

STEIN COLLECTORS INTERNATIONAL PROSIT



Vol. 2, No. 97

The Beer Stein Magazine

March 2016

Photos From the Road
by Ron Fox



SCI's 50th Convention in Corning, NY
July 13-15, 2016

Featuring:
The Corning Museum of Glass

Left:
The Döbrich family Humpen
dated 1675, from the Museum
Collection



A Visit to
Munich's Auer Dult
by Mark Rossmann



4F
Turners
Gymnastics
Physical Education
Friederich Ludwig Jahn



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Visit the SCI web site at
www.stein-collectors.org

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A Message from Executive Director Fred Ellis

I hope everyone had a Happy New Year. In 2015 we marked the 50th anniversary of Stein Collectors International. There have been a lot of changes through the years. Our members have done a lot of great research on drinking vessels. I want to thank everyone for their contributions to SCI.

Our 50th convention will be held in Corning NY, on July 13 to July 15. As you will see later in this issue, there is a week full of planned activities. One of the highlights of the convention is that our founder, Tom McClelland, will be there. Tom always has a good story to tell you, so take time to meet him.

On Feb 1st 2016 the Executive Committee appointed Bruce Burner to fill the vacant CFO position. Bruce has agreed to continue in this position for two more years. We will be getting him some help to do the books. Bruce has been our CFO for the past four years. He was termed out but this is one position that needs to be filled. So I want to thank him for stepping up to help out. It would cost us about \$4000.00 to contract this out.

This club is run on volunteers and I want to thank everyone who has helped, both past and present. We need this to continue or we will be in trouble. Recently we had a Chapter decide to fold because they couldn't get enough help. So please think about volunteering, at least in your local chapter.

I want to remind Chapters and members to use the SCI web site. You can post meeting info, weddings, births or obituaries for members. Information should be sent to Bernd Hoffman BHoffmann@pacificbells.com and he will put it on the web page. We continue to address issues with the web site. If you have trouble logging on, get a hold of Bernd.

If you have any questions or ideas please let me or one of the Executive Committee Members know. All the contact information for the Committee is on the web site. You can reach me by phone at 920-356-1550 or email me at sciexdir2015@gmail.net.

Hope to see you at Corning in July.
 Have a great year, and

Prosit!

Fred

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William Joseph "Bill" Bosworth, Jr. March 31, 1939 - January 5, 2016

William Joseph Bosworth Jr., age 76 passed away, due to Pancreatic Cancer, on Tuesday, January 5, 2016 at Providence Portland Medical Center, Portland, Oregon. Bill was born near DeKalb, Illinois, 31 March 1939 to Dorothy and William Joseph Bosworth Sr. Bill is survived by his wife Joy Bosworth, daughter, Wendy Bosworth and Brother, Robin Bosworth. Bill was a long time active member of Stein Collectors International (SCI) with a passion for buying, selling, trading beer steins and socializing with his fellow collectors/ Buddies. An active duty member of the United States Air Force retiring after 20 years of service. Memorial Services shall be private. Remains to be cremated and place in the Willamette National Cemetery, Portland, Oregon.



Stein Exchange

This space is available to all SCI members at no cost. Tell other members what you would like to buy, sell or trade. Send your ad to the editor and we will do the rest.

Selling: 100+ JW Remy steins for sale, one or all. Lyn Ayers, layers@wa-net.com, or 380-693-0025.

Selling: "Die Deutsch Französische Krieg 1870/71 in Wort und Bild" by Egmont Fehleisen. "The German French War 1870/71 in Words and Pictures." Large format (11.5" x 14.25"), full of engraved illustrations of military and political personages, battle scenes, etc., some color plates. 500 pages, excellent condition. Walt Vogdes, wvogdes8534@comcast.net.

Wanted: Miniature steins 1/8L or smaller made of pewter, glass, pottery, porcelain, ivory, wood or silver,. Send photos to Les Paul, 568 Country Isle, Alameda, CA 94501 or call 510-523-7480.

Wanted: German brewery steins, old and lidded. I will trade or buy. Send photos and info to Tom McClelland by email, mac-newsboy@comcast.net.

Wanted: JW Remy steins, stoneware steins marked with initials A.R., A. Roeseler, P. Neu, blown glass with set-on lids (mid-1800s), and full body Shaefer & Vater porcelain liquor bottles (c. 1900). Email Lyn Ayers - layers@wa-net.com, or 380-693-0025.

Wanted: Early steins made from copper, brass or wood. Ron Fox, foxauctions@yahoo.com or PO Box 4069, Vallejo, CA 94590.

Wanted: The 1ST SCI Convention Beer Stein from 1967. Contact: Suzanne Elliott. 707-642-1949

Offering: Professional pewter repair. I have 25 years experience. I am more than willing to take on that difficult job that others won't. Email me with that difficult job. Bill Christensen. rude-dogg00@hotmail.com or call 616-784-5869.

Wanted: Your articles for Prosit. Send text and photos to svcote@aol.com, and we will do the rest. MS Word files preferred, photos should be a minimum of 700 pixels in width.

The Mysterious Earlier SCI, A Society for Beer Drinkers

By Tom McClelland

Founder of Stein Collectors International (1965)

No one ever accused Stein Collectors International of being a beer drinking society. But there may have been an earlier SCI that was most interested in beer consumption, rather than the art of the container.

SCI member Steve Elliott has a medal (or badge or award) that indicates there was a "Stein Collectors Int." in 1910. The two-piece award has an oval porcelain insert at the top with "CHAMPION BEER DRINKING TEAM, FEB 5TH 1910" in black letters. Hanging below is a round insert with an illustration of a male guzzling—and spilling—beer from a massive glass. The badge measures 6.25 inches long by 4 inches wide.



Though now long gone, this earlier SCI apparently had more interest in drinking than collecting, but with the word "COLLECTOR" emblazoned on the badge, who knows? The award piece came to Steve Elliott in a roundabout way. When SCI member Michael Slutskin died, his wife Inga gave it to Ron Fox who eventually passed it along to Steve.

The Burgermeisters, Back in Session!

Steve Steigerwald (Pres.) and John Lamb (V-P) are pleased to announce a new chapter serving SCI members in New York and New Jersey. They held their first meeting on January 16, with about 18 members in attendance. For information contact Steve Steigerwald by email at sassteins@aol.com.

Photos From the Road

Thirty Ninth Installment

by Ron Fox, SCI Master Steinologist

This installment begins on our fall trip up into the northwest. We made our first visit to the home of Bernd and Christy Hoffmann. Their collection has been growing by leaps and bounds the last couple years. As you will see, there were many steins for my camera to shoot.

Bernd has always had a passion for steins from the August Saeltzer firm located in Eisenach, Germany. He now has the largest known collection of these steins. These two pages are just a few of his over 200 pieces.

The top row begins with their typical stoneware bodies, featuring a busy hand painted Defragger styled tavern scene.

The next stein shows a large heraldic shield that has an anchor on one side and a candle on the other. The lid is further decorated with a copper relief inlay.

The top row ends with a stein painted with a scene of a drinking cavalier sitting on a barrel. A verse surrounds the scene.

The middle row starts with a detailed table scene showing a stein with a beer glass, roasted chicken, pipe and deck of playing cards. Everything you need for an enjoyable evening.

The middle of the page features the typical pipe smoking, beer drinking student wearing his club attire.

The next stein depicts a large stag lying down resting in the forest. I guess it is not hunting season.

The bottom row begins with a tall one liter with two family heraldic shields. This usually commemorates the marriage of two important families.





The Wartburg castle is located in the town of Eisenach. With the Saeltzer firm in this same location, it explains why it is the most common subject matter on their steins.

The last stein on the left hand page depicts a blacksmith at work on his anvil while another man is still in his bed.

This page begins with a busy tavern scene of Falstaff drinking from a large pokal. Others watch in amazement of his great thirst.

Before Saeltzer began their stein production, they made a line of earthenware Grecian vases. The middle of the top row shows a jug made in this same material, but painted with a Wartburg castle scene. This was Bernd's most interesting piece for me.

The top row ends with another stein painted with the Wartburg castle.

The first two steins of the middle row are painted with the same scene of a cavalier and woman mandolin player. One is painted in shades of red, while the other is in shades of blue. They make a great pair.

Next is a scene of a hunter waiting for a game animal to come in view. If you are going to hunt, you need great patience.

The bottom row begins with a castle overlooking a town and farmland.

The pokal next to it is unusual. You rarely see Saeltzer hand painting on relief bodies. This piece features a busy relief floral decoration with beautiful women around the lower body. It is equally unusual to find a pokal with the original lid. Seems most have gotten broken over the years.

