

STEIN COLLECTORS INTERNATIONAL

# PROSIT



Vol. 2, No. 111

The Beer Stein Magazine

September 2019

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By Mark Rossmann



## A Story on a Stein William Tell

By Ron Hartmann



## An Introduction to Guild Pieces

By Eric Salzano



## Mettlach at the AMOCA Museum A Brief History of 19th C German History

By Dr. Roy DeSelms



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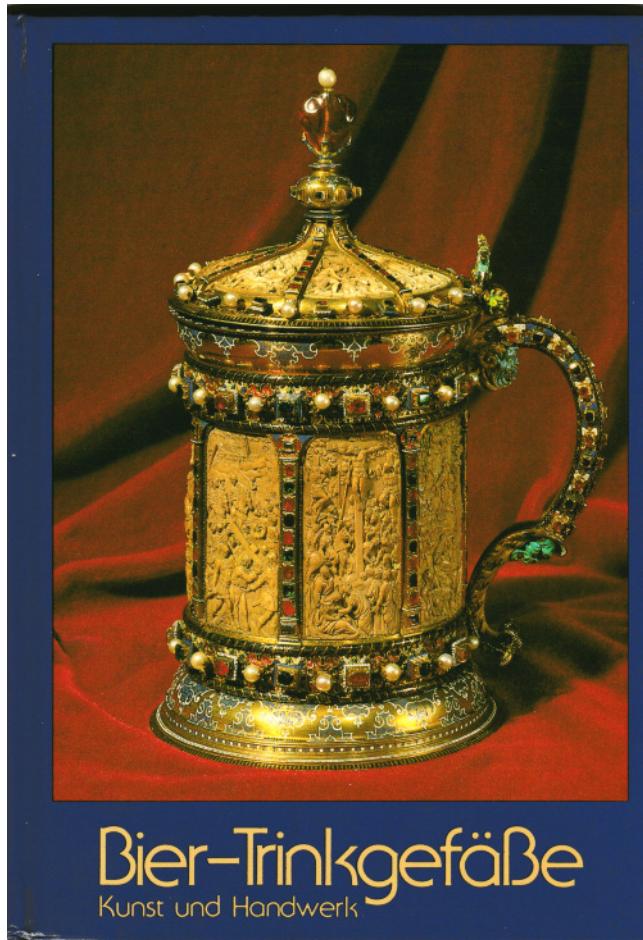
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A small volume with very fine illustrations. The stein on the cover is described (in English) as "Tankard with lid - Duke Albrecht V of Bavaria; Gold, partially melted, ornamented with diamonds, emeralds, pearls and cut whalebone-plates. Motif: Relief representation from the life and Passion of Christ. Master-Workshop Hans Reiner. Munich 1572. Height: 268 mm.

Bier-Trinkgefässe, Limpert-Verlag Bad Hamburg, 1978. German/ English/ French descriptions.

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## Note From a Small Island

By Chris Dodd

As collectors of any objet d'art, we all have questions to ask and stories to tell. The "steal", the "one that got away" and, winding back the years, "how, or maybe even why, did I ever start down this road?"

My "not-so-small" island is Great Britain, specifically England's North West coast, near Blackpool (Vegas-on-Sea). Originally from the Manchester area, I spent over twenty years playing trombone with a ten-piece Bavarian styled show band. We wore full "battle dress" (lederhosen), did the Schuhplattler and the boat-race (chug-a-lug) challenge. Those less inhibited men in the audience would borrow dad's trilby hat and roll up their trouser legs in bizarre, but greatly appreciated homage. Some would raid their attics for that old beer pot, perhaps inherited and exiled up there for years. These often colourful tankards caught my eye and I bought a dozen or so cheap, probably Japanese, steins as props for the "Ein Prosit" toast which frequently and spontaneously punctuated our performances.

In the late eighties, I visited an antique fair with a Teddy Bear collector and enquired of a specialist book dealer if he knew of any publications specific to steins. He took my contact details and got back to me some weeks later to tell me he had "something for me". That "something" turned out to be Jim Stevenson's *Antique Steins, A Collectors Guide* and, indirectly, the most expensive book I have ever purchased! The illustrations and his advice for "freshers" had me hooked. I promptly cleared my shelf of the shiny, gift shop pieces I had purchased in ignorance and, with a "trained eye", purchased my first Mettlach, appropriately

1909/1177 "Musik", in 1990. I had hit the big time!

It seemed entirely appropriate to cross the pond in 1998 to attend the Student Prince Convention in Boston but sadly, I never met Jim who had passed some time before. I did, however, have the pleasure of meeting his wife, Marie, herself from Liverpool U.K., and visited their New Hampshire home to view his collection which was jaw-dropping.

Ebay aside, finding quality steins in the UK is none too easy. Perhaps for historical reasons, they do not seem popular but their rarity adds to the thrill of the find. I may have to be content with "less than perfect" examples of various styles and materials rather than specialise but my small collection is nothing if not representative, though I do still have some holes to plug as I took some years out due to health and personal circumstances

Well, that's the how and why. My best "steal"? Well, that's easy. My Bunzlau Melonkrug found at a small fair in Buxton, Derbyshire which I took home for £15 (\$20) in 1999.



The one that got away? A few years back, a near neighbour had HR #203 *Der Trompeter von Sackingen* in the front window. It was a family heirloom and she was, understandably, unwilling

to sell but I advised her to keep it out of the sun, gave her some history of HR (courtesy of Mike Wald's book) and, of course, my telephone number!

To round up, I have "the question". I have a porcelain stein which I initially believed to be the work of the Rauenstein Porzellen factory, their mark being a "crossed keys" motif. However, it carries the blue, elongated "hash" mark, suggesting it may have been the work of Christian Schierholz and Sohn of Plaue, Thuringia, used between 1865 and 1911. Was there a connection between the two factories which I believe were "neighbours"?



## Drink Up at the Home-Museum Displaying Over 10,000 Beer Steins

Tours start at the “kegerator”

**By Eric J. Wallace, August 06, 2018**

*This article first appeared at [AtlasObscura.com](https://www.atlasobscura.com/articles/steins-unlimited).  
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Four vessels at Steins Unlimited. The three on the right, which collector George Adams had made, show the historic development of steins and beer. ALL PHOTOS: JILL NANCE

It's a sweltering July morning and stein collector extraordinaire George Adams is enjoying a glass of Yuengling from the kegerator. Sitting at the workbench of his home-museum, Steins Unlimited, in Pamplin, Virginia, the 79-year-old attempts to match a "nice, somewhat rare" 18th-century earthenware stein with a period-correct pewter top.

"This one came out of a box of crap I bought from an estate auction up in Maryland," he says with a chuckle. Tall with a sweep of silver-white hair, Adams delights in finding new



At his work bench, George Adams, owner of Steins Unlimited, works on stein repairs.

treasures—especially at bargain prices. Lining the table are a number of Old Style brewery steins from the early 1980s. Though they aren't very rare, to get the beauty, he had to buy the whole lot.

The size of a small tankard, the piece in question features a beautifully speckled cobalt glazing and is etched with ornate patterns of leaves and flowers. Adams says he can get an idea of its age with a quick glance.

"The gray clay tells me the materials were sourced from quarries in the Westerwald, which is a mountain range outside of Höhr-Grenzhausen, Germany," he explains. The etching is of a type that came into vogue in the early 18th century. The coloration and orange-peel-like speckling—produced by "throwing salt into the kiln once the clay got red-hot"—point to techniques used by regional manufacturers between 1720 and 1800. Lastly, there's the handle: "See that circle shape at the bottom there?" he asks. "Those didn't appear on Westerwald steins until about 1740 and were replaced soon thereafter."

Fitted with a lid, Adams dates the stein between 1740-1750 and places it among an array of similarly aged German vessels. With more than 10,000 steins organized by country, manufacturer, artistic style, and historical epoch, Steins Unlimited is home to one of the world's largest and most preeminent collections.

Adams has been stockpiling beer vessels for more than 50 years—an obsession that dates to early childhood. "My grandfather was a first-generation immigrant from Germany," says Adams, "and brought a lot of the Old World traditions over with him."

In Adams's childhood home, a hand-carved wooden cup with a handle and top hung above the mantelpiece. When his mother explained that the object had belonged to his great-grandfather and was a "stein," it took on a mythical significance. "That word was so odd; it fascinated me. I started to imagine where this 'stein' thing came from and what kind of world it had been a part of."

Adams says he started collecting steins "seriously" in his early-30s. At antique shows and flea markets, if a vessel caught his eye and the price was reasonable, he'd buy it. He purchased books and guides, too, and immersed himself in steins' 600-plus-year history.

"The word stein is a shortened form of *steinzeugkrug*, which is German for stoneware jug or tankard," writes Gary Kirsner, author of *The Beer Stein Book*. "By common usage, however, stein has come to mean any beer container ... that has a hinged lid and a handle."

The distinctive lid was originally added to prevent plague. After the Black Death killed more than 25 million people in the 1300s, Europeans, who believed dirtiness had given rise to the plague, sought ways to be more cleanly. So when "hordes

of little flies ... invaded Central Europe in the early-1400s," Kirsner says, principalities in what is now Germany, "passed laws requiring that all food and beverage containers be covered." The common mug soon had a hinged lid with a thumb-lift. [Editor's note: please see nearby article on this subject.]

Combined with further mandates that "beer could be brewed only from hops, cereals, yeast, and water," and "strictly enforced regulations concerning [its] quality and transport," Kirsner says, a golden age of beer production ensued. As average consumption rose to "about two liters per person, per day," taverns and beer houses proliferated. By the 1500s, "everyone in Germany needed a personal drinking vessel to be proud of."

As steins were transformed into status symbols, competition arose among manufacturers. "Renaissance artists supplied designs," says Kirsner. Tankards were soon "decorated with family crests and historical, allegorical, and biblical scenes," and colored glazes added. In other words, beer-drinking was accompanied by a "pleasure for the eyes."

"The more I learned, the more I got hooked," Adams confesses. Soon, his collection had grown into the hundreds and filled multiple rooms.

In 1980, he attended his first event as a vendor. Selling provided both a "thrill" and an "excuse to buy more." By the mid-80s, Adams had purchased a trailer and was regularly showcasing upward of 700 antique and specialty steins. Despite working full-time as a meat inspector, he attended about 20 expos a year. By unloading 20-30 steins at each, his gross sales averaged around \$25,000.

In 1994, Adams took a leave of absence from Oscar Meyer to travel to Germany. There, he apprenticed to learn the art of crafting pewter tops "by hand, the old-fashioned way." In rural beer pubs, he witnessed stein culture first-hand.

"It was like stepping back in time," he says. "The townsfolk all had their steins hanging on pegs above the bar. They'd come in after work and have a pint before heading home." Sometimes whole families would gather—the kids sipping from tiny steins filled with special low-alcohol beer.

Moved, Adams quit the meat business to pursue his passion. For a decade, he toured the East Coast and Midwest, selling rare and collectible steins. While most sold for about \$50, his biggest sale was around \$10,000. "At my best show, I sold 150 in four days," he boasts, grinning.

Health concerns and a floundering market forced Adams to park the operation in 2009. By then, he'd accumulated more than 9,000 rare and historically significant steins. Seeking a way to give the public access to the collection—and his knowledge—he founded the Steins Unlimited museum.

It's an unconventional museum. Located just off U.S. Highway 460 on the periphery of a tiny 200-person hamlet, Steins Un-



George Adams has added multiple structures to his property to house his steins.

limited is essentially in the middle-of-nowhere. The bulk of the collection is housed in a two-room shed in Adams's backyard, and prized artifacts are displayed in his five-bedroom brick rancher. A pull-behind trailer provides storage for overflow.

Adams has no official Facebook page or website—the museum advertises its presence by way of two hand-painted signs: One hanging from the mailbox; the other rising from a road-fronting garden. Still, Adams says as many as 1,500 people visit each year. And those that do experience a fantastic treat.

Stepping inside the shed, I am greeted by a massive, 32-liter vessel. Gorgeously crafted, it stands about four feet tall, is made of porcelain, and features a Dürer-esque tavern scene in blue and white relief. Crowned by what Adams describes as a "German beer king," the piece was part of a limited run produced in the early 1950s and was, he says, then the world's largest stein. "A company recently produced one slightly bigger," he jokes, "so now it's the world's second-largest."



