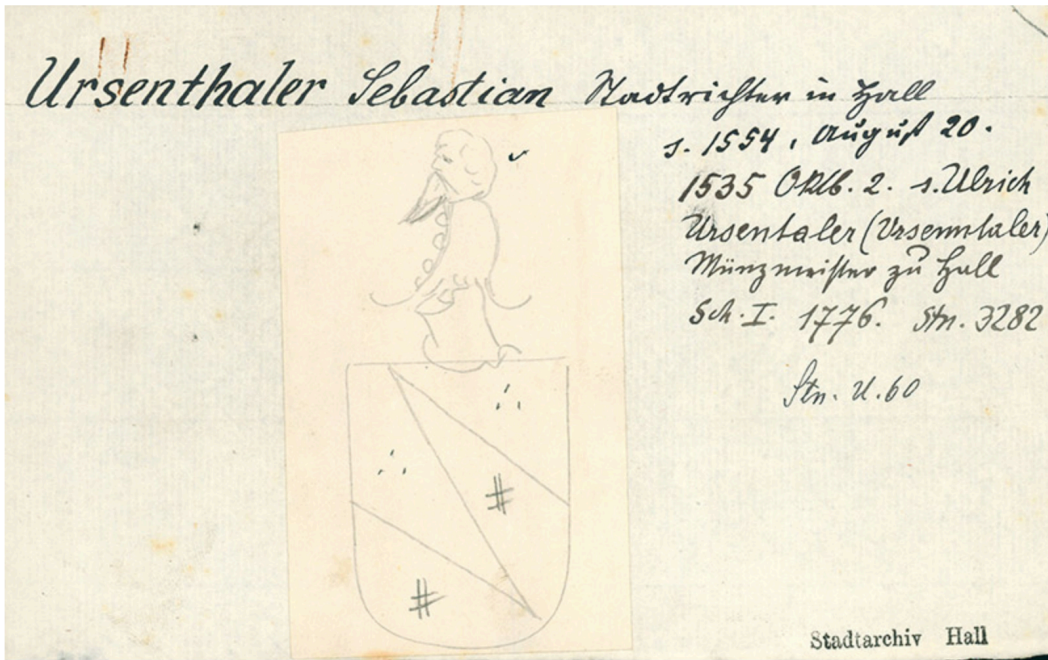
[http://wappen.tiroler-landesmuseen.at:81/index34a.php?wappen\\_id=23743&drawer=Ri-Scha](http://wappen.tiroler-landesmuseen.at:81/index34a.php?wappen_id=23743&drawer=Ri-Scha)



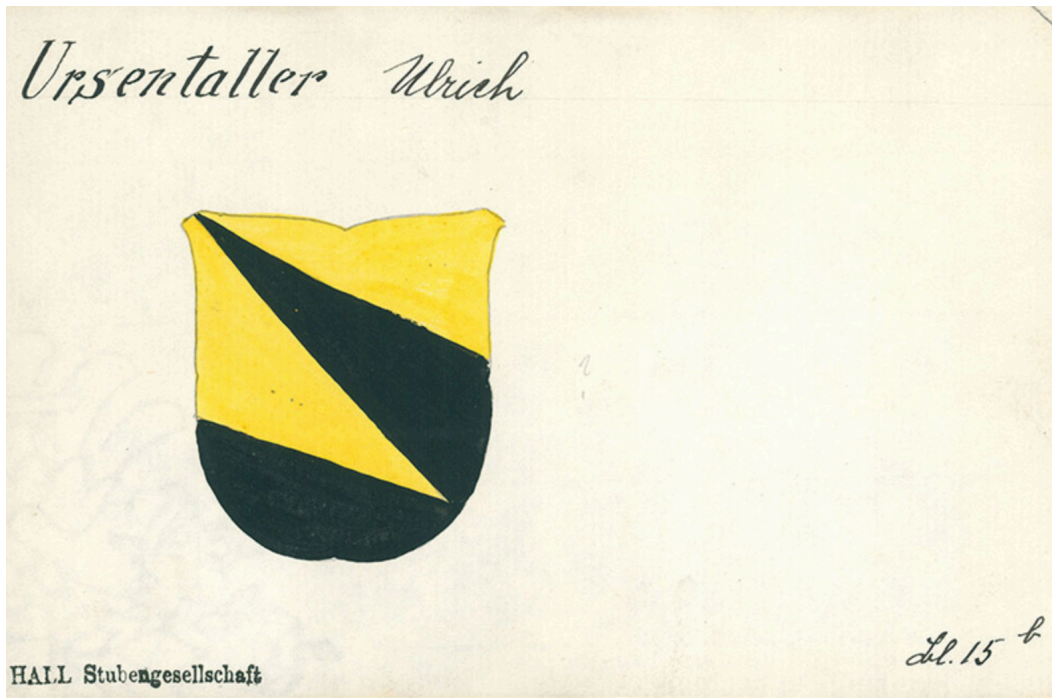
The two shield arms are the same. I note the date of 1540 for Caspar. And I believe this to be the son of Giles (Egidius), who was born in Nuremberg in 1540 and is brother to Ursula Rosenthaler Mörlin. Pawmaister is both an occupation and a last name. I have seen it in occupations for Merano, Italy. The Hans Mörlein of Merano was a Paymaiser.

The next one up is Sebastian Ursenthaler who appears to be a son of Ulrich Ursenthaler of Hall.

[http://wappen.tiroler-landesmuseen.at:81/index34a.php?wappen\\_id=28168&drawer=Se-Wa](http://wappen.tiroler-landesmuseen.at:81/index34a.php?wappen_id=28168&drawer=Se-Wa)



Which is followed by Ulrich Ursenthaler's original shield in living color.



From James F Thoma 01 Jun 2019

von Bayern (dessen unglückliche Liebe zur augsburgischen Baderstochter, Agnes Bernauerin, jedes fühlende Herz ewig bewegen wird) — und die Gläubiger ließen sich das Wiener Stadtrecht gefallen (Urk. Nro. 93).

Je mehr sich der Fürsten Landeshoheit zur vollständigen öffentlichen Gewalt ausarbeitete, während es vorhin keine andere als die kaiserliche gegeben, um so feindlicher mußten demnach den Landesherren alle Überreste der vormahligen kaiserlichen Oberhoheit und allgemeinen Gerichtsbarkeit auffallen. — Wien gibt in jenen Tagen zwey Beispiele davon: Conrad der Truchseß von Pommersfelden, kaiserlicher Landrichter zu Nürnberg hatte auf des dortigen Bürgers Mathias Händel Klage, Wiens Bürgerschaft und Rath, zum kaiserlichen Hofgericht vorgefordert. Albrecht berief sich dagegen auf die Hausprivilegien und Sigmund unterdrückte alles weitere Verfahren (29. Juny 1421 Preßburg). — Die Münchner Bürger Hanns Zachner und Hanns Ursenthaler hatten den Wiener Bürger Hanns Keuschner, beym weftphälischen Freygericht oder bey der heiligen Vehme auf der rothen Erde belangt. Die Stadt setzte sich dagegen und wendete sich an Herzog Albrecht

The more the sovereign sovereignty of the country developed into complete public power, whereas the other had given it before the stiff, the more hostile the deputy nobles had become to the rulers of the land, as superscriminals of the premature and serene supremacy and universal jurisdiction. In those days Vienna gave away two episodes: Conrad the Truchseß of Pommersfelden, a provincial judge of Nuremberg, had submitted a petition to the bourgeoisie Mathias Handel, Vienna's citizen and Rath, to the Emperor's Court Court. Albrecht, however, invoked the house privileges and Sigmund suppressed all further Berfahren (June 29, 1421 Presburg). - The citizens of Munich Hanns Zachner and Hanns Ursenthaler had the Viennese citizen Hanns Keuichner, to the weftpbälischen Freygericht or to the holy Vehme on the red inheritance prosecuted. The city fought against it and turned to Duke Albrecht of Bavaria (deifen unglücfiche love to augsburg fhen bathing daughter, Agnes Bernauerin, every fühlente heart will eternally move) - and the Öbleriger let fih the Viennese city law like (Urk. liro. 95).

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**From James F Thoma 29 May 2019**

There are so many little intriguing statements in this translation. For example what is a knightly wage and was that wage only for iron coins minted at Salzburg? St. Margaret? Swallowed by a dragon because she would not marry and renounce Christianity? Another attacked by two wolves. A coin for an illegitimate daughter?

Although Ulrich, Gabriel, and Ulrich the younger do not appear in the Rosenthaler lists; I have convinced myself they are the unnamed relatives in Hall. Remember the Martin Rosenthaler

who twice went to the holy land; whose sons included the three who were the painters of the murals at Franziskanerkloister? Ulrich and Gabriel Ursenthaler are of the right age to also be sons of Martin Rosenthaler. If not his sons, they are of the right age to be his nephews.