The last Saeltzer stein features three monks drinking at a table while one brings them a new supply of beer. Notice the large steins on the shelf behind them.

The August Saeltzer steins are fascinating to collect. With their many custom hand painted scenes, you never know what you are going to find. I will have more from this factory in the future.

In addition to the many Saeltzer steins, Bernd and Christy have several other categories within their ever growing stein collection. This page will cover some of their beautiful glass steins.

The top row begins with a stunning overlay of white over cranberry. It is further decorated with colorful floral enamel and delicate gilding. It has a matching glass inlay lid.

The next stein comes from the Theresienthal factory. It is made of amber glass and has an enameled coat of arms.

The top row ends with another overlay stein. This one is cobalt over clear and was made in Bohemia around 1850. It has a detailed faceted body and gilded silver lid.

The stein that starts the middle row is made of bright green glass featuring the enameled arms of Saxony.

The middle of the page has a dark green stein made at the Egermann glass house. It is set on a pedestal base with many applied body prunts and enameled heraldic shield. The matching glass inlay is always a bonus.

The middle row ends with another Theresienthal glass stein. It shows two women drinking from flute goblets. The pewter lid and base rim are very fancy.

The bottom row begins with a light amber glass stein from the Egermann firm. The enameled Imperial eagle shield is flanked by their usual white snow flake pattern. The applied rigaree base and matching glass inlay lid are the finishing touches.

The last two steins are both Theresienthal pieces. The first is made of a dark green glass and has a detailed enameled tavern scene of hunters and their dogs. The base has large prunts and an applied rigaree rim.

The second is made of amber glass and has an enameled floral decoration that wraps around the entire body. It has a derby lid and pewter base rim.

This ends the photos from the Hoffmanns' collection for now. I will have more in the future.





Our next visit was at the home of Phil and Peggy Masenheimer. They have a comprehensive collection of porcelain occupational steins. This page will include those that stood out to me.

We begin with a beer truck driver. When you think about when this stein was made, you realize automobiles were still in their early stages. A difficult stein to find.

Next we have a trolley car driver. A nice prominent image for another uncommon stein.

The last stein on the top row is to a sheep herder. The scene wraps around the entire body.

The middle row begins with a tanner and features a scene of him working the pelt.

The middle of the page shows a stein to a miner. Their usual saying of "Glück auf" means good luck. If you were a miner in those days, you needed a lot of luck.

We end the middle row with that of a potter. He is working the clay into shape on his potters wheel. The shelf beside him is full of finished work ready for firing.

The bottom row begins with a stein made for a lumberman. You see a group of these men preparing the logs for the mill.

Next is a stein made for a photographer. He is under a cloth ready to shoot a portrait with his early tripod camera. Very hard to find.

Last we have a road repair workman. He is filling holes on a dirt road.

Phil has been collecting occupational steins for many years. He has been working on a book for some time now and I am happy to report it is almost completed. He tells me it should go to press this spring. I cannot wait.



Back home in northern California, we made the ten minute trip to Steve and Suzanne Elliott's home. It is always fun to go there, as he continues to find interesting steins.

Suzanne collects items with the rabbit theme and the top row is three of her steins. The first is blown glass with an enameled rabbit comfortably lying down.

Next is a pottery stein with a transfer scene of two chubby rabbits. The verse along the top rim translates to "Long live the bunny rabbit."

The last one is also of blown glass and has a detailed enameled scene of many rabbits hopping through a field of grass.

The middle row begins with a faience stein from the Crailsheim factory. A young woman stands beside her cavalier companion.

The stein on the middle of the page is also from the Crailsheim factory. It features a double headed eagle, which is a dominant theme within Steve's collection.

The middle row ends with a faience from the Rheinsberg factory. The scene is of a man on horseback, charging while holding a flag.

The first and last steins on the bottom row are made of stoneware and have hand painted scenes. Both have lids and base rims made by the famous Munich pewtersmith Lichtinger.

The middle of the row is another stoneware, but this big-boy is a whopping 15 liters. The photo is very misleading as it stands 18" tall. I have never seen this piece before, but it is certainly the ultimate brewery stein.





Another category Steve looks for is steins depicting a *Schützenfest*. These were festivals that took place in most towns where the local citizens had a target shooting contest. The national *Schützenfest* called the *Deutsches Bundesschiessen* started in Frankfurt in 1862. They happened every three years in a different city where a few thousand marksmen would compete. On this page are nine steins from the 1906 XV *Deutsches Bundesschiessen* in Munich.

The top row begins with a short 1/2 liter stoneware stein. It has a panoramic view of Munich with draped garland and a shooting target. The name of the event and 1906 date are along the lower body.

Next is a relief stoneware in the one liter size. It features a prominent Munich Child and event name and date.

The top row ends with a 1/2 liter stein made of porcelain. Here we see a contestant taking his shot with a blue and white flag behind him.



The middle row begins with a one liter stoneware, which was the type of body most commonly used for these steins. It depicts a jester holding a target with scenes from Munich in the background.

The next two steins show a contestant taking aim at his target. Both are busy and show the festival nature of these events.

The three steins on the bottom row all have the sought after Alpine hat figural lid, which usually makes them more expensive.



The first shows the skyline of Munich and the July 15-22 date. These were a week long event. With a few thousand shooters involved, that is understandable.

Next shows a contestant holding his rifle in front of a large target with a Prussian and Munich Child shield on either side of him.

The last one has a Munich Child standing on a large set of antlers with a silhouette of the Munich skyline.

You usually only find one official stein for these events. The Munich 1906 was different and obviously allowed any stein maker to produce a stein for this occasion. Steve is on the hunt for the steins he doesn't already have.

At the Zechers Christmas stein club meeting, Les Paul asked members to bring any steins with a religious theme. These two pages are examples from both our collections.

The top row begins with an Austrian faience stein. The scene is of an empty cross, which signifies Christ has risen, the most important part of the Christian faith.

Next is a Nurnberg faience showing Mary and the Christ child. A signature of the Nurnberg factory was their blue on blue decoration.

The top row ends with another Nurnberg faience. It features Christ wearing a robe and holding flowers.

The middle row begins with a scene of one of the 12 Apostles. He has a large cross in front of him and the stein is from the Nurnberg factory.

The middle of the page is of a Gmunden faience. It depicts the holy family of Mary, Joseph and Christ child. Gmunden was an Austrian faience factory.

The middle row ends with a Biblical scene of Christ performing one of His many miracles. It also is from the Nurnberg factory.

The bottom row begins with a Nurnberg faience, not in their usual blue on blue decoration. It depicts John the Baptist baptising Christ. An important stein in my collection.

Next is an Austrian faience of the crucifixion of Christ. You see three angels swirling around the base of the cross.

Last we have yet another Nurnberg faience with what appears to be one of the popes holding a large crucifix. The owner of the Nurnberg faience factory must have been a man of faith, because so many of their steins depict Biblical scenes.





We start the top row with an Austrian faience. It features Mary and the Christ child in royal robes and wearing crowns.

This next stein is very interesting. At a quick glance, it appears to depict Mary and the Christ child. In the banner beneath the scene it says St Anna. The woman is Anna and the child is her daughter, the virgin Mary. The stein is from the Poppelsdorf factory.

The top row ends with another Poppelsdorf faience stein. It shows Adam and Eve being enticed by the serpent to eat from the forbidden tree. A bad day for mankind.



The middle row starts with an Austrian faience. This one depicts the holy family at a table about to eat.

The middle of the page has a bulbous faience from the Bayreuth factory. It features Joseph holding the Christ child with one hand and a covered chalice in the other.

The middle row ends with a Nurnberg faience with a scene of the Saint Bartholomew. He holds a knife in one hand and the scriptures in the other.

The bottom row displays three different views of the same Austrian faience stein. It is from the Leobersdorf factory found in lower Austria.

The first view is Saint Julianus, which I was unable to find any information about.

The front view is of the Apostle Peter. He stands in his robe holding the holy scriptures.

The last view is of Mary with her hands folded in prayer.

The Leobersdorf factory was one of two faience firms that used muffle fired enamels instead of high fired oxides for their decorations. The Proskau factory was the other firm.

This ends another segment of this series. If you would like to see some of your steins in a future installment, let me hear from you today.



Munich's Auer Dult

The *gemütlich* alternative to Oktoberfest

by Mark Rossman

Royal wedding

We are all quite familiar with it. It's world famous - Munich's annual Oktoberfest! It is the world's largest beer-swilling festival. For 16 fun-filled days lovely maidens don their *Dirndl* dresses and join with anxious lads clad in *Lederhosen* in drink, song and dance to lively hand-clapping, toe-tapping, knee-slapping German folk music. Supposedly, it's all in commemoration of a Bavarian royal wedding that took place more than 200 years ago. To be more precise, the Oktoberfest tradition actually began in 1810 with the marriage of Bavarian Crown Prince Ludwig to the Saxon-Hildburghausen Princess Therese. And the citizens of Munich were all invited to join the festivities. Lo-and-behold, the tradition of the world's biggest beer bash was born.



