



The Beer Stein Magazine

PROSIT



VOL. 2, No. 67

Stein Collectors International

September 2008

In this issue:

Have You Checked Your Stein Handles Lately?

by Charlotte Whitham



The North German Lloyd and its Steins

by Roy DeSelms

You can call me Arminius, You can call me Hermann, Just don't call me a Viking!

by Stephen L. Smith



On the Road Again - Eleventh Installment

by Ron Fox

What's Inside

<i>The Russian Fairy Tales.....</i>	<i>Walt Vogdes</i>	2427
<i>A Bohemian Engraved Pokal.....</i>	<i>Walt Vogdes</i>	2428
<i>I Wish You Beer Stein Collectors..S. L. Smith</i>		2430
<i>Did Vikings Have Horns?....</i>	<i>Stephen L. Smith</i>	2433
<i>What to Collect.....</i>	<i>Chris Wheeler</i>	2435
<i>I am on the lookout for.....</i>		2436
<i>The GOP Elephant and the Dem Donkey.....</i>		2436
<i>Chicago/Milwaukee Mini-Convention.....</i>		2437
<i>The North German Lloyd.....</i>	<i>Roy DeSelms</i>	2438
<i>Photos from the Road.....</i>	<i>Ron Fox</i>	2440
<i>Membership Drive Contest.....</i>		2446
<i>Frank Pociadlo on Safari!.....</i>		2446
<i>Der Münchener Kalender.....</i>	<i>Walt Vogdes</i>	2447
<i>Die Deutschen Staatenwappen.....</i>	<i>Otto Hupp</i>	2448
<i>Seattle.....</i>	<i>Jack Strand & Walt Vogdes</i>	2450
<i>Inkeeper's 10 Commandments...S. Johnston</i>		2454
<i>Stein Handles.....</i>	<i>Charlotte Whitham</i>	2455
<i>A Miniature Bastion.....</i>	<i>Justin Pimentel</i>	2463
<i>Prinz Regent Luitpold.....</i>	<i>Ron Heiligenstein</i>	2464
<i>Advertising Policy and Rates.....</i>		2465
<i>It Dates From Around.....</i>	<i>Al Hoch</i>	2466
<i>A Stein Tribute to John O'Connor...E. Carrier</i>		2470
<i>Stein Auction at the Mini-Convention (ad).....</i>		2472

Visit the SCI web site at
www.steincollectors.org

To access secured material enter
your email ID, password = handles

Prosit (ISSN 0147-5274)

This bulletin is the official publication of Stein Collectors International (SCI), a non-profit organization devoted to the study of beer steins and other drinking vessels. Prosit is published in March, June, September, and December for SCI at 1155 Northland Dr., St. Paul, MN 55120. Periodicals postage paid (011-582) at St. Paul, MN, and additional mailing offices. Dues are \$35 per year (\$45 for overseas addresses, of which \$40 is used for a one year subscription to Prosit).

POSTMASTER: send address changes to
SCI, PO Box 222076, Newhall, CA 91322

Direct organizational correspondence to:
Les Paul, 568 Country Isle, Alameda, CA 94501.

Articles for publication in Prosit are actively sought. Please submit both text and illustrations electronically on diskette, CD or by email. If you can't submit material electronically, articles should be typewritten, double-spaced, on plain 8½ x 11 inch paper. Photographs should have high contrast and an uncluttered background. Do not close-crop photos. Please follow the format of previously published articles, or send for a copy of "Notes to Contributors," which contains detailed information on editorial needs, requirements and policies.

Note: Deadline for the next issue is October 1.

Send all editorial items & advertising to:
Prosit Editor, Ron Fox
3020 El Cerrito Plaza #315
El Cerrito, CA 94530
(631) 553-3841
e-mail: Prosit@steincollectors.org

Ron Fox - Editor Walt Vogdes - Asst. Editor

Prosit's Editorial Advisory Board

Louis Foster	Les Paul
David Harr	Justin Pimentel
Terry Hill	Jack Strand
Ron Heiligenstein	Bob Wilson
John McGregor	

STEIN COLLECTORS INTERNATIONAL, INC.
© 2008 ALL RIGHTS RESERVED
Reproduction in whole or in part without written permission is prohibited.

Flash! An update from Bad Schussenried

2008 SCI Award winners

Master Steinologist -
John Harrell
Jack Heimann Service Award -
David Harr
Jack Lowenstein Editor's Award -
John Lamb
Gemütlichkeit Award -
Marie Stevens
SCI Service Award -
Beatrix Adler
Miss Beer Stein -
Beatrix Adler
Special Host Award -
Herr Jürgen Ott

2008 Elections

Executive Director - David Bruha
1st VP - Conventions - Ralph Joyce
Secretary - Joohn Strassberger
Webmaster - John Piet
Chapter Liaison - John Kelly

Continuing in Office

President - Phil Masenheimer
2nd VP - Membership - Bill Hamer
Treasurer - Ravi Patel
Editor of Prosit - Ron Fox
Library Director - Lyn Ayers

Thanks to all of them for serving.



Prosit - The Perfect Gift for Every Occasion!

Does holiday gift-shopping raise your blood pressure? Tired of fighting with crowds and frustrated trying to find the perfect gift? It can be so easy - just give a friend, colleague or family member a gift subscription to *Prosit*, and introduce him or her to a lifetime of collecting pleasure.

Information about subscriptions is given below. Consider the savings offered by our special three-year rate for new subscribers. Once you have decided to give the gift that keeps on giving, you can relax like Santa - we'll do the rest.

PS - Gifts count in our membership contest!

Prosit Subscriptions/Renewals

	US address	Canada/Mexico	Overseas
One-year subscription, new or renewal	\$35	\$40	\$45
Save! - Special three-year rate for new subscribers!	\$75	\$90	\$105
Save! - Three-year renewal for current subscribers!	\$100	\$110	\$120

Renew your subscription at any time, either online or by mail.

ONLINE

Pay via PayPal account or your own credit card using PayPal online

Visit the SCI web site at
www.steincollectors.org
then click on RENEW

BY CHECK

Make your check payable to SCI and mail to

SCI Treasurer
PO Box 222076
Newhall, CA 91322



The Russian Fairy Tales

First in a Series



The stein seen here is one of four in a limited edition set produced by Villeroy & Boch Mettlach in 1986. The nicely made porcelain set depicts scenes taken from Russian Fairy Tales. Each stein deals with one fairy tale, and depicts three different scenes encircling the body. The porcelain inlay in the pewter-rimmed lid repeats the focus of the central scene from the body. The thumblift is the Mettlach Abbey. The base of each stein, which includes an impressed Mettlach Abbey trademark, gives the name of the series (Russian Fairy Tales), the titles for each of the scenes on the body and the model number (1526 through 1528).

The Snow Maiden stein is model number 1526; the three body scenes, seen left to right below, are Snegurochka at the Court of Tsar Brendei; The Snow Maiden; and Snegurochka and Lel, the Shepherd Boy.

The Snow Maiden, or Lel and Snegurochka

This story is a slightly modified version of the tale found on the web site of Tradestone Gallery, a company producing high quality lacquer boxes. It is used here with permission.

In a village in the Kingdom of Berendei, there lived an old couple, Fairy Spring and Mighty Winter. They were very unhappy because they didn't have any children. One cold and frosty morning when the neighborhood children were playing in the snow, their pain became so great that they decided to make the daughter they had always wanted from snow. They carefully formed the snow-girl's features, dressed her in a silken gown and placed red leather boots on her feet and a jeweled crown on her head. They had barely finished when the girl's lips began to redden, and she came alive.

"Don't be afraid", she said to them. "Let me be your daughter." The old folks were happy to hear these words and led her into their cottage. They called her Snegurochka ("sneg" meaning snow, hence Snow Maiden). Snegurochka was a kind and respectful daughter, but she never went out and perhaps for this reason she was very pale and wan.

When Snegurochka was sixteen years old, her parents realized that they should allow her to go into the world. It was time for them to leave and make way for Spring, and they feared that while they were gone the sun-god Yarilo would glimpse their daughter and she would die of his merciless rays. They went to the Spirit of the Wood, who promised that he would guard her from all harm, but he laid his conditions: Snegurochka would be safe from death so long as love for a man did not enter her heart.

The old folks constantly asked her to go outdoors and walk to the village to make friends with young people of her own age. Snegurochka refused to go out of the cottage because she feared going anywhere the Sun would see her. One day, however, when the street in front of her cottage was filled with merry young people, she couldn't resist the temptation to join them. She was so lonely and they seemed so happy! So she put on her clothes and went out to join them.

On the way to the village she met a young maiden named Coupava. She was a beautiful and loud girl who flirted with all the lads. Coupava introduced Snegurochka to her friends, and since that time Snegurochka went out sometimes to communicate with her new friends.

Lel, a shepherd boy, fell in love with Snegurochka, and she felt a strange new happiness and joy whenever she was with him. They became fast friends and spent much time together.

One day a rich young merchant, Mizgir, came to the village and joined the youths

and maids in their dancing. Coupava fascinated Mizgir, and within a few days they were lovers. He showered her with gifts of jewels and clothing, which Coupava flaunted before all the villagers.

One evening Mizgir saw Snegurochka, and from that time on his interest in Coupava waned. Now he found her too loud, and bold for his taste in comparison with shy and fragile Snegurochka. It was rumored in the village that Mizgir had asked for her hand in marriage.

When Coupava heard this, she was furious! She went to the Tsar and told him that Snegurochka had enticed Mizgir away from her. She begged the Tsar to have Snegurochka punished for her wicked behavior. The Tsar of Berendei was a mighty but benevolent ruler who always had the good of his subjects at heart. He listened attentively to Coupava and ordered that Snegurochka be brought to him.

Snegurochka was so fearful in the presence of the mighty monarch that she did not dare to even lift her eyes to look upon him. The Tsar told her not to be afraid, but to answer truthfully if she really had stolen the heart of Coupava's love, knowing that they were betrothed. Snegurochka answered that, although Mizgir had indeed asked for her hand in marriage, she refused him, because she loved Lel, the shepherd boy. The Tsar realized that the girl was speaking the truth and let her go home.

From that day on Snegurochka didn't want to go out to stroll and talk with young people. Even Lel, whom she loved so much,



Snegurochka at the Court of Tsar Brendei

couldn't persuade her to leave her cottage. Spring finally came to the village and, as it grew warmer, Snegurochka became sadder and paler. One beautiful, sunny day Lel came to her window and asked her to go out. Again she refused, but finally she could resist no longer.

She came out of her cottage and walked with him toward the forest. When they reached a lovely glade, Snegurochka said to him: "Play for me, my dearest friend. Play one last song for me, Lel!" Lel took out his flute and began to play the charming refrain, which was Snegurochka's favorite tune.



Snegurochka and Lel, the Shepherd Boy

As she gazed upon him, love for Lel filled every fiber of her being, and she knew that these were the emotions that she had been warned against by the Spirit of the Wood. Great tears appeared in her eyes - and suddenly she began to melt! In a few minutes she had vanished completely and there was nothing but a wisp of white mist which lifted slowly toward the heavens. People enjoyed the hot sun and forgot about Snegurochka's death. Only in cold winter they remembered the love which warms hearts and formed this tale.



Visit Tradestone Gallery at
www.lacquerbox.com.

An Extraordinary Bohemian Engraved Pokal

submitted by Walt Vogdes,
SCI Master Steinologist

The fancy pokal seen in figure 1 was recently sold on eBay. It is clear glass, wheel cut, stained in yellow and copper-wheel engraved. The engraved scene is of riders in Persian dress on horseback. The engraving has extraordinary detail and artistry, and while the term "museum piece" can be overused, in this case it is certainly appropriate. This particular piece is signed by the engraver, "A. Böhm" (figure 2).

figure 1



figure 2



The following material about Bohemian engraved glass and August Böhm are taken from *The History of Glass* by Dan Klein and Ward Lloyd (Crescent Books, New York, 1984).

"One of the greatest exponents of glass engraving in the nineteenth century was the Bohemian August Böhm, whose travels in England and America encouraged the growth of engraving in these countries. This [pokal] (figure 3), executed at Meistersdorf in 1840, is one of his outstanding works. The engraving, based on a painting by Lebrun in the Louvre, depicts the Battle of the River Granicus in 334 BC, at which Alexander the Great, although heavily outnumbered, defeated King Darius of Persia...

figure 3



This pokal, measuring 23 inches in height, is on loan to Broadfield House Glass Museum, Kingswinford.

The scenes in figures 4 - 6 are from the eBay listing for the stained and engraved pokal in figure 1. These views were photographed looking from the inside of the glass, which is the way engraved pieces should be viewed to be fully appreciated.

figure 4



Figure 4 shows a magnified portion of the main scene on the pokal of a rider on a horse. Compare the size of this image to its appearance in figure 1 to gain an initial appreciation of the degree of detail in the etching.

Figure 5 is a detailed view of the horse's head, showing the the artistry of the engraver in capturing the horses bridle and the hair of its mane, as well as the sculpted form of the horse's neck and shoulders.

Figure 6 is a similar close up of the rider's head and shoulders. Note how the wavy hair of his beard has been captured, as well as the details of his shirt. Now you see why I suggested this piece is museum-worthy.

Sadly, this piece had damage. Stein collectors are used to terminology like "pin-point flake" and "chip". This piece did have multiple chips on the lid and on the foot. However to describe the rim, a new term is needed - "chunk". There were several finger-tip sized pieces of glass missing around the rim - a terrible tragedy for such a high quality example of the engraver's best work.

Despite the damage, the pokal did not go unappreciated. It sold for more than \$2000.



figure 5



figure 6



I Wish You Beer Stein Collectors Could Learn This One Easy Lesson!

by Hermann, the German
a.k.a. Stephen L. Smith
SCI Master Steinologist



figure 1 - Hermann d. Cherusker

Every time I hear you stein collectors call me a "Viking", I roll over in my grave.

The Vikings lived in Scandinavia, and were of historical significance about 800 years after me and my people. The term "Viking" is usually traced to the old Norse *vik*, meaning inlet or bay. The original Vikings, in this interpretation, were seafarers who lurked in their boats in any of the steep-sided sounds that gouge Norway's deeply indented North Sea coast, waiting to pounce on cargoes of ships traveling the north way...." [1]

But I am a German! I am a good old German; an *alter Deutscher*, and I am famous in my homeland. So to try to stop all that nonsense, I'm addressing this article to you.

My name is Arminius, I am also known as Armin. In English, my name was interpreted by Martin Luther as "Hermann". To distinguish me from others with the same name in German history I am known in English as "Hermann the German".

It is a shame you Americans can't call us old timers by our right names; but then you are the ones that started calling our stoneware bier krugs "beer steins", are you not?

As I said before I'm pretty famous! My warriors, known as the *Cherusker* (or *Cherus-cans*, *Cherusci*) and a couple of other tribes, whipped the snot out of three Roman legions (with supporting units of cavalry and auxiliaries) at the famous battle of *Teutoburger Forest* in what is now northern Germany. We killed those 20,000 Romans back in 9 A.D.! It was said of the battle where we creamed the Roman General Varus and his troops: "nothing was bloodier than this *Gemetzel* (massacre, butchery, carnage) in swamps (swamp or bog) and forests." [2] The loss of three entire legions under Publius Quinctilius Varus was one of, if not *the* greatest military defeats in Roman history. In Rome they called it the *Clades Variana*, the Varus disaster. On hearing the news of the defeat, the Roman emperor, Augustus Caesar, yelled out: "Varus, give me back my legions!" Hundreds of years later they were calling me Hermann, "*Befreier Germaniens*," or Hermann, "the German liberator." It was an unequalled military triumph at the time; and you people are still determined to call us "Vikings"!

If you don't want to acknowledge that we are of German heritage, call us Teutons, or the Nordics, or call us the *Cherusker*, the official name of my tribe, but please don't call us Vikings!!



Fig. 2 - This pottery relief stein shows me and the Cherusker engaged in battle (photo credit: SteinCenter.com)

In a poll conducted in 2001 which asked the question, "Which best describes me, Arminius?" 34% responded "freedom fighter", 24% responded "military genius," 24% responded "schemer" and 12% thought I was a traitor, which I am certain the Roman General Varus thought also.



figure 3, from the author's collection

Figure 3 shows detail of a 1-liter saltglazed stein with the Imperial "eagle" standard being discarded (bottom left). This seems to be artistic license, as it is doubtful the Romans would have allowed this to happen, even in retreat. However, it does give a clear sense of how overwhelmed the Roman forces were by the German forces led by Arminius and his father Segimerus.



figure 4

Figure 4, a pottery flask, shows the profile of *Hermann der Befreier* wearing a winged helmet.