I already know that Karina Kulbach-Fricke had an incomplete list of Martin Rosenthaler's children. Plus the origins of Martin Rosenthaler the Elder (born 1418) are lost in the mist of time.

Ulrich Ursenthaler was appointed die cutter at Hall in 1508 when he was age 26. But 1508 appears to be the same time that the three painters show up at the Franziskanerkloister. So I am included to add Ulrich and Gabriel as brothers to the three painter

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**From: "Wilbur Hanson "Revierforster" Kalb" May 29, 2019 at 10:42 PM**  
**Subject: The Three Ursenthalers**

Thank you for the Ursenthaler entries. I hope you don't mind but I found their source, used it to clean them up, threw in the one for the poor Ulrich, Junior, as a bonus, and translated all the German passages. I also added the annotations to show why were those medals were made ( and why was St Margaret's Day so important ). Along the way I found that one of the elder Ulrich's subjects had a connection with the *Franziskanerkloster* of Schwaz. Last night, when I saw examples of the Brothers Ursenthaler's work on the Internet, I thought, "Wow! They're good! If the Elector of Saxony had their services, he would have avoided the whole *Judenkopf* mess!"

**Source :** L[eonard]. Forrer ( 1869 – 1953, Switzerland ), compiler, *Biographical Dictionary of Medallists : Coin-, Gem- and Seal-Engravers, Mint-Masters &c., Ancient and Modern, With References to Their Works, B.C. 500 — A.D. 1900, Volume VI* ( London : Spink & Son Ltd., 1916 ), pp 174 – 177 :

**URSCENTHALER ( or URSENTALER ) , GABRIEL ( Austr. )** Medallist of Hall ( Tyrol ), worked principally at Salzburg , 1521 – 1560 ; died about 1580. He was a brother of the Engraver of Hall, Ulrich Ursenthaler. A document of 1521 reads, "1521, Montag vor St. Margarethen. Ulrich Ursenthaler, Wardein und Münzeisenschneider zu Hall, übernahm durch Contract die Lieferung der Eisen für die Salzburger Münzstätte gegen strickweise Entlohnung und verpflichtet sich, auch seinen Bruder Gabriel Ursenthaler in seiner Kunst zu unterrichten [ 1521, ( 11 July ) Monday before ( the Feast Day of ) St. Margaret ( of Antioch, the traditional first day of harvest for German, Austrian and Swiss farmers ). Ulrich Ursenthaler, Inspector and Mint Engraver at Hall, takes over the delivery of iron for the Salzburger Mint in exchange for a knightly wage and is obliged to teach his brother Gabriel Ursenthaler in his art as well ]." Gabriel U. entered active service at the Salzburg mint in 1526.

Coin dies by G. Ursenthaler for the Salzburg currency of 1551 of Archbishop Ernest, Prince of

Bavaria, Count Palatine of the Rhine, are preserved in the Vienna Mint Museum ( *Katalog der Münzen- und Medaillen-Stempel-Sammlung des K. K. Hauptmünzamt in Wien* [ Catalog of the Coin, Medal and Stamp Collection of the Central Office of the Imperial and Royal Mint in Vienna ], 1901 , p. 44, nos. 99-100 )

The *Guldengroschen* of Matthäus Lang [ Matthäus Cardinal Lang von Wellenburg, 1469 – 1540, the Prince-Archbishop of Salzburg, son of a burgher from Augsburg, enemy of the Reformation, and one of the chief ministers of Emperor Charles V ] 1526, which exhibit different workmanship to Ulrich Urschenthaler's dies, may be by Gabriel U., who at the time was still inexperienced. It is almost certain that Gabriel U. cut the dies for the coinage of the Archbishop Ernest of Bavaria, amongst these : Double and Single Ducats, Thalers and Half Thalers, etc.

**URSCENTHALER, ULRICH** ( *Austr.* ) Medallist and Mint-master at Hall in Tyrol, later at Salzburg 1521 - 1538, and worked for Montfort, 1539. He was a senior brother of Gabriel Urschenthaler.

Born in 1482 and died in 1562. Appointed Engraver of the Mint of Hall, 5 March 1508, Warden of the Mint 1512, and Mint-master in 1535. His son, of same name, succeeded him in 1560 as Die-Engraver.

Urschenthaler was a very clever engraver. Some of his dies rank amongst the best productions of the Fifteenth Century. The Austrian Mint Archives preserve many interesting documents concerning this artist's activity, and furnishing important data of his career. From these we learn that in 1513 Urschenthaler was ordered to go to Augsburg, where the mint was in urgent need of an Engraver. In 1515 he cut dies for Memorial medals of Frederick I ; 1518 the Secret Seal of the Emperor ; 1521, contracted to supply the Salzburg mint with dies for the currency ; 1523, styled "*Wardein und Siegelschneider* [ Inspector and Seal Engraver ]" ; 1524, attended with Behaim as representatives of Archduke Ferdinand the Monetary Congress "*Münztäg* [ Mint Day ]" Esslingen ; 1535, appointed Mint-master at Hall, on the decease of Hans Behaim ; 1544, styled "*Münzmeister, Wardein und Stempelschneider* [ Mintmaster, Inspector and Medal Engraver ]" and engraved "*Weinachtskreuzer* [ Christmas kreuzers ]" for the royal children ; 1558, supervises the new coinage of Ferdinand after his accession to the imperial dignity ; 29 August 1561, pensioned off, "*mit Rücksicht auf seine dem Kaiser Maximilian und ihm ( K. Ferdinand ) seit langen Jahren geleisteten aufrichtigen, fleissigen und mühsamen Dienste die Provision auf 225 Gulden rheinisch jährlich erhöht und ihm auch ein Absolutorium ertheilt* [ in consideration of his sincere, industrious, and laborious services rendered to the Emperor Maximilian and him ( E. Ferdinand ) for many years, the commission is increased to 225 guilders per annum, and an absolutorium is given to him ]" ; 1562, end of February, U. Urschenthaler mentioned as dead.

Among Urschenthaler's productions we find Medal of Kaiser Maximilian I with the Emperor on horseback, 1509 ( *illustrated* ) ; Portrait-medal of Bernard [ Cardinal ] von Cles [ 1484 – 1539 ], [Prince-]Bishop of Trento [ now Trentino, Italy, the organizer of the Council of Trent and the Chancellor for Emperor Ferdinand ], 1520 ; also Schauthaler, Half and Quarter Schauthaler of

same ecclesiastic ; — Medals and Coins of Matthäus Lang, Archbishop of Salzburg, 1522, 1538, 1539 ( Double Thaler *illustrated* ) ; Portrait-medal of Gabriel von [Salamanca-]Ortenburg [ 1489 – 1539, General Treasurer and Chancellor for Emperor Ferdinand ] ; Medallion Thaler of Ferdinand I, 1529 ; — Portrait-medal of Sigismund von Dietrichstein [ 1484 – 1533, Austrian officer and follower of Emperor Maximilian ] ; — [ his wife ] Barbara von Ro[t]tal [ *Freiin* von Talburg, the illegitimate daughter of Emperor Maximilian — the medal was made to celebrate her 1515 wedding of Sigismund ] ; — Hans Fieger of Melans zu Taufers [ died 1518, his family was from Hall in the Tyrol but had its estate, Schloss Melans, in Absam, 8.7 miles northeast of Innsbruck, **AND** donated the land to the *Franziskanerkloster* in Schwaz !!! ], &c.

According to Fiala [ Eduard Fiala, 1855 – 1924, a Czech numismatist who lived in Hannover ], the following medals and coins of Matthäus Lang of Salzburg should be ascribed to Ulrich Urschenthaler senior : Victory medal of 1523, commemorating the crushing of the Salzburg insurrection with Tyrolian troops ( this exists also as a Double Ducat Klippe ) ; “Radiana”, medallion Double Thalers of 1521 and 1538 ; RX. St. Radiana [ Radegund von Wellenburg, a holy maiden who died around 1290 or 1340 in Augsburg, the hometown of Matthäus Lang ] attacked by two wolves ; Medal of 1538 on the construction of a cistern in the fortress of Hohen Salzburg ; — Portrait-medal of the Archbishop, 1538 ; RX. Arms ; — 1 *Guldengroschen* of 1521, 1522 and 1539 ; Half and Quarter *Guldengroschen* of 1522 ; Sixth *Guldengroschen* of 1521 ; and Zehner of 1521. All these occur either circular or square ( “Klippe” ).

