



The Beer Stein Magazine

PROSIT



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Stein Collectors International

March 2008

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The Dual Alliance Military Leaders As Depicted on Mettlach Set #1502

by Terry Hill



Photos From the Road

by Ron Fox



Rare Schlitt Plaques

by Bob Wilson

Who Was A.R.? by Lyn Ayers



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Note: Deadline for the next issue is April 1.

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Seeking Nominations for

Master Steinologist and the Jack Heimann Service Award

Jack Heimann Service Award

Nominations for the 2007 Master Steinologist and Jack Heimann Service Awards are being requested from any chapter or SCI member. Nominees must be a member of SCI in good standing. The criteria for each of these prestigious awards is given below:

Master Steinologist

The nominee must have:

1. been published in Prosit, the SCI web-site or other SCI endorsed media.
2. be recognized as a knowledgeable expert in some aspect of beer stein collecting.
3. demonstrated a prolific willingness to openly share stein knowledge with other members of SCI.

Please send all new and updated nominations to the Chairman of the Master Steinologist Nominating Committee:

David Cantwell
1106 Berthea St.
Houston, TX 77006

cactusjack77006@sbcglobal.net

1. Must be widely recognized as having performed exceptional service for SCI.
2. Criteria to be considered include offices held, contributions at the national or international level, service at the chapter level, and any other forms of service. Speaking, publishing and otherwise sharing expertise, which are proper qualifications for the Master Steinologist Award, are secondary considerations for the service award.
3. Although no specific duration of service is mandated, it is normally expected that the service will have been provided over a minimum of several years.
4. Current office holders are not eligible for nomination until after they leave office.

Nominations should be sent to the Executive Director of SCI:

Les Paul
568 Country Isle
Alameda, CA 94501
oldsteins@aol.com

Nominations are due by April 1, and must be in writing and include the name and qualifications of the nominee and the name and contact address of the nominator.

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Membership Drive Contest

In our ongoing efforts to increase membership, I have announced a membership drive contest. The three SCI members who recruit the most new members - or convince a former member to rejoin - will have their own membership paid for three years!

Each copy of *Prosit* contains a card for your use in recruiting new members. When you use this card, place your name or SCI number where it asks for "Referred by:" to receive credit in this contest. Each chapter has been given an additional supply of these cards, if you need more. If you don't use your own card, please don't throw it out - pass it on to a fellow collector or to the president of your local chapter so it can be put to good use.

Three SCI members will have their dues paid for three years, *and it could be you!* Hand these cards to a fellow collector, post them on a bulletin board in an antique mall, tuck them into steins which you offer for sale - make them work for SCI, and you could be a winner.

This contest began in January, and will run thru 2008.

Bill Hamer, VP Membership

Welcome New Members!

New members of SCI since the last issue of *Prosit* are listed below:

Patricia Lempicki
Wells, ME
via the Internet

István Szemere
Budapest, Hungary
credit to Johannes Günster

Lonnie and Sandra Smith
Wheat Ridge, CO
via the Internet

Charles Burton
Raleigh, NC
via the Internet

John Armstrong
Middletown, DE
via the Internet

Frances Souza
Sahuarita, AZ
credit to Tom McClelland

John Curtis
Colorado Springs, CO
Prosit blow-in card

George Godfrey
Savannah, GA
a gift from a non-member

Brent Taylor
Manhattan Beach, CA
credit to Will Taylor

James Antipas
Stroudsburg, PA
via the Internet

Mark Doerner
St. Louis, MO
Morris Doerner

James & Janet Bond
Hopkinsville, KY
credit to Mike Tremblay

Robert Sansone
Greenwood Village, CO
Ed Heath

Pat Clark
Rockaway Park, NY
TSACO catalog

Ronald & Karin Pereira
Woodbridge, VA
TSACO catalog

Katie Oaks
Portland, OR
credit to Walter C. Lundberg

Irving Miller
Miami, FL
via the Internet

Walter E. Lundberg
Vashon, WA
credit to Walter C. Lundberg

Mark Bastanchury
Buellton, CA
via the Internet

John F. Lundberg
Portland, OR
credit to Walter C. Lundberg

Alison Cotton
Wimberley, TX
credit to Ben Dienst

Robert A. Lundberg
Boise, ID
credit to Walter C. Lundberg

We'd like to see your name here as a successful recruiter! When you are at an antique show or mall, or even in your own home, when you meet someone who is interested in steins, make sure they know about SCI. Use the card in each issue of Prosit as a means of getting them to join. The three winners of our 2008 Membership Drive Contest will have their own membership extended for three full years!

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SCI is Looking For a Few Good Men (or Women)

SCI is fortunate to have talented men and women who serve the organization on a totally voluntary basis, without compensation. If you ask them, they will tell you they offer their services because of the love they have for the hobby and their fellow collectors. It's a way of "giving back."

As part of our organizational planning, we are seeking "apprentices" who have the necessary skills and are willing to assist our Editor with the preparation of *Prosit*, and our Webmaster with the ongoing development and operation of our web site. (In actuality, the position of Webmaster is officially vacant, as Walt Vogdes has asked to "retire.") All necessary software will be provided, along with "on the job training."

If this is something you can offer to the organization and to the hobby, please send an email to sci@steincollectors.org. Thanks.

Cold War Steins Off Duty Activities

by Louis Foster

In this article I decided to shift gears from the important role played by USAREUR troops, the USAF and the USN personnel participating in NATO exercises. We have examined many kinds of "Cold War" steins and tried to understand some of the symbols related to specific units. Now we will take some time off for some fun.

I cannot claim credit for the idea, but has anyone since 1965 ever told all of SCI to just relax and have fun? Perhaps this is a first for us but not for the Armed Forces. From guarding borders in Regensburg and near Fulda, to staffing Checkpoint Charlie in West Berlin, to keeping radar operating and intercepting radio communications, someone was always on duty. When I reported in to the replacement depot ("Repo-Depot"), my orientation included learning that I was part of the 24th Infantry Division, a part of the 7th Army. The "friendly" sergeant then explained that this meant 24 hours a day, 7 days a week. He may have made a joke based on 24/7, but he was not kidding about the seriousness of our mission and the time we would put in at times doing it.

However, it was not all work. There was time off to clean, shine and repair equipment and the army seemed to be committed to painting everything several times a year.

We did get some leisure time off and there were many things to do. The USO always had trips planned and since I was in Munich, the Alps were very close, as were Ludwig's castles (including Neuschwanstein), ski outings, museums and many other high-brow activities which had no appeal to an 18 year old away from home. Doing these things required a pass off post, a little money and usually all day, three things which were in short supply for PFC's like me.

When weather was warm, we could always find a baseball and bat, or a basketball and a hoop, and have a spontaneous game. Young soldiers, like children, can find their own amusement. The difference is that we just drank some beer during or afterwards.

The army, in its wisdom, did sponsor other activities as these steins indicate. Soldiers

(and their wives) could participate in organized bowling leagues near where they were stationed. There were also boxing and basketball championships which, as you can see, were held on divisional or higher levels. They started at the company level and progressed up the chain. Old issues of the "Stars & Stripes" newspaper devoted a page or part of a page to sports in nearly every issue, just like in every city or town stateside. High schools for military dependents fielded a large variety of sport teams, just like the school in your neighborhood.

I am sure the Air Force did pretty much the same but I have not seen the stein evidence.

One of the most unusual steins I have seen is for a "Sport Parachute Club" sponsored by the 24th Division which was mechanized but had no airborne elements in 1963, about 5 years after they replaced the 11th Airborne.

figure 1a



figure 1b



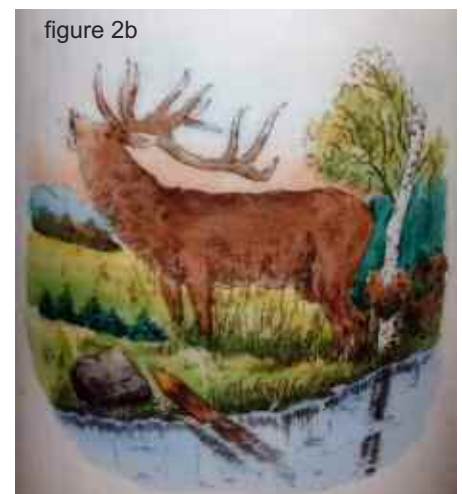
figure 1c



figure 2a



figure 2b



I also have included the front and side scenes from a stein for a "Rod & Gun" club. Almost every command had such a club and they had a room where they sold beer. There was a minimal cost to belong and only members were admitted. It proved to be a valuable place because whenever some officer needed some soldiers for a work detail in the evening, they always

drafted the soldiers in the Enlisted Men's club who were doing nothing but drinking beer. In 30 months I do not recall them ever coming to the Rod & Gun club to draft volunteers to shovel snow at night.

I have also shown several steins made for military clubs where soldiers could hang out, and one for senior NCO's in the Air

Force. I have never seen a stein for GI's from one of the GI gin mills downtown because most of them were "Off Limits," and who was stupid enough to admit to a violation of military orders?



figure 9



figure 10



figure 11



figure 12



New Stein Release Ugly Angels

announced by Pete Kroll

SCI member Pete Kroll of Glasses, Mugs and Steins has developed a new character stein for a Marine Corps helicopter squadron that served in Iraq.

The Marine Heavy Helicopter Squadron 362 (HMH-362) is a United States Marine Corps helicopter squadron consisting of CH-53D Sea Stallion assault support helicopters. The Squadron, known as the "Ugly Angels," is based at the Marine Corps Air Facility Kaneohe Bay, Hawaii. The unit was activated in April of 1952 and celebrated its 55th year in April of 2007. In 1962 the unit was the first Marine Corps unit to deploy to Viet Nam served at Soc Trang south of Saigon. It was there in Viet Nam that the squadron earned its famed name the "Ugly Angels." Originally the squadron's call sign was "Archie's Angels," named after the squadron's first Commanding Officer Lt. Col. Archie Clapp. It was due to the brave and distinguished service of the squadron's members there that they were given the name "Ugly Angels" by the numerous Marines, Soldiers, and Sailors evacuated from troubling situations. If you have ever seen a helicopter fly, it isn't pretty, but to put themselves in harms way to aid a fellow service member made them angels. The unit continued its distinguished service and has additionally been involved in numerous contingency and combat operations since, including serving in Saudi Arabia during Operation Desert Storm.



Artist Ron Campbell did the initial artwork for the stein that is based on the unit's mascot,



Olaf. Campbell, an accomplished cartoonist, donated his abilities to the squadron to enable them to accomplish this project. Some of his works include the art for cartoons "The Smurfs," "Scooby Doo," and Nickelodeon's "Rug Rats." Unit member 1st Lt. Kelly R. Attwood, coordinated the design and production of the stein for the unit as a project to fund the Marine Corps ball for junior Marines and have something to look forward to upon returning home to celebrate with. The stein was produced by German Company Domex/Gerz, molded in China and decorated and lidded in Germany. Two versions of the steins were completed, one a standard version with "Ugly Angels, HMH - 362, From Soc Trang to Al Anbar, Go Ugly!" in distressed wording on the stein. The 2nd version was personalized for individual unit members.

The stein is a large one-liter size, approximately 9" tall to the top of the lid. A total of 360 were produced. The unit may have a few of the standard version available for purchase. Contact 1stLT Kelly R. Attwood for more information: kelly.attwood@usmc.mil or Kelly.Attwood@acemnf-wiraq.usmc.mil.



by Steve Johnston

The allure of collecting beer steins lies in the individual stein. Long before I owned a particular stein it sat in many similar households, watching the lives of previous generations unfold. I wonder about the circumstances under which the stein was purchased - was it a gift, simply a utilitarian vessel or did it celebrate some long forgotten milestone in an earlier life? Even though we know its inanimate characteristics: age, manufacturer, pewterer, etc., we are still left to ponder its "real story".

Munich Brewery steins are especially intriguing, leaving you to conjure up the look, smell and feel of a large beerhall during its heyday. Seeing a big beerhall today is like passing through the vapor trail of a long-gone comet.

Most *Bierkellers* are now tourist destinations - not the once thriving Bohemian intellectual hangout of cutting-edge artists, authors and upstart politicians. One has only to think of Munich's political turmoil, the great Art Nouveau and Graphic Arts movements - all plied with six centuries of beer culture - to get some sense of Munich's vibrance. Munich beerhalls of the last century were true reflections of the *Münchner* milieu, a microcosm of their rich world outside.

The Hofbräuhaus

Though we can't relive the "real" *Münchner* beer hall experience, we can recreate what it was like to see and be served in the Hofbräuhaus of 1863. I found the following Hofbräuhaus excerpt a real treasure, written contemporaneously, by Mr. Edward Wilberforce (*Social Life in Munich*, pp. 257-270, William H. Allen & Co., London 1863).

"Court brew-house (*Kgl. Hofbräuhaus*), the chief resort of all beer drinkers and the producer of the best beer, is disgracefully neglected. You find your way through narrow streets, old remnants of medievalism that still exist close to the centre of modern civilization to a bare place with low doorways and a mean aspect. This small square is called *Platzl*... Under one of the low archways in this square you pass, and come to a yard full of people. Some stand in groups in the middle, holding glasses of beer in their hands; if a cask happens to stand there it is used alternatively as a chair and table. The yard is long and narrow, and on one side a number of tables stand out from the wall, looking more like stalls in a stable with their high wooden partitions and the narrow roof over them to keep off the rain. On the



other side of the yard is a small doorway which leads to kitchen and bar. Men pass in and out, bringing back plates of meat and cheese, or often a sausage and bread from the kitchen, and stop to buy radishes from an itinerant vendor just outside the door. The bar, if the name be at all applicable, has a fountain of running water, and two stands of stone mugs, one on each side of the fountain. You take a mug and wash it at the spout, then walk to a table and have it filled from a cask. With this you go in quest of a table, and if you can find one empty, and a bit of newspaper to wipe off the cheese parings and turnip parings accumulated upon it, you may consider yourself settled. An old man hovers about the tables, and when your first quart is drunk, you may be able to dispense with the trouble of getting yourself a second. After each quart such trouble becomes greater, and the old man's assistance will be the more willingly remunerated the more often you feel bound to call for it".

"A place which is the rendezvous of all the nationalism in Munich, and which has its old habits, must have witnessed many singular scenes and must have curious anecdotes to relate. Yet one would like to know with certainty if all the stories one hears are true. One would gaze, not exactly with admiration but with the feelings of a scientific explorer, on people who drink thirty (30) quarts of beer per day; and one cannot accept from mere hearsay that story of beer drunk for a wager, when the victor drank eighty (80) quarts at one sitting. Why does not some Munich artist give us a picture of the Hofbräuhaus or Bockkeller as a companion to Hoegarth's...(London)...Beer Street."

Of course, later they would.

Salvator Keller

"I cannot call to mind the tradition relating to the origin of Salvator beer. Of course there is some tradition to account for the privilege of brewing it being granted, and for the especial time chosen for brewing it"... (Lent in March). "The weeks before Easter are the time, and a brewer living beyond the Au suburb is the privileged person. The right bank of the Isar rises in a hill... and this high bank is mounted during the month of March by many weary pilgrims to the refreshing shrine. Before you reach the shade of trees varied by the fluttering flags and attracting with the sound of music, you pass the brewery with a little a fountain sparkling in the

dancing with the poor". "I am sure that many a traveler after spending his morning in galleries and churches, after marching through palaces...and frescoes...has felt real pleasure in sitting down behind a stone-mug of cool beer, and has called it the genuine art of Munich". He goes on to add..."how much more genuine it would have been ... if King Ludwig had built a large beerhall and let all his artists adorn it with frescoes ... instead of all his temples with Italian copies and histories of Saints and medieval Germans" ... "Only beer, the darling of the people, the genius that presides over all their festivities, has no worthy abode".