Please let me emphasize and re-emphasize this one point: the Vikings never wore helmets with wings in battle, and it's quite doubtful that my Germans ever did either. [3] The wings would have caught an enemy's sword or club and my neck might have been broken on the spot. It's possible, however, that I may have worn one of these helmets in tribal council meetings to show my lofty position. [4]

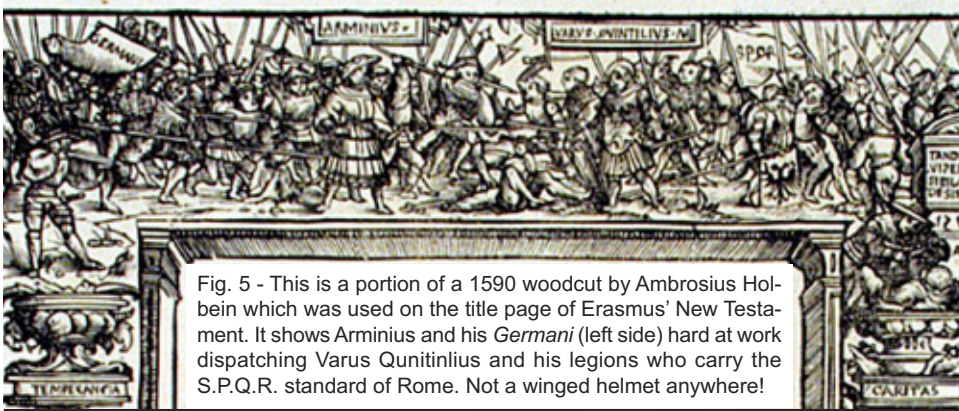


Fig. 5 - This is a portion of a 1590 woodcut by Ambrosius Holbein which was used on the title page of Erasmus' New Testament. It shows Arminius and his *Germani* (left side) hard at work dispatching Varus Qunitilius and his legions who carry the S.P.Q.R. standard of Rome. Not a winged helmet anywhere!

There is evidence that the Celts, a tribe of northern Huns that pre-date me and my men by several centuries, had metal helmets with a representation of bronze "horns" on them. It has never been proven that they used them in battle either, and they were probably ceremonial. [5]

Figure 6 shows what a Viking warrior's helmet really looked like.



figure 6

The *Hermannsdenkmal* (Hermann's Monument) features a large statue of me in memory of the battle I have been telling you about (figure 7a). Ernst von Bandel erected the 385 meters high (above sea level) monument in 1875, and was not particularly interested in historical accuracy, but in finding a "correct" and pleasant surrounding. These he found on the *Grotenburg* at the gates of the traditional town of Detmold. The construction of that statue gave the German beer stein producers contemporary inspiration as well as artistic license to portray me in a winged helmet (figure 7b). (It should be noted here that as a result of historical excavations started in 1987 by an English chap, it has been determined that the actual site of the battle was just north of the town of Osnabrueck, about 50 miles to the northeast of the "Hermannsdenkmal". Of course, none of that was known when von Brandel built this monument. The German history students are now calling the site *Varusschlacht*, or "Varus's battle", to distinguish this new location from the original Teutoberger Forest.) [6]



figure 7a



figure 7b

It was not Hollywood's renditions of the Vikings that caused this major misunderstanding of the winged helmets. Probably more to blame than Hollywood is another much earlier form of theater, the opera. Richard Wagner (1813-1883) and his theater's set and costume designers did more to unconsciously establish the dress of the "old Germans" in the Nordic style of the Scandinavians than anyone else.

The Nordic myths of Siegfried and Brünnhilde especially fascinated Wagner. He decided to use the tales as a basis for

four epic operas to be performed under the title *Der Ring des Nibelungen* (The Ring of the Nibelung). When he composed the *Ring* he combined the Norse *Saga of the Volsungs*, with the German epic *The Nibelungenlied*. Wagner relied less heavily on the *Nibelungenlied* than some believe, and instead turned to the more pagan *Volsung saga* with its tale of Sigurd the dragon slayer and the Valkyrie Brynhild. He greatly expanded the tale and, as usual, wrote his own librettos. Writing the story in reverse order, he began composing *Das Rheingold* (The Rhine Gold) in 1853. He would go on to complete *Die Walküre* (The Valkyries) in 1854, Siegfried in 1871 and *Götterdämmerung* (Twilight of the Gods) in 1874. [7]

Steve Smith has a theory which he acknowledges is hard to prove over 150 years later, but I'll advance it anyway. He believes Wagner got his costume ideas from a book that had been published and widely read after its publication in 1836. It was called "The History of the German People," authored by Carl Mayer and to Steve's (limited) knowledge and research on the subject, it is one of first times Hermann is seen wearing a winged helmet (figure 8). Years later, by the time the final episode of Wagner's *Ring* series had been produced, and many editions of "The History..." had been published, the German ideal of the daily garb of the old Germans had been well established. Of course, the winged hel-



figure 8

mets of the fearless leaders tagged along. It was a short hop from the book illustrations – and the opera posters – to those images produced in the stein workshops of an industrial Germany. The rest, as they say, is "beer stein history".

Whatever the source of the misconception regarding my winged helmet, it seems to have become a standard part of my image as seen in this 20th century rendering by Kveldulf Hagan Gundarsson (figure 9).

As one can see by the photos in this article, I have been represented on many *alte Bierkrüge* (old beer steins, to you Americans). On some of these vessels the maker's even added the words *alten Germanen*, and you collectors will still look at these steins and say – you guessed it – Vikings!!

I am sometimes portrayed with an animal's hide (most often a bear's) as a head and neck protector. Figure 10 is a copper plate print from 1823 showing me in Roman dress with my bearskin headdress.



Figure 11a shows the lid of a 3-liter pottery relief stein. The warrior on the lid is shown with his drinking horn, used for mead or beer. In the scene on the body I am seen on horseback, and wearing my bearskin headdress (figure 11b). My woman (wife) Tunselda, also dressed in old German or Teutonic garb, offers me mead or beer. The verse on the stein, and its translation, are as follows:



figure 9



figure 11a, from the author's collection



figure 11b, from the author's collection

*Trink nach alter deutscher Weise
Lang noch diesen Steinkrug leer.*

Empty now those foaming steins as did
Those Germans in ancient times. [8]

In figure 12 I am seen blowing a buffalo horn to rally my tribesmen. Many of *die alten Deutschen* pottery relief beer steins show these horns being used as drinking vessels.



figure 12, from the author's collection

figure 13
Photo credit to
SteinCenter.com



Figures 13 and 14 depict a scene titled *Hermann's Abschied von Tusnelda* (Hermann's farewell to Trusnelda).