Fig. 1 - Oktoberfest Wies'n

However, Munich's Oktoberfest is not just famous for its beer, *Lederhosen*, *Dirndls* and um-pah-pah revelry. Today, it is also known for its masses of people from around the globe converging on Munich's 'Wiesn' fairgrounds with lots of jostling, pushing and shoving as you struggle to get to the nearest WC.

Auer Dult

Now, if that is not exactly your thing, the city of Munich does offer a rather off-beat alternative. It's a little smaller, a lot more *gemütlich* and even more original. It doesn't get many international tourists so it also *feels* authentic

and it is oozing with Bavarian tradition - the 'Auer Dult'.



Fig. 2 - Welcome to Auer Dult

Three times a year, in the spring, summer and fall, the locals – some also donning traditional Bavarian garb – flock to the *Mariahilfplatz*, in a district of Munich known as the 'Au'. In German 'Au' literally means meadow or pasture. To complete the translation 'Dult' is a Bavarian word meaning festival, fair, or *Volksfest*. So, with 'Auer Dult' we simply have a festival on a meadowy fairgrounds.



Fig. 3 - Authentically traditional

Medieval heritage

Whereas the Oktoberfest only just celebrated its bicentennial in 2010, the 'Dult' can trace its history back to the Middle Ages. Records tell us it all began in 1310. At least that is the year in which it was first officially mentioned. Back then it was called '*tultmargt*'. 'Tult' is an old German word which simply means party.

According to ancient custom, during a 'tult' or 'party' merchants and traders had the right to offer their goods and wares on the churchyard. This also happened during the patronage party of St. Jakob's Church in the center of Munich. It drew large crowds. As the so-called '*Jakobidult*'s' popularity grew over the decades, the original location soon became too cramped and was moved several times.

Then in 1796 elector Karl Theodor bestowed the right to a 'Dult' twice a year to the neighborhood of 'Au'. And the Dult-market or 'Auer Dult' had found its name and place, on the grounds in the shadows of the *Mariahilf* Church.



Fig. 4 - Mariahilf Church

Three Dults

But so much for the history lesson – nowadays, as mentioned, the 'Auer Dult' takes place *three* times a year. The first event, the '*Maidult*' (May Fair) is held on the first weekend of May. The previously referred to '*Jakobidult*' takes place in July and the third and final 'Dult' of the year '*Kirchweihdult*'

(Church or Parish fair) is held in October, shortly before the onset of winter. Each 'Dult' lasts nine days.



Fig. 5 - Rockin' crockery



Fig. 6 - Handmade pottery

300 merchants

Today, the 'Auer Dult' is the largest crockery and tableware market in Europe. Modern pottery, porcelain and ceramic wares of all kinds graciously adorn the various stalls and booths.

You'll also find household accessories, clothing, textiles and even natural he-

aling remedies at this open-air fair. Roughly 300 merchants take part in the 'Auer Dult', which is not just a market but also a folk festival complete with the typical fairground rides.



Fig. 7 - Modern tableware



Fig. 8 - Household accessories



Fig. 9 - Fairground rides

Here, you won't find the mammoth brewery-sponsored beer tents so typical for Oktoberfest, but if you get hungry you will find numerous snack booths, a small beer hut and beer garden which offer *Hendl* (chicken), *Sauerkraut*, *Weißwurst* (white sausage), tenderly grilled local trout and all your typical Bavarian specialties.



Fig. 10 - Bavarian specialties

There is also a section of stalls reserved strictly for antiques where you'll find all kinds of what I like to call 'mature items with experience'. (I tend to never employ the word 'used' in this context.) One could literally spend hours admiring and examining the mature, experienced furniture, old books, lavishly elegant jewelry, age-old kitchenware and, of course, vintage drinking vessels.



Fig. 11 - Antique booth



Fig. 12 - Stoneware stein series

The Dult is indeed an ideal venue for the hunter of classic antique beer steins. If you can't find an appealing old stein here that adds that 'little something' to your collection you are not looking very hard.

Rapunzel remembered

In fact, at a recent 'Dult' I came across a rather enchanting ¼ liter character stein which reminded me somewhat of the German fairytale *Rapunzel* by the Brothers Grimm which, by the way, was first published in 1812. Remember that familiar verse?

*"Rapunzel, Rapunzel, let down your hair,
so that I may climb the golden stair."*

Well, on this stein there is not much golden hair to speak of, rather a depiction of a young, naked kid, attempting to escape confinement by climbing down the side of a tower while his presumed guardian appears prepared to beat him back up the tower with a stick.

The piece is obviously a children's stein created around 1895, as indicated by the markings on its base. That date is inscribed just under the copyright - *gesetzlich geschützt* – and Martin Pauson's name, suggesting that he was the stein's designer and/or distributor.

As I continued to work my way through the antique section of the 'Dult' I came across Wolfgang Paul's booth.



Fig. 13 - Right side of child's stein



Fig. 14 - Left side of child's stein



Fig. 15 - Naked escape attempt



Fig. 16 - M. Pauson 1895



Fig. 17 - Above and below - Wolfgang's booth





Fig. 18 - Two-liter serving stein



Fig. 19 - Handle of the stein

Drei Tannen – 3 fir trees

Wolfgang is in the business of dissolving defunct households and selling their unwanted belongings. And some of the items at his stall are genuine eye-catchers. It's almost like stumbling onto a treasure trove of antique rarities, including many vintage steins. In fact, it was at his booth that I picked up a very ornate and rather individual piece, a two-liter server stein which Wolfgang claims stems from Winterthur in Switzerland.

My initial research was unable to confirm that claim, but going by the markings on its base - 'drei Tannen' or 'three fir trees' – I was able to determine that this stein was most likely made between 1870-1880 at the Johann Glatz Majolika Factory in what is today the German community of Villingen-Schwenningen, which is just a short drive from the Swiss border. The factory ceased operation in 1916, but several ceramic pieces it produced are

now in a museum in Villingen, close to where the Glatz factory once stood.

Much of this range of majolica was designed by Professor Franz Keller-Leuzinger, who is known to have brought this method of porcelain production to Villingen from Switzerland, which may explain Wolfgang Paul's Swiss connection. The stein I purchased from Wolfgang has many design similarities to other pieces from that very same firm. And except for a few tiny signs of general wear it is in excellent condition.



Fig. 22 - Works by Prof. F. Keller-Leuzinger



Fig. 20 - Detail



Fig. 21 - drei Tannen

By the way, if you ever visit one of the Dults and happen by Wolfgang's booth and find something you simply can't live without, never pay his handwritten sticker price. Wolfgang loves to talk shop to potential buyers and he is always willing to negotiate.

So, compared to Oktoberfest, the 'Auer Dult' is much more discerning and low-key. And unlike the Oktoberfest, you could possibly even find that one rare elusive piece of porcelain or stoneware you've always been looking for without being jostled or trampled by tipsy, tanked-up revelers.



Friederich Ludwig Jahn Founder of the *Turnvereins*

Reprinted from an anonymous contribution to the Erste Gruppe Newsletter, Vol. 1 No. 1, 1970

Photos added to the original text, captions supplied by Walter Vogdes.

Turnvater is the affectionate phrase used in many parts of the German speaking world to designate that grand man, Friedrich Ludwig Jahn, founder of modern gymnastics. To him, perhaps more than to any other one man, should go the credit for the spread of gymnastics throughout the world, for it was not too many years after their beginnings in Germany before they found enthusiastic acceptance in nearly all the civilized world.

Like so many efforts of this nature, the Turners came into being as a patriotic organization, for Jahn was prompted to undertake the practical application of his ideas because of the oppressive conditions growing out of the Napoleonic domination of Germany. It was in the spring of 1811 on the *Hasenheide* near Berlin that Jahn established the first *Turnplatz* for the practice of physical training. Germany was at a low ebb, betrayed as often as not by the princes of her royal houses who thus sought to curry favor with the great Napoleon. By encouraging bodily exercise and fostering patriotic ideas in his students, Jahn hoped to supply his country with a body of young men inspired by patriotism and love for freedom who would, at the call to arms, be willing to sacrifice their lives to liberate Germany from the tyranny of foreign rule. The inspirational value of the *Turnerei* in the campaigns that followed through the many years of European upheavals merely emphasizes the foresight displayed by Jahn.