The *Guldengroschen* of 1526 without portrait shows a different workmanship and may possibly be the work of Ulrich’s as yet inexperienced brother Gabriel.

BIBLIOGRAPHY. — *Katalog*, &c. — [ Karl ] Domanig [ 1851 – 1913, Austrian ], *Die Deutsche Medaille*, 1907. — C. Oesterreicher, *Regesten aus J. Newald’s Publicationen*, &c. [ Johann Newald, 1816 – 1886, was a Moravian forester and numismatist who died in Graz, Austria. ]

**URSCENTHALER, ULRICH** ( *Austr.* ), Son of the last ; Engraver at the Mint of Hall in Tyrol from 1561 to 1570 ; he died on 4 July 1574.

From mint records we cull the following data : 5 January 1560. The government advises the Emperor that the Mint-master and Die-engraver Ulrich Urschenthaler having become incapacitated through old age, it is deemed necessary to appoint a new Mint-master in his stead, and it is further remarked that for some time U. U. had been employing one of his sons to do his work. 2 May 1561. Ulrich Urschenthaler jun. is appointed Die-engraver “*pro tem.*” at the Mint of Hall. 28 February 1562. The artist is commissioned to cut dies for the new *Goldgulden*, the designs for which had been approved of by the authorities. 2 April 1562. U. U. submits fresh designs for “*Goldgulden*” and he is required to engrave dies with the utmost speed ; these are to bear the portrait of His Majesty with the correct legend IMP and not IMB in the word IMPERATOR. 1564. The authorities are not fully satisfied with Urschenthaler’s work, and dies are commissioned from J[oachim]. Jenisch [ 1505 – 1575, then the *Stadtbauherr* ( City Builder )

] of Augsburg. 23 July 1565. Archduke Ferdinand expresses his disappointment with the Gulden struck at Hall, and finds “*dass sein Bildniss nit wol erkantlich und gerecht geschnitten sei* [ that his portrait was not recognizable and right as engraved ]”. 4. January 1596. Urschenthaler is ordered to place a full length figure of the Archduke on the 2, 3 and 4 *Goldgulden* pieces according to pattern sent him. 13. April 1566. Owing to ill-health, Urschenthaler has not been able to finish the dies for the four kinds of *Goldgulden*. 23. June 1570. The engraver is definitely dismissed from his post for negligence.

BIBLIOGRAPHY. — *Katalog, &c.*, IV, p. 1354.

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**From James F Thoma on 29 May 2019**

For some reason today, I decided to go through *Germania sacra* ein topographischer Fuehr durch die Kirchen at <https://archive.org/details/germaniasacraei00btgoog/page/n13> and was amazed at all the information that I had never bothered to look at. This book covers all areas of Germany, Bohemia, Austria, Prussia, Tirol. I even found my dear friends:

**2. Im Franziskanerkloster ein goth. Kreuzgang mit Fresken aus der Passionsgeschichte von Joh. und Jac. Rosenthaler aus Nürnberg (Anf. des 16. Jahrh.):**

Yep, Caspar is dead but Hans and Jacob are continuing the work in the Kloister.

The Nuremberg churches are covered and there are the Ebners and Paumgartners. Much more fun when you recognize the players.

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**From Wilbur Hanson Kalb on May 28, 2019**

I think so, too. Rosenthaler is easier to spell and remember than Ursenthaler. The brothers and their children probably got sick and tired of correcting their employers, neighbors and friends and, besides, they would have noticed that the Rosenthaler family was already very well established and respected so, if any of them got in trouble at the Mint or with the Emperor, they would have only to change the spelling of their surname and drop out of the grid. It's not an imaginative move, true, but, in those days, education was not universal and, besides, soldiers and guards aren't too good with the details. And nobody wanted to mess with the Rosenthalers, not with all those friends in the high places!

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**On May 28, 2019, at 4:28 PM, James F. Thoma wrote:**

I wonder if these are not one of the same family.

I have the reference to a citizen of Nuremberg, Hans Ursenthaler, who was taken captive during an ongoing feud in 1439. It does not state where the capture took place. But I do have in my records a Hans Rosenthaler who died in Nuremberg in 1531; the son of Martin and Margaretha Melber Rosenthaler; the husband of Esther Imhoff. This Hans would have of the approximate age to have been taken captive and did come of wealthy families.

I have a reference to a Hanns Ursenthaler, citizen of Munich, who brought charges against a town in 1421. Of course, Munich is in close proximity to Salzburg where Gabriel Ursenthaler (died circa 1580) worked as a die cutter.

There is the hamlet of Ursenthaler's Mill at <https://www.google.de/maps/place/48%C2%B025'58.1%22N+8%C2%B029'22.9%22E/@48.6249832,7.0670881,7.29z/data=!4m5!3m4!1s0x0:0x0!8m2!3d48.4328!4d8.4897>; due west of Munich and in Baden, Germany

Ancestry has about a dozen Ursenthaler references, primarily from the 1706 to 1910 time frame with one reference to 16 Jan 1599 in the town of Tennenhausen in Wuerttemberg, west of Munich. All of the references are from Baden or Wuerttemberg. None from any other stadts. Family Search has no Ursenthaler references. Now both of the two big daddy rabbits have plenty of references to Rosenthaler.

I also note the common professions of Mintmasters and Goldsmiths with the following.

Grunhofer, Hermann mintmaster 1477-1482

Behaim, Bernard mintmaster 1491 –

Ulrich Ursenthaler die cutter 1508 and 1530 mintmaster.

Ulrich 1482-1562 had a brother, Gabriel, in the same profession in Salzburg who died circa 1580.

Gabriel had a son, Ulrich, who worked in the Hall mint.

Christoph Rosenthaler who was coin inspector in Nuremberg, I now believe to have died in Munich. Which is a dubious connection with Hanns Ursenthaler, citizen of Munich. But then there the three Rosenthaler painter brothers at the Franzenkloister in Hall. And the prior suggestion that Rosenthalers lived in Hall past the deaths of the three brothers. Could that reference have been to Ulrich Ursenthaler who also lived in Hall at the same time as the three painters?

Or is it just a bunch more of hints and enigmas wrapped up in a puzzle. But I lean towards Rosenthaler and Ursenthaler being one and the same.

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**On May 27, 2019, at 11:01 AM, FROM James F. Thoma**

Working on Grunhofer and the Hall mint when I discovered:



Grunhofer, Hermann mintmaster 1477-1482

Behaim, Bernard mintmaster 1491 –

Ulrich Ursenthaler die cutter 1508 and 1530 mintmaster.

Ulrich 1482-1562 had a brother, Gabriel, in the same profession in Salzburg who died circa 1580. Gabriel had a son, Ulrich, who worked in the Hall mint.

[https://www.oxfordartonline.com/benezit/browse;jsessionid=FE3392286DE22C0ADABB8A312DA995DC?btog=chap&page=23&pageSize=10&sort=titlesort&subSite=benezit&t\\_0=art ArtFormsAndPractices%3A24&t\\_1=art TimePeriods%3A9&t\\_2=art ArtHistory%3A10](https://www.oxfordartonline.com/benezit/browse;jsessionid=FE3392286DE22C0ADABB8A312DA995DC?btog=chap&page=23&pageSize=10&sort=titlesort&subSite=benezit&t_0=art ArtFormsAndPractices%3A24&t_1=art TimePeriods%3A9&t_2=art ArtHistory%3A10)

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### From *Germania sacra* ein topographischer Fuehr durch die Kirchen

In the Franciscan monastery a Gothic cloister with frescoes from the Passion story of Johann and Jacob Rosenthaler from Nuremberg (beginning of the 16th century).

### **2. Im Franziskanerkloster ein goth. Kreuzgang mit Fresken aus der Passionsgeschichte von Joh. und Jac. Rosenthaler aus Nürnberg (Anf. des 16. Jahrh.):**

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From Wilbur Hanson Kalb 22 May 2019

*Here is the correct German transcription :*

#### **J. Chr. 1562**

dessen nichts besonderes vor, als daß man die von den **Grafen** von **Erbach** und der Stadt **Nürnberg** seither geschlagenen **Münzen** probirte und an **Korn** and **Schroot** gerecht befand, die Stadt **Nürnberg** einen neuen **Probierer** zur **Verpflichtung** präsentirte, und der **Kreis=Münzwardein**, Christof **Rosenthaler**, sich behandeln ließ, sein **Amt** noch bis auf den **nächsten Kreistag** zu behalten und zu versehen, da man dann mit den übrigen **Kreis=Münzständen** handeln wollte, damit auch sie dem **Rosenthaler** ihren **Rückstand** an seiner **Besoldung** bezahlten.

