

STEIN COLLECTORS INTERNATIONAL

PROSIT

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The Beer Stein Magazine

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Serpentine Drinking Vessels

By Eric Salzano



Photos From the Road

By Ron Fox

Mettlach Artists, Motifs and Styles

Part 5d - Art Nouveau, Art Deco and Poster Art
By Roy De Selms



Join your friends and fellow collectors in Dayton, OH
for the 2023 SCI Convention, July 25 - 29

The 2022 SCI Convention in Charleston, SC



The 2023 SCI Convention in Dayton, OH

SCI's 56th annual convention will be held in Dayton, Ohio, July 25 through 29, 2023. There will be two days of pre-convention activities: tours on July 25 and a commercial auction by Fox Auctions on July 26. The convention itself will be Thursday through Saturday, July 27 through July 29, with check-out from the hotel on Sunday, July 30.

The convention hotel is the Marriott at the University of Dayton, 1414 South Patterson Boulevard, Dayton, Ohio 45409. The hotel is convenient to restaurants and shops serving the university community and to Carillon Historical Park. The hotel has a complimentary shuttle which will take guests anywhere within a five mile radius.

Dayton is known as the birthplace of aviation, the city where Wilbur and Orville Wright developed the first airplanes. Sites associated with the Wright brothers range from their early bicycle shop to Hawthorn Hall, Orville's later home. The 1905 Wright Flyer III, which Orville considered the first practical airplane, is exhibited at Carillon Historical Park.

Dayton is a fitting location for the National Museum of the United States Airforce, the largest aviation museum in the world. It has 19 acres of indoor ex-



National Museum of the United States Airforce,

hibit space containing over 360 airplanes and space vehicles plus exhibits, a theater and restaurants. Visitors may board a NASA space shuttle and four former presidential airplanes.

An SCI member, the late Roger Glass, donated his beer stein collection to a Dayton museum. It is now on permanent display at the Carillon Historical Park, a museum complex of over 40 buildings and structures less than a mile from our convention hotel. We will view his collection during the convention.

Dayton is also known for the home of Paul Laurence Dunbar, the famous

African American poet; the Dayton Art Institute, a major regional museum; its parks and paved trails along the Great Miami River; and more.

The convention itself will feature a strong program of speakers, round tables, auctions and stein sales, along with the hospitality room and afternoon tea in a nineteenth century mansion.

Convention rates at the Marriott at the University of Dayton are \$125 for a single or double room. These rates are also offered three days prior to and after the convention period on a space available basis. Parking is complimentary.

To make reservations phone 1-800-MARRIOTT. Say you are with the "Stein Collectors International Convention 2023" group. We urge you to make your reservations early.

For questions contact Richard Strom at stromrwk@gmail.com or 301-530-2403.

Watch for detailed convention information in the March, 2023 issue of *Prosit*.



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Tea Time!



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Part 1 - The Parable of The Prodigal Son (Luke 15, 11-32)

This multi-part article compares and contrasts two steins which illustrate the parable of the Prodigal Son. This part recaps the parable and examines the engravings providing the source of the scenes appearing on both steins.

In this Biblical story, a father has two sons. The younger son, who is wasteful and extravagant, pleads with his father to give him his share of his future inheritance, which he does. Taking his new-found fortune, the son leaves home for a foreign country, where he enjoys a grand lifestyle until all of his money has been spent. A famine strikes the land, and he is forced to take work as a swineherd in order to survive. He ultimately sinks to the level of envying the swine for their food, whereupon he comes to his senses and realizes that even his father's servants do not have to endure the poverty and hunger he now experiences. He decides to return to his father's home and repent, asking to be hired as a servant. As he nears his destination, his father sees him in the distance, and running to him he embraces him wholeheartedly. As he begins his confession his father calls for his servants to dress the son in the finest robe available, get a ring for his finger, and sandals for his feet, and to slaughter the "fatted calf" for a celebratory meal. The older son, who was at work in the fields, hears the sound of celebration, and is told by a servant about the return of his younger brother whereupon he becomes angry at the perceived lack of fairness.. Expressing his resentment to his father, his father explains that the joy and celebration were appropriate because the younger son had been dead and was now alive, had been lost and was now found.

The four scenes at right depicting the story of the Prodigal Son are from a set of engravings by Sebald Beham (1500-1550) executed in 1540. Each of the engravings bears Beham's monogram, two of them are numbered (1 and 4), three include direct reference to the biblical story ("LUCE XV"), and one is dated (1540). A number of museums have prints of this set in their collections. While they have made somewhat of a hash of their interpretations of this set of four, thankfully the prints themselves each include a Latin title. Those titles and an interpretation are shown below the illustrations at right.



Beham, born in Nürnberg, was a painter and printmaker. He produced approximately 252 engravings, 18 etchings and 1500 woodcuts, including woodcut book illustrations. He worked extensively on tiny, highly detailed, engravings, many as small as postage stamps, placing him in the German printmaking school known as the "Little Masters" from the size of their prints. These works he printed and published himself, while his much larger woodcuts were mostly commissioned work. The engravings found a ready market among German bourgeois collectors.

Beham's engravings cover a range of subjects, but he is especially known for scenes of peasant life, and scenes from classical myth or history.

Beham's works were used to illustrate early stoneware as well as 19th century beer steins (see "Hans Sebald Beham" by John Strasserberger, *Prosit*, March 2006).



PATER DA MIHI PORCIONEM SUBSTANCIAE, QUAE ME REDIT
Father give me that portion of the estate that is mine



DISSIPAVIT SUBSTANTIAM SUAM VEVENDO LUXUROSE
He squandered his inheritance on extravagant living



CUPIEBAT IMPLERE VENTREM SUUM DE SILIQUIS
He was tempted to fill his belly with pig slops



FILIUS MEUS MORTUUS ERAT, ET REVIXIT,
PERIERAT, ET INVENTUS EST.
My son was dead, and came to life,
he was lost, and was found.



Part 2 - The Prodigal Son A Historismus Stein

By Joann Ellis

This salt-glazed stein was made in the Westerwald by Merkelbach & Wick whose trademark appears on the base. No model number appears, although it is very similar to model #245 appearing in the original M&W catalog as seen on the SCI website. The body is made of a white to grayish clay to which four scenes illustrating the Biblical story of the Prodigal Son are applied. Cobalt (blue) and manganese (purple) glazes have been used for color. The 5-ring closed hinge suggests a date ca. 1870.



The four scenes around the body are from Luke 15, verses 11 to 32. Beginning from the right of the handle, the scenes show the son pleading with his father for his portion of his anticipated inheritance; the son working as a swineherd; the son wasting his fortune in extravagance; and the repentant son being welcomed home by his father. These scenes are taken from the engravings by Sebald Beham discussed in Part 1 of this article. Note that the scenes do not conform to the order of events in the parable (which curiously will be noted again in Part 3).

The relief inlaid lid on this stein is very richly detailed. Keeping the Biblical theme of this stein in mind, three of the prominent figures on the lid suggest to me that they represent the Trinity of Father, Son and Holy Ghost. Might the three figures with spread arms, encircled in white, represent Jesus and the two criminals who were crucified alongside him at Calvary?

What at first seems like a simple saltglazed historismus stein turns out to be a densely packed Biblical reference.



Father, Son and Holy Ghost?

Part 3 - The Prodigal Son A Jugendstil Era Stein

By Walt Vogdes

The stein seen here is the Jugendstil analog to the Historismus stein seen on the opposite page. Made by Reinhold Hanke (model #2391), it too depicts Sebald Behan's engravings of the story of the Prodigal Son, but other than that it is quite different.



The four scenes on this stein are identical to those on the Historismus stein in Part 2, although they appear in a slightly different order. Starting to the right of the handle, they depict the son pleading for his inheritance, the son laboring as a swineherd, the wayward son being welcomed home, and the son squandering his purse.

I term this a "Jugendstil era" stein because of the glaze (*Kölnische braun*, the non-traditional shape of the body and handle, and the period when it was made, circa 1910-1915. Although this stein appears in a Steinzeugwerke catalog (see below), that firm was simply a marketing co-op, not a manufacturer.

The surprising aspect of this stein is the combination of Jugendstil and Historismus. The Jugendstil art aesthetic favored new body and handle shapes, new glaze treatments and abstractions. Note the other steins sharing this catalog page—doesn't the combination of Historismus and Jugendstil on this stein seem unusual?



- References:**
- “Steinzeugwerke and Steinzeug Industrie Coblenz”, Prosit Dec. 2003, W. B. Vogdes
 - “Reinhold und August Hanke, Westerwälder Steinzeug, Historismus—Jugendstil”, Keramikmuseum Westerwald, 1986



Mauritius (Maurice), a Christian Saint with an Interesting History

By Bob Hurley, Meister Steiners

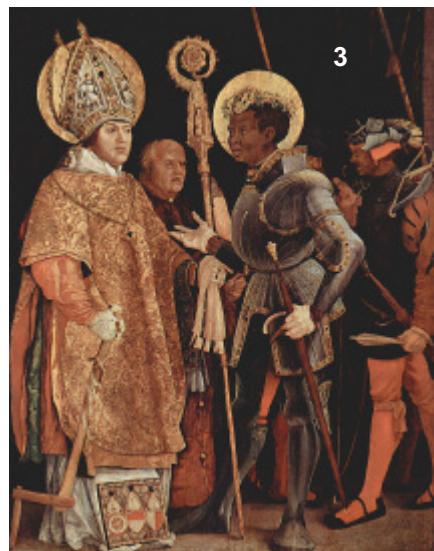


At this year's SCI Convention in Charleston, I was able to acquire a very special enameled glass stein from the Steve Elliott collection through Fox Auctions (Figures 1a-1c). The stein is by the firm of Fritz Heckert of Silesia, a firm which created a large amount of Historismus enameled glass in the late 19th century in the style of the 16th and 17th centuries. This stein depicts St. Mauritius, also called St. Maurice. The image is quite striking: An African man in full armor with a cross in the center of the breastplate, holding a lance with the Swiss flag in his right hand and a shield with the two-headed eagle in his left hand. The left side bears the coat of arms, or armorial bearing, of Friederich von Arnstadt, and the right side is decorated with the arms of Ernst von Meltzing, Subsenior. The significance of these will be discussed later.

Motivated by my enjoyment of depictions of armored knights in paintings, on steins, and enameled glassware, I visited the Metropolitan Museum of Art in New York a few years ago, and now recalled the famous painting of St. Maurice by Lucas Cranach the Elder and workshop, (1477-1553). The Saint is depicted in jeweled Maximilian armor as seen in Figure 2. The painting, part of an altarpiece for the Collegiate Church of Halle, depicts one of the church's treasures, a life-size suit of armor made of pure silver that Maximilian had commissioned for himself, and which was re-purposed into a reliquary. The



armor was eventually pawned and destroyed for the precious metal. Another painting of St. Maurice is this sixteenth Century image by Matthias Grünewald (Figure 3). After seeing this painting and the saint depicted on this Fritz Heckert stein, I decided to venture a bid and acquire it for my collection.