Friedrich Ludwig Jahn was born August 11, 1778 in a little village in the province of Brandenburg, Prussia. In his earlier years he was educated at home by his mother and by his father, who was the village minister. As a consequence he led a free life and attained a degree of bodily development unusual for the average boy of his age, and with it a keen interest in athletics. His more formal education started at the age of 13 and subsequently he was sent to Berlin. But to a lad of his temperament the classroom did not appeal and it was not many years before he followed in the footsteps of many a German youth on his *Wanderjahr*. It was during these travels in the various parts of his country that he observed the people and their customs and developed within himself a patriotic

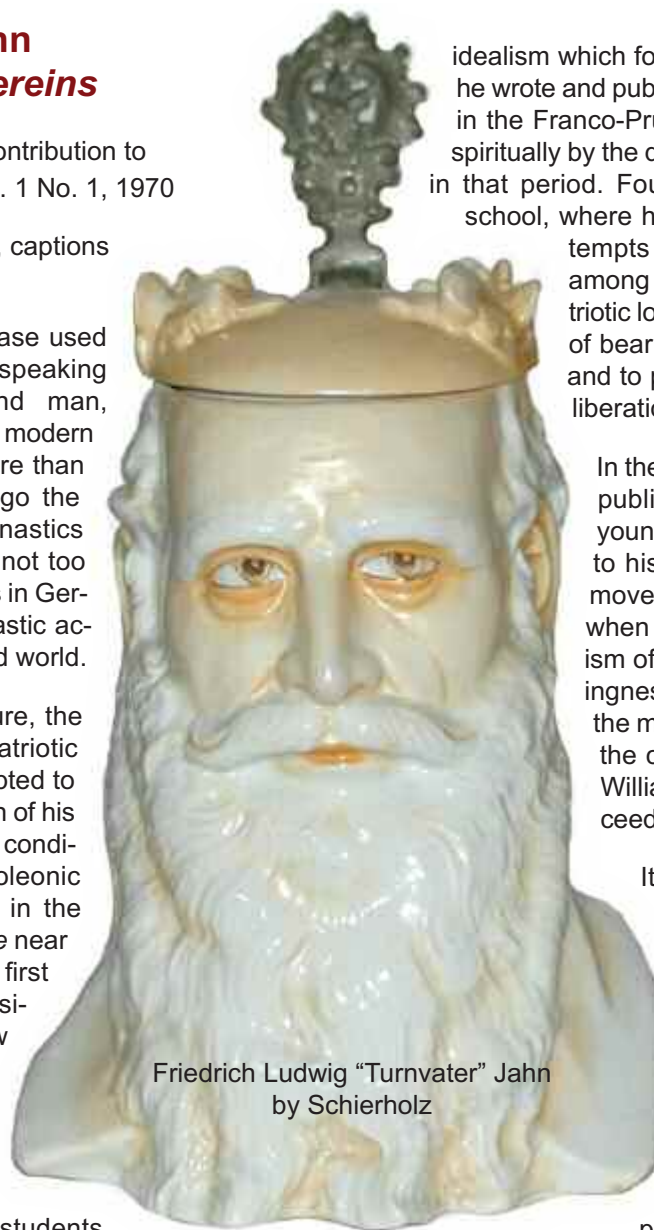
idealism which found expression in various pamphlets he wrote and published. Jahn hastened to join the army in the Franco-Prussian war in 1806. He was crushed spiritually by the defeats suffered by the German forces in that period. Four years later we find him teaching school, where he put into effect his first practical attempts to introduce gymnastics exercises among his students, to infuse in them a patriotic love for freedom, to make them capable of bearing arms for their oppressed country, and to prepare them for the imminent war of liberation.

In the spring of the next year, 1811, the first public *Turnplatz* was opened and 500 young boys and men of Berlin responded to his call. From this small beginning the movement spread, only to be suppressed when the ruling elements found the patriotism of the Turners interfering with their willingness to submit to authority. Yet in 1813 the members responded wholeheartedly to the call to arms issued by King Frederick William III, demonstrating during the succeeding campaign their fitness and loyalty.

It was not only as a soldier that Jahn distinguished himself. He was the author of several books, one of the foremost of which was his *Deutsche Turnkunst* (German Gymnastics). In the winter following its publication he appeared frequently in public courageously expressing the dissatisfaction that was felt by the population because the government did not live up to its promise to give the people a constitution.

Jahn's uncompromising attitude on this point, although it won him many admirers among the people, did not gain him the good will of the government and ultimately led to the closing of the *Turnplatz* and the suppression of the Turners all over Germany. In 1842 the restrictions were lifted. Immediately numerous gymnastic societies (*Turnverein*) were organized in various parts of Germany, the members of which found a mutual bond in their patriotic sentiments. Jahn died in 1852, having bestowed upon the world a lifelong service of devotion to the advancement of physical training.

Today there are few that realize that gymnastics were responsible for the development of weightlifting as a sport. Shortly after the *Turnvereins* became well established in Germany, it became evident that many of the members were unable physically to do some of the required feats. A number of these leaders resorted to the use of graded weights to build up their pupils' strength. It proved successful in almost all cases, and, to the surprise of many, found an enthusiastic reception on the part of a large number of those who were so trained. These men found a fascination in this ancient sport



Friedrich Ludwig "Turnvater" Jahn
by Schierholz



While the term "gymnastics" is most often applied to the Turner movement, a wide variety of forms of exercise and conditioning were employed. Here, in addition to a high bar and a set of parallel bars, we see rope-climbing, ladders, hoops, and other methods to build strength and agility.



This postcard, dated 1908, shows a group of men taking turns on a vaulting horse. Note also the 4F insignia, and the words "Gut Heil" (a toast to good health and well being), a frequent phrase found on 4F steins and other Turner items.



A member of a Turnverein (Turner club) on Mettlach 1914. Note the 4F symbol, the parallel bars, and the weights.



The widespread organization of Turners gave rise to open competitions, which were staged every five years in a different city. This stein celebrates the *Turnfest* held in Munich in 1889



SCI's own Siegmund Klein, an avid collector who operated a gymnasium in New York City, had this photo taken at the Aldene photographic studio in New York City, shortly after his arrival in 1924. Inscribed "To My friend Joe Lambert," Sig closed his salutation with the German phrase "Kraft Heil," meaning hail to strength. On the back, Sig wrote for posterity, "This photo was given to Joe Lambert in 1925. Only one I have of this pose."

and many of them drifted away entirely from the gymnastics which they had originally taken up. Thus weightlifting became one of the leading sports among the German physical culturists, entering the field of competition on its own merits and even, later, finding an enthusiastic reception on the stage. Though weightlifting had no part in Jahn's original plans, it owes its popularity to the development of these societies, and even today is looked upon as a true German sport by the Germans, who refer to it as "our" sport.

The four F monogram in the form of a cross, which appears at the top of the drawings of Jahn as well as on all emblems of the Turnvereins, stands for: *Frisch, From, Froh, Frei*, which translated means that a Turner is physically Fresh, True to his cause, Happy, and believes in Freedom.



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Mettlach 1526 displaying the 4F insignia with branches of oak (strength) and laurel (victory).



An enameled glass example shows the great pride taken by participants in these physical regimens.

On Looking Back

By Carl Klafs
Erste Gruppe Newsletter
Vol. 1 No. 3, 1970

In 1848, revolutionary movements sprang up all over Europe. Germany was no exception. The response by the government was a policy of reaction and suppression against any demands for reform and the liberalization of the government. As a result, an almost mass migration of thousands of the best German citizens took place. They went to the land of opportunity, the United States. Most settled in the northern half of the country, although a somewhat sizeable complement settled in New Orleans where they exerted a rather strong influence in the growth of that city.

It has been said that if you put two Germans of the old school together at a table, each with a stein of beer, you have the making of either a *Turnverein*, a choral group, or a debating club. Wherever sufficient numbers of the immigrants settled, *Turnvereine* soon made their appearance. The first such organization was in Cincinnati in 1848. It was followed a few months later by a *Verein* in New York City. Within a period of less than four years, there were twenty-two established societies flourishing in the North.

The aims of the *Turnvereine* were to promote physical education, intellectual enlightenment and sociability among the members. The society was first and last a place for the entire family - cradle to grave, if you will. Classes in physical education for all age groups of both sexes were carried on as the main theme. In addition, fencing clubs, choral, dramatic, and debating auxiliary groups were also formed. It was the complete family social center.

The *Turn Halle* (Turner Hall) was always provided with a gymnasium where the German system of exercises was conducted for all groups. In addition, other rooms provided places for organization meetings and other activities. Usually central to the hall was the *Bierstube* or (lit.) beer chamber. Here

the men congregated for social intercourse.