One of Steins Unlimited many rooms. The kegerator is visible on the right, near a four-foot-tall stein.

The colossus is surrounded by more than 3,000 European steins. Starting on the right-hand side of the room at the kegerator, a tour begins with the question: "Would you like a glass of America's oldest beer?" If so, Adams is happy to pour you a Yuengling. (Pints and admission are free, though donations are welcome.)



George Adams draws on his thousands of steins to tell stories about beer and drinking.

Proceeding counter-clockwise, he launches into an account of the history of the stein. Selecting examples from the floor-to-ceiling shelves, he uses vessels as illustrations. We peruse offerings from the 14th to 19th century, pausing to examine technical details, family crests, and scenes ranging from bawdy to religious.



George Adams points to markings found on one of the older steins from Waldenburg, Germany, dated 1640.

We dwell on the superior craftsmanship of 1850-1910, the "golden period of steins," when "German laborers were willing to spend as much as a week's pay" on a personalized vessel. Sometimes, guilds awarded members with "occupational steins" commemorating achievements or mastery. At this point, Adams retrieves a stein with an image of a uniformed constable ambling along the hilly streets of an idealized village.

From there, it's on to an exhibit called "The War Years." Starting with the unification of Germany under Otto Von Bismarck, it continues through World War I and concludes with an eerie collection of Third Reich materials.

"Notice how the symbols get more and more aggressive as Hitler's power increases," says Adams. Indeed, featuring leaves and softly rounded tridents, Nazi steins from the 1920s look rather quaint. By the early '30s, swastikas and iron crosses have appeared, albeit small and mostly hidden in banners. Just before the war, they became flagrant.



Third Reich steins featured at Steins Unlimited.

Other parts of the tour include a large room whose 6,000 pieces, according to Adams, represent every major U.S. brewery of the 20th century. In the house, there are dazzlingly carved wooden steins, glass steins, steins with dragons' tails for handles, steins with portraits, and steins made of sterling silver and even lidded with gold. In his "prize room," Adams has about 500 such vessels. Dating from 1350, he says they are all hundreds of years old, were likely made for German elites, and would have been used only as table decorations or on special occasions.

By the end of the two-hour tour, I've had a happy three pints.

"The funny thing is, I've been to Europe countless times and know bunches of collectors, but in truth, most of my stuff came from auctions where people were just trying to get rid of what they thought was a bunch of crap," laughs Adams. "What's that they say about treasure—one's man's junk is another man's museum?"



## Why Do Steins Have Lids?

This short article is a caution about the commonly held and oft-repeated story that lids on steins are the result of German law, from some past century, which required lids on beer steins. Such laws are purported to have been enacted for public health reasons by several principalities in what is now Germany. These laws supposedly required that all food and beverage containers be covered to protect the contents from contamination by flies and other insects which spread the Bubonic Plague which devastated Europe in the 14th century.

It may well be that the populace believed the Plague was spread by flies, but today we know that ticks, which thrived in over-crowded and unsanitary conditions, were the culprit. Even so, a misguided belief does not invalidate the supposed reason for lids on steins.

While widespread and vigilantly enforced public health laws requiring covers on all food and beverage containers would explain how and why



lids became a standard feature of beer steins, what about other drinking vessels, like wine goblets or chalices or simple mugs, to say nothing of food containers? There are many examples of such vessels appearing without lids in paintings and museums. More to the point, collectors have searched for evidence of these laws for as long as this

story has been told, and have not found any historical record of such laws.

Lids on cooking, serving and storage vessels are known from ancient times, so it's not strange that at some point a lid appeared on a beer stein. But in the absence of health laws *requiring* lids, how did the beer stein lid become ubiquitous? There are a number of possible reasons: It was practical for drinking out of doors; it was attractive; it was a sign of middle-class affluence; it was strongly promoted by the pewter guilds; it provided a means of personalization. Oh, and possibly the owner thought it gave protection against disease! In the absence of evidence of a legal requirement, it seems likely that a number of factors combined to create the lidded beer stein.

Ginger Gehres studied this question and presented a video at the SCI Convention in 2006. Her thoroughly researched and informative video is on the SCI website and offers a suitable presentation for a chapter meeting.



**Stanley Desort Loula, age 85, of Western Springs, IL.**



Stan was a longtime member of SCI and Meister Steiners chapter. He and his wife, Lois, were active in chapter activities, and frequent convention attendees.

**Elaine M. Pandl**  
**May 26, 1929 - May 11, 2019**



Elaine and her husband Jack (dec. 2001), longtime members of SCI and *die Lüstigen Steinjaeger*, frequently hosted chapter meetings at Jack Pandl's Whitefish Bay Inn.



### SCI wants you

- ▶ to renew your dues
- ▶ to recruit a new member
- ▶ to join a chapter
- ▶ to write a letter to the Editor
- ▶ to write an article for *Prosit*
- ▶ to write a Featured Stein article



The Gambrinus Stein Club and Keysteiners are pleased to announce a multi-chapter mini convention in York PA during the first weekend of November 2019.

Our goal is to make the event fun, educational, and affordable. Also, a major focus of the event will be a stein auction with a large number of "Stein Sale Tables." The venue for the event will be the Hugh McCall Mansion which is the future site of the "Beer Stein and Drinking Vessel Museum." There are several pieces in place on the 3rd floor as well as a large section of the SCI library. You will have the opportunity to tour the building during the event.

A special hotel reservation rate of \$99/night can be applied if you mention that you are a member of Stein Collectors International when you make your reservations. This special rate is only good for those reservations made by October 10th, 2019.

### Hotel Reservations

**Hampton Inn**  
1550 Mt Zion Rd.  
York, Pa 17402  
(717) 840 – 1500



## Multi-Chapter Mini Convention in York, PA November 1, 2, 3 2019



### Venue for Events

**Hugh McCall Building**  
228 East Market St.  
York, PA 17403  
(2 mi from the hotel)



### Friday November 1st Stein Auction

The three-day weekend event will kick off with a stein auction to be conducted by Mike Whited (Lionsmark Auction Company). and we should have a large number of great items in this mini convention auction. For all inquiries regarding this auction, please contact the Gambrinus Stein Club at [GambrinusSteinClub@gmail.com](mailto:GambrinusSteinClub@gmail.com).



**LIONSMARK**  
AUCTION GALLERY

### Friday Auction Schedule

12:00 pm - 4:00 pm  
Auction Preview  
  
4:00 pm - 7:30 pm  
Auction  
  
7:30 pm  
Dinner on your own.

For dinner, there are plenty of local choices. One is the Texas Road House Restaurant which is adjacent to the Hampton Inn's parking lot.

### Saturday November 2nd Tours and Stein Sales

10:00 am - 1:00 pm  
Historic House Tours.  
  
1:00 pm - 2:30 pm  
McCall Mansion Lunch.  
  
2:30 pm - 3:30 pm  
Stein Sales Tables setup.  
  
3:30 pm - 6:30 pm  
Stein Sales Tables open.  
  
7:00 pm  
Dinner on your own.

### Two Historical Site Tours

There will be two historical sites available to tour. These are the Golden Plough Tavern and The Bonham House. These tours will be at the beginning of Saturday's schedule.



**The Golden Plough Tavern  
(above left):**

The tavern was built in 1741 and is a two-story Germanic influenced medieval style building. The tavern is quite significant for its age and social history, but it is also an exceptional museum of historic carpentry and vernacular architecture.

The ground floor consists of a rare combination of timber framing and log building. These walls are framed and the spaces between the posts are infilled with hewn beams, each beam is fitted into its own mortise, and the gaps between the beams are chinked with stones and mud like a log cabin. This construction technique is similar to timber framing infilled with planks known by many names including post-and-plank.

The upper walls are half-timbered in a Germanic style with brick nog, wattle and daub infill. Half-timbered buildings in America are relatively rare and are generally found in some areas that were settled by German immigrants.

The roof structure is framed with a Germanic type of truss called liegender stuhl directly translated as a "lying chair" Liegender stuhl trusses in Europe are found in Switzerland and Germany.

**The Bonham House (above right):**

This is the 19th century home of American painter Horace Bonham. The house has been preserved including furnishings. We are having a private guided tour of the collection.



### Sunday November 3rd Speakers & Stein Sales

We have six speakers lined up, each will be speak on a variety of subjects as outlined below.

- 9:00 am**  
**Hugh McCall Mansion opens.**
- 9:00 am - 11:00 am**  
**Stein sales tables.**
- 11:00 am - 11:45 am - Speaker**  
**Jerry Berg**  
**Daubenkrug Steins.**
- 11:45 am - 12:30 pm - Speaker**  
**Judy Stuart**  
**Evolving Styles of Glass Steins & Types of Glass Steins to Collect.**
- 12:30 pm - 1:00 pm - Speaker**  
**Chuck Keiser**  
**Early Stoneware Steins.**
- 1:00 pm - 2:00 pm - Lunch**
- 2:00 pm - 2:45 pm - Speaker**  
**David Harr**  
**Character Steins.**
- 2:45 pm - 3:30 pm - Speaker**  
**John Strassberger**  
**Martin Pauson Steins.**
- 3:30 pm- 4:15 pm - Speaker**  
**John Lamb**  
**Sarreguemines Steins.**
- 4:30 pm - 6:00 pm**  
**Stein Sales.**
- 7:00 pm**  
**Hugh McCall mansion closes.**

### Q & A about the event

Q: How much is the registration?  
A: Registration is \$75 per person

Q: What is included in the registration?

A: Guided tours of two historical sites, a light lunch on Saturday and a catered lunch on Sunday as well as drinks and refreshment over the two days.

Q: How far from the hotel are the tours?

A: 2 miles from hotel or within 5 blocks from the Hugh McCall Mansion (10min walk).

Q: Will there be plenty of stein sales tables?

A: Yes, if you want to sell, this is the event to bring them to sell.

Q: What about parking?

A: Parking instructions for the event will be given once you register.

Q: What if I have more event questions?

A: Call Eric Salzano at (240) 848 - 0306 or e-mail him:  
[eric.salzano1@gmail.com](mailto:eric.salzano1@gmail.com)  
or  
[GambrinusSteinClub@gmail.com](mailto:GambrinusSteinClub@gmail.com)

**Please make your hotel reservation!**

**Hotel price goes up AFTER October 10th!**

**Event registration deadline is October 10th!**



## Mettlach at the AMOCA Museum — Part 1 - A Brief History of 19th C Germany

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

This is the first in a series of articles that will describe 19th Century German history, culture and folklore and VBM artists, styles and techniques using items from the Wilson Mettlach Collection at the American Museum of Ceramic Art (AMOCA) in Pomona, CA.

### **History of Germania thru the Kaiserzeit (time of the Kaisers)**

By the first century BCE, the Roman Legions had reached a land in the far North they later called *Germania*, a land which is roughly equivalent to modern day Germany. Here, according to the Roman historian Tacitus, the Romans encountered wild tribes he referred to as *Bärenhäuter* because they were clothed in bear skins and drinking a potion called *Bier*, the precursor to modern beer (Figure 1). Of course the Romans wanted to try this strange brew and eventually liked it enough to coin the Latin phrase “*Pro sit*” (for your well being or health), still used today as a toast in modern Germany as *Prost!* or shortened to *Prost!*.



Figure 1 - 0.5L VBM #2100

The story continues with the Romans bringing wine to *Germania*, but the old Germans resisted in both battle and drink. The verse on this next stein (Figure 2) tells the story.

*Italiens Wein so süß und fein,  
brach doch der Römer morsch Gebein.  
Im Bier jedoch und Rettichsaft  
steckt ewig deutsche Kraft.*

Italy's wine, so sweet and pure,  
broke the Romans' brittle bones.  
However, in beer and radish juice  
lies the eternal German strength.

Whatever the reason, it took almost two thousand years for the Germans to finally get free of Roman dominance. The preferred choice of alcoholic drink in each land remains as distinct today

as it ever was—while both beverages are enjoyed world over, at no place around the globe are they so deeply embedded in national culture.