*And the English translation :*

#### **Y[ear of the]. Chr[ist]. 1562**

Of which there was nothing special [ but ], because the **coins** minted by the **Counts of Erbach** and the City of **Nuremberg** were being judged on **grain** and **gram** and accepted, the City of **Nuremberg** presented a new **tester** for this **obligation**, and the **Coin Inspector of the District**, Christof **Rosenthaler**, was allowed to keep his office until the **next meeting of the District** and provide, because they wanted him to deal with the **status** of the other **coins in the District**, they also paid the **Rosenthaler** their **arrears** to his **salary**.

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From James F Thoma 21 May 2019

The reference:  
[https://books.google.com/books?id=1hFcAAAACAAJ&pg=PA454&dq=Rosenthaler&hl=en&sa=X&ved=0ahUKEwi5\\_q7uqziAhUKoZ4KHcwjCVU4ZBDoAQhSMAY#v=onepage&q=Rosenthaler&f=false](https://books.google.com/books?id=1hFcAAAACAAJ&pg=PA454&dq=Rosenthaler&hl=en&sa=X&ved=0ahUKEwi5_q7uqziAhUKoZ4KHcwjCVU4ZBDoAQhSMAY#v=onepage&q=Rosenthaler&f=false) has three instances of the name of Christopher Rosenthaler being the mintmaster of Nürnberg. The third one is of the most interest.

J. Chr. dessen nichts besonderes vor, als daß man die von den  
1562 Grafen von Erbach und der Stadt Nürnberg  
feither geschlagenen Münzen probirte und an Korn  
und Schroot gerecht befand, die Stadt Nürn-  
berg einen neuen Probierer zur Verpflichtung  
präsentirte, und der Kreis-Münzwardein, Chris-  
stof Rosenthaler, sich behandeln ließ, sein Amt  
noch bis auf den nächsten Kreistag zu behalten  
und zu verfehen, da man dann mit den übrigen  
Kreis-Münzständen handeln wollte, damit auch  
sie dem Rosenthaler ihren Rückstand an seiner  
Besoldung bezahlten d).

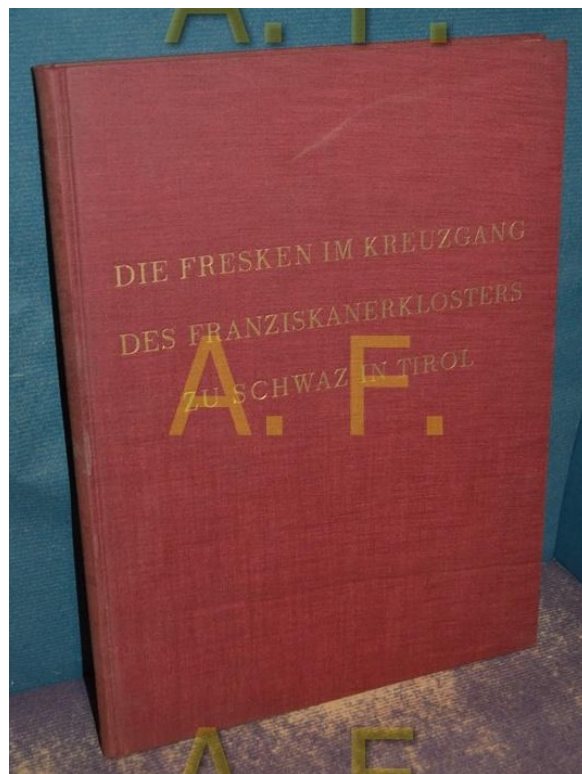
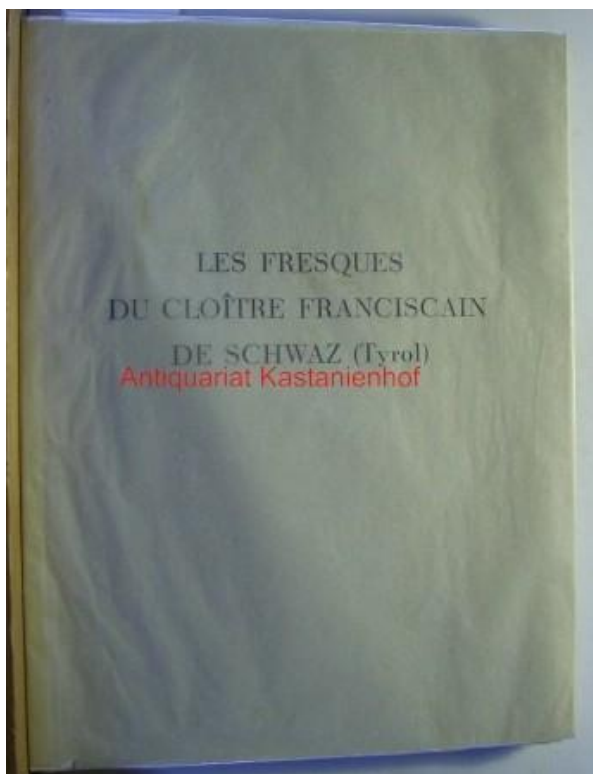
But my translation leaves a lot to be desired primarily as I have immense trouble distinguish between an f and s.

Johann Christopher deffen nichts besonderes vor, als daß man bie von ben Grafen von Erbach und der Stabt Nürnberg feither gefchlagenen Münzen probirte und an Korn and Schroot gerecht befand, die Stadt Nürnberg einen neuen Probierer zur Verpflichtung präfentirte, und der Kreis-Münzwardein, Christof Rosenthaler, sich behandeln ließ, fein Amt noch bis auf den nächften Kreistag zu behalten und zu verfehen, da man dann mit den übrigen Kreis-Münzständen handein wollte, damit auch fie dem Rosenthaler Ihren Kückstand an seiner Befoldung bezahlten.

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From Wilbur Hanson Kalb 20 May 2019

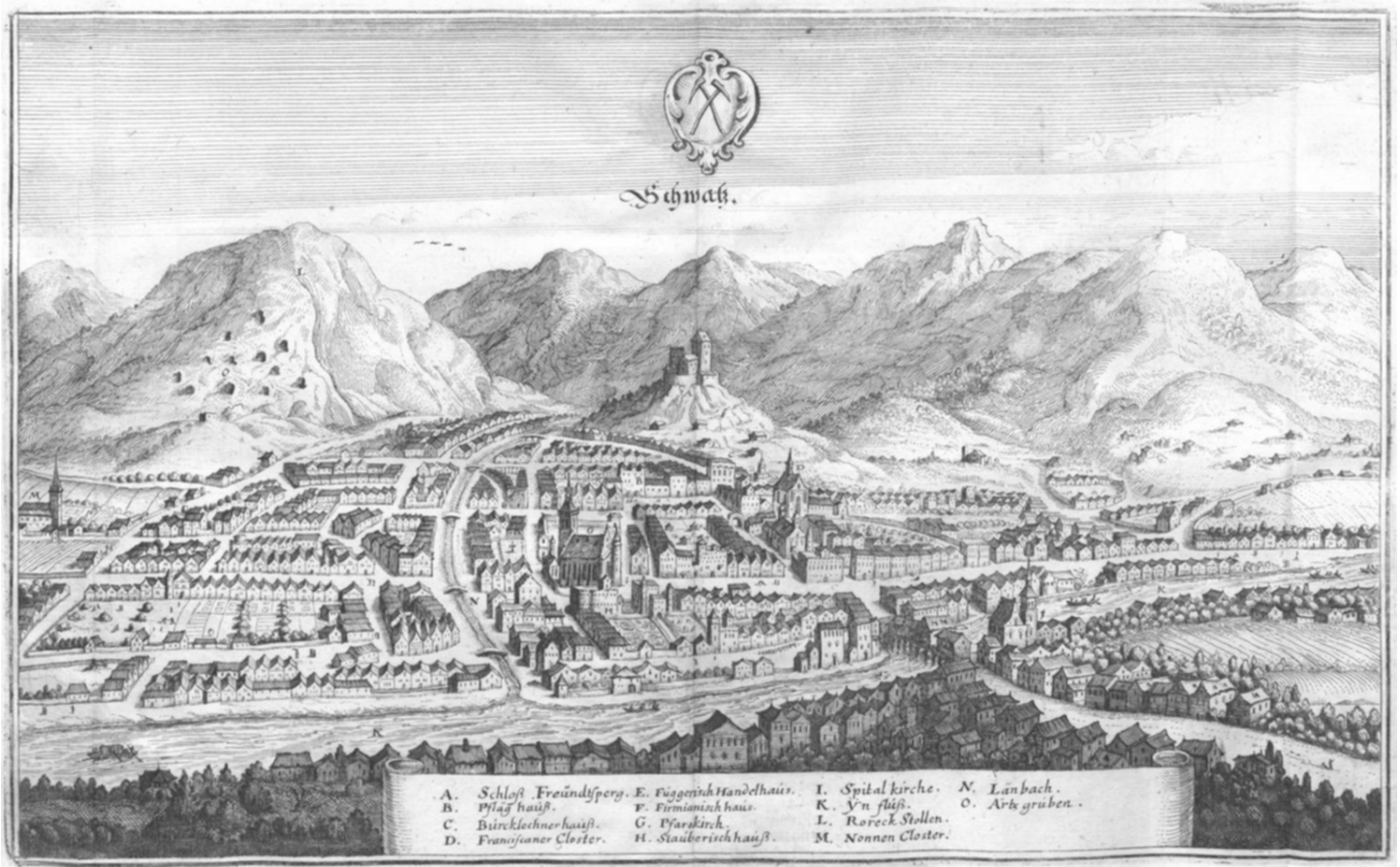
Those two books about the frescoes of the *Franziskanerkloster Schwaz* are gone from eBay so I had to get photos of them from other sources. Here they are. The brown one is in German and the white one is in French and they were both published a year apart, in 1950 and 1951 : But