Walt Vogdes alerted me to a large Kurfürsten (Electors) Humpen in the Corning Museum of Glass (Figure 4) which bears great similarity to this Heckert stein. Much of Heckert's enameled Historismus glassware used artwork from original 16th and 17th century enameled glass, although they avoided making direct copies. The Humpen is inscribed "S. Mauritius 1593" and it appears to be an original

16th century work. The image of St. Maurice is strikingly similar to the image on the stein. The Humpen also features coats of arms in two zones, which are said to belong to the chapter members of the Cathedral of Magdeburg. The two coats of arms on the stein (Figures 1a and 1c) also appear on the Humpen.

But there is more to the story of St. Maurice, one that is quite interesting. There is debate as to whether he really existed, or if the character was fiction, created to give the people a martyr. The generally accepted story goes that he was a 3rd Century Christian Roman Soldier from Thebes in southern Egypt. He rose to the level of commanding an entire legion of soldiers, which were said to be all Christian. A legion is 1,000 men, but there are stories that he commanded as many as 6,000 men. Emperor Maximilian called the legion from Thebes to Gaul to squelch an uprising of the Bagaudae. There is not complete agreement on what Maurice and his men were asked to do, but in general they were to offer sacrifices to pagan gods, and pay homage to the emperor. Some accounts were that they were ordered to persecute and kill local Christians.



4

Otto I named Maurice as patron saint of the empire and Protector of Magdeburg, which was the base of his missionary work to the East. Although Maurice was from Egypt, he was originally depicted as a white Roman soldier. In the twelfth and thirteenth centuries, the Hohenstaufen dynasty cultivated their connections to Magdeburg because they found in Maurice a champion to symbolize their expansionist aims. In this case they hoped to unite the German lands with Norman lands in southern Italy and Sicily and thereby expand the reach of Christianity via Islam. In this context, St. Maurice became a black man where he had previously been depicted as light-skinned, first in two passages from Regensburg chronicle (ca. 1160) that described him as the commander of a troop of black moors, and then in this wooden statue from Magdeburg Cathedral (Figure 5). This proved a powerful propaganda tool of the Hohenstaufen rulers. Frederick II understood that depictions of the variety of subjects in his cosmopolitan empire were useful for buttressing his authority. By depicting the paragon of Christian strength as a black man, Frederick highlighted the reach of both his faith and his political power, a useful propaganda tool against unruly nobles and recalcitrant church officials.



5

While stationed in Agaunum, Maurice refused these orders, Maximian ordered decimation of his legion, which is when one of every tenth man is killed. After this decimation, Maurice was again asked to follow the emperor's orders, and again refused. A second decimation was then carried out. After the second decimation, when he still refused, the entire legion was killed, along with Maurice. About 100 years later, his remains were returned to Agaunum, which was renamed St. Maurice en Valais, Switzerland in his honor. This explains the Swiss flag he is holding on the stein.

Maurice became patron saint of the German Holy Roman Emperors. In 926, Henry the Fowler (*Heinrich der Vogler*) ceded the Swiss Canton of Aargau to the Abbey in return for Maurice's lance, sword and spurs. The sword and spurs were part of the regalia used for coronations of the Austro-Hungarian Kings until 1916, although the sword was said to be of later origin, not the original sword.

In 929, Henry the Fowler held a royal court gathering at Magdeburg. At this same time the Mauritius Klauster was founded in honor of Maurice. In 961, Otto I, Holy Roman Emperor, was building and enriching Magdeburg Cathedral to be his own tomb. In that year the body of Maurice and some of his companions were conveyed to him at Regensburg in Magdeburg Cathedral where they were honored at a gathering of the entire populace and venerated there still today.

The veneration of a noble Maurice remained the dominant one until the rise of the transatlantic slave trade from about the sixteenth century, whereupon there was a marked shift in favor of portraying Maurice in "primitive" garb to better suit a developing worldview that justified exploitation of black people.

Today there are over 650 religious foundations dedicated to Saint Maurice in France and other European countries. Maurice is the patron saint of the Duchy of Savoy and of the Valais in Switzerland as well as of soldiers, swordsmiths, armies, and infantrymen. He is also the patron saint of weavers and dyers. In addition, he is the patron saint of the town of Coburg in Bavaria, Germany, where he is shown as a man of color on manhole covers as well as the city coat of arms (Figure 6) and is referred to as "Coburger Mohr" or the Coburg Moor.



6

It's interesting when one can learn so much history from the acquisition of a single beer stein. This Fritz Heckert stein will have an honored place in my collection depicting knights in armor.

References:

[Wikipedia \(St. Maurice\)](#)

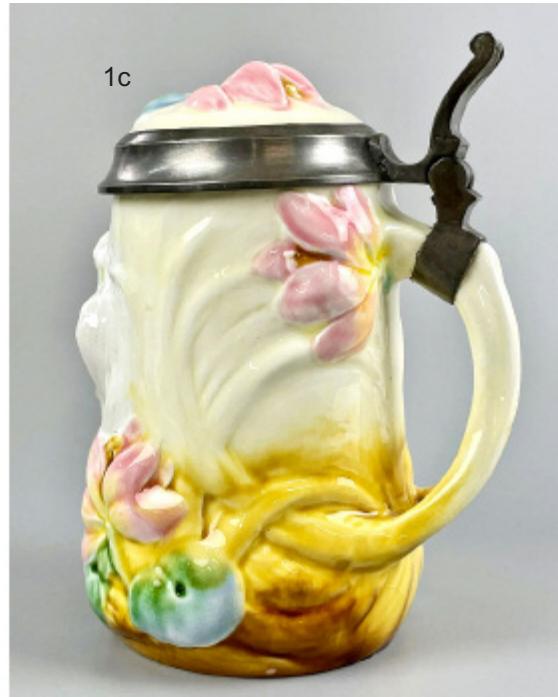
<https://Blackcentraleurope.com>

Corning Museum of Glass – cmog.org



An Austrian Majolica Art Nouveau Stein

By Salvatore Mazzzone
Florida Sun Steiners



The auction listing for the stein read “*Art Nouveau style with woman’s face in relief and inlaid lid. 6.5” ht. From the lifelong collection of Dennis Wilson, member of Stein Collectors International.*” It also included a bevy of well-taken photographs, three of which are shown in Pictures 1a, b and c.

Although nothing was said about its age, I guesstimated it as early 1900s. It appeared to be flawless, and the starting bid was only \$50. I liked it. It was a no-brainer. My \$50 bid was entered quickly. The only question was how far would I chase it if others liked it, too? But no competing bids were entered and I got it for a meager 50 bucks!

When the stein arrived, I was delighted to find it to be as lovely and flawless as it appeared in the photos. I inspected it closely and found the only markings to be the numbers “7127” and “67” impressed into its base. Little did I know of the twists and turns that lay ahead as I tried to discover the origin of my new acquisition.

The first thing I did was email Dennis to let him know I had purchased his stein and ask if he had any information about it beyond what was in the auction listing. His response was, “*I bought it at auction in Rockville, Indiana from an old antique dealer. Perfect condition and that’s all I know. Enjoy.*” The response was gracious and appreciated, but not much help.

Online searches that were focused on “*art nouveau stein*” uncovered two lookalikes, one from a Ron Fox auction that had been held just a few months earlier (Picture 2) and one from an article on the *Steve on Steins* website (Picture 3). The stein in the Ron Fox auction was said to be Austrian majolica, but did not cite a maker or date. The one in the *Steve on Steins* article



was also identified as majolica and was dated as c.1905 but was not identified as to origin (although it was in an article titled "Majolica Beer Steins (Mostly German & Austrian), And a Few Habenerware (Hafnerware).")

These were ostensibly the same stein as mine, undoubtedly from the same maker, yet there were subtle but clear differences in their appearances. Some of those differences may be attributable to slightly overly bright lighting in the photography washing out some of the features, but there are also small but meaningful differences in the glazing and painting as well, which may (or may not) have been done by different decorators at the factory.

I contacted Ron to see if he could shed any further light on the stein that was in his auction, and by association, mine. He responded, "*I have had this stein several times through the years. It is Austrian majolica made 1900-1910. I am not aware of any other steins they produced; that doesn't mean there aren't any others out there.*" He also provided a picture of the base of the stein which showed the impressed numbers "7127" and "63" and offered this general information: "*The material is earthenware, much like the material in Hummels. It is unvitrified and easily chipped or damaged. The lead glaze coating has a distinctive appearance. This firm also made many majolica tobacco jars. They are never marked by the factory.*"

The fact that the stein in Ron's auction bore the impressed numbers 7127 and 63 while mine is marked 7127 and 67 suggested to me that the four-digit number might be a form or mold number, and the second might be a decorator's number. More data was needed.



4

Armed with the new information from Ron (as well as a new-found appreciation for majolica), I began to search for "Austrian majolica tobacco jars" and "Austrian majolica humidors" looking for any carrying the telltale four-digit/two-digit number combination stamped into the base. And I found a bunch of them. Unfortunately, once again the sellers offered no information as to who the maker was. It was infuriatingly frustrating.

Pictures 5 - 8 show but four of the tobacco jars I discovered. For each of these I found multiple examples exhibiting slight appearance differences (not illustrated here). It appeared to me that they probably had been made from the same molds but varied slightly in their paint work. There were also variations with pose or feature differences that had clearly been made from different molds.

I sent a picture to Ron of the Arabian gentleman (Picture 7) to see if he felt that this was indeed an example of a tobacco jar made by the same firm that made my stein. He responded, "*Yes, that is one of many tobacco jars they did. Over the years I have had dozens.*"

In my searches I also stumbled upon three very similar-looking yet slightly different majolica lidded jars which I felt were almost certainly from the same maker (Pictures 9a, b and c). (These were alternatively called "vanity dresser jars" or "humidor jars," although the latter appellation for these very feminine items seems highly inappropriate.)



5



6



7



8



ropriate.) Not only was their design and coloring similar to my stein, their bases were unmarked except for an impressed four-digit and two-digit number as well. Once again, unfortunately, a maker for these pieces was not cited.

I now had information about the numbers appearing on two (or more) examples of six different items – one stein, four tobacco jars and one vanity dresser jar. The adjacent table is a summary of that information, with references to the Picture numbers of the items depicted in this article.

At this point I was relatively certain that these steins, tobacco jars and vanity dresser jars were all made by the same maker, and that the 4-digit number of the base of these objects is the equivalent of a model or form number. The purpose of the 2-digit number is somewhat more speculative, but given that these pieces were hand-finished, it's reasonable to think that it identifies the decorator.

Since two of the tobacco jars (models 4368 and 3606 both have the 2-digit number "21", might they have been decorated by the same artist?

I should also mention that my searches uncovered some particularly striking c.1850-1910 majolica tobacco jars made by Johann Maresch, Bernard Bloch, Brothers Urbach and others. But that's a tale for another time.

Searches for "Austrian majolica stein" found plenty of examples, but with the exception of model #7127 (Pictures 1, 2 and 3), none of them had the 4-digit/2-digit impressed number combination. This does not mean that there aren't others, but implies that they are probably rare if they exist at all.

I sent emails to noted German antique ceramics collector, auctioneer and SCI member Peter Vogt, as well as six Aus-

trian auction houses, complete with explanation and pictures, to see if they might know the maker of my stein, the tobacco jars and the vanity dresser jars. Peter responded, saying, "As I am specialized in European Ceramics of 16th-18th century

I cannot help you with the attribution of your very special stein. I have never seen one like this in 35 years in the business."

I received no responses from any of the Austrian auction houses.