The Roman Centurions who brought the grapevines to the banks of the Rhine River also brought the Roman Catholic Cistercian Monks in white robes with black tunics, and they brought life to the wine with their wine presses. The Cistercians were established at *Kloster Eberbach* (Eberbach Abbey) in 1136 A.D. on the eastern shore of the Rhine in the *Rheingau* (region of the Rhine across the river from Alsace-Lorraine). They are famous for their Johannesburg Riesling wine. In Figure 3 a Cistercian shares a beaker of wine with two Roman Centurions. The verse on this stein reads:



Figure 2 - VBM #2095



Figure 3 - VBM #2122

*Kreuzfahrer brachten  
an des Rheines Strand  
den Rebenstock aus heil'gen Land.  
Des Weines in lieblicher Pracht  
Kelter hat sie an's Licht gebracht.*

Crusaders brought  
to the banks of the Rhine  
the grapevines from the holy land,  
The wine in lovely splendor  
the winepress brought to light.

While it's obvious from the first three steins that the old Germans actually had steins to drink beer with, it's not so obvious that Romans had drinking vessels for their wine called Römer named after themselves (Figure ?).

In late medieval times volunteer militias were formed as a means of defending the local citizenry. The nature of these organizations fostered challenges and competitions involving skill and marksmanship, and shooting clubs were born. The weapons used by these clubs changed over time from cross-

bows until by the 16th century they were outfitted with rifles. These shooting clubs, which became known as *Schützenvereine* (marksmen's clubs), evolved from their original quasi-military purpose into sporting and social organizations. Early club competitions were festive one-shot matches fired at elaborately painted wooden targets. The festivals were a time of celebration, civic pride and family entertainment. While the serious competitors likely abstained until after they competed, there was also lots of beer to be consumed.

The inspiration for the *Schützenliesel* shown in Figure 4 was a waitress at German shooting matches (*Schützenfeste*) who rapidly became a symbol of those popular contests. This depiction of the *Schützenliesel* is similar to an 1881 painting by Friedrich von Kaulbach, showing a waitress at Munich's Sterneckerbräu brewery in a *Dirndl* (Bavarian dress) with a target-shaped hat and her hands full of overflowing beer steins.

Today Germany has over 15,000 active *Schützenvereine*, most of which are affiliated with the *Deutscher Schützenbund* (German Marksmen's Federation) which was founded in 1861. This aspect of German culture also came to the U.S. with German immigrants; many *Schützen Parks* were established in the 19th C. and some still exist in US cities.



Figure 4 - VBM #2235

Just after the French Revolution and Napoleon's march across Germany to Russia, there was a movement in Germany to begin to strengthen the population and get ready for the unification. One element was the formation of the *Turnvereine* (gymnastic clubs) by Friedrich Ludwig Jahn (AKA *Turnvater Jahn* or affectionately just *Vater Jahn*). The Turners developed gymnastic equipment that is still used today and Turners came to the USA early on and are still active here and in Germany. The salutation of the Turners is "*Gut Heil!*" meaning "Good Health!" The Turner motto, symbolized by four F's in the form of a cross, is "*Frisch, Fromm, Fröhlich und Frei*" meaning "Fresh, Pious, Happy and Free."

Mettlach stein #1914 (Figure 5) shows a Turner holding a dumbbell with parallel bars and a high bar in the background. The inlaid lid displays the 4F symbol, and the side scenes salute the Turners (*Gut Heil!*) with a verse:



Figure 5 - VBM #1914



*Lasst Kraft uns erwerben  
mit Herz und mit Hand  
zu leben und zu sterben  
für's heilige Vaterland.*

Let's strive for strength  
with heart and with hand  
to live and to die  
for the holy fatherland.



Figure 6 - VBM #1998

The stein seen in Figure 6 portrays the title character from Josef Viktor von Scheffel's 1853 love story "*Der Trompeter von Säckingen*" (The Trumpeter of Säckingen). This has long been a favorite tale in Germany as evidenced by the large number and variety of beer steins bearing scenes and verses from this poem, including at least three different VBM versions. This was Bob Wilson's first Mettlach stein. The most common version of the story is of a mail carrier named Werner who comes to a castle and blows his horn for entry. This happens often enough for the postman and the daughter of the castle owner named Margaretha to fall in love, but in the end the pair cannot be married due to their class differences.

The wistful refrain of the poem reflects the sentiments of all thwarted lovers:

*Behüt dich Gott,  
es wär so schön gewesen.*

May God watch over you,  
it could have been so beautiful.

The plaintive story of the Trumpeter is reflective of the 1848 Social Revolution that was squelched by the German Aristocracy. Many Germans left the country at that time to settle in the central U.S. and were called "the 48er's." Some of my German ancestors came to California sailing around Cape Horn at the same time and were called the 49er's on account of the Gold Rush.

The failure of the Central European Uprising of 1848 flamed the still smoldering embers of the sentiment to get away from the Holy Roman Empire, the Habsburgs and especially France. Much art and several monuments were dedicated to the image of *Germania* sometimes accompanied by the patriotic poem *Die Wacht am Rhein* (the Watch on the Rhine).

### ***Die Wacht am Rhein***

*Es braust ein Ruf wie Donnerhall,  
wie Schwertgeklirr und Wogenprall:  
Zum Rhein, zum Rhein, zum  
deutschen Rhein,  
wer will des Stromes Hüter sein?*

*Durch Hunderttausend zuckt es  
schnell,  
und aller Augen blitzen hell;  
der Deutsche, bieder, fromm und  
stark,[N 1]  
beschützt die heil'ge Landesmark.*

(chorus)

*Lieb Vaterland, magst ruhig sein,  
lieb Vaterland, magst ruhig sein,  
Fest steht und treu die Wacht, die  
Wacht am Rhein!  
Fest steht und treu die Wacht, die  
Wacht am Rhein!*

The cry resounds like thunder's peal,  
Like crashing waves and clang of steel:  
The Rhine, the Rhine, our German Rhine,  
Who will defend our stream, divine?

They stand, a hundred thousand strong,  
Quick to avenge their country's wrong,  
With filial love their bosoms swell  
They shall guard the sacred landmark well.

(refrain)

Dear fatherland, no fear be thine,  
dear fatherland, no fear be thine,  
Firm stands the Watch along, along the Rhine!  
Firm stands the Watch along, along the Rhine!

The early version of VBM stein #6 designed by Ludwig Foltz II actually anticipates subsequent events in the history of Germany because it has been dated to 1844 and shows the double-headed eagle of the Holy Roman Empire. Later versions of this stein show the *Reichsadler* (Imperial Eagle) with only one head appearing after the 1871 unification (Figure 7).

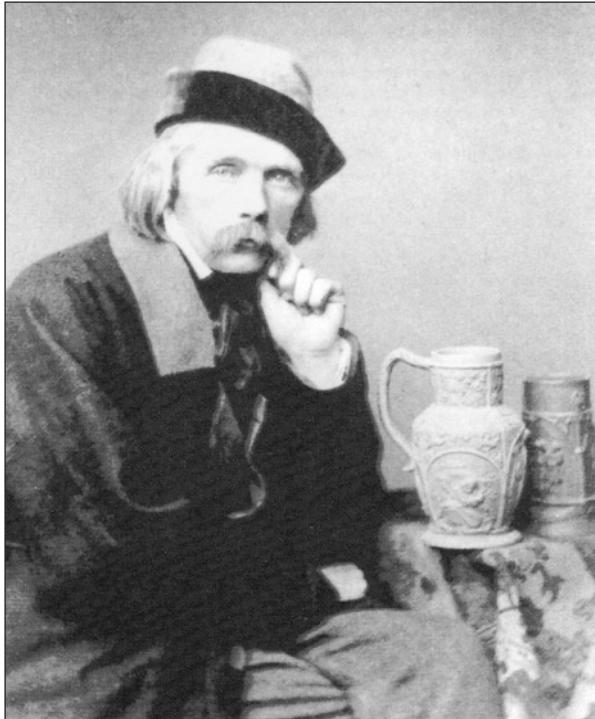


Fig. 7 - Photo of Ludwig Foltz II, Premiere Designer of VBM Steins, in Munich ca. 1850 with his designed stein #6 and Cologne Cathedral Beaker both made by VBM. The early version of this stein, dated to 1844, appears at left. Note the double-headed eagle signifying the Holy Roman Empire on the shield. The later more colorful version is shown to the right. Following the unification of Germany in 1871 the shield now shows the single-headed *Reichsadler*.

The “Deutscher Krieg” (German War), also called the “Austro-Prussian War” of 1866, was between the Kingdom of Prussia in the north of Germany along with allies including Italy, and Austria including remnants of the Holy Roman Empire. The combatants in this war are represented in the plaques seen in Figure 8. The Prussian side is represented by the House of Hohenzollern; the Austrian side by the House of Habsburg. The successful Prussians took control of most of what is now Germany. Austria was split off and together with Hungary and some others became the Austro-Hungarian Empire.

Field Marshall Helmuth von Moltke was the military leader of both the 1866 Austro-Prussian War and the Franco-Prussian War of 1870-1871 which united Germany and defeated France. Otto von Bismarck, as Minister President of Prussia, was also instrumental in both of these wars and in 1871 became *Reichskanzler* (Chancellor of the German Empire) under Kaiser Wilhelm I, but later fell out of favor with Kaiser Wilhelm II.

At the time of German unification in 1871 King Wilhelm I, King of Prussia from the House of Hohenzollern, was given the title of Kaiser. *Kaiser* is the cognate of the Roman “Cæsar” and Russian “Czar” and means “Emperor” which is different from *König* meaning “King”. Following the death of Kaiser Wilhelm I in 1888 his son Friedrich III became Kaiser, but died a scant 90 days later, most likely due to cancer of the larynx. His son, Wilhelm II, became the third Kaiser, and he ruled the German Empire until 1918 when he was forced to abdicate at the end of WW I. The period from 1871 to 1918 has come to be known as the *Deutsches Kaiserzeit* (time of the German Emperors, or Kaisers) and 1888 as *DreiKaiserjahr* (Year of the three Kaisers).

The three Kaisers, Wilhelm I, Friedrich III and Wilhelm II, appear on three different VBM #1861 steins and all three appear together on a fourth stein, #1890.



Figure 10 - The three Kaisers - VBM #1861  
Wilhelm I, Friedrich III, Wilhelm II

The political and administrative unification of 1871 consolidated four Kingdoms, six Grand Duchies, five Duchies, seven Principalities and three Free and Hanseatic Cities under Wilhelm I, the first Kaiser and King of Prussia. VBM plaque #2013 provides a representation of the newly formed empire through the use of the various civic arms. The arms of fourteen cities appear around the rim, while twenty coats of arms are laid atop the arms of the new German Reich, with the arms of Prussia in prominent position at the center.

As the executive of the German Empire, the Kaiser appointed the federal chancellor. The chancellor was accountable solely to, and served entirely at the discretion of, the Emperor. Officially, the chancellor functioned as a one-man cabinet and was responsible for the conduct of all state affairs. Otto von Bismarck (1815-98), was known as the “Iron Chancellor” and is generally acknowledged as the prime mover in unifying the German states under a single ruler (Wilhelm I) and in the rise of Germany as a great European power.

Bismarck (Figure 12) passed in 1898 and Wilhelm II brought Germany into the 20th Century. Wilhelm II (Fig. 13) committed Germany to aid Austria through WW I and was forced to abdicate after defeat in 1918.



Figure 12 - VBM #1794  
Otto von Bismarck

Figure 11  
VBM #2013



Figure 13 - VBM #1909/1350 and #1909/1351  
Kaiser Wilhelm II and Kaiserin Augusta Victoria

## Wanted: Mystery Soldier on Beer Steins

By Bob Hurley

Meister Steiners, Die Lustigen Steinjäger

This quandary and subject of this article all started with the purchase of an antique oil painting. As my article in Prosit last year indicated, I collect anything with a knight or Landsknecht on it, and have many beer steins, paintings, furniture and other items depicting a knight or Landsknecht. I purchased this oil painting on canvas (Figure 1) in an auction in February 2015 depicting a knight, soldier, or possibly a Landsknecht with a smiling assayer weighing a golden chalice. I liked it in particular because of the details in the soldier's armor and other details in the painting. The armor is in the style of the 17<sup>th</sup> Century with a breastplate and Burgonet, which is a type of helmet used in Germany and throughout Europe. The painting is signed C.B. Hebbert and is dated 1841. There was some damage to the frame and a small tear to the canvas itself, so I had it professionally repaired and restored and hung the painting in my home.