then I found a postcard featuring the Rosenthaler frescoes and, in 1905, they looked great. Unfortunately, they were already fading by the early 1950s, as shown by the photos of the French edition at eBay.



Just for fun, here's the 1649 panorama of Schwaz from Matthäus Merian *der Ältere* from his book, *Topographia Provinciarum Austriacarum* [ Latin, "Topography of the Provinces of Austria" ]. That little church below the right side of the castle, marked "D" on the map, is the *Franziskanerkloster*.



**From Wilbur Hanson Kalb 17 May 2019**

Now that I have the downtime, I read all the articles about Bamberg, Nuremberg and their related subjects from the *Encyclopaedia Judaica* ( *EJ* ) and the *Dictionary of Art* ( *DA* ) and learned a few things about them.

As you may have already known, the earliest mention of Nuremberg in the records was made in 1050, when it was just a trading settlement. That's more than 120 years after your Behaims left Bohemia. Perhaps Nuremberg had already existed by the year 921. Or perhaps the Behaims stayed in "New Bohemia", the area of Amberg ( *Amberk* in Czech ) and Sulzbach ( apparently the same in Czech ), which both happened to have Jewish colonies, big enough to have their own articles in the *EJ*.

Also, there were plenty of Jewish mintmasters but the *EJ* article does not mention Meran, Hall and Hermann Grunhofer. Okay. The *EJ* also has an article about the goldsmiths but it states that, when your Rosenthalers were in Roszavölgy and Nuremberg, virtually all the Jewish goldsmiths were concentrated on the shores of the whole Mediterranean Sea, especially Spain, Italy and Egypt, because the Muslims in those days were not fussy about the religion of their goldsmiths. The first Jewish goldsmiths would not come to Hungary and Germany for a few more centuries. But that does not necessarily mean that the Rosenthalers could not have been

Jewish. That just means that they just put their religion in their closet. According to the *DA*, the earliest register of Nuremberg's goldsmiths was made in 1363, when it counted 16 of them. By 1514, there were 129 gold- and silversmiths. The Nuremberg city mark, an inverted Gothic "N", appeared for the first time around 1400, but it was rarely used before 1470 and frequently missing until 1540. Goldsmiths did not receive official identification until around 1517 - 1518 and they started to use master's marks in 1541.

The *DA* also mentions the Holzschucher Chapel ( designed and built in 1513 by Hans Behaim of the Artisan Behaims ; it's at St Johannes' Church Cemetery, west of St Sebaldus' Church ) and the Pfinzing window ( at St Sebaldus' Church ) but I'll send you the photocopies to you within a few days for the rest of the information.

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### **The Three Brothers:**

#### **From Wilbur Hanson Kalb:**

I always understood 7 April 1512 as the date of publication, mainly because Caspar used a different date for his other publication, the one about the Life of the Christ. But you can say for sure that Martin was already dead by 7 April 1512. I can't believe that none of the writers thought to search at the City Archives of Nuremberg for Martin's will and probate but then they were far more interested in art and artists. Herr Nagle was right — the Höttingers are not worthy to be in the same room with the Rosenthalers!!! But the Rosenthalers and the Tyrol still didn't get in *The Dictionary of Art* while Bamberg and Nuremberg did.

Now, I just got back from one of the local public libraries with a pile of guidebooks about Germany and Austria. ( Brand Luther didn't make the cut because Johann Gruenberg and Georg Rhau were not in the index. ) The DK Eyewitness Travel Guide to Austria has entries for Hall, Schwaz and the Tratzberg Castle on the same double spread ( Meran is not included because it's now in Italy ). They don't mention Hermann Grunhofer and the Rosenthalers, but it does mention the Hapsburg Hall of the Tratzberg Castle and the cloister of the Franziskanerkirche of Schwaz. Also, when Hermann was in Hall, the mint was not a part of the town's castle, Burg Hasegg, but, after he died, it was moved to the castle, probably for reasons of security and quality control. The castle is now the town museum but one of its towers is still known as the Mint Tower.

The entry for Schwaz is the most interesting. When the Rosenthaler brothers were in Schwaz, it was a busy commercial town with big-time silver mines, the second largest ( and richest ) city in the Tyrol but it was "extensively damaged" by the battle of 1809, which might have also burned the Count von Tannenberg's art collection. Nevertheless, several historic buildings have survived and one of them is the *Franziskanerkirche*. This is what the *DK Guide* says about it :

“The late-Gothic **Franziskanerkirche**, the Franciscan church and monastery, has retained its original Gothic interior, clearly visible despite Baroque [ known as *Zopf* in Germany ] additions made in the 18th century. The cloister along the south wall of the church was built in 1509 – 12 by Christoph Reichartinger; it shows a series of 16th paintings with Passion scenes.”

Don't look at me! Maybe Reichartinger was Caspar's assistant, assigned to carry out the construction so that Casper and his brothers could concentrate on the paintings, and took the credit from his boss when the cloister was all done — perhaps when he knew that Caspar would be too busy at the Tratzberg Castle to notice. The Michelin Green Guide would have more information but it's not on the shelf at that library. I'll have to try the other library to see if it's there. I have three guidebooks for Germany here — DK Eyewitness, Michelin Green Guide and Insight Guide — to read more about Bamberg and Nuremberg ( and Coburg and Würzburg ).

There's an Englishwoman from Cornwall who loves to visit German castles and collect stories about them. So far, she has written four books of German Castle Stories and the fourth volume is all about Bavaria. She still hasn't gotten around to the Tyrol but, when she finally does, I hope she'll come to the Tratzberg Castle, ask about the Hapsburg Hall and write down the answers for her next book! But her website shows that she's already planning books about the castles of Baden and Württemberg and the castles of the Dukes of Saxe-Anhalt! So, the Tratzberg Castle is going to take a number and get in line.

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**From Astrid Mayer:**

Dear Jim,

It takes a little time, but now I know, that the murals have NOT been painted by the brothers Rosenthal.

Kind regards

Astrid Mayer  
Gräflich Enzenberg'sche Gutsverwaltung

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www.schloss-tratzberg.at

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**From James F Thoma On May 4, 2019**

This is intriguing and poses even more questions. Do you think the date of 07 Apr 1512, the date of the transfer of the inheritance is also the date of Martin's death? Or at least would put Martin's death date as 1512? It also clarifies some of the information for Christoph Rosenthaler who followed the trade of his maternal grandfather.

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From Wilbur Hanson Kalb:

Georg Kaspar Nagler ( Bavarian, 1801 – 1866 ), ed., *Of the Artists, or Information About the Lives and the Works of Painters, Sculptors, Builders, Copperplate Engravers, Woodblock Engravers, Lithographers, Draftsmen, Medalists, Ivory Craftsmen, Etc.* 13<sup>th</sup> Volume. Rhenghiero, Rhenghieri — Rubens, P. P. ] ( Munich, Bavaria : E. A. Fleischmann, 1843 ), pp. 398 – 399

Rosenthaler, the name of three curious artists from Nuremberg, older contemporaries of Dürer, of whom, however, the story of their origins would probably be only silent, because, in the Tyrol, they led, within the walls of the Franciscan Monastery of Schwaz, quiet lives consecrated to Art.