Usually adjoining the Turner Hall was a large athletic field, the *Turn Platz* (Turning Place). In warm weather, members participated in track and field activities and performed gymnastic exercises. With the exception of the *Turn Platz*, the modern Turner Gymnasias have followed the original pattern in most instances. Many of the contemporary structures also boast of several gymnasiums, swimming pools, and even a large number of bowling alleys.

The Turners took a very active part in the political life of the country. Abraham Lincoln was a member of the Chicago *Turngemeinde*. Carl Schurz, one of America's greatest liberal minds, who fought for suffrage and the abolition of slavery in the Senate, was another. The Turners played a considerable role in the Civil War, contributing strongly in men and money to the Union cause.

A good part of my life has been associated with the Turners, both as a participating member and as *Turnlehrer* or gymnastics instructor. Both of my grandfathers were among the original 48'ers [German immigrants who arrived in 1848] so it was natural that their children and grandchildren should be a part of the tradition. As a child, I participated in the *Kinder Klasse*, advancing from class to class, chronologically, until I went away to college. The Turners established the first college of physical education in the United States. This was the first college I attended, earning my first Bachelor's degree at Indianapolis, where the school was then located. Several years after I had left, the Turners, finding the financial burden too much, deeded the college to Indiana University which now operates the school as a part of its vast physical education teacher training program.

Inasmuch as I had won a two-year scholarship to the college, I was obliged to repay in kind by serving a minimum of two years as instructor at a *Turnverein*. My first position was at Ft. Wayne. The following year I returned to Indianapolis and entered teaching in the high schools. In addition, I also

taught *Turnverein* classes afternoons, evenings, and Saturdays at the Athenaeum Turners and the Southside Turners. It kept me going night and day, but at the height of the depression I was only too happy to be supplementing my meager teaching salary to help support my wife and infant daughter.

When I came to Ft. Wayne, as the *Turn Lehrer*, I was always addressed as "Professor". My first senior men's class was a shocker. The men ranged in age from forty to eighty. Many of the older men wore flowing beards. To top it off, I was expected to - and did - conduct every physical education lesson completely in German. Today, this is no longer done and all classes are an American amalgam of nationalities and creeds. Following my evening classes, which usually terminated at eleven, I was expected to be present at the bar to socialize with the members. This meant imbibing copious quantities of excellent beer, to which I was not averse at the time, since neither weight nor capacity were a problem as they are now. One of the fringe benefits of my stint at the Ft. Wayne Turners was that I was given an unlimited pass to the Nickel Plate Brewery Rathskeller and also to another brewery, whose name escapes me. During those days, before I was married, I saved many the price of dinner by visiting the tap rooms and having free lunch and beer.

Three institutions are peculiar to the *Turnvereins*: *Schauturnen* (an exhibition of classwork), the *Kommers*, and



The Turners in America: This mug, by White's Pottery of Utica, NY, was produced for the 25. *Bezirks* (25th District) *Turnfest* of West New York, held in Dolgeville in 1894.

the *Turnfest*. *Schauturnen* was usually presented twice a year, at Christmas and again at Easter. The instructor was expected to create presentations in dance, calisthenics, and gymnastic apparatus work. The classes were drilled assiduously for the exhibition which was a gala affair. The entire family attended, along with their friends and guests. All classes presented one or more numbers so that in a Turner family, everyone from Grandpa on down had a part to play. The instructor was often evaluated as to his effectiveness as a teacher by the elaborateness and difficulty of the presentation.



2013 *Schauturnen*, Berchtesgaden



Two more steins commemorating Turnfests in Frankfurt in 1908 (left, designed by Franz Ringer) and in Hamburg in 1898 (right).

The *Kommers* (which defies an exact translation) was a traditional carry-over from the student stag parties of Jahn's time. It was strictly a male affair. Convivial members gathered around all four sides of a long table. A *Kommersleiter* or leader directed the affair. His word was law. The rules were inflexible. One had to know the songs in German, be able to perform a drinking song immediately when called upon, and had to have a fearsome capacity for the brew. Often the *Leiter* called at the finish of a particular stunt or song,



The *Kommers* arises from the traditions of European student associations. It is a significant occasion involving food and copious drink.

the command "*Aus saufen*", i.e. , "Bottoms up". Woe unto him who not only failed to completely empty his stein but also be the last to finish. Complete emptying of the stein was signaled by drumming the base of the stein vigorously upon the table. A stunt such as singing a drinking song while balancing a full glass upon one's head was often the penalty.

Another *Kommers* activity was the drinking of the *Stiefel* or boot. This was a glass facsimile of a riding boot, filled with a gallon or more of beer. The *Stiefel* was passed around the table clockwise. Each would partake. Now this sounds like great sport albeit somewhat unhygienic, but there just happened to be two sleepers for the uninitiated. The last one to drink enough to permit the heel of the boot to be exposed bought the next round or *Stiefel*. Also, when the level of beer got close to that point, the boot had to be carefully rotated in a particular way or air would be trapped in the toe resulting in a sudden belch of beer right into the unwary drinker's face. This



Three glass *Stiefel* with enameled brewery logos: ¼L Lohrer-Bier Bayern; 1L Lowenbräu München; and 2L Eder Bier. Although these are modern and made of glass, older ones can be found, and some were made of ceramic.

also called for a penalty. At times, a large goblet, holding over a quart of beer, was passed along and someone challenged to drink it in its entirety without pause.

The *Kommers* also set a wonderful table of *kalter Aufschnitt* - assorted cold cuts, cheeses and sausages. Sometimes such an affair would be preceded

by a *Schlachtfest*, that is, a slaughtering. At that time, a large pig was purchased and slaughtered (every society had its quota of butchers) and the morning spent in making various types of sausages and head cheese. A *Kommers* was always the culmination of such an event.

Members often had their own steins. These were kept in the *Baren Hohle* or Bear's Den. Most were salt glaze, some were porcelain with the owner's name ornately designed in gold or perhaps with his picture upon it. The sociability which prevailed at these gatherings defines the term *Gemütlichkeit* better than any other way.

The *Turnfest*, usually an annual event among neighboring societies, was a gymnastic and athletic competition. It involved teams of men and women from each *Verein* competing against

other *Vereins* in gymnastics, dance, track and field, and volley ball. District meets, usually involving an area of five or six states, were held bi-annually. A National *Turnfest* was held every four years. Cities bid for the National much as various countries bid for the Olympics.

Although I have not been active in the Turners for a number of years, I owe much to the early training I received from them. I have many fine friends who are still active back East and in the Midwest where Turnerism still flourishes. I am thankful to the Turners also for my wife Jean, who I met when she was a student of mine at the Athenaeum Turners over thirty-five years ago. And I am grateful for the wonderful times I had at the innumerable *Kommerses* where I learned that *Gemütlichkeit* and *Prosit* are more than just words taken casually.



*Ein Turner mit Hunger,
Ein Turner mit Durst,
Der springt am besten,*

Ueber

Frankfurter Wurst.

A Turner with hunger,
A Turner with thirst,
Makes the best jump,

Over

A Frankfurter Wurst.



While in many ways the Germans may be hidebound, slaves to propriety and tradition, they may also be quite spontaneous, especially when some *Bier Lubricant* is available. Not having a drinking boot, this young lady at the 2015 Oktoberfest found a satisfactory substitute.

Martin Pauson – A Special Go-With

By John Strassberger

There have been several articles in recent issues of *Prosit* about postcards as go-withs for beer steins. This article continues that theme but with a postcard that is quite different from the others. As you can see this card is certainly not a typical “wish you were here” tourist card. It is, perhaps, the most drab postcard you have ever seen. However, for me it is a very appropriate go-with for my collection because now I have Martin Pauson’s autograph!

Having his autograph was one thing, translating the card was another. I sent the pictures of the card to George Schamberger and asked for his help. His first response was, “Martin Pauson had lousy handwriting.” But he said he and his wife Gabi would work on it. While they were busy with the lousy handwriting, I looked into the part that I could read. (Our members in Germany, and those elsewhere who think they know German, may want to try reading the postcard before going further.)

The postcard was written on October 13th, 1923 and air-mailed to a company in Coepenick, a borough of Berlin that had been an independent town until 1920. In 1931, “Coepenick” was changed to “Köpenick.” Pauson addressed the postcard to Glasfabrik Marienhuetter, a glassware company founded in 1869. The company was bought in 1921 by Christian Seltsmann, who also owned a porcelain factory. Seltsmann died later that year and when Pauson wrote the postcard, both companies were now being run by his widow. The website, Porcelain marks and more.com, identifies the Seltsmann Company as one of the first porcelain manufacturers that not only offered porcelain items, but also provided an additional product range of fine glass.

After about a week, George and Gabi responded with Pauson’s handwriting converted to readable German.