It was nearly one year later, in January 2016, when I found in another auction a circular porcelain plaque depicting the same soldier, wearing the same clothing, and with his right hand in the air making the same gesture as in my painting (Figure 2). The plaque is signed what appears to be "E. Hüchter" and dated 1884. The auction house described it as a Carlsbad Porcelain plaque. I was amazed to see the same character on the plaque as in my painting, so just had to win it. I ventured more than I really wanted, but the gamble worked, and I was the successful bidder. At this point I was curious about who this might be, and why the same man would be on an antique plaque, but I was unable to find any other information on it. There are no markings at all on the back of the plaque.

The next occurrence came when I found an exact copy of the painting, unsigned, at Skinner Auction in Boston. I did not bid on or buy that painting, but at this point, I became aware that both the painting in auction and my painting are most likely copies of a more well-known artwork. Before photography, if someone wanted a copy of a painting, another artist would have to paint one. Art students and apprentices also learn through copying famous paintings in museums and therefore there are many copies of famous earlier paintings, some even painted by other well-known artists. Some of these copies are well done, some are mediocre, and some not well executed. When auction houses are aware the painting being sold is a copy, they typically list it as "After" the original artist, but auction houses do not always know the painting they are selling is a copy. Copies of famous paintings can still fetch a good amount, especially if well executed, and an antique painting itself, but others are limited to the decorative value of the work. Even these "copies" are over one-hundred years old.



Image digitally enhanced to reveal details.

Nothing more arose in the mystery until one day while searching eBay, I found a porcelain hand-painted beer stein with the same character on it. He had the same or similar clothing and accoutrements, also with his hand in the air, in the same gesture, so I purchased it (Figure 3). Shortly thereafter, I discussed this with another beer stein collector friend, and sent him photos of the painting, plaque and stein. Not a week later, he found another porcelain stein on German eBay from a seller in Hungary that depicted the same character, but was slightly different and also hand-painted. This example included the phrase "Nicht zu viel", which translates to "Not too much." I purchased that one as well (Figure 4). In searching Beer Stein Library molds, I found that Reinhold Hanke made a stein, mold #265, with the same character in pottery relief. Now this started to become an obsession with me. At this point, I realized there were probably more of these steins, and this soldier depicted in my painting as well as on the plaque and beer steins must be a character, perhaps from a story, play, or opera, and likely taken from a more famous painting, likely German.

Another beer stein with the same character showed up on eBay, also with the phrase "Nicht zu viel" and I purchased that one also (Figure 5). This was from a fellow SCI member. I explained



my obsession with this character, and the member assured me that he would help in the search. He later happened to find the Reinhold Hanke in a group of steins that he purchased and sent it to me for free. It had a chipped foot and no lid, but I was happy to acquire it. I later found another Hanke of the same size and commandeered the lid for my soldier stein (Figure 6).

Another unsigned painting with the exact same images as mine appeared in a German auction earlier this year. While I did not bid on or buy that painting either, I did inquire with the auction house as to if this is a copy of a more famous painting, but they did not know, and had no idea who the character might be. More recently, only a few weeks ago, I found a fifth porcelain stein in a Maryland auction, also hand-painted of the same soldier in the same pose, so I acquired that one as well (Figure 7).

Now, what does all of this mean? It is a mystery. I've asked auction houses in the US and Germany, SCI members, acquaintances, other collectors in Germany, and several people with museums. Thus far, no one recognizes the painting or the character soldier in the painting. It almost seems to have been lost to history. The subject and character must have been popular to have appeared in paintings, plaques and as the subject of multiple German steins.

A German friend and stein collector suggested that the painting may have been an anti-Semitic message. In the painting, the soldier appears to be in the process of purchasing or inquiring about the price of a golden chalice on the assayer's scale. The gold assayer, often a profession of Jewish peoples, may be Jewish based on appearance. The soldier holds his right index finger up in the air. His suggestion is that the message "Nicht zu viel" or "Not too much", was referring to not to charge the soldier too much for the golden chalice. As we know from German humor and beer stein makers, phrases and meanings are often used in a double entendre, and therefore "Nicht zu viel" on a beer stein with the soldier gesturing is a message to the

drinker "don't drink too much." A drinker of the late 19<sup>th</sup> Century likely would have known the identity of this character and find the soldier with the message humorous.

On the other hand, a close look at the image in the painting reveals that the assayer is holding the balance scale with his left hand while his right hand seems to be under the pan holding the chalice, and perhaps lightening the weight of the gold. With this different frame of reference, it now appears that the soldier is not buying, but instead selling, and that the chalice along with the other articles on the table may be booty or plunder taken after battles or through looting. While taking the plunder might have been morally wrong, this was permitted and a common practice for German Landsknecht. The assayer may also be wrong by cheating the soldier and not revealing the true weight and value of the chalice. If this is the situation, then the phrase of "Nicht zu viel" or "Not too much" does not quite make as much sense, except in the sense that the assayer may have revealed the weight and value and the soldier was commenting, as such "that is not too much" or "not as much as I would have expected." Perhaps stein manufacturers simply liked the image of the soldier with his hand gesture and appended the phrase "Nicht zu viel" to the image.

While I certainly don't agree with any anti-Semitic message, I am still fascinated by this painting, plaque and now my growing collection of German steins depicting this same soldier.

If any SCI members have any insight into this or might know the identity of the soldier, or even the location of the original painting and artist, if in a museum, I would be very interested to learn about it. Who knows, the painting in my collection may be the original that inspired the steins, as mine is signed and dated 1841, and may have been deaccessioned at some point. The other examples that I had seen were copies which were unsigned. On the other hand, mine may just be a very well executed copy.



# Weapons of “Ein Mass” Destruction

## Injury Potential of One-Litre Beer Steins

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International Journal of Legal Medicine, 04 March 2018

### Abstract

Injuries resulting from blows with beer steins are a frequent occurrence during annual autumn fairs or at beer halls in South Germany and Austria. The majority of these cases are tried in court and thus being assessed by a forensic medicine expert. The article at hand gives a short overview on the injury potential of one-litre beer steins and explains the key variables to consider when analyzing beer Stein injuries. On the basis of representative cases, which were assessed by specialists from the Institute of Legal Medicine of the Munich University over the last 5 years, the main biomechanical aspects and resulting injuries of one-litre beer Stein assaults are discussed. Several severe and potentially life-threatening injuries have been observed after an assault with a one-litre beer Stein. There is a discrepancy between the mechanical stability of brand new and used steins and the corresponding injuries, which can be explained by a decrease in impact tolerance of the steins with their use. In general, a blow with a one-litre glass or stonework beer Stein to the head can cause severe and even life-threatening blunt as well as sharp trauma injuries.

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**Editors note:** As serious as these research results are - we really hope that at future Oktoberfests beer steins are NOT replaced with red solo cups!



Oktoberfest Image from Wall Street Journal 9/20/2014



Excerpts from chapter newsletters concerning meetings, presentations and articles.



### Arizona Stein Collectors

The October meeting was held at the State 48 Brewery in Surprise, AZ. Ron Gray was the speaker, and he showed two pieces featuring the image of "Johnny Griffin", a smiling young black boy whose image was used on some commercial products in the 1880s and 1890s. In April a small group met in Tucson. John Piet spoke on 4F steins. The Spring meeting (June) was held in Prescott. In addition to planning discussion for the Fall meeting, the group had a discussion about the import of delining attendance at the last few meetings.



### Carolina Steiners

Ken and Becky Etheridge hosted the chapter's Spring meeting in their home in Laurinburg, NC. Members enjoyed viewing their grand stein collection (photos can be seen on the chapter's Facebook page). Eric Salzano, Executive Director of SCI, will speak at the July meeting in Lillington, and Croskeys and Jan Welch will host the Fall meeting in Charleston (date: tbd).



### New England Steiners

Twenty-four members attended the June meeting. Dozens, if not a hundred or more, steins were offered for sale. The chapter newsletter includes photos of the meeting.



### Pacific Stein Sammler

The May issue of the chapter newsletter announced plans for the June meeting in Richland, WA, at the Bombing Range Brewery, operated by Mike Hopp. This location is outside the Seattle-Portland center of gravity for chapter members, which kept attendance to a modest level, but all who did attend enjoyed viewing Al Hopp's growing stein collection, as well as a few beers at the brewery.



### Pennsylvania Keysteiners

The June meeting was hosted by Michelle and Chuck Keiser at the VE Club in Warminster, PA; 23 members attended and enjoyed viewing "fraternal twins" steins brought by Chuck, Bob Raue, Betty Davis, Gary Schable, Scott Callowhill and Mike Finney. A number of these are illustrated in the chapter newsletter. In June the chapter planned to return to Stoudt's Black Angus Restaurant in Adamstown, PA.



### Golden Gate Zecher

The Golden Gate Zecher planned to meeting in April at the home of Bob and Linda Bebermeyer in Monterey, CA. Arvid Frende was the planned speaker—Munich Child Steins. The April newsletter includes an article by Ron Fox titled "Same Stein, Different Material and Maker," and another by Julie Hughes titled "Leuchterweibchen Fascination."



### St. Louis Gateway Steiners

The March 2019 issue of the chapter newsletter anticipated the chapter's next meeting at the Brew Haus 141 Pub & Grill in Fenton, MO, where Martin Dietrich was the planned speaker on the topic "Stein damage and its effect on value." The newsletter includes several brief but informative articles which might be used in other newsletters.



### Pittsburgh Stein Society

The June issue of the "Pittsburgh Stein Society News" kicked off a three-part series on steins made from unusual materials. The first of these articles is titled "Ostrich Egg Drinking Vessels," penned by the late John Stuart. The second in this series appeared in July: "A Basket Stein, a Rather Rare Commodity," authored by Judy Stuart. The final installment of in this series addressed "Steins Made from Amber." It also announces plans for the August meeting at Teutonia Männerchor, and the Multi-Chapter/Mini-Convention to be held in York, PA, in November.

### Announcing: The Beerstein Library is Alive and Well

It took somewhat longer than expected, but the move to a new server is finally complete and the Beer Stein Library is now officially under the control of AMOCA. As regular Library visitors will quickly note, at this point little has changed other than we are now able to return to more normal updating practices, so "What's New" notifications of new listings and other announcements have recommenced. Of course, the frequency and quantity of those listings are substantially dependent on new information provided by end-users. There's still plenty of room for growth, but that will only happen with those contributions, so if you're able, please take the time to become a contributor.

As for what the future holds for the BSL, change is pretty much a certainty as AMOCA begins to figure out how to best coordinate the direction and content of the Library with the goals and objectives of the Museum. Discussions have barely begun regarding what those changes might entail, but enhancing the end-user experience will always be a priority consideration. Keep an eye on "What's New" for change announcements as we move into the future.

The site can be accessed via a Google search for "Beer Stein Library," or by directing your browser to [beerstein.net](http://beerstein.net).

## My 'Hard Rock' Stein

### A Bituminous Milestone

By Mark Roszman

Antique flea markets are fascinating places. If you enjoy the old and the odd or just the odd that isn't quite that old yet, an antique flea market is where it is happening. But quite often flea markets offer much more than just the rare and the vintaged. They tend to open a window into the lives of the locals and sometimes it can be quite profound, enlightening, and even very moving.



**Scene from the Antique Flea Market.**

### Antique Flea Market

It was at one such German antique flea market recently where I found this to be true. It all started when I spotted an extremely extraordinary looking beer stein. Understanding that the word 'stein' is actually the German word for stone or rock, then this stein genuinely fit the bill. It was a "stein" in the truest sense of the word and very likely a

one-of-a-kind oddity. It was made from a big hard clump of black metamorphic organic sedimentary rock. To be less precise, it was carved out of a huge nugget of hard black coal.