In the Monastery of Schwaz lived three brothers, Caspar, Johann and Jakob Rosenthaler, all painters, but only Caspar's name is preserved in the story, as he certainly was the most proficient. He was called by J. [ Joseph Freiherr ] von Sperges in his *Tyrolische Bergwerksgeschichte* [ German, "Tyrolean Mining History" ], p. 102, as the builder of the monastery and the church of the Franciscans of Schwaz, where the Rosenthaler lived as monks, and worked as painters. They painted in the cloister of the monastery, which, built in the pointed arch style, contains grave vaults, which were chosen by the richer families of the city as the burial site. These rooms were completed by the Rosenthalers with depictions of the life and sorrows of the Redeemer, and also the coats of arms and the names of the families. Here begins therefore, from the last years of the fifteenth century onward, a continuous series of spiritual representations, which at the same time form a telling history of art, even into the age of decline. The oldest are of the Rosenthalers, nearly one third of the whole cloister. According to tradition, the images of the three painting brothers are displayed in the monastery, along with a now damaged inscription : "Rosenthaler Pictores Norimbergenses [ Latin, Rosenthaler Painters of Nuremberg" ]". Count F. [ Franz III Josef ] von Enzenberg, an outstanding art connoisseur and owner of one of the richest chalcographical [ copperplate engravings ] and xylographical [ woodblock engravings ] collections in Germany, who extensively disseminated in the *Kunstblatt* [ German, "Art Bulletin" ] 1843 on the achievements of the Rosenthalers, only a few years ago completely saw the inscription, which at the same time also announces the year of Caspar's death : Caspar Rosenthaler + 1514. Then followed Johann and Jakob Rosenthaler, "Pictores Norimbergenses" [ Latin, Painters of Nuremberg ] who were then still alive. Not all of the successors of the painters in the cloister are known, but the first and foremost of them to be called is a monogrammist P. W. S. ( in the tablet ). The painters from Schwaz, Georg and Andreas Höttinger, who were already very much inferior in quality, restored the paintings in 1652 and in 1687 the sons of Andreas, Andreas and Johann Höttinger, filled the still empty rooms with paintings which are nevertheless in no comparison with the older ones. But most of



them went to ruin because in recent times the break of a torrent had seriously damaged the walls of the passage.

In addition, the Monastery contains, from the same period, several other paintings, some of which carry the stamp of the best works of the cloister, so that they can be attributed, with equal assurance, to Caspar Rosenthaler. The best of them stand in the presbytery of the church at the sideboard table, and, placed on a wooden board of 5 feet 2 inches high, they are the Holy Virgin with the Child and the main people of the genealogy of the Christ, all with inscriptions that unfortunately disturb the total impression. The figures are noble and expressive, which compensates for the occurring distortions. Also, the colors are clear and true, and the whole is treated with extraordinary love. In general, those who have seen the works of the Rosenthalers declare with delight about them. In a wooden shed of the monastery were two altar wings, which were later taken out and sawn through. The inner panel represents St Bernhard and St Franz, both as monks, and so well painted, that they can only be attributed to the Rosenthaler. Less successful are the outside panels, which present the Annunciation of Mary. These pictures were later provided with Dürer's monogram and sold in Italy as works by this master. Some pictures, which one may explain as work of this brother, are owned by the Count von Enzenberg. All of these pictures are from the Franciscan Monastery. Count von Enzenberg has not been able to discover the same in any other church, but believes that, at [ his seat since 1847 ] the Tratzberg Castle, which is one and one-half hours [ by horse and buggy = 3.192 miles, across the Inn River to the northeast ] from Schwaz, the family tree of the Habsburg House with portraits may be attributed to him [ Caspar Rosenthaler ], as these highly interesting murals show the greatest agreement with those of the cloister. Unfortunately, these pictures are also mutilated, especially by clumsy restoration of the hall in the Zopf style [ the art style popular in Germany between 1760 and 1790, between the Rococo and Classical eras ]. Even in the Georgenberg Monastery [ the Benedictine abbey in Stans, across the Inn River from Schwaz, and 1.65 miles in the north, on the road to the Tratzberg Castle ], burned in 1805, there could have been work done by him. So Count von Enzenberg thinks that the high altarpiece, destroyed by the fire, at the church in Vomp near [ directly across the Inn River from ] Schwaz, which had been praised as a work by Dürer, had been done by Rosenthaler, like the supposed Dürer painting in the Count von Tannenberg's [ Rudolf, 1795 – 1846, the father-in-law of Count Franz von Enzenberg ] collection in Schwaz but it was destroyed in 1809. It would be striking that, in the two parish churches in Schwaz and Sterzing [ now Vipiteno, South Tyrol, Italy, 33 miles south of Schwaz ], no picture of Rosenthaler could be found because, according to the statement in the *Tiroler Künstler-Lexicon* [ Dictionary of the Tyrolean Artists ], he is said to have built these churches. But this statement is groundless, and if the Lexicon cites the mentioned work of Sperges, it is only certain that this writer has declared the mentioned churches in the same era, but not as built by Rosenthaler.

If a second statement in the *Tiroler Künstler-Lexicon* is correct, we know a new branch of Rosenthaler's activity. It says that at the end of a book, *Die Legend des heil. Vaters Franzisci nach der Beschreibung des englischen Lehrers Bonaventura* [ The Legend of the Holy Father

Franz from the Description of the Angelic Teacher Bonaventura ], are the following words : “gedruckt und vollendet in der kais. Stadt Nürnberg durch Hieronymum Hölzel. In Verlegung des Erbern Kaspar Rosenthaler Yetzund wonhaft zu Schwaz. am 7 Tage des Monats Aprilis 1512 [ Printed and completed in the Imperial City of Nuremberg by Hieronymus Hölzel. In Transfer of the Inheritance of Kaspar Rosenthaler Now living in Schwaz. On the 7th Day of the Month April 1512 ].”

The Nuremberg family Rosenthaler is not extinct with these three monks, because we know from [ Johann Christoph ] Hirsch [ 1698 – 1780 ] in Des Teutschen Reichs Münz-Archiv [ The Mint Archives of the German Empire, published in 1756 ], Vol. I, p. 415, Vol. II, p. 6, that the citizen of Nuremberg, Christoph Rosenthaler, was appointed in 1560 as Mint Inspector General of the Franconian District. Later he accepted the position of a Special Mint Inspector of the City of Nuremberg and was still active in 1574.

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From Wilbur Hanson Kalb:

Thank you for the pictures. I’ve got a couple for you. I’m just a sentence from finishing the corrections and annotations of your English translation ( which is pretty good, by the way, in



spite of Google’s imperfect OCR ) of the Three Rosenthaler Brothers article. So, I can tell you



that, if the Count von Enzenberg was correct, the Rosenthaler mural of the Hapsburg family tree still exists today at the Count's home, Schloß Tratzberg, and is open to the public for the tours. In fact, it may be the only Rosenthaler work that can be seen by the public. Here are two of the pictures of the "Hapsburg Hall" ( the English name of the Habsburger Saal ) :

They all look great, don't they? Their colors are strong and clear, unlike the colors of those frescos, but that's not the fault of the monks. The materials for the frescos are different from the materials for the murals so the colors are bound to look a little faded, even in the best of conditions. Anyway, you can see the rest of the pictures at <https://www.schloss-tratzberg.at/index.php/habsburg-hall.html>. Yes, the Schloß Tratzberg, still in the Count's family,

does have its own website, available in nine languages. You can check out in English the rest of the website at <https://www.schloss-tratzberg.at>.



From James Frederick Thoma:

This is the three painters in the Franzkaner Kloster in Schwarz. Or at least I believe that this is the three painters that everyone is referring to. I know that it is a portion of a much larger fresco and the it is at the bottom left of the fresco where the painters are supposed to be located. So you can see where Schoenherr came from on his presumption. But remember that Kasper, who before he went to Schwarz, was already a metal dealer, painter, and engraver. The fresco is dated 1514, the same year that Kasper dies, and it is noted that he died at the monastery and is buried in the chapel cemetery. We are already long past the

time of St. Francis and even I know that the Franciscan Friars had slipped from the days of the sparrows. I am trying to find the coat of arms that Schoenherr describes because three roses and a star is on the Rosenthaler coat of arms. And that would date the coat of arms pre 1514. And it makes the puzzle of a Hungarian Coat of Arms more puzzling.

**ROSENTHALER**





### From Wilbur Hanson Kalb:

Personally, I Would Call Herr Schoenherr a Killjoy. And he should have stayed in the Capuchin Monastery in Meran. Yes, he was a Tyrolean.

David von Schönherr ( 1822 - 1897 )

After I sent you that "Hungary and the Two Egers" e-mail, I re-read, from end to end, the Schoenherr article to see if he mentioned "Ungarn", the German name of Hungary, but he did not mention it. However, I found the only mention of the Rosenthaler Wappen in the following paragraph. Is this the one that caused your rant?

