

STEIN COLLECTORS INTERNATIONAL

PROSIT

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The Beer Stein Magazine

March 2023



The Battle of the Falkland Islands
by Burkart Reineke



Photos From the Road - 61st Installment!
by Ron Fox



Wow! We're so glad you're here!

Early German Glass Drinking Vessels
by Roy De Selms
and Walt Vogdes



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Wine, Women and Song

By Salvatore Mazzone

Florida Sun Steiners

I have a half-dozen Reinhold Hanke steins in my collection. The largest of them is a handsome 3.5-liter etched pottery Stein with a pewter lid carrying the catalog number 1152 impressed on its base (Picture 1). The intricately decorated lid has a shield on its top, intended as a place for an inscription to be added if desired; my Stein is inscriptionless. According to the Beer Stein Library, the Stein was produced both with and without a pouring spout; my Stein is spoutless.

On the lower-front of the Stein is a blazon celebrating "Wein, Weib, Gesang" (Wine, Women, Song) and, indeed, the Stein is decorated with revelers indulging joyously in all three. Across the top is a banner proclaiming "Wer nicht liebt Wein, Weib, Gesang, der bleibt ein Narr sein Leben lang" (Translation: "He who does not love wine, women, song, will remain a fool for all his life." Martin Luther is commonly credited with the saying, but it is not actually found in any of his writings. According to Wikipedia, the earliest known written reference to the saying in German appears in a folksong first printed in 1602, some 56 years after Luther's death.

Similar tripartite mottoes, or hendiadris, have existed throughout the ages across many languages and cultures, for example:

Bengali:

Sur, Sura, Sundari
Music, wine and woman

Bulgarian:

Пиене, ядене и някоя сгодна женица
Drink, food and a good woman

Czech:

Víno, ženy a zpěv
Wine, women and singing

Danish:

Vin, kvinder og sang
Wine, women and song

Estonian:

Sigarettid ja viinad ja kirglised naised
Cigarettes, vodka and hot women

Finnish:

Viini, laulu ja naiset
Wine, song, and women



Modern Finnish:

Rock, ruoho ja rakkaus
Rock, weed and love

Georgian:

ღვინო, დუდუკი, ქალები
Wine, duduk*, women
(* a flute-like musical instrument)

German:

Wein, Weib und Gesang
Wine, woman and song

Italian:

Bacco, tabacco e Venere
Bacchus, tobacco and Venus

Persian:

Kabab, Sharab va Shabab
Meat, wine and youth

Norwegian:

Piker, vin og sang
Girls, wine and song

Polish:

Wino, kobiety i śpiew
Wine, women and singing

Portuguese:

Putas, música e vinho verde
Whores, music & green wine

Swedish:

Vin, kvinnor och sang
Wine, women and song

Spanish:

Naipes, mujeres y vino, mal camino
Cards, women and wine, bad way

Colombian Spanish:

Mujeres, música y trago
Women, music and drink

Ancient Roman (Latin):

Balnea vina Venus
Baths, wine, Venus

1960's USA Counter Culture:

Sex, drugs, rock & roll
Sex, drugs, rock & roll

The Beer Stein Library lists seventeen steins by eight makers that carry the saying (and a couple more with a slight variation of the saying); doubtless there are many more lurking out there. Several of these steins also carry an addendum reading: "Doch wer nicht liebt ein gut Glas Bier der kommt nur noch viel dümmer für" (Translation: "But he who does not love a good glass of beer is even more foolish"). I'll drink to that!

People being people, I guess it should come as no surprise that regardless of time, place or culture, they enjoy and celebrate the same vices.

While not all of the above hendiadris that include women cast them in an entirely positive light, the Greek "Πύρ, γυνή και θάλαττα" (Fire, women and the sea) and the Turkish "At, Avrat, Silah" (Horse, woman, weapon) count them as an outright thing of danger.

And so it comes to pass that we find life's pleasant dangers commemorated on the steins that grace our collections, none more boldly or joyously than my Hanke "Wein, Weib, Gesang" Stein.

References:

[Wikipedia: Wine, women and song](#)



Sixty-First Installment

Photos From the Road

By Ron Fox
SCI Master Steinologist

When we are talking Character steins, most think about the fine porcelain steins from Schierholz and Bohne factories. As I begin this segment, I thought it would be interesting to show examples from the lesser known factories. They also made some beautiful character steins and deserve as much of our attention. After viewing the next six pages, I believe you will agree.

The first two pages are steins made by the Reinhold Merkelbach factory. I begin with a stein depicting a bear that was made for a Berlin shooting contest in 1890.

Next is a stein featuring a cat standing behind of an old time Seltzer bottle. There is a German verse that wraps around the base.

The top row ends with a stein decorated with many herring fish around the body. Their heads are facing upwards.

The middle row starts with a stein in the shape of Munich's Bavaria monument. A well known tourist site within this city.

As most of us are aware, the Munich Child was the logo for this famous city. Like the next stein, there were more character steins made depicting her image. The variations are numerous and the middle row ends with one more.

The bottom row begins with a poodle holding a bowling ball. I wonder what his average is. Probably higher than mine.

Next is a pig stein with an image of playing cards on his belly. There are two other versions of this stein with a different image on each.

We end this page with a stein made for the mining occupation. It shows crossed hammers and their slogan "Glück Auf" which means "Good Luck." They needed it while working deep in the ground. This industry experienced many disasters.





We continue with nine more character steins from the Reinhold Merkelbach factory.

The top row starts out with a woman dressed in ethnic clothing. Her hair has a Dutch cut and large black ribbon-like hat.

The next stein is of a woman holding a money bag. I am sure that attracted many men.

The top row ends with one more stein featuring a woman dressed in ethnic clothing. Many small villages had their own unique clothing.

The middle row begins with a bowling pin Stein. It is decorated with three different panels of a bowler.

The next stein is in the form of an owl. What is different on this version is the large music box base.

The middle row ends with a standing bearded hunter gripping his rifle. I like his hat.

The bottom row begins with a stein in the form of a lion. He is wearing a crown and is decorated with a Bavarian shield that he holds in front of him.

The next stein you do not see very often. It is the head of the target girl, called Schützenliesl. I love the flat target on her hat. Schierholz made a porcelain version as well.

These two pages featured character steins made by Reinhold Merkelbach factory. It ends with a cobalt decorated well dressed fox holding his stein.



REINHOLD
MERKELBACH
GRENZHAUSEN
2295
M

These two pages will cover character steins made at the Reinhold Hanke factory. As you can see, they have a wide range of shapes and colors.

The top row begins with a group of chubby figures. First is a barmaid with her hands full of foaming HB steins.

Next is another stein in a clown outfit. The horizontal and vertical red and yellow stripes grab your eye and do not let go.

The top row ends with a stein decorated as a dueling fraternal school character. He has the gloves, crop, cap and jacket.



The middle row begins with a hobo monkey. He wears a top hat and holds his stein.

Next is a stein decorated as a devil with a verse in front. Too bad he is not so easily recognizable.

The middle row ends with another chubby stein. It is a Munich Child holding a stein and radishes.



The bottom row begins with a stein in the shape of a donkey with long ears. I think this one is outstanding.

I collect tower steins. This one took me sometime finding it in near mint condition. The lid is made of all pottery and is easily damaged if one is not careful. So far, we have not been able to identify this tower as of yet.

This page ends with a book stein like the Mettlach version. Unlike its counterpart from Mettlach, it is taller and more slender. Hanke made a wider shorter version as well.





This page begins with a black woman. She wears a bonnet and holds her umbrella and stein. The coloring is bright and holds our eyes.

Kegeling was a popular past time around 1900. There are many steins depicting this hands-on sport.

Like the first stein on this page, the top row ends with his counterpart. He smokes a pipe and wears a derby hat. He is always ready as we can see from his linen suitcase.



The middle row starts with at cat stein. He holds his head to the side with a verse in front.

Next is a stein in a one liter size. The monkey holds a fish in front with his hand draped across his head.

The middle row ends with a stein in the shape of Falstaff. He holds his stein and wears a soft feathered hat.

The bottom row starts out with a bulldog stein. He wears a red ribbon and has a verse.

Next is a stein in the shape of a hippo. This one is quite the charmer. Hippos kill more people than any other animal.

The bottom row ends with a fat character in the shape of a nun. There is a monk that goes with this stein.



Unlike the pottery steins of the two previous factories, these two pages were made of porcelain at the Amberg factory. Porcelain is translucent which allowed this factory to incorporate lithophanes in the stein bottoms.

The top row begins with Frederick III, one of the three Kaisers. He is wearing a black military uniform.

Next stein is Bismarck in a white parade dress uniform.

The top row ends with von Moltke in the black uniform.



The middle row starts with another version of von Moltke. Instead of the soft hat, he is wearing a spiked helmet.

Next is another version of Bismarck wearing a spiked helmet instead of the soft hat seen above.

When you look closely at these five steins, you will see that the base of each stein came out of the same mold. They could change the color and had many different lids to choose from, making it appear to be very different steins. What a genius manufacturing move.

The middle row ends with the Nürnberg Gooseman, a replica of the famous fountain found in that city.



The most common character stein is the Munich Child. Munich has long been one of the most visited tourist towns which explains why there are so many different Munich Child steins. The first stein in the bottom row is an Amberg example.

The next stein is of a black dueling fraternal student. He wears the cap and fraternal garb.

The bottom row ends with another student stein depicting a fox. This is another case where the bottoms are the same, just different figural lids.





The top row begins with a stein depicting their idea of what a Chinaman looks like. He has exaggerated eyes and mustache. Not PC today.

Next is a clown wearing white pancake makeup with red lips and nose. I never trusted clowns.

The top row ends with an Alpineman stein. There is a female mate to this stein which is much harder to find.



The middle row starts with a stein of a dueling fraternal student. He probably was not very good with a sword considering he is wearing an eye patch.

Next stein is of a black man wearing red Fez hat. This is a fraternity hat from Morocco. Very unusual.

The middle row ends with a stein depicting four men sharing one umbrella. They are all well dressed and wearing top hats.



The bottom row starts with a stein featuring a monk in maroon coloring. He holds his hands around his wide girth.

The next stein is very hard to find. It is of Graf Zeppelin wearing a soft hat.

The bottom row ends with a stein of a nun. Like the previous monk, the bodies came from the same mold, just the nun is black instead of the maroon.

This completes six pages of character steins. I hope you enjoyed the look.

These last two pages will feature glass steins from the Van Hauten factory in Bonn Germany. One of their dominant traits was their elaborate pewter lids, finials and thumblifts. Often they also had a pewter neck covering the top rim. Though they are seldom marked, most collectors can easily identify these steins.

The top row begins with a bird shaped body where the pewter lid and neck are the head of the bird.

The next stein depicts Heidelberg's Perkeo, the dwarf-jester who was in charge of the largest wine barrel in the world, the Great Heidelberg Keg.

The top row ends with a stein featuring a knight in a circle above a Prussian shield. The pewter lid has eagle wings attached to it. A very attractive stein.

The middle row only has one stein. It is decorated with a fraternal student shield.

The bottom row begins with a bulbous body. The pewter lid has a dragon acting as both thumblift and finial. The floral design is done in both opaque and transparent enamel. The pewter neck continues the floral design.

Next is a stein is enameled with a large heraldic shield. It also has the eagle wings attached to the pewter lid.

The last stein on the bottom row has more of the glass body covered with enamel than any other stein they produced. It is decorated with a trumpeter and kingdom. Only about an inch at the top and the handle were left undecorated. The fancy pewter lid has a rampant lion thumblift. One super looking stein.





This page begins with one of their enameled beakers with a fancy pewter base rim. These are not as common as the steins.

Next is a stein decorated with a fancy dressed knight. Much too pretty to fight, but he does have all of the equipment.

The top row ends with a stained green-to-clear body. The enameled scene is of a mandolin and wine bottle in an oval panel. The pewter lid and neck is as fancy as it gets.

Like on the previous page, there is only one stein on the middle row. The enameled scene is of a rampant lion.

The bottom row starts with a green blown glass body. The enameling imitates a wax seal of a lion.

The next stein is also in green blown glass. The floral enamel is done in a strong Art Nouveau style. The pewter neck is just icing on the cake.