Let the good times roll!

Blatz Brewing Company A Trip Down Memory Lane



Valentin Blatz established a brewery next door to the City Brewery in Milwaukee, WI, in 1850. Two years later the two breweries were merged, and in 1874 produced Milwaukee's first individually bottled beer. The operation was incorporated in 1889, and by 1900 was the city's third largest brewery.

On May 27, 1894, the report of Valentin Blatz' death in the Milwaukee Sentinel began as follows: "Mr. Blatz was born Oct. 1, 1826, at Miltenberg-on-the-Main, in Bavaria. His father was a brewer. Having attended school until he was 14 years of age, young Blatz entered his father's establishment, remaining there four years. He spent four more years working and acquiring the practical knowledge of the brewing business in various breweries in Germany, and in 1848 he emigrated, to America. After working one year in Buffalo, N.Y., at the Born brewery of that city, he came to Milwaukee, and in 1851, with the capital of \$500, engaged in the brewing business."

Blatz beer was produced from 1851 until 1959 when the label was sold to Pabst. In 1960, Pabst bought all of the Blatz assets, although the label was to be sold and resold to other brewery operations, until it wound up once again with Pabst by 2007.

Given Blatz' Germanic heritage and his trade as a brewer, it is not surprising that he was interested in beer steins, and the Blatz company built quite a collection. In 1953, before the collection was sold, 100 steins were photographed, inventoried and appraised. Figure 1 shows some of the steins as they were displayed, and figures 2 and 3 show selected steins in more detail.

Figure 1 shows an assortment of steins and drinking vessels, but most of us will be blinded by the fine silver, ivory and horn pieces. The Nautilus cup and the finely carved Norwegian tankard will capture the attention of some. Faced with such abundance of magnificent pieces, many of us will completely overlook the Mettlach and other ceramic steins in the collection.

Figures 2 and 3 show selected steins from the collection. The steins were apparently not well identified in company records, and the appraiser had to make their own identification, not always with best results. For example, the stein on the left in figure 3 was identified as "a very important Mettlach." Today's collector will easily recognize this as a Diesinger. The 1953 valuations for each piece have been added to the photos.

Do any of our members now own one of these pieces?



Fairy Tales Depicted on *Kinderkrüge*
(Steins or mugs made in Germany
specifically for children)

Dornröschen, or Sleeping Beauty

by the Brothers Grimm...
and Stephen L. Smith



Figure 1: The front scene of a 3¾-inch tall slipware *Kinderkrug* entitled *Dornroschen* (Briar Rose) shows Sleeping Beauty sitting in chair with a spinning wheel next to her. Her prince has come to wake her up after 100 years of sleep.

A long time ago there were a king and queen who said every day, "Ah, if only we had a child," but they never had one.

But it happened that once when the queen was bathing, a frog crept out of the water onto the land, and said to her, "Your wish shall be fulfilled. Before a year has gone by, you shall have a daughter."

What the frog said came true, and the queen had a little girl who was so pretty that the king could not contain himself for joy, and ordered a great feast. He invited not only his kindred, friends and acquaintances, but also the wise women, in order that they might be kind and well-disposed towards the child. There were thirteen of them in his kingdom, but, as he had only twelve golden plates for them to eat out of, one of them had to be left at home. [1]

The feast was held with all manner of splendor and when it ended the wise women bestowed their magic gifts upon the baby - one gave virtue, another beauty, a third riches, and so on, with everything in the world that one can wish for.

When eleven of them had made their promises, suddenly the thirteenth came in. She wished to avenge herself for not having been invited, and without greeting, or even looking at anyone, she cried with a loud voice, "The king's daughter shall in her fifteenth year prick herself with a spindle, and fall down dead." And, without saying a word more, she turned round and left the room.

They were all shocked, but the twelfth, whose good wish still remained unspoken, came forward, and as she could not undo the evil sentence, but only soften it, she said, it shall not be death, but a deep sleep of a hundred years, into which the princess shall fall.

The king, who would fain keep his dear child from the misfortune, gave orders that every spindle in the whole kingdom should be burnt.



Figure 2: Spindles such as these were outlawed and burned after the king got his warning from the thirteenth woman. This scene of the old lady at the top of the tower is on a four-inch tall *Kinderkrug* by an unknown maker, but the form number is 4002. The mug was originally filled with "Jo-Mo" Mustard and spices.

Meanwhile the gifts of the wise women were plenteously fulfilled on the young girl, for she was so beautiful, modest, good-natured and wise, that everyone who saw her was bound to love her.

It happened that on the very day when she was fifteen years old, the king and queen were not at home, and the maiden was left in the palace quite alone. So she went round into all sorts of places, looked into rooms and bed-chambers just as she liked, and at last came to an old tower. She climbed up the narrow winding-staircase, and reached a little door. A rusty key was in the lock, and when she turned it the door sprang open, and there in a little room sat an old woman with a spindle, busily spinning her flax.

"Good day, old mother," said the king's daughter, "what are you doing there?"

"I am spinning," said the old woman, and nodded her head.



Figure 3: The right side scene on a multi-colored ¼-liter, (6-inch tall) lidded *Kinderkrug*. It shows "Beauty" and the old lady and her cat (in the window) in the spinning room at the top of the tower.

"What sort of thing is that, that rattles round so merrily," said the girl, and she took the spindle and wanted to spin too. But scarcely had she touched the spindle when the magic decree was fulfilled, and she pricked her finger with it.

And, in the very moment when she felt the prick, she fell down upon the bed that stood there, and lay in a deep sleep. And this sleep extended over the whole palace, the king and queen who had just come home, and had entered the great hall, began to go to sleep, and the whole of the court with them. The horses, too, went to sleep in the stable, the dogs in the yard, the pigeons upon the roof, the flies on the wall, even the fire that was flaming on the hearth became

quiet and slept, the roast meat left off frizzling, and the cook, who was just going to pull the hair of the scullery boy, because he had forgotten something, let him go, and went to sleep. And the wind fell, and on the trees before the castle not a leaf moved.

Figure 4



Figure 5



Two similar scenes of the spinning room. Figure 4: The right side scene is on a "mini-Kinderkrug"; only 3¼ inch tall. Figure 5 is from 4-inch tall gray salt-glazed stoneware *Kinderkrug* with cobalt coloring. Both were probably produced by the same stein manufacturer.

But round about the castle there began to grow a hedge of thorns, which every year became higher, and at last grew close up round the castle and all over it, so that there was nothing of it to be seen, not even the flag upon the roof. But the story of the beautiful sleeping Briar Rose, for so the princess was named, went about the country, so that from time to time kings' sons came and tried to get through the thorny hedge into the castle. But they found it impossible, for the thorns held fast together, as if they had hands, and the youths were caught in them, could not get loose again, and died a miserable death. [2]



Fig. 6: This scene is from the left side of the "kinder-mug" shown in Fig. 1 (*Dornroschen*), showing the trees and thicket growing all around the castle sides.

After long, long years a king's son came again to that country, and heard an old man talking about the thorn-hedge, and that a castle was said to stand behind it in which a wonderfully beautiful princess, named Briar Rose, had been asleep for a hundred years, and that the king and queen and the whole court were asleep likewise.



Figure 7: The scene on a 3½-inch slipware relief *Kinderkrug* shows the Prince searching for the castle and the "Sleeping Beauty" that he had heard about.

He had heard, too, from his grandfather, that many kings' sons had already come, and had tried to get through the thorny hedge, but they had remained sticking fast in it, and had died a pitiful death.

Then the youth said, "I am not afraid, I will go and see the beautiful Briar Rose." The good old man might dissuade him as he would, he did not listen to his words.

But by this time the hundred years had just passed, and the day had come when Briar Rose was to awake again. When the king's son came near to the thorn-hedge, it was nothing but large and beautiful flowers, which parted from each other of their own accord, and let him pass unhurt, then they closed again behind him like a hedge.



Figure 8: Left side scene on the stein shown in Fig. 3 shows the Prince cutting his way through the dense thicket to get at the castle he saw in the background.

In the castle yard he saw the horses and the spotted hounds lying asleep, on the roof sat the pigeons with their heads under their wings. And when he entered the house, the flies were asleep upon the wall, the cook in the kitchen was still holding out his hand to seize the boy, and the maid was sitting by the black hen which she was going to pluck.

He went on farther, and in the great hall he saw the whole of the court lying asleep, and up by the throne lay the king and queen.

Then he went on still farther, and all was so quiet that a breath could be heard, and at last he came to the tower, and opened the door into the little room where Briar Rose was sleeping.



Photo 9 - The front scene of the mini Kinderkrug, only 3 1/4 inches tall, shows the Prince coming up to "Briar Rose who is reclining on a couch. [3]

There she lay, so beautiful that he could not turn his eyes away, and he stooped down and gave her a kiss. But as soon as he kissed her, Briar Rose opened her eyes and awoke, and looked at him quite sweetly.

Then they went down together, and the king awoke, and the queen and the whole court, and looked at each other in great astonishment. And the horses in the courtyard stood up and shook themselves, the hounds jumped up and wagged their tails, the pigeons upon the roof pulled out their heads from under their wings, looked round, and flew into the open country, the flies on the wall crept again, the fire in the kitchen burned up and flickered and cooked the meat, the joint began to turn and sizzle again, and the cook gave the boy such a box on the ear that he screamed, and the maid finished plucking the fowl.

And then the marriage of the king's son with Briar Rose was celebrated with all splendor, and they lived contented to the end of their days.



Figure 10: The front scene of a 1/4-liter (5-inch tall) slipware relief Kinderkrug. The scene shows "Sleeping Beauty" – sitting in her chair, not couch, see Note [3] - being awakened by her prince. This mug is part of a fairy tale series that includes Red Riding Hood, St. Nicholas, Snow White, Hansel and Gretel and the Pied Piper. This 5-inch series has six flowers on each side of the center reserve. Some are colored brown and some green! This series was also produced in a 4 1/4-inch size, which has only three flowers on each side of the front scene.

Author's notes:

[1] In earlier versions this number differs and they are sometimes called "fairies" instead of old ladies.

[2] Again, some earlier versions differ from the Brothers Grimm tale. In several of the stories, the prince must hack his way through a dense thicket (having grown there for 100 years) to arrive at the castle housing the sleeping beauty.

[3] In the earliest versions of this tale, "Beauty" falls asleep sitting in a chair not a couch, as seen in figures 1 and 10. This is perhaps an interpretation of the older tale in the stein artist's memory, or just as likely, a space saver on the surface of the stein.

Translation courtesy of Virginia Commonwealth University, College of Humanities and Science.
www.fln.vcu.edu/grimm/grimm_menu.html

All photos are from the Stephen L. Smith Collection: "From Which to Drink"

Editorial assistance by Judy Stuart and W. Barney

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Snow White, Revisited

In the December 2007 issue of *Prosit* we read the story of Snow White and the Seven Dwarfs. In one of those curious coincidences, a nice enameled glass serving set was offered on eBay at about the same time. The pitcher bears the maiden's name (*Schneewitchen*, or Snow White), but her court seems to have shrunk from seven to the three dwarfs seen here.



A Stein Saga IN MEMORIAM

by Neil Barton, M.D.

This article is dedicated to the memory of two of the most avid collectors SCI has had, Matt Gruskin and Mike Wald, and it fulfills a promise made to both years ago.

In 1986, while returning from a medical meeting in Boston, my wife and I drove through Providence, RI. As iron is attracted to a magnet, we were attracted to a sign, "auction today." We rummaged through the broken chairs, chipped pottery and used clothes. About to leave, I spotted in the "boxed lot section of the tent", a familiar face, "Uncle Sam," sitting in a box with two tobies of Winston Churchill. As luck would have it, the lot number was in the 390's. Three and a half hours later, the auctioneer and I both wanted to go home. The crowd having thinned, I purchased the lot for \$30. Although the top of the lid was slightly damaged, the base was in mint condition.

While paying for my find, I was approached by another bidder who wanted to purchase the box from me. He was after one of the Churchill tobies. I sold him both for \$45 and was on my way to New York with my treasure.

On returning to New York, I called Matt who came over and examined the find. He noted the Musterschutz on the bottom and verified for me that this was indeed a Schierholz piece. However, he noted that there was something different about this stein. Upon examining pictures of Uncle Sam in several books, I readily saw what Matt meant. This Uncle Sam contained three rows of stars on the hat brim instead of the usual two (see photos). The next day, we called Mike, who insisted on photographing the stein. He informed me that the final proofs were about to be submitted for his and Gene Manusov's book on character steins. He did, however, have time to make reference to the stein in that book, "Character Steins, a Collectors Guide," by Manusov and Wald, 1987, page 116, fp-2. The pertinent quote in the book, "One version has been seen with a wider hat band with three rows of stripes (stars) instead of two."

Mike promised that in volume 3 he would publish the photos, and I promised to keep the stein and remind him. Unfortunately, Mike passed away before volume 3 ever came to fruition, the photos being long gone.

Several years later, while perusing both Matt's and my collection, we remembered

the story of this unusual stein. I promised Matt that I would someday write the story for Prosit. Matt left us before I could publish the article. I am now fulfilling both promises in their memory.

Thinking back, this is to me what stein collecting is all about: Looking at a stein or steins on a shelf and remembering where and when it was acquired, the people who were part of the story, and mostly importantly, the enduring friendships which we enjoy.



Mike Wald, SCI Master Steinologist, was a collector, researcher, photographer and author, favoring HR and character steins. Matt Gruskin was an early member of SCI, a member of Thirsty Knights chapter, and a friend of many.



Mike Wald



Matt Gruskin



Second Installment The Dual Alliance Military Leaders As Depicted on Mettlach Set #1502

by Terry Hill
SCI Master Steinologist

My original plan for this second installment on the 1502 series of Villeroy and Boch Mettlach steins was to write about the two Crown Princes as well as the German Field Marshals who were included in this set of the 1914/15 *Heerführen*. I hit a snag, however, as a stein that I recently purchased to illustrate the Crown Prince Wilhelm portion of the article is still finding its way across the seas between Germany and the US. My report on Wilhelm and Rupprecht will be saved for a future issue as the current article will include short biographies of the German Field Marshals: Von Hindenburg, Von Kluck, and Von Mackensen.

Paul von Hindenburg:

Paul Ludwig Hans Anton von Beneckendorff und von Hindenburg was born in Poznan (Prussia) on October 2, 1847. As a descendant from two aristocratic families, Paul was provided with the lengthy and grandiose name. His youth was spent in attendance at military academies in Wahlstatt and Berlin. By 1858 young Paul was a member of the Prussian Cadet Corps and was engaged in fighting in the Austro-Prussian War at the Battle of Königsgrätz (1866). That engagement was harrowing for the young officer as a bullet pierced the eagle of his helmet, grazing his skull and pitching him into the dirt where he remained motionless for some time. Hindenburg's parents saved the helmet as a reminder of his close call and hung it in Paul's study in Hanover. During the Franco-Prussian War young Hindenburg distinguished himself and was awarded a medal for bravery. Years passed in his military career and he progressed through the ranks until he was appointed General in 1905. Von Hindenburg spent a number of those years as a military instructor at the War Academy in Berlin and was known as an expert on the complex Masurian Lake District. His fellow officers dubbed him "Old Man of the Swamp" because of his knowledge of the region and his grueling marches with his students through the watery bogs. In 1879 he married Gertude von Sperling while he was stationed at Stettin, and together they produced a family of three children. In 1911, at the age of 64, Von Hindenburg retired from the Army.



