

STEIN COLLECTORS INTERNATIONAL

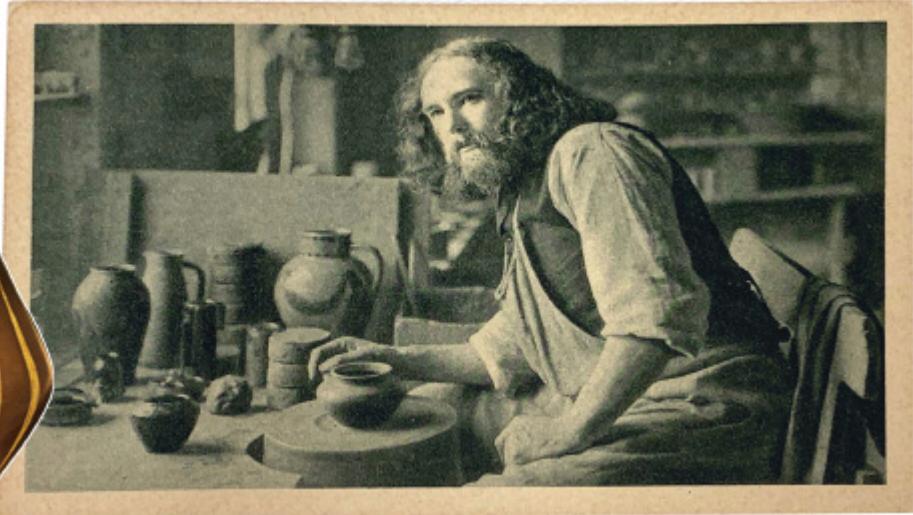
PROSIT

The Beer Stein Magazine

June 2024

**Jesus Christ, Superstar
(The Story of Anton Lang)**

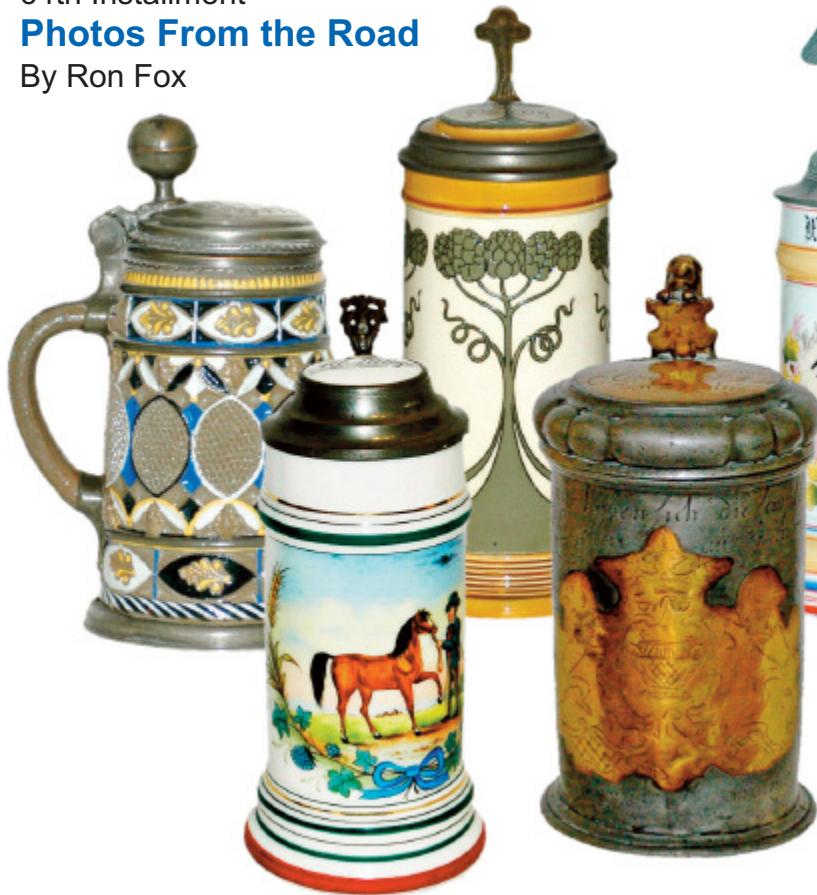
By Eric Salzano



64th Installment

Photos From the Road

By Ron Fox



Glass From the Past

By John Sandon
Bonhams Magazine



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Join the Fireworks in Madison, WI

Stein Collectors will gather in Madison, WI during the week of July Fourth, and we're going to make some fireworks happen! Convention goers will enjoy optional tours on July 2, followed by a live stein auction conducted by our own Ron Fox on the following day. The convention proper will kickoff on Thursday morning with a buffet breakfast in the convention hotel. Main tent presentations will fill out the morning, to be followed by a series of Round Tables. Thursday evening, Independence Day, will be our traditional German Night dinner. Enjoy the fireworks later in the evening. Friday we will continue our program with more informative Round Tables. In the afternoon, join the party at the Afternoon Tea on the rooftop terrace of the Sky Bar at the Edgewater Hotel. Saturday wraps up the convention with our final speaker, the members' stein auction, and the farewell dinner in the hotel.

It's not too late to join the party, registration is available online via the SCI website - <https://stein-collectors.org/conventions/>

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An Interesting Deutsche Schießfeste (German Shooting Festival) Stein

By Steve Breuning

Michisteiners

At first glance, the decoration on this stein might appear to be a whimsical look at a *Deutsche Schießfeste* (German Shooting Festival). But in reality, it accurately depicts an important part of the shooting event. Targets were displayed at various distances from the shooters, often in a less-than-stable manner, especially if multiple shooters were using the same target. It was the fool's (jesters, clowns) job to make sure that the targets were steadied, even if this meant holding the target in place.

The stein shown is a c1890s 1L stein marked "Hannes & Wieninger – München" on the bottom in black ink along with a Merkelbach & Wick mark. It has a very ornate pewter lid showcasing a Landsknecht and antler thumblift. The image itself is likely after images from one of several paintings by the artist Lorenzo Quaglio d.j. (Lorenzo Quaglio the Younger). Quaglio (1793 – 1869) was born and educated in Munich as a genre painter and Lithographer. He spent as much time as he could traveling through the Bavarian and Tirolian Alps. In 1812 his first lithography appeared, a study of nature. By 1820 his primary interest had become the study of Bavarian folk life, culture, and costume. Images from one of his paintings is shown below.

The statement on the stein, "*In aller mitt' muss er steckn*", roughly translates to "Always stick (or strike) in the middle." I'm sure the "Fools" shared this sentiment.



Schützenfest am Tegernsee (1849) Shooting Fest at Tegernsee



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Glass from the Past

By John Sandon

This article first appeared in *Bonhams Magazine* Issue 37 in winter 2013

They were colorful and extravagant. And that was just the glasses. John Sandon finds out about the Bohemian lifestyle.



An amber-stained goblet with crown lid, engraved hunting scene. 40cm high (15½"). Sold for £22,500 inc. premium.

During the 1830s something happened to glass in Europe. It suddenly became colorful, and it also got much bigger. The country-house class had been used to colorless glass. Suddenly here was a new kind of ornament – glass from Bohemia that was large enough to show off in a grand hall, and glistening with color. A private collection of 60 pieces of the very best of this glass was offered by **Bonhams New Bond Street in December 2013**, and it really is a sight to behold.

The new glass came from Bohemia, which is now part of the Czech Republic, though at the time the province was within the Austrian Empire. The center of the glass industry was Meistersdorf, a town in the north of Bohemia only 60km from Dresden where they made the famous porcelain cupids and flowers. By contrast, Bohemian glass was in a very different taste known as *Biedermeier*. It was a product of the peaceful interlude in Europe after the Napoleonic Wars. Biedermeier is linked to the rise of the bourgeois/middle classes, with stark, strong shapes that show off the finest technical craftsmanship.

Bohemian glass is shaped by the two principal activities of the region – deer hunting and health spas. The town of Carlsbad was established, according to legend, when King Charles IV's hunting party chased a deer over a cliff. In their pursuit, the hunters descended into the valley and found a bubbling hot spring. The king established a town there and a statue of a deer is one of its symbols. By the 19th century, aristocratic visitors from all over Europe combined hunting trips with a spell of detox, drinking the water and bathing in the health-giving spas.



Closeup of the engraving on the goblet at left.

The Bohemian spa towns offered rival water cures for every ailment, especially gout. For instance, at Franzenbad you could take a particularly popular and messy mud treatment. Beethoven went to Carlsbad for spa treatments, taking walks there with Goethe. The spas were the place to go to spot celebrities on holiday, writers and musicians such as Chopin who liked to relax at the spas; others went there to convalesce. The Carlsbad spa was the principal attraction of the city and nearby hotels became meeting places as well as shopping arcades. This was the place for 're-tail therapy'.



Carlsbad in Bohemia, where the aristocracy went for waters and retail therapy

Jewelers and other tradesmen soon opened 'pop-up' shops. In Franzenbad, artisans, such as Dominik Biemann, could rent small 'boutiques' in the colonnades of the wooden spa building for the duration of the tourist season. Biemann was a master glass engraver, considered one of the greatest exponents of his craft. His diary records that in 1840, Austrian Archduke Francis Charles bought two beakers engraved with horses and a hunting scene from his boutique at Franzenbad for 12 and 20 gulden.

Biemann had learned his skills at the Harrach works in Neuwelt from Franz and Joseph Pohl, who had made the German art of glass engraving fashionable once more. He had also studied art and drawing in Prague where he spent the winter months carving glass with horses and city views. His exhibits at the Industrial Exhibitions in Prague in 1828-31 received much praise from the juries. In the season, however, he set up his work bench at Franzenbad spa, and engraved portraits of the wealthy visitors from life – and even their pets.