The last stein in this installment has very busy enamel of an eagle shield, lions and floral. The pewter lid has a finial of a dragon.

Friedrich Van Hauten did not work exclusively in glass. They also decorated on Mettlach bodies they purchased from that factory. They turned out a great product.

This is the end of another segment. Should you have interesting steins you wish to see on these pages, let me hear from you and I will schedule a visit.



Early German Glass Drinking Vessels and Customs

By Roy De Selms and Walt Vogdes - SCI Master Steinologists

This article is heavily based upon two sources: a 1932 article titled “*Der Humpen*” by Prof. Dr. Robert Schmidt, Director of the Palace Museum of Berlin, and a second article by John P. Smith written for the 1994 International Fine Art & Antique Dealers Show titled “The Mühsam Collection.” The Schmidt writing includes a number of illustrations from the Mühsam collection which form the basis for much of this article. Written in German, a number of German terms were used in the captions of those illustrations as well as in the text. The first part of this article is a review of the terminology used for the items illustrated and discussed by Dr. Schmidt.

German Glass Terminology

The German terms used to refer to glass drinking vessels (*Glas Trinkgefäße*) are generally based upon the shape and size of the vessel. Since the size and shape are infinitely variable, this approach sometimes leads to inconsistent use of terms. Additionally, in cases where a vessel is peculiarly German, there may be no analogous item in other countries. For example, the term *Humpen*, referring to the uniquely German large, communal glass drinking vessel, is most often translated as “tankard,” a term which conveys nothing of the nature of the *Humpen*. In those cases it seems best to adopt the German term. In addition, the German penchant for constructing compound words can lead to multiple variations of the same basic term where the word refers not only to the size and shape, but to the decorative motif of the item as well. In this part of our article we attempt to bring some order to the multitude of terms encountered in German writings about glass drinking vessels.

Humpen – A large, usually communal drinking vessel. Generally cylindrical in shape, with a slightly concave base and a protruding base rim, and no handle. Typically a “two-hander,” these were extensively used at large gatherings where the *Humpen* would be shared. No English term adequately represents this vessel. Plural: *Humpen*.



Variants: The following descriptive words (among others) may be combined with the word *Humpen*: *Reichsadler* (Imperial eagle), *Jagd* (hunt), *Kurfürsten* (Electors), *Zunft* (Occupational), *Familien* (Family), *Wappen* (coat of arms), or simply *Bier* (beer).

Note: The word *Humpen* is also used for some ceramic beer steins with handles. Exactly what that term implies is unclear to these authors.

Willkomm (welcome) – A *Humpen* which was used communally to welcome guests into the home or at a gathering.

Stangenglas – The German word *Stange* means “pole.” A *Stangenglas* is tall, narrow and cylindrical, without handle, usually with a flared base and foot and often used communally. No English term adequately represents this vessel. Plural: *Stangengläser*.

Paßglas – A Pass Glass is a special type of *Humpen* or *Stangenglas* whose decoration divides the vessel into equal sections. It was passed from one person to another, and each person’s allotted portion was the amount of beer in the next section.

Römer (Roman style wine goblet) – A spherically shaped cup, slightly narrowing at the lip, with a wide flared lower body. The base is usually decorated with horizontal glass ribs, spiral glass trailing, or prunts; used for drinking white German wine. Plural: *Römer*.

Becher – If a drinking vessel is small to mid-sized, does not have a handle and is not a *Römer*, it’s generally safe to refer to it as a beaker. Plural: *Becher*.

Krug (or *Seidel*) – If it does have a handle, it is generally termed a *Krug*. The term *Seidel* is synonymous with *Krug*, but is only used for half-liter sized *Krüge*. *Henkelkrug* (handled *Krug*) and *Bierkrug* are variations. In English, a *Krug* is typically referred to as a stein if it has a lid, or as a mug if it does not. Plural: *Krüge*.

Pokal – A tall drinking vessel with a cup at the top beneath which is some form of pedestal base. In English, these vessels are often referred to as goblets. If it has a lid, it is often termed a *Deckelpokal* (lidded *Pokal*, Eng., lidded goblet). A chalice is an example of the *Pokal* form, although *Pokale* do not necessarily have any religious connotation. Plural: *Pokale*.



The Mühsam Collection

(Note: This section is based upon a direct translation of the article "Der Humpen" by Prof. Dr. Robert Schmidt.)

Beginning in the late 19th century, by 1926 Jacques Mühsam assembled a collection of 734 decorated glass pieces dating from about 1550 to 1850. In 1927 the collection was jointly purchased by the Metropolitan Museum of Art (NY) and the Art Institute of Chicago (IL), each taking possession of approximately half of the collection. Professor Dr. Robert Schmidt, Director of the Palace Museum in Berlin, had the opportunity to catalog the collection, and declared it to be "superior to [all other important collections of glass] not only as regards the number of specimens collected, but especially as to their quality. Even the rich and well known collections of the museums at Berlin, Vienna and London are surpassed by it in almost every respect," noting that the collection includes "a series of enameled tumblers and jugs of the German renaissance and baroque style at its very best."

Today [1932, the date of Prof. Schmidt's article] the shapes of wine and beer glasses are the same in Germany, England and the Romance Lands (Italy, France and Spain). How different it was in times past! Until recently the Spaniards made an art of drinking, in which they poured wine from a glass container in a long arc high thru the air onto their tongues. And when we have the great painting of a Veronese or Tintoretto with the representations of the "Wedding at Kana" or the "Host Meal of the Rich Man," we see beautiful curved, noble shaped glass jugs from which the wine is poured into breathtaking Venetian crystal chalices or shells. Although rarely noticed, in almost all paintings by the Dutch genre painters of the 17th century members of proper society did not hold the wine glass by the stem, but held it by three fingers on the foot rim and brought to the mouth. The Flemish commoners on a Teniers or Ostade painting tended to drink all together differently!

How was it in Germany? In general the shapes of German drinking vessels during the Renaissance period can be traced back to two basic forms. First is the small, manageable beaker used for drinking wine, a form which was developed in the Middle Ages. Initially produced almost without exception from green *Waldglas* (forest glass), the beaker subsequently evolved in somewhat different ways. Straight-sided beakers (what we know today as tumblers) were often decorated with rows of prunts: "melted prickly glass nubs or warts." The nubs had a practical purpose, since an insecure hand, perhaps wet or slick from eating, can hold such a glass more securely than a smooth-walled drinking vessel. An aesthetic advantage lies in the fact that the light is further dispersed through the thick glass warts. The most noble German glass form, the *Römer*, evolved from these beakers probably shortly after the beginning of the 16th century. In this form the broad nub wall became the narrow lower part beneath the bowl which now spreads wide at the top, and a foot of either prunts or spirally spun glass threads was placed under the whole thing. The fact that the *Römer* does not flare outward at the top, but on the contrary narrows slightly, serves in a truly ingenious way to entrap the aroma of the delicious Rhine wine which collects

under the drinker's nose. As time went on beakers were made with clear glass, slanted sides and stems or bases below the cup. However, we are not talking about these glasses, but about a second type of German glass drinking vessel which stands in stark contrast to those small, green beakers in shape, color, decoration and especially in size.

Two special types of glass drinking vessel came to reign in 16th century Germany: The *Humpen* and the *Stangenglas*. The *Humpen*, large and generally cylindrical in shape with a slightly concave base and a slightly protruding base rim, is seen in figure 1a. The *Stangenglas* (figure 1b) is also cylindrical, but more slender than the *Humpen*, and most often it has an attached base with a high recess. The capacities of these vessels are generally larger than a liter, and some *Humpen* are quite enormous. The name "Humpen" appears to have first come into use in the 17th century.

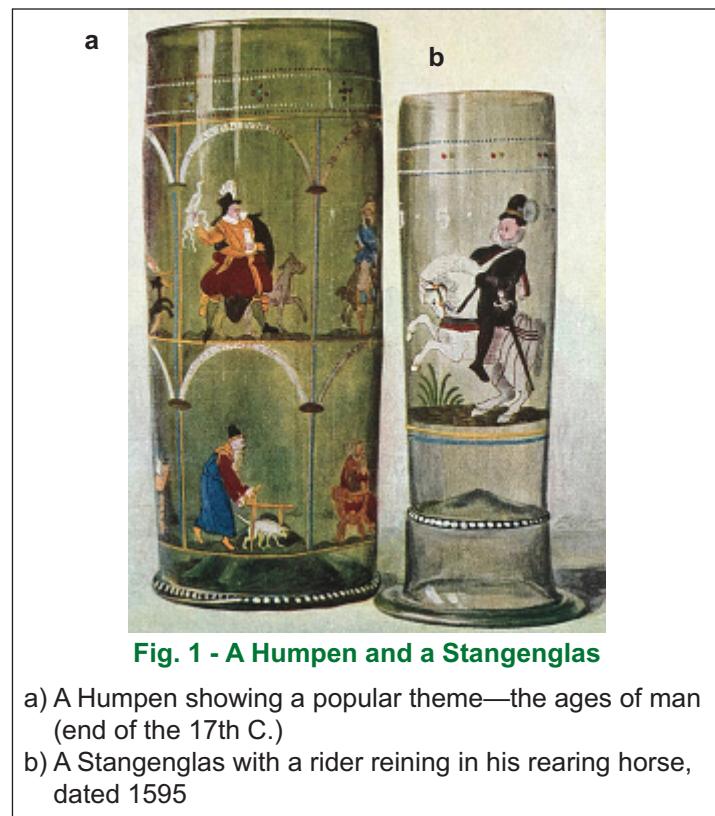


Fig. 1 - A Humpen and a Stangenglas

- a) A Humpen showing a popular theme—the ages of man (end of the 17th C.)
- b) A Stangenglas with a rider reining in his rearing horse, dated 1595

The *Humpen* in fig. 1a depicts the ages of man, each stage being labeled as follows:

10 JAR EIN KINDT	10 years a child
20 JAR EIN JUNGLING	20 years a youth
30 JAR EIN MAN	30 years a man
40 JAR WOLGETHAN	40 years accomplished
50 JAR STILLESTAHN	50 years stand-still
60 JAR GEHETS ALTER AN	60 years old age arrives
70 JAR EIN GREIS	70 years an old man
80 JAR NIMMER WEIS	80 years no longer wise
90 KINDER SPOT	90 years children's scorn
100 JAR HAR GENAD DIR GOT	100 years god have mercy

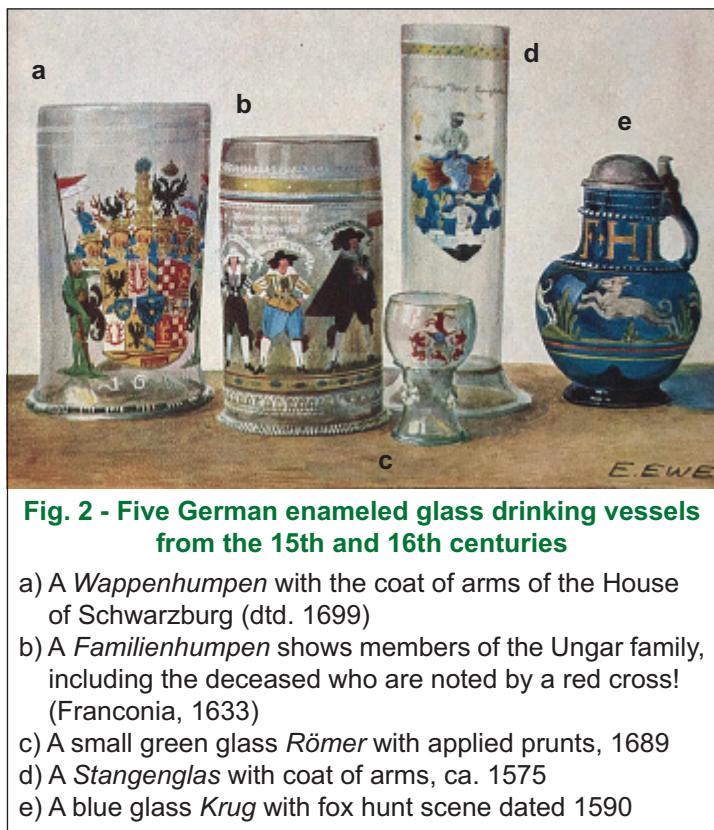


Fig. 2 - Five German enameled glass drinking vessels from the 15th and 16th centuries

- a) A *Wappenhumpen* with the coat of arms of the House of Schwarzburg (dtd. 1699)
- b) A *Familienhumpen* shows members of the Ungar family, including the deceased who are noted by a red cross! (Franconia, 1633)
- c) A small green glass *Römer* with applied prunts, 1689
- d) A *Stangenglas* with coat of arms, ca. 1575
- e) A blue glass *Krug* with fox hunt scene dated 1590

Both the Humpen and the Stangenglas, ancestors of the Bavarian *Masskrug*, were generally reserved for communal drinking (thereby justifying the large capacity). They were often passed from hand to hand as a welcome at large feasts, drinking fests, guild meetings, student gatherings, or even when having guests at home. In these latter circumstances they were often referred to as *Wilkomm* (the welcome cup). The enamel-painted Humpen often show toasts referring to this or that special purpose of the vessel.