figure 14, from the author's collection



figure 15, from the author's collection



Figure 15 is a half-liter porcelain stein borrowing the portrayal of me from Gundarsson's painting.

~~~~~

This article is dedicated to my friend and fellow collector Jack Gaustad, who started me on this project years ago by writing his brief explanatory article about Hermann in *Prosit*, and who gave me the stein seen in figure 3.

The author thanks "Barney", a member of Gambrinus Stein Club, for his editorial review assistance.

Copyright by Stephen L. Smith

#### Footnotes and References:

1. *Vikings – The Battle at the End of Time*, Tony Allan, Duncan Baird, London, 2002
2. *Outline of Roman History*, F.L. Florus – about 120 years after the battle.
3. *The Internet Medieval Sourcebook: Tacitus: Germania* This internet page quotes Tacitus, a Roman historian in the first century, writing of the German fighters: "with coats of mail very few are furnished, and hardly upon any is seen a head-piece or helmet."

4. Some of the slipware pottery German steins made for the Scandinavian market show the Norse god "Odin" with a winged helmet; again with the idea of showing his lofty position in relationship with all the other Gods.
5. *The Epic of Man*, Golden Press, NYC (1962), "Celts and Scythians", page 95
6. Wikipedia, the Free Online Encyclopedia – Battle of the Teutoburg Forest
7. Various "Googled" web sites.
8. Supplement to *Ein Tausend und eine Uebersetzungen von deutschen Bierkrug Sprueche*, (1001 German Beer Stein Translations), compiled by Col. Lester E. Hopper, AUS (Ret.), Al E. Gator Press, 1994

## Did Vikings Really Have Horns on Their Helmets?

reported by Stephen L. Smith  
SCI Master Steinologist

*After writing this article published above I came across an interesting web site which has more information on this topic. The home page of "The Straight Dope" indicates that they have been "Fighting Ignorance Since 1973 (It's Taking Longer Than We Thought)." In response to a question posed by "Thad in San Antonio," Straight Dope staffer "bibliophage" of the Straight Dope Science Advisory Board writes as follows:*

No self-respecting Viking warrior ever wore a horned helmet in battle—they weren't that dumb. As anyone who has done any slaughtering can tell you, horns provide nothing more than a good handhold to steady your work while you're slitting someone's throat. Nor did Viking warriors wear wings on their helmets, as they were commonly depicted doing before the horned image took over. Popular belief to the contrary isn't entirely baseless, though. Historical and archaeological evidence indicates that priests among the Norse and earlier Germanic peoples did wear headgear with horns (but not wings) in religious ceremonies. Furthermore, the ancient Celts wore helmets with wings (or other weird stuff), also for ceremonial purposes. The use of horned headdress in religious ceremonies wasn't limited to Germans and Celts—there are dozens of examples from

around the world dating back to the earliest civilizations.

Who started the idea that Vikings wore a pair of horns on their helmets in battle? Ancient Greek and Roman writers got the ball rolling. They described the inhabitants of northern Europe wearing all manner of outlandish things on their heads. For example, Plutarch described the *Cimbri*, the likely ancestors of at least some of the Vikings, wearing "helmets, made to resemble the heads of wild beasts," horns included. Diodorus Siculus had earlier described a similar habit of the Gauls, who were a Celtic rather than Germanic people. The Gauls, he writes, wore winged helmets or helmets with horns or antlers or whole animals attached. (The tradition continues apace; I've met Celts with all kinds of crazy stuff coming out of their heads, mostly but not entirely limited to the one day each year when green beer miraculously flows like water.)

Archaeological finds, all but one of which date from the ninth century B.C. to about the seventh century C.E., back them up on the horn thing, but only to a degree. The ancients implied that such helmets were used in battle, but a ceremonial use is more likely. The finds consist mostly of images from rock carvings, horn carvings, coins, engraved metal objects, etc. A few actual horned helmets have been found; most are Germanic helmets from Denmark, but one is a Celtic model dredged from the Thames. None of these ceremonial horned helmets match the stereotypical image of a metal helmet with ox horns attached. For example, two Bronze Age horned helmets unearthed at Viksø, Denmark sport long twisting horns made of metal. The Thames helmet to my mind suggests an ancient priest who got drunk enough to think it was a good idea to wear Madonna's cone bra on his head.



*Celtic horned helmet (150-50 BC: from the River Thames at Waterloo Bridge, London, England). The helmet is made from sheet bronze pieces held together with many carefully placed bronze rivets; decorated with the style of La Tène art used in Britain between 250 and 50 BC.*

Even the latest of these archaeological finds, with one exception, are a century or two shy of the Viking age proper, which is somewhat arbitrarily reckoned to have started in A.D. 793, the year of the Viking raid on Lindisfarne. The exception is the horn-wearing man depicted on the ninth-century Oseberg tapestry discovered in Norway a hundred years ago. It may represent a continuation of the pre-Viking ceremonial use of horned headdress by the Norse. That wouldn't be too surprising; Norse culture didn't radically change in 793. On the other hand, it could be a new custom imported from the east. Herodotus reported that the Thracians, the prototypical steppe barbarians to the ancient Greeks of his day, wore horned helmets. It's possible the Vikings encountered something of the same sort in their travels through Russia or elsewhere in the east.



*Detail from the Oseberg tapestry.*

The first image of horned helmets to be found was an engraved horn from Gallehus, Denmark, discovered in 1734. However, European artists had begun portraying ancient (pre-Viking) Germans wearing horned helmets as early as 1616, on the authority of the ancient writers. Since the ancients weren't clear on the ceremonial purpose of the helmets, they were often used in battle scenes. The use of horned helmets in German heraldry during the middle ages can probably be attributed to the same authors.

How did the priests' headdress get transferred to intrepid Viking warriors? Blame artists, not archaeologists or historians. The Viking got his horned and winged helmets during the Romantic period (late 1700s to mid-1800s). Romantic artists rejected the constraints of classicism and started to explore, among other themes, ancient Germanic and Celtic history and mythology. These artists weren't always careful about the details and sometimes depicted a hodgepodge of Germanic, Celtic, and classical motifs. (Would you believe a Viking

driving a chariot?) Romantic artists gave Vikings Celtic-style winged helmets before they got horned ones.

In the 1820s the Swedish artist Gustav Malmström was the first to give horns to Vikings, as opposed to pre-Viking Germans like the *Cimbri*. He did so in illustrations for an edition of *Frithiof's Saga* (1820-25). This Swedish poem by Esaias Tegnér was based on a poor excuse for an old Icelandic prose saga written at a time when the once great saga tradition was beginning its long sad descent into what E. V. Gordon called the "turgid monotony of the fourteenth-century tales of kings, queens, and knights in fantastic adventure." Tegnér's sappy reworking was unaccountably popular and influential around the world. The various English translations were largely responsible for popularizing the word Viking in English.



*Detail of illustration from 'The Song of Frithiof Retold in Modern Verse', showing a stylised Viking helmet.*

Where did Malmström get the idea for a horned helmet? By the time the poem came out, plenty of archaeological evidence indicated that horned headgear was used in ancient times, although it still wasn't clear that such helmets were purely ceremonial and may have disappeared before the Viking era. At any rate, Malmström's idea didn't catch on right away. While the illustrations for some English translations of the poem also featured horned helmets, the winged variety remained the norm for several more decades.

Horned helmets were given a boost by amateur archaeologist Axel Holmberg, who in the 1840s and '50s assigned to the Viking Age a rock carving that depicted men wearing what he claimed were iron helmets with attached ox horns. In fact the carving dated to the Bronze Age (no later than 500 BC), and only Holmberg could discern what material the horns were made of. His ideas didn't do much to popularize the idea among artists or the public, but quite a few archaeologists and historians were hornswoggled for a while. The professionals eventually came to their senses, but by



then horned helmets had become common on Viking heads in art.

Richard Wagner is often credited with popularizing the idea of horned helmets, although he never wrote an opera about Vikings. His operatic cycle *Der Ring des Nibelungen*, the four parts of which were first produced between 1869 and 1876, depicted Germanic gods and heroes in the mythical past, not during the historical Viking era. Most opera fans neither knew nor cared that the Viking Age didn't start until A.D. 793, though, and some apparently assumed all barbarian warriors in northern Europe wore pointy headgear. Wagner had also used a horned helmet in the original production of *Tristan und Isolde* in 1865. This is even further from Vikings, because the story is a Celtic, not a Germanic, legend.

In Wagner's operas, horned helmets are now most closely associated with the Valkyries, but as originally staged the Valkyries wore helmets with wings. (The Valkyries didn't get horny until Wagner died.) The only major figure in the whole cycle who wore a horned helmet in the early productions was Hunding. Those who have somehow managed to stay awake through the entire four-hour production of *Die Walküre* may remember Hunding as the boor who objected to his wife sleeping with her brother. Wagner and his costume and set designer Carl Emil Doepler probably borrowed the idea not from the few scattered images of Vikings wearing horned helmets, but from the costumes in stage plays about ancient pre-Viking Germans.



Karl Emil Doepler's design for Siegfried's costume in Wagner's opera.



Fritz Feinhals (1869-1940) as Wotan in Wagner's *Der Ring des Nibelungen*

The horned helmet didn't immediately replace the winged helmet. The trend grew slowly until the early 1890s, when the one started horning in on the other's territory, especially in German and English illustrated children's books about Vikings. After that it was bully for horns while wings just fluttered. Winged helmets finally crashed about the time of the First World War and weren't seen much thereafter until reincarnated for Thor and Asterix, a comic rebirth if I ever saw one.

If Viking warriors didn't wear winged or horned helmets in battle, what did they wear? Many probably didn't wear helmets at all. Writing about seven centuries before the Viking era, the Roman historian Tacitus says most Germans didn't. But we needn't take his word for it. Contemporary Viking era artwork shows roughly half of Vikings in battle bareheaded, while the rest wear unremarkable dome-shaped or conical helmets. Few helmets have survived from the Viking age, probably because the rank-and-file wore leather helmets that didn't last. The few metal ones that have been discovered presumably belonged to the richest Vikings. Some are iron "spectacle" helmets, so called because they have bronze eye-and-nose guards that look a bit like a pair of glasses except that there's nothing at all nerdy about them. I'm willing to bet that anybody who called their wearers "four-eyes" was soon made to see the light—or stars.

Illustrations added by the editorial staff.

## What to Collect

by Chris Wheeler

I occasionally see newcomers to stein collecting, asking in SteinTalk for advice as to what to collect. There is no direct answer to this question as it depends on your taste and the depth of your pocket. Whilst I have interests in certain manufacturers and dates, I have always advocated buying what you like the look of, rather than following fashion, or buying as an investment; hence the reason I own no Mettlach Chromoliths, etched Hauber & Reuthers or Regimentals. If your first question is "What's it worth", perhaps you are in the wrong hobby.

I recently purchased, in separate deals, two porcelain steins that I chose for the quality of their artwork. They are clearly from the same, as yet unidentified, stable.

Stein 1, showing a portrait of a young man, has a fine pewter lid, with the saying around the circumference, "*Lieben, Trinken, Allzuviel, schadet, sei es wie es will*", or "To love and drink, too much is harmful, may it be as it will". The hinge is a very solid open three-ring offering and the lid is finished off with a thumb pull consisting of a *Heinzelmännchen* carrying a barrel of the amber nectar. The background colour of the stein body, which is without a capacity mark, is Cornish cream, with olive green, orange and terracotta used both for the bands and the overall design. The portrait is hand painted to a very high standard. The base is without a recess.

Stein 2, showing a family around a guitar player, is I believe an earlier version from the same maker. It has the identical pewter lid, but with a closed five-ring hinge of the same proportions. Whilst the stein body has a background in very light blue, it uses the same colours as stein 1 but in a different design. Again the main tableau is painted to a very high standard. The sharp eyed amongst you will see that this stein, again without a capacity mark, is approximately ¼ inch taller than stein 1. This is due to the base having a slight recess, which is there to protect a lithophane.

I have no idea why there is no lithophane on the later stein, perhaps it was removed from the design to save production cost, or maybe it was always an optional extra.

To my eye these are two handsome steins, bought for relatively small amounts of money. As previously mentioned, I have not identified the maker and without any maker's marks I am not optimistic on that score. However, they give me a great deal of pleasure and my eye is now peeled for further examples.



## I am on the lookout for...

*This is a new feature in which we will publish your standing "wish list." Send info to [Prosit@steincollectors.org](mailto:Prosit@steincollectors.org), we will rotate listings for each issue of Prosit to fill available space.*

**I am on the lookout for...** Rare antique regimental steins in mint condition, with or without unusual features. Also, looking for regimentals named to the Guard Corps, and steins with double unit designations, especially from eastern regions. Ron Heiligenstein [ronheil@earthlink.net](mailto:ronheil@earthlink.net)

**I am on the lookout for...** Occupational steins depicting unusual occupations. What do you have? Ken Etheridge - 910-276-3631 (East Coast) or [beckieburg@bell-south.net](mailto:beckieburg@bell-south.net)

**I am on the lookout for...** Sarreguemines/Saargemund steins and other wares especially the gray, blue, gold gilded steins and any work by Max Von Heider. Ralph Joyce at [wearenoweare@comcast.net](mailto:wearenoweare@comcast.net) or 603-529-0264 (East Coast).

**I am on the lookout for...** All Mettlach wares. Also Maresch gnomes and other figures. Steve Steigerwald- 516-939-9866 (East Coast) or [sassteins@aol.com](mailto:sassteins@aol.com)

**I am on the lookout for...** J. Reinemann 1/4-liter character stein, Bohne, Muster-schutz, Chinese-German soldier, Fish, Lion. Also Royal Vienna, Glass, Pokals, Military Pipes. Bob Groebner, 847-965-3528, or by email to [RGroebner@comcast.net](mailto:RGroebner@comcast.net)

**I am on the lookout for...** Porcelain steins from the Nurnberg Exposition of 1896. Any size and any pewter lid. Please send Email with photos and condition to Jim DeMars, [steinlvr@aol.com](mailto:steinlvr@aol.com) or 954-494-5630 (East Coast).

**I am on the lookout for...** Buy or trade for better Regimental steins. Have better Mettlach, Brewery, Anti-semitic, Occupational, Pewter and other good steins for trade. G. Schamberger, [g1934s@comcast.net](mailto:g1934s@comcast.net)

**I am on the lookout for...** Unique Occupational steins and Diesinger character steins, especially jesters or animals. Phil Masenheimer - 253-627-2107 (Pacific Northwest) or [p.masenheimer@msn.com](mailto:p.masenheimer@msn.com)



**David Harr does it again!** Conceived by David Harr and co-produced with Henry Cornell, the GOP Elephant and the Dem Donkey stand atop their soapboxes ready to pontificate. David will have this special "Gold Star" version available at the October mini-convention.



## Chicago and Milwaukee Chapters to Host the Midwest Mini-Convention

**October 10, 11, & 12, 2008**  
**Holiday Inn North Shore (847-679-8900)**  
**5300 West Touhy Ave.**  
**Skokie, IL 60077**

**Highlights** of the three-day mini-convention include a featured PowerPoint presentation by Phil Masenheimer on Diesinger Steins, a series of Round Tables conducted by a group of knowledgeable experts including at least four Master Steinologists, the traditional Stein Sales Room, and a live auction on Sunday by TSACO, The Stein Auction Company. On Friday evening there will be the traditional Pizza dinner followed by the initial buy-sell-trade activity. Saturday, following the water aerobics session with Joann Ellis, hotel guests will enjoy a complimentary breakfast. The fully-stocked Hospitality Room will be open extended hours on all three days of the mini-convention.

On Sunday the Stein Auction Co. will provide breakfast. Auction preview at 9 a.m., first lot going under the hammer at noon. This promises to be an outstanding auction with many fine pieces offered, and the action will be hot and heavy.

To add to a stein-filled weekend, home tours of local collections will be available on Friday, Sunday and Monday. Home collections included are those of Bob Groebner, Jack Strand, Martin Jahn, Bernie Gould and Ralph Markus. Schedules available by email from Pat Jahn (MrsPatJahn@comcast.net).

The Holiday Inn North Shore offers free parking and special room rates for conventioners. Mini-convention registration forms were provided in the June issue of *Prosit* and in The Stein Auction Catalog, and may also be found at the SCI web site. Early response has been good, but don't wait any longer, send in your registration today! Reserve your room directly with the Holiday Inn.

We hope you will come early or stay late – or both – and take in some of the myriad of attractions in the greater Chicago-Milwaukee area. Both cities enjoy their lakefront setting on Lake Michigan, providing spectacular sites for museums, parks and scenic drives.

**Chicago**, culturally rich and diverse, is the third largest city in the United States. With its varied architecture, multitude of museums, culinary delights, and its own style of music, Chicago is a smart and fun destination for people of all ages and interests. Possibilities for your visit include Millennium Park, a downtown showcase of beautiful architecture, parklands, and the arts; the Chicago Art Institute; Adler Planetarium; Shedd Aquarium and the Field Museum of Natural History (go face-to-face with Sue, the largest T-Rex fossil in the world); as well as the renovated Soldier Field Stadium, home of "Da Bears," all located along beautiful Lakeshore Drive. Further south, the Museum of Science and Industry is one of the largest science museums in the world, with lots of "hands-on" opportunities, including a German U-boat. Tired of walking? Relax in their Omnimax Theatre for a scientific adventure. Just north of the downtown area is Lincoln Park Zoo, a natural oasis for animal lovers. Admission is free.

Home of the skyscraper, the variety of great architecture can be seen just driving around the Loop, the city's compact center. To name just



a few of the city's famous architects, Louis Sullivan, Daniel Burnham, Frank Lloyd Wright and Mies van der Rohe used Chicago as the crucible for new developments in architecture. The Sears Tower Skydeck and the John Hancock Observatory both offer sweeping views of the Chicago skyline. Take a bus tour to view the Chicago bungalows built between 1910 and 1940, or visit the Frank Lloyd Wright Historic District. Oak Park is home to the world's largest concentration of Frank Lloyd Wright's Prairie Style buildings and houses, with 25 structures built between 1889 and 1913, plus his home and studio.