Biemann worked mostly in clear glass, but the Age of Romanticism brought with it a desire for color. Glass makers in Bohemia, led by Friedrich Egermann, responded with endless experiments. The secret of ruby glass that had been made from gold a hundred years earlier was rediscovered, along with recipes for rich blue and green glass. But while solid colored glass was exciting, it wasn't suitable for engraving as the carving didn't show up. What was needed was a thin layer of richly colored glass that could be applied on the surface only.



A part-ruby-stained goblet engraved with a mounted Turk. 54cm high (21"). Sold for £20,000 inc. premium.

In 1818 Egermann invented a yellow (or amber) colored stain made from silver chloride. He followed this with a new ruby colored stain made using copper rather than gold, which was perfected around 1832. The romance of glass made from gold and silver was naturally exploited by shops.

When the gentlemen had drunk enough spa water they left their wives to enjoy the shopping while they escaped into the forests and hunted deer and wild boar, often at the invitation of the surrounding princes and dukes. Rather than present yet another stag's head to mount on the wall, these aristocratic hosts would give a different kind of prize to the successful hunters. A Bohemian glass goblet engraved with stags was thought to be the perfect trophy.

Only a handful of the master engravers of the glass in the Bonhams sale can be identified. Three exceptional goblets are signed by August Böhm who excelled at carving figures on horseback. Böhm was the best of the engravers from Meistersdorf, where he married in 1833. He left his wife and children to travel to Britain and America to seek his fortune. But in spite of his success, he eventually returned to his home town where he died penniless.

Looking at the stags in woodlands on these magnificent goblets leads me to suspect some could be by master engraver Carl Günther, whose life can only be described as 'Bohemian' in the modern sense of the word. He had wanderlust and went to Paris seeking work from major glassworks including Baccarat. He returned to Munich and, after several arrests, was deported to his home town of Steinschönau. There he went to great lengths to help the needy, bathing lice-ridden tramps and even stealing a cooked goat to feed the poor. For a while he lived in a cave. He set up his glass engraving tools in the woods, carving the trees and animals he saw around him. Sadly he earned little money peddling his glass in the streets of Prague and he too eventually died penniless and half blind.

Glass engravers from Meistersdorf and Steinschönau exhibited in Paris, winning medals at the *Exposition Universelle* in 1855. But by this time Bohemian glass was no longer unique. In 1835 a delegation from France visited Bohemia and returned with samples of glass for French factories to copy. The imperial glassworks in St Petersburg followed suit. Furthermore, revolution in the Austrian Empire in 1848 led many craftsmen to seek work in Britain and the United States.

The masters of Bohemian glass felt let down by history. Dominik Biemann, for example, was angered that he was regarded as a craftsman rather than an artist. On one occasion he learned that an opera singer in Vienna earned 12,000 gulden a year, while his glass earned him a mere 500. He wrote, "Singing is transitory. But my work will live on after my death and will be paid when I don't need it any more".

John Sandon is Director of European Ceramics and Glass and an expert on the BBC's *Antiques Roadshow*.

Note: The images in this article are scaled to approximate their relative sizes. The ruby stained goblet (or pokal) by August Böhm seen on the facing page is a very impressive 30 inches tall!



[One of a] pair of amber-stained goblets engraved with stags, made for a French chateau. 65cm high (25.5"). Sold for £16,250 inc. premium.



A. Böhm

A ruby-stained goblet engraved with fighting cavalry, signed by August Böhm. 76cm high (30"). Sold for £6,875 inc. premium.

A pair of blue and amber stained goblets engraved with stags. 55.5cm high (22"). Sold for £20,000 inc. premium.



Tankards by Tiffany

By Salvatore Mazzone

Florida Sun Steiners

If I were to ask you what comes to mind when I say “*Tiffany*,” I doubt very much that your response would be “Beer Steins.” Yet, the famed maker of luxury jewelry, elegant stained glass lamps, and upscale tableware and personal accessories also produced glass, pewter and silver beer mugs and tankards, some of which are absolute knock-outs.

Here are some examples.

Shown in Picture 1 is a 1-pint blown-glass beer mug which was made for Tiffany under contract in Germany. The mug is fashioned from lead crystal in the so-called “Rock Cut” pattern and is said to weigh a hefty 2.2 pounds. “Tiffany & Co.” is etched on the underside of the base.



1

While perhaps not an item that would be showcased in a stein aficionado’s collection, it’s certainly an elegant way to enjoy one’s Hacker-Pschorr.

Used versions have sold on eBay for \$20-\$60.

Tiffany made pewter and silver cups, mugs and tankards that were often personalized for use as christening cups and presentation and promotional pieces.

The 1-pint pewter tankard shown in Picture 2 stands 4.75-inches tall and has a base diameter of 3.9-inches. It is



monogrammed “TC” with a crown above the letters.

The underside of the tankard’s base is stamped “TIFFANY & CO. HAND-CRAFTED PEWTER”.

Used Tiffany pewter tankards such as this frequently appear on eBay and also have sold in the \$20-\$60 range.



2

Moving upscale, the C1909 sterling silver Tiffany lidded tankard shown in Picture 3 is a tapered cylindrical presentation piece. It measures 13-inches in height and has a capacity of 74-ounces (about 2.2 liters).

The upper and lower rims are decorated with applied bands of shells and seaweed. The handle is formed as a merman with seaweed hair and has a seashell thumblift. The underside of the base carries the Tiffany mark and the sterling designation.

Engraving on the front reads: “New York Yacht Club / Wacondah Cup / Won By / Aurora / August 14th 1909”.

Founded in 1844, the New York Yacht Club was and still is a private yacht and social club based in New York City, New York and Newport, Rhode Island. Its membership, which is by invitation only, is made up of prominent (and



wealthy) members of the elite business and social communities and has included such notables as J. P. Morgan, Jay Gould, George Fisher Baker, John Jacob Astor, and Franklin D. Roosevelt.

The sloop Aurora was owned by Cornelius Vanderbilt III of the prominent Vanderbilt family. The races of August 13 and 14, 1909 marked the conclusion of the 1909 season and sailed to Rockland and Bar Harbor, Maine.

The tankard sold at auction in 2023 for \$11,970.

The 10.5-inch tall C1896-1897 Tiffany sterling silver lidded presentation tankard shown in Picture 4 is decorated with a golf ball and pinecone design and has a capacity of five pints (about 2.8 liters). The underside of the tankard's base is marked: "Tiffany & Co / 8435 Makers 6802 / Sterling Silver / 925-1000 / 5 Pints".

The auction house cited the tankard's engraved citation as: "*Mid-Winter Golf Tournament / Ocean County Hunt and Country Club / Open Handicap Cup presented by Mrs. George Jay Gould / January 1st, 1897 / Thirty-six holes medal play won by Herbert I Pratt, Lakewood, N.J.*" However, to my eye Herbert Pratt's middle initial looks more like an "L" than an "I".

George Jay Gould was a financier and a railroad executive who headed the Denver and Rio Grande Western Railroad, the Western Pacific Railroad, and the Manhattan Railway Company. He

was one of the founders of the Ocean County Hunt and Country Club in Lakewood, N.J., which became, for a while, a favored mid-winter gathering spot for wealthy New Yorkers.

He was the son of Jay Gould, the American railroad magnate and financial speculator who is generally identified as one of the robber barons of the Gilded Age.

Edith Mary Gould (née Kingdon), the presenter of the trophy, was a stage actress who had performed in New York, Boston and Europe before marrying Gould.

I have been unable to uncover any information linking a Herbert I. Pratt to the Ocean County Hunt and Country Club, the Lakewood, N.J. area, or golfing in general.

Research points to Herbert Lee Pratt, son of U.S. petroleum pioneer Charles Pratt who went on to himself become president of Standard Oil, as the possible winner of the event. He was a founding member of the Nassau Country Club in Glen Cove, NY in 1896, was its Club Golf Champion in 1899, and club president 1908-1918. He was obviously active and skilled at golf and likely among the elite crowd that gathered at Lakewood during its heyday. He would have been 25 years old at the time of the 1897 Ocean County Hunt and Country Club golf tournament.

The tankard sold at auction in 2020 for \$2,750.

Next, shown in Picture 5, is a C1880-1891 Tiffany sterling silver lidded serving tankard with a gilded interior. It stands 11-inches tall and has a 2-1/2 pint capacity (about 1.4 liters).

The tankard is decorated in an engraved and chased swirling floral pattern. It's a stunning example of Tiffany silver in an unusual form and was most likely used for serving wine.

Tiffany's production of exquisite silver during the late 1800s attracted many of the world's finest craftsmen and designers to work at the firm. It is to one of those, Charles Osborne, who is regarded as one of the great American silver designers of this period, that the design of this tankard is attributed.

The underside of the tankard's base is marked "TIFFANY & Co./ 5981 M 6223/ STERLING-SILVER/ 21/2 PTS".

It was sold in 2016 for an undisclosed price.



The charming C1873-1891 Tiffany sterling silver marine-themed lidded tanker shown in Picture 6 is of a tapered cylindrical form standing 8-3/4-inches tall. It is engraved and chased with a sea nymph, dolphin, seaweed, and shells.

The underside of the base is stamped "Tiffany & Co/8838 Makers 5920/Sterling Silver/925-1000/M". There is also the scratched marking "46/50". Might this mean this was number 46 out of a limited production run of 50 tankards?



6

It's hard to believe this is not a one-of-a-kind piece.