A saying on the welcome of the Schwarzburg princely house (figure 2a) is particularly significant:

*Setzt man mich unsanft hin, so brech ich gleich enzwey,
mich dünkt ein mensch und ich dass sey fast einerley.*

Sit me down roughly, so I break asunder,
it seems to me that a human and I are surely one of a kind.

The toast expresses fully the spirit of the Baroque time period. The blessing of the Holy Trinity which this saying invokes, reflects the established requisites of the art of drinking at that time. That even the heartiest drinker could cope with such a welcome draft two or three times with impunity is incredible, although in this respect, the thirsty throats in those centuries did incredible things.

One needs only to look thru some of the memoirs of the Silesian Knight, Hans von Schweinichen, to get an idea of the overwhelming accomplishments of those drinking sports. We also note that *Kurfürst* (Elector) Christian II of Saxony paid a visit to Kaiser Rudolf II in Prague in 1610, and thanked his host when leaving with the words: "Your Royal Majesty has so exquisitely hosted me that at no time was I sober."

In its turn, the fair sex was not averse to a "good German sip and drink." The Court of Duke Ernst the Pious of Saxe-Gotha was considered well-ordered and temperate, although §9 of the drinking regulations which he introduced in 1648 has the following wording: For morning and evening drink for the wife, she should be served as much as she desires; for the noble and aristocratic woman, however, four liters of beer and in the evening as a bonus, three liters of beer; from Easter [usually April] to *Michaelmas* [Sept. 29, the holiday of St. Michael the Archangel] the stewardess of the household and two maids are given the same amount in the morning at 9 AM and one liter of beer in the afternoon at about 4 PM." These ladies must have had remarkable constitutions! Yet another example of prodigious drinking festivities comes from the Countess of Stolberg, who in the second half of the 16th century was the Abbess of Quedlinburg. She drank yearly for her "refreshment and comfort" not less than three cart-loads of wine.

Even though we may assume that the ordinary drink of the common man in most German areas was beer, the famous types of which were brewed not only in Munich, but also in Einbeck, Braunschweig, etc., so the consumption of wine was much higher than it is today. Wine was grown everywhere in Germany, not only on the Saale near Meissen and in Grünberg in Silesia (where viticulture has been documented since 1150), but even near Königsberg in Prussia! However this noble drink was probably not enjoyed in its natural state, but usually with the addition of all kinds of spices as a cold bowl or spicy wine. However, the amounts that were consumed will have been the same everywhere.

The drinking vessels from which one paid homage to Bacchus or Gambrinus were of similar size. The examples seen here in the figures show the forms as well as the manner of colored decorations. These consisted of brilliant enamel colors, which were melted onto the walls of the Humpen. These decorations were certainly mostly handcrafted with exceptional technical skill and were colorful like the costumes of the time, expressive like their tombstones, full of meaning like their poetry, bristling with allegories and folklore. The simplest were the Humpen or Stangenglas with armorial bearings, as figure 2d, where we see a slender cylindrical glass with lively painted arms and devices, which were among the earliest German enameled glasses known (ca. 1575). Further to the left is a Humpen (fig. 2a) with the Schwarzburger arms and the monogram of Prince William of Schwarzburg-Sondershausen from 1699. The small Römer style beaker (fig. 2c) in the foreground of the same illustration likewise bears arms and the year 1689. This is unusual due to the small detail; enamel painting was rarely applied to such small glasses and mostly only in the late period. Similarly, the small light green beaker (fig. 3c) with two cooing doves over a heart originated in Franconia in 1707. To the right and left stand the lovers; He festively with hat in hand, she with a flower on the right; and on the back side the sentimental verse: "Where I cannot be and am, I send my sighs." Commoners and handworkers who don't have family arms happily have the painter apply their trade emblems on the glass. In other cases we find a family portrait: the married couple with all their sons and daughters



Fig. 3 - Four German enameled glass drinking vessels from the 17th and 18th centuries

- a) A *Humpen* critical of the soldier, the clergy and petticoat governance, dated 1695
- b) A *Familienhumpen* dated 1669.
- c) A small *Becher* showing a man and woman, two doves and a heart, Franconia, dated 1707. On the back: "Where I cannot be and am, I send my sighs."
- d) A *Humpen* showing a company of mounted soldiers from the Thirty Years War, dated 1637



Fig. 4 - Five enameled glass drinking vessels from the 16th and 17th centuries

- a) A clear glass "portrait" *Henkelkrug*, end of the 16th C.
- b) A large lidded *Pokal* with blue prunts (Venetian, made for the German market, ca. 1500)
- c) A small *Henkelkrug*, end of the 16th C.
- d) A *Humpen* dated 1612 depicts a clergyman, a warrior, a farmer and a nobleman.
- e) A *Stangenglas*, Samson and the Lion, dated 1589

- including the departed, who are identified with a red cross! An example of that is the Humpen of the Ungar family in figure 2b, produced in Franconia in 1633. That these biblical verses were attached to this drinking glass might seem a bit strange to us today; "Thus God loved the world", "The Lord praised all nations and all peoples praised Him" and "The name of the Lord be praised from now on and forever Amen", but those times were less affected than we are in this respect.

Three of the four scenes on the Humpen in figure 3a depict a soldier, clergymen and women officials, and are labeled:

*Wo die Soldaten sieden und braten
Und die Pfaffen ins Weltliche ratthen
Und die Weiber fuhren das Regiment
Da nimpt es alzeit ein schlecht End.*

When soldiers simmer and stew
And priests advise on worldly affairs
And where women are in charge
It always ends badly.

The fourth scene shows a room with an upturned gaming table; a shambles.

Biblical representations such as on the Bohemian Stangenglas in fig. 4e occur numerous times. The apostles and the Savior were popular themes and were either placed together on one glass or individually on thirteen glasses making a set. Allegories of the virtues, seasons, representations of conditions and ages follow.

Just as the noble cathedral chapter of Magdeburg had its special arms painted, just as the court wineries of all Saxon castles had their own enameled glass sets, so also the *Salzsiedler* (salt workers) of Halle, the *Haloren*, had a unique club-shaped glass (fig. 5) painted for their Whit-sun beer celebrations.

The soldier and the hunter played an important role in the life and art of those times. On the light-colored Stangenglas from 1595 (fig. 1b) a single horseman reins in his rearing white horse; on the green glass Humpen from 1637 (fig. 3d) we see an entire company from the Thirty Years' War.



Fig. 5 - The uniquely shaped glass for the salt workers of Halle (Haloren), this example dated 1693

The beautiful blue *Henkelkrug* in fig. 2e shows a fox being chased by three dogs; the depiction of the hunt on the large lidded *Jagdhumpen* in fig. 6 imparts a sense of scale and action.



Fig. 6 - A lidded Jagdhumpen with a large hunt theme - late 16th C.

It should be expected that politics would enlighten the enamelled drinking vessels. Often one encounters Humpen with the likeness of the Knight Gustav Adolf or with an allegory of the Westphalian Peace. Of greater significance are the Elector Humpen which appear with the Kaiser next to the seven Electors. Among the most abundant are the *Reichsadlerhumpen* of the Holy Roman Empire (fig. 7): The double headed crowned Imperial Eagle with the crucifix on its breast - later carrying the orb - spreading its wings to both sides. Across the upper part of the wings are the potentates of Rome. On the left, the symbols of the three spiritual electoral regions (Trier, Cologne and Mainz); on the right the symbols of the four worldly electoral regions (Bohemia, Pfalz, Saxony and Brandenburg). On each of the long flight feathers are four coats of civic arms representing certain ranks or classes such as dukes, burgraves, knights, cities, farmers (commoners), etc. The structure of the empire according to quarter unions is a symbolic gimmick that has never had a constitutional or realistic foundation.



Fig. 7 - A *Reichsadlerhumpen* dtd. 1587

All of the German drinking vessels shown here pale in size to the huge lidded Pokal in figure 4b. Here we have a "made on order" glass ca. 1500 to be produced in Venice (Murano), which gloriously exemplifies the late Gothic with its large blue and green melted prunts among wavy raised lines. In comparison, all four glasses in figure 8 were produced in the North. The deep green beaker (fig. 8b) with the knobs and spiked wreath was certainly produced in the Rhineland at the



Fig. 8 - Four *Waldglas* (forest glass) German glass drinking vessels (16th - 17th century)

- a) An engraved Dutch *Römer* with raspberry prunts, second half of the 17th C.
- b) A dark green beaker with prunts
- c) A small green glass *Römer* with applied prunts
- d) A beaker with gilt painted decoration, applied prunts and rigaree around the base, dated 1608

beginning of the 16th century; the small adjacent beaker (fig. 8c) appears to be a forerunner of the *Römer* ca. 1500, while both of the larger *Römers* (fig. 8a & 8d) are interesting in the manner of their decor: the one that exhibits red and gold painting and interlaced fruit was produced in 1608, while the other is a Dutch work from the second half of the 17th century.

All of the glasses seen in figs. 1-8 were from the Mühsam Collection (Berlin), which was jointly acquired by the Metropolitan Museum (NY) and the Art Institute of Chicago in 1927. With its beautiful examples of German and Dutch drinking vessels, it was the most splendid private collection in the world.

References:

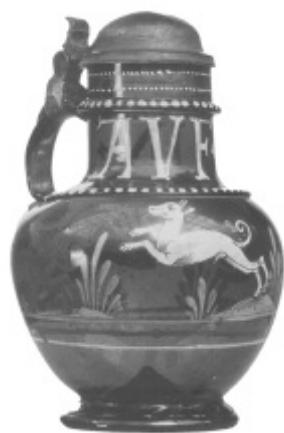
[The Mühsam Collection](#), John P. Smith, 1994
<https://www.worldhistory.org>, Quaternion Eagle of the Holy Roman Empire

Addendum

Hoping to find additional illustrations of the items shown in the Schmidt article, a series of searches were conducted on the internet. A general search for "Mühsam glass" revealed one photo of the beaker seen in figure 8b, currently in possession of the Corning Museum of Glass, which they date to 1880-1900(!). Turning to the Metropolitan Museum and the Art Institute, several additional photos were found. Ultimately it was discovered that the Mühsam articles in the Met are noted as arising from the "Munsey Fund, 1927", and the items in the Art Institute, catalogued in 1927, are credited as a "Gift from Julius and Augusta Rosenfeld". Searching the museum websites with this knowledge was much more fruitful, as a total of 11 items which appear in figures 1-8 were found. Nine of these photos are seen on the facing page.



Selected additional photos of the items in figures 1-8 from collections of the Metropolitan Museum (NY) and the Art Institute of Chicago



Metropolitan Mus. (see fig. 2e)



Art Institute (see fig. 4a)



Art Institute (see fig. 4c)



Metropolitan Mus. (see fig. 3c)



Metropolitan Mus. (see fig. 8c)



Metropolitan Mus. (see fig. 8d)



Metropolitan Mus. (see fig. 2a)



Metropolitan Mus. (see fig. 3a)



Metropolitan Mus. (see fig. 4d)

History on a Student Stein

By Walt Vogdes

SCI Master Steinologist
Pacific Stein Sammler

Regimental steins and student steins are among the most personalized and detailed that we find. Because of this, they capture a great deal of historic information. This article is about an unusual student stein which reveals some significant history of *Burschenschaft Frankonia* at Heidelberg University.