Downtown, the famous "Loop" needs little introduction to Americans. Easy-to-find boat rides show "That Great Town" from the Chicago River and bring you out to Lake Michigan through the locks that make the river flow backwards. Round out your visit to Chicago with a visit to the Navy Pier, a Midwest version of Coney Island, or at Water Tower Place, a shopping marvel featuring an eight level atrium and over 100 stores, located on Chicago's Magnificent Mile, an area bursting with upscale retail shops, restaurants and hotels.

Of course, there are many more local attractions worthy of your consideration, including the Chicago Botanic Garden, the Skokie Exploratorium, Grosse Point Lighthouse, the Bahá'í Temple and Northwestern University, the last two both in Evanston.

**Milwaukee** is just 90 minutes by car from Chicago. Renowned for its brewing history, Milwaukee is the largest city in Wisconsin, and the 22<sup>nd</sup> largest in the US. The sights are many, including Milwaukee River Walk and the spectacular Milwaukee Art Museum. "Titanic: The Artifact Exhibition" opens October 10 at the Public Museum, a museum of natural and human history. Opening in mid-July, the Harley-Davidson Museum will draw visitors locally and from throughout the world to experience the people, products, culture and history of Harley-Davidson. It will be a celebration of the Company's rich history, the passion of the riders, and the stories of those who have contributed to the Harley-Davidson legacy.

During the middle and late 19th Century, Wisconsin and the Milwaukee area became the final destination of many German immigrants fleeing the Revolution of 1848 in the various small German states and Austria. In Wisconsin, they found the inexpensive land



and the freedoms they sought. The German heritage and influence in the Milwaukee area is widespread. A special treat in Milwaukee is the Edelweiss Cruise Dining experience, two European style boats offering sightseeing and dinner cruises. But whatever else you do in Milwaukee, do not miss Mader's, a great traditional German eatery, with a decor of medieval steins, glassware, wood carvings, and weaponry.

The attractions of these two cities are far too numerous to describe, let alone list, in this article. We urge you to use the internet to do more research or even purchase entrance tickets. Make your visit to Chicago and Milwaukee an unforgettable experience!

Die Lustigen Steinjäger and the da Meister Steiners, your hosts, look forward to greeting you, and know that you will enjoy a fun-filled weekend (and more) with us!

## The North German Lloyd and its Steins

by Dr. Roy C. De Selms  
SCI Master Steinologist

Germany has its main access to the sea on the northern shore. So it was natural for the giant shipping line *Norddeutsche Lloyd* (North German Lloyd) to be formed in Bremen a little upriver from the seaport of Bremerhaven in about 1856. Its emblem was an anchor crossed by the Key of Bremen surrounded by an Oak Wreath symbolizing Northern Germany (fig.1). "Lloyd" in this title refers to Lloyd's (of London) Register of Shipping which had very strict standards because it was doing the insuring. Sometimes called the "Bremen Line," it started with three small steamers, the "Adler", "Moeve" and "Falke" that sailed to England.



Figure 1 - The corporate emblem of the North German Lloyd line at the entrance to the NDL building in Bremerhaven.

Four large screw steamers were ordered the next year from England and Scotland for transatlantic service. The first of these, the "Bremen", left the wharf at Bremerhaven at 6 PM on June 19, 1858 and arrived in New York on July 4 at 7 AM. This was nice political timing. As the fleet grew rapidly with regular semi-monthly service to New York, it was entrusted to carry international mail. This placed it on equal footing with the older English lines, the Cunard and Inman. My German great-grandparents on my mother's side came on these lines in the 1850's and 1860's into San Francisco around Cape Horn and/or overland across the Isthmus of Panama. The captains of the ships often kept logs of passengers which can serve as genealogical sources when other methods fail. The NDL had grown significantly by the end of the 19th and the early 20th century, with only slight lulls during the American Civil War and the Franco Prussian War.

figure 2a



figure 2b



figure 2c



figure 2d



As beer drinking was a favorite German thing on land and at sea, so it was that special beer steins were made for the passengers. The beer stein pictured in figure 2 was made for passengers on the "S/S Prinz Friedrich Wilhelm" which was launched in 1907 and started service in June 1908 from Bremerhaven to Southampton, Cherbourg and New York. The "S/S" designation was used for sailing and/or steam ships as in *Segel Schiff* (*Segel* = sail), *Steam Ship* (English), *Schnelldampfer Schiff* (*Dampf* = steam). This stein is marked "1411", "13" in a square, "Germany", and, in red, "Emil Sahn Grenzhause". The body is similar to some pottery regimental steins of this era, and it was probably made by Roskopf & Gerz. Like the regimentals which were not decorated at the factory, this stein was decorated independently by Emil Sahn, founder of the famous decorated beer glass manufactory in Grenzhause in 1900. If you have a glass of beer in Europe today, it will likely bear the mark of Sahn or Rastal.

Figure 3 shows a similar stein for a sister ship, the S/S George Washington, built at Stettin, Germany in 1908 for NDL. Its maiden voyage began on 6/12/1909 at Bremerhaven, and ended on 7/25/1909 at New York.

In 1914, at the beginning of WWI, the ships of the NDL fleet at sea sought refuge, some in the U.S., but the S/S Prinz Friedrich Wil-



figure 3



Photo courtesy of Fox Auctions



*The S/S George Washington*

helm went to Odda on the Norwegian coast. The S/S George Washington was already in New York Harbor when the war broke out, and it was interned there on 8/3/1914, and subsequently pressed into service as a troop carrier for U.S. troops. At the end of the war the entire NDL fleet was surrendered to the allies as reparation. The S/S Prinz Friedrich Wilhelm was taken by Britain and in 1921 sold to the Canadian Pacific Line and renamed "Empress of China", then "Empress of India". In 1922 it was renamed "Montlaurier" and again in 1925 renamed "Montnairn" before finally being scrapped at Genoa in 1929. After the war the S/S George Washington was taken by the United States Lines, serving until it was scrapped in 1951.

Since the S/S Prinz Friedrich Wilhelm was in service of the NDL line for only six years (1908-1914), and the S/S Washington for only five years (1909-1914), both steins may be considered rare. They are also desirable, owing to their quality.

figure 4a



figure 4b



*The M/S Berlin*

As passenger/freight ships advanced, the steins that accompanied them declined. Witness the stein in figure 4 made for the M/S Berlin at least 10 years after WWII. The stein has the Marzi & Remy mark of the period and "5004" and "19". Whereas the musical motifs on the sides of the earlier steins were appropriate for cruise passengers, the chalet and Edelweiss decorating this stein are jarringly out of place, and the only virtue is the nice depiction of the ship itself. The M/S Berlin stein is on the rare side, only having been available for 12 years from 1954 to 1966, but not too desirable in my opinion.

The M/S Berlin was purchased by NDL in 1954 from the Swedish American Line. The M/S designation was for *Motor Schiff* as this ship was diesel propelled. This ship started life as the "M/S Gripsholm," built in England in 1925 for the Swedish American Line with transatlantic service from Gothenburg, Sweden to New York. From 1942 to 1946, the U.S. Department of State chartered the Gripsholm as an exchange and repatriation ship to carry Japanese and German nationals to exchange for Americans and Canadians at neutral locations. After WWII the Gripsholm was used to deport inmates

figure 5



*The M/S Kungsholm, later the M/S Europa*

of U.S. prisons to Italy and Greece, sold to the NDL in 1954, and scrapped in 1966.

One of the last NDL ships, the M/S Europa, was born in 1953 as the M/S Kungsholm which sailed for the Swedish American Line from Gothenburg, Sweden to New York in the summers and on luxury cruises the rest of the year. The M/S Kungsholm was sold in 1964 to the NDL, refitted and renamed the M/S Europa and resumed sailing in 1966, but from Bremen (or Bremerhaven), Germany to New York during the summers, with luxury cruises the remainder of the year. In 1970 the NDL merged with the Hamburg America Line (HAPAG) to form HAPAG-Lloyd. Thus the stein in fig. 7 is one of the last NDL steins and probably made for an off-season cruise between 1966 and 1970. The stein is marked with "M over R" (Marzi & Remy mark of the period), "5", "OCC" and "Made in Germany". Even though it was only available a maximum of five years, an example sold in a recent eBay auction for \$8.00 + Shipping & handling. They just don't make steins like they used to.

If anyone has an earlier stein for the NDL, please send a photo with description to [Prosit](mailto:Prosit).





## Eleventh Installment Photos From the Road

by Ron Fox  
SCI Master Steinologist

Recently I had to fly to Indianapolis to pick up steins for one of my stein auctions. While in that area, I made plans to go to Chicago and the home of Bob and Irene Groebner. It is one of the larger and more interesting collections. Bob's main theme has been Mettlach and Characters, but that never hindered him from adding the unusual to the collection as well. Bob is one of the most talented story-tellers I have ever come to know. His enthusiasm and passion comes through with every word. His knowledge about steins is as big as his heart, and I am pleased to call him my friend.

After a wonderful roast pork dinner, it was time to put my camera to work. There were so many steins I wanted to photograph and the hour was getting late.

Figure 1 is a large 3-liter sized silver stein. The detail of the hand-chased relief work is breathtaking.

figure 1



Figure 2 is a large 2-liter glass stein made by the Eggermann glass factory. Besides the elaborate enameling, this stein has white glass running through the body. This internal decorating technique is called variegated.

figure 2



As I searched through one of Bob's cabinets, my eye stopped at a familiar glass stein (figure 3). I had been disappointed when I was outbid on this stein several weeks prior on eBay. I now knew the winning bidder was Bob, giving me great am-

figure 3



munition to tease him the rest of the evening. Put me in your will on that one, Bob!

Figure 4 is a seldom seen Villeroy & Boch stein made at their Saar-Basin factory. It is a majolica glazed relief stein and a real beauty.

figure 4



Occupational steins are fun to collect, especially when you get a very odd occupation. Figure 5 is such a stein, as it was given to a street cleaner. He cleared the roads of horse droppings. I don't mean to look down my nose at this man's job, but I don't think many men in that occupation bought a stein celebrating it.

figure 5





I have done a great deal of research con-

figure 6



figure 6a

figure 7



cerning the Van Houten decorating shop in Bonn, Germany. Figure 6 is the first stein I have found showing the factory mark in the art work and not just on the base. You can see the close up of the mark in figure 6a. Someone was proud of this piece.

Carved ivory steins have always commanded a higher price than most other stein categories. After looking at figure 7, it is easy to understand why. Steins like this are one-of-a-kind and are viewed as works of art rather than just a beer stein.

Royal Vienna porcelain steins are another

figure 8a



figure 8b



category that has always been desirable. Figures 8a and b show two of these steins that appear to be a matched pair. How lucky can you get?

Bob's wife Irene has graciously allowed him to display his stein collection throughout their home. The kitchen is off-limits except for the steins she is attracted to. Figure 9 is an 18th century Bayrueth faience stein. I must agree with her choice.

figure 9



Figure 10 is an enameled glass stein with a Munich Child scene. What is a bit different about this piece is that the body is pinched creating uniform pushed-in areas.

figure 10





American subject matter, found on German made steins, always attracts attention. Figure 11 is made by the US firm of Thuemler Manufacturing Company. It features a scene from Harvard University on the front with a football player on one side and a baseball player on the other (figures 11a & 11b).

figure 11



11a



11b



figure 12



Figure 12 is a relief Mettlach showing a cavalier supporting an American shield. It was decorated by Van Houten of Bonn, Germany.

This is just a glimpse of the Groebner's collection. I will be back in Chicago later this year and will have additional photos of their collection then.

I was only home for a few days before it was time for our yearly trip back to the infamous Brimfield Antique and Flea Market Show. My wife and I met up with Steve Elliott, Bill Bosworth, Bo Groebner and David Harr. Our treasure hunt began 5:00 AM on a Tuesday morning. The first show of the season is at the beginning of May and the weather is unpredictable. This year the weather was outstanding.

Bo was the first one to find something to shout about. Figure 13 is a porcelain character pipe of a rooster, which he bought for the ridiculous price of \$35. He was smiling the entire day.

I ran into this 1-liter Schierholz alligator for only \$200 and quickly handed it off to David, as he needed it for his collection (figure 14).

David then found the Franz Ringer Reine mann character stein seen in figure 15. It was a duplicate for him, so he gave it to Bo for his collection. Even though we all collect steins, we have yet to run into a conflict.

figure 13



figure 14



figure 15





David loves the Schierholz and E. Bohne go-withs. These are companion pieces to steins, only they are in different forms, such as a tobacco jar, pipe, or mug. No one has a better collection of these character stein go-withs than David Harr. Figure 16 is an E. Bohne owl tobacco jar, which David found, that matches one of their steins.

Figure 17 is an 18th century blown glass



figure 16

stein. It was one of the gems of my trip and now sits with the rest of my beloved glass in a cabinet.

While all the boys were hunting for their steins, my wife was extremely successful finding early Fisher Price toys, some rare Pez dispensers, and a nice assortment of other things. We needed to ship four large boxes of her things home as well as what we could get on our flight. I think she will be a regular on future trips to Brimfield.

My favorite piece of the entire trip was



figure 17

found on the last day. It is this emerald green cut beaker found in figure 18. Most collectors would assume that it is a typical Bohemian beaker, but the unusual color and cutting style is Russian. I am thrilled with this piece.

figure 18



Well, it was back to the West Coast and all the work involved in getting a new stein auction catalog to the printer. I ran into some problems with the memory card in my camera and was unable to retrieve all the stein photos for both the auction and this article. It was suggested that I buy special software that would help retrieve those photos. It did help, but I was surprised to find photos I had taken at Bill Bosworth's and Rich Cress' home last year.

Figure 19 shows a pair of Mettlach PUG Vancouver souvenir pieces. The miniature on the right can be found from time to time, but I had not seen the 1/2-liter version on the left.



figure 19

figure 20



Another neat stein from Bill's is in figure 20. It is a pottery relief stein showing a scene from "Ye Oregon Grill." It is fitting that a resident of Portland would have this Oregon souvenir stein in his collection.

Figure 21 is a pair of Mettlach PUG Vancouver souvenir pieces. Once again, I have seen the Vancouver beaker several times, but have never encountered the matching mug. Note the unique spelling of "Britisch Columbia," very "Germanisch."



figure 21



Figure 22a looks like a painted wood stein. I was surprised when I picked it up to find that the body actually opens up and it is a place for cigars or other items you wished out of view. Figure 22b tells it all.

figure 22a



As I pointed out with the first series of pho-

figure 22b



tos from Bill's home, he likes steins with a cat motif. Figures 23 and 24 fit the bill, if you can excuse the pun.

Figure 25 is one from Rich Cress' collec-

figure 23



figure 24



figure 25



figure 26

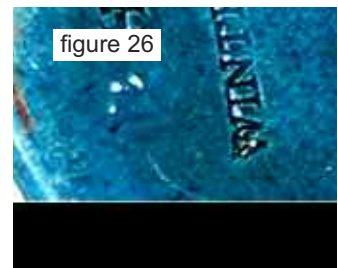


figure 27



tion. It is a large 1-liter Swiss majolica type stein. The base is impressed "WINTERTHUR" (figure 26), a firm which has made Hafnerware steins for a few hundred years. I also have a stein from this factory (figure 27) and was excited to handle Rich's, as this was the first one like mine I had seen. They are both from the 1900 era and it seems obvious that their production was on a very limited basis.

Another great looking stein from Rich's shelf is found in figure 28. It is an early 18th century Saxon redware stein. The pewter mounts and extra body rings help make this a very attractive piece.



figure 28



Figure 29 is last one from Rich. It is a 1-liter glazed relief from the English firm of Doulton Lambert. As you can see from the base mark in figure 30, this stein is dated 1881. English steins were never made with lids,

figure 29



figure 30



but as you can see this one is lidded. It was imported into Germany and the pewter lid was applied there in the same period.

Jack Strand wrote a wonderful article a few issues back on steins from the Hampshire Pottery in Keene, New Hampshire. It featured photos of many different pieces. I also collect steins from this American firm and picked one up recently that has a portrait of an Indian on one side and the Michigan city of Charlevoix on the other (figure 31). I have yet to be able to identify the Indian or his relationship to this city. If anyone recognizes him, please let me know. I would appreciate the help.

figure 31



figure 32



Another stein I picked up in the last couple weeks is in figure 32. It is an August Saeltzer stoneware piece with very busy and detailed painting. From the photo it appeared to be tall and slender. When it arrived it was small and slender. Although I am very pleased with it, it is another lesson on how deceiving photos can be.

The last of my recent stein purchases is found in figure 33. It is a Rudolf Ditmar Hungarian majolica stein. For the most part this maker used very earthy colors. The blue and white glazed design makes this stein stand out from my 40 others I have from this firm.

I'm going to end this installment here, and

figure 33



pick up next time with steins from the collection of Steve and Suzanne Elliott. There are just too many fine steins in that collection to get started here.





## Membership Drive Contest

The 2008 membership drive contest is off to a great start. Half of our new joiners in 2008 have been referred by existing members, exceeding all of last year's member referrals. All members should be congratulated for getting us off to a good start. Each copy of *Prosit* contains a card for your use in recruiting new members. 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. To receive credit in this contest, place your name or SCI number on the card where it asks for "Referred by." The three members who refer the most new joiners will have their dues paid for three years. *It could be you!*

Unfortunately, our membership has continued to drop and we are now at 1150 members. We lost over 120 members in December when members did not renew their membership for the year. Although we continue to get new members at the rate of over 100/year we seem to lose just as many members. I will be working on trying to get some of our lost members to rejoin, but if anyone has any ideas on how to retain our existing membership please send me an email at William\_Hamer@msn.com. Thanks!!

Bill Hamer, VP - Membership

## Welcome New Members!

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

Neely and Mary Kountze  
Omaha, NE  