As you would expect, this hardy black coal beer stein is somewhat heavier than a stein made of porcelain or even stoneware. It weighs in at 1.65 kilograms or about 3-and-a-half pounds, while standing only about 8 inches tall. The stein has a lid, but no thumb-lift. However, with a little ingenuity a thumb-lift could easily be attached, if one were desired.

### A Chisel and a Mallet

Taking a closer look, it became obvious that this stein was born on a lathe. That was especially evident when examining the separated lid. Miner symbols have been skillfully etched or carved out on both sides of the piece. The elaborately chiseled handle is quite robust and appears to be an extension of the original block of hard coal, as opposed to being attached or glued on later. The stein's base is very solid, heavy and smooth, with a pitch-black polish, radiating a shiny, glossy





**Views of the stein lid, base, Miner's symbol, and handles.**

gleam. Clearly handmade, the finer detailed work was obviously handled by someone skilled with a chisel and a mallet.

The stein is truly an appealing piece. Hold it up to a lamp and you can actually see the crystalline anthracite glistening in the light. Its sub-metallic luster is an indication that its carbon content is very high, with the fewest impurities. In other words, this is a quality chunk of hard black coal, a chunk that was artfully transformed into an extremely ornate drinking vessel. As drinking vessels go though, I don't think I would ever consider drinking beer out of it, or anything else for that matter. But it is sure nice to look at and attracts a lot of attention from visitors.

### Enter Helmut

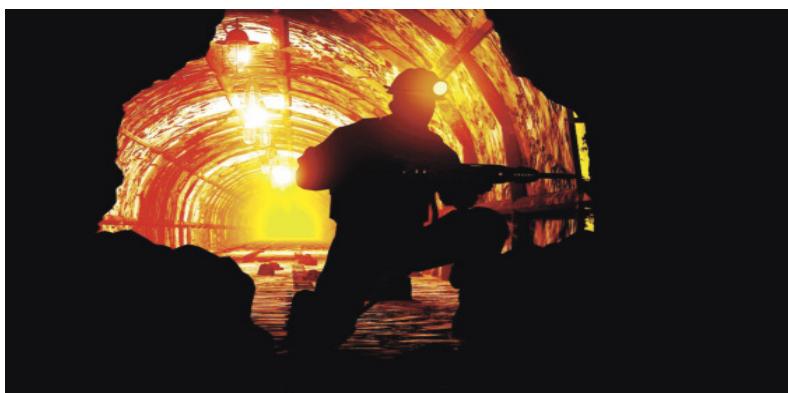
Knowing right away that I had to have this special stein is when Helmut, an elderly gentleman who was selling the piece, entered the scene. When I posed a simple question about the origin of the stein, I quickly realized that Helmut loves to talk. He began by jovially confirming that the beer stein was handmade by a former coalminer who loved to play with his pocketknife. He chuckled, adding that the stein maker also had an addiction to the art of carving. He then proceeded to explain that this particular clump of black coal came from the now closed Prosper-Haniel black coal mine near the town of Bottrop in Germany's industrial Ruhr region. Helmut was beaming now, adding that Bottrop is

where he grew up.

At the time, Helmut said, the coal mining district was a very special place. He remembers well the coal supply deliveries from his childhood that used to turn into a kind of celebration. Heaps of coal were dumped in front of every house and every resident on his street, young and old, would lend a helping hand hauling the black coal bricks into the cellars. The bricks were primarily used for heating and electricity.



**Helmut - the seller of the stein.**



**Above: Drilling for coal. Below: Rolling out the coal.**



Helmut then went on to explain in great detail how coal mining fueled Germany's industrial revolution in the 19<sup>th</sup> century. When it came to the country's coal mining industry, Helmut was a walking encyclopedia. He had the figures and dates virtually at his fingertips. He recalled that in 1957, the heyday of the postwar economic miracle, coal production was around 150 million tons and the industry employed over 600,000 miners. Today, only 35,000 people are still employed in the rapidly declining industry. Helmut explained that for 150 years, coal was the country's main energy resource and most important raw material.

A sad expression crept over Helmut's face as he noted that the last eight remaining mines for extracting black coal in the Ruhr Valley were closed not too long ago, the last one to shut down being the Prosper-Haniel colliery in 2018 (Pictured top right).

The mine closures are part of the German government's green-push environmental initiative for the

establishment of a complete independence from non-renewable energy sources by 2038.

Helmut described how Germany's industrial Ruhr region was once crowded with pit heads and the smoking chimney stacks of coking plants and steel mills. Now, he said, a lot of the power stations have been transformed into leisure or theme parks, slagheaps into parkland, and disused mines into museums.

#### A Touching Milestone

After paying him for the stein, Helmut firmly shook my hand and I could tell he still had plenty of stories to tell. When he finally let my hand free, I noticed that he was fighting off a tear welling up in his eyes.



It was a rather touching moment.

Helmut knew I was a collector and wanted to make sure that I hold that chunk of black coal in high regard. I had already given it a name. It was now my 'Hard Rock Stein'. As I began to pull away, Helmut reminded me that it is much more than just another beer stein for my collection. It is an indispensable milestone, marking 150 years of German history and a discerning symbol of the nation's industrial transformation and once thriving coal mining industry.

With that in mind, I gradually walked away, carefully clutching my newest purchase. Touched by the experience, I then turned around again to send Helmut one last good-bye. I saw him now bent over, rummaging through his old toolbox. That's when it dawned on me; it was just a sneaking suspicion, but something told me that if I could have a quick peek into that toolbox, I was almost certain to find a mallet and a chisel and maybe even an old pocketknife.

Antique flea markets: don't you just love them?



## Osterfeuerrad Stein (Burning Easter Wheel Stein)

**By George Schamberger**  
Master Steinologist.

Our friend Barney from the Antique Hospital can be counted on to find unusual, grotesque or rare steins, and this article is about one such find. Barney often turns to us for help with translations, and in some cases just to answer the question, "What is this all about?"

Here is one such stein: The Burning Easter Wheel Stein. The primary decoration is a flaming wheel rolling downhill. The addition of Edelweiss and hearts suggest this is a celebratory occasion, but what is it?



The custom of rolling burning wheels down the mountainside to the valley below dates back to pagan-Germanic times. Mankind celebrated the beginning of spring with fire; it was supposed to bring light into the winter darkness. Lügde, a town in Lippe Northrhein Westphalia with a population of 9500, is famous as the city of the "Easter-Wheels". On the first Spring full moon (Easter Sunday) at sundown the rolling of the burning wheel starts. The Lügde Dechenverein, with 600 members, are the organizers. (The word Dechen comes from the middle ages. According to a church record of 1410 their task was to monitor all rites and customs at church).

Our forefathers viewed this tradition as the triumph of light over the darkness. The tradition in Lügde goes back to a visit in 738 by Emperor Karl der Grosse (Charlemagne).

The six wheels are made of oak and each weighs over 600 pounds. They are soaked in water for two days to prevent the wheels themselves from burning. The spokes of the fire wheels have to have the form of a cross. The wheels are stuffed with 130 lbs. of straw and held together with hazelnut branches. To keep the balance going down the mountain a long pole is put through as an axle. If the burning wheel doesn't fall on the way down and rolls all the way to the Valley, a good harvest is predicted.



There are about a dozen towns in Northern Germany and in the mountains of Austria where this custom is still practiced - 20,000 visitors come to the event in Lügde every year.



I want to thank Barney (Antique Hospital) for editing my article, various German web pages, and the Stein Marks web site.



## The Coat of Arms of the Barons & Counts von Seckendorf on a Mettlach and Hometown Stein

**By George Schamberger**  
Master Steinologist

The tiny village of Seckendorf, population 200, lies within the municipality of Cadolzburg, a few miles west of Nuremberg. My hometown of Langenzenn lies nearby, which is how I became familiar with the *Wappen* (coat of arms) of the noble family von Seckendorf. There is an interesting explanation of the origin of these arms.

### The legend of the arms of the noble family von Seckendorf

In the spring of 1147 King Conrad III (1093-1152, German king from 1138 until his death) was on his way to Regensburg. His journey brought him through the hamlet of Cinna, where his army was gathered for a crusade to the Holy Land. It was a hot day in June, a long stressful day for him and his army on the road.

The king was very tired from the long ride, he found a cool shady place under a *Lindenbaum* (lime tree) at the market square. Unfortunately he didn't find the peace and quiet that he desired. Swarms of flies were buzzing around his head and the king was not



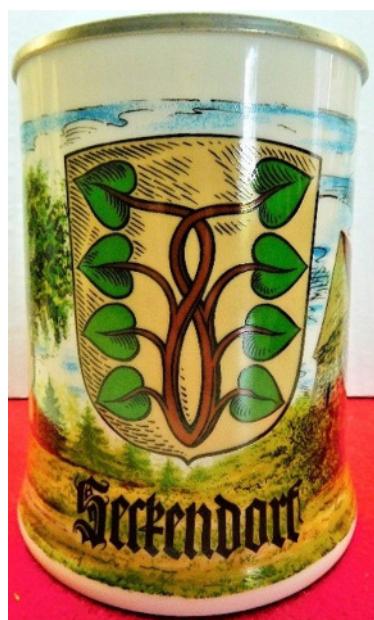
able to chase them away. A young lad was watching the king's problem, he jumped out of a group of young men, broke a *Linden Zweig* (lime tree branch) off the tree and with the branch

drove the swarm of flies from the king's face.

The king was so delighted by the lad's fearless and daring action, he asked him, "Where are you from?" "From Seckendorf," was his answer. "Do you want to come into my service as a Knappe (shield bearer) the king asked? I can use a young man like you with courage, a clear head and swift hands." The king took a branch from the tree, twisted it crosswise and gave it back to the lad and said, "After you become my knight you shall use this likeness of the lime branch on your shield."

The young man joined the king on his trip to the Holy Land, proved himself in battle, and was knighted. He received his shield: the red lime tree branch with the leaves on a silver background.

In 1890 Villeroy & Boch produced a set of 12 beautiful steins featuring the arms/*Wappen* of noble families, including the von Seckendorfs. I have seen them in an older Johannes Vogt catalog. He describes them: Mettlacher Steinzeug Nr. 280/282 the *Wappen* was painted in enamel, with a pewter lid 20cm high dated 1890. The arms of the different noble families on the steins were adapted by the Villeroy & Boch modeler.



Three sides of a souvenir stein from the Franconian area: The Seckendorf-crest, Seckendorf firehouse, and medieval chapel.



A church window in my hometown, Langenzenn, donated by the von Seckendorff family, displays the noble arms.



The Seckendorff Arms as drawn by Otto Hupp in the Munich Calendars

## Advertising Policy for Prosit

### Content

Advertisements and inserts to be included with Prosit shall be accepted insofar as they deal with the general interests of the membership of SCI. Specifically allowable are items concerning beer steins and similar drinking vessels, plaques, bowls, history of drinking, German culture as portrayed on beer steins and auctions or sales of beer steins and related items. Advance copies of material to be included with Prosit shall be submitted to the editor for approval. The editor of Prosit shall be the sole judge of material suitable for inclusion with Prosit.

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**Steve Breuning**

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Placement on the back cover	\$50
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Centerfold	\$60
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Four consecutive issues	25% if prepaid

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Subject to the policies established in this document, SCI will accept inserts to be mailed to our membership with Prosit. Insert materials are expected to be provided in quantity, shipped to our printer and ready for insertion in the envelope. Prices are based upon the size of the insert.

6" x 11" (or smaller)	\$300
8 1/2" x 11"	\$375
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### Submission Requirements

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### Rates

Both advertising rates and rates for inserts shall be established and revised periodically by the editor and the treasurer, and published in Prosit one issue prior to the effective date of new rates. Rates for inserts will include the cost of labor and additional postage costs.

## The Saga of Burg Rheinstein

**By Peter Fahrendorf**

Die Lustigen Steinjaeger  
Von Wisconsin

### THE STEIN

Called "The Bride of Rheinstein" the subject is a one liter pottery stein number 759 manufactured by the Matthias Girmscheid factory in the town of Hoehr, in the Westerwald district of Germany about 1900. The company produced approximately 350 different stein designs and roughly half were designed by Karl Beuler (look for the "KB" mark). Most Girmscheid steins are recognizable by their twisted vine handle.