The stein itself is a 0.4-L unmarked pottery stein decorated with the *Wappen* (coat of arms) of the student association, with six flags arranged behind the arms. The words *Franconia s. Panier!* appearing above the center scene serve to identify the association. Translated, this phrase is understood as "Franconia is our flag!", an avowel of faith to the fraternity. The crest of the arms includes a *Federbusch* (feathered plumes) with four colors – gold, black, red and gold. This is a typical way of representing the colors adopted by a fraternity as part of the *Wappen*, although most use only three colors. The motto of the fraternity – EINIG UND TREU (united and loyal) – is also included in the arms, and the center escutcheon contains the fraternity *Zirkel*, or cypher.

The inscription on the pewter lid is "E. Sporleder Z! / s/m I. / H. Wagner Z! / z. f. g. / S. 18 RC 90 S." This indicates that E. Sporleder presented the stein to his dear [friend] H. Wagner / in remembrance of / Summer Semester 1890 at Ruperto-Carola (the formal name of the University in Heidelberg). ("Z!" represents the *Zirkel* which is engraved following each name.)

What sets this stein apart from other student steins are the flags and several dates flanking the flags: four of the six contain the expected colors of gold-black-red-gold but two are in different colors—white-yellow-red and red-gold-green. The four dates flanking the flags are 1856.XXII.X, 1857.15.1, 1857.18.6 and 1861.I.II. What's that about? Oh, another curiosity: It is common for stu-



dent *Wappen* to display their colors as diagonal stripes in one quarter of the arms, the second quarter in this case. What then is the meaning of the colors in the third quarter, which introduce the color green?

Several years ago I acquired a very detailed compilation of information about German student associations in CD

form. This work, *Das Lexikon der Verbindungen, Specimen Corporationum Cognitarum 2015*, is the result of a project begun by Hartmut Jess in the 1970s in cooperation with the Association for German Student History (GDS). At the time of its third edition in 2010 it contained information on over 15,000 German fraternities, and it was estimated that in book form it would require more than 30,000 pages. For each fraternity it includes information about *Wappen*, *Zirkels*, colors, mottos, history and relationships with other fraternities and organizations. It is well organized, cross-referenced, and well referenced.

The entry for "Franconia Heidelberg" indicates that the fraternity had a short lived existence from 1831 to 1833, and again from 1846 to 1848 before disappearing. In 1846 the colors they used were black-red-gold.

In October of 1856 a fraternity named Badenia Heidelberg was established, initially using colors of red-yellow-white. In 1857 Badenia joined forces with Saxonia Heidelberg and adopted red-gold-green as their colors. Shortly thereafter they became *Burschenschaft Frankonia zu Heidelberg*, the name retained until today. Thus this fraternity's roots trace back to both Badenia and Saxonia. Since 1861 the colors have been gold-black-red-gold.

In a nod to this history, all of the above colors (black, white, yellow, gold, red, green) are represented in the society's *Wappen*.



References:

Das Lexikon der Verbindungen, Specimen Corporationum Cognitarum 2015, Helmut Jess (CD form), 2015

...Weiland Bursch zu Heidelberg..., Berger and Aurand, Heidelberg, 1986

For further reading:

[Student Association Steins](#) on the SCI website

[A Pictorial Essay](#) on the SCI website
[Studentica – The Paraphernalia of German Student Societies](#) on the SCI website

[A Bibliography](#) on the SCI website



SCI's 56th ANNUAL CONVENTION, DAYTON, OHIO

JULY 25 THROUGH JULY 29

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

The convention hotel is the Marriott at the University of Dayton, 1414 South Patterson Boulevard, Dayton, Ohio 45409. (The hotel's direct number is 937-223-1000.) The hotel is in a landscaped setting, and its amenities include an indoor-outdoor swimming pool. The hotel is convenient to restaurants and shopping, and it is only a mile from Carillon Historical Park. The hotel has a complimentary shuttle which will take guests anywhere within a five mile radius.

Dayton was founded in 1796 by 11 settlers who came up the Great Miami River from Cincinnati. Today parks and walking trails along the river are a distinctive feature of the city. Nineteenth century buildings in the Oregon Historic District have been repurposed as independently owned shops, boutiques and restaurants.

Dayton is known as the birthplace of aviation. Wilbur and Orville Wright ran a print shop and then produced bicycles before developing a series of airplanes. We will visit sites associated with the Wright brothers during our tours on Tuesday.



First flight, The Wright Flyer - Dec. 17, 1903

Carillon Historical Park

Carillon Historical Park is a museum complex of over 40 buildings and structures. It is a "must see" and is only one mile from our hotel. Perhaps its most famous exhibit is the Wright Flyer III, the 1905 model that Orville Wright considered the world's first practical airplane.

Several historical buildings have been relocated to the park. The oldest is Newcom Tavern, a log structure dating from the settlement of Dayton in 1796. Others include a one room

schoolhouse, a Shaker building (c. 1832), and a train station. A separate transportation building contains an 1835 locomotive, a Conestoga wagon and early twentieth century vehicles.

Roger Glass, an SCI member, donated his stein collection to a museum. It is now on permanent display in the first building you come to when entering Carillon Historical Park. The same building displays over 250 ornate NCR cash registers.

The Carillon Brewing Company is in the next building. It brews 1850s style beers, which the staff will explain, and has a beer garden.

National Museum of the United States Air Force

The National Museum of the United States Air Force is the largest aviation museum in the world. It has 19 acres of indoor exhibit space. The museum exhibits more than 360 aerospace vehicles and missiles, many of them rare or one-of-a-kind, along with thousands of historical items. There are also impressive sensory exhibits.

The fourth, and newest, hangar houses nine presidential airplanes (Air Force One when the President is on board). Visitors can board and tour four of them, including the plane that flew John F. Kennedy's body back to Washington and where Lyndon Johnson took the oath of office as president. Visitors can also board and tour a NASA space vehicle.

There are places to stop and rest while viewing the exhibits. In addition, 30 wheelchairs and 10 motorized carts are available on a first-come, first-served basis. The IMAX theater in the museum shows a variety of movies hourly from 10:00 AM to 3:00 PM for an additional fee. A nice cafeteria is available for lunch in the museum.

Over one million people visit the museum annually. It is a "must see" for anyone visiting Dayton.

Dayton Air Show

The **Dayton Air Show** is being held at Wright-Patterson Air Force Base on Saturday and Sunday, July 22 and 23, the weekend before our convention. The programs are identical both days. If convention attendees wish to attend the air show, our room rates at the hotel are available Friday and Saturday nights on a space available basis.



Hotel Reservations and Convention Registration

Our convention rate at the Marriott at the University of Dayton is \$125 for a single or a double room. Parking is complimentary for hotel guests. This rate is also available three days prior to and three days after the convention period on a space available basis. To secure these rates reservations must be received by the hotel on or before Monday, June 26, 2023. To make room reservations, phone 1-800-Marriott. Say you are with the "Stein Collectors International Convention 2023 group." Use the words, not our initials. Or make reservations online at <https://stein-collectors.org/2023ConventionHotel.html>. Space is limited, so make your reservations early. If you have a problem making room reservations, contact Richard Strom (stromrwk@gmail.com or 301-530-2403).

There are two easy ways to register for this convention: (1) Using the registration form which is included with this issue of Prosit. Mailing instructions are included on the form for payment by check or money order. (2) Online with PayPal from SCI's website: <https://stein-collectors.org>

The registration fee is \$545 for a couple and \$295 for a single registration. The registration fee includes three breakfasts, two dinners, the hospitality room and the convention stein. It also includes the program of speakers, round tables, stein sales and members' auction.

PRE—CONVENTION ACTIVITIES

Tuesday, July 25

Three tours are planned for Tuesday, July 25, the first pre-convention day. There will be a city tour in the morning and two identical tours of the National Museum of the United States Air Force, one in the morning and one in the afternoon. The city tour returns in time for members to take the Air Force Museum tour in the afternoon.

City Tour

The city tour departs from the hotel at 9:30 AM and returns at noon. It will provide an overview of the city and its aviation and innovation history. .

It is a bus tour except for a short stop at the Wright-Dunbar Interpretive Center. We will see the Wright brothers' childhood neighborhood and their original bicycle shop. Paul Laurence Dunbar, the internationally known African-American poet, was Orville's high school classmate and a client of the Wrights' printing business.

The tour will visit the re-energized downtown, see sites ranging from the arts to baseball, and very much more.

United States Air Force Museum Tour

The National Museum of the United States Air Force is located at Wright-Patterson Air Force Base. Two identical tours are scheduled. The first departs from the hotel at 8:50 AM and returns at approximately 1:30 PM. The second tour departs from the hotel at 12:30 PM and returns at approximately 4:35 PM.



On our way to the museum we will make a brief stop at Huffman's field. The Wright brothers made hundreds of test flights over this 84 acre pasture. The Wright Flyer III, the first practical airplane, first flew here in 1905.

Our tour guide will provide information on the bus. We will explore the museum on our own, choosing our own priorities from among the extensive exhibits. There are numerous places to stop and rest.

The Executive Committee will meet at 7:00 PM.

Wednesday, July 26

The Board of Trustees will meet at 7:00 AM. The meeting is expected to conclude by 10:00 AM.

The major event of the day will be an auction by Fox Auctions. The preview will be from 9:00 AM to noon. The auction will begin at noon.

A reception for first timers will be held from 5:00 PM to 6:00 PM. If you are attending your first SCI convention, the officers of SCI and the convention committee want to extend a warm welcome. Enjoy hors d'oeuvres and drinks while getting acquainted with them and the other first timers.

CONVENTION ACTIVITIES

Each day of the convention will begin with a buffet breakfast. The hospitality room will be open Thursday afternoon, Friday after dinner and Saturday afternoon.

We will have three speakers at general sessions:

- **Ron Fox** - Traits of German 18th Century Faience
- **Albert Nemeth** - Franz Paul Zach: Exceptional Glass Engraver in Service to the Steigerwalds
- **Eric Salzano** - European Silver Drinking Vessels

We will have six roundtables, each of which will be given twice. The round table leaders and their topics are:

- **Mike Adkins** - Feline Character Steins
- **Allan Fogel** - European Pewter Drinking Vessels, Styles and Markings
- **Don Franz** - American Patriotic Steins, Civil War through Cold War
- **Bernd Hoffmann** - Saeltzer Steins
- **Bob Hurley** - Historical Drinking Groups, from Artwork to Beer Steins
- **Les Paul** - Miniature Steins

Thursday, July 27

The convention begins with the annual general meeting, followed by the first two speakers: Albert Nemeth and Eric Salzano.

The Stein Sales Room will be open in the afternoon. Steins can be consigned for the members' auction in the stein sales room.

The Thursday evening dinner will be German Night. This will be your opportunity to show off your Lederhosen and Dirndl's in the "best costume" contests. Please note your entree selections for the Thursday dinner when you register.



Friday, July 28

The second day of the convention will begin with the first three roundtables. There will also be a final opportunity to consign steins for the members' auction.

The Afternoon Tea will be held at Patterson Homestead, a mansion built in three stages beginning in 1816. It was later the home of the president of National Cash Register Corp. The servers will be in 1860s costumes, and there will be a talk on afternoon tea in the 1860s: food, clothing and social etiquette. We will also have an opportunity to tour the mansion. There is a limit of 50 attendees.



The late Roger Glass donated his stein collection to a Dayton museum. It is on permanent display in Carillon Historical Park, a mile from our hotel. Ron Fox knew Roger for many years and appraised Roger's collection when he decided to donate it. Ron will be in the museum's stein display room Friday afternoon to discuss Roger's steins and answer questions.

In addition to viewing Roger Glass' collection, members may wish to visit the Carillon Brewing Company, a reconstructed 1850's brewery conveniently located in the next building. The company brews 1850's style beers, which the servers are happy to explain, and gives tours of the brewery. Have lunch and an 1850's style beer. They even have a *Biergarten*.