via the Internet

Robert Hall  
North Little Rock, AR  
via the Internet

Dr. Rob Hockmuth  
Rye, NH  
gift from Portsmouth SCUBA

Roman Mordashev  
Moscow, Russia  
via the Internet

Kern and Eileen Hough  
Eagan, MN  
credit to Rich Cress

Susan and Colin Brain  
Auckland, New Zealand  
via the Internet

Rudolph and Susan Regez  
Monroe, WI  
rejoining members

Gary Portscher  
Gasport, NY  
Direct mail

Joann and Fred Schmidt  
Louisville, KY  
via the Internet

Jeffrey Arduini  
Erie, PA  
by several members

John and Jo Ann Luedecke  
Colorado Springs, CO  
via the Internet

Martin Koornwinder  
Santa Clara, CA  
via the Internet

Gary and Jan Fisher  
West Bend, WI  
credit to Henry Bahr

Premier Displays  
Cypress, CA  
credit to Pete Kroll

Michael McEniery  
Queensland, Australia  
via the Internet

Larry Hartzler  
Battle Ground, IN  
via the Internet

Dawn and Mark Kolotka  
Ottawa, IL  
via the Internet

Paul Neuman  
Spring Valley, CA  
via the Internet

R. J. Schissell  
Darnestown, MD  
credit to Bill Weinig

John Pribnow  
Chicago, IL  
via the Internet

Anton and Lavorn Dvorak  
Brooklyn, WI  
rejoining members

*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!*

**SteinCenter.com**

High Quality  
German Steins  
Since 1977



New / Old  
Beer Steins

New Steins by:

Thewalt  
Zoller & Born  
Gerz  
King Werk  
Marzi Remy  
Merkelbach  
SKS Atrina  
Von Poschinger  
Zimmerman  
And many more !

Old Steins by:

Mettlach  
Gerz  
Marzi-Remy  
Rozart  
Merkelbach  
Thewalt  
Gerz  
Diesinger  
And many more !

Over 300 different **New** Beer Steins in-stock.  
Over 1000 Old/Antique/Collectible Steins in-stock.  
Order today--ship within 24 hours.  
Find the perfect gift or add to your collection.  
Visit us today at: **www.SteinCenter.com**  
Family owned since 1977



Peter Kroll

Est. 1988

## Glasses, Mugs & Steins

*Libbey, Cardinal glassware*

*German developed glassware, mugs and steins*

P.O. Box 207

Phone: 608-837-4818

Sun Prairie, WI 53590

Fax: 608-825-4205

Web Page: [www.gmskroll.com](http://www.gmskroll.com)

Email: [pkroll@charter.net](mailto:pkroll@charter.net)



Teddy Roosevelt has nothing on Frank Pociadlo!



by Walter B. Vogdes  
SCI Master Steinologist

In 1895 the first edition of what was to become an annual series of calendars was published in Munich. The *Münchener Kalender* was the work of Otto Hupp, Munich resident and graphic artist, whose efforts focused primarily on heraldry. Fifty-one editions were published between 1895 and 1936 (there was none in 1933). The cover of the 1890 edition of the *Kalender* is seen at right (this image is reduced more than 50% from the actual size of the calendar, which is over 12½" in height). The verse appearing in the lower part of the cover reads as follows:

*Die Tag im Jahr,  
die Kund' ich wohl,  
Doch ob sie leid- ob freudevoll,  
Das weiss ich nicht zu sagen,  
Könn't's erst am End' erfragen.*

The day of the year,  
I certainly tell those,  
but whether woeful or joyful,  
I cannot say for sure,  
but only at the end inquire.

Each calendar was typically 32 pages, with facing pages for each month of the year. The normal format was to place artwork on one page and a monthly appointment-style calendar on the other. This left room for additional historical, genealogical and heraldic information and artwork as well.

Initially Hupp based his monthly artwork on the signs of the Zodiac (see below - September, 30 days, Libra). In 1895 he switched to depicting the coats of arms of prominent German families. Once this thematic switch was made, Hupp continued his artistic documentation of royal and aristocratic arms for more than 40 years in the *Münchener Kalender*.



The 1890 issue of the calendar included a foldout showing *Die Deutschen Staatenwappen* (The German State Arms) which is seen on the following two pages.

Oh, yes... Hupp also designed a large number of steins which were produced by Villeroy & Boch at Mettlach. At least two steins designed by Hupp appear in this issue of *Prosit*. Can you spot them? More in the next issue...



# DIE DEUTSCHEN



GROSSHERZOGTHUM  
BADEN



KÖNIGREICH  
SACHSEN



KÖNIGREICH  
PREUSSEN



HERZOGTHUM  
SACHSEN-MEININGEN



GROSSHERZOGTHUM  
OLDENBURG



GROSSHERZOGTHUM  
MECKLENBURG-  
SCHWERIN & STRELITZ

REICHS-



HERZOGTHUM  
SACHSEN-  
COBURG-GOTHA



HERZOGTHUM  
ANHALT



FÜRSTENTHUM  
SCHWARZBURG-  
RUDOLSTADT



FÜRSTENTHUM  
WALDECK &  
PYRMONT



FÜRSTENTHUM  
REUSS-ÄLTERE  
& JÜNGERE LINIE



REICH  
ELS  
LOTH



# STAATENWAPPEN



ADLER



KÖNIGREICH  
BAYERN



KÖNIGREICH  
WÜRTTEMBERG



GROSS-  
HERZOGTHUM HESSEN



GROSS-  
HERZOGTHUM SACHSEN-  
WEIMAR-EISENACH



HERZOGTHUM  
BRAUNSCHWEIG



HERZOGTHUM  
SACHS-ALTENBURG

## DIE DREI FREIEN STÄDTE



ISLAND  
ASS-  
RINGEN



FÜRSTENTUM  
LIPPE



FÜRSTENTUM  
SCHAUMBURG-  
LIPPE



FREIE STADT  
HAMBURG



FREIE STADT  
LÜBECK



FREIE STADT  
BREMEN





## Americana Seattle

by Jack Strand and Walt Vogdes

For me, the enjoyment in collecting Pre-Prohibition era steins featuring American sites, places and establishments is that it enables you to turn back the clock to visit – and to learn about – an area as it was a century ago.

A Seattle collection of this period starts with mugs by Ridgways of England featuring two well-known natural attractions: Mount Rainier and Snoqualmie Falls (figures 1-3). Mount Rainier, the highest (14,410 feet) and third-most voluminous volcano in the Cascade Range after Mounts Shasta and Adams, is a dominant feature of the Seattle-Tacoma area, where locals know it fondly as *The Mountain*. The postcard seen in figure 2 offers a sense of its overriding presence.

On the reverse side of another Ridgways mug (figure 4) is a symbol of the Indian heritage of the area, the totem pole in Pioneer Square in downtown Seattle. Here again

we have a postcard with very similar illustration which helps to ground us within this scene (figure 5). A glass-arched pergola was later installed at the far end of the grassy triangle of land, and it remains a popular Seattle landmark today. An electrified streetcar is partially seen in the foreground running along First Avenue. Buses in the city are still powered with overhead electrical cables due to the steep hills. The building to the left (with red and white awnings) is the Pioneer Building, one of the first to be rebuilt after the Seattle fire of the 1890s. A modern photo of this same area (figure 6) shows the totem pole in front of the Pioneer Building, which now boasts a sizable antique shop in the lower level.

It is easy to lose sight of the fact that Seattle was founded only in 1853, and was still a little “rough around the edges” at the time the totem pole was erected. The sidebar article about the history of totem pole is indicative.

On October 22, 1938, an arsonist seriously damaged the totem. It was removed and in 1940 replaced with a replica carved by the descendants of the carvers of the original totem.

The mug in figure 4 states on the bottom that it was made for the Bon Marché Store, on Second Ave., and sold as a souvenir. A Seattle institution for many years, “The Bon” is now a Macy’s.

## The Pioneer Square Totem Pole

In 1899, the Seattle Post-Intelligencer sponsored a “Good Will Committee” of prominent Seattle citizens on a tour of Southeast Alaska ports aboard the steamer City of Seattle. When the ship stopped at Fort Tongass, third mate R. D. McGillvery went ashore. He later described what happened:

“The Indians were all away fishing, except for one who stayed in his house and looked scared to death. We picked out the best looking totem pole... I took a couple of sailors ashore and we chopped it down – just like you’d chop down a tree. It was too big to roll down the beach, so we sawed it in two.”

The 60-foot totem pole was presented to the city by the Chamber of Commerce and unveiled in Pioneer Square in October 1899, an event greeted with cheers from a crowd of people. The Chamber of Commerce rationalized the taking of the totem pole by stating that the Indian village was abandoned, and the Indians who did remain made no objection. “In fact, the Indians were as pleased at our taking it as were the people of Seattle to receive this outstanding example of workmanship of the Northern Indians”. Be that as it may, an Alaskan Grand Jury subsequently saw fit to indict eight of Seattle’s most prominent citizens for theft of government property. No papers were ever served, and the suit was ultimately dismissed.



This postcard, bearing the same scene as the stein at left, is from the West shore of Lake Washington.







The pewter stein in figure 7 is engraved "Compliments of Clausen Brewing," and adorned with scenes of Chief Seattle (figures 8a and b) and his daughter, Princess Angeline (figures 9a and b). (How would you like to meet her on a blind date?) Pewter steins and beakers were popular tourist souvenirs and they frequently displayed numerous panels highlighting the history and attractions of the area.

My favorite steins are those showing scenes of the early downtown. A view of Second Avenue looking North is seen on the mug in figure 10, and also in the postcard in figure 11. The Hotel Savoy, the large building to the right of center in the postcard, is seen in the far distance on the mug, and also in figures 12 and 13. The hotel adapted two mugs from a well-known series through the addition of the hotel logo (figure 14).



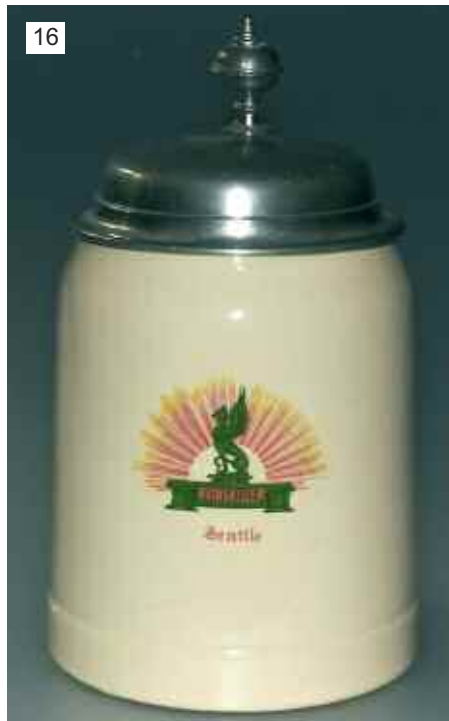


15



Looking carefully, in the right foreground of the postcard in figure 11 is a sign bearing the winged-griffin logo announcing the famous Seattle Rathskeller. The logo is seen in a tip tray in figure 15, and again in figure 16 on a Mettlach stein, and figure 17 on the inlaid lid accompanying a glass stein. The Rathskeller's Venetian Room is seen in panoramic view in figure 18.

16



17



18



Venetian Room, the Rathskeller, Seattle.

19



20



Also located on Second Avenue was the Alaska Building, Seattle's first steel-frame building and the tallest structure in Seattle at the time it was built (figures 19 and 20).

One of the Hamm & Schmitz properties, the Hotel Butler was also on Second Avenue (figure 21). Notice the Budweiser logo on the Hotel's mug seen in figure 22.

21







But Second Avenue was mostly lubricated by the many Seattle breweries. From its founding in 1851, Seattle was a place that appreciated beer and good times. Since the Washington Brewery was established in 1854, the city has been home to almost 50 breweries, including 22 current craft breweries. At the time, men exponentially outnumbered women, so rather than staying home with the family, they went to pubs - drinking beer and whiskey, watching peep shows, smoking cigars, eating raw oysters and crab-stuffed salmon, gambling, and spending the evening with soft and gentle women in a luxurious brothel. The Washington Brewery Co., the Independent Brewery (c. 1912) and the Seattle Brewing & Malting Co. (1893) can be remembered today by some of their mugs (figures 23a and b, 24-26). The Seattle Brewing & Malting Co. is particularly notable, as they were at one time the world's sixth largest brewery, and the creators of the popular Rainier brand.

In 1910, after many years of struggle, the Washington State Constitution was permanently amended to grant women the right to vote. Women had been granted the right to vote in Washington in 1883. However, because they tended to vote against the sale of liquor, the State's liquor lobby fought hard to remove their voting rights. The lobby held off the threat until 1910, but November 3, 1914, Washington State voted itself dry (75% of Washington's fairer sex voted "Dry"). On January 1, 1916, Washington State became officially dry and 750 Seattle drinking emporiums closed. Local bootlegging and home brewing suppliers such as C.D. Hart (figure 27) provided the only means to quench one's thirst for beer. National Prohibition was to begin on January 16, 1920.

In 1933, the year that beer again became legal, an enterprising woman named Nellie Curtis opened her own business near Pike Place Market. She catered to a different but no less basic need than food, namely, sex. Curtis took over a Japanese American family's lease on the Outlook Hotel at the foot of Pike Street and renamed it the "LaSalle,"



possibly after the General Motors' luxury automobile. Her attempts at discretion were thwarted by as many as 1,000 sailors lining up at the door for a "ride." Pike Brewery, founded in the LaSalle building in 1989, named their "Naughty Nellie Ale" after Nellie Curtis.

During the 1970s, Rainier ran a number of memorable television ads in the Pacific Northwest, including one which featured frogs that croaking "Rainier Beer" (a motif appropriated many years later by Budweiser). Another employed Mickey Rooney in a Mountie costume alongside a statuesque woman as they sang a parody of Nelson Eddy and Jeanette MacDonald's "Indian Love Call". Most airings of this commercial ended with Rooney pouring a bottle of Rainier into her proffered glass as he gazed into her eyes, but occasionally a version was aired in which he poured the beer into her prominent cleavage.

Rainier Beer's iconic status among Seattle locals caused it to be referred to as "Vitamin R."

With this understanding of Seattle's colorful past, a visit to the Emerald City today would be a bit of a letdown for me. Instead of a saloon and a beer on every corner, today we find Starbucks and a latté.





# The Innkeeper's Ten Commandments

by Steve Johnston

In his 1873 book of European travels - reminiscent of an aristocratic son's "Grand Tour" - Charles Fulton makes a number of interesting, unbiased, observations pertaining to the dress, character and customs of the German people. The following excerpt is a fine example of his willingness to note even the smallest details of everyday life, which would have been lost to history by a less observant author.

"Whilst traveling through the mountains of Bavaria we stopped to rest our horses at a wayside inn, and on the top of one of the immense beer-jugs was engraved... the following modest inscription, from which it will be seen that the innkeeper holds himself in high esteem, whatever may be the opinion of others".

## Ten Commandments of the Innkeeper:

1. *Du sollst taglich bei mir einkehren.* (Thou shalt visit me daily.)
2. *Du sollst mich nur rufen um zu zahlen.* (Thou shalt only call me to pay.)
3. *Du sollst keinen Hund mitbringen.* (Thou shalt bring no dog here.)
4. *Du sollst mich ehren dass es dir gut gehe.* (Thou shalt honor me that thou mayst prosper.)
5. *Mache aus den Glasern keine Scherben.* (Make no fragments of my glasses.)
6. *Vergreif dich nicht an Frauen und Kellnerinnen.* (Keep your hands off my wife and waitresses.)
7. *Nimm nichts mit als einen Rausch.* (Take nothing with thee but tipsiness.)
8. *Du sollst eher mehr als zu wenig zahlen.* (Thou shalt rather pay too much than too little.)
9. *Du sollst nur begehren was zu haben.* (Thou shalt demand only what is to be had.)
10. *Du sollst nie mit der Rechnung durchbrechen.* (Thou shalt never abscond without paying.)

A somewhat different observation of the innkeeper is offered by a stein recently seen for sale on eBay. The scene shows the innkeeper slumbering after a hard days work. Behind him is a blackboard with the ongoing "tabs" of a number of customers. Above his right shoulder is a well-trained dachshund in the process of discharging his masters debt!



The scene on this stein helped me understand a pottery stein made by Merkelbach & Wick. The stein is a nice, four color example of an old school motif being incorporated into a new Art Nouveau backdrop.

In the center panel the innkeeper has awakened and is discussing the beer bill with his patron. The discussion appears rather heated, with finger pointing and wagging, each invading the other's comfort zone. In a defensive gesture, the innkeeper reaches into his pocket, while the wary cavalier rests his left hand on the pommel of his sword.

The use of a blackboard to manage customer's tabs is an antiquated practice that is no longer used and rarely appears on beer steins.

Returning to the glass stein for one final look, in the upper right of the enameled scene is the Innkeeper's 11th Commandment: Thou shalt not urinate in the horse/drinking trough!



**Reference:** "Europe Viewed Through American Spectacles," p. 114, by Charles Carroll Fulton, J. B. Lippincott & Co., Philadelphia, 1874.





by Charlotte Whitham  
Photography by Les Whitham

A couple years ago I was talking with an antique dealer and she asked me why stein collectors were mostly interested in the body of the stein. I was taken aback by the question, and asked her what do you mean? She said if she is selling a stein and the body is perfect she sells it quickly and collectors aren't very concerned if the lid is missing or damaged, especially if they can get the stein for less money. If the body is damaged it is much more difficult to sell the stein. I thought about her comments and I said it depended on what type of stein it is and where the damage is and how fussy the buyer is about the condition of the steins she buys. With character steins or figural steins the body and lid are equally important. All I could think of was I wouldn't want a headless Bustle Lady or an Elephant missing his head. It is almost impossible to find the missing part of a character stein. I also mentioned that character stein collectors will buy a damaged rare stein because they may never get a perfect one. If they get a better stein, then they keep it for their collection and sell the damaged one. After this conversation I decided that I should pay more attention to all parts of the stein, and in my mind I reviewed the various parts. I am interested in most of the parts, certainly the body, foot, handle, hinge, thumbflit and the lid. I have to be honest and say I am really not very interested in the strap, shank, hinge pin or tang. I spend lots of time looking at stein bodies and lids but have I spent much time looking at handles? I know I have described many handles in my articles, and David Harr spent a lot of time trying to teach me to be able to identify a stein by the handle, but have I ever been serious about learning more about the handle of a stein? It was time to explore stein handles.

When Les and I were giving our steins their spring cleaning, as I cleaned each stein I paid special attention to the handles. We discussed the steins and we couldn't believe how many of them had magnificent handles. Some of these handles were in the shape of animals and other were trunks of trees harboring animals while others were decorated with beautiful flowers. Many of these interesting handles certainly enriched the beauty of the steins. I thought it would be an interesting "show and tell" at the next meeting of the Student Prince Chapter to have members bring their most interesting stein handle. We had fun talking about which types of steins were most likely to have interesting handles, and which ones they like best, etc. Before we go into types of handles, let's review some of the information about handles.



Why does a stein have a handle? The dictionary says, "A handle is a device attached to an object that is gripped to move or use the object." Can you imagine a barmaid trying to carry ten steins of beer if they had no handles? Another way of looking at it is can you picture any one trying to carry ten glasses full of beer? That is what it would be, glasses not steins, if there were no handles. Recently I spoke to a waitress who told me that servers who

carry many liters of beer sometimes use helping aids. One thing that they may use is a rubber strap that holds four or five handles together. Another aid they use is a tray-like holder consisting of many layers of cloth around their waste to help balance the liters of beer they carry. No matter what they use, it still is a feat. I can hardly lift one liter of beer so I sure am not going to be critical if they use something to make their job of carrying all those liters of beer easier. The handle on a stein, however, is used for many purposes. In some drinking establishments an individual's stein is hung by the handle from a peg. Handles also help attach the lid of the stein to the body. If it weren't for the handles we would have more set-on lids. Do you know how careful you have to be with those? I think of them as an accident waiting to happen.

The majority of steins have utilitarian handles. They are plain but useful, and they add little if any interest or beauty to the stein. The following are three examples of utilitarian handles on steins.