1. V&B Mettlach 1502
Paul von Hindenburg

This broad-shouldered man with steel blue eyes and monstrous mustache was an imposing figure among his fellow officers. He possessed a deep bass toned voice and an easy manner that provided comfortable conversations. When he ate with his officers at headquarters, it was a simple affair served on an undecorated table and consisting of only soup and one meat course. The end of the meal was a chunk of a cheap grade of cheese. He abhorred showiness and marked his office door with a chalk inscribed "Chief." His avocations included watercolor painting and hunting. In both of those endeavors he was very accomplished; his study was a splendid gallery of his artistic work and his hunting cottage in Hanover bristled with trophy-sized antlers.

In 1914 Von Hindenburg was called back into service and selected to head up the Eighth Army in Prussia. Kaiser Wilhelm II was not enthusiastic over this choice but reluctantly agreed because of Hindenburg's familiarity with the region. Within three days of his arrival in East Prussia Hindenburg had stunned the world with a victory at the Battle of Tannenberg in which 30,000 Russian prisoners were taken. This was followed with an equally devastating defeat of yet another Russian army in the Masurian Lake District and the capture of an additional 30,000 prisoners. The overwhelming success of Hindenburg was due not only to his expertise of the region's geography but also to the capable command of his deputy, Eric Ludendorff, and the ability of his security officer Max Hoffman in cracking the code that the Russian army employed in their radio communications.



2. Postcard portrait of Hindenburg
by S. Hohnert

Paul von Hindenburg was an instant hero and was worshipped by a country that needed such an individual at that time in the war's progression. He became a cult figure who embodied all of those ideals that were vital to Germanic culture. The German propaganda effort reproduced this hero's image on millions of souvenirs and the people now had a champion. Support for the war effort was ensured. Von Hindenburg was elevated to the rank of Field Marshal and was ultimately named Commander of all the German Armies. This last elevation of responsibility was contentious, as he replaced a favorite of the Kaiser, Erich Falkenhayn. Hindenburg's popularity was immense and those in charge of financing the war erected large wooden statues of the Field Marshal around the country. Iron, silver or gilt nails were offered for sale to citizens who then hammered them to his likeness (figure 3). Some nailed money and checks for war bonds. The war drive for industrial mobilization was named the "Hindenburg Plan." The tandem of Hindenburg and Ludendorff ran the country in a military dictatorship after 1916.

By 1918, as the war had turned sour for Germany, Von Hindenburg realized that there was little hope for a victorious outcome. Instead he began a campaign of persuasion with the Kaiser, trying to get him to abdicate for the greater good of the Empire. Embarrassed by his involvement in the abdication scheme, Hindenburg blamed the effort on his new deputy Wilhelm Groener who accepted his superior's lies and denials.



3. Postcard of 42 foot high wooden statue of Hindenburg in Berlin

After an armistice had been declared in 1918, Paul von Hindenburg once again retired from the army and public life. This hiatus was interrupted when the Reichstag Commission requested that Hindenburg appear before a hearing that was trying to determine culpability for the war. Only a subpoena brought the general to the hearing where instead of answering questions and under threat of contempt, read a statement and walked out of the proceedings. In the statement he claimed the defeat was a result of "a stab in the back" by disloyal elements on the home front. Later when the German leaders were tried at Leipzig as war criminals under the terms of the Treaty of Versailles, Von Hindenburg was not even indicted.

In the post-war years, after the death of President Friedrich Ebert in 1925, a coalition of his most ardent supporters (conservative nationalists and Prussian Junkers) convinced Von Hindenburg to seek the presidency of the Weimar Republic. Although he won the election his powers were minimal. In 1932 with his popularity fading he was narrowly elected to another term, but that was only realized with the help of his most capable Chancellor, Heinrich Brüning. The faithful Brüning was dismissed a short time later and a senile Hindenburg, now fearing civil war, appointed Adolph Hitler in his place (1933). When the two first met in 1931, the dislike between them was immediate and the two would characterize each other in less than flattering terms. Hitler referred to Von Hindenburg as "an old fool" and Hindenburg in turn called Hitler, "that Austrian corporal."

On August 2, 1934, the "Old Man of the Swamp" died at his Prussian estate and was buried in the Tannenberg memorial. When the Second World War was coming to a close in Europe in 1945 and the Russians were advancing to Berlin, German troops removed the coffins of Hindenburg and his wife and moved them to safety at Saint Elizabeth Church in Marburg in Western Germany. There they rest today in the Tower Chapel.

Paul von Hindenburg, while enormously popular during his place in time, is characterized by recent historians as being somewhat less than the strong and forceful leader of his soldiers and people. They wonder what this marginally intelligent soldier would have accomplished were it not for the likes of Erich Ludendorff, Wilhelm Groener, and Heinrich Brüning. We do know that to the German people he was the embodiment of honor and strength.

Alexander von Kluck

Field Marshal Alexander Heinrich Rudolph von Kluck was born on May 20, 1846 in the Westphalian city of Münster. The son of a minor government official, Alexander joined the army at the age of nineteen. In the next half dozen years he was actively involved in the Austro- and Franco-Prussian Wars and was awarded the Iron Cross. He was stationed in France for the next few years and familiarized himself with the region's geography. That knowledge would serve him well in his future military struggles in the Great World War.

It was soon recognized that he was a natural teacher; one who could "get under the skin" of his recruits. Von Kluck felt a sense



4. V&B Mettlach 1502
Alexander von Kluck

of fatherhood to his soldiers and that inspired confidence among these young men. His superiors assigned him to several non-commissioned officer schools where he rose in the ranks while turning out capable soldiers. By 1893 he was given a battalion command of infantrymen and the rank of lieutenant-colonel, and it was at this time that the Kaiser added the "von" before his name. His rank and his reputation as a teacher continued to rise, and by 1906 he was a general and in command of the Fifth Army Corps. Just prior to the outbreak of World War I he was named Inspector General at the age of 68.

When combat began in 1914, Alexander von Kluck was in command of the German First Army and part of the Schlieffen Plan Offensive against Paris.



5. Postcard portrait of Kluck
by S. Hohnert

Von Kluck's battle plan was to command the extreme right (western flank) of the German advance through Belgium and France. His forces were paired with the Second Army under the direction of Karl von Bülow, who was also instructed to advance on Paris. The two units on either side of Paris would have the upper hand and could then force the British and French forces into submission. The plan could only work if the armies of Von Kluck and Von Bülow worked in concert, but that was not to be the case. While a very aggressive Von Kluck's First Army pursued a French force to the south, a hesitant and cautious Von Bülow ordered

his men to stop their advance and demanded Von Kluck's support. In order to accomplish this maneuver, Von Kluck's right flank was badly exposed and a thirty-mile gap was created in the German line connecting the two German armies. Before long the Allied Forces mounted a counter attack into the gap that caused the two German armies to retreat to positions behind the River Aisne. It was here that the War continued on in trenches for years to come. The lack of coordination between the two Generals and the lack of a smoothly advancing offensive spelled out failure for the Schlieffen Plan. For his unfortunate role in this military blunder the phrase "dumb Kluck (cluck)" has been in usage ever since. Most military experts give von Kluck a lot more credit and feel that the outcome of this military adventure would have been drastically different if Von Bülow had measured up to the courageous initiatives of Von Kluck's army.

Less than a year later Kluck was badly wounded by shrapnel and lost his command of the First Army. He received the Pour le Merite (Blue Max) and was never placed in a command position thereafter.



6. Postcard of Von Kluck in hospital after being wounded

He retired from the military in 1916. In his memoirs, Alexander von Kluck was firmly convinced that if he had been allowed to proceed to Paris a decisive victory would have been achieved. He was 88 years old when he died in Berlin on October 19, 1934.

August von Mackensen

During the period of time known as the *Kaiserzeit*, the idea that a young man of common means could become an officer and rise through the ranks of the military establishment was an astonishing notion. Not only did August von Mackensen manage

this accomplishment, he did so with flair and the adoration of a nation that was deeply embroiled in a World War.

Young Mackensen, the son of an estate manager, was born on December 6, 1849 in Schmiedeburg, Saxony. His early education at the gymnasium and his first year at Halle University were directed by his father's wish to see his son prepare for a career in agriculture. With the outbreak of the Franco-Prussian War, August, instead of continuing to pursue his formal schooling, enlisted in the 2nd Life Guard Hussar Regiment. His father, knowing the caste prejudices and the expense of being an officer, worried over the desires of his ambitious son. Even after the younger Mackensen served his unit with distinction and good will, he was not allowed to take his meals with the officers. However, he soon was promoted to lieutenant and was decorated with the Iron Cross 2nd class. At the close of the hostilities, Mackensen returned home and resumed his studies at the University.

A restless student whose mind was on a military career, August convinced his father to let him re-enter the 2nd Life Guard Hussars. It was only a short time before Mackensen, even though he had not attended the War Academy, was named adjutant and assigned to the General Staff Corps. August had also enhanced his future with his marriage to Dorothee von Horn as her noble rank opened a new social access for him.

During the 90's August's young career took a sharp upturn as he served under the great military strategist Von Schlieffen, was appointed lieutenant-colonel to the very prestigious 1st Life Guard Hussar Regiment, and only three years later achieved the rank of colonel. By this time the Kaiser had begun to take notice of his young officer and had him appointed as an orderly for his visit to Palestine in 1898. The work of his officer so pleased the Kaiser that he ennobled Mackensen in 1899, promoted him to major general and assigned him to the newly created Life Guard Hussar Brigade. Now as August von Mackensen, he served the Germany military in this capacity until the outbreak of war in 1914.

Von Mackensen began his World War I career in command of the XVII Corps in East Prussia and suffered a crushing defeat at Gumbinnen. However the massive German victories at Tannenberg and the Masurian Lakes by Von Hindenburg and his deputy Erich Ludendorff would reset the direction of the campaign on the Eastern Front. It wasn't long before Von Hindenburg was elevated to commander-in-chief of the Eastern Front and Von Mackensen succeeded him as commander of the 8th Army.



7. Postcard portrait of Mackensen by S. Hohnert

As the intense battles of the winter of 1914/15 played out, Von Mackensen showed his mettle with decisive victories and drove the Russians out of Galicia and all of Russian Poland. Mackensen received the Pour le Merite and had become the second most popular commander in the German Military (Hindenburg being the most popular). By July of 1915 the dashing Von Mackensen had received Oakleaves for his Pour le Merite, the Order of the Black Eagle, and was promoted to field marshal.

For the next two years, Field Marshal Von Mackensen led a multinational force of Ger-



8. Heroic pose of Mackensen leading the troops



9. V&B Mettlach 1502
Alexander von Mackensen

mans, Austro- Hungarians, Turks, and Bulgarians throughout Europe's Eastern territory. By 1917 the Romanians and Russians had been driven from Wallachia, and for the remainder of the war Mackensen presided over an occupation of the conquered territory. With Bucharest as his headquarters, he divided his massive force into three armies and secured the Eastern Front. He was decorated for this grand achievement with the Grand Cross of the Iron Cross; an honor that had only been awarded five times, and one of those was to the Kaiser.

When the war ended, Von Mackensen led his German troops back home to Germany. During the course of his return he was detained by the French and held prisoner until his release in December of 1919. He retired from the military in 1920 and began an active political career as an opponent to the newly formed Weimar Republic. He longed for the days of the past and remained a royalist. During this last phase of his life, the proud and flamboyant warrior was used by Adolph Hitler and his German National Socialist Party to legitimize their new regime. While Hitler often had the once dashing hero present for parades and public events dressed in his Hussar uniform and Death Head busby, Mackensen was skeptical of the new government. On the occasion of the death of the former Kaiser in 1941, Mackensen attended the funeral in defiance of Chancellor Hitler. The public life of August Von Mackensen ended after the Kaiser's death and four years later, at the age of 96, he too had passed away.

For my next installment on this set of Mettlach 1502 steins, I will try once again to bring you the stories of the "royals", Crown

Prince Wilhelm of Prussia and his Bavarian counterpart, Crown Prince Rupprecht.

Shortly after the initial article on the 1502 steins appeared in *Prosit*, sharp eyed Virginia SClér, John Strassberger, spotted a Von Mackensen 1502 on German eBay. What made this particular item of interest was the name of the general printed across the base. Thanks, John, for the heads up, and also to Bob Wilson for access to his amazing collection. The post card views are from the author's collection.

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More Rare HR Steins

by Marty Cameli and Frank Francese

Turn back the clock to *Prosit* issue September 2000, page 1121. I wrote an article on rare Hauber and Reuther steins. I have now come up with more HR steins that are seen very rarely, possibly only once.

Figure 1 is a ½-liter HR 437 tapestry stein of a man at a bar spilling beer on his pants. It appears he had too many beers. On one side of the stein a verse tells us that "Strong beer affects those not used to it." On the other side we learn that "He just wants to sleep quietly."

Figure 2 is a blue gray stoneware ½-liter HR 184/15, a combination of handpainting and mosaic. The original HR lid is dated

figure 1



figure 2



1889. The scene looks like a friend is trying to persuade his buddy to have another drink, but a young lady is trying to get him home. Perhaps he had one too many.

Figure 3 is another stein in combination of handpainting and mosaic, ½-liter HR 184/61. Here we see a man and a woman talking in a kitchen or restaurant. The lid is dated 1892. This stein was given as a birthday present. It's a real nice porcelain stein.

Figure 4 is a ½-liter cream stoneware stein, HR 416, a couple having fun. I don't think

figure 3



figure 4



figure 5



figure 6



they are dancing. The lady has a beer in one hand and a hat in the other.

Another blue gray handpainted mosaic stein is seen in figure 5, ½-liter HR 187/14. This scene shows monks sitting around a table drinking. On the side of this stein is the single word *NEIN*. I don't know how it relates to the stein.

Figure 6 is an interesting stein, ½-liter HR 20. It was made by HR and decorated by the August Saeltzer factory. The verse reads "Gretchen, you are so charming and

figure 7



gentle, You are a lovely image of a rose."

In figure 7 we have a beautiful 3-liter porcelain HR 20, handpainted of a band finishing up a night's work or going out on an assignment. I doubt if it's Alexander's Ragtime Band. Ha!

Figure 8 is another great looking piece, a 3-liter number 20. It seems that most of the large 3-liter HR's are number 20. I have about five of them, this one being another puzzler. The handpainted scene appears to be of a wedding. The lid is dated 1895. The

figure 8



verse read, "Always strive, luck is brittle." The scene includes angels and doves as symbols of love and devotion. I think the flowers are Edelweiss. The inscription on the lid is to Adam & Fanny on their Silver Anniversary, Easter or Passover, from Albert and Catherine.

While completing this article I received a phone call from Frank Francese of Westerly, RI. Frank is a stein collector, with some HR's in his extensive collection. We got to talking about rare HR's, and Frank said he had one he would like to show me. I asked him to send a photo so it could be added to the article. Figure 9 is a ½-liter HR 189/82, handpainted with people sitting around a table, a real nice piece.

I hope other collectors with rare HR steins will contact me.



figure 9



L. Bauernfreund & Co. Confirmation Received

In the March 2006 issue of *Prosit*, Walt Vogdes identified L. Bauernfreund & Co. of Munich as the firm behind the LB&C and LBCM marks, based upon a listing he found for that firm in a reference work for Bavarian arts and crafts. That reference work describes the firm as producing "pewter-mounted beer steins and sets in porcelain, stoneware, faience, glass" until WW I.