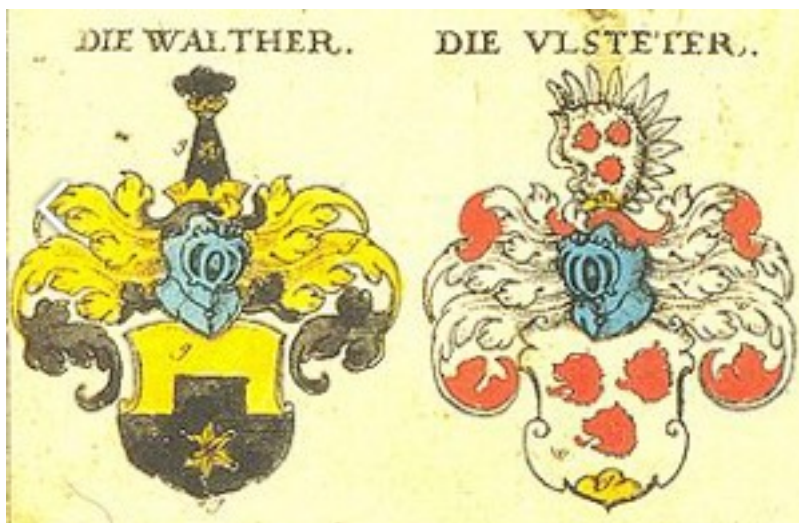
wähnt wird.  
Der ober jener Inschrift in knieender Stellung abgebildete Kaspar Rosenthaler beweist ferner, dass er kein Mönch, aber auch dass er kein Maler war. Seine Kleidung ist die eines „fürnehmen“ reichen Mannes und nicht die eines Handwerkers, Malers oder eines Mönchs. Diese einzelne Figur beweist ferner, dass in der unter ihr angebrachten Inschrift nur von einem und nicht von drei Rosenthaler die Rede sein kann. Dass aber das Bildniss jenes des Kaspar Rosenthaler sei, zeigt das Rosenthaler'sche Wappen, drei Rosen und ein Stern. Aus dem Kaspar Rosenthaler'schen Bild ergibt sich ferner, dass die drei Männer, welche an einem im südwestlichen Ende des Kreuzganges befindlichen Gemälde abgebildet erscheinen, keine Brüder Rosenthaler sind. Wären es Rosenthaler, so müsste einer derselben dem Kaspar Rosenthaler ähnlich sein, welcher auf seinem Votivbilde abgebildet ist. Dies ist aber nicht der Fall. Die Sage hat diese drei Männer bisher nur als die drei Maler des Kreuzganges, nie aber als drei Rosenthaler erklärt.

Über den aus dem oberwähnten Bache: „Legend des heil. Vaters Franzisci etc.“ vom Jahre 1519 ansehn.

The English translation :

The picture of Kaspar Rosenthaler kneeling above the inscription further proves that he was not a monk, but also that he was not a painter. His clothing is that of a "handsome" man and not that of a craftsman, painter or monk. This single figure further proves that in the inscription attached below can speak of only one and not of three Rosenthalers. But that the portrait is that of Kaspar Rosenthaler shows the Rosenthaler coat-of-arms, three roses and a star. Furthermore, as Kaspar Rosenthaler's picture shows, the three men who appear on a painting in the southwestern end of the cloister are not the Brothers Rosenthaler. If they were Rosenthalers, one of them would have to be similar to Kaspar Rosenthaler, who is depicted on his votive picture. This is not the case. The legend has so far explained these three men only as the three painters of the cloister, but never as three Rosenthalers.

Helena Rosenthaler's in-laws were from the Patrizier families of Augsburg — Höchstetter and Ulstatt, but only Höchstetter has an article in the German Wikipedia. Here are the coats of arms from the 1605 classic, Siebmachers Wappenbuch :



Ursula Rosenthaler Mörlin was a direct descendant of twelve Patrizier families — Behaim, Eißvogel, Esler, Geuschmidt, von Gründlach, Pfinzing, Pilgram von Eyb, Pömer, Schüsselfelder von Kirchensittenbach, Stromer von Reichenbach, Seybold, and Waldstromer. Eight of them have articles in the German Wikipedia. They are Behaim, von Gründlach, Pfinzing, Pilgram von Eyb, Pömer, Schüsselfelder von Kirchensittenbach, Stromer von Reichenbach, and Waldstromer. But only three are still with us today ; the rest had run out of male heirs. The survivors are von Gründlach, Pilgram von Eyb and Stromer von Reichenbach.

The six Ritter families are Behaim and Pfinzing for Nuremberg, Esler and Schüsselfelder for Bamberg, von Reichbach for Reichsburg [ Imperial Castle of ] Kammerstein ( 12 miles southwest of Nuremberg ), and von Wilhelmsdorf.

The Bürgermeister of Nuremberg was 3090392 Albrecht Behaim V ( 1250 – 1342 ), the Fernhändler [ merchant / trader ] was also a Ratsherr [ Councilman ] and Schöffe [ Juror ] in the same city. He served for the last ten years of his life ( 1332 – 1342 ). Before the changeover to the Bürgermeister, the Free Imperial City of Nuremberg was ruled by Reichsschulthieß, Imperial officers who acted as both mayors and bailiffs on the behalf of the Holy Roman Emperor. You have three of them in your direct line. They are 24723094 Berthold “Probst [ Provost ]” Isolt ( ca 1195 – after 1272 ), his son-in-law 12361546 Markwart Pfinzing ( ca 1220 – ca 1270 ), the Großhandelsmann [ wholesale merchant ] of Nuremberg, and 12361576 Berthold Pfinzing II ( ca 1225 – ca 1300 ), the Ritter of Nuremberg.

The Reichsministerialen are a class of unfree nobles who were raised from serfdom to positions of responsibility and power in the service of the Holy Roman Empire during the High Middle Ages. The English Wikipedia adds, “What began as an irregular arrangement of workers with a wide variety of duties and restrictions rose in status and wealth to become the power brokers of an empire. The ministeriales were not legally free people but held social rank. Legally, their liege lord determined whom they could or could not marry, and they were not able to transfer

their lords' properties to heirs or spouses. They were, however, considered members of the nobility since that was a social designation, not a legal one. Ministeriales were trained knights, held military responsibilities and surrounded themselves with the trappings of knighthood, and so were accepted as noblemen. Both women and men held the ministerial status, and the laws on ministeriales made no distinction between the sexes in how they were treated.”

Your four Reichsministerialen are all from a single family. The first of them was 98892240 Leupold von Gründlach I ( ca 1190 – after 1172 ), followed by his grandson 24723060 Leupold von Gründlach II ( ca 1150 – after 1225 ) and the latter’s own son, 12361530 Leupold von Gründlach III ( 1177 – after 1242 ). The fourth was their relative, also in your direct line, 24723078 Eberhard von Berg-Hertingsberg ( ca 1180 – after 1205 ). Leupold III was in the service of the Bishops of Bamberg ( raised to the rank of Prince in 1245 ) and the Prince-Bishops of Würzburg.

The Ministerial of the Heilsbronn Monastery, a Cistercian abbey east of Ansbach in Bavaria, was 24723092 Sifrid Pfinzing ( 1200 – after 1235 ), who is believed to have died in Nuremberg.

Two of your ancestors probably served the seventh Burggraf of Nuremberg, Konrad I, who reigned from his castle between 1218 and 1261. 12361540 Rüdiger Esler II ( ca 1160 – after 1233 ) was a Ministerial and 24723140 Bilgram “der Junge [ the Young ]” ( b. ca 1180 ) was in the Council of the Great Princely Burggraf.

The Ministerial of the Duke of Austria was 49446162 Ulrich von Gadme ( b. ca 1105 ) from the 26th Generation. His age suggests that he was the servant of Heinrich II “Jasomirgott” ( 1112 – 1177 ), the last Margrave ( as Heinrich XI, 1141 – 1156 ) and the first Duke of Austria ( 1156 – 1177 ). Heinrich got his nickname because, apparently, he kept saying, “Joch sam mir got helfe” [ High Middle German, “Yes, so help me, God” ].

Oh, that’s a great article! Thank you — I’m going to put it on my list of bedtime readings for tonight! And, yes, the Mitteilungen is online, for the first 100 volumes, at the Bavarian State Library’s Digital Collection website but the search engine is bad — at least, it thinks that my old iPad is not worthy of its attention — so you will have to go through the tables of contents to find the articles you want. Do you want the link to the Pfinzing article and start from there? I gotta warn you — that article is 82 pages long ; it’ll make your eyes to fall out after only a few pages.