figure 2a



figure 2b



figure 2c

Fortunately, many stein manufacturers realized that the handle can be used to add to our enjoyment of a stein by adding decoration or even shaping it in a way which complements the steins overall motif. In this article I hope to show you some handles that are beautiful, some that are interesting and even some that may make you smile.

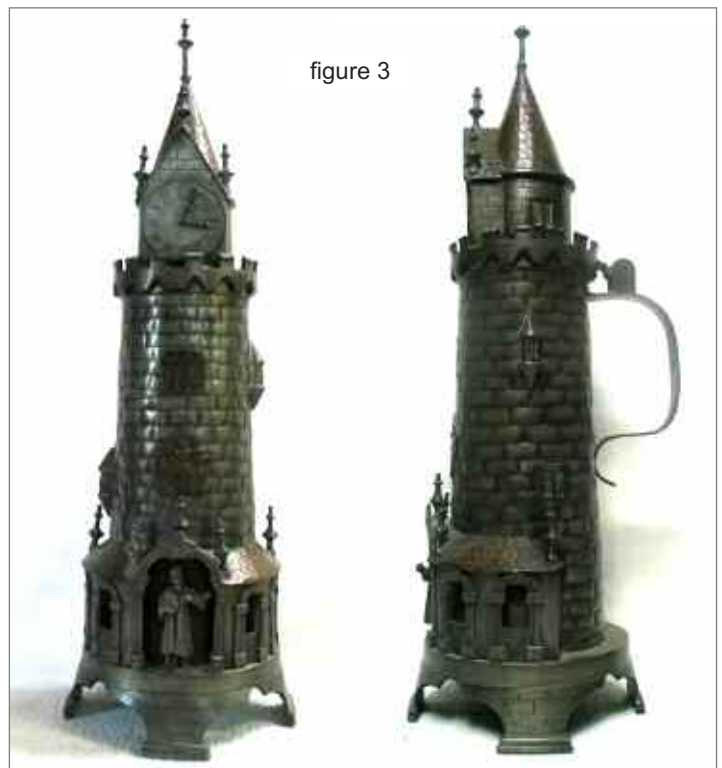


figure 3



Makers did not progress from plain utility handles to fantastic figural handles in one small step. There were probably many steps in between. Let's look at some possibilities. The first category I call *Just a Little Bit*. These are primarily steins that have designs on the handle or are handle shape variations. Let's start with a fantastic pewter tower stein (figure 3). It is 1.5-liters with a great copper lid. On the front of the lid is a large clock and at the base of the stein there is an entrance with a man. This stein was made in the August Weygang factory in Ohringen, Germany. The factory was founded in 1885. Each stein is a little different because the steins are individually made so no two steins are exactly alike. The handle is a piece of flat pewter but instead of the half circle handle it is a rectangle rounded at the corners. There is also an upswing at the base of the handle. It is too bad that a little more imagination was not used to make a spectacular handle to go on this spectacular stein.



figure 4



figure 5

The next stein in this category has a rectangular handle that has a yellow stripe highlighting the edges. The stein is a 1/8-liter Munich Child (figure 4) with a lithophane of a city scene. There is a white panel below the handle with Martin Pauson-München on it. Pauson was a distributor who was also known for his pewter work. There is no mark on the pewter work.

The third stein in this category is a Chinese man (figure 5). He is wearing a sharp yellow and black robe and matching hat. Merkelbach & Wick made this stein. The handle has a brown stripe on the edges and a black design near each stripe. He can be found in the ECS book page 94, item#200. [1] (References to steins in that book often use shorthand, with ECS-200 meaning *The Encyclopedia of Character Steins*, item 200.)

The next stein in this category is the bell tower located in downtown Salzburg, Austria (figure 6). It is an attractive stein with sections of bells illustrated in the upper third. The handle is decorated with a row of beautiful Edelweiss flowers. Edelweiss is the national flower of Austria and it was made famous by the movie "Sound of Music." I am sure almost all of you can hum or sing the beautiful song about the Edelweiss flower.



figure 6



figure 7



The last stein in this category is very classy (figure 7). It is 1-liter and has #1341 on the base. The body is cream in color and has lovely flowers of various colors with long stems decorating the stein body. It must have been made for a woman. This stein is similar in style to early wooden steins which were held together by bands of reeds wrapped around the body, and had a long beak on the lid. The bottom of the stein has a scalloped edge. The long handle has an unusual shape from top to base. The top of the handle goes up from where it is attached and at the top the hinge is attached. Then the handle goes down where it forms a circle and attaches to the body. The handle is highlighted in brown. We were fortunate to inherit this stein.

Handles may actually help identify the stein maker. We will look at two character steins made by Adolf Diesinger (1901-1918). Many of these steins are marked on the base with D.R.G.M. This means the stein is registered or Patented [2]. There is no maker's name. I love Diesinger steins. Many make me smile and others are worth a good laugh. They have some unusual handles that help identify them as Diesinger steins. Two of these handles that tell us they are Diesinger steins are snakes. The first stein to illustrate this is a ½-liter Jester who is 9" tall (figure 8). He is wearing a violet-colored suit with lots of ruffles. His hat is violet, red and green and it has bells at the tip of each color. He has a very large head for the size of his body and very small feet. There is a dimple in his chin. The handle is beaded with a flower at the top and the snake's head at the base. The snake appears to me to be laughing. Maybe that is why the Jester seems to be concerned. I know I would be more than concerned if I had a snake down my back. The mold mark is #747 and Gesetzlich Geschützt Germany appears on the bottom.



The second Diesinger stein is a Fox and known as *The Student Fox*. This means he is a member of a student society. He is holding a fancy German pipe in one paw and a glass of foaming beer in the other. The little red student's cap with a blue visor sits jauntily on his head. There is a big smile on his face. He is just too cool. This is a 14½" tall stoneware pouring stein or pitcher. The handle is an example of one snake swallowing another one. I was told that this is a symbol of the cycle of life. I still find this handle a little weird. Again D.R.G.M Germany mark is on the base and Mold #738. These two handles are sure signs that you have a Diesinger stein and/or pouring pitcher. There are other handles that are not snakes on Diesinger steins.



In this next category we will explore steins with tail handles. The tail is very convenient to use for a handle. The first animals I checked for an interesting tail were the cats. I was sure I would see several long fuzzy tails; after all Les has over a dozen cat steins. Well, there just weren't any fuzzy tailed cats, but I came across this interesting three-some (figs. 10a and b). Let's look at Papa cat and his two boys. All three cats were made by Simon Peter Gerz; all have the Gerz triangle mark. The boys have No. 0310 and Papa is No. 061. The proud Papa cat is cream color with darker brown highlights. A blue student hat covers his left ear. The top of his hat displays the student *Zirkel*, a fancy symbol identifying the particular society he belongs to. He is holding a large



stein with a decoration of the beer brewer's code 11 on the front. His full tail loops upward to form the handle and at the top it loops to the right side. He seems to be very pleased with himself. One of the



smaller cats is a replica of his Dad. The only difference is he is only 1/8-liter. His brother who is the same size is blue stoneware and his hat is magenta. I say these are male cats because they belong to a society with their caps, and females did not belong to societies when these steins were made.

It was hard to choose the cutest pigs in our collection because most of them have tails with curls. My first choice was a pig made by Matthias Girmscheid. She is 1/2-liter and made of pottery. She has a pretty pink bow tied around her neck and hanging on the bow is a round gold medallion. There is a banner on the front. A similar pig in the *Encyclopedia of Character Steins* on page 34, fig. 53, translated it as saying "Plenty of pig, plenty of luck." The number 826 appears on the base along with Germany. She has a full tail with a curl at the top.



The other stein I chose is the Schierholz singing pig. He is pink porcelain and 1/2-liter. His tail starts full then tapers off with a large curl. The bottom is marked Musterschutz. For years everyone called these steins Musterschutz until Ron Fox proved that Schierholz was the maker. [3]



The next two steins are animals that have really great tails. These two are called alligator steins in most stein books. You can debate whether they are alligators or crocodiles. The crocodile's mouth is usually narrow near the tip while the alligator's mouth is wider at the tip. The Schierholz alligator is sitting up. He is 1/2-liter porcelain stein.

His mouth is open and his teeth look very sharp. He has the word Musterschutz and the # mark on the base. His tail is marvelous. The tail forms the handle then goes around the body and it wraps around the front leg. Ron Fox has illustrated how to make this alligator stein in reference 3, pages 51-53.



The second alligator was made by Ernst Bohne. It is 1/2-liter porcelain bisque stein with no marks on the base. The alligator's mouth is open and he has very sharp teeth, too. This is an interesting way to make a handle. The tail starts on the lid of the stein, goes down to the back of the stein to the base to form the handle then it continues around the body of the alligator. This is one fantastic stein.



The next examples of steins with tails are a little different than the tails of animals; they are actually tails of humans, commonly called pigtailed. A pigtail is so-named because it looks like the thick irregular-tensioned hair braid of the tail of a pig. Many of us ladies wore our hair in pigtails when we were children and a few of us still wear it in a pigtail. Many Oriental and some Caucasian males still wear their hair in pigtails. There are quite a few steins with people whose hair is in pigtails. The three I chose are steins made by Schierholz. The first stein is an oriental man with a pig tail. The stein is 3/10-liter and of course it is made of porcelain. The stein is cream colored with brown highlights. His mustache goes all the way down his face. His eyes are slanted and the eyebrows are in a sharp V above his eyes. The pigtail goes down the stein to form the handle, then it wraps around the base and comes back to the handle where it wraps around. It is a great pigtail.

The next stein is a must in this article. It is called the Chinese-German officer. It is a very unusual, comical variation of a stein. Half of the face has German features and the other half is Chinese. One eye is the typical Oriental slanted eye, while the other is shaped like a Caucasian eye with a monocle in it. The mustache goes down on the Chinese side and up on the German. The stein is topped with a Bismarck type helmet. On the base of the stein it says Musterschutz and it also has the crosshatch mark #. The braid goes from top to





figure 15

small mask covers the upper part of her face. Her skin is a beautiful cream color and she has a small nose. Her mouth is slightly open and she has great teeth. Covering her neck is a series of three ruffles. On her head she has a mass of curls and a clown hat with two pom-poms. On the back of her head there is a long braid that forms the handle from top to bottom. This stein is just wonderful to look at.

Schierholz made some of the best tail steins there are, but other makers like Bohne made great tail steins too. I hope you enjoyed reading this category as much as I enjoyed writing it.

The handles in this section will be different from the previous categories; they are made of various metals. We do not have a lot of steins that fall in this category, but the quality is very good.



figure 16

bottom of the stein to form the handle and then it flips around to the side. Someone at Schierholz really had a great sense of humor to make this magnificent stein.

The third stein in this section is the most beautiful lady stein there is. She is the Masquerade Lady. Like the other Schierholz steins, she is made of porcelain and 1/2-liter. On the base of the stein it says Made in Germany and Musterschut, there are no other marks. A

The first stein is a 2-liter St. Hubertus pewter stein. On the front of the stein is a picture of Hubertus after he became a Saint. To the right on the body of the stein there is a hunter. I believe this is Hubertus hunting when he was younger. He has his dog and there all types of animals you might hunt including a beautiful buck. The lid of the stein has a nest and a bird sitting on it and the spout is a fish. The handle of the stein starts at the lid and goes to the base of the stein. Three fourths of the way up the handle is a squirrel looking at the bird and a fish. If this stein seems familiar, it might be you saw it in an earlier article of mine. When David Harr started doing pewter repairs he wanted to try something challenging. I told him I could help him and showed him the above stein. It had a little problem at that time. The top of the lid the bird and nest was broken in half. Some people had tried to fix it but had no luck. David offered to give it a try, but said it would take some time. The next day he was back with the stein and I could not believe the great job. Now it is time to finish the story. As a young man Hubertus went hunting every chance he got. One Good Friday he wasn't in church he was out hunting. He saw a big buck and prepared to shoot him when he noticed a crucifix between the buck's antlers. Then he heard a voice say, "Hubertus if you do not change your ways, you will go to Hell." Hubertus got on his knees and asked what he should do. The voice informed him to contact Bishop Lambert to advise him. Hubertus made many changes in his life. Eventually he became a Bishop and died doing God's work. St. Hubertus of Liege is the patron of archers, dogs, forest workers, hunters, trappers, mathematicians etc. [4] This is a wonderful stein to honor an honorable man.



figure 17



figure 18



Although the next pewter stein in this group is only ½-liter, it is very heavy. It is marked F. Barth, München 1871 in the panel under the handle. The pewter work is very detailed. The handle is nicely decorated, but what makes it special is what appears to be a boy astride the top of the handle who is engaged in a tussle with another figure on the lid. This stein will be featured in an upcoming article in Prosit, so I will not spoil your fun by relating the rest of the story here.



figure 19

In this paragraph we will look at a glass stein with a metal handle. It is a 1-liter stein with an interesting holly decoration. All the metal on the stein is German silver. Of course, we all know that German silver is a mixture of metals, none being silver. The fancy handle makes the stein very attractive. The curves and decoration give it the look of expensive jewelry or real silver. This interesting stein is a clever combination of materials and I like to use it as part of our Christmas Holiday decoration.

Many of the metal steins in our collection add interest as beauty, but they also tell some great stories.



figure 20

In the next area you will be introduced to five very different steins with very unusual handles.

This section has steins that tell stories or try to teach a lesson. The first two steins are marked Musterschutz with a # hash mark. These ½-liter steins were made by Schierholz. I call them the before and after. Look at the first stein. She is lovely. The Munich Child, the barrel she rides, and the radishes she holds are all in perfect condition. The wonderful handle is formed from a bunch of radishes. At the top are four large green leaves and at the base we see two large brown radishes.



figure 21

Things are different on the second stein. First notice that the bung, or stopper, of the barrel is removed. This quickly explains the condition of the rest of the stein. This Munich Child is a mess. She has a cat on her shoulder that explains she has a drinking problem. She can hardly stand against the empty barrel. Instead of the radishes we have a telltale handle in the shape of a herring. The herring again tells us she is having a hangover and needs the help of the fish to clear her head. These steins have two unusual handles and give us a useful message too. If you drink too much beer you will pay the price.



figure 22

The Nürnberg Funnel is the next stein we will look at. It was made by Schierholz and is marked Musterschutz with the hash mark #. There is a lovely lithophane in the base depicting the statue of the Gooseman of Nuremberg. This stein is ½-liter and 7 inches tall. Across the body of the stein written in a fancy script is "Nürnberg Trichter." The lid is in the shape of a funnel. The handle on this stein is a colorful trickster dressed in bright orange and black. One side of the hat and shirt is orange and the other side is black. The colors





figure 23

switch sides on his pants and the shoes switch colors again. He has an impish look on his face. One hand is on the side of his ear so that he can hear better. The other hand rests on the side of the body of the stein. "Nuremberg funnel" is an old phrase. It probably was first used in the mid-1500s. Often the term "Nuremberg Funnel" is used in reference to learning in a humorous way. The wonderful German humor portrayed this by having a comical figure use a funnel to pour brains into the heads of both children and adults. This would be fun and a lot cheaper than paying a teacher to do the job. This stein handle is one of the most colorful I have seen.

Most of us have seen the Knight on the white horse stein with the fantastic turret lid and many of us have it in our collections, but can you describe the handle? Well, the handle is an original. It is the arm of the knight with the hand covered with a gauntlet. This Mettlach stein comes in two sizes, 5.8-liters and ½-liter. The larger stein number is 2764 and the ½-liter 2765. These etched steins are signed Heinrich Schlitt. He was one of Mettlach's most talented artists and the Knight on the White Horse is one of his great accomplishments.



figure 24



The final stein in this category is a favorite of character stein collectors. It is called the High Wheeler. The stein is made of pewter and stoneware. It is 7¼ inches tall and a ½-liter. These high wheel bicycles were used in the 1880. Most of the rider is made of pewter and serves as the lid. The handsome gentleman rider is dressed with a cap and fitted jacket. He straddles the front wheel. His pewter trousers are tucked into boots made of stoneware. The front wheel of the bicycle is shaped like a large round ball and is the body of the stein. Located at the center of the ball are pedals. The frame that

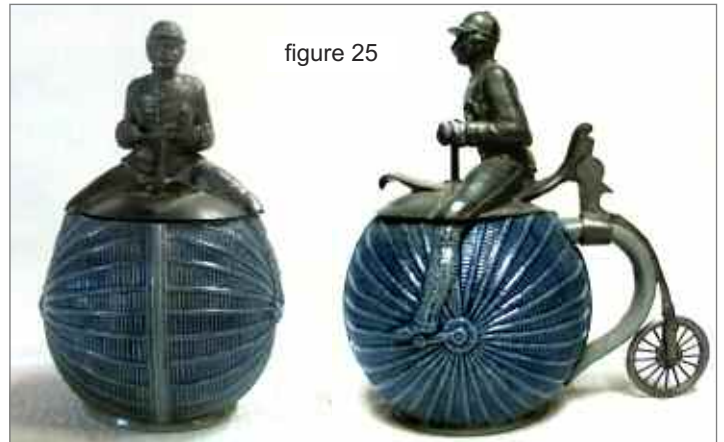


figure 25

holds the small pewter wheel in the back of the bicycle is attached to the stoneware handle. We do not know who made this great stein. The only identification mark is on the pewter lid "Gesetzelt Geschützt." I had to use a magnifying glass to read it. This is a great stein.

These five steins with unusual handles show us just how creative, fun, and hard working the stein makers of Germany were. Their hard work and unusual sense of humor has produced many great steins and the handles they added to the stein made them even more interesting.

The last category is very different. These are not just handles but rather extensions of the stein body. These steins are usually very large and heavy. They are very special steins with unusual handles.

The first stein in this category is a 3-liter green/cream stein that shows a group of people. This same stein - and the history of Hermann the German - appear in an article by Steve Smith elsewhere in this issue. This is a very busy stein. On the back of the stein body is a tree with two trunks. One trunk goes up the stein body and around to the front of the stein. The other trunk forms the handle of the stein. On one side of the trunk are two niches cut into the handle. Two wise owls are living in the top niche and a monkey is sitting in the bottom niche. On the other side of the handle is a larger owl. In the roots of the tree lives a fox. The stein is marked RD on the body and the base is marked with number 1958 and Germany. I believe the stein was made by Reinhold Hanke. This is one fantastic stein.



figure 26



figure 27



Next is a 2½-liter stein featuring a knight, presumably St. George, killing a dragon at the entrance of a castle. Above the portal is a huge mythical dragon or bat. The artist is KB (Karl Beuler) and the model number is 1282. I believe it was made by J. W. Remy. On the front of the stein it says "A combat with the dragon." The back of the stein shows various buildings that make up the castle. There is an entrance at the side of the castle. The tower handle, over nine inches high, connects to the castle by walkways. Another entrance is at the bottom walkway. The pottery set-on lid has a lookout tower. The watchman blows his horn if anything goes wrong. There is no end to the number of details the artist put into this very special stein.

figure 28