It sold at auction in 2020 for \$10,000.

Shown in Picture 7 is another stunning antique Tiffany sterling silver lidded tankard in a marine-themed design; it was dated as C1885-1890.

This one is of a straight cylindrical form and is elaborately decorated in chased repoussé featuring shells and aquatic foliage. It is raised on four paw feet and has an acanthus loop handle and thumblift, terminating in scrolls and a large radiating seashell. It stands 9-3/8-inches tall and 9-1/2-inches wide across the foot and handle. It's a big boy with a whopping capacity of 7 pints (about 3.3 liters). It carries the mark of Tiffany & Co. Sterling Silver on the underside of its base.

It sold at auction in 2021 for \$11,875.



7



8

The last piece of antique sterling silver tavernware in our tour of Tiffany tankards is shown in Picture 8.

It is of a squat but not unattractive straight cylindrical form 5-1/2 inches tall and 6-inches in diameter, plus another couple of inches for its c-form handle. It is richly decorated in floral and foliated chased repoussé, with a foliated spherical thumbpiece and three foliated spherical feet. The underside of the base is marked Tiffany and Co. Sterling Silver. It has been dated as c1880.

It was sold at auction in 2023 for \$1,200.

Tiffany & Co. was founded in 1837 by Charles Lewis Tiffany and John B. Young in New York City as a "stationery and fancy goods emporium". In 1851, Tiffany became the first American company to institute the .925 sterling silver standard that is now used around the world. In 1853, Charles Lewis Tiffany took control of the company and established the firm's emphasis on jewelry. It became famous in the early 20th century under the artistic direction of Charles' son, Louis Comfort Tiffany. On January 7, 2021, multi-national holding company LVMH Moët Hennessy Louis Vuitton acquired a majority stake in the company for US\$15.8 billion. It remains headquartered in New York City and operates as an independent subsidiary of LVMH.

As of 2023, Tiffany operated over 300 stores globally. The company's product line features fine jewelry, sterling silver, watches, porcelain, crystal, stationery, haute couture fragrance, personal

accessories, and leather goods.

The retailer has found its way into various literary works, most notably the 1958 Truman Capote novella "*Breakfast at Tiffany's*" and its 1961 film adaptation starring Audrey Hepburn and George Peppard.

I think it's about time for a sequel. How about "*Beerfest at Tiffany's*," perhaps featuring the original cast from the movie "*The Hangover*," plus a bevy of fetching biermädchen decked out in dirndl serving an abundance of Bavarian beer?

The movie's tag line could be: Beer, Babes and Baubles – What Could Go Wrong? The answer, of course, would be everything! But what fun.

So, if I now were to ask you what comes to mind when I say "Tiffany," might it now be "Beer Steins"?

Probably not.

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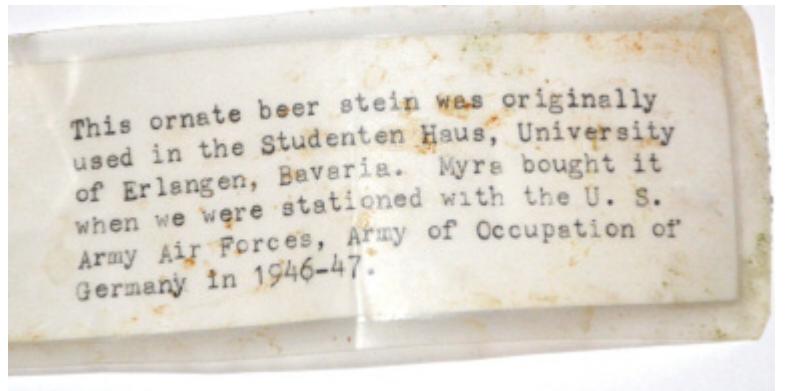


A Glass Drinking Boot with Very Ornate Brass Mounts

By Lawrence Beckendorf

Lawrence Beckendorf, who has about 20 drinking boots in his collection, was prompted to write to the Editor after reading an article in the March 2024 issue of *Prosit*.

"After seeing the article in *Prosit* about drinking boots ... I thought I would share with you an unusual one that I recently bought on eBay. The boot is 13 inches tall, 5 inches across the top, 8.5 inches heel to toe and weighs 7.5 lbs. It is massive. Given the tarnishing, I think the encasement is brass. As you can see in the photos it took a pretty hard hit at some point, cracking the glass in the upper part and bending the metal. Someone did a nice repair on it. The interesting thing is the note that was tied to it."



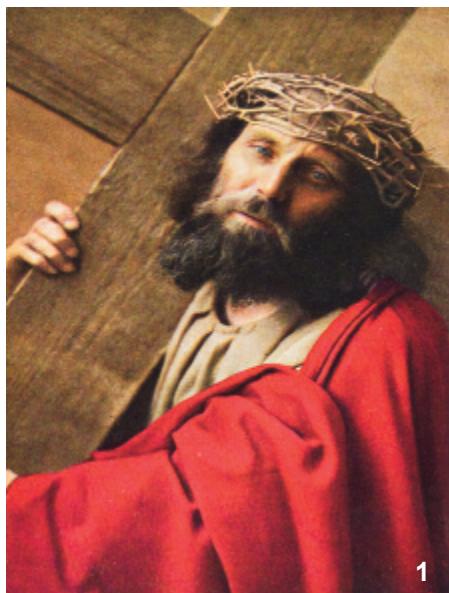
The photos below are shown at ½ scale.



"Jesus Christ Superstar" (The Story of Anton Lang)

By Eric Salzano

Master Steinologist



Anton Lang

The story of Anton Lang begins in the town of Oberammergau Germany. Anton Lang was born in 1875, as a young man he became interested in pottery and opened a small pottery shop. Oberammergau Germany is also well known for its Passion play.

First a little bit of history about Oberammergau and the history of the passion play. Oberammergau is a small town located in the southern tip of Germany in Germany's alpine region. Today the town is relatively small by modern standards with a current population of just over 5,000 inhabitants. The town is known for woodcarving, and for its 380-year tradition of performing "Passion plays".



Lang's home, 1910

Passion plays or "*Easter Pageants*" as they were sometimes called, were dramatic presentations depicting the events surrounding the final days of Jesus Christ and his crucifixion. The history of the "*Passion plays*" and reenactments goes back to the Middle Ages with the first documented annual event taking place in Frankfurt Germany in 1350. Eventually, many cities and towns had their own passion plays, and the plays reached their peak between the year 1400 to 1515. There were annual plays held in Alsfelder, Friedberger, Eger, Donaueschingen, Augsburg, and Freising, as well as Vienna Austria, and Lucerne Switzerland.

The first documented passion play was not performed in Oberammergau until 1634, almost 300 years after they were already well-established in Europe. What's unique about the Oberammergau play is that the town planned to perform the play once every 10 years and has continued the tradition. As time passed the passion plays faded out all over Germany except for the tiny town of Oberammergau which continued the tradition long after it had faded away everywhere else.

Legend has it that during the 30 Years War (1618-1648) there was an outbreak of the plague in Bavaria, starting in September of 1633. Eighty-one villagers died of the plague, which at that time was about 50% of the village's total population. On October 28th, 1633 the survivors vowed that if their village

would be spared from future plagues they would perform the play every 10 years. So began the tradition in 1634.

According to legend, there was never another death from the plague in Oberammergau.

Beginning in 1680,



The Passion Play - 1900

the villagers started performing the play in years that ended in a zero. With a few exceptions, the play has been performed every decade since that time, as well as some special "off cycle" performances such as 1934, (300th anniversary) and 1984, (350th anniversary).

As the popularity of the play grew over the years, surrounding towns would also attend the productions. The first permanent stage for the play was built in 1815. Through the 19th century with the increases in transportation and the rise of the rail system, and a growing middle class, attendance grew every decade. As the popularity of the play spread by the mid-19th century people from other countries started to travel to attend the production. In the 1890s a new large, covered auditorium was built that could hold 4000 people. The 1900 production of the play was a huge success, and the event continues to grow, in 2010 the Passion Play in Oberammergau was performed for 102 days, and more than 500,000 people attended the performances.

The 1900 production was what really helped put the play, and Anton Lang, on the world stage. It was an elaborate

show, a real spectacle, and of course, the star of the show was the person selected to play Jesus. Selected for the 1900 performances was 25 year old Anton Lang, who ran a small pottery studio in the village. With the show being so popular, Anton Lang became sort of a "Superstar", there were cabinet pictures, and postcards that could be purchased, and you could also stop by his pottery shop and purchase a piece made by the star of the show, Anton Lang. Eventually, the pottery shop was run by his six children.



Anton Lang in the
Passion Play - 1900

Normally villagers only play a role one time, however in 1910 the Village Committee again elected Anton Lang to play the role of Jesus for an unprecedented second time. The 1910 performances were incredibly popular, and Lang's popularity grew. Lang's pottery studio also benefited, with people visiting his shop and purchasing a souvenir to take home. From accounts I had read, Anton Lang continued to keep the beard and his hair long and often dressed like Jesus long after the 1910 season was over. Sometimes he could be found working in his pottery studio dressed like Jesus, much to the delight of tourists who visited his shop.

Due to the economic turmoil following Germany's loss in WWI, the 1920 season was cancelled. By 1921 things began to stabilize and it was decided they would perform the play in 1922. And who was picked to play Jesus Christ? Of course, it was 47-year-old Anton Lang. The 1922 show cemented



The Passion Play - 1910

Lang's place in history playing Jesus for a third consecutive time.