### THE LEGEND

In the craggy fortress called "Rheinstein" there once lived a powerful robber baron named Diethelm, a widower. His only child, Gerda, grew to be a beauty of great renown who attracted many suitors from throughout the land. A young knight, Helmbrecht von Sternberg was the favorite of both the old baron and Gerda.

Following the local court custom Helmbrecht appointed his uncle Gunzelin to represent him in a suit for marriage with his chosen bride but old Gunzelin, a first class scoundrel, had ambitions about Gerda for himself and he convinced old Diethelm he would be a better match for Gerda.

Gerda was horrified and vetoed the terrible plot when she heard of it but her father announced that he had given his sworn word to Gunzelin that Gerda would be his bride. So the wedding day arrived and the procession left Rheinstein for the ceremony at nearby St. Clement's chapel.

Then, a swarm of hornets attacked the magnificent white stallion on which Gerda was riding causing it to bolt. The evil Gunzelin tried to head off the enraged animal but crashed over the cliff to his death. Helmbrecht watched the stampede from a distance and dashed into the path. A true German hero, the gallant knight swept his beloved into his

arms and the day was saved.

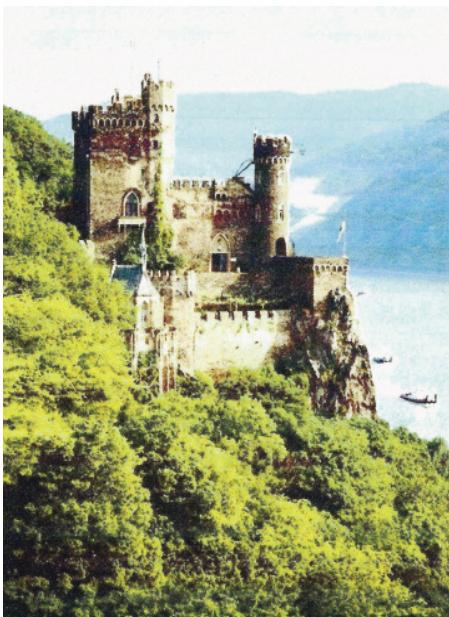
Another wedding procession took place many weeks later only with the young couple and without the hornets. After a long and blissful life together the lovers were buried in St. Clement's chapel—near Burg Rheinstein.

### THE FACTS

The castle is situated on a rocky ridge approximately 270 feet above the Rhine River in the Loreley Valley between Bingen and Trechtinghausen and was built around 900 A.D. to serve as a customs post for the German Empire. Later it became the home of the Holy Roman Emperor Rudolf von Hapsburg who named it Koenigstein. From the 14<sup>th</sup> to the 17<sup>th</sup> century it was leased to the Archbishops of Mainz who found it unprofitable and failed to maintain its upkeep.

In 1823 it was purchased by Friedrich, Royal Prince of Prussia and nephew of





King Friedrich William III who rebuilt it and named it Burg Rheinstein, Since 1975 it has been privately owned and has been further repaired and restored over a 19 year period to regain its glory from days long ago.

Open to the public March through November. Amenities: Cafe, gift shop, rest rooms

#### References

Gerber, H.A. "Legends of The Rhine 5<sup>th</sup> Edition" A .S. Barnes & Co. 1905 Pg. 223.

Ottendorf-Simrock, Dr. Walther "Castles on the Rhine 2<sup>nd</sup> Edition" Stolfuss Verlag, Bonn (undated) Pg. 47.

Ruhland, Wilhelm "The Finest Legends of the Rhine" Stolfus Verlag, Bonn (undated) Pg. 36.

**Prosit**, March 1979 Pg. 548.

<https://www.beerstein.net/item.asp?ItemNum=gir-0759>

<https://great-castles.com/rheinst-eintale.php>

Castle photo Walter Bibakow.  
Rhineland-Pfalz, Germany

Stein photos Peter Fahrendorf



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This is another reminder to let the Database Manager know when you change your mailing or email addresses.

Submitting a change of address card to the post office is not sufficient to ensure you receive **Prosit**. The post office will forward First Class Mail for up to 12 months. However, Periodicals (that's **Prosit**) will be forwarded for only 60 days. That could result in a very small window between the timing of your move and the next **Prosit** being mailed. If the **Prosit** cannot be forwarded, to quote the post office, "the mail piece is wasted".

Regarding email addresses, we have a significant number of members whose email addresses do not work. Such addresses have been deleted from the database since there is no sense in writing if the message will go nowhere.

Please take a moment to check the addresses we have in the database. You can do that by logging onto the "Members Home" section of the website. Under "Tools and Resources" there are options for "Search the Membership Directory" and "Submit Directory Changes". Search your own name and then submit any changes you wish to make.

Thank You



Image from Bendigo Senior College, Victoria, Australia

## William Tell, a Story on a Stein

By Ron Hartmann

St. Louis Gateway Steiners

Looking for something of interest to write about for the July 2012 issue of the Gateway Steiner newsletter, a favorite little stein that sits on a shelf next to my computer desk tugged on my arm, begging for some attention. Problem solved. The stein's softly aged pewter and the story depicted around its body – that of William Tell – very much appeals to me even though the stein is not an example of high-quality workmanship. I hope *Prosit* readers will enjoy reading about the stein and the tale it carries.



This light tan colored salt-glazed stoneware stein (ca. 1850-1860) came from the Westerwald area. Its pewter has a nice aged patina. The almost flat lid with closed hinge carries an imprinted medallion depicting a young mountain village girl waving her hat as a greeting. The thumblift is a solid ball form and sits atop the lid. The stein spun on a wheel, showing circular wire marks on its bottom. The story of William Tell decorates the body as molded relief work. It would seem the mold would have been a three-piece mold since vertical joints can still be seen between sections of decoration. The bottom handle attachment was



formed as a smudge of clay by the potter's thumb.

The story of William Tell is a familiar one to most of us, but I must admit that until reading more about the feats of William Tell online at Wikipedia.com and elsewhere, the exciting full story of what took place seven centuries ago in the Swiss town of Altdorf was largely unknown to me.

The legend as told by 16<sup>th</sup> century Swiss statesman Aegidias Tschudi, goes as follows: William Tell was known as a strong man and an expert shot with the crossbow. In his time, the Habsburg emperors of Austria were seeking to dominate the Swiss Canton (state) of Uri. Albrecht Gessler, the newly appointed Austrian *Vogt* (baliff) of Altdorf, capitol of Uri, raised a pole in the village's central square, hung his hat on top of it, and demanded that all the townsfolk bow before the hat when passing. On November 18, 1307, Tell

visited Altdorf with his young son and when passing the hat, publicly refused to bow to it, so he was quickly arrested.



William Tell is arrested after refusing to bow to Gessler's hat (mosaic in the Swiss National Museum by Hans Sandreuter; photograph: Roland zh - Own work, CC BY-SA 3.0, <https://commons.wikimedia.org/w/index.php?curid=11548800>)

Gessler — intrigued by Tell's renowned marksmanship, yet resentful of his defiance — devised a cruel punishment: Tell and his son would be executed, but he could redeem his life by shooting an apple off the head of his son, Walter, in a single attempt. When the time came to shoot, Tell split the apple with a bolt (arrow) from his crossbow.

But Gessler noticed that Tell had removed two crossbow bolts from his quiver, not one. Before releasing Tell, he asked why. Tell replied that if he had killed his son, he would have used the second bolt on Gessler himself. Gessler was angered, and had Tell bound up, to be brought to Gessler's ship to be taken to his castle at Küssnacht to spend his newly won life in a dungeon. But, as a storm broke on Lake Lucerne, the soldiers were afraid that their boat would founder, and unbound Tell to steer the boat with all his famed strength. Tell made use of the opportunity to escape, leaping from the boat at the rocky site now known as the *Tellsplatte* (Tell's slab).

Tell quickly ran cross-country to Küssnacht. As Gessler arrived, Tell assassinated him with the second cross-bow bolt along a stretch of the road cut through the rock between Immensee and Küssnacht, now known as the *Hohle Gasse*. Tell's blow for liberty sparked a rebellion, in which he played a leading part. That fed the drive for the budding Swiss Confederation. He later



fought again against Austria in the 1315 Battle of Morgarten. Tschudi also has an account of Tell's death in 1354, according to which he was killed trying to save a child from drowning in the Schächenbach River in Uri.

Looking at the scenes depicted on the stein, you see William taking careful aim with his crossbow while Austrian Vogt of Altdorf Gessler (in large plumed hat) looks on. Then you see a wailing woman, possibly Tell's wife, being comforted by friends including a nun. Finally we see William's poor little boy kneeling in prayer, eyes covered with an apple sitting on his head as onlookers and perhaps a judge look on.



Tell's leap (*Tellsprung*) and three other illustrations of this story are memorialized as frescos in the *Tellskapelle* (Tell's Chapel).

Is the story of William Tell fact or fiction? That remains to be determined, but I wouldn't depute the tale if talking with a Swiss friend unless looking for a fight. Meanwhile, what a neat old stein this is! Who cares if it's not worth a lot of money, it's what makes stein collecting great fun.



#### Reference past articles:

Mettlach 2008 1/3L William Tell Stein with Anheuser-Busch Logo by John Mann, *Prosit* September 2010, p27

The Legend of William Tell by Rich Cress, *Prosit*, September 2005, p.1857



## An Introduction to Guild Pieces

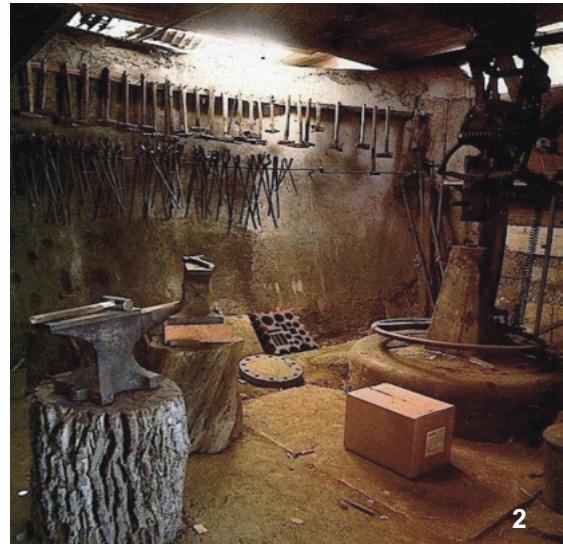
By Eric Salzano

In the last several years I became interested in German guild pieces. The beauty, workmanship, and history of the pieces fascinated me. As I began to acquire pieces it became apparent that most stein collectors lacked a full understanding of them. Many collectors had taken the term "Occupational" stein and used the term generically to describe pieces that had a scene or could be defined as displaying what somebody did for a living on the piece. No matter when the piece was made, or what material the piece was made of, the term was a "one size fits all." I would like to focus on this subject, and shed some light on the issue, in order for collectors to understand the differences, and have an appreciation for guild pieces.

First, let's start with looking at the guilds and what they were. The word guild derives from the Saxon word "gilden" meaning to yield or pay. The guilds started to form in Europe mostly during the 11<sup>th</sup> to 12<sup>th</sup> century. Among the reason guilds were formed, were controlling the quality of production and distribution, setting rules and standards for guild members, and also being able to exert political influence to benefit its members.

Guilds were very generally divided into two distinct groups, *Merchant Guilds* and *Craft Guilds*. For the purposes of this article, we will focus on the Craft Guilds.