The final stein in this group is similar to the previous one but it has something I think is very important. Instead of a set-on lid it has a hinge. As you know, I believe a set-on lid is an accident waiting to happen. This stein is one of the earliest towers we bought. It is 3-liters and 17½ inches tall. The only mark on the stein is Germany, and I believe it is also made by J. W. Remy. On the front of the stein is a dandy dressed in lace and ruffles. He has a female companion dressed similarly. They reek of money and privilege. Again around the body of the stein are various buildings of the castle. There is a pottery lid with windows. The tower handle is attached to the body by crosswalks, but this time the upper crosswalk is narrowed out so the strap can wrap around the handle and then attached to the lid. *Voila!* No set on lid. This tower also has a watchman knight guarding the castle. The top of the handle has a rounded lid rather than the usual pointed spiral. This stein shows us peace and prosperity.

The three steins in the section show us how a handle can become part of the picture the artist is trying to portray rather than just something attached to pick up the stein. The details are excellent.

The last stein in this article has the greatest handle as far as I am concerned. You might recognize a few of the other steins in this article by their handles, but this one is a shoo-in. It is the Mettlach stein No. 1786, the St. Florian stein, in the 1-liter size. On the front of the stein body is a picture of St. Florian extinguishing a fire. My only problem is he is trying to extinguish it with the contents of a stein. If he is successful in this endeavor he is one powerful man. The dragon handle is fantastic. The dragon's body is positioned so it is easy to lift the stein. His feet have strong large claws that are holding on to the stein body. The clever maker put a pewter collar around the dragon's neck that helps hide the hinge. The thumblift head rests on the pewter lid and his yellow tongue reaches to the top of the lid. What a magnificent job! This has been my favorite stein handle for years.

I have learned many things from writing this article. One thing is that there are a lot of steins with handles that are not interesting. Evidently many stein makers did not think of the handle as an important part of the picture, but only an essential necessity. Other artists produced a little quick design to add a little bit of interest. There are, however, some great artists with wonderful imagination who produced handles that were part of the design. Another thing I learned is why some people do not look at their stein handles. We were discussing this article with our children and were trying to figure out why so few people notice the handles on steins. Our kids said "Maybe it is because the stein collection has gotten too large for the

figure 29





display areas.” They mentioned that when they were young we often displayed our steins with a side view so that they were familiar with handles. Now you cannot see very many steins handles in our displays. This is true in most collections that we have seen. Ron Fox had a good idea. He suggested that you display some of our stein with the handle out. Try it you may like it. I know we now display some of our handles so you can see them. Some times change is good. The third thing I learned is that the price of the stein does not seem to be affected by the handle on the stein. In fact when we are buying a stein from a catalogue we seldom get to see the handle. Sellers do not think of the handles as an important part of the stein, but they might be missing an interesting sales point.

This article was fun writing and I hope you will notice the interesting handles in your own stein collection. The more details you see the more you will appreciate your stein collection. Steins used in this article are from Les and Charlotte Whitham's stein collection.



#### References:

1. *Mystery Mark Explained* (D.R.G.M 154927), Stephen L. Smith, *Prosit*, August 1973
2. *Encyclopedia of Character Steins*, Dr. Eugene Manusov, Wallace-Homestead Book Co., Des Moines, IA, 1976
3. *Musterschutz and Schierholz: The Missing Link*, Ron Fox, *Prosit*, September 1986, and *Schierholz Character Steins*, Ron Fox, *Prosit*, December 1986
4. Wikipedia, the Free Online Encyclopedia

### 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 [sci@steincollectors.org](mailto:sci@steincollectors.org), we'll do the rest.*

**For sale:** Parts for regimental steins and pipes, hundreds of parts available. George Ploegert. Vist my website at [www.reservistenpfeifen.de](http://www.reservistenpfeifen.de), or by email to [info@ploegert.de](mailto:info@ploegert.de).

**Wanted:** I collect steins illustrating the Schnitzelbank song. If you have one or more, I'd like to see photos or chat with you about them. Stewart Eastman. By email to [mail@stewart-eastman.com](mailto:mail@stewart-eastman.com).

**For Sale:** Pair of Mettlach etched plaques 2459 and 2460, Hannover city and Hannover state, 19" diameter. Designed and signed by Otto Roick. Colorful and impressive. 20% gold wear on the rim. \$3750 for the pair. Walt Vogdes - [wvogdes8534@comcast.net](mailto:wvogdes8534@comcast.net)

## A Miniature Bastion

by Justin Pimentel

Who doesn't have room for a nice miniature stein? Perhaps part of the fun in this branch of collecting is knowing that there is always room for one more on the shelf...and of course, coming across unique little surprises.

This particular miniature (standing 1 1/4 inches tall) features the Porta Nigra in Trier, Germany. As one of the oldest defensive structures in Germany, its construction began during the 2<sup>nd</sup> century as a Roman city gate. The Porta Nigra, which means "black gate," was given its name in the Middle Ages because of its darkened stone; originally constructed in grey sandstone. The structure, which stands 118 ft tall, is impressively mortar-free, and held together through iron rods.

The Porta Nigra is the last remaining Roman gate in Trier. Originally, four gates stood throughout the city. However, all but the Porta Nigra were deconstructed and pillaged for their stone and iron. By the Middle Ages, these gates were no longer working structures. As a result, materials from the gate were used for the construction of other buildings.

The survival of the structure lies with a Greek monk named Simeon, who inhabited the eastern tower around 1028. Following his death and subsequent sainthood, a church was constructed in part of the Porta Nigra in honor of the humble monk. However, in the early nineteenth century, Napoleon dissolved the churches and monasteries in Trier. Remarkably, this magnificent structure has weathered much time, and stands astonishingly close to its original appearance today.

#### Bibliography:

"Porta Nigra." *Wikipedia*. 3 April 2008. [en.wikipedia.org/wiki/Porta\\_Nigra](http://en.wikipedia.org/wiki/Porta_Nigra).

"Porta Nigra, Trier." *Sacred Destinations: Travel Guide*. 4 April 2008. [www.sacred-destinations.com/germany/trier-porta-nigra.htm](http://www.sacred-destinations.com/germany/trier-porta-nigra.htm).





## Prinzregent Luitpold von Bayern, Frequently Seen on Regimental Steins

by R. Ron Heiligenstein,  
SCI Master Steinologist.



figure 1

No person's image appears more often on Bavarian regimental beer steins (figure 1) than that of (in English) Prince Regent Luitpold of Bavaria. So the question has often been asked, just who was this man?

Luitpold (figure 2) was of the Bavarian Royal House of Wittelsbach, the third son of Ludwig I of Bavaria (reigned 1825 -1848) and the younger brother of Maximilian II of Bavaria (reigned 1848 -1864).

In 1864, Luitpold's nephew Ludwig II ascended to the throne of Bavaria. By 1886 Ludwig's propensity for spending had nearly bankrupted the country and he was declared mentally incompetent, at which time Luitpold was named Prince Regent.

Shortly thereafter, Ludwig II drowned mysteriously in the Starnberger See and his brother became King Otto II. Unfortunately, brother Otto had been confined to a mental institution for years, so Luitpold continued to serve as Prince Regent until his death in

1912.

Although a few conspiracy theorists believed Luitpold might have been involved in Ludwig's death, nothing ever came of that, and over the ensuing years, Luitpold would become one of the most admired Bavarian rulers of all time. Those years were called the *Prinzregentzeit* – the Prince Regent's period or time; a time when Munich became one of the foremost cultural centers of Europe.

In 1839, at age eighteen, Luitpold had been



figure 2

named honorary Colonel-in-Chief of the Royal Bavarian 1st Artillery Regiment, designated as the 1st Artillery Regiment Prince Luitpold. In 1877, that unit's designation was changed to 1st *Field* Artillery Regiment Prince Luitpold, to more accurately reflect its primary mission. In 1886, when Luitpold became Prince Regent, the unit's designation was changed for the final time to Royal Bavarian 1st Field Artillery Regiment Prince *Regent* Luitpold.

The regimental stein seen in figure 3, originally owned by Tobias Scherer, is named to the 1st Battery of the Royal Bavarian 1st Field Artillery Regiment Prince Regent Luitpold, garrisoned in Munich, dated 1898 – 1900. The unusual finial is an artilleryman in parade dress, standing next to a small draft horse, reins in his hand. On the stein's face is a large scene of an artillery officer in parade dress, saber drawn, on a leaping horse, above the regiment's shoulder strap. The side scenes (figures 4 & 5) are typical of the early dated regimental steins decorated by Jakob Maier, whose business was located at 107 Dachauerstrasse, in Munich.

Of interest, it should be mentioned that there were two Royal Bavarian Field Artillery Regiments with the Prince Regent's name as part of their unit designations. The



figure 3

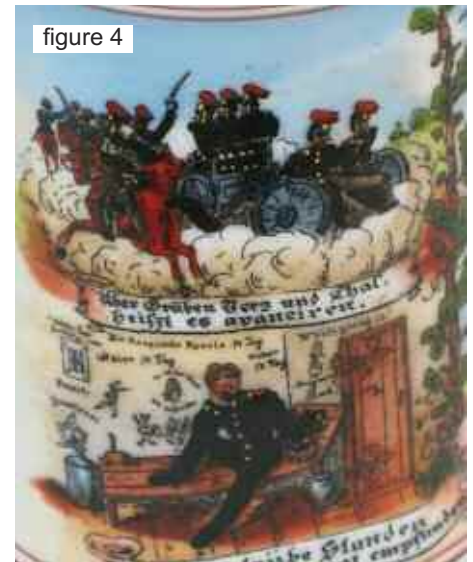


figure 4

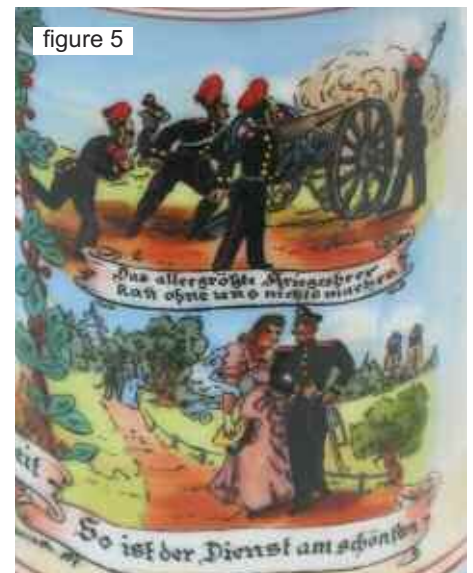


figure 5



name as part of their unit designations. The first was discussed above. The second was the Royal Bavarian 7th Field Artillery Regiment Prince Regent Luitpold, which was also garrisoned in Munich and was brigaded with the 1st Field Artillery Regiment Prince Regent Luitpold and the 1st (supply) Train Battalion. The 7th Field Artillery Regiment Prince Regent Luitpold was raised in 1900, the year that Tobias Scherer purchased his 1st Field Artillery Regiment Prince Regent Luitpold stein "in remembrance of my service time" and when he subsequently passed into the reserve.

One reason regimental stein collectors seem to enjoy their hobby so much is that every time they add a stein to their collections, new questions are raised. Did the regiment participate in any of the history changing battles of the 19th Century? Is there any significance to the side scenes on the stein? Is there anything unusual or rare about the stein? If the unit designation contains a person's name, what is the relationship of that person to the regiment? There are lots of questions. But answers to those questions can often require a considerable amount of research.

No one said the hobby was easy, just very interesting for those willing to give it a try.

#### References:

*Regimental Beer Steins, 1890 – 1914*, R. Ron Heiligenstein, Milwaukee, WI 1997

*Formationsgeschichte und Stellenbesetzung, 1815 – 1990*, Günter Wegmann, Biblio Verlag, Osnabrück 1993

*Wikipedia, the On-Line Encyclopedia 2007*



We have an unconfirmed report that this photo was taken at a chapter meeting years ago. Can you help us identify the show-and-tell participants?

## Advertising Rates

Prosit is printed in full color; no separate rate is offered for black & white.

| Ad size                   | Rate  |
|---------------------------|-------|
| Full page (8 1/2" x 11")  | \$240 |
| Half-page                 | \$120 |
| Quarter-page              | \$60  |
| Smaller (per column-inch) | \$10  |

|                     |      |
|---------------------|------|
| Minimum billable ad | \$10 |
|---------------------|------|

### Premiums

|                             |      |
|-----------------------------|------|
| Placement on the back cover | \$50 |
| Placement in the center     | \$30 |
| Centerfold                  | \$60 |

### Discounts

|                         |                |
|-------------------------|----------------|
| Four consecutive issues | 25% if prepaid |
|-------------------------|----------------|

Articles, announcements and news releases for SCI conventions, mini-conventions and other events will be printed in Prosit at no charge, subject to the discretion of the Editor. The Editor will determine appropriate space restrictions on a case-by-case basis.

## Rates for Inserts

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

|                       |       |
|-----------------------|-------|
| 6" x 11" (or smaller) | \$300 |
| 8 1/2" x 11"          | \$375 |
| 11" x 17" (folded)    | \$400 |

Black and white inserts can be printed by SCI at an additional cost of \$100 per side (8 1/2" x 11" max.).

SCI convention material, mini-convention material, and other non-profit announcements which conform to the "Content" portion of the Advertising Policy will be charged a special rate of \$275 for each insert.

## Submission Requirements

Advertising copy is to be submitted to the editor of Prosit in "camera ready" electronic form. Insert materials should be supplied directly to our printer, in quantity and ready for insertion in the envelope. Image file resolution should be 300 dpi or greater. Deadlines for submissions are 15 January, 15 April, 15 July and 15 October for the March, June, September and December issues, respectively.

All questions about ad placement should be addressed to the Editor of Prosit:

**Ron Fox**  
**3020 El Cerrito Plaza #315**  
**El Cerrito, CA 94530**  
**(631) 553-3841**  
**oz@webspan.net**

## Advertising Policy for Prosit

### Content

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

Prosit reserves the right to reject any advertisement or notice submitted for publication which is offensive or which the editorial staff determines to be inconsistent with the aims, goals and objectives of SCI, including the right of all SCI members in good standing to attend and participate in any activity or function so advertised or announced. No advertising of any sort, at all in conflict to any Convention activities, will be put in Prosit. Any advertisement or announcement which is rejected will be returned to the submitter with an explanation for the rejection.

Offers in Prosit to sell any item, whether by advertisement or insert, are expected to comply with the SCI Code of Ethics regarding the honest and truthful description of articles, examination and return policies, and a general "truth in advertising" concept.

The same terms apply to advertisements on the SCI web site.

Neither the editorial staff of Prosit nor SCI shall be responsible for the content of advertisements or inserts. Disagreements between buyers and sellers shall be settled solely between the parties, and shall not involve either SCI, its officers or the editorial staff. However, parties believing themselves to be injured because of disagreements found in the content of advertisements may turn to the Ethics Committee of SCI, which will try to arbitrate the dispute.

### Restrictions

Advertisements in an issue of Prosit shall be limited to a maximum of two pages per advertiser.

Inserts shall be limited to four printed pages (8 1/2" x 11", or folded 11" x 17" sheet). Auction catalogs (i.e., lists of items on which bids are solicited) shall not be accepted in any form.

### Rates

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





Gruss aus

Did you ever wonder where all that beer came from?

## It Dates From Around the Turn of the Century...

by Albert Hoch,  
SCI Master Steinologist

(The material in this article was presented at the St. Louis Convention, July 1988, forming the basis for an article in the March 1989 issue of *Prosit*. New illustrations have been provided to accompany this update.)

When Bill Mitchell asked me to speak at the Convention on some topic of my choice, I had no idea what that topic would be. Finally I decided to try to shed some light on what turned out to be an almost limitless topic, but one which we all have perhaps considered at one time or another, namely: Why were so many of the steins in our collections manufactured during that approximately thirty-year period from about fifteen years prior to and fifteen years after 1900, say 1885 to 1915?

As I began to dig into the topic, I solicited the help of my all-time favorite college German teacher and friend, Dr. Henri Stegemeier, who initially introduced me to *Bierkrüge* (also called beer steins) and even uttered the magic word "Mettlach" — all this while I was a junior in college at the University of Illinois in 1951.

Together with some very inciteful suggestions and references from Dr. Stegemeier, as well as bits of material from other sources, I've come to the following conclusions which are not intended to be earth-shattering revelations but instead are intended to be considered as a few of the factors which help explain the tremendous outpouring of steins during the years in question.

First of all, the period we refer to as the turn of the century was a time of great change in Europe and America. The agricultural system that had been in place in Europe for centuries was being broken down and there were large population shifts to the cities. In Munich, for example, the number of inhabitants (that means potential beer and stein consumers) grew from 90,000 in the 1830's to 538,000 in 1900. This influx, which affected most of the larger German cities, came from rural Germany as well as from other European countries.

How does this bear on the topic of beer steins? Well, there was now a mass market in the making with concentrations of customers in large cities scattered across Germany, and the same was true in the U.S.A., where we had a similar move to urban centers. Think of the great number of taverns always within reach of the city dweller, compared to a trip to town that a farmer might have to make to quench his thirst.

Also, the total population was on the upswing, growing from about 46½ million in Germany in 1884 to about 56½ million by 1900. And with the population increase

came an increase in annual beer consumption... it went from about 22 gallons per capita (men, women and children) to about 31 gallons in this 16 year period. Of course, the breweries rose to the challenge and grew in size and output, incorporating the latest technical advances. One of the most important of these was mechanical refrigeration with all its advantages of year-long production and storage. The result was more people, more beer and more need for beer steins. Oh yes, there was a time when people actually drank out of those vessels we so carefully handle today! Imagine what a patron of the Hofbräuhaus would have thought of someone someday drinking beer right out of a can! Would he have believed a waxed cup?

Here in the U.S., with our many citizens with German or at least European drinking habits, the beer taps were also working overtime: in 1884 about 600,000,000 gallons of beer were produced. By 1900 we were up to about a billion gallons! Beer steins were being imported from Germany for private use and salesmen from German potteries were finding ready customers at the thriving breweries, just as in Germany. Advertising steins were being given away, some even on a yearly, dated basis. Werner Sahm [SCI Master Steinologist, dec.] would have had a field day!

Of course, the production of steins also benefited from technological improvements in machinery and rationalization of production methods, such as those pioneered by Villeroy & Boch at Mettlach. The results were better and cheaper steins for more people to afford, enjoy, and collect.



This turn of the century postcard shows the residents of Munich headed into the Hofbräuhaus to enjoy the golden nectar. Note the families with young children, the chimney sweep and the coach drivers, the soldiers, students, baker, cook, artist, hunters and foreign visitors, greeted by the *Münchner Kindl* and four musicians providing a musical welcome.