I expanded my search to a broader "Austrian majolica" search criteria. Poring over the voluminous search results, I now found many beautiful non-signed majolica busts, figurines and vases having the appearance and characteristic 4-digit/2-digit base markings associated with our mystery maker. Yet there was still no attribution, clue or suggestion as to whom the maker might have been.

That was, not until I came across a pair of majolica figurines that were part of an upcoming auction (Picture 10). They were described in the auction listing as "A pair of continental Majolica figures of musicians, each playing a stringed instrument and seated on a pillow. Pottery. European. Nineteenth century. From 11.5" to 12" in height."

The form, workmanship, glaze and paint work all appeared consistent with that of our mystery maker. One of the figurines had the numbers "1887" and "1" incised on its base, the other "1888" and "19" (Picture 11); these were also consistent with the numerical markings of our mystery maker. But the figurines also had something else on their bases as well – an ink-stamped maker's mark!

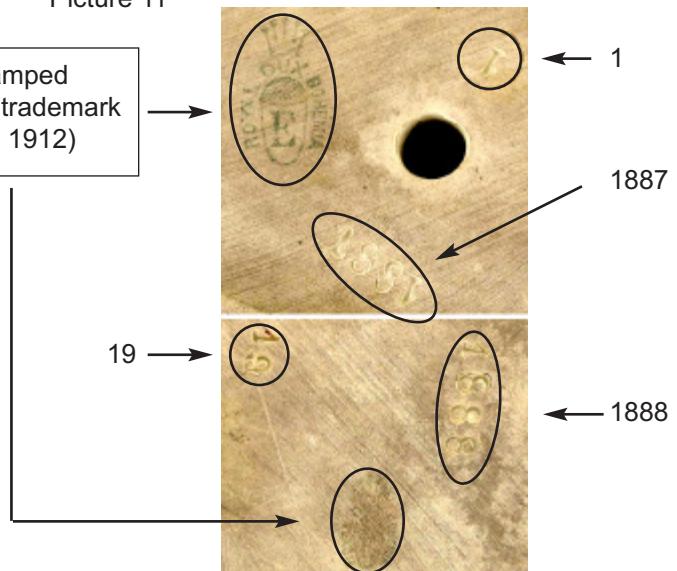
No maker was cited in the listing, but, from my newfound experience in reviewing hundreds of Wikipedia articles, auction listings and pictures for both majolica and porcelain makers

Item	4-digit Nbr.	2-digit Nbr.
My stein (Picture 1a)	7127	67
Ron's stein (Picture 1b)	7127	63
Monk 1 (Picture 5)	2385	13
Monk 2	2385	55
Elephant 1 (Picture 6)	6031	38
Elephant 2	6031	35
Arab Man 1 (Picture 7)	4368	90
Arab Man 2	4368	21
Man in Cap 1 (Picture 8)	3606	27
Man in Cap 2	3606	21
Vanity Jar 1 (Picture 9a)	6901	23
Vanity Jar 1 (Picture 9b)	6901	26
Vanity Jar 1 (Picture 9c)	6901	34



ink-stamped
Royal Dux trademark
(1891 - 1912)

Picture 11



and items of every type, I had become familiar with the logo of Royal Dux Bohemia (Picture 12)—that is clearly the mark on the base of both figurines. Further research revealed that this particular version of the logo was used from 1891 to 1912, a time frame consistent with the manufacture of my stein and the tobacco and vanity jars. (Both my wife and I were captivated by the figurines and I was successful in winning them in the auction, but I digress.)



Research into Royal Dux Bohemia revealed the following history of the company:

Duxer Porzellanfabrik, located in Dux, Bohemia (now Duchcov in the Czech Republic), was founded in 1853. It produced utilitarian pottery, and had little success. In 1860 the factory was purchased by Eduard Eichler who renamed it *Eduard Eichler Thonwaren-Fabrik*. This is generally treated as the beginning of what has become commonly known as Royal Dux, a concern which remains active today, more than 160 years later.

With the acquisition of a second factory in Šelty, Bohemia, Eichler began to produce artistic wares in terra cotta, faience and majolica following the style of Royal Copenhagen, Sevres and Royal Worcester. The quality of the work was excellent and received numerous awards, including a Silver Medal at the 1878 *L'Exposition Universelle* in Paris.

After Eduard Eichler died in 1887, his widow Amalia Eichler ran the company until her death in 1890. The factory was then taken over by her son-in-law, Hans Wilhelm, who modernized and expanded the company and began introducing soft-paste porcelain. It appears that the firm did not use a trademark on their wares until 1891 when the ink-stamped mark seen in Picture 12 came into use.

In 1898, the company transformed Eichler's private holdings into a stock-holding company, *Duxer Porzellan-Manufaktur, A-G*, with an office in Berlin serving as the company's headquarters. The newly established company bought a porcelain factory in Blankenhain, Germany, the factory in Šelty was liquidated, and the company began producing porcelain in addition to its traditional products. Its porcelain wares were marked with a small raised pink triangle applied onto the bases (Picture 13); this was employed until 1951. The company's marking has changed several times since then, but there's no need to go into that here.



In 1900, modeler Alois Hampel joined the company and was responsible for many of the celebrated art nouveau shapes and figures it produced.

A strong international market developed. The firm's porcelain wares won a *Grand Prix* prize at the 1904 St. Louis World's Fair, a Silver Medal in 1906 at the Milan exhibition, and the coveted Gold Medal at the exhibition in Liberec, Bohemia in 1906.

World War I caused a major disruption of its operations and due to enormous financial difficulties the factory in Blankenhain had to be sold in 1918. The company struggled, but continued its operations at Duchcov, even surviving the devastation of World War II. In the late 1950s, the Duchcov operation began to regain its lost position in the world markets.

In 1992, the name of the firm was again changed to *Porcelain Manufactory Royal Dux Bohemia A.S.*, and became an independent joint stock company again until 1997, when it became a member of the Czech Porcelain Group. It is still in operation today.

My newly acquired middle-eastern majolica figurines were likely made at the company's Dux factory. The ink-stamped

maker's mark on their bases, as far as I have been able to determine, was the first one the company used, and, according to my research, was in use from 1891 until 1912; thus, the figurines could have been made any time within this date range. This means the actual company from which they emanated could have been either *Eduard Eichler Thonwaren-Fabrik* or *Duxer Porzellan-Manufaktur, A-G*, but that's entirely academic.

Returning to my majolica art nouveau stein, I believe it, the tobacco jars of Pictures 5-8 and the vanity dresser jars of Picture 9 were produced by Eduard Eichler Thonwaren-Fabrik, at either the Šelty or Dux factory, before the Royal Dux Bohemia stamp shown in Picture 12 began to be used, which was reportedly sometime in 1891. I think the tobacco jars had been in production for many years before the company tried its hand at producing a stein – so many of them just look so much older than my stein, most exhibiting a good deal of wear, chips and cracks, whereas my stein is pristine, and the steins in Ron's auction and the Steve on Steins website looked pretty clean, too. As it is reasonable to expect that any post-1891 product would have been marked, I'm inclined to peg my stein's date of manufacture right at c.1891, placing it at the very outset of art nouveau's rise in popularity and preceding the works of famed art nouveau artist Alphonse Mucha. Of course, it's possible that my stein may have been made at a somewhat later date and, for whatever reason, simply escaped the stamp.

I would date the un-stamped tobacco jars over the broader range of 1860-1891. As noted previously, high quality majolica was known to have been produced by the firm during these time frames.

I uncovered one other piece of circumstantial evidence supporting Eichler as the mystery maker. My research introduced me to the world of antique figural tobacco jars, and I've acquired a small collection. I've also acquired a copy of "Figural Tobacco Jars" by Joe Horowitz. On Page 14, a version of the

"Man in Cap" tobacco stein shown in Picture 8 is illustrated which is said to be marked "Royal Dux Bohemia", thus confirming that the Eichler company did indeed produce tobacco jars. This also implies that its production of tobacco jars continued post 1891 and that these were stamped.

My research found only one stein actually marked as Royal Dux, a modern (c.1970-1992) unlidded porcelain puzzle stein, and I found no unmarked steins that were attributed to Royal Dux or its predecessor companies by any seller. If they produced any other steins, which I'm inclined to believe they did not, they must be exceedingly few and rare. Since our mystery maker did not appear to have been a large-scale producer of lidded steins, I would guess that it probably outsourced the pewter making and mounting work for my stein to a finishing shop.

I have found many Royal Dux porcelain pieces (vases, figurines, busts, centerpieces, etc.), with the Royal Dux emblem inscribed within the famous raised pink triangle, which also carried on their bases incised 4-digit or 5-digit numbers along with 1-digit or 2-digit numbers, similar to the numerical markings on my art nouveau stein, my figurines, the vanity dresser jars of Picture 9, and the tobacco jars of Pictures 5-8. I think the company simply continued its earlier marking scheme when it began producing porcelain.

Since Bohemia was a part of the Austro-Hungarian Empire between 1867 and 1918, it would seem to be correct to call the pieces discussed in this article, which were made in Bohemia within that time interval, either Bohemian or Austrian. The region is now part of the Czech Republic and wares produced there now should, of course, be called either Bohemian or Czech and not Austrian.

I realize that, at best, the evidence provided here is circumstantial and merely supports the proposition that *Eduard Eichler Thonwaren-Fabrik* could have been the mystery maker but does not prove it. But whether or not I am correct in my attribution, this research

project has been tremendously interesting and informative. I have learned a great deal about majolica in general and Bohemian, Austrian, and German majolica makers in particular. Not to mention a little refreshment in the history and geography of the region. And I've become rather taken with antique tobacco jars and, as mentioned previously, have established a small collection.



References:

Porcelain Royal Dux Bohemia:

A Glimpse of the History,

<https://tinyurl.com/33kkeysr>

WorthPoint Website, Royal Dux / Duxer Porcelain Manufactory History, <https://tinyurl.com/393rtxuy>

The Old Stuff Website, Porcelain and Pottery Marks - Royal Dux Marks, <https://tinyurl.com/4thyv3xt>

4. Steve on Steins: Majolica Beer Steins

<https://tinyurl.com/256a6f68>



Wanted: Mettlach ¼ L. number 171 with blue background, white applied figures, pewter lid as seen in photo. Seeking either 1 or 3 to complete set. Call Bill Weinig, at (301) 299-1779 or email wiweinig@gmail.com with pictures. Thanks!



Conscription During the Imperial Period (1871 - 1918)

The Mustering process and the Reservists' Homecoming

by Burkart Reineke

translated by Peter Meinlschmidt, SCI Master Steinologist

General conscription was introduced in the Kingdom of Prussia in February 1813, becoming mandatory with the passing of the law on the obligation to military service dated 9 September 1814 and the *Landwehr* (Territorial Army) decree dated 21 November 1815. Conscription to military service was also retained after the founding of the German Empire in 1871, its legal basis being the Imperial Military Law (*Reichs-Militärgesetz*) dated 2 May 1874 and the Regulations concerning Military Service (*Wehrordnung*) of 22 November 1888.

(1888 is known in Germany as the "Three-Kaiser year". Friedrich III became Kaiser upon the death of Wilhelm I, but he succumbed to cancer after only 99 days on the throne, being succeeded by Wilhelm II. It is noteworthy that Wilhelm II introduced these regulations as one of his first acts.)