Dinner will be on your own, but the hospitality room will be open later for dessert and conversation.

Saturday, July 29

The last day of the convention will begin with a presentation by our third general session speaker, Ron Fox, speaking on "Traits of German 18th Century Faience." Three roundtables will complete the morning.

The members' stein auction will be in the afternoon.

The convention will conclude Saturday evening with a reception and dinner in the hotel. Please note your entree selections for the Saturday dinner when you register.

We look forward to welcoming you to SCI's 2023 convention in Dayton, Ohio. For any questions contact Richard Strom by email (stromrwk@gmail.com) or phone (301-530-2403).



Convention Registration Form
2023 SCI Convention in Historic Dayton, OH

Pre-convention activities: July 25-26 Convention: July 27-29

Secure online convention registration is available at <http://stein-collectors.org/conventions>, or... complete and mail this form with payment in US\$ made out to Stein Collectors International to...

Celia Clark • 1228 Marigold Lane • Longview, TX 75604

(Mail registration must be received by July 15; after that date you may register online or at the convention.)

Registration for the convention is restricted to SCI members.

First Conv?

Name: _____ Name for Badge _____ Yes ___ No ___

Address _____ City _____

State ____ ZIP _____ country _____

email _____ phone _____ cell _____

SCI member # _____ SCI Chapter _____

Others in your party:

Name: _____ Name for Badge _____ Yes ___ No ___

Name: _____ Name for Badge _____ Yes ___ No ___

Name: _____ Name for Badge _____ Yes ___ No ___

Registration fees	By 6/17	After 6/17	Qty.	\$ Amount
Single registration - includes one stein	\$295	\$315	_____	_____
Couple registration - includes one stein	\$545	\$575	_____	_____

Optional excursions/events - NOTE: Two tours are scheduled for Tuesday AM

Tues., July 25 - Dayton City Tour (9:30AM - noon)	\$32 ea.	_____
Tues., July 25 - US Air Force Museum (Lunch on your own) (8:50AM - 1:30PM)	\$28 ea.	_____
Tues., July 25 - US Air Force Museum (Lunch on your own) (12:30PM - 4:35PM)	\$28 ea.	_____
Fri., July 28 - Victorian Afternoon Tea (limited to 50 attendees)	\$58 ea.	_____

Other options

Stein sale tables - full tables (full table size is 72" x 30")	\$30 ea.	_____
Stein sale tables - half tables (half table size is 36" x 30")	\$20 ea.	_____
Additional convention stein (while supplies last)	\$45 ea.	_____

Entree choices for Thursday and Saturday dinners —

Thursday	Nbr.	Saturday	Nbr.
<input type="checkbox"/> I/We will not attend (check)	—	<input type="checkbox"/> I/We will not attend (check)	—
Pork Loin	—	Swordfish	—
Salmon	—	Filet Mignon	—
Chicken Asiago	—	Chicken Leg w/Rosemary Sauce	—
Stuffed Portobello Mushroom (veg.)	—	Canneloni (veg.)	—
Total number attending	_____	Total number attending	_____

TOTAL

50% Deposit Min.

BALANCE DUE

Please attach a separate sheet if any of your party has special needs or dietary restrictions.

SCI has negotiated a special rate of \$125 for either a single or a double room at **The Marriott at the University of Dayton**, 1414 S. Patterson Blvd., Dayton, OH 45409. This rate is available until June 26th, or when the group block is sold out. Make your reservation online by going to <https://stein-collectors.org/2023ConventionHotel.html>, or call Marriott toll-free at 1-800-MARRIOTT - say you are with the "Stein Collectors International Convention 2023 group".

Questions? Call Richard Strom - (301)530-2403 or email him at stromrwk@gmail.com

Refunds for cancellation in accordance with SCI Bylaws, Rules and Regulations

A Foray into Antique Figural Tobacco Jars

By Salvatore Mazzone, Florida Sun Steiners

I had told my friend that I had added a few new pieces to my collection and invited him over to take a look. He, of course, believed I meant my *stein* collection. As we entered my home office, which is where my stein collection is stashed, he spotted the shelf area, recently cleared of books, upon which most of my new acquisitions now sat. These are shown on the upper two shelves in Picture 1 (right) along with a small subset of my beer stein collection on the lower shelf.

"Aha," he cried, "I see you've added several character steins and a bunch of figurines. You've started to collect figurines?"

I said nothing.

He picked up one of the "character steins" and a look of confusion appeared on his face. He put it down, and then picked up one of the "figurines".

"The new steins have set-on lids and no handles," he muttered. "And the figurines come apart and are hollow inside," he exclaimed, turning to me with a questioning look.

Still I said nothing.

"So, what in bloody hell are these things!" he bellowed. I should explain that my friend is a recovering Brit.

Unable to suppress the big grin that had formed on my face, I said, "These, my crumpet munching friend, are antique figural tobacco jars."

In my December 2022 *Prosit* article "An Austrian Majolica Art Nouveau Stein", I told the tale of how the twists and turns of a research project to uncover the origin of a new stein acquisition (Picture 2) had introduced me to the world of antique figural tobacco jars. I became hooked, and the result was the 18-piece antique tobacco jar collection now confounding my friend. By virtue of my research, I subsequently attrib-



2



3



uted this stein to Eduard Eichler Thonwaren-Fabrik. Picture 3 is one of three tobacco jars in my collection that I believe also to be from that maker.

Beginning in the 16th century, European explorers returning from the New World carried with them hordes of newly discovered (to them) tobacco. Said tobacco needed to be stored in a manner to keep it fresh, secure and close at hand. Thus the genesis of the tobacco jar, and containers of all sorts, crafted from a variety of materials, sprang forth.

Early tobacco jars and boxes were made from a variety of materials, in-

cluding ceramics, wood, silver, bronze, iron and lead. They were sometimes cylindrical, sometimes rectangular, sometimes plain, and sometimes elaborately carved, molded and decorated. An example of a 17th century tobacco jar/box is shown in Picture 4. This one was cast in lead and painted green.

Later came the figural tobacco jars, made in the likenesses of people, animals, wagons, hay bales, mythical creatures, you name it. As my friend so astutely noticed, these sometimes resembled figural beer steins with set-on lids but sans handles. Picture 5 is a tobacco jar of this type, made, I believe, by Bernard Bloch (my first tobacco jar



4



5



6

acquisition). And sometimes they resembled figurines that were hollow inside, severed in two and fashioned such that the upper part served as a set-on lid. Picture 6 is a tobacco jar of this type made by Johann Maresch (my first Maresch acquisition).

One can think of the “golden age” of figural tobacco jar production as being from around 1860 to 1910 and the epicenter as Bohemia, which was part of the Austro-Hungarian Empire at the time, now part of the Czech Republic. It is from this time and place that my tobacco jars come. Cigarettes were in the process of replacing the pipe at the

end of this era and a decline in the variety and volume of figural tobacco jars ensued. Modern era reproductions can be had, many of which are of Asian origin, but they lack the panache and collectability of those from the “golden age”.

Of the eighteen figural tobacco jars in my collection, sixteen are earthenware majolica having a lead-based glaze. These are made of an unvitrified material that is easily chipped and damaged; it is exceedingly difficult to find one of these in “mint” condition. Majolica manufacturers represented in my collection are: Johann Maresch,

Bernard Bloch, Eduard Eichler Thonwaren-Fabrik (attributed), Brothers Urbach, Eduardo Elias, Majolikafabrik F. Gerbing Witwe (FGW), plus an as yet unidentified maker. My two non-majolica tobacco jars are both porcelain pieces made by Conta & Boehme; they are easily distinguishable in Picture 1.

Of the tobacco jar manufacturers represented in my collection, Eduard Eichler Thonwaren-Fabrik, Johann Maresch, FGW, and Bernard Bloch were known to have also produced one or more steins. An example of a stein from each of these makers is shown in Pictures 2, 7, 8, and 9 respectively.



7



8



9

Virtually all of the beer stein manufacturers most familiar to stein collectors also made tobacco jars, at least of the non-figural variety. The lidded jars produced by these manufacturers were used not only for the storage of tobacco, but for cookies, candy, jewelry, trinkets, etc. as well. Some made jars incorporating a specialized compartment in the lid into which a moistened sponge could be inserted to keep the tobacco stash from drying out.

The *Show and Tell* section of the *Reading Room* on the SCI website contains an article “*Westerwald Tobacco Jars*” showing non-figural tobacco jars made by Marzi & Remy, Merkelbach, Thewalt, Gerz, Eckhardt & Engler, and Gebrüder Jung. And I’d be remiss to not mention that Mettlach, Hauber & Reuther, Diesinger, Reinhold Hanke, J. W. Remy, Dumler & Breiden, Wedgwood, and Delft also produced non-figural tobacco jars and that one can also find examples of Meissen, Dresden, and Royal Vienna type non-figural tobacco jars as well.

Four major stein makers that also made *figural* tobacco jars are: C.G.Schierholz & Sohn, Ernst Bohne & Söhne, Sarreguemines and Meissen; there could be more that have eluded me. An example of a figural tobacco jar from each of these manufacturers is shown in Pictures 10, 11, 12, and 13, respectively (yes, the Schierholz Hops Woman and the Bohne Mephisto are tobacco jars, not their beer stein look-alikes). I could add tobacco jar maker Wilhelm Schiller to this list, but I’m not sure they produced many steins.

I have yet to acquire any tobacco jars from any of these makers. Schierholz and Bohne tobacco jars appear on eBay and other auction sites from time to time, so I expect to eventually pick up one or more of each. It will be more difficult to find a Sarreguemines Monkey Playing Piano tobacco jar in good condition, and fairly expensive if/when I do, as they are rare; although I’ve come across several, I have only ever seen one in truly excellent condition and it was prohibitively expensive (to



me, at least). It will be virtually impossible, I expect, to find a Meissen figural tobacco jar, and astronomically expensive if one were to be found; I have ever only seen one of these. On the other hand, I’m sure there will be a Schiller tobacco jar in my future as they are not particularly rare or expensive.

I had long been captivated by figural beer steins – they make up about 25% of my stein collection – so it was an easy leap into figural tobacco jars. I wonder how many other collectors of figural beer steins have made that same leap.

Another Go-With

- Editor -

This figural pipe bowl ties it all together - beer steins, tobacco jars and pipe smoking.



A Beautiful “Early Type” Regimental Stein

by Peter Meinlschmidt, SCI Master Steinologist



I would like to introduce to you a beautiful “early type” (pre-1900) porcelain regimental stein with a spindle type pewter lid and a floral type thumblift. The frontal view of the stein shows the reservist’s last name “Trenker” and, underneath, the hand-drawn bust portrait of *Erbgroßherzog* (hereditary Grand Duke of Baden) Friedrich Wilhelm. Holding the rank of General in the Infantry, he was the honorary Colonel of the regiment as of 1891. On 28 September 1907 he became the ruling Baden Grand Duke Friedrich II.

To the left of the center scene is a cigarette smoking reservist walking with his girlfriend under the slogan *So ist der Dienst am schönsten!* (In this way, service is fun!) and the inscription “Reserve of the 3rd company of the 5th Baden Infantry Regiment No. 113 in Freiburg in Baden, 1894 to 1896.” At the bottom-left of this scene, beneath a column of the comrade roster, is the identity of the stein’s decorator and distributor, M. Schreiber, Düsseldorf. [Note: According to **SteinMarks** this refers to a certain Michael Schreiber, an artist, who lived in Düsseldorf and from whom other porcelain regimentals are known dating from the 1887 to 1906 period.] Quoting from the German version of my regimental stein book, Michael

Schreiber was listed as a turner and pipe merchant in the Düsseldorf directory as of 1883. Starting from 1887 he used the title as “Purveyor of pipes to the Royal Court” which, judging from a newspaper ad dated 1890, referred inter alia to the Spanish Royal court with respect to his pipe production. M. Schreiber’s company was still active until 1906 by which time the company was named “M. Schreiber, proprietor Wilhelm Mandel”.

To the right is a scene of a reservist passing by a sentry box in the red and yellow colors of the Grand-Duchy of Baden where a soldier stands guard. The inscription above this scene reads *Achtung! Präsentiert’s Gewehr, Reserve kommt daher. Schult’re nur, mein lieber Junge, denn Du dienst gewiß noch lange.* (Attention! Present arms. A reservist is passing by. Keep your rifle well across your shoulder, my dear boy, because you will still have to serve for a long time.)