Lang's fame spread to America. An American businessman who attended the 1922 show in Germany was so impressed that in 1923-1924 he brought some performances to America. He hired 10 of the original actors, including Anton Lang, to come to America and do performances of the passion play.

One of the results of this newfound fame was Anton Lang on the cover of Time magazine. It is also documented that while visiting America, Anton Lang wanted to visit the Rookwood Pottery studio in Cincinnati Ohio. Lang spent several days at Rookwood and asked if he could make some pieces. There are several documented pieces in existence with a Rookwood mark and an



Anton Lang signature on the bottom. If anybody ever finds one, PLEASE LET ME KNOW.

When it was time for the 1930 show Anton Lang was 55 years old, too old to play Jesus. Instead, he was selected to be the prolog speaker (narrator) of



Anton Lang as Prolog Speaker

the show. In 1934 there was a 300th anniversary Jubilee show and again Anton Lang was selected to be the prolog speaker.

Anton Lang died on May 30th, 1938, after a brief illness at 63 years old. It was said that 100% of the population of Oberammergau attended his funeral. Today you can still see Anton Lang's house in the town of Oberammergau which is still owned by his family. His reputation and his beautiful works from his pottery shop live on.



Lang's home - today

Lang's pottery production consisted of many bowls, vases, and religious objects. He produced very few steins and relatively few lidded vessels. When you do rarely find one, the pewter work is unique and consistent suggesting he used a local artisan to do the pewter work.

The following examples illustrate some of Anton Lang's finest work, (Pictures 9,10,11).



9



10



11

Some of my favorite pieces have an iridescent finish which was accomplished by using a metallic glaze and then firing it into the piece, very unique and unusual (Picture 12).



12

Also interesting is this striped bulbous piece with the decoration fired into the piece (Picture 13).

I would say it's my favorite piece.



13

A majority of the Anton Lang pieces are signed on the bottom with the artist's name and the town of OBERAMMERGAU (Picture 14).



14

I find that when grouped together, the Anton Lang pieces look great and showcase his talent (Picture 15).

In my opinion, Lang's pieces were ahead of their time, using unusual shapes and forms in his work. The colors and glazes are also unique and well done, and I have yet to see two pieces exactly alike. To me, they are underappreciated gems of the collecting world.



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Mettlach, Rodenstein, and Josef Viktor von Scheffel

By Salvatore Mazzzone
Florida Sun Steiners



1

There are eight Mettlach steins (including those of multiple sizes that bear the same number) that pay homage to a certain Herr Rodenstein. In this article we'll explore those steins, the infamous Rodenstein, and how the author Josef Viktor von Scheffel fits into all of this.

The first three steins we'll look at are the Mettlach 2829 ½-liter, 2829 1-liter, and 2038 3.8-liter beauties (Picture 1). All are pottery relief having a figural inlaid lid featuring a castle complex, which is particularly well executed on the king-sized 2038.

The front of each stein features depictions of the same three villages. From top to bottom these are: Gersprenz, Reichelsheim im Odenwald, and Pfaffen-Beerfurth, all of which are actual towns in Germany's Odenwald mountains, situated 47km to 73km north of Heidelberg.

On the rear of each stein is a proclamation, which reads: "*Pfaffenbeerfurth soll der Hochschul' sein, mein Durst den Herrn Studenten.*" Translation:

"Pfaffenbeerfurth shall belong to the university, my thirst to the students."

So, what is going on here and why are these steins in an article purporting to be about a Herr Rodenstein and Josef Viktor von Scheffel when neither of these gentlemen is mentioned on the steins? Patience, my dear reader, all shall all unfold in due time.

There also exists in the Odenwald mountains, about 51km north of Heidelberg, the ruins of a 13th century castle built by the brothers Rudolf and Friedrich von Crumbach, who upon construction of their fortress henceforth called themselves von Rodenstein. The left side of Picture 2 shows the ruins today; the right side shows a re-creation of what the castle complex originally looked like - quite similar, I'd say, to the figural lids on the Mettlach 2829 and 2038.

After the death in 1635 of Adam von Rodenstein, the castle's last resident, the castle remained uninhabited and fell into ruin. And with the fall of the castle came the rise of a number of

tales and legends.

Some of the tales tell of a ghostly von Rodenstein that rises and rides forth as a harbinger of impending war. Others tell of a von Rodenstein that had an unquenchable thirst for alcoholic beverages. It this insatiable von Rodenstein to which the Mettlach steins pay homage.

In 1868, Josef Viktor von Scheffel published a book of humorous poems titled "Gaudeamus, Lieder aus dem Engeren und Weiteren". The book included a number of poems about a "Herr von Rodenstein." Were these poems historically accurate? I suspect not. He probably simply found it convenient to build on the already existing Rodenstein stories and legends.

One of these poems was titled "Die Drei Dörfer" (The Three Villages). It begins, "Wer reit' mit zwanzig Knappen ein Zu Heidelberg im Hirschen? Das ist der Herr von Rodenstein, Auf Rheinwein will er pirschen." Translation: "Who rides into Heidelberg's Stag Tavern with twenty squires? It is Herr von



2

Rodenstein on the hunt for Rhine wine."

The poem goes on to tell of Rodenstein embarking on a prodigious drinking spree - which goes on for over a year! The only way he can cover the enormous tab is to sign over his ownership of the towns of Gersprenz and Reichelsheim to the owner of the Stag Tavern. And, when he finds that his gross overindulgence has left him no longer able to consume alcoholic beverages, he proclaims, "Pfaffenbeerfurth soll der Hochschul' sein, mein Durst den Herrn Studenten" (Pfaffenbeerfurth shall belong to the university, my thirst to the students.)

And so, we see that the three towns on the front of the Mettlach 2829 and 2038 steins and the proclamation on their rear come directly from von Scheffel's Die Drei Dörfer tale of Herr Rodenstein

of the unquenchable thirst. The poem was subsequently set to music and became one of the favorite drinking songs of Heidelberg university students.

Among von Scheffel's other poems whose scenes decorate many of the steins that grace our shelves are "Der Trompeter von Säckingen" (The Trumpeter of Säckingen) and "Altassyrisch" (Old Assyrian), the latter poem perhaps better known to Stein collectors by the place at which its story unfolds: a tavern by the name of The Black Whale at Ascalon.

But I digress.

Moving on, the Mettlach 2894 is a wonderful and highly sought after ½-liter etched pottery Stein with a figural inlaid tower lid. It features an overview of the city of Heidelberg and its historic castle (Picture 3).



3



The character on the rear-left of the stein is labeled "Der Herr von Rodenstein." Of course, he is indulging in his favorite pastime, the imbibing of an alcoholic beverage.

The also-imbibing character on the rear-right of the stein has underlying text reading, "Das war der Zwerg Perkô" (That was the dwarf Perkeo), the opening line from yet another von Scheffel poem, which continues, "im Heidelberger Schloss, An Wuchse klein und winzig, an Durste riesengross" (in Heidelberg Castle, small and tiny in stature, huge in thirst).

Another drinker of legendary fame, the Heidelberg court jester Perkeo is alleged in von Scheffel's poem to have drunk-dry the entire Heidelberg Tun, a 221,726-liter wine barrel! (Shown in Picture 4 – From my visit to Heidelberg years ago. Note Perkeo's statue lower left).

An inscription on the stein's lid reads, "Alt Heidelberg du feine, Du Stadt an



4



Ehren reich," Translation: "Old Heidelberg you fine city, rich in honors." The text is again from another von Scheffel poem, one which was embedded within his epic poem "The Trumpeter of Säckingen."

Next, we come to the Mettlach 2634 (Picture 5) and 2652 (Picture 6). Both are stoneware steins with inset cameos and are signed by J. Stahl. They usually have an inlaid tower lid but can also be found with original pewter lids. The 2634 has a 2.5-liter capacity and the 2652 was made in both ½-liter and ¼-liter sizes.

These steins are titled "Rodenstein" in The Beer Stein Library, but in fact they pay homage to Josef Viktor von Scheffel as they feature scenes from several of his poems and Rodenstein appears in only one scene on each stein.

The front of the 2634 (Picture 5) has a cameo of von Scheffel above a scene of Herr Rodenstein being attended to by his squires. The upper side scenes are, from left to right, from the poems Perkeo and Hildebrand und Hadubrand. The two lower side scenes are, from left to right, from the poems Altassyrisch (which was a parody of the Biblical story of Jonah and the whale), and Der Enderle Von Ketsch.

The central scene on the 2652 (Picture 6) is, again, Rodenstein being attended to by his squires. Interestingly, however, the two side scenes reportedly vary between four possibilities: Perkeo (shown), Hildebrand und Hadubrand

(shown), Der Enderle von Ketsch (not shown), and Altassyrisch (not shown).

Our final Mettlach Rodenstein stein (Picture 7) is the transfer decorated 1909-715, which is a montage of characters from famous German student songs. It is a ½-liter pottery stein with a pewter lid.

In addition to Rodenstein, Perkeo, Hildebrand, and Hadubrand, several non-von Scheffel characters are included as well.

German poet and novelist Joseph Victor von Scheffel (1826-1886) created work that appealed broadly to sentimental popular taste and beer drinking students, which made him one of the most widely read German authors of his time.

He had studied law, graduated Doctor Juris, and for four years held an official position in the town of Säckingen. Here he wrote his epic poem "Der Trompeter von Säckingen," a romantic and humorous tale which achieved extraordinary popularity. Health issues caused him to leave government service and travel to find appropriate medical care and accommodating employment. Yet

he continued to write and produced enormously popular poetry and prose. Von Scheffel served as librarian to Prince Fürstenberg at the storied Donaueschingen library from 1857 to 1859. In 1865 he was given the title of privy councilor, and in 1876 he was given a patent of nobility. He died on April 9, 1886, in Karlsruhe.