Mustering

Enlistment was to be preceded by the record keeping and mustering process. The first phase, record keeping, was a purely bureaucratic procedure, while the mustering constituted a more significant event marking the start of the actual military training. Official induction initiated the term of military service, which, depending on the service branch, would last for 2, 3 or 4 years, with the only exception being the so-called "one-year volunteers".

Generally, most young men were willing to serve their fatherland, even though it was known that it was not "peaches and cream." But military service was held in high esteem and, once accomplished, would also open up quite some better chances with the female segment of the society.

The mustering process has been very rarely depicted on regimental beer steins. When it was, it was mostly on steins dated prior to 1900. Thus far, I have not seen this scene on a stein



with a later date. Johann Müller's stein that I would like to present here is a gift stein dated 1897, i.e. a one-off customized stein, not a typical regimental stein. The stein was dedicated to Johann Müller by his nephew Franz Bonrath who served with the 6th company of the 6th Rhenish Infantry Regiment No. 68 in Coblenz.

The upper scene of the stein's left lateral view shows the recruit in his birthday suit standing with his back in front of a height measuring rod. The related inscription reads *Brauchbar, zur Infanterie* (Fit for service, to be assigned to the infantry).

Beneath is a scene from the drilling ground with the inscription: *Langsamer Schritt fällt mir schwer, ach wenn ich doch beim Liebchen wär* (It's hard for me to walk slowly, oh if only I were with my sweetheart). The center motif of the stein is a standing infantryman with the slogan *Hoch lebe die Infanterie* (long live the infantry). This slogan expresses the pride of having success-



fully passed two years of service with this service branch despite all the hardships.

We can surely assume that the majority of conscripts served dutifully and looked forward to a proud return to civilian life when their service term was completed. Those who had saved up the necessary amount of money often bought a regimental stein, although not everyone did, and some could not afford to. Perhaps Johann Müller was one of the latter ones and, therefore, his nephew had a stein customized for him with scenes that may have had special meaning for his uncle.

Although the scenes on the stein reflect a certain seriousness, numerous postcards made fun of the mustering process. These postcards were sent to parents and relatives or to the recruits' girlfriends immediately after the mustering. Below are a few of them.

One thing is for sure—today such postcards would be politically incorrect and unthinkable, triggering a sh*t storm that would make the last winter storms look like a mild breeze.

Homecoming

The second major event was the reservists' return journey home after accomplishing their military service. This is mostly reflected as a lateral view on many steins with the inscription *Mutter, nach' die Türe offen, dein Sohn kommt und ist besoffen, aus lauter Lust und Freud', weil er gedient hat seine Zeit* (Mother, open up the door, your son is back and drunk out of joy for having served his stint). This is shown on the stein of Reservist Adam who served with the 1st Wurttemberg Dragoon Regiment in Ludwigsburg from 1893 - 1896. Similar scenes, though less common, are also known from later-dated steins.

However, a stein focused on homecoming is extremely rare, and this is why Marine (Seesoldat) Stroh's stein is so special. Stroh served with the 1st company of the III. Seebataillon (Third Battalion of Marines) for three years in China. His stein reflects the significance of homecoming. Differing from other half liter Navy steins, it bears the

inscription *Heimreise Dampfer Patrizia* (homebound journey aboard the steamer Patrizia). How crucial this homebound journey from several thousand nautical miles distant Kiautschou may have been for reservist Stroh can only be guessed from the fact that he had the name of the steamer inscribed on his stein.

The passenger steamer Patrizia was owned by HAPAG (*Hamburg-Amerikanische Paketfahrt-Actien-Gesellschaft*) and had been built by the Vulcan shipyard in Stettin. Designed as an emigrant ship, the steamer mainly plied between Germany (Bremerhaven) and New York. From 1910 - 1914, the ship served as a troop transport ship, in this case as a ship chartered by the German administration of Kiautschou Bay to provide troop transport and rotation.

These relief transports bringing fresh forces to Tsingtau and repatriating others are quite well documented. In 1914, the Patrizia had been chartered





for the last time to conduct two troop rotation journeys. It departed from Cuxhaven in January, returning in March, and sailed from its German home port for the second and last time in April, returning home in July.

Although Seesoldat Stroh's stein is undated, which is a bit unusual, dates can sometimes be inferred from a dated stein which is otherwise identical, or, as in this case, from historical events referred to by the scenes or inscriptions on the stein. Seesoldat Stroh must have been aboard the Patrizia on one of its two repatriation journeys in 1914. Consequently, his service years can with a high degree of probability be dated to 1911 - 1914.

On 28 July, WW1 broke out and the German naval task force in China, the East Asia Squadron, had to leave its base in order to face the enemy in the Pacific or other waters. By then Wilhelm Stroh had safely returned home. Against the known historical background, his happy homecoming may have been the most important event of his service years.

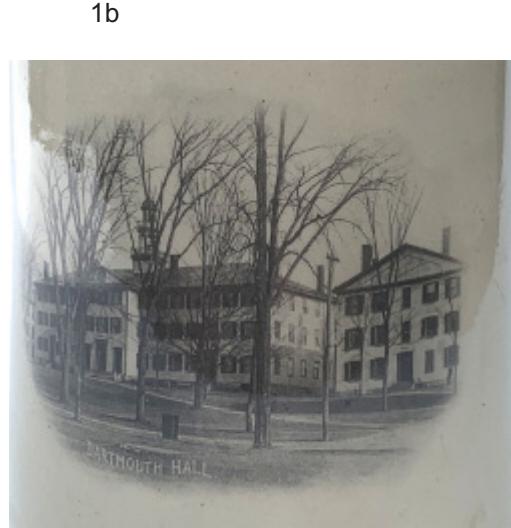


Dartmouth Hall

By Steve Steigerwald
Executive Director
Master Steinologist



1a



1b



11c



2



3

Not long ago I spotted a 3/10 liter Mettlach stein advertised on an auction website (figures 1a-b, unlidded at that time). The stein shows a building identified in small print as Dartmouth Hall (figure 1c). I did not recognize the building on this stein, but assumed it was a special order produced for Dartmouth College in Hanover, New Hampshire. I am always on the lookout for Mettlach steins, especially ones that I have not seen before, so I bid and was able to acquire this stein.

There are many Mettlach special-order steins with a print over glaze transfer decoration, indicating that the decoration was added to an already finished stein body. The decoration on this stein is *under* the glaze, meaning that the transfer was added to the stein *before* its final firing at the factory.

The base marks (figure 2) include the impressed form number (1526), an im-

pressed "IV" (indicating a 3/10 liter stein) and the number 00 (for 1900). A green Mettlach Mercury mark and a green % mark were stamped on the bottom. (Note: the green % stamped factory mark indicates that the stein is not perfect - on this stein there is a small black mark under the glaze on the side of the handle toward the base. See figure 3.)

Wanting to find out more about the building, I started researching it and was surprised to find a small cache of articles dealing with the history of Dartmouth Hall (see References).

Dartmouth College, an Ivy League school, is the ninth oldest American Colonial (pre-Revolutionary) college. It was established in 1769 and was the last American college to be chartered by England's Crown. Founded by Reverend Eleazer Wheelock after a grant of 500 acres of land by Governor Ben-

ning Wentworth, to which John Wentworth added the grant of an entire township, it was originally intended to be named the College Wentworth until a change led it to be named after the Second Earl of Dartmouth, William Legge, who was Secretary of State for the Colonies at the time that it was established. Likely this was a way to appease the Crown prior to the American Revolution.

Choosing Hanover, New Hampshire as the school's domicile, the college started off with one small log hut which was used for everything while the college was growing, before eventually building Dartmouth Hall. Plans dated 1773 show the original floor plan of the building. Construction was still underway when it held the first commencement in the building in 1787. The building withstood a tornado ripping off its roof in 1802 and a fire in 1848 until a fire broke out at approximately 8 a.m.

on February 18, 1904 (four years after the date of the stein) while the undergraduates were in Chapel. It was 20 degrees below zero outside and the temperature hampered the extinguishing of the fire. Accounts of the fire have almost the entire building, which was constructed entirely of wood with 120-year-old oak and pine timbers supporting the structure, being consumed in less than two hours.

The alumni of the school quickly banded together. While the fire was still burning, one of the Boston Alumni asked all of the area alumni to meet at the Tremont Temple in Boston to discuss reconstruction of Dartmouth Hall. The invite ended with the phrase: "This is not an invitation; it is a summons."

The alumni raised enough money to not only rebuild Dartmouth Hall but also

complete construction of another building that had been started but not completed due to lack of funds. The new Hall was a brick replica of the original Dartmouth Hall on the original site, using the same stone foundation.

Construction started the same year as the fire when the then Lord Dartmouth (the great-great grandson of the man for whom the college was named) laid the cornerstone on October 25, 1904. It was completed in 1906 and is nearly identical in dimensions to the original Dartmouth Hall. In addition to the stones from the original foundation, it uses the same granite entrance steps and metal from the damaged bell as well as two windows salvaged from the original hall which have been relocated to either side of the front entrance. The articles indicate that there are plaques below each describing what they are.

Ironically, the new building was not fire-proof, and was destined to catch fire in 1935, requiring further renovations.

The building shown on the stein was the oldest building on campus at the time the stein was made.

The next time I am driving through that area of New Hampshire, I will stop by to look and admire, with this background providing historical context.

References:

- <https://dartreview.com/history-of-dartmouth/>
- <https://darmouthalumnimagazine.com/articles/dartmouth-hall-renovation>
- <https://250.dartmouth.edu/highlights/burning-and-rebuilding-dartmouth-hall>



Dartmouth College Traditions

Hanover was a small, isolated village (population 1,380) when it was chosen as the site of Dartmouth College. The village grew quickly in the following decade, reaching 1,912 residents, but did not reach a population of 5,000 until the 1950s. Bordering Vermont on the Connecticut River and surrounded by the White Mountains, the village has grown to about 11,000 residents today. It lies about 140 miles south of the US-Canadian border.

Over its more than 250 years of existence, Dartmouth has become rich in traditions. Like most institutions of higher learning, young, fun-loving students are spreading their wings, testing authority, and exuberantly exercising their newfound freedoms. Some traditions are fully supported by college administrators, others reveal a natural tension between college authorities and students.

Winter Carnival, the most well-known Dartmouth tradition, grew out of a winter weekend "field day" organized by The Dartmouth Outing Club in 1910. The event was focused on skiing, a sport which the Club helped to promote nationally.

Winter Carnival takes place each year in frosty February. The average annual snowfall in Hanover is 62.4 inches, 45.6 inches being deposited in the three months of December, January and February. For those months, the average daily high temperature barely gets above freezing, and overnight low temperatures average 19 °, 12 ° and 13 ° Fahrenheit. Brrrr!

As with most student traditions, social events were an important part. Special trains made runs to transport women guests, and *National Geographic* referred to it as the "Mardi Gras of the North." Winter Carnival takes place each year on a weekend in February and now includes such events as ski competitions, a polar bear swim, a cappella and jazz concerts, a human dogsled race, a drag ball and a showing of the 1939 comedy movie *Winter Carnival*. While working on the screenplay, F. Scott Fitzgerald became scandalously drunk at fraternity parties, and was forced to leave the project. Beginning in the 60's, students have built large Carnival-themed snow sculptures on the college Green, two examples being shown below.



Photos From The Road

Sixtieth Installment

By Ron Fox
Master Steinologist

This year has been extremely busy for us and it did not allow the time to write this series. Hopefully I will be able to continue once again.