The 40 names in the roster on this stein are arranged in two columns spanning the handle, a practice which did not come into common use until later. The typical placement of the roster on “early type” regimental steins was on either side of the



center scene. In this regard, Michael Schreiber, the stein's decorator was ahead of his time on this detail.

The 5th Baden Infantry Regiment No. 113 was established in 1861 and had adopted this name in 1871; it did not have an additional honorary name. The regiment has been stationed in Freiburg since 1866.

The lithophane in the stein bottom shows a civilian tavern scene with two men and a girl seated at a table. This particular litho is quite rare.



The spindle type pewter lid has a sophisticated design and is topped by a decorative element resembling a minia-



ture cedar nut or pine cone. The pewter thumblift is an early type floral pattern.

All in all, this is an especially beautiful example of an "early type" (pre-1900) porcelain regimental stein.



The National Museum of the United States Air Force



The Evolution of Westerwald Steins

By Chuck Keiser, Pennsylvania Keysteiners

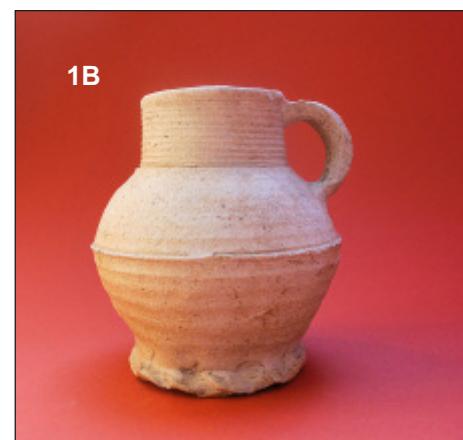
The Westerwald area of Germany has a rich history of ceramic and stoneware which makes an ideal location for stein production. The area, comprising about 620 square miles, is surrounded by rivers and has some of the best clay in the world. Even today, the clay is exported to other countries for ceramic production. This area of *Westerwald* (Western Woods) had an ample supply of wood to fire the kilns. There was a major trade route running through the region that could supply salt, cobalt, manganese and pewter, all necessary ingredients for stein production.

Small crude fired clay objects were found in the area dating back to about 1000 BC. This area was also a major producer of utilitarian pottery in the 100 to 200 AD time period. It was known all through Europe as a producer of quality pottery. When the Autobahn highway was being excavated in mountainous areas, clay burial containers made in Westerwald were found from about 150 AD with human remains. Pottery production declined after the original success of the region in the early period of production, and local potters concentrated on utilitarian pottery. In about 1350, the first vitrified stoneware was produced in Germany. This early material was dull gray in color and often not completely vitrified. The stoneware was made from clay and ground up quartz. Vitrification is the fusing of the quartz and clay to produce a glass-like material. The process required very high temperatures in the kiln. Fluxing agents were later added to produce a complete vitrification of the pottery. The portions of each ingredient varied from potter to potter. In the 1450's, salt-glazing was used to give the stoneware a glass-like surface coating. The sodium of the salt reacted with the silicates in the clay to form an impervious coat. The outer glaze was purely aesthetic. It was not required to make the stoneware impervious to liquids.

Up to this point there is no mention of the Westerwald style beer steins we know today. The Westerwald potters consisted of two groups, the jug makers (*Kannenbäcker*) and the pot makers (*Krugbäcker*). Before firing, the jug makers sealed the kiln to restrict air flow and added salt to produce the surface glaze. This reduction process yields a gray colored stoneware. The pot makers kept the kiln open through the entire process (oxidative firing), producing lighter cream-colored dishes and plates.

Beer steins began to appear in the Westerwald in the late 1500's. Many areas in Germany were fighting wars or undergoing religious persecution. Potters from Seigburg and Raeren moved into the towns of Grenzau, Höhr, and Grenzhausen. This area became the hub of the new stoneware production in the area. It was referred to as *Kannenbäckerland* (land of the jug makers) because of their grey colored stoneware. There are a few names that became important in the production of Westerwald stoneware. Anno Knütgen and his two sons came from Seigburg. It is believed that they also brought the use of cobalt blue to the Grenzhausen area where they settled. Anno wanted to continue to make cream-colored Seigburg style pottery and did not want the local potters to copy this style. The steins in figures 1A and 1B show their use of detailed molds. Anno started a closed pottery guild in the area, and only the eldest son of a master potter could advance to that level. If there was no son, someone marrying into the family could become a master potter. Each master had his own kiln. The local potters had to share a kiln and were restricted to the number and type of pieces they could produce. This type of guild was restructured in the early 1600's to allow more flexibility.

About the same time that Anno Knütgen came to Grenzhausen, the Kolb and Remy families came from Raeren. They settled in Grenzau but a year later moved to Höhr. There were other families that came from these same areas



but these are the major families that influenced early production. The Raeren potters brought molds and tools to produce the pottery they were familiar with (figures 2A and 2B). The pottery they produced in Westerwald was so close to the Raeren style of pottery that it could fool some experts. The Raeren potters were willing to share with the local potters, who then also started to produce cobalt blue items.



In the early 1600's, influenced by the Renaissance, experimentation was encouraged. By about the 1650's the Raeren style of pottery became more popular and the Seigburg style faded. Steins with a center frieze, with top and bottom repeating decorations were produced. Pottery guilds were changing. Those original local town guilds were being replaced by regional guilds that encompassed several towns. This gave potters more freedom and access

to kilns. Around 1650, Baroque styles which were popular in Italy began to influence artistic tastes in Germany. Bright color and excess were trademarks of this period, and a second color, manganese purple, was introduced. This is more expensive than cobalt blue and tended to be used in smaller quantities. Figure 3 shows a stein from this period. We can see the Raeren influence in this stein in the center frieze with top and bottom decorative bands. A technique called *Reding* was used on this stein using a sharp stick to outline the decoration which kept the colors from running.

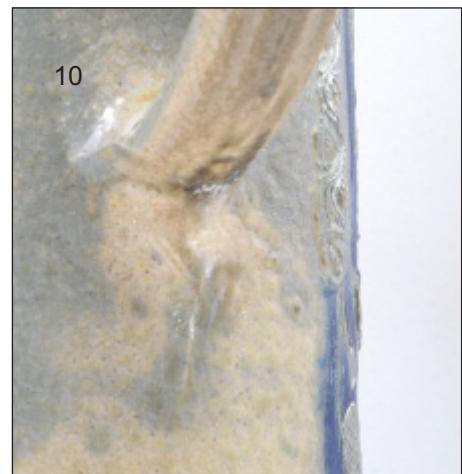
Figure 4, dated 1691, is an exception to the norm. In this case the desire for color led to extensive use of manganese for major portions of the body. Stein shapes were also varied to include pear-shaped, ball-shaped, Humpen and melon shapes.

After about 1660, there is a change in the handles of the steins. In figure 5 you can see the bottom of the handle has a curl in the stoneware and if you look closely you will see that a smoothed lump of clay has been added above the handle attachment. Called the "foot," this provided extra strength to the handle. Many modern reproductions of these steins have been made but this handle detail is missing. The center frieze shows small rosettes



made with stamped lumps of clay. This pattern continued into the early 1700's.

Figure 6 shows a stein decorated with stamped city scenes encircling the body. The proportions of the stein are unusual, as it is very tall, about one foot. Although it was common to use city scenes to decorate Westerwald steins, the cities depicted on this example are all in Austria on the Danube River. Puzzled by this, I sent several pictures to the Westerwald Museum in Germany. The response I received said they agreed that it was made in the Westerwald, although they had never seen one which showed Austrian city scenes. They suggested that it might



be a commissioned piece. The stein is in bad condition with a missing bottom, missing handle replaced by pewter and a replaced lid. It is unique so I think I will keep it as is.

My first stoneware stein, which I bought at an SCI convention years ago, is shown in Figure 7. The age, along with the hand work, piqued my interest. The diamond bands around the top and bottom were very popular in the early 1700's, and usually alternated between cobalt blue and manganese purple. The center frieze shows what happens when the cobalt moves past the *Reding* during firing. These steins have been reproduced in the 19th century and later, but the lower handle is always wrong. The curl is closed in Figure 8 and the foot is missing. Compare this with Figure 5 of an original stein.

The stein in Figure 9 shows a new decoration technique. A chisel-like tool is used to add the lines in the center frieze. This technique, called *Knibis*, will be used extensively in the mid to late 1700's. Manganese color in these steins is becoming less popular and will gradually disappear as we progress in the 1700's.

By the late 1720's the handle design changed. The curl disappeared and the clay was pressed flat to the body, forming a triangle below the handle attachment (figure 10). The center frieze is



disappearing and being replaced with full size decorations.

My favorite stein (figure 11) is from the collection of Werner Sahm, an SCI Master Steinologist and co-owner of Rastal glass. He had a very large stein collection and I am happy to be able to own one of those steins. Animals, angels with spread wings, birds and fruit are common themes used in this era. The stamped and applied decorations above and below the center frieze on this stein are typical. This stein shows the skill of the decorator with the small areas of blue and the detail in the applied decorations. At this time these types of steins were also made with stoneware lids in place of pewter. They were plentiful at the time but are rare now. The stoneware lids were heavy and cracked or broke if they hit the body of the stein. Most of the remaining examples are in museums.

In Figure 12 you see a Westerwald stein without cobalt blue. These cream-colored steins appeared in the early 1700's but became popular in the 1750's. The body was decorated with *Knibis* decorations as well as stamp work. As the century progresses, these steins fell out of favor and disappeared from production.



In the middle 1700's, we see a definite change in stein bodies. There are several issues at play. The Westerwald stein is facing competition from Faience steins. Faience did not require the same high firing temperature as stoneware, and less time was required for decoration. The cream and white bodies copied the white porcelain that Germans loved. Porcelain was very expensive and only available to the very rich so Faience became popular as a less expensive alternative.

The second issue was the expansion of stoneware potters in the region. The pottery guild expanded from the original six master potters in the 1600's to over 600 masters by about 1750. Some of these masters could not match the skills demonstrated by their predecessors, and the pottery quality suffered. As a result of this, cost cutting measures had to occur. By 1800 the fine hand-worked details used earlier were replaced with larger – and simpler



– areas of cobalt glaze. Figure 13 shows a typical stein from the 1770's.

The increased competition in a shrinking market forced some potters to leave the area and make Westerwald-style steins in other areas of Germany. Other potters quit making steins and turned to producing stoneware bottles. Mineral waters from the many spas in Germany were bottled, and you thought bottled water was a relatively new thing? By 1800 they were producing over one million stoneware bottles a year.

This last stein Figure 14 comes from the 1790's and depicts a horse. You can see minimal art work here. The mane and tail of the horse show some detail but the rest of the body is just outlined with comb work. A comb-like tool is used to scratch the shallow lines on the body. All the steins in the 1700's had five-ring closed hinges. Prior to about 1650 the thumblift was positioned above the hinge, and it was common to have a small finial at the center of the lid. After 1650 the thumblift migrated from the hinge to the edge of the lid. Hollow ball designs were popular for thumblifts. Changes in pewter were linked to pewter supply and the skill of the pewterer. In general, the size of the ball decreased through the 1700's. In the 1800's a three-ring open hinge, capacity marks, and solid cast finials were used to replace the older style.

The Golden age of Westerwald steins spans almost 200 years. Today reproductions of many of the early steins exist. Gerz has made quite a few of these but the details are not the same. Handles especially are different from the older steins. Of all the stoneware manufacturers, Westerwald steins represent a relatively inexpensive style of steins to collect unless, of course, you want a stein from the early 1600's! The reason for the more reasonable costs stems from the large numbers of steins that were produced. Westerwald was a large region in southern Germany, but there was only a small area that had potters who made these steins. Other stoneware could be attributed to a single town or factory. The three towns involved in production were so close that new innovations in design quickly spread. This made it almost impossible to assign a stein to an individual potter.