A search in the Beer Stein Library (BSL) using the search term "von Scheffel" brought up 242 steins from 16 makers, not counting the additional steins where a given catalog number was made in multiple sizes.. The man's work is obviously well commemorated in beer steins. Yet I wonder how many Stein collectors have even a rudimentary awareness of him.

So, let's all raise our steins and offer a hearty Prost! to good old Josef Viktor. And while we're at it, let's hoist another one to Herr Rodenstein! And we can't leave out Perkeo, so another round and another Prost! to him as well. But let us take care to not Prost! to such excess that we must sell our belongings to pay the bar tab after the example of Herr Rodenstein.



Siegburg Stoneware Pewter Mounted Tankard¹ (Schnelle), dated 1588

By Dr. Richard A Du Boisson



This early stein is decorated on three sides with rectangular panels depicting figures of rulers in full armor, titled 'CVNNIG ARTVS,' 'CONSTANTINE,' and 'HECTOR VAN DROIE,' respectively (King Arthur, Constantine the Great, and Hector of Troy), each holding an armorial shield (Picture 1). Mounted with a contemporaneous pewter cover it is 9.5" high. There is what appears to be a metal peg marker which corresponds to ~580 ml capacity², i.e. an English pint. So, it seems possible that this stein was made for export to England and eventually found its way across the pond. Beneath each of these panels is a coat of arms³, (Picture 2).

King Arthur is above a coat of arms for the Duchy of Jülich-Kleve-Berg, within which Siegburg is located. In the center, under Constantine, is the

Imperial double-headed eagle of the Holy Roman Empire, which seems appropriate since Constantine was a Roman Emperor from AD 306 to 337. Finally, we have Hector with the coat of arms for the Archbischöplic of Köln, the archdiocese which included Siegburg, and in 1588 was headed by Archbishop Philipp Krementz who was appointed Cardinal in 1893.

King Arthur and Hector are from a series known as the 'Nine Worthies' who are nine historical, scriptural, and legendary personages who personify the ideals of chivalry established in the middle ages⁴. All were commonly referred to as 'Princes,' regardless of their historical titles. The nine worthies include three pagans (Hector, Alexander the Great, and Julius Caesar), three Jews (Joshua, David, and Judas Maccabeus) and three

Christians (King Arthur, Charlemagne, and Godfrey of Bouillon). They were first described in 1312 by Jacques de Longuyon in his poem *Voeux de Paon* (Vows of the Peacock). Frequently the three panels decorating the Siegburg schnelles included one prince from each of the three groups. However, in this example we have the Christian Arthur, the Pagan Hector, and the Jew has been replaced by Constantine the Great. The reliefs of Arthur and Hector were based on woodcuts by Virgil Solis, 1492⁵. Constantine (272-337 AD) was Emperor of Rome (306-337) who started out as a Pagan but became the first Roman emperor to convert to Christianity, so perhaps he has a fitting place between Arthur and Hector.

It should be noted that our three heroes are depicted with Coats of Arms



Duchy of Jülich-Cleves-Berg



Holy Roman Empire



Archbishopric of Köln

2

despite the fact that they lived well before the start of the age of heraldry in the second half of the 12th century.

These arms, so called attributed arms, were given posthumously to satisfy the expectations of the ruling classes that such important rulers *should* have arms. In Solis' woodcuts and on this stein, King Arthur is depicted with a shield with three crowns; from the thirteenth century his arms were most commonly three gold crowns on an azure background⁶.

On this tankard Hector stands with his shield decorated with a dragon segreant, whereas Solis' print has him with a shield with an oblique beam with three lions paws on a background scattered with clover leaves. Later artwork around 1400 shows Hector's arms as a lion; later in fifteenth and sixteenth centuries much confusion was caused when Hector's arms were conflated with those of Alexander the Great, which was a dragon rampant. Perhaps the dragon in this instance was chosen from ancient Greek mythology when the dragon was a guardian of oracle founts, virgins, and treasure⁷.

In an 1874 article⁸ entitled "On Canettes" Henry Syer Cuming describes almost identical copies of these two panels, outlined in blue, on a Bayreuth Faience tankard in the form of a schnelle 8" in height. The date of 1588 is absent, but after the inscription

'HECTOR VO DROIE' are the initials TK which he ascribes to the potter.

Constantine is depicted with a shield bearing three bulls heads on a plain background. Quite where this came from, I don't know. However, the portrayal of a Roman Emperor with a bull's head is a sign of the Emperor's divine nature. It is interesting to note that Ronald Gray's Sigma Chi Fraternity stein⁹ has a white cross on a Norman shield together with the Sigma Chi Fraternity motto *In Hoc Signo Vinces* (In this Sign you will conquer). This was also the motto used by Constantine after observing a cross in the sky before the battle of Milvian Bridge in 312 AD. Perhaps this Siegburg schnelle is the earliest celebration of Constantine the Great on a stein and perhaps the Sigma Chi Fraternity stein is the last (so far); together they span 376 years.

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Photos from the Road

Sixty-Fourth Installment

By Ron Fox
SCI Master Steinologist

I start this installment with a group of 18 Mettlach steins that are either etched Art Nouveau design or in the mosaic floral style. They depict the great variety of colors and designs used by the Mettlach factory. The photos will speak louder than any of my words.



The top row begins with a mostly blue stein with white linear design and gilded accents.

The next stein comes on a pedestal base and features a bright multi-colored floral decoration.

The top row ends with a stein modeled after early Westerwald steins from the 1700 era. One day in a future segment I will use this photo and have an early Westerwald example next to it.



The middle row starts with another stein shaped on a pedestal base. It is decorated with three fan-like floral panels.

Next is one more stein modeled after early Westerwalds. It has a taller body than the previous one.

The middle row ends with a stein designed in earthy coloring with a diagonal pattern.



The bottom row begins with a stein in orange brown coloring with a wavy pattern.

The next stein is greyish in color with cobalt design and red florals.

The bottom row ends with another orange brown stein and a diagonal pattern on pedestal base.



The nice thing about every stein on these two pages is they all have a matching inlay lid that continue the design from the body.

The top row starts with an etched stein that matches the Art Nouveau pattern from one of the two dinnerware sets.

The next stein has an impressed floral design in a greenish coloring on a grey body.

The top row ends with a stein depicting a floral design. This same design can be found on a variety of vases.



The middle row begins with a stein in beige coloring with a central floral band. The inlay has knob finial.

The next stein is etched with an Art Nouveau design of the hops used in the brewing of beer.

The middle row ends with a stein decorated with a large leaf pattern around the middle of the body. The lower and upper body features a triangle design.



The bottom row starts with a stein having an impressed design with a cobalt floral decoration on a light blue body.

The next stein is etched with an Art Nouveau floral pattern of hops and leaves. The vivid red and green coloring grabs the eye.

The bottom row features another etched stein with a busy floral design framed by two body bands with oval florals.

Mettlach made many more steins like these, but this should give you a good idea of what is out there to be found.

In the German culture, a man's profession was taken very seriously. They had an apprentice system for men to practice their profession for a period of time before they were qualified by their teachers. These next two pages will show a variety of occupational steins purchased by men proud of their work careers.

The top row begins with a stein depicting scenes of a wagon wheel maker. This occupation was faded out with the advent of the automobile.

The next stein was for a wagon delivery driver of beer barrels. Germany had a huge beer industry and the wagon driver had the task of transporting the beer to all the many taverns.

The top row ends with a stein for a blacksmith that only did horseshoeing.

The middle row begins with a stein for the profession of cheese making. A man stands stirring a large kettle.

The next stein was for a furniture maker. The workshop scene wraps around the entire body.

The middle row ends with a stein made for a shoemaker. It shows examples and tools they used.

The bottom row starts with a stein made for a mason. It has a scene of a man laying bricks.

The next stein was for another furniture maker with a workshop scene.

The bottom row ends with a stein made for a miner. The scene is of two men in miner's uniforms working in the mine. The decorated inlay lid is a bonus.





Some occupational steins are more common while others are seldom seen. If you are a collector of these steins, it is very exciting finding one to a rare occupation.

The top row begins with a stein made for a seaman. It was given to him on his birthday in 1909. This is one of those hard to find steins.

The next stein is another one hard to find. It was made for a sheep herder and depicts a man with his herd.



Most occupational steins were made of porcelain. This next stein is made of pottery for a fireman profession.

The middle row begins with a stein for a miner. It is decorated with two miners standing in front of a mine opening.

The next stein is made of pottery for a shoemaker. The design has a boot and hammer in a shield between two rampant lions.

The middle row ends with a stein made for a machinist. Engines were a fairly new invention and made some work much easier. Keeping them running well became a new profession.

The bottom row starts with a stein made for a horse trainer. A man stands holding a horse with a halter. The name it was made for is on the inlay lid.



Occupational steins were made in every medium. The next stein is made of pewter for a man working in a winery. It depicts men working a wine press. It has a shield attached to the lid that is engraved with a verse.

The last occupational stein was made for a baker. It is one of the more common occupations, but is nicely decorated with baking scenes.

Considering all of the stein catagories, glass is by far the most attractive. Being transparent or translucent, the light is absorbed by the glass and illuminates the stein. Between the overlays, staining, enamel decorations, or wheel-cut design, each stein has its own beauty.

The top row has white overlay floral panels with enamel painting. It is finished off with a silver lid with flower finial.