John McGregor wrote about Hauber & Reuther character steins bearing the LBCM mark on pewter (figure 1), and a companion LB&C impressed mark on the base (fig. 2).



Now Martyn Brown writes to tell us about a relief stein manufactured by Merkelbach & Wick with two different pewter marks - both for the subject firm. The first mark appears on the tang, and is the same as figure 1. The second mark appears on the inside of the lid, spelling out L. BAUERNFREUND and MÜNCHEN (figure 3).



We have now seen steins manufactured by both Hauber & Reuther and Merkelbach & Wick bearing the trademarks of this firm. Thankfully, this most recent example is marked with the full name of the firm.

Photo credit for figure 3 goes to Martyn's daughter, Merowe Brown.



Berlin's City Palace Seen on Regimental Steins

by R. Ron Heiligenstein,
SCI Master Steinologist



The Berlin City Palace, on a porcelain stein.

On the faces of regimental steins named to units of the Imperial German Army's *Gardekörps*, the image of Berlin's former City Palace can sometimes be seen in the background. So when I saw the following in *Lufthansa Magazin*, I decided it was worth sharing with the readers of *Prosit*, especially readers with an interest in regimental beer steins. It goes, in part and with a bit of editing, as follows:

The rebuilding of the City Palace will give the city back its focal point. Frederick I of Prussia commissioned the court architect Andreas Schlüter to build a Baroque residence in 1699. After that magnificent building had suffered severe damage in World War II, the communist East German government demolished it in 1950 and in its place erected the Palace of the Republic as a monument to its own glory.

The asbestos-contaminated Palace of the Republic has now been almost entirely cleared to make way for the City Palace to be rebuilt on that site, facing Museum Island. The building behind the original facade will house a center for science and culture, the Humboldt Forum. In July of 2007, the German cabinet approved a 480 million euro budget for the project. The City Palace will devote some of its 50,000 square meters to giving the Prussian Cultural Heritage Foundation's non-European collections a new home. The City of Berlin is contributing 32 million euros to the construction costs, and in return will be allo-



The Berlin City Palace, on a tall pottery stein.

cated 4,000 square meters for the Central and State Library of Berlin, and 1,000 square meters for Humboldt University. Construction is scheduled to begin in 2010 and the Humboldt Forum plans to open in 2014.



Same scene as the first example, this time on a tall pottery stein.

This regimental stein collector enjoys being able to identify historic monuments and buildings sometimes seen on the faces of his steins. And to now learn that one of those historic buildings is going to be rebuilt after having being destroyed over a half century ago, just adds to the further enjoyment of these fascinating steins.



Credits:
Lufthansa Magazin, Deutsche Lufthansa, A.G.

Photos From The Road

by Ron Fox,
SCI Master Steinologist

This segment brings me to the Northwest, up to Portland, Oregon. The Expo antique show is held there three times a year. It is one of the larger shows on the West Coast and has a great assortment of antiques and collectable toys. A very dangerous place to bring my wife, but I felt I needed a bit more excitement in my life. She happily provided that for me with the challenge of getting all of her purchases packed and on the plane for our return flight home. I am proud to say that I accomplished that challenge successfully, but that is a story in itself.

While there I left time to visit the home of Bill and Joy Bosworth. It had been many years since I was last there and I was very impressed at the growth of his collection. Here are a few I felt were standouts.

figure 1



This E. Bohne character stein of a mother-in-law in figure 1, is the only one I have ever seen. The term rare is usually used much too loosely in describing steins, but in this case it is more than appropriate.

Figure 2 is a comical pottery soldier character stein. It brings me back to my childhood and reminds me of the chubby Mexican soldier in the 1950's-60's Zorro series by Disney. I can't help look at it and chuckle to myself. Does anyone else get the same reaction from it?

One of the themes in Bill's collection is cats. Figures 3 and 4 depict a black cat on both a glass and stoneware stein.

figure 2



figure 3



figure 4



figure 5



Figure 5 is the Mettlach #2075 Telegrapher stein. What is most unusual about this piece is the inlay lid set into a raised plateau pewter lid. This is a very rare treatment of the lid.

figure 6



When I first saw figure 6 on Bill's shelf, I automatically assumed it was an HR stein. When I pulled it down to photograph it and take down the mold number, I was very surprised to see that it was not an HR, but rather a stoneware Gerz piece.

figure 7



Another theme woven through Bill's collection is the Münchener Kindl. Figure 7 is a wonderful 1-liter stoneware stein with our beloved Munich maid.

figure 8



With as many Mettlach items I have sold or auctioned off over 35 plus years, it is rare for me to come across an item from that factory that I have not seen before. Figure 8 is a Mettlach PUG coaster of a boy who has climbed a ladder to reach the window of his young sweetheart. Who else has one?

figure 9



Figure 9 is an unusual American brewery mug from the Oregon area. It is always interesting as a collector finding old steins from the area where you live. Figure 10 is another such piece depicting Mount Hood.

figure 10

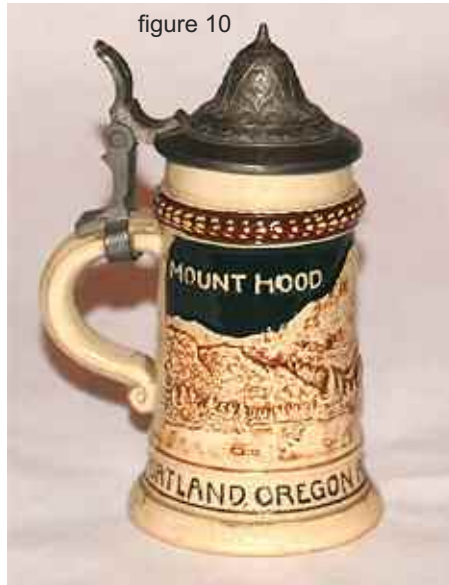


figure 11



The van Houten firm of Bonn, Germany, was known for its very detailed enamel work. They did not make the bodies they decorated, but rather bought blanks from other factories. They worked on stoneware and pottery bodies alike and as seen in figure 11, they also worked on glass. This clear glass stein shows an innkeeper holding a glass of his finest beer. I have had this exact scene on a Mettlach body, as van Houten bought many blank bodies from them.

figure 12



Figure 12 is a seldom seen Schierholz character stein of an oriental soldier with a monocle in one eye. One side of his mustache points up while the other side points down. Confucius say: very good stein.

figure 13



Figure 13 is a 1/4 liter pottery relief with a scene of a grandmotherly woman telling stories to a group of children surrounding her. The figural lid is of Little Red Riding Hood. Along the top rim is written "Newport, R.I." The 3-D lid really makes this stein.



After I was finished taking my photos at Bill's home, Joy surprised us with a wonderful meal that she had prepared for us. We ate more than we should have, and it was now time to head to the airport for our flight home. As I mentioned earlier about my wife's purchases, here in figure 14 is just one of her items, a giant sock monkey. Most of the things she bought were of a similar size. Now you can understand the challenge I faced getting it all packed for our flight home. It was an enjoyable trip and we look forward to the next show.

My next stein outing was the northern California Zecher's stein club meeting at the home of Dan and Robin Rietz. When we got there, Dan was off in the family room cleaning some of his steins. Dan is a doctor and as I watched his meticulous work ethic, I thought, this is the kind of man I would want taking care of my medical problems. I just knew he practiced medicine in the same manner.

Dan's collection is large and spread out throughout his large home. I was surprised to learn he was not collecting as long as his collection indicated. His collection of several hundred steins has been assembled in about 8 years. He sure did not waste any time or leave many stein categories out. His collection has examples of most types of steins with an extra emphasis on Diesinger and character steins. This geographical area has the largest collections of both Diesinger and character steins with the collections of Arvid Frende and our Executive Director Les Paul. Dan certainly is catching up.

figure 15



I personally like the character heads that Diesinger produced. Figures 15 and 16 are two from Dan's collection. The Diesinger steins, especially their characters, have greatly increased in value over the last 10 years and they show little sign of slowing down.

figure 16



figure 17



Figure 17 is another Diesinger stein with a threaded relief decoration. These last three steins are just several of the more than 100 from their interesting and varied production.

figure 18



Here in figure 18 is a beautifully carved wooden Scandinavian tankard. With its medium color and detailed carving, this circa 1900 piece really catches one's eye.

figure 19



Figure 19 is of another Scandinavian wood stein, except instead of sporting beautiful carving the scenes are painted on. The Scandinavian wood steins have a style of their own. They usually have a short wide body set on three or four feet. The type of wood used varied as production approached the 1900 era, but they were made almost exclusively of burl in the earlier times.

figure 20



Dan does not have many early faience steins, but the few he does have are great looking. Figure 20 is a tall Thuringen stein with Oriental figures and super pewter mounts.

figure 21



Just before and after the first world war, stein production experienced a tremendous lull. Stein manufacturers were faced with the enormous task of developing new designs that would recapture the public interest once again. Most of the stein factories in Höhr-Grenzhausen were scrambling to achieve this goal. The firm of Reinhold Merkelbach took the lead with their line of Art Nouveau (Jugendstil) steins. They wisely incorporated the work and style of the leading artists of the day. Figure 21 is one such stein from this firm. Besides the Art Nouveau body designs, their speckled brown glazes gave these steins the new look they were seeking.

figure 22



Figure 22 is a pottery character stein in the shape of Knight's armor. The black eagle on the front only makes this stein look even better.

figure 23



I end the photos from Dan's house with this unusual stoneware brewery stein. It is from the Löwenbrau brewery and it has a scene I had not seen before. What is nice about these types of brewery steins is that the scene on the front of the body is repeated in the relief work on the lid. It is easy to understand why they are so eagerly sought after.

I hope to be able to get back to Dan's house as he is only one and a half hours from me here in California. There was so much more I wanted to photograph, but they were having their convention meeting and I did not wish to be any more of a distraction than I already was.

Rich Cress was the editor of Prosit for ten years prior to my taking over his job. I am now into my fifth year as editor, and realize the enormous gratitude we all should have for his years of dedication to our club. I want to take this opportunity myself, to thank Rich for all he has selflessly done on our behalf.

Rich has been after me to come speak at one of his club meetings. I talked Steve Elliott into coming with me and we made plans to make their November meeting in Minneapolis.

I first met Rich back in the early 1970's when he lived in the Chicago area. Like most of us back then, he was strictly a Mettlach collector. Similar to most of us that have been collecting for decades, he has added many other types of steins to his shelves. I would say that good glass has taken over as the major interest in his collecting today.

figure 24



Figure 24 is a very attractive Bohemian glass stein with a polished facet cut body. The pasty gilded enamel decoration is striking on the transparent emerald green glass body. The original relief silver lid, with its applied fruit shaped finial, helps make this stein look fantastic. This stein helps remind me of how many glass steins from the 1850-1860 era have been sold by stein auctioneers, with later or even new silver lids, and represented as mint or original. Watch for my upcoming in-depth article which will educate the collectors as to what to look out for, so this fraud will end.



The Mettlach colored relief plaque in figure 25 was originally made to be set into a piece of furniture. This is another Mettlach item I had not seen before.



Figure 26 is a hand-hammered copper stein. It is unusual to find this type of stein with an enameled decoration. It has a state shield and floral design around the body.

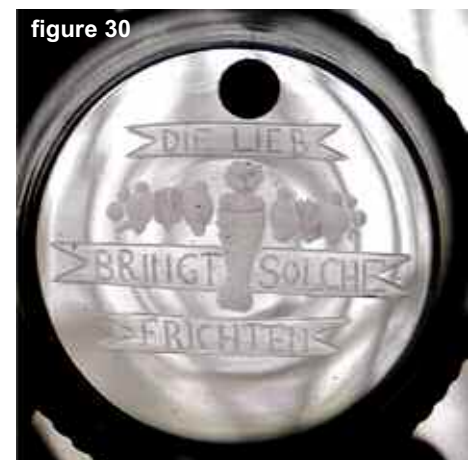


The next stein from Rich's collection is this 1/4 liter Vienna of a Monk found in figure 27. It has a handpainted scene of a woman on both inside and outside of the inlay lid.



Figure 28 is of an enameled glass set made by van Houten. The four tumblers continue the artwork found on the master stein. The style of enamel may be different from what you usually see on van Houten pieces, but the body shape and elaborate pewter lid is a dead giveaway.

Figure 29 is a wheel-cut stein on a faceted body. It is from right around the 1800 era. The matching design on both the pewter base rim and lid is a nice touch. An extra bonus is found when the stein is emptied and you look through the bottom. As you see in figure 30, there is a wheel-cut message that means "Love brings forth fruit".



For those who appreciate transparent enamel, figure 31 is of an owl with hops vine and wheat design.

figure 32



Here are two matching double-overlay Bohemian glass steins in figure 32. One is pink over white over clear, and the other is blue over white over clear. The custom silver lids were put on at the same time, indicating these two steins were made for the same person.

figure 33



The enameled glass pokal in figure 33 is extremely detailed of a man playing cards. It is from the Riedel glass house which did some of the finest enameling of any of the firms working during the 19th century.

Besides Rich's steins and glassware, he also has a love for good woodcarvings and he has many throughout his home. Figure 34 is one I particularly like as I had sold it to him many years ago. It is of a Saint Bernard standing upon a rock formation with a clock set into the center of it. A real eye catcher.

figure 34



figure 35



figure 36



Figure 35 is an impressive stein. With its desirable tall slender shape and detailed enameling, who couldn't make room for this beauty?

At first glance the glass stein in figure 36 looks a typical Theresienthal piece. When you pick it up you realize the inlay lid and thumbflirt are fitted with a grainy maroon colored glass. They are original to the stein and I must believe there was some significance to them being made as part of this stein. Can anyone shed some light on this?

figure 37



Here in figure 37 is another carved Scandinavian wood stein like Dan Reitz's in figure 18. We could really use an in-depth article on these steins. Anyone up for this challenge?

Figure 38 is a cranberry Bohemian glass stein with wheel-cut spa scenes. Notice the delicate brass mounts.

figure 38



The morning of the stein meeting, Rich arranged for the three of us, Rich, Steve and myself, to visit the home of Gary Grufman. Gary is a long time glass collector and I have looked forward to seeing his collection for some time. It was a real treat as all three of us have glass as a major part of our collecting. Besides glass steins, Gary has one of the best enameled goblet collections you will find in this country. The unexpected surprise was his exotic game heads mounted on the wall of every room of his house. There must have been over 100 of them and one was more beautiful than the next. Figure 39 is a huge Buffalo head that takes your breath away when you enter that room.

figure 39



figure 40



I learned from Gary that collecting steins is considerably less expensive than exotic animal heads. When you factor in the travel and hunting expense along with the taxidermy costs, one head can cost you several thousand dollars. They also require a lot more room. They sure are impressive, though.

Figure 40 is a gorgeous zebra that was mounted on a wood stand so it could be displayed on any flat surface.