Glasfabrik Coepenick

Senden Sie mir gef. (gefälligst) sofort per Post 3 Dz. (Dutzend) Uberfang Roemer sortierte feinste Arbeit, Schliffe & Farben. Grün soll nicht dabei sein. Ich bitte um gef. (gefälligst) rasche Erledigung.

**Hochachtend
Martin Pauson**

George, not wanting to let me off easy, challenged me to take the translation from there. The words in parenthesis are the words Pauson abbreviated.

Here is my translation:

Glassworks Coepenick

Kindly send me immediately, by Post, 3 dozen flash glass Römer of the finest quality, in assorted cuts and colors. Green should not be included. I ask kindly for your immediate attention.

**Yours Sincerely,
Martin Pauson**

Pauson was ordering the traditional German wine glass which has a clear glass bowl and green stem and foot.



However, he must have had more than enough of the traditional color and wanted variety, such as the glass pictured below. Flash glass is high quality glassware with a thin layer of colored glass over clear.



At first glance, this seems to be a rather routine business transaction. But look again at the date, 1923, look at the stamp and consider the economic situation in Germany at that time.



The original price of the stamp was an exorbitant 200 Marks but that was over-stamped by the unbelievable price of 2 Million Marks! That is what it cost Pauson to air-mail a mere postcard from Munich to Berlin, a distance of about 300 miles. What did it cost him for the three dozen "finest quality" glasses, to have them shipped to him, and what did he charge his customers? This postcard is a good example of what the Treaty of Versailles did to the German economy after World War I.

What about Pauson's beer steins during this period, you might ask. After all, it is steins that we collect. I have only circumstantial evidence, but I believe Pauson was pretty much out of the beer stein business well before he wrote this postcard. Pauson and his fellow stein producers, such as Ludwig Mory, Josef Reinemann, the Thannhauser brothers, Hugo Lindner and others, produced steins for the many German and foreign tourists who visited Munich and Bavaria. There is nothing that can destroy the tourist industry more than a war and I see that reflected in Pauson's steins. In my collection I have forty-nine Pauson steins plus dozens and dozens of photos of others. Less than a handful can be attributed to the years following the outbreak of the war. He did produce Krieg Weihnachten (War Christmas) steins in 1914 and 1915 but I have found very few others.

In addition, Pauson lost a major supplier of blank steins. In 1921 or 1922, Merkelbach & Wick merged with several companies to form Wick Werke. I have not seen any Pauson steins that have the distinctive WW mark. His other major supplier, Marzi & Remy, continued in business with their same markings so it is difficult to date their steins. Should any readers have Pauson steins that can be attributed to the war and post-war years, I would appreciate knowing about them.

Pauson's business did continue to prosper, specializing in selling dinnerware, kitchenware, and the design and furnishing of kitchens and appliances. One German eBay auction I missed out on was a set of four brochures of

his kitchen designs. He gave each kitchen (Küche) a girl's name, including one for his daughter, Küche Nelly.

I will end this chapter in the story of Martin Pauson with a Herzliches Dankeschön to Gabi and George Schamberger, experts in reading lousy handwriting!

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Fox Handle Steins

By Reynard Fuchs



Photo credit: Wikipedia and Google Images, <http://michelinewalker.com/tag/nivardus-of-ghent/>.

Please let me introduce myself; I am most commonly known as *Reynard*. I have other names such as *Renart*, *Renert*, *Reineke*, and *Reinaert*. Later in life some also called me Bevo. My name seems to vary with my travels. I use all my names, one cannot be too careful. You see, I was a wanderer, and yes, I was a scoundrel. Welcome to my story.

I am now old and I will be remembered as an important historical figure. So, let me tell you a little about me. I have been around since the early 1100s. Some say even earlier. Stories of my tales began in 1148 when I was featured by the great Medieval Latin Poet, Nivardus in his epic poem, *Ghent*. A few years later the French author Pierre de St. Cloud, wrote about me in *Roman de Renart* (1174). I even have my own biography that appeared in 1481 when William Caxton printed the wonderful book called *The Historie of Reynart the Foxe*.

As history marched forward I am proud to say, so did my legend grow. This thing called technology has been good to me. Stories and drawings about me are nice, but movies are so much better. I have been addressed in at least a half dozen films including the *Chanticleer and Reynard* by Walt Disney. Also, some say that Walt Disney's animated movie Robin Hood (1973) is largely based upon my tales. That is exciting. Oh, I almost forget to tell you,

in 1916 Igor Stravinsky even wrote a one-act chamber opera-ballet about me. It was called *Renard*.

The year 1916 was also important to me as I got my first job in advertising. The Anheuser-Busch company in America brought me on to be the face of their new beverage. This was a non-alcoholic malt-beverage, or near beer, they named *Bevo*. I tried to persuade them to call it *Reynard's* beer but the misguided advertising guys thought that it was clever to combine *Be* from *beverage* with the Slavic language word for beer "pivo". So, we ended up with Bevo beer.

While I didn't get the beer named after me, I sure did get my face associated with it. This included all ads, displays, billboards, tile work, and a cement carving at Anneheiser-Busch.



Anheuser-Busch Building, St. Louis, MO

I must admit, Bevo beer really caught on during the time of prohibition and had an amazing amount of sales for more than 13 years. At the peak of its popularity in the early 1920s, more than five million cases of Bevo were sold every year. For me, this meant that I was now not only well known throughout Europe, I was a star world-wide.

If you read my Tales, you will see that I always loved meat and drink. I liked meat and drink for two reasons. The first is obvious. The feelings you get from both are Soo good. But also, when someone else has too much meat and drink, how susceptible they are to a scoundrel like me, is Soo good.

As I said, I was a scoundrel. It was just sorta my way. One of the things I was famous for was my ability to silently wait, unbeknownst to anyone, for the opportunity to take advantage. I would often find a nice sturdy tree limb where I would drape myself around it and ever so secretly peer around the corner watching what you do.



From an illustration by Wilhelm von Kaulbach ca. 1846.

In two of my more famous tales I used this approach to much success. The King was having a feast. A great feast for all manner of beasts. There was the most joy and mirth the land had ever seen. Meat and drink flowed heavily. As I was wrapped around the tree limb I could easily see who was into too much drink. All I had to do was wait, the amount of drink made them easy prey.

There was also an occasion where the King's guards were transporting great wealth. I met them on the road and offered them meat and drink because they looked so tired from their journey. They accepted my gift and I bowed off into the woods. I assumed my favorite position on the tree and watched for the drink to take its toll. The King was not happy when they arrived with

empty hands.

About 1895 a German company called Sarreguemines paid tribute to me on one of their beer steins. There is a beautiful Stag on the front and then me, in my famous tree limb pose, loud and clear on the stein's handle. This is the first stein I know of to feature me.



Sarreguemines 2783, Elk Stein with Fox Handle.

When I first saw this I was quite proud. With an ego like mine there cannot be too much attention.

My portrayal on beer related products really took off with me starring as Bevo.

I was now featured on more posters – signs, murals, and yes, more beer steins. I think due to my popularity, other German beer stein companies took advantage and followed Sarreguemines and featured me on the handles of many of their beer steins. Since 1920, almost every beer stein manufacturer has used me at least once. I was especially popular on beer steins with hunting themes.



Popular mold used by many stein manufacturers ca. 1950 forward.

The most recent stein to be produced featuring me on the handle takes a more comical look at how smart and cunning I am. It takes a hunting dog, the Beagle, and portrays him in the role of the hunter. As he looks over the

country side he remains unaware of my watching him. Why not let the hunter do most of my work? (I never said I wasn't a little lazy).



Anheuser-Busch, Fox and Hound Beer Stein, 2000. Made by Albert Stahl.

Before I go, I want to show you two more beer steins I am especially proud of. The first one is of me by my good friends at Anheuser-Busch. It took awhile but this is pretty cool. And it came with a book about ME

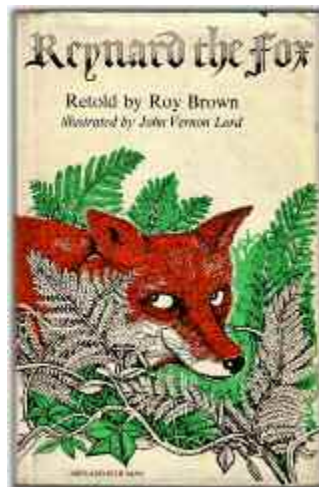


Bevo Fox Beer Stein, 1991, Made by Albert Jac.Thewalt.



Girmscheid 827, Hunter Fox, 0.5L, ca. 1960. Text: "Waidmann lieber Waidmann schau, der Fuchs als Jäger ist auch schlaue." (Hunter dear hunter look, the fox is as clever as a hunter).