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**On May 3, 2019, at 10:34 AM, James F. Thoma wrote:**

Is the Mitteilungen for Neuremberg online? Here is an interesting article about Nuremberg and the noble merchants: <https://academic.oup.com/gh/article/36/2/159/4830139>. Maybe they were not so tame as I thought.

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**From: "Wilbur Hanson "Revierforster" Kalb" May 3, 2019 at 10:20 AM**

**Subject: Re: Hungary and the Two Egers**

I see a lot of other Nuremberger surnames in the list, too. Maybe the Mitteilungen has an article about Nuremberg's dealings with the Egerland somewhere in its 100 volumes . . . Hmmm . . .

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**On May 3, 2019, at 9:19 AM, James F. Thoma wrote:**

I started with Eger from Agnes Stromer <http://geneal.lemmel.at/Ortl-22h.html>. But after relooking, it does not say Eger Hungary. And it appears that in 1313, the year of immigrated, Eger or Cheb was in German hands. So you appear to be correct in you assumption of not Hungary but Bavaria. However this is the only reference that I can find to date of Eger / Cheb in the Lemmel lineage. The older city record of Cheb are in German and the region at one time was closely associated with Nuremberg. In fact Stromer of Nuremberg are reference in the town records: <http://www.portafortium.eu/cbguide/soap-ch/1/1038>. Actually this appears to be a good resource

I have looked at the Hungarian Coats of Arms at the time of Kaspar's death 1514 and they bear no relation in design to the Rosenthaler Coat of Arms (date unknown). I sincerely believe that the family had yet to devise their coat of arms. But he was not alone in that some of the other patrons who had panels placed the coats of other countries on the panel. Austria was represented several times. Jews lived in Hungary for a very long period of time; documented back to the 800s. And like I mentioned earlier it fits my DNA.

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**From: "Wilbur Hanson "Revierforster" Kalb" May 2, 2019 at 10:00 PM**

**Subject: Hungary and the Two Egers**

Hungary?! Why would Caspar Rosenthaler put its coat-of-arms on the wall? The County of Tyrol was never a part of Hungary and the Counts themselves, Archduke Sigismund and Emperor Maximilian, were German. Besides, the Jews usually didn't have their own coat-of-arms so, if the Rosenthalers were originally Jewish, when did it get its own coat-of-arms??? If it didn't have one when Caspar was still alive, he could have put the coat-of-arms for his hometown! So why Hungary? Hmm . . . Maybe I'd better look through the tables of contents for the Mitteilungen of the Historical Society of Nuremberg for the articles about the Jews and their coats-of-arms.

As for Hermann Ortlieb's own hometown, Eger does not necessarily mean that he must be Hungarian. There is one other town named Eger and it's a lot closer to the German border than the far side of Hungary. It's in Bohemia, just across the mountains from Bavaria. It became Bohemian in 1322 but the Bavarians still wanted it. The first Peace of Eger, made in 1389, didn't

stick but the second Peace, reached in 1453, did, establishing the present border between Germany and Bohemia. Nevertheless, until Hitler and the Nazis ruined the whole thing, the area around Eger was still known by its German name, Egerland. After Hitler lost and died, the third Peace was established by expelling all the Germans from the Egerland so, since then, Eger had been known by its Czech name, Cheb.

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**On May 2, 2019, at 12:48 PM, James F. Thoma**

It is those coats of arms that get to me. The translation of Mittheilungen der K.K. Central-Commission zur Erforschung und ..., Volume 10 which you translated for me is most interesting. First it is the only article in which Martin Rosenthaler is mentioned. We learn that he has made two trips to the Holy Land. Evidently something quite unusual as he is noted for it. Constantinople had fallen and the Turks ready to finally sweep through Hungary. At first, I thought he went as a crusader knight. But there is nothing to suggest that he was anything other than a businessman. So, did he make the pilgrimages as a Jew or Christian?

Returning to Kaspar who actually appears in Martin's lineage but not the brother Johann (Hans) and Jacob (Jakob). Hans and Jacob do not appear in Martin's lineage and the author made a point of stating that only exist to explain the three painters in the 1514 fresco in the Franziskaner Kloster in Schwaz. But I did find one piece of artwork attributed to Jacob, none to Hans. But I have located several instances of Kaspar using his father's inheritance to further the artwork in the Kloster. No reference to Hans or Jacob ever doing so.

For the three brothers there is a mysterious reference to baptism that puzzles me. It could pertain to leaving the church (Hans and Jacob) only and becoming Anabaptist. But I fail to believe that is the case. The baptisms occurred supposedly before 1514. So, none of that Protestantism stuff applies. This has to be into the Roman Catholic Church. I fail to be that their father who has made two trips to the holy land and if he was a Roman Catholic; has not already baptized his children. Could these baptisms mean from Judaism to Catholicism?

Back to the coat of arms. We know that Kaspar spent his father's inheritance on artwork for the Kloster (which puts Martins death at 1508 to 1511). And since Kaspar did that he become more than a Friar, he also became a sponsor of the monastery. And for that he got to place his coat of arms in a panel in a hallway. The coat of arms that he chose were not the Rosenthaler Coat of Arms but those of Hungary! What is the heck is that supposed to mean? That the Rosenthalers immigrated from Hungary? It would certainly match my DNA. I noticed that Agnes Stromer who married Heinrich Ortlieb was from Eger, Germany.

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**From: "Wilbur Hanson "Revierforster" Kalb" May 2, 2019 at 12:39 AM**



Somewhere in the Rosenthaler family there is also a Hannibal!

This afternoon I had the opportunity to look through the Encyclopaedia Judaica. There are plenty of Rosenthals but none of them was from Nuremberg or the Tyrol. I did not find any Rosenthalers and Grunhofers but one of Hermann Grunhofer's predecessors as the Mintmaster of Merano ( before the move to Hall ) was a Jew named Mayr. I got photocopies of the articles about Coburg, Bamberg, Nuremberg, Würzburg, and the Tyrol but I forgot Hall, Merano and the Vorarlberg. It's probably TMI ( Too Much Information ) but you should at least read the article about Nuremberg. The people there were very strict about keeping the Christians and the Jews separate and quite mean to the Jews. Because of the Biblical prohibitions against lending, the Christians could not be moneylenders so the Jews got the jobs. And they got a little too good at them. They were always getting shakedowns for the "special taxes", in spite of the protection of the Holy Roman Emperors, and the City was always fighting the Emperor over the loot.

Then one day the City wanted a bigger and better marketplace but the Jewish ghetto was in the way. So the Christians had to ask the Emperor, Charles IV, for the permission to move the Jews out of the way. It was granted but this was at the height of the Black Death and the Jews everywhere were being blamed for it. They had nothing to do with it, of course, but the Christians didn't care. They wanted the marketplace and they wanted it now! So, on 5 December 1349, they burned down the whole Jewish ghetto, killing 560 residents, and the survivors either fled or were exiled. But the City was not punished. Instead, Charles IV had a church built on the ashes of the synagogue. It's now the Church of Our Lady ( Frauenkirche ). And, yes, the Hauptmarkt was once the Jewish ghetto!

So, if the Rosenthalers and the Grunhofers were originally Jewish, they might have found it easier and safer ( and a lot cheaper ) to be baptized as Christians!

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**On May 1, 2019, at 11:01 AM, James F. Thoma <jfthoma@chartertn.net> wrote:**

I have read this missive several times since it arrived.

It is a puzzle beyond a puzzle. Your "If the Rosenthalers . . . pushy Christians." is a thoughtful explanation. It also tells the Jewish population that they are still with them. Later they send Ursula to align themselves with the emerging reformation. I believe your explanation to be close if not the truth.

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**From: "Wilbur Hanson "Revierforster" Kalb" April 26, 2019 at 8:32 AM**

I thought it was weird of the Rosenthalers to name one of their boys Hasdrubal while all the other boys had regular Christian names so I looked it up to see if it is Jewish. It isn't. It's Carthaginian. Hasdrubal was the name of the brother of THE Hannibal, the guy who rode the

elephants through the Alps to scare the Romans in the Punic Wars. Edigius Rosenthaler might be showing off his knowledge of the classics by naming his son Hasdrubal but, if the Rosenthalers were originally Jewish, they might be signaling their defiance of the pushy Christians.

Hasdrubal is the Latin version of 'Arzuba'al, a Punic name meaning "Help of Ba'al". Ba'al is known, in the Holy Bible, as one of the biggest enemies of GOD. This boy was born between 1517, when Martin Luther nailed his 95 Theses, and 1521, when the Edict of Worms was issued. And the Protestants had often pinned the name "Ba'al" on the Catholic Church in their attempt to show that it was as heathen as the worshippers of the original Ba'al.

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