After visiting with all the creatures, we were led to Gary's glass room. He saved the best to last and we were all wide-eyed.

figure 41



Figure 41 was the glass piece from Gary's collection that moved me the most. It is amberina glass, which means the glass color gradually changes from amber to cranberry. It is a lidded pokal and in the very desirable shape of a drinking horn. The piece has great optics created by the thumbprint pattern on the interior of the glass body. The detailed enameled scene is one that stein collectors should easily recognize. It is king Gambrinus in all his regalia. Both the pedestal the horn body is applied to and the set-on lid are of amber glass only. Wow, what a drop-dead piece.

figure 42



The glass stein in figure 42 is nicely cut and faceted. The conical matching inlay lid is a shape you will not see every day. Again notice the delicate brass mount. Usually when you see this brass rim and lid attachment, it is on better quality glass steins.

figure 43



Figure 43 is a very unique goblet. Either end can be used as the goblet or as the base, depending on your choice of beverage. The green side is more for drinking wine while the cranberry side is more for a cordial. The gilded wheel-cut floral design and applied rigaree to the stem makes this already outstanding piece just a bit more fabulous.

Figure 44 is one of the few steins Gary has that is not made of glass. It is a 1-liter stoneware with a nice transfer of a fishing scene. The inlay lid is made of ivory and is finely carved depicting an eagle in his nest.

figure 44



figure 45



This next stein of Gary's, in figure 45, is a deep amber color with enamel floral decoration. It has a custom WMF brass presentation lid with a helmet finial.

Figure 46 is another fabulous glass stein. It, too, is made of a deep amber colored glass. The body is decorated with both an applied rigaree body band and several prunts that have been gilded. The bright enamel jumps off the deep glass color. The matching glass inlay gives great height to the piece with its tall finial. I am proud to say that this piece is one that he got from me several years ago. He bought wisely.

figure 46



figure 47



The last stein I would like to show you from Gary's collection is in figure 47. This 1-liter amber stein has an enameled indoor tavern scene. The artwork is taken from one of Defregger's works. Just about all of the stein makers, around the turn of the century, incorporated some of his works as subject matter to decorate their steins.

We wanted to spend more time at Gary's house, but the meeting time was quickly approaching and we needed to get moving as Rich had one more stop for us. It was at the home of Earl Christie. His wife, Vera, had recently passed away, and I was pleased to be able to visit and give him my condolences in person. I think our visit helped cheer him up for a little while.

figure 48



Before we left, Earl invited us to take a quick peek into his stein room. Being strapped for time and not wanting to overdo our visit, I only felt comfortable photographing a few steins. Figure 48 is an unusual hand painted relief porcelain stein from about 1850. The inlay lid has a three dimensional ram coming out of the center of it.

figure 49



Figure 50 is a Royal Bonn stein that I was seeing for the first time. John Lamb, who wrote a great article on this factory, would love to own this one.

figure 50



One stein that got my immediate attention was figure 50 which is a pottery character stein of a cat inside of a boot. It was given the name Puss-n-Boots many years ago. It used to belong to Jack Heimann, who was the editor of Prosit from 1971 until his death in 1978. We have never seen another one of these steins and my close friend from New York, Mike Wald, was haunted with its whereabouts. It is a shame that he is not here for me to tell him. In any event, I was tickled to be able to photograph it.

We were now running late and had to rush off to Rich's office, where the stein meeting was going to be held. The meeting went well and the members brought some nice examples of glass steins for my talk.

The following day Maggie, Rich's wife, made us another wonderful breakfast and it was off to do a little antique shopping before our flight home. Steve was the first to buy something. He found an Amberg porcelain Nun stein. As we searched through showcases, I found this Haida black enamel pokal that you see in figure 51. While we were standing at the desk paying for our items, I looked along the back wall where there was shelving. I could see a glass stein with what looked like a wood lid. I could not be sure, as my eyesight is very poor for distance and I was not wearing my glasses. I asked the clerk if he could please show us the stein and we were all surprised with what he set on the counter. As you can see in figure 52, it is a glass stein that has a wheel-cut design making the body look like the brickwork of a tower. The lid was made of carved wood becoming the roof of the tower with a leafwork finial. The strap and hinge was also made of wood and carved to fit around the handle. I noticed that Rich was taking a liking to it and I was pleased that we all found something.

figure 51



figure 52



Our trip was short, but Rich made sure we made the best of that time and Maggie really went out of her way to make us comfortable. Thanks.

Prior to going to Minneapolis, I had purchased a fantastic pewter occupational stein. When I arrived back home the box was waiting for me. As you look at figures 53 and 54, you can understand why I was anxious to get it. The entire body has applied grape leaves all over it, including the handle and even the thumblift. This wine maker occupational is as elaborate a pewter piece as I have ever seen. There were dozens of different castings made and assembled to make this outstanding piece.

figure 53



figure 54



I end this segment with an Austrian majolica stein in the shape and texture of a tree. This is another recent acquisition of mine.

figure 55



Talking About Glass

by Jim Sauer

The elaborately decorated one-liter stein seen in figure 1 is an example of the varied designs that can be found on individual glass steins from the nineteenth century.

This copper wheel engraved stein stands 10½" to the top of the glass inlaid lid. Several flowers can be seen with a flying wasp and vines in the upper part of the glass. The elongated flat facets at the base are color-stained, but not engraved.

Glass reference books point out that most decorated glass steins of this era were a collaboration between the factory and a decorating studio. The factories produced the items and then sold them to individual decorating studios to finish as they saw fit. This was a very sensible thing to do, as one glass factory could supply numerous specialized decorating studios, and neither firm had to invest in the facilities, equipment, skills and artisans required by the other.

The colorless glass body was most likely blown at a glass furnace shop in Bohemia. To complete the shape of the drinking vessel, three cut decorations were made. A mitered sixteen-point star was cut into the bottom base; a series of flat elongated connected facets were ground into the base ring (circular base cusp); and the top rim was ground back to provide a comfortable drinking rim. These cuts were normally done before the piece left the glass factory to go to a decorating studio.

The color-stained and engraved decoration is a combination of intricate and detailed engraving by an accomplished artist. The amber stained leaf and reed designs were painted on first with a liquid silver metal oxide, and after a drying time, the glass placed in the decorator's muffle kiln for a slow, low-temperature color firing. After gradual cooling and removal from the kiln, the amber colored design was polished. The copper wheel engraving of various stems, leaves, flowers and vines also includes three flying insects.

Colorless glass steins are notoriously difficult to photograph. When there is no color decoration, the detail is very difficult to capture, and when there is color decoration, the clear glass allows the decoration to show through from the opposite side, as seen here. One solution to this difficulty is to insert a contrasting piece of paper inside the stein to make the design detail clear, as in figures 2-4.

Intricate detail can be seen in figures 2 and 4, with a close up of a bee in flight under a

figure 1



figure 2



figure 3



stem of bell-shaped flowers. Each of the color-stained leaves, vines, reeds and flowers are very lightly engraved to bring out the complete designs, while other broader colorless engraved stems and vines connect numerous leaves and flowers.

Figure 3 illustrates the extra effort taken by the engraver in bringing the design around the body and under the amber colored glass handle, a definite difference in the quality of work from most engraved decorations. Additional detail is seen in figure 4.



figure 4



Thanks to our authors for a great year of “steininformation”!

Taken together, the 296 pages of Prosit published in 2007 included 78 original and informative articles, by a total of 40 different authors. These SCI member/authors used their curiosity and their quest for learning as the stimulus for speculation, research, correspondence, writing and photography to produce these articles for all of us to enjoy.

Each year one article is chosen to receive the Editor's Award for excellence. That article - and the recipient of that award for 2007 - is listed in the Index to Prosit shown on these pages. Can you pick out the article and the award winner? Each year the Editor solicits the opinions of the Master Steinologists and will present the award at the annual convention.



Charlotte Whitham with Editor Ron Fox

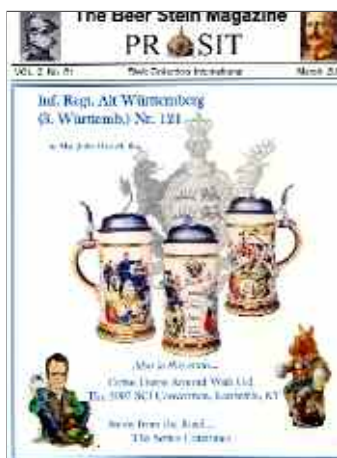
The winner of the Editor's Award for 2006 was Charlotte Whitham. Her award-winning article appeared in the September 2006 issue. Entitled “Ladies with Bustles”, it included a great deal of information about this women's fashion of the 19th century, as well as a variety of Bustle Lady character steins which that curious fashion inspired. Charlotte has written a number of in-depth articles, and we all owe her our thanks.

In case it has slipped your memory, you will find Charlotte's article on “Bad Kissingen” in the list below. Might that be the 2007 winner? That's entirely possible, but the competition is stiff. Could you pick just one article out of this outstanding bunch?



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A Very Rare Regimental Beer Stein

by R. Ron Heiligenstein, SCI Master Steinologist

The regimental beer stein that's the subject of this article was originally owned by Reservist Wülfrath, who served with the 4th Company, *Deutsch Ordens-Infanterie Regiment Nr. 152*, 1901 to 1902. His Company was garrisoned at Deutsch Eylau in West Prussia. The 148th and 152nd Infantry Regiments of the Imperial German Army made up the 74th Infantry Brigade of the 20th Army Corps, headquartered at Allenstein in East Prussia.

The regiment was raised on 1st April 1897, and during the Great War participated in the battles of Tannenberg and 1st Masurian Lakes on the Eastern Front, and in Romania in 1916. In 1917 it fought in the Second Battle of the Aisne, in 1918 the German Spring Offensive, and later, in the Meuse-Argonne during the Allies' counter offensive.

"*Deutsch Ordens*" in this regiment's unit designation honors the Order of Teutonic Knights who were responsible for Christianizing "Old Prussia." The history of the Teutonic Knights is complex, to say the least. In 1143, Pope Celestine II ordered the Knights Hospitaller to assume management of a hospital in Jerusalem to care for German pilgrims and crusaders. In 1198, modeled after the Knights Templar, that hospital order became a military order, and shortly thereafter they received a Papal command to take and hold Jerusalem and also defend the Holy Land from attacks by the Muslims, which they did until about 1211.

Moving ahead, in 1226 Konrad I, Duke of Masovia in west-central Poland, asked the Knights to subdue the pagan Baltic Prussians, which over the next fifty years they did, albeit with considerable bloodshed. To compensate for the loss of those partially exterminated Prussians, the Teutonic Knights encouraged colonists from Germany, Holland and Northern France to emigrate, founding settlements on the sites of former Prussian towns and villages. By 1407, the Knights controlled most of the eastern Baltic region but soon thereafter, in 1410, a Polish-Lithuanian army defeated the Teutonic Knights at the Battle of Grunwald, ending their power as a military order. Napoleon Bonaparte dissolved the Order in 1809, at which time they lost their secular holdings. Nevertheless, the Knights continued to exist under the sponsorship of the Habsburgs until 1923. In 1929, the Order converted to a strictly Roman Catholic Order. During the Third Reich, after being banned in Germany, the Order relocated to Italy. In 1945, after World War II, the Order was reconstituted in Germany and in Austria.

From 1527 to 1809, the town of Bad Mergentheim in Baden-Württemberg (about an hour south of Würzburg) was the seat of the Order of Teutonic Knights. Since 1996 there has been a museum

dedicated to the Order of Teutonic Knights in the castle at Bad Mergentheim. Presently, the seat of the Order is in Vienna. The Order, which consists of 100 Priests, 200 nuns and some 700 associates, is back to its 12th Century roots, operating clinics and caring for some of Europe's sickest and poorest people.

Reservist Wülfrath's stein has a very unusual collage of army training scenes that extend around the face to either side of the double roster near the handle. Also, just to the left is the 152nd Regiment's shoulder strap, surrounded by militaria with Germania holding a shield with a Prussian eagle on the front. Around the scenes are maroon draperies tied back like one might expect to see surrounding a stage. It appears the stein's decorator was attempting to tell us "now that you've opened these drapes, you can see what Reservist Wülfrath did during his years of active military service."

An interesting part of regimental stein collecting is attempting to locate a garrison town or city on 19th Century maps of Imperial Germany. In the case of Reservist Wülfrath's stein, the garrison town was Deutsch Eylau. Looking at an 1899 map, I was able to locate Preussisch Eylau but not Deutsch Eylau. Were they one and the same, I asked? George Schamberger to the rescue! George said there were actually two towns with somewhat related names, Deutsch Eylau located in West Prussia, southeast of Danzig, and Preussisch Eylau in East Prussia, just south of Königsberg. Very interesting! Thanks George, for clearing up that question.

Regimental beer steins named to units garrisoned in either East or West Prussia are very rare. And with what we know now, Reservist Wülfrath's regimental stein qualifies.

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HISTORY ON BEER STEINS CHIEF HOLLOW HORN BEAR

by George Schamberger

This is the fourth of a series of articles about historic topics depicted on beer steins.

To find an American Indian Chief depicted on an old Gerz stoneware beer stein, made approximately between 1899 and 1910, was quite exciting for me. The front scene of this stein is seen in figure 1. The portrait is identified on the stein as Chief Hollow Horn Bear, Sioux. If his name was not given I would not have been able to open this window into a very interesting – and very sad – period in American history, and I want to share it with you.

One of the early results of my research into Chief Hollow Horn Bear was the discovery that his portrait was used on a \$5 bill (a silver certificate, figure 2) in 1899, and on a US postage stamp in 1923 (figure 3).

This made me pursue my research with greater interest. What was there about this Sioux chief that earned him such honor, not only by the government of the white man, with whom the Indians had fought so bitterly, but also by a stein manufacturer located across the Atlantic Ocean?



Figure 1 - The front of this stein depicts Chief Hollow Horn Bear, a Brule Sioux Leader, in full headdress.

First I will provide a general overview of the Great Sioux Nation, with focus on the Brule tribe to which Chief Hollow Horn Bear belonged, and then I will turn to his personal story.

The Sioux Nation

The name Sioux allegedly derives from the Chippewa word *Nadowessiooux* which means "Snake" or "Enemy." However, the Sioux generally refer to themselves Lakota or Dakota, meaning "friends, allies, or to be friendly."

The Sioux Nation consisted of three tribal confederacies, each speaking their own



language (Lakota, Dakota, Nakota). The Brule (Brula, Brulé) tribe of Chief Hollow Horn Bear belonged to the Lakota, the largest and most western of the three groups.

The Lakota were located in Minnesota when Europeans began to explore and settle the land in the 1600s. Living on small game, deer, and wild rice, they were surrounded by large rival tribes. Conflict with their enemy, the Ojibwa, eventually forced the Lakota to move west where they became nomads of the Plains. By the 1700s, the Lakota had acquired horses and flourished hunting buffalo on the high plains of Wisconsin, Iowa, the Dakotas, and as far north as Canada. They lived in teepees, allowing them quick mobility as they followed the buffalo.

Though the Sioux were known as great warriors, the family was considered the center of Sioux life. Children were called



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"Wakanisha," meaning sacred, and were the center of attention. While monogamy was most often practiced, Indian men were allowed to take more than one wife. However, infidelity was punished by disfigurement.

The roles of men and women were clearly defined with the men expected to provide for and defend the family. Hunting was taken very seriously and an infraction of the hunting rules could lead to destruction of a



man's teepee or other property. Women were the matriarchs, ruling the family and domestic lives of the band.

The Sioux were a deeply spiritual people, believing in one all-pervasive god, Wakan Tanka, or the Great Mystery. Religious visions were cultivated and the people communed with the spirit world through music and dance. Rituals of self-sacrifice, by inflicting slashes or other wounds upon themselves, asserted their identity as Indian warriors. This was also practiced by mourners during burial ceremonies.