The next stein has a cobalt overlay with a very detailed engraved scene of stags locking horns in the forest. The brass mount has a matching glass inlay lid.

The top row ends with a double overlay of amethyst over clear over white. The stein has facet panels and inlay lid.

The middle row begins with a cranberry overlay that features several faceted panels and matching glass inlay lid.

The next stein has amber staining with a detailed wheel-cut stag in the forest scene. What is unusual is the 2 liter size.

The middle row ends with a double overlay stein. It has pink over clear over white. The pink faceted panels have gilding in the wheel-cut spa views.

The bottom row starts with a double overlay stein. It has blue over white over clear. The body has an interesting faceted design with inlay lid.

The next stein is tall and thin in design and has faceted panels with a busy gilded floral design. The gilded brass lid completes the design.

The last stein on this page has a ruby overlay that has been cameo cut with six panels of horses. The matching inlay lid is cut with a hunting dog.





I think it is important to point out that all the steins on these two pages were not made in Germany. They are all from Bohemia known as the Czech Republic today. As you can see, they did some fantastic work.

This page begins with a stein having amber staining and many wheel-cut spa views and glass inlay lid.

The next stein has ruby stained panels and an elaborate gilded design.

The top row ends with a cobalt overlay that has a busy cut and polished design. The silver lid is as fancy as the cut body.

The middle row starts with a double overlay stein. It has blue over white over clear. The faceted body is topped off with stacked brass leaf lid.



The next stein has a deep amber staining with wheel-cut stag in the forest scene. The inlay lid is also amber stained.

The middle row ends with a stein made of translucent blue opaline glass. It has faceted panels and a stacked brass lid. These stacked brass lids are not very common and give these steins a very different appearance.

The bottom row begins with an overlay stein. It is white over ruby and a very detailed enamel city view. Super quality.

The next stein has another tall slender body. It is ruby stained with wheel-cut panels on its facets.



The last stein on this page is a cobalt overlay with faceted panels and matching inlay lid.

These last two pages will show rare examples of steins from different factories, materials or time periods.

We begin with a stoneware stein made in the late 1600's at the Freiburg factory. They used a pressed design technique with painted enamel. This is the best example I have seen from that factory.

The next stein is also stoneware made at the Altenburg factory. The applied relief has been enameled, a process seldom found on their pieces.

The top row ends with a stein made in the late 1600's. The body is made of serpentine and has fancy gilded silver mounts, handle and body bands.



The middle row begins with an early pewter stein. It has a brass engraved shield set into the body and a brass inlay into the lid. The thumblift is also made of brass.

The next stein was made in the late 1500's and is faience. It was thought for many years to have come from Hamburg. New research digs in Portugal has changed that thinking.

The middle row ends with a Swiss hafnerware stein made in the late 1500's in the town of Winterthur.

The bottom row starts with a faience stein from the Schrezheim factory circa 1760. The decoration is muffle fired.

The next stein is made of silver and has delicate Viennese enameled scenes on the fancy lid and base rim.

The bottom row ends with a Russian silver stein with cloisonné enamel covering most of the surface of the body and lid. A fantastic example of their workmanship.





This page starts with an American stein made in the 1900 period at the Rookwood factory in Cincinnati, Ohio. It is slip painted of a young black boy. Steins from this factory are hard to find.

The next stein was made by Hauber & Reuther. It has a hand painted scene of Kaiser Wilhelm II on a porcelain body. This is the only known example we have ever seen.

The top row ends with a porcelain stein made at the famous Bavarian porcelain factory of Nymphenburg. It has an unusual shaped body with delicate painted design.

The middle begins with a one liter glass stein. It features internal cane design in a drapery pattern. A very different glass stein.

The next stein is made to look like carved ivory. It is actually made of meerschaum with gilded brass mounts, handle and base.

The middle row ends with a carved wood stein made in the Scandinavian area. It is a tall one liter in size set on three feet.

The bottom row starts with a carved ivory stein. The scene is of buildings and towers found in the city of Nurnberg. It has fancy relief brass mounts, handle and base.

The next item is not a stein, but rather a glass pokal. It was given to a Naval reservist and shows his ship and service dates. The pewter set on lid comes with a sailor holding flag finial. Not something you will see again.

This page ends with a rare Mettlach character stein made in the shape of an ear of corn. We have only seen one other example and it was made with no color.

This ends another installment. Let me know if you have steins you wish to see in a future segment.



An Updated History of SCI Convention Steins

By John Kelly,
Vice President for Conventions

From the very first SCI convention in New York in 1967, a stein has been presented annually to attendees as a souvenir of the event. Only once since 1967 an annual convention has not been held. Even then, a prototype convention stein was developed for the 2020 convention that did not happen. Each year's convention stein reminds the attendee of the fun had, sights seen, steins purchased, fellowship enjoyed, education received, and friendships made or renewed at the convention.

Two articles have appeared in *Prosit* about convention steins. The first, authored by Irv Johnsen and entitled "*Twenty Years of Convention Steins*," appears in the September 1986 issue. The article covers convention steins from 1967 to 1986. The second, authored by Dave Lowry and entitled "*SCI Stein History Continues*," appears in the June 1995 issue, and covers steins from 1987 to 1994. Both articles are available for viewing online on the SCI website. They provide historical background and perspective. This article examines convention steins from 1995 to the 2023 convention in Dayton, which largely coincides with my history of attending SCI conventions, as my first convention was in New Orleans in 1994 and my most recent was in Dayton.

"Steinfest '95" was held in Milwaukee in 1995 and attended by a record number of 450 people. For the third convention in the city, the host chapter *Die Lustigen Steinjäger* paid homage to the city's history as a major beer producer by using for the convention stein a replica of an old pottery beer bottle. The stein featured a bottle cap as a finial and the logo of the host chapter on the body (Picture 1).

"Plain and Fancy Friends" was the theme of the 1996 convention in Har-

risburg, Pa. In addition to traditional Pennsylvania Dutch food, conventioners enjoyed a performance by Mummers from Philadelphia. As the convention stein the host chapter Pennsylvania Keysteiners chose to produce a replica of 17th/18th century milk glass stein (Picture 2).

For the first (and to date only) time, SCI visited the Pacific Northwest for the "Great Stein Rush of '97" in Seattle. Described in *Prosit* as a "classic, turn-of-the-century style, 1/2 liter enameled glass stein, reflective of the SCI Convention and Pacific Stein Sammler, the convention stein had a simple and attractive lid and thumblift (Picture 3).

Patriots gathered in Cambridge, Massachusetts for the 1998 convention, hosted by the Student Prince Chapter, during the week of July 4. The convention stein is a stoneware figural depiction of the Student Prince, made especially for the convention. Only 200 were produced (Picture 4).

The 1999 convention stein for Denver, Colorado holds the title for the heaviest lid. A quick jerk of the lid could make the stein crash to the floor from the edge of a table. "Experience the Rockies" served as the convention theme. Much thought and planning went into the production of the convention stein. Two Colorado artists combined their talents in creating this masterpiece. An oil painting of an elk by Larry Fanning, known for his artwork on the famous Leanin' Tree cards, was transferred to a one-liter body. Sculptor Michael Ricker, known for his meticulous attention to detail, created a pewter Rocky Mountain bighorn sheep that adorns the lid of the stein (Picture 5).

A "Texas Sized Good Time" was had by all who attended the 2000 convention in Houston, Texas. For the first

time ever, an actual stein or mug did not serve as the convention stein. Instead, the host Lone Star Chapter chose to give attendees the boot! A unique and original creation by Albert Thewalt shaped as a ceramic drinking boot in the Texas cowboy style, its design incorporates the shape of Texas and its flag, a longhorn steer, a lariat, a cactus, an oil well derrick, and the star of Texas. Calling to mind Heidelberg student drinking boots, these pieces were done in high relief and numbered as a limited edition collectible by Thewalt, one of the last remaining old stein manufacturers in the Westerwald region of Germany. Mr. Thewalt himself attended the convention and personally autographed each stein (Picture 6).

Perhaps a premonition of what was to occur two months later at the nearby World Trade Center in Manhattan, attendees of the 2001 convention in East Rutherford, New Jersey were awakened by fire alarms in the wee hours of the morning. Themed "2001 A Thirsty Knight Stein Odyssey," the convention featured a stein with artwork done by Aaron Weiss, son of member Stuart Weiss. Enameled on the glass stein body was an image of the Thirsty Knight on horseback. A very limited number of steins were produced (Picture 7).

The year 2002 marked a return to Germany, this time to the small Bavarian village of Bad Schussenried, home of the Schussenreider Bierkrugmuseum, the only museum in the world dedicated exclusively to beer steins. One of the highlights of the convention was a guided tour of the 250-year-old Baroque Church of St. Peter and Paul in Steinhausen, considered by many to be the most beautiful village church in the world. The church provided the inspiration for the convention stein, a figural fashioned after the church tower and steeple (Picture 8).



The "Greatest Spectacle in Stein Collecting" occurred in Indianapolis in 2003. While Lone Star gave us the boot, the Hoosier Stein Verein raised a glass to us. For the first time, a beaker served as the convention stein. Engraved on the glass, superimposed on the image of a stein, is a checkered flag as a nod to the history of Indianapolis for auto racing (Picture 9).

SCI Conventioneers could be heard singing "Going to Kansas City" in 2004. Given the status of the Midwest as a major pork producer and Kansas City's reputation for excellent barbecue, it's no surprise that the convention organizers chose a convention stein in the shape of a pig, an off-the-shelf item from Albert Stahl & Co. based upon a late 1800's design (No. 4709) originally produced by Ernst Bohne Sohne (Picture 10).