I have enjoyed collecting these steins and my quest is not finished. When I win the lottery, I will add some of those steins produced before the 1650's to my collection. I have attempted to show you the progression of stein production in the Westerwald. I hope this will give you some help to start your own collection.



Naval Battle near the Falkland Islands in 1914: The German East Asia Squadron Led by Count Maximilian von Spee

By Burkart Reineke

Translated from German by Peter Meinlschmidt, SCI Master Steinologist

The German East Asia Squadron, consisting of battleships SMS Scharnhorst and SMS Gneisenau along with small cruisers SMS Leipzig, SMS Nürnberg and SMS Dresden, was operating in the South Seas. Count Maximilian von Spee, commander as of 4 Dec 1912 and subsequently promoted to the rank of Vice-Admiral, decided to assemble the squadron in Ponape in the Caroline Islands, a naval base in the western Pacific with plenty of coal supplies, to await further development of the political situation in Europe. On 1 August, the order of a general mobilization was relayed to him. It was deemed too late to return to the Bay of Kiautschou, as Japan, siding with the Triple Entente (Great Britain, France and Russia), had become an opponent as of 13 August. Count von Spee assessed the situation correctly, deciding to confront the enemy on the open seas with England naturally being the focus of his strategic planning.



A first clash with the British occurred on 1 November 1914 off the Chilean coast near Coronel. A hopelessly inferior English squadron led by Vice-admiral Sir Christopher Cradock was completely destroyed. The two armored cruisers Monmouth and Good Hope were sunk along with 1,600 sailors. It was an absolute shock to the British who had not lost a single naval battle since 1814. The success of the German squadron was due primarily to their ability to operate from a safe distance due to the range of their guns and superior speed, factors that were to be of no use for the squadron in its second clash. The Germans did not suffer any casualties in this battle, but had urgent need to replenish their coal and ammunition supplies, and Port Stanley in the Falkland Islands was a promising source.

Winston Churchill, First Lord of the Admiralty at that time, set out to find and destroy the German squadron, ordering the battle-cruisers Invincible and Inflexible to the South Atlantic under command of Vice-admiral Sir Frederick Sturdee. Both ships anchored at Port Stanley in order to start the search for the German squadron from there. Simultaneously, Count von Spee planned to raid Port Stanley in order to seize its coal



supplies and to briefly conquer this important British naval base.

Thus, on 8 December, the naval battle off the Falklands ensued during which the SMS Scharnhorst, the SMS Gneisenau, the SMS Leipzig and the SMS Nürnberg were sunk. The battle was taken up, but was a lost cause, since the German squadron was outgunned and outrun by the British ships. Facing defeat, Count von Spee ordered the small cruisers to break loose in order to escape. Only one, the SMS Dresden, managed to escape temporarily, but was cornered and destroyed by an English squadron in the neutral Chilean waters in 1915. The German casualties in the Falklands battle amounted to ca. 2,000 sailors including Count von Spee and two of his sons who were also serving in his squadron.

In 2018, I had the opportunity to visit the Falkland Islands. Port Stanley is a town, though from today's standards little more than a small community provided with communal institutions, such as a post office, a town hall and a prison. A monument was built to commemorate Vice-admiral Sir Frederick Sturdee's victory (see pictures on the next page).

On the 100th anniversary of the Falklands battle, a Swedish-English expedition was started to search for the wrecks of the sunken German ships. It was a difficult task, as the sea was very rough and the detection of the wrecks had to be made using sonar devices attached to cables. In addition, information about the location of the battle was very limited—it was



Left to right, above: Welcome to the Falklands!

The monument commemorating the Battle of the Falklands

British Vice-Admiral Frederick Doveton Sturdee

only known that the battle had taken place ca. 160 kms off Port Stanley, leaving an area of 2,500 square km to be searched. After 15 weeks the expedition was terminated unsuccessfully, a great disappointment to everyone concerned.

A new expedition was launched in 2019, this time under better conditions. The weather was better and sonar devices towed on cables were a thing of the past, as computer-controlled AUV's (autonomous underwater vehicles) were used successfully. One wreck was found and a diving mission was prepared. It was known for sure that it must be one of the two German battle-ships, either the SMS Scharnhorst or SMS Gneisenau. Since their construction was identical, every detail mattered in order to identify the wreck, not easily determined at a depth of more than 1,000 meters. By means of historical photos and crisp underwater pictures the wreck was positively identified as the SMS Scharnhorst, which along with its 860 officers and crew had found its watery grave there. Thereupon the expedition was ended.



Reservist Prell served aboard the SMS Leipzig, 1905 - 08
SMS Leipzig joined the German East Asia squadron in 1906



Whether a sponsor will be found to finance another expedition for the other shipwrecks remains open.

The awareness of the fate of these ships automatically imparts an uneasy feeling when holding a navy stein of one of these ships in one's hands. Even though the 1915 year class of reservists might not have served aboard those ships, those belonging to the year classes 1912, 1913 and 1914 are presumed to have drowned in the South Atlantic.

One will also get an uneasy feeling when one crosses this area aboard a ship today.

The three steins shown below were purchased by seamen who separately served upon three of the ships of the German East Asia Squadron. Fortunately, they had all completed their service time prior to the Battle of the Falkland Islands.



Reservist Kamm served aboard the SMS Dresden, 1909 - 12
SMS Dresden joined the German East Asia squadron in 1914



Reservist Vogt served aboard the SMS Gneisenau, 1909 - 12
SMS Leipzig joined the German East Asia squadron in 1911



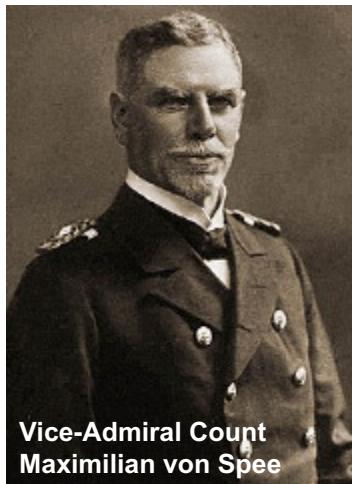
Myths and Mysteries Surrounding The Battle of the Falkland Islands

By Peter Meinlschmidt, SCI Master Steinologist

This article is a companion to one nearby by Burkart Reineke.

Their defeat off the coast of Chile near Coronel on 1 November 1914 sent shock waves through Britain, prompting an immediate response. The British knew that the German East Asia Squadron had briefly anchored in Valparaiso, Chile, before leaving on 13 November, but there was great uncertainty about von Spee's plans. Would he round Cape Horn, bypass the Falkland Islands and head back to Germany via the Atlantic? If so, would he keep his Squadron together, or disperse them? Or might he plan to conduct more "mischief" in the area? In the face of this uncertainty, Winston Churchill, First Lord of the Admiralty, ordered two battle-cruisers to the South Pacific to seek and destroy the German East Asia Squadron. Both ships took anchor in Port Stanley in the Falkland Islands, where on 8 December, one day after their arrival, they encountered the German squadron.

It is a historical fact that the Naval Battle of the Falkland Islands in December 1914 was a great and resounding British victory in which the German East Asia Squadron was defeated and four of its five warships were sunk. The SMS Dresden was the only ship to make a short-lived escape. There were some 2,200 German casualties, while the British squadron (consisting of 8 ships) sustained only 10 dead and 19 wounded, and did not lose a single ship.



Vice-Admiral Count Maximilian von Spee

There is however, some question about how Vice-Admiral Count Maximilian von Spee and the German East Asia Squadron came to be in Port Stanley. Upon learning of the German defeat, Kaiser Wilhelm was said to have added a handwritten note on the report saying "It remains a mystery what made Spee attack the Falkland Islands".

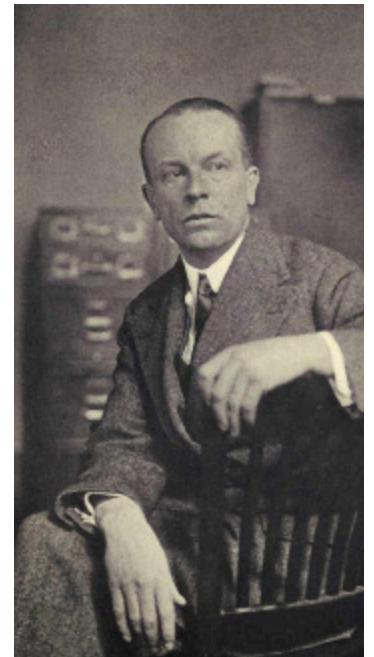
It is known that following the Battle of Coronel in November, the German squadron headed for the Atlantic via Cape Horn. It is widely thought that he intended to raid Port Stanley to replenish his supply of coal, but his plans beyond that were uncertain.

On 2 December, before rounding Cape Horn, the German squadron seized the British four-masted iron ship Drummuir which carried a cargo of coal bound for San Francisco. In transferring this cargo of coal to the German ships three days were lost. On 6 December, the Drummuir was sunk

and the squadron continued its voyage. The passage of Cape Horn occurred in stormy weather and rough seas so that part of the cargo of coal was lost. Nevertheless, it is believed that the German squadron had sufficient coal to continue their home-bound voyage so there was no compelling reason to raid the British base in the Falkland Islands. The German squadron might have sailed past the Falklands and the British task force unnoticed, but Count von Spee summoned his captains to a conference in which he discussed a plan to raid the Falklands.

The question is, "Why?"

A possible answer comes to us from the book "The Dark Invader, Wartime Reminiscences of a German Naval Intelligence Officer" published in London in 1933. The author, Franz von Rintelen, himself a former German Naval Intelligence officer, reports on his interview with Admiral William Reginald Hall, the then Director of the British Naval Intelligence Service (NIS). Hall allegedly told von Rintelen that Count von Spee had been ordered to the Falkland Islands by a fake radio message conceived by NIS.



Lending credibility to this is the fact that a total of three secret German codebooks had been seized from German ships in August 1914, early in the war, and sent to the British NIS by October 1914. The most important codebook had been seized from the cruiser Magdeburg which had run aground in the Gulf of Finland near Kronstadt on 26 August 1914. After this codebook reached England it proved invaluable to NIS, permitting the British to decipher and read practically all coded German radio messages.

So did the German East Asia Squadron arrive in Port Stanley intent on seizing more coal, or to initiate an attack on the British base, or was von Spee following the orders of a fake communication? In any event, the sides engaged in a battle which was ruinous to the German naval forces.

Quoting from von Rintelen's book:

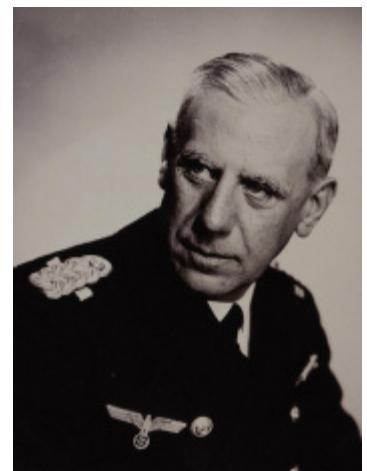
"Thus, early on the morning of 8 December, the German scouts discovered that right inside Port Stanley were two British battle-cruisers, which had only arrived during the previous day, the *Invincible* and the *Inflexible*, along with three cruisers, all of them occupied in coaling, with hardly any steam up."

"If only Count von Spee had, without a moment's thought, sacrificed one of the squadron's tenders, the Seylitz for instance, and sunk it so as to block the narrow opening to the

harbor and then turned every gun he had, especially those of the *Scharnhorst* and the *Gneisenau*, on the British as they lay there with the colliers alongside - the whole of Port Stanley would have gone up in flames, with serious damage, perhaps worse; in any case the enemy squadron would have been laid up for months before repair ships and cranes could get to them from England. Admiral von Spee, with his squadron intact, would have been the master of the south Atlantic. What a thought! But Fate willed otherwise."