My story is complete, and you now know: Why am I lurking on the handle of your beer stein? Because silly person, I am watching for the monkey to hop on your back. When he arrives I know it is my time. Maybe I'll pick your pocket, maybe I will lead you into mischief, or perhaps I will lead you to the police. I assure you, if you have too much drink and give me an opportunity, nothing good will come to you! So take heed of my story. Continue to watch for the monkey and the tomcat – but also remember, I am on the handle of your stein, watching every drink you take.



Look at this face - now you know what I am thinking !!!



A Few Things to Know about Oktoberfest

The first Oktoberfest did take place in October (Oct. 12, 1810, to be exact). The celebration now takes place in September in part because of better weather conditions. Oktoberfest typically starts the second-to-last Saturday of September and runs through the first Sunday of October (Sept. 15th – Oct. 4th in 2015).

The first Oktoberfest was held on Oct. 12, 1810, and was originally in honor of the wedding between Bavarian Crown Prince Ludwig—the future King Ludwig I—and Princess Therese of Sachsen-Hildburghausen. The wedding celebration lasted for five days, ending with the horse race on Oct. 17, and included many of the traditions and parades you still see at the festival today. While the horse race portion of the festival ended after 1838, beer wasn't really a big part of it until 1887.

Pay attention to the ladies' Dirndl dresses during Oktoberfest, as a little bow can tell you a lot about the person wearing it. If the bow is on the left side, it's understood she is single and willing to mingle. However, if her bow is on the right side, her affections are already given to someone else. Traditionally, a virginal woman will place the bow in front of her Dirndl dress.

At noon on the first day of Oktoberfest, the mayor of Munich kicks off the celebration by officially tapping the first beer barrel and shouting to the crowd, "O'zapft is!" meaning, "It is tapped!" From that moment on, the beer flows and the festival has officially begun. During the festival, beer is served on weekdays between 10 a.m. and 10:30 p.m., and between 9 a.m. and 10:30 p.m. on weekends. Tents officially close down by 11:30 p.m. As of 2011, smoking is banned in the beer tents. Not only will you not be served, but you may also be fined for doing so.

From Kaeli Conforti, *Today Food*, 9-26-2012. <http://www.today.com/food/15-things-you-didnt-know-about-oktoberfest-1B6112878>



Dümler & Breiden 1024: The Balkan Wars

By Randy Satterfield
The Dixie Steiners

The Ottoman Empire was once a great and powerful empire stretching from northern Africa through middle and Eastern Europe. Founded in 1299, it was dissolved in 1922. After conquering Constantinople in 1453 it was made the capitol and the empire had its most powerful era during the 16th and 17th centuries. Centuries later with the empire in decline the Second Constitutional Era began as a result of the Young Turk Revolution in the early 20th century. As often happens with dying empires, there were conflicts with surrounding countries. During this time Bulgaria, Greece, Montenegro, and Serbia gained their independence from the

Ottoman Empire and established TheBalkan League.

After the Italo-Turkish war of 1911 the first Balkan War occurred in the Balkan Peninsula and didn't go well for the Ottoman Empire. They tried again in the Balkan War of 1913 again with the Ottoman Empire and The Balkan League. Bulgaria was defeated but the Ottoman Empire lost all their holdings in the Balkans west of the Maritsa River. This led to the Balkan Crisis in July of 1914 precipitated by the assassination of Archduke Franz

Ferdinand leading to World War II. The Ottoman Empire allied itself with Germany during WWII in hopes of restoring territory. After the war the empire was dissolved and the new country of Turkey was formed.

Dümler & Breiden stein 1024 features a high relief center of a skirmish with 1912 - 1913 above it. This one has a music box base. Just what tune might be considered appropriate for The Balkan Wars I have no idea. The Cyrillic text at the bottom is Bulgarian and translates to "Fix Bayonets." A nice looking stein illustrating an event in history that I dare say most of us have forgotten about. I know I certainly had. One of the benefits of our hobby is to be reminded of such things. And thanks to Frank Loevi for reminding me of it as well. 



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An Interesting Majolica Stein

By Ron Hartmann
St. Louis Gateway Steiners

This article features a very colorful and finely crafted 19th century lead glazed pottery majolica stein. Its decoration is in relief and depicts *Eros riding Capricorn* on either side of a cartouche that reads: "**Hopfen und Malz Gott erhalts**" (Hops and Malt, God preserve them).

Bernard Bloch brought a number of links showing figurines and tobacco jars marked with his signature "BB" mark. Bloch only made steins for a few years, so they appear less frequently than his more popular products of stove tiles, tobacco jars; and figurines. Ron also wrote, "The correct terminology for majolica is lead glaze not tin glaze. Tin glaze is the white opaque glaze used on faience steins. Lead glaze is translucent with metallic oxides for color." Earlier, this stein was featured as "Stein of the Month" on SCI's

web site, and was described as having been "tin glazed."

The pewter lid has a ceramic insert topped with a twelve-petal chrysanthemum design in high relief. Its hinge is a sturdy 3-ring open type.

The stein does not carry a capacity mark. This would suggest the stein was made prior to Germany's adoption of the Metric System in 1875 requiring capacity marks being placed on steins. The hinge form also points to this same



The maker of the stein was at first a mystery. Recently while preparing for this article, I asked Ron Fox about this and he immediately provided an answer to that question. Ron told me that the mark "B3" on the stein's base was actually the letters "BB." This was the mark used by Bernard Bloch, a manufacture of majolica ware. Ron explained, "Your majolica stein was made by Bernard Bloch of Austria. This firm was a competitor of the terracotta firm of Johan Maresch. Like Maresch, most of their production line was also made in terracotta. They specialized in tobacco jars and figurines. They operated in the late 19th century." How interesting! Mystery solved.

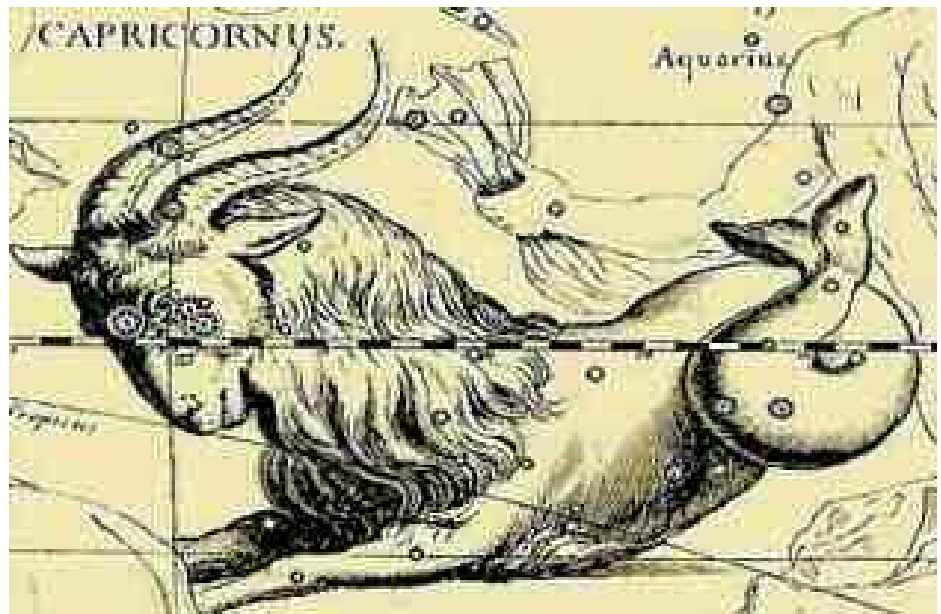
A Google search for information on



era. The only markings are on the bottom of the stein, originally thought to be "B3" and the form number 2707.



The use of *Eros* (also known as *Cupid*) shown riding *Capricorn* (a horned goat with a forked-end fish tail) is quite interesting. *Eros* represents love. *Capricorn*, *Capricornus* in Greek mythology, represents the Winter Solstice (December 21st or 22nd). *Eros* riding on the back of *Capricorn* and the wording on the cartouche would appear to have a



connection with the seasons. Perhaps symbolizing wishes for a good growing season for the production of *Hopfen und Malz* and Gods help with assuring a good crop for making – what else – good beer! What a wonderful idea that is! Ben Franklin would agree, having once written, "Beer is proof that God loves us and wants us to be happy."

Thanks go to Ron Fox for sharing his knowledge of steins so freely. It's what collecting is all about. Today, when seeing this attractive majolica stein sitting on the shelf, knowing at least some of its story has added that much more to its appreciation.

References:

SCI web site, *Stein of the Month*, October 2014, Ron Hartmann.