Despite their spirituality and the value placed on family, war and battles were a significant element of Sioux life; through it,

men gained prestige, and their prestige was reflected in the family honor.

The Indian Wars – A Sad Period in American History

In the mid-1800s a natural and seemingly unavoidable conflict arose between the Sioux and the white man. As white settlers continued to push west onto Sioux lands, crowding both the Sioux and the buffalo they hunted, multiple treaties were made and broken. It was only a matter of time before the Sioux retaliated, resulting in three major wars and numerous other battles and skirmishes.

Attempts to resolve the growing conflict between the Native Americans and the encroaching white man resulted in the Fort Laramie Treaty of 1851. The language of that treaty promised control of the Great Plains, which was the bulk of Native American territory, for “as long as the river flows and the eagle flies”. The Indians guaranteed safe passage for settlers on the Oregon Trail in return for promises of an annuity in the amount of fifty thousand dol-

lars annually for fifty years. The Native American nations also allowed roads and forts to be built in their territories. The United States Congress later unilaterally cut appropriations for the treaty to ten years’ annuities, and several tribes never received the commodities promised as payments. The treaty produced little more than the illusion of peace.

The first major clash erupted in 1854 near Fort Laramie, Wyoming, when 19 U.S. soldiers were killed. In retaliation, in 1855 U.S. troops killed about 100 Sioux at their encampment in Nebraska and imprisoned their chief.

In 1866, Red Cloud’s War (also referred to as the Bozeman War) broke out between the Sioux and the United States. The war was fought over control of the Powder River Country in north central Wyoming, an area lying along the Bozeman Trail, a primary access route to the Montana gold fields. In the spring of 1868 a conference held at Fort Laramie, in present day Wyoming, resulted in a treaty with the Sioux. This second Treaty of Fort Laramie (1868) was an agreement between the United States and the Lakota nation, Yanktonai Sioux, Santee Sioux, and Arapaho, ceding ownership in

perpetuity of the Black Hills to the Lakota, along with further land and hunting rights in South Dakota, Wyoming, and Montana. The Powder River Country was to be henceforth closed to all whites. The treaty ended Red Cloud’s War, bringing a period of peace between the whites and the Sioux, who agreed to settle within the Black Hills reservation in the Dakota Territory.

In the 1868 treaty, the United States recognized the Black Hills as part of the Great Sioux Reservation, set aside for exclusive use by the Sioux people. However, following the discovery of gold in the Black Hills, the treaty was insufficient to stop the incursions of prospectors and miners, who flocked into the Sioux hunting grounds in the 1870s, while demanding protection from the United States Army. Soon, the Army was ordered to move against wandering bands of Sioux hunting on the range in accordance with their treaty rights. In 1876, commanding an Army detachment, General George Armstrong Custer encountered an encampment of some 12,000 Sioux, Cheyenne and Arapaho at the Little Bighorn River. Not realizing their strength, Custer ignored orders and engaged the Indians. He and his detachment of 215 men were annihilated.



The front of this Gerz stein depicts Hollow Horn Bear, a Sioux Chieftain, in full headdress. The headdress is made of a combination of Golden and Bald Eagle feathers. Eagle feathers were awarded by the tribal council for extreme valor and bravery. Only chiefs, warriors and braves received this award which symbolized trust, honor, strength, wisdom, power and freedom. The Indians believed that eagles have a special connection with heaven. On the left side we see a long pipe and pipe bag, the moon, crossed lances and a tomahawk, with tepees in the background. The headdress also appears on the right side of the stein, along with a shield, the sun and crossed lances. Below these scenes on right and left are crossed battle-axes.

After that battle the Sioux separated into their various groups. The United States would continue its struggle with the Sioux over the Black Hills until the government confiscated the land in 1877. The massacre by U.S. troops of approximately 300 Sioux men, women, and children at Wounded Knee in December 1890 marked the end of Sioux resistance until modern times.

Ownership of the Black Hills was to be the subject of a legal dispute between the U.S. government and the Sioux for over 100 years. More than a century later, the Sioux were to win a victory in court. On June 30, 1980, in *United States v. Sioux Nation of Indians*, the U.S. Supreme Court upheld an award of \$17.5 million for the market value of the land in 1877, along with 103 years worth of interest amounting to an additional \$105 million.

Today, the majority of the Lakota live on the 2,782 square mile Pine Ridge Reservation in southwestern South Dakota.

Chief Hollow Horn Bear (1850-1913)

Chief Hollow Horn Bear of the Brule tribe of the Sioux Nation was born in 1850, in what is today Sheridan County, Nebraska. The son of Chief Iron Shell, his Sioux name was *Matihelhlogo*. He was a Sioux leader during the Indian Wars, fighting with Red Cloud for the Indian right of control over the Great Plains (ceded by the Fort Laramie Treaty, 1851) and the Black Hills (Fort Laramie Treaty, 1868). In the years following the second Treaty of Fort Laramie, Chief Hollow Horn Bear moved away from direct armed conflict, favoring negotiated peace with the whites.



In 1873 Hollow Horn Bear settled on the Rosebud Reservation in Dakota territory (South Dakota), where he was appointed head of Indian Police for the Reservation.

During this time Hollow Horn Bear became prominent in treaty negotiations because of his oratorical abilities. In his way of speaking and his tactical ability he was a strong opponent in any negotiation. Hollow Horn Bear's diplomatic manner was noticed and highly regarded by those in power in Washington, and he was invited several times by the President to go to Washington and speak about his peoples problems and present their demands for justice. Historians as well as the Indians today on the Rosebud Reservation regard him as one of the most important Indian leaders in the 1800s.

Chief Hollow Horn Bear became a celebrity along the East Coast. In his later years he attended several official functions of the U.S. government. In 1905 he was invited to take part in the presidential inauguration of Theodore Roosevelt and in 1913 he led a group of Indians to the inauguration parade of President Woodrow Wilson. At that parade he caught pneumonia from which he subsequently died.

In 1899 Hollow Horn Bear's portrait was chosen to grace a \$5 U.S. silver certificate. Ten years after his death, he was commemorated on a 14 cent U.S. postage stamp. It is often suggested that he posed as the model for the "buffalo nickel," but James Earle Fraser, the commissioned artist, personally refuted that thought.

During the period in Germany when this stein was made, American Indians were a subject of high interest. Their struggles to live a less complicated life, their spirituality and their value systems were intriguing and somewhat mysterious to Europeans, many of whom were struggling themselves to adapt in an increasingly complex urban existence. Hollow Horn Bear's celebrity in representing Native American interests made him an ideal candidate for depiction on this stein.

Credits:

Historical information and several of the images used in this article were extracted from numerous sites on the Internet. Much of the available historical detail of Hollow Horn Bear's life is based on oral recounts, and is occasionally contradictory. We have tried to avoid these areas of uncertainty, to the best of our ability.

I extend my thanks to Walt Vogdes for his assistance in organizing the material and preparing the article for publication.



This Rookwood vase was offered at auction by David Rago Arts and Auctions Center in 2004. It was described in the catalog as "Large and exceptional Rookwood Standard glaze 'Indian' portrait pillow vase by Matthew A. Daly, 'Chief Hollow Horn Bear, Sioux,' 1900, showing striking detail of a Native American Chief in full headdress and breast plate (exceptional detailing, extraordinary). Signed on front Chief Hollow Horn Bear, Sioux, M.A. Daly. 16" x 15". The pre-auction estimate was \$30,000, the piece sold for \$76,375!

Stein Exchange

This space is available to all SCI members at no cost. Tell other members what you have to buy, sell or trade. Send an email to the editor, oz@webspan.net, we'll do the rest.

Wanted: SCI 25th convention glass mug and wine glass (Silver Reflections, Chicago). John Hataloski, 610-777-6328.

Selling/Seeking: Did you know you can also list steins for sale, or items you are seeking, on the SCI web site. Just go to steincollectors.org and click on Selling/Seeking. It's free!

Wanted for Prosit: Articles about your steins, your collecting adventures, your questions. Can you write a short article about how you got interested in collecting and about your first stein? Steins depicting your hometown or a favorite haunt? We can help in the preparation of any article. Send photos, text or questions via email to oz@webspan.net

Wanted for the SCI website: Short articles with photos of interesting beer steins to be used for Stein-of-the-Month articles. These need not be lengthy or scholarly, just interesting! Send photos and text via email to sci@steincollectors.org.

NIAGARA FALLS

by Jack Strand

In the early 1900s Niagara Falls was a major U.S. tourist attraction. That popularity is reflected by the abundance of souvenir steins from that period.

First, about the Falls:

- Straddling the U.S. and Canadian border, Niagara Falls can be identified as three distinct Falls: the American Falls (between Prospect Point and Luna Island); Bridal Veil Falls (between Luna Island and Goat Island); and Canadian/Horseshoe Falls (between Goat Island and Table Rock). The map in figure 1 shows the relationship of these points, with Prospect Point (labeled in green) at the left, the American Falls, Luna Island, Bridal Veil Falls, Goat Island and Horseshoe Falls in sequence along to the right.
- 20% of the world's fresh water lies in the Great Lakes, and most flows over Niagara Falls.
- The amount of water that crashes over Niagara Falls every second is equivalent to one million full bathtubs.



1. A map of the falls and surrounding area, 1882.

2. Three by Girmscheid



4. Side scenes depicting Prospect Point



6. A saltglazed stein by Thewalt, Prospect Point



3. Several handpainted steins



5. Two miniatures



Prospect Point overlooks the American Falls and is featured on a variety of steins (figures 2 through 6).

Note the excursion boat below the Falls in figures 7, 8, 9 (left) and 11. This is the steamboat "Maid of the Mist," in continuous operation since 1846 and one of the oldest tourist attractions in North America. The original wooden boat was later replaced by steel, diesel-powered ships that in the present day are capable of carrying 300 to 600 passengers.

Many steins depicting the Falls portray a large panorama of the area, often termed "General View". Ridgway pottery of England got into the act with the two mugs bearing a photographic panorama seen in figure 10. Horseshoe Falls also appears on a few (figure 12). An Austrian beaker (figures 13 - 15) gives the best vista of the various Falls.

Niagara Falls has been a popular honeymoon destination since 1801 when Aaron Burr's daughter, Theodosia, choose to honeymoon there. The cupid side panels (figure 16) were designed to appeal to the newlywed market. The names given to some of the local sites such as Bridal Veil Falls and Honeymoon Bridge add to the romantic allure of Niagara Falls. I hope some of those marriages held up better than Honeymoon Bridge, which collapsed in 1938 (figure 17).

The name Niagara comes from the Iroquois word *Onguiaahra* meaning "The Strait". Indian lore includes one legend that Lelawala, a gorgeous maiden, betrothed by her father to an Indian warrior she despised, decided instead of marriage she would sacrifice herself to the Thunder God, He-No. So, she paddled her canoe over the Falls and into He-No's arms. Together their souls would live forever in the Thunder God's sanctuary behind the Falls. The more popular legend is that the Ongiara tribe would sacrifice one beautiful maiden each year in order to appease the Thunder God, Hinum. Lelawala, the daughter of Chief Eagle Eye, was chosen. She appeared on the river bank above the Falls dressed in a white doeskin robe. She stepped into her canoe and plunged over the falls to her death. Her father, broken hearted, leaped in his canoe and followed her. These legends, and Lelawala, inspired the name of the excursion steamer, "Maid of the Mist." Figures 18 and 19 show depictions of these legends on two steins and on a postcard.

7. "The Maid of the Mist" appearing on two steins



8. Two Thewalt steins



9.



10.



11. another view of the Falls



12. Horseshoe Falls on Girmscheid steins



13.



14.



15.



16.



17.



18.



19.



Lelawala was not the only one to go over the Falls. Since 1901, the Falls were kept in America's awareness by the adventurous attempts to go over them in a barrel. A new craze was born. The first success was in 1901 by Annie Taylor, a 63-year old woman schoolteacher (figure 20). The third success was achieved in 1928 by "Smiling Jean" Lussier in a rubber ball (figure 22).

More typical, however, is what occurred to Englishman Charles Stephens in 1920 (figure 23). He equipped his wooden barrel with an anvil attached to the barrel's wall for ballast. He then tied himself to the anvil. After the plunge, his right arm, chained to the barrel, was the only thing left in the barrel.

Photos of these daredevils appear on the following page.

Fortunately, as any SCI member knows, barrels are for containing beer and not meant as vehicles for water travel.



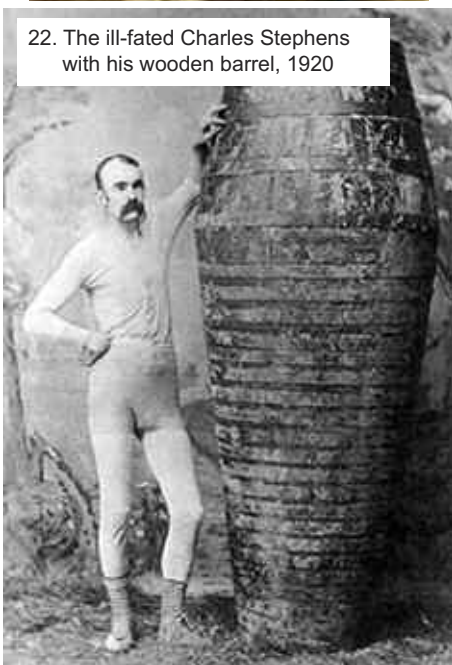
20. Annie Taylor, over the Falls
in a barrel, 1901



21. "Smiling Jean" Lusier, successful
in a rubber ball in 1928



22. The ill-fated Charles Stephens
with his wooden barrel, 1920



Mettlach Show & Tell #20 Rare Schlitt Plaques

by Robert Wilson,
SCI Master Steinologist

It is always a thrill to discover something that is not generally known about in the world of Mettlach and Heinrich Schlitt collectors. Figures 1 and 2 show two such Mettlach plaques. These plaques have no decoration numbers and are 14-inch form 1044 produced in 1890. Both plaques were handpainted by Heinrich Schlitt. Figures 3 and 4 show the Schlitt signatures (the initials HS).

figure 1

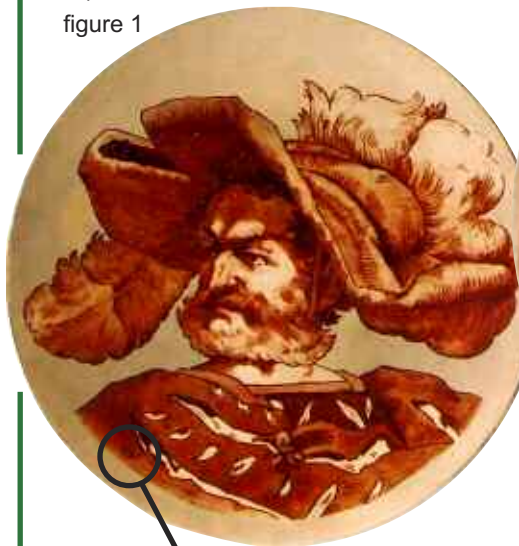


figure 3

As to the date of production, the Mercury Mark is date coded. The usual generic Mercury Mark has thirteen spikes and balls at the bottom, and no date can be inferred. But, the marks on these plaques, as shown in figure 5 and 6, have ten spikes and balls which is the date code for 1890 or 1900. It can reliably be determined that the date is 1890 because the holes in the rim for hanging the plaques are close together and this was virtually never done as late as 1900.



figure 2



figure 4

figure 5



figure 6



Who was A.R.?

by Lyn Ayers,
SCI Master Steinologist

Over the years we have read about many artists of the golden age of steins: Killian Bueler, Heinrich Schlitt, Franz Ringer, Rudy Decker, and many more. But there are several more artists' initials that often appear. For example, who were A.R., TOH, C. Moos, and P. Neu? For most we know little about any of these artists.