"Great Times Start Here" in Long Beach, California proclaimed Erste Gruppe, hosts of the 2005 convention. The primary image of the convention stein, created by member Claire Hill, is a depiction of the HMS Queen Mary during a southern California sunset. Now a floating hotel and museum permanently docked in Long Beach, the old 1019-foot ocean liner served as the location of several convention events (Picture 11).

"A Revolutionary Convention" was held in 2006 at historic Valley Forge, Pennsylvania. The 2006 convention stein features a relief pewter logo of the host Pennsylvania Keysteiners surrounded by historical images of the Revolutionary War period. The pewter lid is inlaid with a replica 1776 Continental Currency dollar and the thumblift is inlaid with a circle of thirteen pewter stars on a blue background (Picture 12).

The Thoroughbred Stein Verein did not "horse around," its convention theme in 2007, when it came to creating its convention stein for the event in Louisville, Kentucky. Produced with the idea that convention steins should be creative and original, the figural stein features a thoroughbred racehorse, dressed in *Liederhosen* and perched on a wooden keg. As an added bonus and rarity, the stein features a color litho-

phane of Affirmed, at that time the last winner of horse racing's Triple Crown in 1978 (Pictures 13-14).

In 2008 SCI returned to Bad Schussenried, Germany, for a convention at the *Schussenrieder Erlebnisbrauerei* complex, which includes the aforementioned bierkrug museum, a brewery, a beer garden, and numerous meeting/dining rooms, making it the perfect venue for a beer stein convention. The convention stein is a 1.0-liter stoneware impressed relief and depicts the façade of the Schussenreider Bierkrugmuseum. The wording above the image of the museum, "*Komme Staune Gute*," translates to "*Come be amazed, get in a good mood.*" Manufactured by Girmschied, production was limited to 55 steins, making it one of the harder steins for a novice collector of convention steins to purchase (Picture 15).

The Lucky 43rd SCI convention in 2009 took place in Las Vegas at a hotel that subsequently became a part of notorious history because of O.J. Simpson.

The host chapter selected a figural stein in the shape of an old-fashioned slot machine from the inventory of M. Cornell Importers (Picture 16).

Every attendee of the 2010 convention in Myrtle Beach, S.C. had an ocean-view hotel room and the convention stein drew greatly on the beach environment. Designed by Ginger Gehres, the convention stein is a pottery body with a raised relief pelican, as well as a seashell, plankton, and other beach items. The lid is a raised relief of a crab. The artist, a member of the host chapter Carolina Steiners, was present to sign the stein, of which 168 were produced for the convention and marked with a special decal. Believe it or not, M. Cornell Importers loved the design so much that it made the stein available to coastal souvenir stores (Picture 17).

Providence, Rhode Island hosted the 2011 convention. The convention stein is a pottery body featuring transfers and relief. The relief portions of the stein features lighthouses and whales in homage to the whaling industry that

flourished in New England. The transfer images are of the shield of the host chapter New England Steiners, and the Rhode Island State House. There were 150 of these steins produced in China (Picture 18).

The historic city of Annapolis, Maryland served as the location of the 2012 convention hosted by the Gambrinus chapter. The pottery convention stein features a transfer image taken from a painting by John Trumbull completed in 1824 showing George Washington resigning his commission at the Maryland State House in Annapolis on December 23, 1783. The painting currently hangs in the Capitol Rotunda in Washington, D.C. Manufactured by Domex/Gerz of Germany, 130 steins were produced for the convention (Picture 19).

Paying homage to Hollywood, the porcelain convention stein for the 2013 convention in Los Angeles features transfer images of an Oscar statuette, the iconic Theme Building, and the Control Tower of the Los Angeles Airport, near which the convention was held. The pewter lid depicts a ticket to a movie with its inscription: "Admit One" (Picture 20).

For the first time since 1969, SCI returned to Pittsburgh in 2014 for a convention in the suburb of Coraopolis. The convention stein mimics a classic souvenir stein of the City of Pittsburgh with multiple images of city tourist attractions, including the Cathedral of Learning, Phipps Conservatory, and the Duquesne Incline, surrounding a central image of the city skyline (Picture 21).

In late September 2015, SCI went to Disney World! Decorating the tall and cylindrical convention stein that year are transfer images of Orlando area tourist destinations, including the Kennedy Space Center, the Titanic Artifact Exhibition, and others, beneath a tower lid (Picture 22).



2003



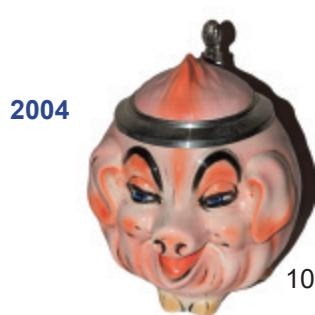
2007



14



2011



2004

13

2008



15



19



2005

11

2009



16



20



2006

12



2015



2010



2014



17

For its 50th convention in 2016, SCI ventured to Corning, New York, known for its fabulous Corning Museum of Glass. The convention souvenir was inspired by an 18th-century central European antique on display in the museum. The decal on the front features the Thirsty Knight logo of the host chapter. The vessel has a set-on glass lid (Picture 23).

"Chicago is My Kind of Town" is a lyric sung by Frank Sinatra and those words form the text of one side of the pressed glass convention stein in 2017. The pewter lid features these iconic Chicago buildings, as listed on the other side of the glass body: Chicago Water Tower; The Tribune Tower; John Hancock Building; "The Bean;" Willis Tower; Two Prudential Plaza; Crain Communications; and CNA Insurance. 75 of these beauties were produced (Picture 24).

The convention stein for the 2018 convention in Richmond, Virginia drew inspiration from the famous "Give Me Liberty or Give Me Death" speech by Patrick Henry, one of the leading figures in the American Revolutionary War. The central transfer image of Henry is taken from an 1891 painting by Virginia artist George Bagby Matthews. On the right side of the stein are the closing lines of Henry's speech given on March 23, 1775, during the Second Virginia Convention in Richmond at what is now St. John's Church: *"Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty or give me death"* (Picture 25).

A limited run of 75 steins was made for the 2019 convention in San Francisco, held at the airport suburb of Burlingame. The transfer image on the stoneware body stein depicts the landmark Golden Gate Bridge linking San Francisco with Marin County across the Golden Gate, a mile-wide strait between San Francisco Bay and the Pacific Ocean (Picture 26).

Due to the COVID-19 pandemic, SCI did not have a convention in 2020. Although a convention was not held in

Charleston, S.C. that year as planned, a prototype of a convention stein was made and was sold during the member's auction at the 2023 Dayton, Ohio convention.

SCI conventions resumed in 2021 at the city of Wilmington, Delaware. Produced by Domex of Germany, the convention stein features a transfer image provided by the Kalmar Nyckel Foundation of its replica of the tall ship that brought settlers from Sweden. The wording in red along the base of the stein informs that the Kalmar Nyckel helped launch the new colony of New Sweden in 1638 (Picture 27).

Two years later than originally planned, SCI finally had a convention in Charleston, S.C. in 2022. The transfer image selected for the stein is a photograph of the retired WWII aircraft carrier U.S.S. Yorktown, one of several National Historic Landmarks in the South Carolina Low Country (Picture 28).

This article concludes with the 2023 version of the convention stein. Known for many industrial firsts, Dayton, Ohio is perhaps most famous as the birthplace of aviation. Pictured on the stein is a transfer image of a prototype of the airplane successfully piloted by the Wright Brothers in a field just outside of Dayton. Attendees of the convention had the opportunity to visit this site and to see the prototype in a museum. (Picture 29).

Many thanks to Dave Bruha and Marie Stevenson for contributing photographs of steins this author does not have in his collection. Thanks to Dick Strom for making records of the most recent SCI conventions available to your author. Acknowledgments also go to Frank Loevi for the treasure trove of information he has provided in the Beer Stein Library and upon which this writer consulted many times. And, finally, thank you to all of the convention chairs and SCI members who wrote the articles in Prosit leading to and after each convention. Those reports provided much background and information about the steins and the conventions themselves.

2016



23

2017



24

2018



25



2019

26



2021

27



2022

28



2023

29

A Lovely C1890's Rudolf Ditmar Majolica Stein

By Salvatore Mazzone

Florida Sun Steiners

I have in my collection a majolica stein made by the Austrian ceramicist Rudolf Ditmar (Picture 1). It's a graceful and lovely piece featuring a swirling floral design topped by an elegant, gilded brass lid. An impressed logo on the underside of its base and the style of the 0.5L capacity mark inside the stein identifies it as being made by Ditmar circa the 1890's.

Ask three different experts to define majolica and you may get three different answers, all of which may be correct but not necessarily complete; it's a term that has meant different things at different times to different people. So, let's define the term as it applies to my Ditmar stein: lead-glazed, low-fired earthware featuring rich, vibrant colors. As to the other definitions or types of majolica, you may consult Mr. Google as they will not be discussed here.

Karl Rudolf Ditmar was born on May 3, 1818, in Prenzlau, Germany. In 1839 he migrated to Vienna, Austria with his brother where in 1840 they founded a company that traded in oil lamps; in 1841, the brothers opened their own metalworking facility to manufacture them. Changing fashion trends caused the migration of lamp bodies from metal to ceramics, so in 1879, Rudolf opened an art pottery factory in Znaim, Moravia, which was then part of the Austro-Hungarian Empire (now Znojmo, Czech Republic); there he began manufacturing majolica lamp bodies. Around 1890 he started producing a broad range of majolica ware, including beer steins, and, reportedly, some porcelain ware as well. Rudolf died in Znaim in 1895. Over the years the company went through a number of management and ownership changes, ultimately being acquired in 1967 by the Swiss ceramics manufacturer Laufen, which is now a 92% owned subsidiary of the ROCA group headquartered in Barcelona, Spain.