I start this segment with steins having an eagle theme. This subject matter was highly collected by the late Steve Elliott. Many of these steins are from his collection.

The top row starts out with a stoneware stein from the French firm of Sarreguemines. This factory has distinctive color traits that make it easy to recognize.

Next is a pottery stein with a dark grey background. It helps to give the Imperial Eagle great contrast.

The top row ends with Mettlach #3135 depicting the American eagle with American flags on each side. I bought mine over 30 years ago.

The middle row begins with a print over glaze Mettlach #1526 in the one liter size.

Next is a three liter majolica stein from the Johann Glatz factory in Villingen, Germany. They had a very small stein production.

The middle row ends with an 18th century faience stein from the Berlin factory. Super pewter mounts.

The bottom row starts with a faience stein dated 1921 within the eagle's chest.

Next is a late 19th century Westerwald stoneware. It is a bit bigger than one liter in size.

This page ends with Mettlach #2727. It was made for the printer's occupation and is part of a 12 stein series.





This page begins with Mettlach #1732. Besides the eagle in the front panel, there are Imperial era soldiers on each side.

Next is a large one liter sized faience stein from the Austrian firm in Salzburg. It is circa 1800.

The top row ends with another Mettlach. It is #2204 and this stein comes both in 1/2 liter and full liter size.

The eagle motif was used by most stein factories and in different mediums. The middle row starts with a relief pewter example.

Next is a three liter Mettlach print under glaze. This eagle is a symbol for the Prussian state.

The middle row ends with a large blown glass pokal. It is called a Reichsadler Humpen. The wings of the eagle have detailed enamel of over 50 city shields. It also depicts Christ being crucified. A very beautiful piece.

The bottom row begins with a one liter stoneware stein. It is embellished with a super pewter relief lid from the Lichtenberg pewter shop. One of the best quality pewter shops of that day.

Next is another glass Reichsadler Humpen. It is made in the same quality as the previous pokal. It was made by the Egermann glass factory exclusively for the Lobmyer firm. Occasionally, you will find the firm mark on the underside of the base.

The bottom row ends with a pottery 1 1/2 liter etched stein. Like most of the steins on these two pages, it features the Imperial Eagle beneath a crown.

The next two pages will show many majolica steins from European countries other than Germany. The German Stein manufacturers made very few examples.

The top row starts with a stein made in Hungary. It features a bird and floral design.

Next is a stein made by the French firm of Sarreguemines. It depicts children playing. This stein also comes in a two liter size.

The top row ends with a stein that is most likely made in Hungary. It has a large leaf design with a fancy relief pewter lid.

The middle row is a stein from the Rudolf Ditmar factory in Znaim. It has a strong Art Nouveau Design of hops and waves.

Next is a stein made in Hungary. I have several steins from this factory. Unfortunately, I can recognize them, but still do not know the name of the firm. It is one of my ongoing research projects.

The middle row ends with a Ditmar stein. The side scene is of a man embracing a barmaid.

The bottom row begins with one more Ditmar stein. A man is holding up his stein and the maroon and green coloring makes it very appealing.

The next stein is from the well known Hungarian firm of Zsolnay. It is hand painted under glaze of a boar hunting scene that wraps around the body.

The last stein on this page was made by the Swiss firm of Winterthur. This factory has a rich history going back to the 16th century.





This page begins with a stein from the Bohemian firm of Wilhelm Schiller & Son. It is designed with a daisy-like flower in five panels and matching inlay lid.

The next stein was made for a Schutzenfest by the pottery firm of Max Krause. It depicts a jester, shooter and targets. The inlay lid features the shooter's hat.

The top row ends with a stein made by the Austrian firm of Bernard Block. It is designed with cherubs riding dragons. This factory was most known for terracotta figures and tobacco jars.

The first stein in the middle row should look familiar. It is the same Ditmar stein as on the opposite page, only the coloring is different.

Next is a stein that depicts the 12 Apostles. It is my feeling that it was made in Austria.

The middle row ends with a hunter and his dog. It was yet another Ditmar stein with a side scene.

The bottom row starts with a stein made for the American market. I believe it was a product from the Centennial International Exhibition of 1876 in Philadelphia. It features the seal from that city.

The next stein is two liters in size. It was made by Wilhelm Schiller & Son and has a matching inlay lid.

The last majolica stein is a character of a large ear of corn. It was made by the little know Hornberg pottery firm. This corn design was very popular in America and many firms made it. This example was made abroad.

These two pages will cover a group of enameled glass steins from various collections. Glass is a unique medium displaying the artistic talent of a bygone era. The wide range of colors, shapes and subject matter, has something for everyone's taste.

The first stein is an overlay having clear glass over cobalt. It is decorated with pasty enamel depicting a stag and floral scene. Like all three steins on the top row, it is Bohemian made around 1850.

Next stein is an Opaline overlay of pink over white. It too has a pasty enamel floral decoration. The matching set on lid is seldom found with these steins. Most were broken or separated from their bodies over the years.

The top row ends with another opaline overlay. It has green over white and a pasty enamel scene of a couple with floral decoration. The matching glass inlay lid is a real bonus.

The middle row begins with a stein decorated with a fraternal student shield. It has alternating clear and frosted faceted panels.

The next stein was made by Van Hauten of Bonn, Germany. You can find this exact decoration on both glass and Mettlach stoneware bodies. The horned lid is a real standout.

The middle row ends with an unusual stein designed by Karl Heller. The Art Nouveau decoration and unique shape really catches your eye.

The bottom row starts with another fish decoration. The enameling is on a lustered body and embellished with a matching prism lid.

The next stein depicts the Munich Child and a shooting competition. It is one liter in size.

The last stein is made of green glass and has an eagle decoration on a ribbed body.





This page starts off with a two liter stein decorated with two fraternal student shields. Like the 1/2 liter on the opposite page, the shields are on an alternating clear to frosted faceted body.

The next stein is a Historismus era piece. It is made in the shape and decoration of a 17th century glass stein. Even the lid has the earlier form. I have seen this same stein made in a white opaline as well.

The top row ends with a stein having a unique blowout form. This was done by blowing the glass into a steel mold having this shape. The white floral enamel give great contrast to the glass.

The middle of the page features a stein having playing cards. They are obviously different than the cards we use. Maybe a playing card collector could explain.

The middle row ends with a stein decorated with a drinking dwarf. I think most of us are attracted to dwarf scenes.

The bottom row starts with a two liter stein from the Van Hauten factory. Besides the quality of this factory's enameled scenes, they usually have exotic pewter mounts.

The next stein has a fraternal student shield decoration. The fancy relief pewter base and matching lid make it even better.

The last glass stein has an unusual decoration. The scene is of a skull and snake between florals. The faceted prism lid helps to pull light into the stein.

On this page I have a group of Character steins that are very rare or one of a kind.

The top row starts with a Schierholz owl wearing a feathered hat. It was a custom order and only know of two of these.

Next is a stoneware stein made by the August Saeltzer factory. It is of a monk holding rosary beads. A shield depicting the Munich Child is on his belly. It has a set on lid and we only know of two of these.

The top row ends with a pewter tower. A dwarf stands in the window holding a stein. This is the only one we know of.

The middle row begins with a pottery fox from the Knodgen factory. Only three are known of this stein.

The next stein was made by Marzi & Remy. There are less than five of these in collections.

The bottom row starts with a Schierholz soldiers head. We have never seen a Schierholz character where the lid is made of pewter in the shape usually found in porcelain. This is the only one known.

The next stein depicts Teddy Roosevelt riding an elephant on safari. These are seldom found, but maybe Teddy Roosevelt collectors have them in their collections.

Diesinger made some wonderful large character steins. We end this page with the large mother cat holding her kitten. A very hard one to find.





On this page I have a group of Character steins. The bodies do not take the shape of the faces, instead these faces are painted on plain bodies. I think it was a wonderful idea. I was only able to find six different ones. If you have one not on this page, please shoot me a photo.

The top row starts with a grouchy looking man. You can feel his emotion.

The next stein features a man wearing glasses and sporting a Fu Manchu mustache. He looks very tired.



The young man on the next stein looks full of energy and raring to go.

The middle row begins with a monk. He has a welcoming face. Probably just finished emptying a stein or two.

The stein in the middle of the page is of a black man smoking a cigarette and wearing a red bandana with large gold earrings.

The last stein in the middle row is of a woman. She seems to have zero emotions.

The bottom row begins with a stein of an ape. Unlike the last six steins, this one has relief to the face.



The next two steins were made by Hanke. They also have relief to the faces. I can't make up my mind which one is the ugliest. They are both pretty scary.

Well, here is another segment coming to a close. Should you have steins you wish to see in Prosit, let me hear from you.



Mettlach at the AMOCA Museum - Part 5d **Mettlach Artists, Motifs and Styles** **Art Nouveau, Art Deco and Poster Art**

By Dr. Roy C. De Selms, SCI Master Steinologist

This is the fourth (and final) section of part five in a series of articles describing 19th Century German history, culture and folklore, and the artists, motifs, styles and techniques of the Villeroy & Boch firm at Mettlach (VBM), using items from the Wilson Mettlach Collection at the American Museum of Ceramic Art (AMOCA) in Pomona, CA. This article extends our overview into the early modern era (i.e., the late 19th and very early 20th centuries), with a discussion of Art Nouveau, Art Deco and Poster Art styles.

In classifying objects by artistic style we have to keep in mind that styles have tendencies, not rules, and that artists and designers by nature are attempting to create something distinctive, to differentiate their work from the work of others. Elements of different styles are often used together, and classification of an object as this style or that is consequently imperfect.

The term **Art Nouveau** is used to refer to an artistic style which emerged in Europe in the 1880s, although the name itself is generally associated with the Paris gallery, *Maison de l'Art Nouveau*, opened in 1895 and operated by Siegfried Bing. While that connection creates a tendency to think of Art Nouveau as originating in France, it grew from developments all across Europe, in England, Belgium, Scotland, France, Italy, Denmark, Austria and Germany. It also drew inspiration from the stylized features of the woodblock prints of Japan, including "The Great Wave off Kanagawa" by Katsushika Hokusai as early as 1831.

The term is commonly used to embrace all similar developments no matter where they originate, although different countries

generally had their own terminology: Arts and Crafts (England), Secessionssstil (Austria), Style Moderne or Style 1900 (France), Liberty style (Italy), Nieuwe Kunst (Netherlands) and Jugendstil (Germany). (That last name, which literally means "youth style," is attributed to the magazine "Jugend", which was first published in Munich as a forum for contemporary art, literature, politics and news of the day.) In Belgium the style was sometimes referred to as *Style coup de fouet* (whiplash style), *Paling Stijl* (eel style), or, by its detractors, as *Style nouille* (noodle style).

The basic character of Art Nouveau lies in inspiration from nature. Echoing the shapes and lines of organic forms, Art Nouveau expression typically consists of S-shaped cyma curves, graceful bends and dancing or wavy lines. In its ideal expression, each element of the design connects seamlessly to form a harmonious aesthetic. Other characteristics of Art Nouveau are a sense of dynamism and movement, often given by asymmetry or whiplash lines, and the use of modern materials, particularly iron, glass and ceramics.