Some of you may have seen the initials A.R. on steins and wondered who this artist was. His humorous designs have intrigued me, leading me to try to pick up these pieces whenever possible. I have acquired not only steins, but also books, postcards, and prints. Now I am able to share what I

have learned.

It does not take much sleuthing to learn that "A.R." are the initials of August Roeseler. He was a popular artist of the time, and he is readily identified in books dealing with Munich around 1900. He signed his works in two forms: A.R. and A. Roeseler. He was born in 1866 in Hamburg, spent much of his life in Munich, and died in 1934. He is classified as a post-impressionist artist of the Munich school. Roeseler attended the Munich Academy of Arts as a pupil of the well-known (in Germany) Wilhelm von Lindenschmidt (1829-1895). He was active as a painter on board and canvas, as well as an illustrator. His work appeared regularly in "*Jugend*", the "*Fliegende Blätter*" and "*Simplicissimus*" magazines. Books which he illustrated from the turn of the century may often be found on eBay.

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Roeseler was an accomplished graphic designer, creating advertisements for a variety of companies and events. His posters for the Bavarian Advertising Show (*Bayrische Gewerbeschau von 1912*) were quite popular. Several postcards and examples of the above-mentioned Advertising Show are relatively easy to find. In 1931, late in his career, he did work for Standard Motor Oil. I have also seen an anti-Semitic postcard with a swastika, undoubtedly designed near the end of his life after the Nazis came to power.

In addition to his commercial art he was a gifted easel painter and created serious works in an impressionistic style. The subjects for his fine art were the common folk



These two steins show August Roeseler's style, the everyday folk whom he preferred as his subject matter, and his sense of humor. In the half-liter stein at top we see four Müncheners trudging along with purpose and determination as they take their empty steins to be refilled, while the scene at the bottom shows their fellow drinkers as they return from filling their steins.

of Munich. His works are highly collectible in Europe, nearly on a par with Fritz Quidenus. An interesting side-note for stein collectors who revere Heinrich Schlitt is that works done by both Roeseler and Quidenus are more prized than those done by Schlitt. Both artists were more prolific than Schlitt, and are thus more widely known.

His art is found on prints, postcards, and original pieces and occasionally on steins. On eBay you will often find a 1950's menu from the *Hofbräuhaus* showcasing his art. I recently acquired both the menu and a 2 liter stein with the same design.


If you study examples of his art you will realize his designs were primarily of humorous scenes. His subjects are seen laughing, eating, drinking, and playing pranks on one another. His adults were homely but his children were cute. Since a favorite pastime of the *Münchener* was spending time in the *Hofbräuhaus*, many of Roeseler's *Münchener*s are pictured in that setting. His men tended to be either very rotund or tall and skinny, often accompanied by their rotund dogs. His women were almost always fat and wore scarves and plaid dresses. His favorite subjects were the *Dachauers*, rather earthy and red-nosed residents of the Dachau district of Munich. These men wore derby-type hats, red vests with dual rows of white buttons, and tall black boots and pants. He also drew mountain folk in their *Lederhosen* and *Dirndls*.

Towards the end of his life, he focused on creating images of children at play along with countless depictions of dachshunds. He and fellow artist Arthur Thiele came to be known as the *Dackel* (Dachshund) painters of Munich.

During the Christmas season you will find many A. Roeseler postcards on eBay depicting cute designs of gnomes in various Christmas settings.

You may be interested to know that the steins I have pictured here are either marked Marzi & Remy or are unmarked, but showing several of the M&R characteristics. The pewter work is usually similar with dome-shaped lids, often with relief motifs of Munich, the Munich Child, and/or HB. I would place the vintage at near/after 1900.

There is certainly more to learn about Roeseler as well as the other elusive artists mentioned at the beginning of this article. Hopefully, with continued research and exchange of information we will be able to learn more about them and their lives, adding to the enjoyment of our hobby. If you have photos, steins or other works bearing the A.R or A. Roeseler signature, I would like to hear from you.

My thanks go to Terry Hill for his substantial contribution of historical content. Without it this article could not have been written. 



From August Roeseler's published character studies, "Muenchener Typen"



Bavaria and Her Lion

by Stewart Eastman

The Oktoberfest scene comprising the main decoration of this stein is one that could be visualized only by the most extreme beer drinker. Bavaria herself, surrounded by emptied steins, is feeding another *Mass* of beer to her lion.

The Munich Oktoberfest of 1902, as always, took place at the *Theresienwiese* (Theresa's fields) to commemorate the marriage of Prince Ludwig and Princess Theresa in 1810. When Ludwig became King Ludwig I, he was a noted patron of the arts and in particular of architecture and sculpture. One of his many projects was the *Ruhmeshalle*, or hall of fame. A classical structure of columns containing busts of famous Bavarians, it overlooks the Theresienwiese. Ludwig's court architect, Leo von Klenze (1784-1864), a neoclassical architect, painter, and writer who was a prominent exponent of the Greek revival style, won the design competition. The columns of the Ruhmeshalle and its stairs can be seen in the background of the stein's decoration.

Klenze's design called for a statue of *Tellus Bavarica*, the goddess representing Bavaria's strength and glory. It was originally planned to rather resemble the Greek goddess Athena. Ludwig Schwanthaler (1802-1848), a prolific Munich sculptor who thrived on the many royal commissions that Ludwig provided, modified the lady with more Teutonic attributes. An oak wreath substitutes for the Greek laurel, she carries a sword instead of a spear, and she wears

a bearskin wrap. On the stein Bavaria is wearing the bearskin; but, she has rested the oak wreath and her sword and shield on and against the stairway's columns behind her. Bavaria's animal companion was naturally the lion, who has appeared supporting the Bavarian coat of arms for centuries. Stein collectors frequently find the lion used as a thumblift on steins with a Bavarian theme, and the lion is *de rigueur* on Bavarian regimentals. The lion is so closely identified with Bavaria that it sometimes seems to express human emotions, such as sorrow in the 1836 statue in Nafplio, Greece, where it appears on the tomb of Bavarian soldiers who died of typhus there. In the case of the stein, the sentiment is more appropriate to Oktoberfest.

One thing that is not apparent in the stein's decoration is the scale. Should Bavaria come alive at the festival, she would have to drink directly from the keg, and even then the kegs would be like little schnapps glasses to her. She is not a common park statue but the earliest modern colossus. She was built to the sculptor's design by the foundry of J.B. Stiglmaier, mainly by Friedrich von Miller from 1844 to 1850. At 60' 9" tall she is one of the largest bronze statues in the world. Her weight of 96.2 tons might be an embarrassment to lesser ladies. The tons of bronze that were cast into her head in 1844 have a history of their own. In 1827 the Battle of Navarino took place during the Greek War of Independence (1821-1829). It was the last major naval battle to include only sailing ships; and, in it a combined fleet of British, French, and Russian ships sank the combined fleets of the Ottoman Turks and Egypt. This led to Greek victory, and after the war these



Great Powers appointed one of King Ludwig's sons, Otto, to be the new King of Greece. A Bavarian army expeditionary force accompanied the new King to his new capitol at Nafplio. This is how the unfortunate soldiers mentioned above came to be there. King Otto had the bronze cannon from the sunken fleets salvaged, and some tons of it were sent to Bavaria to become Bavaria's head.



The depiction of Bavaria on the stein shows her as quite voluptuous. This would have been appreciated by King Ludwig, who had a weakness for attractive women. Before the statue was completed he was obliged to resign in favor of his son Maximilian during the unrest of 1848, mainly because of scandals involving such notorious ladies as Lady Jane Digby and Lola Montez. But he was nevertheless able to officially dedicate the completed Ruhmeshalle and statue in 1853. Behind Bavaria on the stein is the empty plinth upon which she and her lion normally stand. When she is standing on that plinth, tourists are allowed to climb the staircase inside her for a view of the Oktoberfest field and surrounding Munich. The more common pose is depicted on many souvenir steins; this stein shows a scene missed entirely by all sober tourists visiting the 1902 Oktoberfest.



Postscript

by Walt Vogdes,
SCI Master Steinologist

When this stein was offered and sold on eBay several months ago, it became a topic of discussion in SteinTalk on the SCI web site because of its selling price – 3583 €, or more than \$5,000 US! The auction elicited 49 bids from 23 bidders, but only two continued above 1500 €. Some of the discussion dealt with the scene itself, which Stewart has dealt with above. Most of the other comments expressed some degree of incredulity over the price. So why did this saltglazed stoneware brewery stein fetch so much? There are a lot of factors which come into play when a stein is offered for auction, and we will never know exactly what was in the minds of the two bidders who fought this war to the end, but we can make some educated guesses.

Here we have a brewery stein, produced by Martin Pauson for Wagnerbräu, for the Oktoberfest in 1902. Pauson's name is incised in the base and on the pewter fittings, while the lid bears a trademark for Wagnerbräu, whose name also appears on the steins in the decoration. There is no manufacturer's mark. It's safe to conclude that this stein was produced for only that one year, and for one of the largest annual events in Munich. Wagnerbräu was an active brewery in Munich at the turn of the last century, but they faded during the following forty years as the industry not only grew like a wildfire, but consolidated. By 1944 they were no more.

This *brewery* stein, from the city of *Munich*, featuring a *humorous* interpretation of a well known city *landmark*, and produced for *Wagnerbräu* for the *Oktoberfest* in 1902, has not only broad general appeal, but features which the specialized collector will covet. Have you ever seen the stein before? When do you think you will see it again? \$5,000 is a lot for a simple brewery stein, but the owner of this stein will get the attention of his collector friends when he nonchalantly says, "What do you think of this piece I picked up recently?"



Old Sleepy Eye

by Rick Borth, owner/operator of the
web site for Sleepy Eye, MN

To date, very little information has been written on the subject of the pottery commonly called "Old Sleepy Eye", produced at the Western Stoneware Company (WSC) of Monmouth, Illinois. This pottery is not included in most common antique price lists, yet dealers and antiquers alike know it by sight and name, and collectors have found its prices steadily climbing.

Old Sleepy Eye items are best known for their depiction of a Sioux Indian Chief (figure 1). "Old Sleepy Eye" (or Ishtahumba, which means eyelids drooping) as was his real name, was a Chief of the Lower Sisseton Sioux and was born near the present site of Mankato, Minnesota. He lived most of his life on the lake which bears his name in Brown County, Minnesota. He became Chief between 1822 and 1825 and died about 1860. He is described in the "Handbook of American Indians, North of Mexico", as having been large and well proportioned and of a rather distinguished appearance. He died in South Dakota, but many years after his death, his remains were removed to Sleepy Eye, Minnesota, where they were reburied under a monument erected by the citizens in 1902. This is a tourist attraction for the town now and many folks make the drive to see this monument.

In 1965 a leading antique magazine gathered information from the Western Stoneware Company in Monmouth, Illinois, and put out the only article I have found on this subject. It states that the Western Stoneware Company had two major fires, one in 1929 and one in 1941, which destroyed most of the old records. From existing records it was learned that in 1906 seven potteries were combined to form the Western Stoneware Company. One of the companies in this merger was Weir Pottery of Monmouth, and a Weir catalog was found listing a butter crock, a stein and a bowl. This catalog can be dated somewhere between 1899, when the Weir Pottery was moved to Monmouth, and 1906, when they joined with others to form the WSC.

These items and many others were produced in great quantities from Illinois-mined clay from the 1890's to 1937. By 1937 all Indian head items had been dropped from production with the exception of a stein

figure 1



made in 1952 in two sizes (22 oz. and 40 oz.) which is easily identifiable since it pictures an Indian with a completely different profile and is done in an all-over Chestnut Brown glaze. This stein shows an Indian with a very large nose, much unlike the Original Sleepy Eye, and these steins are marked on the bottom with a Maple Leaf and a W, a current backstamp of the Western Stoneware Company. The old backstamp on the Sleepy Eye items was "WSCO Monmouth, Illinois" in a diamond shape. Some pottery items were marked but many more were not.

Supposedly, at one time the potters were allowed to make any items they could sell, and so the variety of items to be found in "Old Sleepy Eye" is numerous.

Most commonly found are the heavy gray and blue stoneware items, manufactured first by the Weir Pottery Company and then later at the Western Stoneware Company. These pieces were colored with what is referred to as a Fleming Blue glaze.

Western Stoneware produced a number of pottery items, including five basic sizes of pitchers ranging from 1/2-pint to one gallon in capacity, plus a sugar bowl, a stein, a vase and mugs. These are described as

having a "porcelain body" and are listed as having been made in cobalt blue and white, green and yellow (the yellow is actually more of a gold than a true yellow). The pitchers were also made in a little heavier pottery (similar to the stoneware items) with a decidedly cobalt blue relief.

With the exception of the steins, none of the pottery items I have found are marked with the words "Old Sleepy Eye", as are the gray and blue stoneware items. In asking about "Old Sleepy Eye" pieces in shops, I've often been quickly asked if I mean the stoneware items. Apparently, many do not believe the pottery pieces to be true Sleepy Eye, and it is often quickly pointed out that they are not marked as such. The colored pottery pieces are as much "Sleepy Eye" as the Flemish glazed stoneware pieces and were made by the same company and at relatively the same time, with the pottery pieces having been made perhaps a little later than the stoneware.

These pottery pieces were used as premiums for the Sleepy Eye Flour Mill in Sleepy Eye, Minn., founded in the 1880's and operated until 1921. As the story goes, Old Sleepy Eye, the Indian, was adopted as their trademark, and they ordered the pottery to be placed in their flour sacks as a premium. Supposedly they were forced to stop this practice because it was felt that since the pottery was heavier than an equal amount of flour, the customer was being cheated.



At one time the flour mill sold or gave away not only the pottery but a wide variety of other items, including advertising cards, cookbooks, rulers, breadboard scrapers, silver spoons, table linen, wigwams and pillow tops. One pillow top showed the trademark Indian head in full color, another

showed Chief Sleepy Eye in an 1824 audience with President Monroe at Washington, who actually made Old Sleepy Eye a Chief. There is also a small brass Trademark Head, which I suppose to be a paper-weight, and presumably there are more things depicting "Sleepy Eye" still to be found. There was also a large paper label that appeared on the top of a 196 pound barrel of flour, this is the "Trademark Head". This is in full color, predominately red, blue and gold and quite attractive framed.



Aside from those items mentioned above, I have found pottery pieces in colors of all cobalt, all brown, brown on yellow, brown on white and one pitcher which appears to be a light blue on white rather than the cobalt blue. I have found a pitcher in brown on yellow, one in all green and know of one in all cobalt. I am convinced it is just a variant of the all-familiar "Old Sleepy Eye".

There are also mugs in two sizes, 4 1/4 inch and a 4 3/4 inches, and I have seen a mustache cup and hotplate holder in the cobalt on white pottery. I've heard of a matchesafe and toothpick holder, even a chamber set, I learned at Western Stoneware that they put out a blue and buff colored stein which is a dated commemorative, made only once a year, which began in 1969, and then given only to members of its Board of Directors. This stein takes the shape of all earlier steins and depicts the Indian profile of the 1952 editions.

The field of collecting in "Old Sleepy Eye" is large and more and more people are collecting this pottery. Surely the price guides will discover this soon and it should be interesting for those of us who do collect, to note the prices listed. Certainly the dealers who try to have this for their customers have found it hard to come by and the price seems to be progressively getting higher to them as well as to collectors.