Rudolf Ditmar steins come up frequently at auction. I have to say, however, that this is the only one of this styling with gilded mountings that I have come across. Some may not find it a particularly impressive piece, but I like its elegant simplicity and enjoy looking at it whenever I peruse my collection. And at its core, isn't that what stein collecting is all about?



Seen on eBay

Not a Beer Stein — Grès de Beauvaisis or

By Roy De Selms



1. as seen on eBay

This drinking-related vessel (fig. 1) came up recently on eBay listed as "Antique Stoneware Tankard, Rare 19th Century Stoneware Beer Stein". Stein collectors will realize that it is properly called a ewer, pitcher or carafe, since it was made to pour from. Using this piece to drink from would certainly be very awkward, as well as prone to spilling the contents. As suggested by the grape and vine decor, it was most likely made for pouring wine as a wine carafe.

Although this is neither a stein nor a tankard, anyone searching for those words would stumble across it, as I did. We all know that sellers like to put in many words to hype or spin their wares to as many audiences as possible. Know what you're buying and buy what you like.

While unmarked, this carafe is characteristic of items made in the area around of Beauvais in France, fittingly enough known as grès de Beauvaisis (sandstone from the region of Beauvais). Although it was not what I was searching for, my attention was cap-



2. Sharon's collection of grès de Beauvaisis (note the unlidded pitcher)

tured because my wife, Sharon, has a small collection of grès de Beauvaisis, as seen in figure 2, which includes a very similar unlidded pitcher.

The Beauvaisis wares were apparently produced in a limited variety, mostly to be of use in the "man caves" of this Chauvinistic time. This can be seen in Figure 3 which shows a variety of Pots

à Tabac en grès de Beauvaisis Epoque XIXe siècle (Tobacco pots in Beauvaisis sandstone, 19th century period).

Figure 4 is a tobacco jar; figure 5 is a snuff or chewing tobacco bottle. Figure 6 might be a vase, but given the preference for wares having to do with tobacco, I suspect it may have been a spittoon.



3. A variety of grès de Beauvaisis wares (not a stein among them!)



4



7. Early VBM 158 Kanne (pitcher)



5



6



8. Wiring-off marks on the Beauvaisis carafe

It's interesting to compare the *grès de Beauvaisis* ewer in figure 1 with a similar piece made by VBM, form #158 (fig. 7) made about 1850 in Mettlach, Germany, only about 300 miles away. Mettlach wares generally appear more finely detailed. This is at least partly due to the finer grinding of the clay by VBM. Additionally, VBM did not use salt glaze. In finishing their pieces, VBM was careful to remove mold lines, etc., and to smooth the bases, usually marking them with an identifying number. In contrast, the wiring-off marks remain on Beauvaisis wares (fig. 8). Furthermore, these pieces were totally hand crafted, not molded, as evidenced by raised turning grooves on the interior, cutting-off marks on the spout, and irregularities in the body shapes. Otherwise, the two ewers are very similar, even both being 27 cm. tall with hand applied relief.

While most of the relief decoration on Beauvaisis items is formed as flowers, fruits or vines, they also used a variety of scenes depicting people, both classical and contemporary. Figure 9 is a scene of two men seated at a table in

a tavern, seemingly engaged in conversation. This scene appears on the front of the carafe in figure 1 as well as on the tobacco jar in figure 4. The man on the right is the better dressed of the two, wearing a cravat or bowtie at his neck and holding what may be a pair of cigars in his hand. The man on the left holds his right hand behind his back while leaning forward aggressively. He is wearing a *Jakobinermütze* (Phrygian or Liberty cap), and we now recognize him as *der Deutsche Michel*, ready to clout the Frenchman from across the table. The tension between the pair is palpable. This is indicative of the political attitudes of the times, when Germany was expecting war with France, and it serves to date the Beauvais carafe to ca. 1850, the same as the carafe from VBM.



9. Enlargement of the scene shared by the carafe (fig. 1) and the tobacco jar (fig. 4)

It is no doubt accidental, but both ewers (figures 1 and 7) show strong elements of Art Nouveau: organic motifs and the Cyma curves in the branches and lips at the top rim. The pewter lids were formed to the shape of the top rims, thereby adding to the Art Nouveau look. Assuming the Beauvaisis carafe was made ca. 1850, both pieces well predate the advent of Art Nouveau at the end of the 19th C.

In contrast to the limited variety of objects produced in the area of Beauvais, VBM's repertoire of early items was vast, including real beer steins (fig. 10). If anyone runs into a Beauvaisis beer Stein, we would sure like to know.

10



It is important to realize that these pieces are a bridge to a different culture in a different time and were actually used by another human being and should be valued as such and not just another curiosity sitting on the shelf.

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A Miracle Stein

by Randy Satterfield, Dixie Steiners

Pictured is a 1.5L Mettlach stein (mold 1929), referred to in the Beer Stein Library as having an Octagram pattern, which I received yesterday. I'm sure this stein could tell many stories from its existence, here's the latest. I've always liked this stein and won it on eBay when it was offered at a very low starting price of \$75 and mine was the only bid. That may have been due to the bid coming up on a Sunday morning. When the package arrived yesterday it came in an old, battered box sealed with black duct tape. The box was oddly shaped for its function. It was barely larger in height and width than the stein itself but was over twice as long. When I picked it up I could not only feel movement in the box but I felt the stein rolling around. This was not good.

When I opened the box the stein was laying there with pretty much no packing. There were five or six of those little air-filled plastic "pillows". Except these weren't inflated. Now, 98 times in 100 under these circumstances the stein will be damaged, most likely shattered. But this one came out of the box in the same pristine condition as when it left the Mettlach factory 122 years ago. This stein survived two world wars, intercontinental travel, and who knows what else. And now it's survived a final, ignoble end due to a careless shipper.

In my dining room resides what is probably my most cherished possession - a mahogany china cabinet that belonged to my parents. They purchased it shortly after we moved from Alabama to here in Georgia. I was then 18 months old, I'm now almost 71 years old. This stein now occupies a proud place in the center of the cabinet. There are many "better" steins in the cabinet, but this one is special. It's there to remind me that sometimes, however improbable, things work out. It's my miracle stein.



Dreihausen Ringelkrug - “Please fill my Jug”

By Rhoda Fry

A Ringelkrug, which translates to ringed jug, is a jug decorated with multiple loop-handles, each with a loose-hanging ring. Baluster-shaped Ringelkrugs, dating from the second half of the 16th century through the early 18th century, are generally attributed to the Dreihausen area in central Hesse (Pictures 1-4). According to German art historian and prolific author Otto Von Falke (1862 – 1942), the design of the Dreihausen Ringelkrugs was likely influenced by 15th century Siegburg Ringelkrugs that were further decorated with applied reliefs (Picture 5). Another characteristic of Dreihausen stoneware is its uniform dark red-brown to purple-brown color that was achieved by dipping the jug in an iron-rich slip before firing.⁶

Most German stoneware reference books assume that the rings on Ringelkrugs are purely decorative. However, Marc-Louis Solon (1835-1913), a famous and innovative ceramicist who wrote an authoritative 2-volume book on German stoneware and held leadership roles at Sèvres (near Paris, France) and Mintons (Stoke-upon-Trent, England), had a different theory. Solon hypothesized that the rings weren't just for show, he wrote “*when agitated, the rings clinking against the sides of the jug give out a clear lively sound, by which the drinker drew the host's attention to the emptiness of his glass.*”³



1

Two 17th century Dreihausen Ringelkrug,
Height: 9.8 and 9.1 inches.¹



2



3

17th century Dreihausen
Ringelkrug.²



4

18th century Dreihausen
Ringelkrug.⁴



5

15th century Siegburg
Ringelkrug.⁵

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Left: Girl Holding Safety Bicycle, Stein, etched, inlay.

Right: Woman Skiing, Stein, print-under-glaze. 1911.



A Traveler's Guide to Mettlach showcases scenes of everyday life in the 1800s in Germany. Steins, platters and other pieces included in the exhibition depict quotidian relationships as well as explore themes of fantasy, offering an all-encompassing snapshot of the myriad facets of human life within Mettlach. On view in the Robert and Colette Wilson Gallery through June 2025, *A Traveler's Guide to Mettlach* presents the lives, laughter, relationships and day-to-day existences of the German people.

AMOCA champions the art, history, creation and technology of ceramics through exhibitions, collections, outreach and studio programming. The Beer Stein Library (beerstein.net) was acquired in 2019 and complements the Robert D. and Collete D. Wilson collection of Mettlach Ceramics acquired in 2011.

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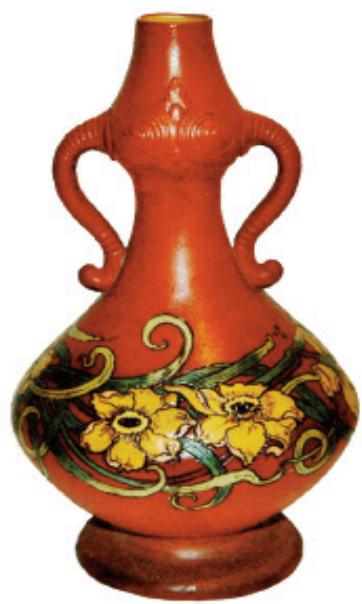
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