Hans Christiansen (b. 1866 Flensburg - d. 1945 Wiesbaden) was the quintessential Jugendstil designer as attested by his having written articles and provided cover illustrations for the magazine *Jugend*. Based upon an illustration which appeared in that magazine (fig. 1, November 1897, issue #23), we are able to attribute VBM vases #2424 and #2425 (figs. 2-3) to Christiansen. The vases subsequently appeared in the VBM catalog of 1899. These allegorical motifs of night and day are about as Art Nouveau in design as it gets.



The ewer in fig. 4 (VBM #2433) is apparently Christiansen's design as well, as seen by comparison to figure 3.

The literature has not shown any VBM steins attributed to Christiansen, although a small number of Jugendstil steins by Westerwald manufacturers are attributed to him.



Richard Riemerschmid (b. 1868 Munich - d. 1957 near Munich) also wrote and provided cover illustrations for the magazine "Jugend," and was co-founder of the Vereinigte Werkstätten für Kunst und Handwerk (United Workshops for Arts and Crafts, sometimes referred to as simply "VW"). His first works for VBM were three glazed steins which had no surface decoration (figures 5, 6, 7) — the overall shape of the steins, including the body, handle, pewter fittings and glaze treatment provided the entire aesthetic. These steins were designed by Riemerschmid and produced at the VW, and examples were sent to VBM. They were then showcased by VBM at the Paris World's Fair of 1900.

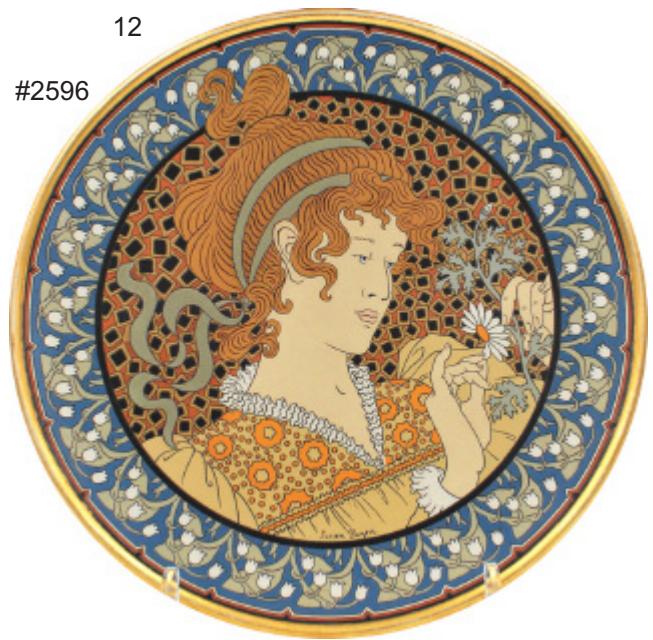
Surface decoration was added to each of these models at a later date by Max Rossmbach, an artist who provided ceramic decorations at the VW (figures 5a, 6a, 6b, 7a, 7b). The designs are Löwenzahn (Dandelion, DEC. 177), Hopfen u. Gerste (Hops and Barley, DEC. 178) and Rettiche (Radishes, DEC. 179). The symbolism in these motifs is that wine can be made with dandelions, beer with hops and barley, and radishes are enjoyed with beer.

Riemerschmid's use of a line integrating the handle with a swirl or whiplash on the body is a signature effect which he also used for several steins designed for R. Merkelbach. Note also the split lower handle attachment visible in figure 7b.

A fourth Stein provided by Riemerschmid, VBM #2701 (figure 8), is only known with decoration of Eichenlaub (Oak leaves, DEC. 180). Here again Riemerschmid continued the line of the handle into a swirl on the body, and the rounded lid of this Stein completes an overall spherical design. The oak leaves are widely used in Germany as a symbol of strength.

A fifth Stein, VBM #3345 (figure 9), is suspected of being a Riemerschmid design, although firm evidence has not been found. This Stein is also found in a dark olive green glaze.





There are many other Mettlach items which evidence Art Nouveau characteristics in their designs. Like Riemerschmid's steins seen in figures 5-8, the shape of the vase in figure 10 is an important aspect of its overall aesthetic, as much as the floral motif and the glaze which transitions from pale green at the top to dark blue or black at the base. A second vase (fig. 11) uses a Nouveau shape, not nearly as dramatic as seen in fig. 10, but the lines, colors and flowers of the decoration are strong expressions of Art Nouveau.

Although plaques are restricted in shape, the large, mostly flat surface and their purpose as display items provided an opportunity for Art Nouveau motifs. Idealized portraits of women accompanied by flowers *a la* Alphonse Mucha were a favorite choice as seen in VBM #'s 2541, 2542, 2544, 2455, 2596 (figure 12, signed by Lucien Payen), 2597, 2898, 2899, 2997, 2998. Many other VBM plaques employ Art Nouveau themes or decorative elements to a greater or lesser extent.

Some examples among the steins are model numbers #'s 2799, 2800, 2801, 2810, 2811, 2812, 2813, 2835, 2836, 2891, 2892, 2903, 2993, 2994 and so on, as well as a number of steins in the BAVARIA line. None of these have been attributed to a specific designer. Most of this list appeared in the late 1890s (VBM #2800, figure 13), but arguably some Art Nouveau traits began to appear in the early 1880s. While #1155 (figure 14) is not considered to be an Art Nouveau design, the stylized hops vine and repeating pattern around the body foreshadows the motif of #2800 (figure 13), which, in the fanciful curves of the vine, is clearly Art Nouveau.

After thirty years of Art Nouveau's reign, its allure began to die down and other artistic movements arose, including **Art Deco**. Somewhat more difficult to define, Art Deco traces back

to France in the 1910s. Although the name probably derives from the *Exposition internationale des arts décoratifs et industriels modernes* (International Exhibition of Modern Decorative and Industrial Arts) held in Paris in 1925, it was not formally applied to this art style until the 1960s.

From its outset, Art Deco was influenced by the sharp shapes and bold geometric forms of Cubism and the Vienna Secession. Sleek, streamlined and symmetrical, Art Deco emphasizes vertical lines, zigzagged patterns and rectilinear shapes. Much of its appearance was inspired by developments in technology. Art Deco and the Bauhaus movement represented the fast-paced, bold and exciting spirit of the early 20th century. The Empire State Building, Chrysler Building, and other skyscrapers of New York City built during the 1920s and 1930s are monuments to the style.

The bodies of work of both Richard Riemerschmid and Hans Christiansen were distinctly Jugendstil in nature, and categorizing their work as Art Nouveau is straightforward. As we move forward in time to consider Art Deco examples, not only are there no prominent practitioners who provided designs for VBM, but artistic styles became more difficult to define and differentiate. Since themes and motifs are often intermixed, we are left to use our best judgment based upon the general principles of the style—Art Nouveau with curving, sinuous or wavy lines and organic themes; Art Deco emphasizing straight lines and angles, and geometric shapes.

Consider the steins depicted in figure 15. While TMB and the BSL refer to all of these as Art Nouveau, there is obviously room for debate. (VBM avoided this problem by simply referring to them as "Modern.")

True Art Deco with straight lines and/or geometric repetition is found in the master pitcher and drinking Stein in figure 16. While many of the steins in the BAVARIA line display a mix of styles, the steins in figure 17 clearly adhere to the principles of Art Deco.



It is interesting to note that the VBM model numbers for Nouveau and Deco steins are interspersed, despite the fact that Art Nouveau preceded Art Deco. It is suspected that the Deco items could

be done easily by in house designers and it took more time to get major artists to bring their Nouveau designs to VBM.



The dining set seen in figure 18 shows both the cyma curves and flowers of Art Nouveau and also repeating geometric designs of Art Deco. The Wilson's admired and collected a complete set of this design, but I've been told they only used it once for a special dinner with friends.

French painter and printmaker Jules Cheret (1836-1932) was a key figure in French painting during the late 19th century, and the first artist to make his reputation in the medium of **Poster Art**. The term refers to a general category of printed two-dimensional artwork which is designed to be affixed to a vertical surface. Cheret developed the three-color lithographic process which allowed artists to achieve every color in the rainbow with as little as three stones. The result was a remarkable intensity of color and texture, with sublime transparencies and nuances which were impossible in other media. The ability to combine word and image in such an attractive and economical format – the lithographic poster – ushered in the modern age of advertising.

In addition to developments in lithography, Cheret made a second valuable contribution to the explosive popularity of Poster Art: he enhanced the aesthetic nature of the poster, endowing it with graceful designs and transforming it into an independent decorative art form. An avid employer of the female form in his works, he produced a wide variety of very popular posters depicting modestly free-spirited females in contemporary settings and



poses which led to Chéret's being called the "father of women's liberation." He completely changed the puritanical way of depicting women in art.

In addition to Cheret, prominent artists who produced Poster Art include Henri de Toulouse-Lautrec, Alphonse Mucha, Norman Rockwell and Ludwig Hohlwein.

Although we are not concerned with posters per sé, the idealized images and emphasis on flat colors and shapes also appear in the works of VBM, notably in the designs by Franz Ringer and, to a greater degree, Ludwig Hohlwein who produced a large number of commercial and wartime posters

Franz (Jakob) Ringer (b. 1865 Munich - d. 1917 Munich) (see: [Stein Marks](#)) was a very talented and prolific artist/designer. He worked in all art media and subjects and was a co-founder and associate of the *Vereinigte Werkstätten für Kunst und Handwerk* (United Workshops for Arts and Crafts). Following the influence of his teachers, Ringer favored depictions of life and costume drawn from the Biedermeier period. It's said that he was a stand-up comedian and that seems to be reflected in most of his light-hearted murals and illustrations. Although Ringer worked during the Art Nouveau era, his works do not reflect much influence of that style. On the other hand, his flat, two dimensional scenes show stylistic influence of Poster Art. The steins in figure 19 (VBM #3000-3005) have scenes and verses reflecting common German Bourgeois life and humorous philosophies.

19

Left to right: VBM #3000, 3001, 3002, 3003, 3004, 3005



Figure 20 - From left to right: VBM #3188-3193 by Franz Ringer. These steins pose an interesting question for collectors: Do they form a single set of six, two sets of three with matching shapes, or three pairs by color?



21



Another group of Ringer steins (figure 20, VBM #3188-3193) reflect a more modern style, with sleek bodies and bright colors with scenes of people enjoying the pleasures of everyday life.

Ringer was very careful to include his monogram within the  vast majority of his works..

Ludwig Hohlwein (b. Wiesbaden 1874 - d. Berchtesgaden 1949) was another of the very well known artist/designers whose work appeared on steins made by several different firms. Coming late to the scene, his designs were very much like Ringer's and reflected the poor economic time leading up to WWI.

Hohlwein lived and worked in Munich until 1911 when he moved to Berlin, and he often featured the Munich Child in his artwork. Other favored motifs included both humans and animals, often with a humorous, lighthearted or traditional leaning. On beer steins his motifs often stretched from handle to handle.

Fifteen steins and one punch bowl produced by VBM bear his decorations (#3167-3173, #3276-3281, and two steins in the BAVARIA series, #3079/539 and #3282/539). Except for the punch bowl, all of these include his signature or monogram. Although Hohlwein is only briefly mentioned in the preamble of the Blue Bible and only one stein noted, all fifteen of his steins are listed in catalog supplements of 1909-10, and all of the catalog listings credit Hohlwein for the designs.