To show off some of this technology, to say nothing of art and other cultural aspects of the day, some of the larger cities in Europe and America began to sponsor international fairs. There were 11 international exhibitions and fairs between 1876 and 1904, with millions of people in attendance. The Chicago Fair of 1893 had 21½ million visitors, Paris boasted 39 million in 1900, and the proud city of St. Louis brought in 13 million in 1904. An interesting sidelight is that the St. Louis Exposition celebrated the Louisiana Territory Purchase from France in 1803. We paid \$15 million for the Territory, but the fair cost \$26½ million to produce. Unfortunately, only about \$12 million in revenue was generated by the fair, so financially at least it was a bit of a flop. The fair did, however, have the first sizeable display of automobiles (100), and that idea did seem to turn out to be a bit of a success. These exhibitions were wonderful places to show off the best of the production of the world's factories and the beer stein makers were not left out. Also, a fair was a great place to drink beer... surely not out of waxed cups!



All the major countries of the world come out of the woodwork to get a taste of Uncle Sam's Lemp Beer at the St. Louis World's Fair of 1904.

Turning back to Germany, here are additional changes that indirectly, at least, increased the production and purchase of steins: First of all, the unification of Germany in 1871 was accompanied by a great outpouring of nationalism. Just think of all the steins decorated with the imperial eagle or Germania personified, or those of Bismarck and other prominent statesmen and military leaders. It is interesting here to see the combination of pride and impishness as seen in the formal Bismarck, as well as the Bismarck radish head stein. Steins could and should be serious as well as fun.



Bismarck, the Iron Chancellor, reduced to a carved radish in this porcelain character stein by Schierholz.

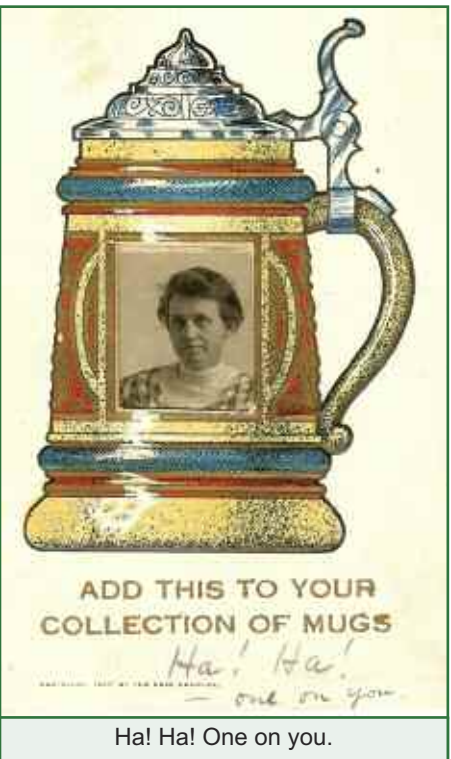


Did you ever wonder why the mail takes so long to get delivered?

One of the national movements was the Turnverein, founded earlier in the 19th century by the venerated Father Jahn whose image, together with symbols of the Turners, decorate hundreds of steins. Personally, I can't imagine a good workout not being followed by a trip to the local tavern. How else do we replace those lost body fluids? In addition to the Turners, who were also active in the U.S., you also found shooting societies, singing societies and a host of others, all working up giant thirsts which were quenched with the help of steins emblazoned with the symbols of the group.



This one-liter creamware stein commemorates the VII. Deutsches Turnfest held in Munich in 1889. In an exchange of burdens, the Munich Child raises two barbells while the weight-lifter hoists two overflowing steins of beer.





And here we must not forget the German student fraternities, which could almost be called drinking societies with some very serious drinking going on at the chapter meetings. Many of you will think of "The Student Prince", created by Wilhelm Meyer-Forster in his book *Karl Heinrich*, written in the late 1800's and later turned into a play titled "Old Heidelberg", and still later "The Student Prince" operetta by Sigmund Romberg, and later the movie, and still later...



German university associations were steeped in beer-drinking tradition, and by 1900 no group portrait could be considered realistic without a beer stein or two. Here four Swiss medical students take a lesson from an upperclassman on the effectiveness of alcohol as a preservative.

There must have been something endearing about all of that stein waving and chug-a-lugging! Students joined fraternities, fraternities had emblems and these were often beautifully painted on porcelain lids or on the face of the stein, creating a whole, sector of stein collecting.

How much beer did the students drink? Well, imagine the necessity of having your student song book (*Kommersbuch*) studded with hobnails (*Biernagel*) just so that the book would not get wet during one of the very frequent sing-alongs! No wonder so many foreign students wanted to study at a German university. And during this enlightened period, increasing numbers of students coming from a growing middle class attended universities and technical institutes. Why, they even allowed some women to attend. In fact, by 1910 the



This elaborately decorated Mettlach stein bears the *Wappen* (coat-of-arms) of Corps Suevia of Heidelberg University. The *Wappen* includes the *Zirkel*, or special insignia of the association, as well as crossed swords, indicating a "dueling" society. These steins were often exchanged as symbols of lifelong personal bonds.

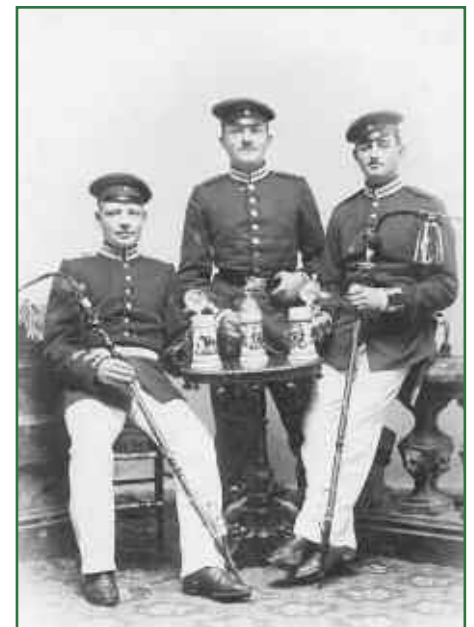


As women were admitted to university, they formed their own associations and emulated the men. First was a taste of beer, then a guzzle. The cigarettes came next, and then dice playing. Sword play seemed like a good idea at the time, although she may regret the scar on her cheek. One vice followed another, I wonder what other mischief lies in store?

women had their own song book... surely without hobnails... perhaps mini-hobnails or thumbtacks. And of course more students meant more beer and more steins.

Other movements were also under way in this changing and ever more progressive era. More people were travelling, more professional conventions were being held and there was more discretionary income. Why not buy a beer stein to commemorate your trip or convention? This is a custom carried on by some groups even during the present day. Just look around any stein sale room and see how many items fit this category. Once again, more tourists at the turn of the century meant more hotels, more *Gasthäuser*, more beer, more steins, and best of all, more future fun for us.

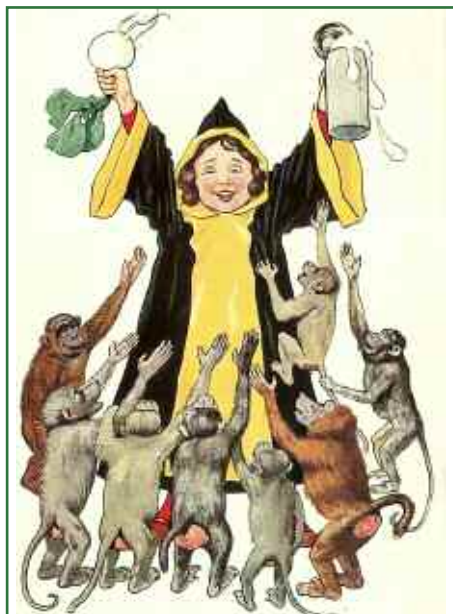
And then, of course, we must touch on the category of reservists' steins, so thoroughly described by [SCI Master Steinologist] Ron Heiligenstein in his talk (and article)[see *Prosit*, December 1988]. In spite of what we have heard of Prussian militarism and young men fleeing to America to avoid the 1 to 3 years of reservist training, it must have been a period in many a young German's life that he wanted, with some pride, to recall in later years; especially when, for many, it marked a passage into manhood. The reservists went into the service as raw boys for the most part, went through rigorous training and came out men, men who were then accepted back home at the local tavern, men who could raise a stein without feeling self-conscious. After all, part of the training consisted of drinking when off duty. And those who saw active duty could be a little prouder, and as their tales of heroism and adventure grew more daring, so did the



Three soldiers, three reservist beer steins, two long pipes with reservist bowls.



number of beers grow in number. The one million potential reservists' steins Ron alluded to certainly helped swell the number of turn-of-the-century steins. And since these pieces are dated, there is no question as to when they were produced. At any rate, more soldiers meant more beer consumed out of more steins.



*Aus dem Münchener Tierpark!*

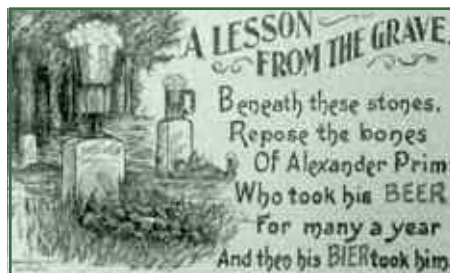
Some people go "ape" over beer - or are they after the radish? No visit to the Munich Zoo would be complete without a cold beer and a radish.

The last point that I would like to make is that as Germans emigrated to America, for whatever reason, they brought their culture with them; this included a love of beer and the steins to drink it from. The states that had large numbers of German-Americans



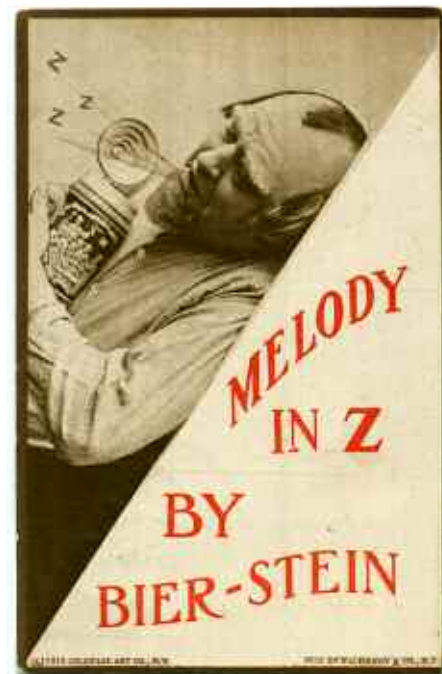
living in them tended to have many breweries. This is obvious when we look at the names connected with brewing in America: Ehret, Anheuser, Busch, Schlitz, Blatz, Stroh and so on. *The Register of United States Breweries 1876-1976* lists the breweries by state and city or town in one volume and alphabetically by brewery name in the other. I opened the volume which lists the states, and by chance it happened to be Minnesota. Just a few of the city names on two pages give us a good idea of what was going on: New Munich, New Prague and New Ulm were listed alongside native names like Oshawa and Owatona.

In our growing country, just as in Germany, the breweries grew, expanded, consolidated and liked to think that they were putting out a product that was pure, healthful, temperate and just about what the doctor had ordered for nursing mothers and the like. At its peak in 1890, there were about 1900 breweries in the United States. Most of these were concentrated in states with large German-American populations. New York alone boasted about 600 breweries. At the time of Prohibition these numbers were greatly reduced, so that there were only about 700 major breweries in 1933 and only about 45 left today (although there is a bit of renaissance in brewing by way of micro-breweries and brew-pubs which are popping up around the country.)



Of course, all good things have to come to an end; all that beer guzzling, at least in this country, was put to rest by Prohibition in 1920.

Unfortunately, at least in America where we sometimes tend to go to extremes, beer drinking and drinking in general seemed to get out of hand, and one by one the states began to pass dry or prohibition laws. Finally, in 1920, a general national Prohibition closed down all the breweries. Of course, quite a few bathtubs continued in production, but, in general, brewing was not legal again until 1933 when nursing mothers and quite a few others were no longer denied. During the period 1920 to 1933 most beer steins got a well-deserved rest and were put up on the shelf to be preserved for future collectors who, seeing them there, grew up feeling that that was the natural place to keep them.



The prohibition nonsense ended in 1933, and people could again drink from their turn-of-the-century stein, dreaming of the good old days - when beer cost just 5 cents and the sandwich was free.



#### Bibliography

- Another Germany, Jack R. Dukes and Joachim Remak; Western Press, Boulder, CO, 1988
- The Register of United States Breweries, 1876-1976, Manfred Friedrich and Donald Bull; Holly Press, 1976
- Karl Heinrich, William Meyer-Forster; Newson & Co., NY, 1904
- Fest-Schrift 30-jährigen Jubi/aum "Deutscher Kriegerverein" von Chicago; Chicago, 1904
- One Hundred Years of Brewing, H.S. Rich and Co. 1903; reprinted by Arno Press, NY, 1974
- Daheim Kalender 1907, Velhagen und Klasing Verlag, Leipzig, 1907

#### "Turn of the Century?"

Once readily understood, as time marches on the meaning of that expression becomes more and more ambiguous. Turn of *which* century? Most of the readers of this article have lived through one "turn of the century," but it is not the one we mean. Perhaps we need to find another term.

#### "End of the 19th Century?" "Onset of the 20th Century?"

Clearly more precise, but at the same time, less lyrical and somehow less satisfying - kind of like Light Beer!.



## A Stein Tribute to John O'Connor

by Erin Carrier

*"There were, and still are, a great many manufacturers of steins, and all of them seemingly devoted some of their output to honoring the skilled trades, but one will be hard put to find anything as well designed and as imaginatively decorated as the twelve steins turned out by Villeroy and Boch at Mettlach around the turn of the century."*

This quote comes from an article discussing the Mettlach Occupations written by John O'Connor and Patrick J. Clarke which appeared in *Prosit* in 1977. Designed by Otto Hupp, the Mettlach Occupations are dedicated to various trades and professions, each depicting the tools or a related facet of the occupation. John O'Connor's pursuit of a complete set of Mettlach Occupations was a quest which few collectors complete. A search for twelve Steins detailing twelve separate occupations, all artistically constructed, perfectly crafted, and flawlessly executed. This article honors the man who made this collection his quest, and I can not help but compare him to these steins which he passionately sought out. I imagine a set of steins derived from the facets not of separate professions, but of the complex man we all knew and respected, John O'Connor. Instead of Otto Hupp's baker, tailor and shoemaker steins, there would be the John O'Connor Gentleman stein, the Collector stein, and the Craftsman stein.

The first stein in the John O'Connor collection would have to be *Germanophile* stein. Uncle John admired the German people, their culture, and especially their craftsmanship. Whether purchasing a car, a wood carving, or a beer, his tastes always ran along the same lines.

Next would be the Craftsman stein. Whether on his job or at his hobbies, John was an exacting craftsman in the truest sense of the word. Simply walking into his basement workshop made his meticulous approach to wood working evident to all. His nephews can attest to his skill, as each has at one time or another called upon him for help. When you bought your first home and found that nothing was level and not a single wall was plumb, Uncle John was the first person you called. There was one exception to his meticulous approach, and that was when he brewed coffee. He would place the old percolator on my Grandmother's stove and walk away while it brewed his coffee strong, just as he liked it in the navy. While it was brewing he would run down to Wenger's Bakery and get two donuts. When he got home, Grandmother Eileen



*This stein by Marzi & Remy makes pictorial reference to Munich's status as Kunststadt (city of the arts) depicted by the artists' shield, and Bierstadt (city of beer) represented by the Bock. Nowhere in Germany are steins and beer more embedded into the everyday life and culture of the local inhabitants than in Munich.*



*Left above is the Baker stein (Mettlach #2719) from the Occupational series. Recognizing the role of the pretzel as a nosh with beer, John still felt that the donut was overlooked. Homer Simpson seems to agree.*

was waiting to scold him – "John, you are supposed to watch the coffee and not let it boil over on my stove."

Next would be the Telephone Equipment Installer stein. Uncle John had a strong work ethic and completed every job to its fullest with precision. My father recounts his first week at Ma Bell when he was taken to a transfer bay and saw a panel containing 3000 connections, each meticulously wired two inches in, two inches out and all hand stitched, precisely the same, with nothing out of place. His was told his Uncle had wired all the panels years before. (The stein at right, Mettlach 2075, is actually a telegrapher stein, which is as close as we could get to a Telephone Equipment installer.)



After that there would be a Dapper Gentleman stein. He was ever the well-dressed, well turned-out gentleman. The son of poor immigrants who laid gas pipes, he stood out on Hungry Hill. He always kept his clothes, even his work clothes, hung up and ironed. He wanted them to be just so and made sure his roommates, Jack, George, and Jimmy didn't go near them. Even so, my Uncle Jack arrived at Saint A's with two



*The Diesinger "Dapper Gentleman", rarely seen with plaid pants!*



Brooks Brothers suits owing to the fact that he wore the same size as a very generous Uncle John. I should mention that a Dapper Gentleman stein would not be complete if it did not show a certain pair of brightly colored plaid pants which Uncle John enjoyed wearing to each holiday in his later years. They were certainly not the most stylish pants, and yet I can't look at any bright plaid without thinking of Uncle John.

Of course, a collection of John O'Connor Steins would not be complete without a Stein Collector's stein. Collecting was his passion and he shared that love with all of us. When asked, "What's a Steinway?", most people would answer a piano, but in



*Lunchtime, as depicted on Mettlach 2452.*

this family we all know a stein weighs about 3 to 4 pounds once you take it out of the shipping crate. Not that anyone would ever have opened a crate marked John J. O'Connor. But before you sign for it always give it a light shake. If anything rattles then don't accept it and hand it right back to the delivery man. In this room I am sure that many of you knew John because of his love of steins. It is the common link that you shared with him and that brought him into your life.

There would have to be a stein showing John as a Caring Son. He visited his mother each and every day at lunch time and made sure that this former household cook and city hall matron had the best of everything. When TVs first came out, he immediately got her one. And when TVs went to color she was one of the first on the hill to get one. His lunchtime visits to Newbury Street are my strongest memory of Uncle John. He would pull up while we were playing on the pipe fence that circled the front yard and ask "Who are you? What are you doing here?" As a



*Thank heaven there is no single "Stein Collector's" stein. Think how miserable we would be if everyone was chasing the same steins.*

very young child he scared me to the point that I wondered what I was doing there at my own Grandmother's house. But in later years he would ask "Who are you, Peter Pan?" to which all us kids would all laugh, "No."

Then there would be an "Unc" Stein. Early memories of Uncle John usually begin with the phrase "Don't bother your Uncle," or "Leave your uncle alone." Jack and George both recall tiptoeing out of the room they shared with him in fear of waking him. Apparently Jimmy didn't have this fear because soon after his birth, John got tired of listening to him and moved out. Knowing Jimmy now, we can all understand why. Uncle John was a constant in the lives of his nieces and nephews. He was a link to a generation and to loved ones we have lost. A man without children of his own, he has been the patriarch of this family for at least twenty years. Like all other tasks, he performed this job quite willingly, attending first communions, baptisms, the conferring of a judgeship, a dozen graduations, baseball



*The Schierholz Dutch Boys and Girl, enthralled by their Uncle*



*The "Marcia Stein", a Royal Vienna beauty!*

games, law school graduations, a nurse's pinning ceremony, master of education celebrations, unfortunately a funeral, and countless family gatherings, always with a camera snapping countless pictures with his slightly unsteady hands. When I was the Westfield Colleen, Uncle John was unable to attend the St. Patrick's Day parade and see me on the float, but I know he watched it on TV. I have the pictures to prove it – me on the float on his TV screen. As the oldest member of the family, Uncle John has been lighting the traditional Christmas candle at the Fahey Christmas celebration for many years and I was proud to have my son, O'Connor, his namesake, light it with him as the youngest family member. It is unfortunate that my daughter will never have that opportunity.

I think the most beautiful stein in the collection would have to be the Marcia Stein. There is little doubt that one of the best things about Uncle John is that he always arrived with Marcia. We all owe him a thank you for bringing her into our lives. Marcia, while we have never called you aunt, please know that you have been that and more to all of us. And since your move to New York, we have missed you.

The Mettlach Occupationals were a highlight of Uncle John's collection, and in his own words, "There is no question but this is a group of outstanding steins and the object of many Mettlach collectors. Congratulations to those of you who have them in your collections; to those of you who are in quest of them, lots of luck." But the John O'Connor Occupational Steins, a perfectly executed, flawlessly manufactured assemblage of steins, are the envy of all collectors, and a tribute to my Uncle John.

*Illustrations provided by the editorial staff.*



# THE STEIN AUCTION COMPANY

**P.O. Box 136      Palatine, IL 60078**

**Andre Ammelounx: phone 847-991-5927   -   Gary Kirsner: phone 928-227-3723**



**October 12, 2008 - Skokie, IL**

**Holiday Inn, Chicago North Shore**

**This auction is being held in conjunction with the Chicago-Milwaukee Mini-Convention.**

**[Are you considering selling your collection?](#)**

**[If you are, you should consider using our services.](#)**

**Detailed consignment receipts • Consignments are insured  
Prompt consignor payments • Computerized record keeping  
High quality photography • Top quality printed catalog  
Internet catalog & bidding • Results online the day after the auction  
Secure storage in our alarmed warehouse  
Licensed • Insured • Bonded**

**For more information, past auction catalogs and our future auction schedule go to:**

Licensed and Insured, Illinois Auctioneer 444.000119 & 441.000152; Florida AB394