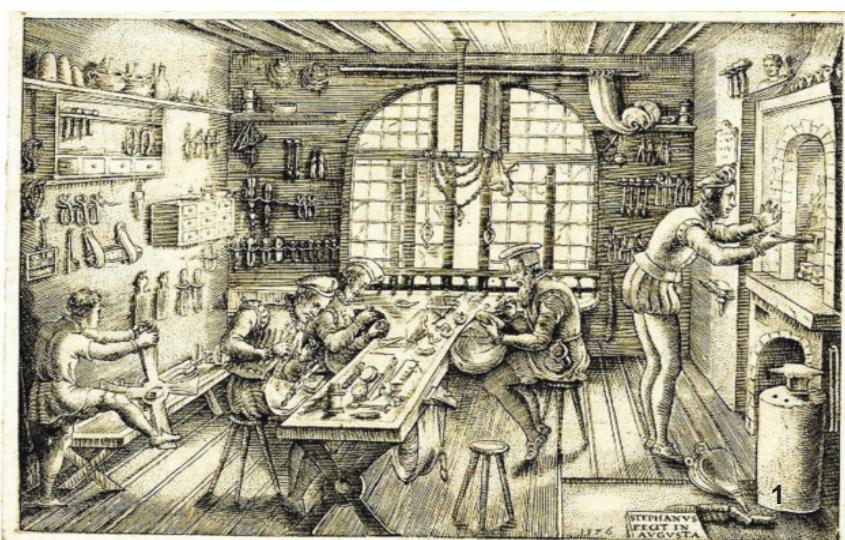
The guilds flourished in Europe between about the 12<sup>th</sup> century through 18<sup>th</sup> century. The guilds played an important social role in society. They offered security, steady work with possibility for advancement, and in most cases, they even paid their members a pension when they retired. The guilds had both meetings and social gatherings. The structure of working in guilds was divided into several levels. The entry level worker was called an *Apprentice*. They were just learning the trade, and often did the simpler, and more mundane tasks in a workshop, and were more or less a helper. The pay was low, it was the entry level position, and it might take several years to progress to the next level which was the *J Journeyman*. At this level some proficiency had been obtained at being able to perform most tasks of the job. A journeyman was paid a set standard daily wage that was fixed by the guild, and he was able to travel to different workshops to work. In England a jour-



neyman was called a "Jack," hence the old saying "I am a jack of all trades, and a master of none." The next level in the guild was the *Master*, the master had achieved the highest level of craftsmanship in his trade. A master could open his own workshop if he chose to, and he could employ journeymen, and take on apprentices. This structure worked very well to accomplish production, train new people, develop skills, offer people steady employment, and protect the interests of the craft. The illustration in Picture 1 shows a goldsmith workshop. Picture 2 shows a blacksmith workshop.

Guilds began a slow steady decline and by 1800, they were on their way out. Between 1800 and 1900 guilds had for the most part vanished in Europe. The industrial revolution, evolving technology, social and political changes, the formation of unions, centralized governments, all played a role in the disappearance of the guilds.

Next let's look at the German guilds focusing on the 16<sup>th</sup> through the early 19<sup>th</sup> century. In Europe the one thing that set the German guilds apart was the use of pewter drinking vessels. They were used at meetings and special occasions, and also often used to ac-



knowledge a level of achievement for a member of the guild. It is not uncommon to have the names of guild members engraved on to a pewter piece. Also to have medallions with guild symbols, or the name of people achieving the level of *master* were attached to the piece.

The variety of pieces made varied greatly, everything from tankards, to large pouring pieces, to pokals, *Schraubflaschen* (screw top containers), beakers, cups, and many other types of items were produced. Pictures 3,4,5,6,7 show examples - all from a carpenter's guild. If one was in a pewter guild or glass guild they may have had to make their own as a test of their mastery.

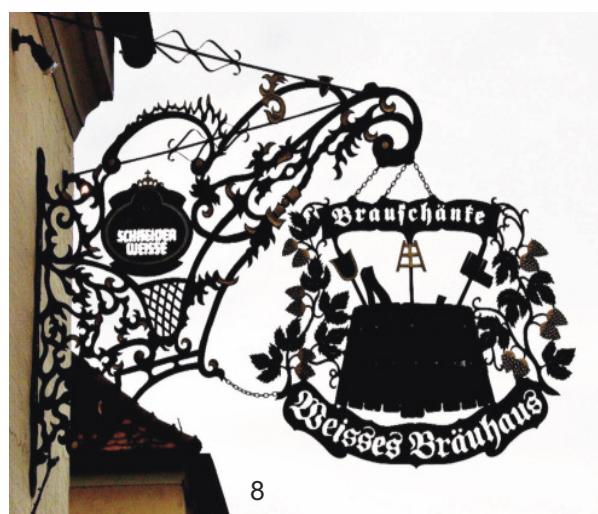
Now let's set some very general guidelines of what defines a guild piece, and what constitutes a guild piece.

These are just general guidelines, and of course there are exceptions to every rule.

1. A majority of original guild pieces were made prior to 1800.
2. An overwhelming majority of guild pieces are made of pewter
3. Guild pieces will normally have symbols of the guild on them.
4. It would be normal for guild pieces to have names or initials of the members, and sometimes dates on the piece.

There is a contrast between occupational pieces and guild pieces. Occupational pieces start to appear near the end of the 18<sup>th</sup> century. Most occupational pieces were made between about 1850 and 1914.

There is a clear difference: An occupation is what you did for a job, and you wanted a stein representing your occupation when you went out drinking with your friends, or to display in your home. When most occupational pieces were made the guilds had already disappeared. A guild was an organization that you belonged to that played a very important role in your life, and in some cases the pieces actually belonged to the guild, and not an individual. In gen-



eral some occupational pieces were mass produced, while true guild pieces are generally much more difficult to acquire.

### Guild Symbols

Guild symbols were an important part of the guild. Every trade you can possibly imagine had a guild, also all the guilds had symbols, which more than likely displayed instruments of the trade in some fashion. Sometimes these symbols are easy to understand, and other times they can be difficult to decipher. Also, just to



make things a little more complicated, these guild symbols often varied from city to city, or town or region, and could be unique to a specific guild in a specific place.

The following illustrations are examples of guild symbols used in Germany. The guild symbol would have hung outside the workshop and would have been engraved onto the drinking vessel (Picture 8). Pictures 9, 10, 11, 12, 13 show examples of guild symbols.

Many of the guild pokals had medallions handing from them. Often, they were symbols of the guild, but might have also had names of guild members and the dates when they obtained the level of master. Most of these intact pieces with original medallions are in museums. If you see a piece for sale claiming to be original, be very wary, there were fakes and reproductions made in the late 19<sup>th</sup> century. More



often pieces are likely to be found with the medallions missing. Sometimes coins or tokens were added much later to the piece for decorative purposes. Pictures 14,15,16,17 show pieces with original medallions hanging, and sometimes a piece with medallions missing, which is how most pieces are found.



18



18a

Communal drinking vessels and master serving pieces occasionally appear. These pieces would have belonged to the guild, and used at meetings.

One piece of particular interest to me I acquired several years ago, and it belonged to a Barrel Makers guild (Picture 18).



19

Guild pieces could also mark a special occasion, for example when a member of the guild reached the level of master, the guild would have a special ceremony and might present a very special object. This piece would have been a very important object to the person who it was presented to. Picture 19 is a good example of this type of ceremonial piece.



20

Picture 20 shows a very rare piece I recently acquired. It is for a "Fishererman's" guild: It is rare on two counts: it is for an uncommon trade guild, a Fisherman's guild, and it is of a unique design. Inside the ball on the top is a small bell and gently shaking the piece causes a noise. I surmise that this had a purpose, possibly calling the guild meetings to order.

One difficulty for many collectors is that guild pieces take time to research and understand. Understanding, and recognizing late 19<sup>th</sup> century reproductions, from genuine guild pieces made in the 17<sup>th</sup> and 18<sup>th</sup> centuries can be difficult and confusing. Having the right research, and reference materials is important.



21

Most pewter pieces are marked, with a town mark, and a maker's mark. There were thousands of pewterers in Germany over the 200 year period represented by most of the guild pieces in existence today. One piece can take many hours of research just to identify the maker. But this is important because it will date the piece, and tell you the town or city where the piece was made (Picture 21).



19a

Collecting guild pieces is challenging and at the same time fun and rewarding. They are more difficult to find, and I enjoy researching them. I'm sure many readers have guild pieces in their collection. I would love to see what you have. Please send me photos. Thank you!



## House of the Steins

**By István Szemere**

President, Hungarian  
Stein Collectors Association

I have been collecting steins since 1972. Until April 2018 my collection was stored in three locations: in our flat in Budapest, in our office, and in our cottage here in Sződliget.

When I retired, we decided to continue to live in our cottage situated about 25 kilometers from Budapest. This way I could spend more time with our collection and deal with the steins every day. This was the final reason why we started to build a separate building for the steins in our garden. We named the building "*House of the Steins*" after my favorite song "House of the Rising Sun" by "Animals" (Picture 1: *House of the Steins*).

I wanted my collection not only exhibited, but to show them systematized in a structured way. Based on how many items could be accommodated in the House, we have chosen the steins to be exhibited and I started to create homogeneous groups from them.

The most important part and the centre of my Collection is the assortment designed by Heinrich Schlitt. There are 73 steins, 5 beakers, 5 punch bowls, 4 plagues and 1 tobacco jar (Picture 8).

Every item has an identification code showing the relating group and serial number inside the group.

I have prepared an easy to manage description (Pictures 2, 3) with a short story of the group and the steins, including the size, features, material, and some interesting details of the lid and thumblift, I translated the text on the steins from German to Hungarian language, and included the producer factory, the production year, and the mold number.

I managed to gather some old postcards and paintings related to certain

The 963 items are divided into 35 groups as per below:

1	2	3	4
AD	Adolf Diesenger collection	9	antique
AM	Steins produced for the order of US companies	35	modern
AZ	Same decoration motives from various producers	14	antique
DO	Relief steins with pewter or ceramic figure on the lid	29	modern
DE	Paintings by Franz Defregger on the steins	11	modern
FE	Steins with texts	25	antique
GA	Steins showing Gambrinus	35	antique and modern
GE	Gerz collection	121	antique and modern
GL	Gerz limited series	28	modern
HA	Haban and faience steins	8	antique and modern
HI	Famous people	15	modern
HA	Ships and Columbus	14	modern
HR	Hauber & Reuther collection	27	antique
KA	Military steins	29	antique and modern
KG	KING collection	21	modern
KI	Jugs	48	antique
KK	Playing cards and cubs	8	antique and modern
KR	Character steins	18	antique and modern
LI	Lithophane steins	26	antique
MA	Steins with Hungarian text	11	antique and modern
ME	Mettlach steins	68	antique and modern
MÜ	Showing Munich Child	34	antique and modern
NF	Turnfest steins	23	antique
ÖA	Depicting the verse of Old Assyrian by Josef Victor von Scheffel	5	antique
PA	Showing Paragraph 11	30	antique
PO	German Post	5	modern
RD	Rudolf Ditmar collection	9	antique
SC	Items designed by Heinrich Schlitt	82	antique
SK	Depicting the poem of Trumpeter for Säckingen by Josef Victor von Scheffel	15	antique
SP	Sport steins	14	modern
SZ	Monk and brewing beer	10	antique and modern
TH	Albert Jacob Thewalt collection	14	antique and modern
ÜK	Glass steins with inlay lid	32	antique
WE	Steins from Westerwald	68	antique
ZB	Zöller & Born collection	22	modern

1= identification code of the group

2= title of the group

3= number of steins belonging to the group

4= age of stein

steins and I also placed some independent unique inlay lids on wall (Picture 5).

My aim of the *House of the Steins* is not for it to function as a Museum; there are no open hours, however if someone is interested to see the collection, please call me and we will set up an appointment. My cell phone is: +36 30 9329 827.

If members from SCI are in Hungary, I will be very happy to welcome them to our House. Pictures 4, 6, and 7 show you more from the inside.