[My own very favorite stein (fig. 21) that adorns my desk is a Ringer design on 0.5 L. Reinhold Merkelbach 2164. I've adopted the verse, *Ich sing mein Lied so gut ich kann* (I sing my song as well as I can) as my way of life.]

22



VBM #3279

23



Left to right: VBM #3280, #3278, #3079/539, #3282/539



Figure 24: Left to right: VBM stein #3171; two views of punch bowl #507(3037); steins #3168 (center) and #3169 (right)

In closing, I have tried to point out the difficulty of unambiguously classifying an individual stein as Art Nouveau, Art Deco, Poster Style or something else. Just as in baseball, the umpires sometimes have difficulty and may disagree whether a ball is inside or outside the foul lines. The term "Art Nouveau" brings with it an additional problem of context: what time frame is indicated when we refer to something as being "new"? The words "modern" and "contemporary" have similar deficiencies—what was once modern may now be "passé" or outdated. The original VBM catalogs used the term "modern," which was certainly appropriate for these items at the time. TMB seems to have had an unwarranted tendency to lump Art Deco in with Art Nouveau, or to refer to some pieces as "geometric design". Similarly, the BSL has used the term Art Nouveau indiscriminately. The point here is not to point out "errors", but to emphasize some of the difficulties in applying stylistic labels to these steins. Distinctive they are, but they resist being too tightly labeled.

The VBM steins shown in figure 25 demonstrate the point. VBM stein 2034 can be described as Arabesque or Islamic, although it has elements of both Art Nouveau and Art Deco. The next stein, VBM #1132 has pyramids, a geometric form which is associated with so-called Art Deco or Bauhaus. Finally



the VBM stein 2583 has faux-hieroglyphics on the wall, the ultimate in so-called Poster Art. Clearly, elements of each of these "modern" styles were in use centuries if not millennia before modern times.

This is the last in a series of articles comprising more than 70 pages and countless photos over a 3-year period. As author, I am very thankful for the meaningful contributions of Anna Sanchez of AMOCA (primary photographer) and Walt Vogdes (editor)—it was a team effort the entire way. I also need to thank Steve Steigerwald, Ron Fox and Horst Barbian for photos. In addition to photos of some rare items, Horst Barbian freely shared his invaluable knowledge of VBM history.

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TMB (*The Mettlach Book*, primarily the 4th edition), Gary Kirsner, Coral Springs, FL, 2005

BB or the **Blue Bible** (*Mettlacher Steinzeug 1885-1905*), A. Post, Hans J. Ammelounx, Wheeeling, IL, 1975

Richard Riemerschmid vom Jugendstil zum Werkbund, Winfried Nerdinger, Prestel-Verlag, Munich 1982

Ludwig Hohlwein, *Kunstgewerbe und Reklamekunst*, Münchner Stadtmuseum, Munich, 1996

Kunst und Handwerk, 1902-1903, Heidelberg Historic Literature - Digitized *Mettlach's BAVARIA Wares*, Steve Steigerwald, *Prosit*, 2009-2010 (in four parts)

Hans Christiansen - A Premiere *Jugendstil* Artist, Bob Wilson, Featured Stein on the SCI website, May 2013

A Case of Mistaken Identity

By Salvatore Mazzone

Florida Sun Steiners

The Mettlach Phanolith plaques #7025 and #7026 shown in Figure 1 appeared towards the end of my June 2022 *Prosit* article “*The Epic Saga of Lohengrin*”. I cited them as being identified in Gary Kirsner’s Mettlach Book as “*Mettlach #7025 and #7026 Lohengrin Phanolith plaques; they are signed ‘Stahl’.* The book does not identify which specific scenes are represented.”

In recently rummaging through the stash of stein and stein related photos I have squirrelled away on my computer for some research I was doing, I came across the picture of the phanolith plaques.

And it hit me. Like a ton of bricks. These aren’t Lohengrin scenes at all, they are of Siegfried! And it should have hit me when I wrote my article “*The Epic Saga of Siegfried*” which appeared in the September 2022 issue of *Prosit*, but I guess the phanolith plaques just weren’t on my mind at the time.

Specifically, I believe the scene on the #7025 phanolith plaque represents the scene in the Richard Wagner opera “*Gotterdämmerung*” where the Rhinemaidens are pleading with Siegfried to return the Ring of the Nibelung, but he ignores their begging and they predict his imminent death; it is the same scene as is represented in the Mettlach #3164 etched plaque that is indeed titled “*Gotterdämmerung*” and is shown in my “*Siegfried*” article (Figure 2).

And I further believe that the scene in the #7026 phanolith plaque represents the “*Gotterdämmerung*” scene where Gutrun (an alias for Kriemhilde as used by Wagner) is presenting Siegfried with a spiked drink that will erase his memory of the Valkyrie Brünnhilde; it is the same scene as is represented in the Mettlach #3163 etched plaque (Figure 3) that Kirsner mistak-



Fig. 1: Mettlach phanolith plaques #7025 (left) and #7026 (right)
Siegfried, NOT Lohengrin



Fig. 2: Mettlach etched plaque #3164



Fig. 3: Mettlach etched plaque #3163

only, I believe, labeled as “*Siegfried and Gertrude*” instead of “*Siegfried and Gutrun*”, and is also shown in my “*Siegfried*” article.

Could I have misquoted *The Mettlach Book* in my article? I hurriedly rounded up my copy and thumbed to the page where the #7025 and #7026 phanolith

plaques are shown. And I found both described as “*Scene from Lohengrin opera, signed Stahl.*”

I have emailed my finding to Gary Kirsner so I trust these errors of title will be corrected in the next issue of *The Mettlach Book* should there be one.



Suspicious Franz Ringer Attributions?

By Walt Vogdes, SCI Master Steinologist



While I was editing Roy De Selms' nearby article on VBM at the AMOCA Museum, I noticed some steins purported to be by Franz Ringer (figure 1) which I had surely seen before, but they struck me as being out of character with Ringer's typical work. My feeling of unease seemed justified when I found that the steins in question were not attributed to Ringer in either *The Mettlach Book* or the original VBM catalogs.

Looking further, I found that Mark Durban's article introducing *Prosit* readers to Franz Ringer (*Prosit*, June 1998) attributed all of the steins in figure 1 to Ringer, while noting that these pieces are not signed. Hmm. Curious.

Wondering if this was in fact accepted within the stein collecting community, I looked in the Mettlach catalog on the Beer Stein Library for Ringer items. There I found not only the 13 signed pieces that we are familiar with, but the four pieces mentioned above—2911, 2912, 2934, 2935—and one more, #2903 (figure 2), which is also unsigned. These same Mettlach models are attributed to Ringer on the [Steinmarks](#) website. The list grows.

While searching for some authoritative source for these attributions, I found that the reprinted brochure, *Making Steins in an Old Monastery*, includes a small photo of model #2935 and attributes it to Ringer. The author, E. R. Thieler, was the "sole representative" for Villeory & Boch in the U.S. and Canada at the time the brochure was published in 1909. This was about five years after #2935 went into production at Mettlach.

Taking another look at Durban's article I noted that he listed Thieler's brochure as a reference. Given that Ringer is given only passing mention in the text, it seems that Mark picked up on the photo of #2935 and its attribution to Ringer. Mark

also expressed his thanks to several Mettlach-connected and knowledgeable collectors for assisting in his article.

Might this single reference in the brochure have led to the attributions for #'s 2911, 2912 and 2934? And once that door was cracked open, did #2903 slip in as a result of perceived similarity? But if 2903 is accepted as a Ringer design, should 2891, 2801, 2802, 2810 and 2811 (figure 3) be considered part of this group as well? Or is all of this a house of cards?

Although Ringer produced designs for fountains, candle sticks, lamps and desk or table items, some with distinctive Art Nouveau shapes, he is best known today for his artwork which is dominated by depictions of people, usually in period dress, often with food, drink, pipe, musical instruments or dancing (see the facing page). The Steinmarks website entry for Franz Ringer includes a link to [Kunst und Handwerk, 1902-1903](#) which contains a great deal of information about Ringer, including many images of his work.

I have not been able to find a single example of Ringer's work showing the same level of abstraction and modernity as seen on the steins seen above!

What can we make of this? In my skepticism, the only answer I can offer is that the brochure made an error in attributing #2935 to Ringer, and the other attributions simply expanded on that original error. Or... perhaps one of our readers can offer a verified source of attribution other than the Thieler brochure.

References:

Making Steins in an Old Monastery, E. R. Thieler, NY, 1909.
Reprinted in 1971 by Stein Collectors International

The Course of Life - 100 Years

by Franz Ringer



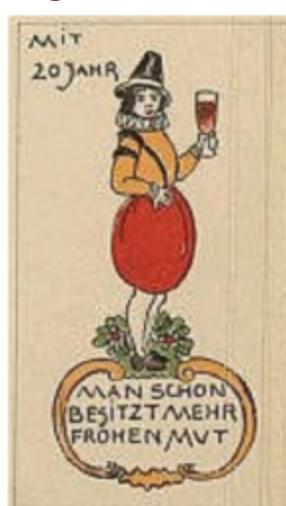
The Course of Life
by Franz Ringer
Munich



At birth - The Stork
that brings us
Into the World



Age 10 - That's when
we learn it hurts when
we fall



Age 20 - One already
has more pluck



Age 30 - A man spends
most of the time looking
for a wife



Age 40 - Now one
comes to fame and
honor



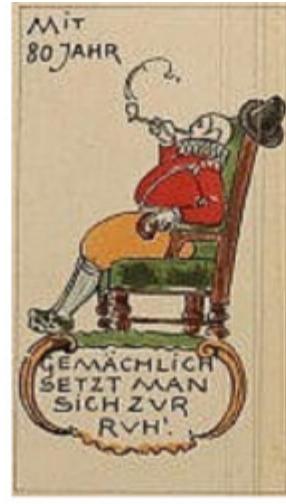
Age 50 - Now man is
an accomplished
gentleman



Age 60 - The creative
power is still abund-
antly sprouting.



Age 70 - Now you can
look back at what
you've accomplished



Age 80 - One leisurely
settles down to rest



Age 90 - Now it's
on to 100



100 years

An Introduction to Serpentine Drinking Vessels

By Eric Salzano, Gambrinus Stein Club

I have had an interest in drinking vessels made of unusual materials, so when I first saw Serpentine tankards I was immediately interested in them. Nobody I knew collected Serpentine pieces, but many serious "Early Stoneware" collectors had one in their collections. When I asked collectors about them nobody really knew a great deal about them, most people just knew that they were made in the Saxony region of Germany. The lack of information sent me searching for answers, and I had a few questions.

What is Serpentine?

Where were they made?

When were they made?

How were they made?

Why was that material used?

Why did production stop?

Serpentine is a rock, essentially of a hydrous magnesium silicate, usually having a dull green color and often a mottled appearance (Photo 1). Because the mineral often had the appearance of a "snakeskin" it took on the name "Serpentine" from the Latin word "Serpent-Serpens". Serpentine is relatively soft, similar to marble, making it usable for shaping and turning. It is not considered rare, and is mined in different places in the world.



Photo 1 - Serpentine stone

Where were these vessels made?