The only ship that had successfully escaped from the Falklands battle, due to its modern propulsion system, was the small cruiser Dresden with a crew of 360. It initially hid in the fiords of Tierra del Fuego and attempted to break out into the Pacific some time later. In the process, it even seized and sank a British sailing ship on 27 February 1915. In order to be able to continue its voyage, Captain Lüdecke, the commander, arranged a rendezvous with a German collier on 5 March, but the British heavy cruiser HMS Kent suddenly appeared instead (the British had most likely intercepted the pertinent radio messages). One last time, the Dresden managed to escape and sought refuge in Cumberland Bay on the Juan Fernandez Islands. In view of the cruiser's general technical condition and the impossibility of receiving any coal supplies, Captain Lüdecke had no choice but to surrender the cruiser to the Chilean authorities and have his crew interned. On 14 March 1915, two British cruisers, Glasgow and Kent, appeared at the Dresden's anchorage and immediately opened fire on the stricken vessel, inflicting eight casualties. Captain

Lüdecke then had the white flag hoisted and sent a negotiating team over to the British. One of the chief negotiators was a certain ensign (Leutnant zur See) Wilhelm Canaris who unsuccessfully pointed out to the British that they were in neutral (Chilean) waters. In the meantime, Captain Lüdecke had the Dresden scuttled and his crew eventually interned by the Chilean authorities. Thus, the last ship of the German East Asia squadron was lost as well.



As a point of interest, only a handful of men of the Dresden's crew eventually managed to escape from Chile and return to Germany, one of the first and most successful, making a solo escape, being Wilhelm Canaris who later became the Chief of the German Counterintelligence Service in WW2.

Postscript: Although there were no survivors from the *Scharnhorst*, the British rescued a total of 215 German seamen following the Battle of the Falklands: 187 from the *Gneisenau*, 18 from the *Leipzig*, and 10 from the *Nürnberg*.



An American Beauty

By Salvatore Mazzone

Florida Sun Steiners

As I surfed the internet one evening last November, I spotted a stein in an on-line auction that struck me as the embodiment of elegant magnificence. It was described as an American Brilliant Cut Glass stein, with a sterling silver lid, measuring 7.5-inches tall by 6.5-inches in width. From its dimensions I calculated its capacity to be on the order of one liter. The listing cited the body's maker as Dorflinger and the body's design as a Dorflinger Pattern #50, which consisted of deep, sharp cuttings of what I subsequently learned were hobstars, fans, and cross-hatched diamonds. The base of the stein was decorated with a beautifully cut design of a 20 point hobstar. The maker of the ornate repoussé and chased silver lid was identified as Dominick & Haff.



Responding to my inquiry, the auction house dated the piece as c.1910-1915, which seems about right given that I subsequently learned that Dorflinger went out of business in 1921 and Dominick & Haff closed shop in 1928.

"Cut Glass" is glass that has been decorated entirely by hand through the use of rotating metal and/or stone cutting wheels of various sizes. Cuts are made in an otherwise completely smooth glass surface by artisans holding and moving the piece against the wheels to produce the desired design.

American Brilliant Cut Glass owes its brilliance to leaded crystal glass of exceptional clarity formed of sufficient thickness to be cut in sharp, deep relief, reflecting light from its highly polished multi-faceted surfaces. The difference between cut and pressed glass is readily distinguishable both visually and by touch.

I would have loved to have added this piece of beautiful century-old Americana to my collection; I don't think there are many of these kicking around. But she was out of my league price-wise, and sold for a hefty \$4200 including the buyer's premium.

Christian Dorflinger, the founder of the Dorflinger Glass Company, was born on March 16, 1828 in Alsace, France. At the age of ten he was apprenticed to an uncle where he learned the fundamentals of glassmaking. In 1846 he immigrated with his mother and brother to the United States and went to work for a glass factory in Camden, New Jersey. In 1852 he opened his own glass factory in Brooklyn, New York.

As his business prospered and expanded, it underwent several moves, arriving at its ultimate home in the village of White Mills in northeastern Pennsylvania in 1865. Within ten years, Dorflinger was recognized as the leader of the American glass industry.

In 1904, Christian Dorflinger retired and his sons, William, Louis, and Charles assumed control over the business. World War I had a devastating ef-

fect on production as essential glass-making ingredients became critically scarce. Additionally, with the passage of Prohibition, orders for stemware and wine and table services dwindled.

Christian Dorflinger died on August 11, 1915. Plagued by financial problems and family disagreements, the company closed down in May 1921.

Dorflinger glass is noted for the consistent clarity and brilliance of its lead crystal, the elegance of its designs, and its outstanding cutting and engraving. Color cased glass pieces (not to be confused with flashed or stained glass) in which glass of different colors are layered over one another and a pattern is cut through the upper colored layer to the different colored or clear glass layer underneath, are among the most prized examples of the company's work. Pieces with silver mounts are also highly valued among collectors, as is Dorflinger's one-off special order work, which often included unusual and elaborate design elements and engraving (e.g., a lead crystal cut glass baseball bat that was made for a local baseball hero).

The winner of innumerable awards, Dorflinger made fine glass table ware for multiple U.S. presidential administrations, foreign governments and some of the most prestigious and wealthy families across America. Examples of Dorflinger glass can be found on exhibit in museums throughout the country.

Two buildings from the old Dorflinger factory in White Mills have been restored and are the home of the Dorflinger Factory Museum, which holds over 1,000 pieces of Dorflinger glass. The 600 acre museum grounds also serve as a wildlife sanctuary.

Dominick & Haff, the maker of the stein's sterling silver lid, produced a diverse range of magnificently crafted silver wares and was an influential and defining force in the American silver industry. It was co-founded by Henry Blanchard Dominick and Leroy B. Haff in 1872, incorporated in 1889, and based in New York City. The artistry of

its repoussé and chasing work was legendary and highly prized by moneyed American and international customers. As is the case for Dorflinger glass, examples of Dominick & Haff silver can also be found in museums throughout the country. The firm closed down in 1928.

I'd say this gorgeous glass and silver stein is a true American Beauty. Wouldn't you agree?



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2. Christian Dorflinger History, DORFLINGER-SUYDAM <https://dorflinger.org/dorflinger-glass-museum/glass-legacy/christian-dorflinger-history/>
3. Dominick & Haff, Wikipedia, https://en.wikipedia.org/wiki/Dominick_%26_Haff
4. Dominick and Haff Sterling Silver Art, Kaleidoscope Effect, <https://nasvete.com/dominick-and-haff-sterling-silver-art/>
5. What is American Brilliant Cut Glass?, American Cut Glass Association, <https://cutglass.org/AboutCut-Glass.htm>

NOMINATIONS

Nominations are sought for SCI's two highest forms of recognition: The Jack Heimann Service Award and the Master Steinologist Award. Nominations may be submitted by any member of SCI. These are the people who do the work of SCI, and those who generously publish their knowledge of steins for the benefit of us all. See the criteria and instructions for submitting a nomination on page 2 of this issue.

WANTED: CAC Lenox Steins wanted to buy for personal collection. Please email pictures with description and price desired to Kenneth at a3enigma@yahoo.com

Die Schützenliesl

By Salvatore Mazzone
Florida Sun Steiners

Finding it was a fluke. The bushy-haired “Joy of Painting” guy Bob Ross would have surely called it a “happy accident”. The twists and turns of research to discover the origins of a recently acquired antique majolica art nouveau stein had introduced me to the world of antique figural tobacco jars. And it was while checking out some tobacco jars on eBay that I stumbled upon the item shown in Picture 1.



The listing said “Superb 19thC Lidded Tobacco Jar With Head Of Female, With Pewter Handle”. But I knew that it was actually a figural beer stein and recognized the young lady with the target-hat lid as the iconic Schützenliesl. A quick search on The Beer Stein Library (BSL) revealed it more specifically to be a Reinhold Merkelbach Catalog Number 1200 stein with a capacity of 0.5-liters featuring, of course, a figural target-hat lid. The BSL also showed it to have a Price Range value of \$700-\$900.

While I believed that the actual current fair market value was likely less than what the BSL Price Range cited, and further knew that the chip in the fair Fräulein’s target-hat lid would additionally lop-off a huge chunk of its worth, I also felt it was certainly worth more than

the required \$39 opening bid, which, by the way, included free shipping (from the UK no less!). So, I plunked down the opening bid, wondering how far I’d chase it if other stein collectors also stumbled upon the mis-listed stein or if a tobacco jar collector happened to fancy her.

Either none did or the chip in the hat put them off, for I won *Fräulein Schützenliesl* with my \$39-shipping-included opening bid.

Both Gary Kirsner’s *The Beer Stein Book* and *Stein Marks* cite the impressed marking on the stein’s base (Picture 2) as having been used between 1882 and 1933; however, *Stein Marks* further states, “it has been suggested that this mark was not used after 1908.” Either way, it was definitely pre-WWII and perhaps pre-WWI.



Schützenliesls were waitresses at German shooting matches (*Schützenfeste*), which were popular social events during the late 19th and early 20th centuries. In 1881, German painter Friedrich August von Kaulbach created a painting of a *Biermädchen* (beer serving girl) in native dress with a target-like hat atop a rolling barrel with her hands full of overflowing beer steins (Picture 3). The painting was called “*Die Schützenliesl*”. This image became the iconic symbol that graces many of our beer steins [1].

The model for Kaulbach’s Schützenliesl was Colletta Möritz, a waitress at Munich’s Sterneckerbräu brewery. For an interesting and more complete story, the reader is referred to the article “*Schützenliesl or the Target Girl*,” by Liselotte Lopez, which appeared in the June 1990 issue of *Prost* and also resides in the Stein Collectors International website’s archives [2]. Additional information, some of Coletta’s own recollections, and several other paintings of her may be found in the Brookstone Beer Bulletin article “*Historic Beer Birthday: Coletta Möritz, Die Schützenliesl*” available on their website [3]. I’ll simply say here that Kaulbach’s painting was a smash hit and the fair Fräulein became Bavaria’s first pin-up girl.



The celebrated painting today hangs in the *Festsaal* of the *Koeniglich privilegierte Hauptschuetzengesellschaft* (Royal Privileged Shooting Society), a shooting club with a long line of tradition in Munich [3].

The BSL lists seven Schützenliesl-themed steins by six manufacturers; the Lopez article shows a couple more that are not listed in the BSL.

As to the maker of my newly acquired Schützenliesl stein, the firm of Reinhold Merkelbach began producing beer steins and related wares in 1882 in the Westerwald town of Höhr. In 1913, struggling with declining sales, Merkelbach joined with several others in the short-lived marketing consortium known as Steinzeugwerke. Following WWI, Merkelbach was again functioning on its own. It managed to survive two World Wars and several post-war recessions, as well as a short-lived takeover by W. Goebel Porzellanfabrik & Co. Ultimately trading as Manufaktur Merkelbach GmbH, the firm finally ceased operations in 2007 [4]. A more in-depth telling of the firm’s history can be found in *Stein Marks*.

I found myself faced with the quandary, “Should I have the chip in

my Schützenliesl's target-hat repaired or just leave her as she is?" I knew even a well-done repair would still be detectable and would not bring the value back up to that of a mint-condition stein. But, if done well, it would certainly improve the appearance. "Then again," I thought, "there's nothing wrong with an antique showing a few battle scars."

I contacted SCI Master Steinologist David Harr. David has been repairing steins for many years and is well

known for his excellent work. I inquired as to what the cost of repair would be and asked for his recommendation as to whether the stein should be repaired or left alone. David had previously provided me valuable help with research I was doing on a couple of the steins in my collection and I respected his opinions. He is a straight shooter who doesn't mince his words. His response was, "I would fix it because it's right on the front and it looks like sh—." And he wasn't saying this so he could cash-in on a big repair bill; his quote to repair

her was amazingly modest.

So, I sent David the stein and anxiously awaited her return. When the repair was completed and she arrived back home, I was delighted with the results (Picture 4).

I think David did a fabulous job, don't you agree?

References:



- [1] [The Beer Stein Library, Schützenliesl](https://stein-collectors.org/library/articles/Schuetzenliesl/Schutzenliesel.html)
- [2] Stein Collectors International, Liselotte Lopez, *Schützenliesl or the Target Girl*, <https://stein-collectors.org/library/articles/Schuetzenliesl/Schutzenliesel.html>
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- [4] Stein Marks, Reinhold Merkelbach / Merkelbach Manufaktur / Merkelbach Manufaktur W. Goebel KG./ Manufaktur Merkelbach GmbH, <https://www.steinmarks.co.uk/pages/pv.asp?p=stein169>



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