1



4



6



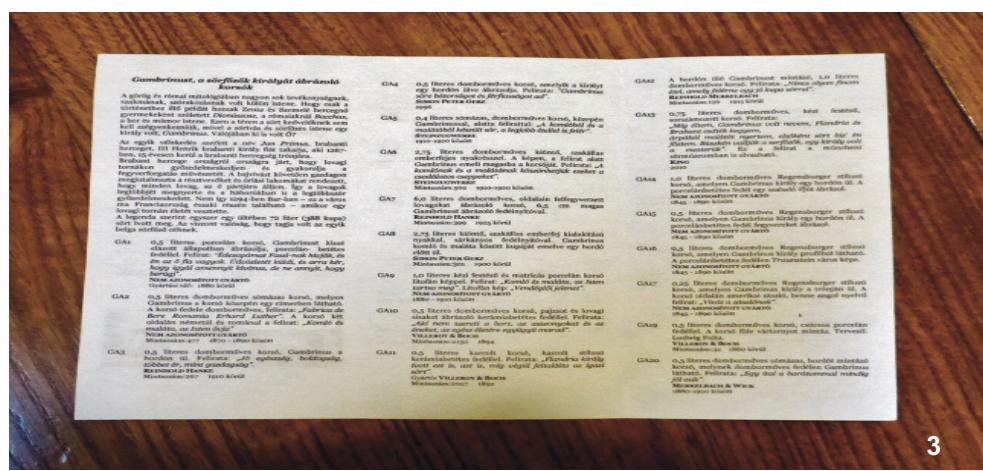
5



7



8



3



## Manning Bowman Pewter Fraternity Steins

**Randy Satterfield**

Dixie Steiners

I buy a lot of steins. I've only been collecting for about seven years and I have well over 2000 now. Some steins are purchased because they fit one of my several collecting interests. Others just because I like them and got a good deal. Two of my interests are metal steins and American steins. Sometimes when you obtain steins in a somewhat haphazard way you notice connections that aren't immediately obvious. That's what happened here. A couple of years ago I purchased an American pewter stein that looked very familiar. I knew it was a Manning Bowman produced stein and it was for a fraternity member. But it was more than that. I went through the appropriate areas in my collection and came up with that stein's brother (more on that later). In the years since I've come up with three more that fit with these and I thought it would be of interest to other collectors.

The first stein (Pictures 1 and 2) had an applied relief of the Delta Phi fraternity. Delta Phi was founded in 1827 at Union College in Schenectady, New York. Along with the Kappa Alpha Society and Sigma Phi Society, Delta Phi was the third and last member of the Union Triad. So Delta Phi is the third oldest fraternity in the United States. The badge was designed by John Jay Hodge and features the Maltese Cross. Delta Phi has been associated with the Knights of Malta ever since. The decoration is on the side as usual with American steins. Above the badge is the name of the student, George Evans Cullinan Jr. Just below the name is a stylized Tau character as Williams College was the Tau chapter. Below the badge is the date Nov. 16, 1927. Inscribed on the lid is "Williams College" and below to the right "1931".

The second stein (Picture 3) has the same badge and same inscriptions on the body and lid except for the student's name. This one is Benjamin Rush Field, Jr.



gather steins from reservists that are from the same roster, but still ...

The next stein (Pictures 4 and 5) is in the same format. The top of the lid is engraved "Rens Poly Inst" which is an abbreviation for Rensselaer Polytechnic Institute, an active chapter located in Troy, NY and founded in 1864. There is no year; this could be because this chapter uses dates, the student didn't want it dated, or there simply wasn't room. On the side is the name, Robert A. Hardesty. Below the name is a small Lambda character as R.P.I. is the Lambda chapter. Below this is the badge, this is a more modern Delta Phi badge and it features a Knight of Malta. Below that is the pledge date of September 13, 1944.





Stein number four (Pictures 6 and 7) is another from Rensselaer Polytechnic Institute. In this case R.P.I.'s full name is engraved on the lid. Also it reverts to the original badge, possibly the student or chapter had a choice between the original and later badges. The name is Robert Wendell Call and the pledge date is April 25, 1965.



The last stein (Pictures 8 and 9) is somewhat different. There is no badge and the decoration is on the front of the stein rather than the side. At top are the Greek letters Chi Phi. Chi Phi was established as the result of the merger of three separate organizations that were each known as Chi Phi. The earliest of these organizations was formed at Princeton University in 1824. Below that is the Greek letter Xi and Chapter. So this was the Xi chapter which is Cornell University, an active chapter located at Ithaca, NY and founded in 1868. Last is the students name, P. Stanwood Menken. Engraved on the lid is just the year 1890 which might be the graduation year or the year pledged. The differences between this stein and the others could be either due to the earlier date or the different fraternity.

All of these steins are identical pewter, glass bottom steins with the exception of the 1965 inscribed stein which has a slightly deeper base. There's a lot of conflicting information about when



Manning Bowman began and ended. It was purchased by McGraw Electric Company, but it seems safe to say they did not produce any steins past the late 1940's. This may explain the slight difference on the 1965 inscribed stein. It was likely manufactured by someone else based on the Manning Bowman design. None of the steins feature a Manning Bowman mark which was common for that company. But you do see retailers' marks on Manning Bowman steins fairly commonly. There is a Balfour mark on the inside of the base of the 1944 inscribed stein (Picture 10) and also on the 1965 inscribed stein (Picture 11).

L.G. Balfour is now best known as a manufacturer of class rings and related items. I purchased my high school senior ring from them in 1970. Balfour, a



member of Sigma Chi, began his company in 1913 and sold fraternity related items. The fraternity side of the business was eventually sold in 1994. In 1922 they began a line of class rings which now dominates the business. So it's likely that Balfour was the retailer for all these steins except for the 1890 inscribed stein (another possible reason for its variations from the rest).

American fraternity and college steins are not really comparable to German student steins. They are not nearly as attractive, historical, or interesting. Different cultures yield different mementos. But as American fraternity steins go, I find these among the most interesting.



## MEET THE MASTER STEINOLOGIST - Lyn Ayers

By Joe Haedtke

I am immensely pleased to highlight Lyn Ayers in this edition of Prosit. Lyn Ayers has been a member of SCI for over 33 years. Since joining in 1986, he has served twice as the Nominating Committee Chair and Bylaws Rewrite Chair, the Museum/Library director from 2002 through 2018, and the President and Co-Chair of the 1997 Seattle Convention, as well as in most PSS officer positions. In 2007, Lyn was designated a Master Steinologist. On a personal note, I would like to thank Lyn for all his help over the years. I am a member of SCI and now a contributor to Prosit because of Lyn, and members like him, who take the time to grow our community by spreading their knowledge with novice stein enthusiasts.

### **SCI: How long have you been collecting steins?**

I got started when I was stationed in Germany in 1967 and '68. I dropped the habit after my return until around 1986 or so when I discovered SCI. At that time I really got hooked and have been collecting seriously since.

### **SCI: What was your first stein and its story?**

While I was in Germany, I started buying old German clocks to ship back home as an investment to pay for college. As a natural course, I noticed steins in the shops. My first stein was a beat up Merkelbach and Wick etched stein. The scene was of a couple of dwarfs tapping a keg, but was missing the lid, had a 1-inch base chip, a crack, and several hairlines. As you can see below, I now have the complete set this belonged to.

### **SCI: Was that what got you initially interested in collecting, or was there another instance?**

Prior to that event, a fellow GI was aware of Mettlach steins and picked up a couple, so I knew such things existed. After my first, I often included steins when negotiating a price for a clock.

### **SCI: When did you know you were no longer a casual collector?**

It's all my wife Janine's fault. She realized after several years of marriage that I was intrigued with pieces with the Mettlach logo, so discovered a reproduction series in the 1980s. Of course she signed up for them as gifts for me. When I ran into SCI and paid to join and then met Les Paul at a local Pacific Stein Sammler Chapter meeting, I realized this was becoming a serious hobby.



**SCI: Does your collection have a focus or main area of interest, and has it changed over the years?**

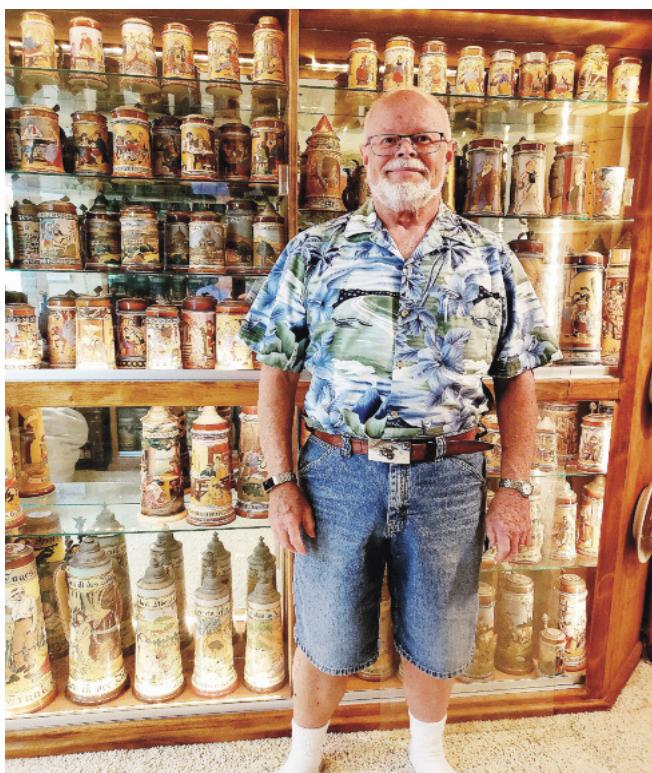
The first few years my collecting focus was to have a couple examples of “everything.” It didn’t take long to realize that was unrealistic. Besides, Phil Masenheimer kept talking about how a collection of similar steins (whether theme, or manufacturer, or military) shows more attractively. Another way of saying is the attraction of a collection is greater than the sum of its steins. In the ‘90’s I started focusing on steins made by JW Remy and still buy one when I find one that I don’t have. But that has become rare, so I have expanded my focus to include colored cut-glass steins, especially those with set-on lids.

**SCI: Do you have a favorite stein or Stein story?**

A flippant response would be that my favorite stein is the next one although in reality I have many favorite steins. One story is about a complete set consisting of a master stein and six small steins is as follows: I was on German eBay when I found a complete set of color relief steins by JW Remy. Since I already had examples, I couldn’t decide whether to spring for the set and risk shipping them from Germany. I had the chance to talk with Walt Vogdes and Phil Masenheimer and they both insisted that I had to seriously try to add the set to my collection. Fortunately I listened. To make this longish story short, when I unwrapped them and set them out on the dining room table, Janine announced that they had to be displayed in pride of place in our living room—where the set resides today.

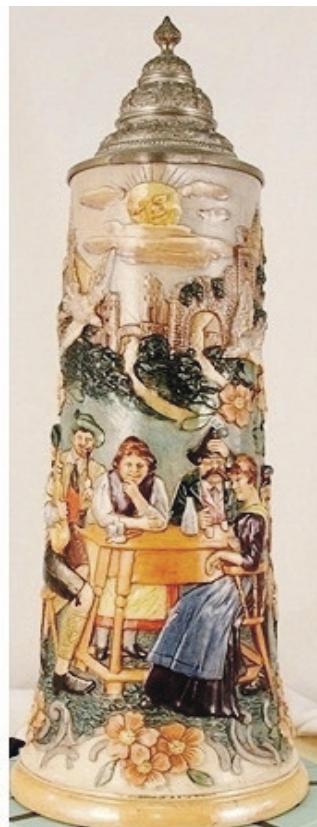


J W Remy 773 and 729 (master)



**SCI: If you could give any advice for today's stein collector what would it be?**

My first suggestion would be to not try to buy examples of everything. My second would be to buy something that speaks to you (in other words, something about it that you like.) A corollary to that is to make it the best quality you can afford. Unless you really like the stein, be cautious when buying a damaged piece. My third suggestion would be to have fun, make friends, and share your hobby.



This beautiful unmarked stein shows a Munich Child carrying a Frauen Church Tower, there is an Augustiner pewter lid, and a gnome carrying a barrel of beer as the thumb-lift. But most importantly is the clever poem that rings true for most of us.



*Ein Fremder sitzt auf einem Fass im Hofbräuhaus  
Und bricht entzückt von solchem Nass  
In hellen Jubel aus.  
Warum besingt man nur den Wein  
Warum nicht auch das Bier?  
So fragt er kann das möglich sein  
Gibts keine Dichter hier?  
“Gnua!”, sagt der Münchner’s fehlt uns net  
An Dichter und Gesang  
Wer aber was vom Bier versteht  
Der trinkt und singt nicht lang.*

*A stranger is sitting on a barrel at the Hofbräuhaus  
He's thrilled from such a moisture (beer)  
He calls out in bright jubilation.  
Why praise only the wine in songs,  
Why not the beer as well?  
“can it be possible, there are no poets here?”  
“Plenty!”, said the locals,  
No lack of poets and songs here  
But the ones who know beer  
Don't sing about it, but drink it.*

Courtesy of George Schamberger