My first thought was to investigate the Guilds. Guilds in the 1600s covered every conceivable trade and craft. My second investigation was to get onto a geological website and understand where the actual Serpentine deposits existed in Germany. Interestingly, it turns out that there was only one "Serpentine Turners Guild" in all of Europe, and it was located in Zöblitz Germany (Photos 2-4). Of course, the place that

Serpentine was mined turned out to be in the "ORE" Mountains in the Saxony region of Germany, the same town the Guild was located in, Zöblitz. Zöblitz is a relatively small town, the current population today is only about 1,600 people. The area was first populated sometime in the 13th century.



Photo 2 - A modern-day photo of Zöblitz



Zöblitz von den Serpentinesteinbrüchen.
A. 2/901

Photo 3 - An earlier photo of Zöblitz across a Serpentine mine



Photo 4 - A Serpentine mine

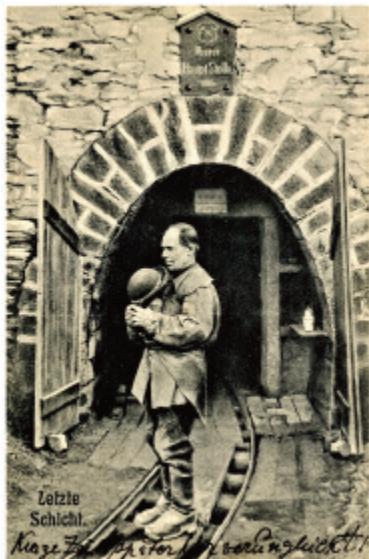


Photo 5 - At the mine entrance

When were these vessels made?

The actual turning and making of Serpentine wares in Zöblitz is thought to go as far back as the 15th century. The Guild was in operation for a little over 300 years from about 1525 to about 1825. At its peak the Guild had about 70 members in Zöblitz. The 150-year period between about 1600-1750 is when most of the pieces were produced. This time period is also when the highest quality pieces were produced. The turnings are very finely done, with a variation of shapes and designs. There are some 19th century examples, but they generally lack the quality workmanship and the thin crafted walls of the earlier examples. The industry was clearly in decline from 1750 to its demise in the first third of the 19th century.

Four examples of serpentine tankards are shown above right (Photos 6 – 9).

How were these vessels made?

The Serpentine pieces were ‘turned’ using a treadle lathe (Photo 10); a foot-pedal powered the Lathe and a metal tool was used to cut down and shape the Serpentine. This task took some skill to get the tankard walls thin and fine without breaking the Serpentine while turning it.

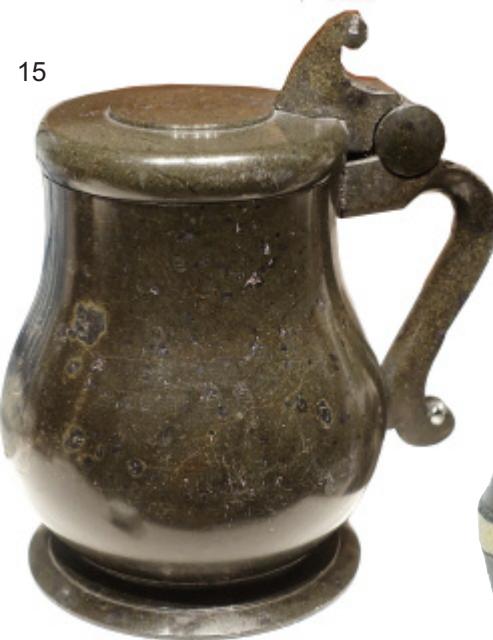
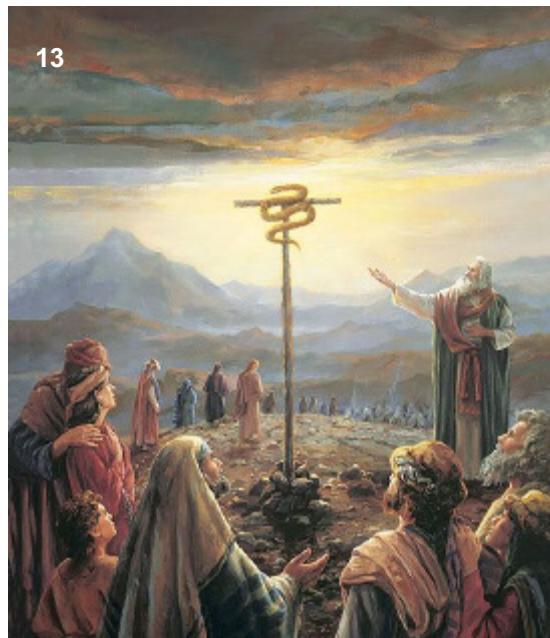


Why was the material used?

Several reasons made this material useful for drinking vessels. First is the material's association to snakeskin and "serpents". On one hand snakes and serpents have represented evil in the Bible, for example with the devil taking the form of a snake in deceiving Eve into taking a bite of the forbidden fruit (Photo 11). Or in mythology with example of Medusa with her head of snakes, which caused onlookers to turn to stone Photo 12).

However, snakes have also had positive connotations, holding mystical powers, including everything from healing, to protection from evil, and even protection from poisoning. The staff of Moses, known in the Bible as "the staff of God", transformed into a snake (Photo 13). A staff with two snakes, a "Caduceus" (Photo 14), to this day is associated with the medical profession and healing. It is these positive associations which helped lead to the use of drinking vessels made from Serpentine. They were thought to possess special powers of healing and protection for the user of the drinking vessel. This led to their popularity and use by royals and nobles. August the First, 1526-1586 elector of Saxony of the Holy Roman Empire referred, to himself as a *Serpentindrechsler* and had real love for Serpentine drinking vessels. Relative to other materials used at the time, like early stoneware pieces, Serpentine would have been very expensive to produce, and therefore not as generally attainable for the average person.

The Serpentine was mined in Zöblitz, then turned into various shapes and designs, before being sent out to have either pewter or silver mounts added. We find many different markings on mountings, and a wide range of different configurations, indicating that the mounts were done in a variety of locations to suit local tastes and styles. Many of the silver mounts were undoubtedly custom made for upscale customers.



17



18



19



Why did production stop?

The industry went into a major decline after 1750, and by 1825 to 1850 production of drinking vessels had ceased. The decline was caused by several factors. First the competing materials of stoneware, faience, glass and pewter really made Serpentine obsolete, considering that you might have to pay 15-20 times the amount for a Serpentine piece. Secondly the superstitions of the Middle Ages were more and more being seen as ridiculous folklore by the 19th century. While some ore was still mined and a number of other products were made, the Guild and production of drinking vessels vanished completely.

A few additional notes about collecting Serpentine pieces:

- They are an expensive category to collect. A basic piece can start at about fifteen hundred dollars and up. If the piece has special design and unique turning with silver mounts the price can easily exceed \$10,000
- By its nature, Serpentine has natural fissures in the rock. You may look at a piece and think it's cracked, but often what you could be looking at is a natural fissure in the Serpentine.
- The pewter work on Serpentine pieces very often has old repairs. The reason for this is that the handle is often attached to the body of the piece with a pewter band. If the piece is lifted by the handle that structure must support the entire weight of the piece. It's not uncommon that a 400-year-old piece would have a pewter repair at sometime in its history. I really do not think a pewter repair detracts from the value of these pieces, and should be accepted as a common trait of a Serpentine piece.
- The colors of Serpentine range from a light mottled greenish, to a dark green, into almost black. I personally don't think the color shade matters that much. However, there is one exception: if you find what's called "Red Serpentine," that is the rarest of rare, and commands great monetary value. Supposedly besides the rarity of the red color it was only allowed and obtained by royalty.

Collecting rare and unusual material drinking vessels is something I enjoy. Serpentine pieces do not come up that often. It's a challenging, interesting and fun category to collect.

20



21



22



A Munich Child Stein

By Joann Ellis

Die Lustigen Stein Jaeger von Wisconsin

This *Münchner Kindl*, or Munich Child, print under glaze, $\frac{1}{4}$ liter stein (Figures 1a and 1b) was manufactured by the firm Merkelbach & Wick as evidenced by the roundel mark on the bottom (Figure 2). There are two colored stripes around the top, and three stripes around the base. The pewter work was done by the firm Martin Pauson of Munich and his mark is impressed on the shank (Figure 3). Another hallmark of Pauson's can be seen on the handle (Figure 1b). As outlined in John Strassberger's *Prosit* articles published in December 2008 and June 2009, steins with "three vertical stripes and several horizontal stripes painted in red" on the handle are strong indicators the stein was produced by Pauson.

I had always thought this was just another Munich Child stein, until I read the June 2022 *Prosit* article "A Brief History of Brauerei zum Münchner Kindl," by Walter Swett. After reading the article, I realized this was a brewery stein and the main scene was the original trademark of the *Brauerei zum Münchner Kindl*. The image depicts the Munich Child standing on a large "M" that is intertwined with hop vines and stalks of wheat. It was designed in 1881 by Ferdinand Wagner as part of the brewery's marketing efforts at the VII Deutsche Bundesschießen (7th Annual Federal Shooting Competition) held at the Theresienweise in Munich that year.

This stein can be dated to between 1881 when the image was first created, and about 1890, when it was replaced by the *Schützenlisl* as the logo for the brewery and as the central scene on its beer steins. For historical purposes, the original logo continued to appear on lids for *Brauerei zum Münchner Kindl*. In 1905, *Brauerei zum Münchner*



Kindl was acquired by the *Unionsbrauerei München Schülein & Company*. For a few years, the two breweries continued using their own logos, but by about 1910, the *Brauerei zum Münchner Kindl* logo had been eliminated.

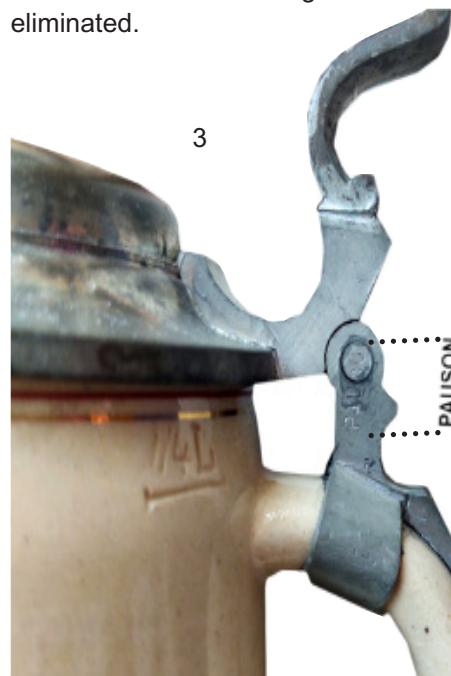


Fig. 3 - One side of the pewter shank bears the firm name (PAUSON), the other side (not shown) bears the word MÜNCHEN.

2



Sources:

<https://www.steinmarks.co.uk/pages/pv.asp?p=stein165>

<https://www.steinmarks.co.uk/pages/pv.asp?p=stein185>

Prosit, "A Brief History of Brauerei Zum Münchner Kindl," Swett, June 2022 pg. 18

Dering, F. (Ed.). (1999). *Das Münchner Kindl...eine Wappenfigur geht eigene Wege*. Pg. 141. Münchner Stadtmuseum

"Martin Pauson's Red Striped Handles", John Strassberger, *Prosit* Dec. 2008

"A Follow-up on Pauson's Red Striped Handles", John Strassberger, *Prosit* June 2009



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An ice/snow sculpture at Dartmouth's Winter Carnival

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