This pottery does not suggest quality and much is found chipped or cracked. crazing and discoloration is common. However, it is

very appealing and certainly works in well with the Early American decorating theme that is so Popular today and maybe that is why it is so much In demand.



More...

Old Sleepy Eye

by Terry Hogan

My mother is a big fan of the Monmouth Pottery. But her interest started a long time ago. The roots of her interest lie in an old flour company, located in a small town in Minnesota. This little town was named for an Indian chief who had a notable physical oddity for which he was named. His name, in turn, became the name of the little town, which, in turn, became the name of the flour mill in the little Minnesota town. When this flour mill company decided to put a "premium" in the flour sacks, it thought of its namesake. Thus, was the birth of the "Sleepy Eye" pottery, produced for the Sleepy Eye Milling Company, located in Sleepy Eye, Minnesota.

ported to be tall, looked like an Indian, but had either one or two drooping eyelids, depending upon the account you read. He was actually taken to Washington, D. C. to meet President James Monroe. Monroe made him an Indian chief. (No, I'm a little vague myself on the legal basis for this action). Later, as chief, Sleepy Eye gave away most of the remaining Indian lands of Minnesota. Sleepy Eye lived in Minnesota near, oddly enough, what is now known as Sleepy Eye Lake. Chief Sleepy Eye died in 1860. His remains are now underneath the Sleepy Eye Monument, located in Sleepy Eye, Minn., probably not far from the site of the old Sleepy Eye flour mill.

From about 1883 to about 1921, the Sleepy Eye Milling Company, at Sleepy Eye, placed premiums of pottery decorated with a profile of Sleepy Eye (the Indian, as opposed to the lake or the town) in its sacks of flour. You can guess who made the premiums. The early premiums were heavy stoneware butter crocks, salt bowls, steins and vases. They were "Flemish-gray" in color with cobalt blue decoration, showing the profile of old Sleepy Eye, teepees, etc. Sleepy Eye mugs were also produced, in

are well made and marked. Others are made elsewhere and are sometimes mistaken or even misrepresented to be originals. Some of these new Sleepy Eye items are items that were never originally made as premiums for the Sleepy Eye Milling Company. The true old premiums can bring several hundred dollars each.

Of course, we are in a period of our culture when everybody collects something. It may be matchboxes, lunch pails, or it may be automobiles. Sleepy Eye stoneware is no different. From its humble origin as a free gift in a flour sack, Sleepy Eye now has its own incorporated, nonprofit "Collectors' Club of America," based not in Sleepy Eye, Minn., as was my guess, but in our own neighboring town, the "Maple City" itself — Monmouth, Ill. For those who may be interested in the stoneware and/or the club, they have a homepage at <http://www.maplecity.com/~oseclub>.

The existence of the original Old Sleepy Eye stoneware premiums attests to the durability of the pottery. Their price in today's antique market attests to their perceived value. If you are interested in becoming a collector, or just an owner of a single piece of Old Sleepy Eye stoneware, it is important to do a little research. Copies are made and sold. Not all Sleepy Eye is old. The uninformed may pay dearly for a near-worthless copy.

Don't get scalped by an Old Sleepy Eye imposter. Watch out for his younger look-alike, "Sleazy Eye."



Credits:

The Zephyr, a weekly journal published in Galesburg, IL, www.TheZephyr.com

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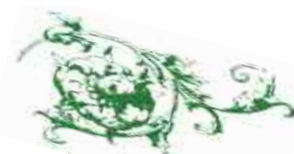
Seen above are two items from the Richard Ferrell Flour Milling Industry History Collection, now in the possession of Kansas State University. The trade card at the left was one in a series of nine. At right is a light pull showing Old Sleepy Eye's image on a bag of Sleepy Eye Flour.



But to start at the beginning. Sleepy Eye, the Indian, was known by various names since there was no written language. His name, written in English, was shown variously as "Ish Tak Ha Ba," "Ishtaba," "Ish-tahumba," "Eshtahenba," "Esh ta hum leah", ... Well, you get the idea. He was re-

five different sizes. Some were produced with other than the cobalt blue trim.

Today, you can find copies (fakes?) of early Sleepy Eye stoneware. Some Sleepy Eye items have been and still are produced as annual items by the Monmouth pottery and



Recently on eBay...

\$250,000 just doesn't buy what it used to!

This article is taken directly from a recent eBay listing. The item was offered for sale at \$250,000 or "best offer", and was the subject of discussion among collectors in SteinTalk on the SCI web site (www.steincollectors.org). Despite multiple emails to the seller, he was steadfast in defending his listing. No attempt has been made here to correct its content, spelling or grammar.

Unlidded German serving stein Salt glazed 1565?



This is a salt glazed German stein. It is made by gerz. There is a lot of detail in the stein. It holds 2.3 liters of your liquid of choice! It shows figures from the 15th to 16th century all over the stein. It is the blue salt glazed finish. There are kings, queens, dukes, bishops, maids, court jester, and other figures from the kings palace. There are columns and different types of javlins and shields on the steins. The handles are leaf engraved handles. It is about 13 inches tall. It has the date 1565 on the front of the stein. On the bottom of the stein it is stamped 213, Gerz W.(westerwald) Germany. There are 2 steins in mint condition. There is no reserve on this auction. Good luck bidding. Salt glazing started in the 1400's. Especially in the european coun-



tries. You would have to do more research on your own to verify this information. The stein is a symbol of German history and royalty. There are seven rulers on each stein. 1 coat of arms is from Conrad the 1st of Germany. 1250-1254! A second coat of arms is from Nassau (Adolph of Nassau) 1292! A third coat of arms is from Henry VII (House of Luxembourg) 1312! A fourth coat of arms is from Charles the Fourth 1355! Another coat of arms is from Austria. There are 2 other shields which have coat of arms but they are not. These two kings are actually dukes of Austria. One was Leopold the VI (the Glorious). He was from the House of Babenberg who fell to the House of Hapsburg! That brings me to the main king on the stein! The date on the stein is 1565. The ruling house at that time was the House of Hapsburg. All of these kings and their countries were part of the Holy Roman Empire ruled by the House of Hapsburg! The main king in 1565 was the Hungary and also the King of Bohemia and the king of the Holy Roman Empire. His name was Maximilian II. The coat of arms which is shown is the actual coat of arms missing the shields of all the countries under his rule. The designer of the steins added the actual Kings and Dukes under Maximilian's rule around the stein. The last known Gerz died in 1913.

Germany was destroyed during WW II. West Germany was founded in 1949 until 1990. It was an occupied country. American and Soviet troops occupied Germany for a long time.



Description

Fabric: Stoneware fabric, which can vary slightly in color from white to gray. Picture

Glaze: Salt-glazed. The vessels typically have cobalt blue decoration, and after about 1665, sometimes have manganese purple (Noël Hume 1991:281). Examples without applied color, "monochrome stonewares," are sometimes found. Made in Siegburg, Raeren, and later Höhr at the end of the 16th century, the monochrome style reappeared in the Westerwald about 1675 and continued into the 18th century (Gaimster 1997a: 179).

Form: In 17th-century Virginia, the most common form is the jug, with most of the surface covered by relief molding, stamps, and sometimes carving. Occasionally found are jugs with narrow mouths, stamped decoration, and one to three relief-molded medallions on an otherwise undecorated body. Smaller drinking jugs, or rounded mugs, are found, but cylindrical mugs are rare before the later 17th century. Chamber pots with 1630s dates exist (Hurst et al. 1986:224), but the form is not known in Virginia before 1650 and remains rare until the 18th century, when they become extremely common.

Discussion:

The cobalt blue decoration characteristic of Westerwald, and adopted onto American stoneware, actually originated in modern Belgium, at Raeren. In the late 16th century, Raeren potters moved to the Westerwald, in some cases even taking Raeren molds, and in the first half of the 17th century, Raeren and Westerwald products are "virtually identical" (Noël Hume 1991:280; Gaimster 1997a:251). Hurst et al. recommend calling all blue decorated examples "Westerwald," or if they are known to be Raeren, "Westerwald-type," using the Raeren name only for brown vessels (1986:221).

Westerwald is frequently found in the colonial Chesapeake, although not on all sites. In early 17th-century Virginia, the most common form is the biconic, a simplified variation of the baluster jug which was first produced at Raeren in the 1570s (Gaimster 1997a:225). Baluster jugs are found in relatively small numbers, and the form appears to fade in the 1620s, although one Virginia example is as late as the 1660s (Markell 1990:72). Biconics were popular in Virginia into the 1630s but the basic style, with carved vertical gadrooning on the lower section, essentially disappears in the 1640s.

By 1625, Westerwald was experimenting with less-intricate decoration (Reineking-

von Bock 1986:324). The major difference between the new types and the baluster/bi-conics was the return to a simplified, rounded form, without ridged cordons and carved vertical gadrooning on the lower section of the vessel. These transitional pieces continued to use the stamped, applied, and carved ornamentation typically found on baluster-style jugs, but now stretched to the base cordon.

In Virginia, the most commonly found style growing out of this transition used the simplified rounded shape dotted with individually applied ornaments of relief molding. This molding generally consists of rosettes or prunts, and numerous variations exist, including stamped devices, but the general type is a rounded body dotted with small decorations. This style had emerged by the 1630s and was extremely popular through the middle of the century, with some examples being made as late as 1694 (Reineking-von Bock 1986:348).

By about 1675, the "rosettes" were sometimes arranged like flower bouquets with "stems" of three or four incised parallel lines leading to a common point. This style continues into the early 18th century, when the decorative molding is generally reduced to a single medallion and all other decoration is incised.

In addition to the highly-decorated types, a more conservative style of Westervald is occasionally found in the 17th-century Chesapeake (de Bodt 1991:70, #113; Gaimster 1997a:262). In form, these vessels usually have narrow mouths and a squat, rounded shape closely related to that of 16th-century Bartmann jugs. At least one Virginia example has a base cordon and a rounded foot, like the more elaborate Westervald jugs.

Like the Bartmänner, the main decorations are large relief-molded medallions placed on the front and sometimes also on the sides. At least one Virginia example has the arms of Amsterdam. The central medallion often has separately applied lion supporters, and the vessel can be additionally decorated with floral stamps. The use of cobalt blue is generally confined to the molding and the cordons.

This type of jug appears to have a strong connection to chamber pots. The same style of decoration, with medallions and lion supporters, appears on a chamber pot dated 1632 and continues on that form, largely unchanged, to the mid-18th century (Hurst et al. 1986:183, 224-225).

Caveat emptor!



Two American Souvenir Steins

Seen here are two unlidded American souvenir steins featuring scenes from Colorado. The first stein shows scenes of Pike's Peak and the Colorado State Capitol Building, flanking a central image of an Elk. The base is marked "Germany". The second stein depicts Seven Falls in Cheyenne Canyon and the Gateway to the Garden of the Gods, flanking a view of "The Antlers" (Hotel in) Colorado Springs. This stein is marked "GERMANY" and "B".

Both of these steins were offered on eBay with the following additional descriptive material:

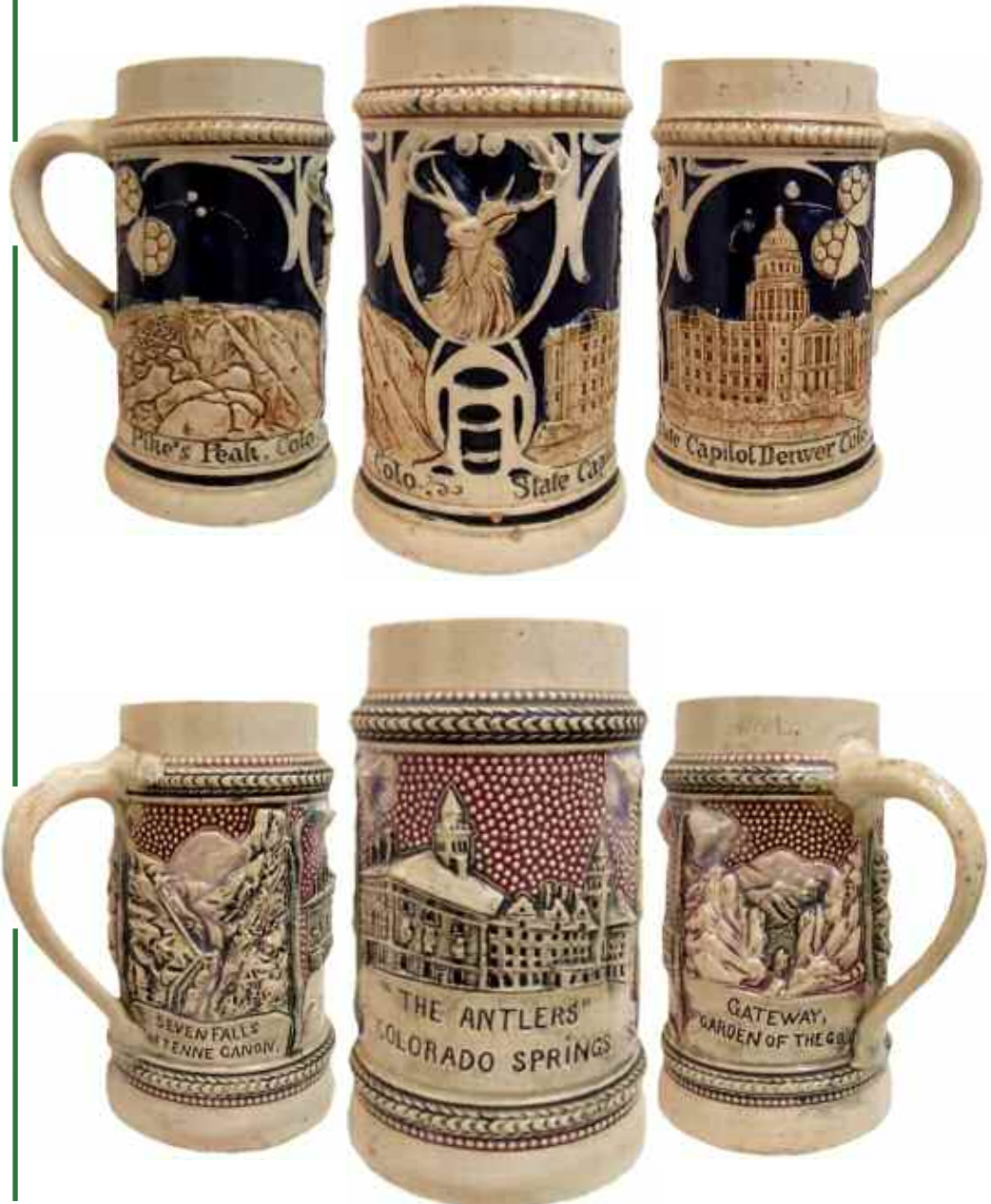
"You are looking at a beer stein with a history! This antique beer stein was given to

PROSIT

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my great grandfather (Richard Edward Spencer) by General William J. Palmer. General Palmer gave a party in the late 1800s and these *specially made for Palmer* German beer steins were souvenirs of that party."

An internet search was conducted in an attempt to learn more about the "history" of these pieces. No information was found about Richard Edward Spencer, but General William J. Palmer, a civil engineer, soldier, industrialist and philanthropist, had a significant role in the development of the railroad in the west, and in 1871 was the founder of Colorado Springs. Unfortunately, the origins of these steins, as related by the eBay seller, cannot be confirmed.



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