SCI web site, *An Austrian Majolica Stein*, October 2013, Serguei Artiouchkov.

Rudolf Ditmar Majolica Steins, Ron Fox, Prosit, March 2006, pp.1936-39.

Did you know?

Capricorn's symbol is based on the Sumerian primordial god of wisdom and waters, with the head and upper body of a mountain goat, and the lower body and tail of a fish.



SCI's 50th Convention

Hot Glass, Cool Lakes, Superb Beer & Wine!

Please see the enclosed Registration Form for all costs and registration procedures.



Corning, NY will be the site for SCI's 50th Convention from July 13-15, 2016. Pre-convention activities are July 10th-12th.

The American Style Magazine has described Corning, NY as one of the top twenty-five small city arts destinations in the United States. Corning, and the scenic picturesque Finger Lakes region of NY State will provide conventioners with a varied playground. What are you looking for? Scenery? History? Great food? Beer? Wine? World-class art? Great shopping? It's all here.

The Finger Lakes is the second largest wine-producing region in the United States, and SCI conventioners will have the opportunity to visit a few of this region's 100 wineries, and taste their delicious, and often award winning wines by taking one or more of the pre-convention tours. There will also be stops at microbreweries that provide a different route for tasting the region's bounty. From ales to stouts, local brewers are constantly crafting new creations to suit a variety of palates.

Flying to Corning

Elmira Corning Regional Airport is the closest airport to Corning, and is only 9.97 miles from the convention hotel (only 14 minutes). Two airlines fly into this airport:

American Air through Philadelphia, PA

DELTA through Detroit, MI.

Circle yes on your Convention Regis-

tration Form to book a shuttle-ride from the airport to the hotel. The fee is \$25 one-way + \$3 each additional passenger (up to 18 people).

Driving to Corning

If you have the time, extend your trip to Corning by visiting many interesting sites along the way. Howe Caverns, Baseball Hall of Fame in Cooperstown, Watkins Glen, Ithaca, and Niagara Falls are all a few hours drive from Corning.

Radisson - Corning



The SCI convention will be held at the Radisson hotel. Included in our hotel package is FREE parking and a FREE Wi-Fi connection. The luxurious rooms are quite spacious, and the lobbies are welcoming. There is also an indoor pool and an exercise room available for those who want to keep fit. And for those who just want to relax, the Ageless Spa is only a few yards away. The hotel has ample space for our lectures, round table discussions, and of course our German night festivities. There's even a pharmacy diagonally across the street.

The Gaffer District

Corning's historic Gaffer District begins just steps away from our hotel. Just strolling down the street you'll be amazed by the one-of-a-kind pieces you will find in the antique shops and

glass studios housed in historic buildings.

You will also enjoy shopping in the boutiques and sampling the delicious food in the eateries, and local brewery! Show your convention badge, and many of the stores will give you a discount. Corning's Gaffer District has also produced a special chocolate trail, which highlights the many chocolate treats, candies, and cakes that are sold in the Gaffer district.

For those who would rather not walk there is a shuttle bus that travels along the Gaffer district and takes people to the city's other attractions such as the Rockwell Museum, containing one of the largest and finest American western and Native American classic and contemporary art collections, east of the Mississippi.

Heritage Village of the Southern Finger Lakes

Step back to 18th century life at the Patterson Inn Museum, a living history museum with an authentic one-room schoolhouse. Smell the tantalizing flavor of a meal cooked over an open hearth. Watch a blacksmith at work and more.

Pre-Convention Trips

Sunday, July 10, 2016

1. Historic Home, Women's Rights, Elegant Dining & Wine

William Henry Seward was one of the foremost politicians of 19th century America; a Governor of New York, a NY and US Senator, and the Secretary of State for Presidents Lincoln and Johnson. Seward negotiated the 1867 purchase of Alaska.

His original 10-room brick house was



expanded to over 30 rooms, and remains furnished with the extensive Seward-family collections of 19th century memorabilia. Guides use these artifacts to tell Seward's impressive story. This museum is truly a unique treasure.

Women's Rights National Historical Park, Seneca Falls

Women's Rights National Historical Park tells the story of the first Women's Rights Convention held in Seneca Falls, NY on July 19-20, 1848. The efforts of women's rights leaders, abolitionists, and other 19th century reformers remind us that all people must be accepted as equals. The park includes a visitor center and educational and cultural centers.

Lunch at Parker's Grill.

Three Brothers Wineries

The 3 Brothers Wineries and Brewery combines the high point of German beer and wine, and consists of 3 wineries and one brewery, which brews a unique beer made from the Riesling grape and mixed with the German hops.

2. Seneca Lake: Wine & Scenery

Wagner Vineyards

Wagner Vineyards Winery is one of the oldest and most recognized wineries in the Finger Lakes. Since 1979 when Wagner Vineyards opened it has won over 30 awards for their wines ranging from bone dry to sweet dessert wine. We will enjoy a scrumptious lunch at the Ginny Lee Restaurant, which overlooks Seneca Lake.

Chateau Lafayette Reneau Wine Cellars

Chateau LaFayette Reneau's wines are step back in time to traditional, world-class wine making at its best. Located on 140 acres of vineyards, ponds, and woodlands their panoramic view of Seneca Lake is absolutely unsurpassed.

Finger Lakes Distillery

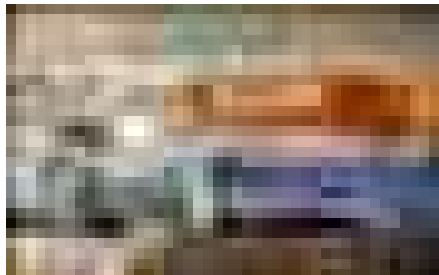
Finger Lakes Distilling uses locally grown fruits and grains to produce a range of high-quality, handmade spirits, including Vodka, Gin, Corn Whiskey, Bourbon, Rye as well as liqueurs and brandies.

Monday, July 11, 2016

3. Elmira: Where Art & Motorless Flight Meet Twain

National Soaring Museum

The National Soaring Museum's mission is to preserve the history of motorless flight. We will see a multitude of gliders, will try out the museum's computerized flight simulators, and will participate in fun educational programs.



Arnot Art Museum

The Arnot Art Museum has a world-class fine art collection of 17th, 18th, and 19th century European paintings, and 19th and 20th century American art.



Hilltop Inn & Restaurant

The Hill Top Inn is located in Elmira's East Hill, and has the same view as "The View that Inspired Mark Twain." The Inn was opened in 1933, and provides a dining experience that allows you to relax and perhaps find your own inspiration.

Birdland Brewery

Birdland Brewing Company's philosophy is simple: use the best local ingredients to deliver the best full-bodied beer for discriminating tastes.

4. Keuka Lake Adventure: Tiffany Glass, Antiques, Beer & Wine Making

First Presbyterian Church, Bath

Louis Comfort Tiffany transformed the sanctuary of the First Presbyterian Church in Bath, NY by replacing the windows flanking the nave with his signature stained glass. Then, he designed the altar rail from wood and incorporated subtle religious symbolism.



Glenn H. Curtiss Museum

The Glenn H. Curtiss Museum contains a priceless collection relating to early aviation and other forms of transportation including cars, carriages, motorcycles, biplanes, World War I planes, bicycles and motorcycles.





Heron Hill Winery

Heron Hill Winery founded in 1977, makes award winning Riesling wines. Travel + Leisure Magazine named it as one of the ten most spectacular tasting rooms in the world. We will enjoy lunch here while gazing on the stunning views of its vineyards along the shore of Keuka Lake. Then we will taste their delicious award-winning wines.

Wild Goose Chase Antiques



Be surprised by the treasures you may find at the Wild Goose Chase Antiques.

Steuben Brewing Company

Steuben Brewing Company is a family owned farm brewery located on the west side of Keuka Lake. They make craft beer with local grown grains and hops.

Finger Lakes Beer Company

Finger Lakes Beer Company opened in 2009, and uses Keuka Lake water for brewing its award winning beer.

Tuesday, July 12, 2016

Keystone Auctions

Keystone Auctions LLC will be the auctioneer this year. They will be



accepting beer steins, and other consignments from SCI members. An online catalogue will be posted on Live Auctioneers weeks prior to the auction.

Keystone Auctions will arrange for pick-up of major consignments and arrange for pick up locations if necessary. The consignment rate will be 10% and pick up expenses may or may not apply.

Keystone Auctions LLC will transport the consigned items to Corning, NY where the items will be displayed in showcases and on tabletops for the examination of SCI members and the buying public during the auction preview. Each item will be photographed and images will be projected on a screen while the lot (item) is being sold. Keystone Auctions will provide a list for the auction participants including the lot number, description, estimated value and the condition of each lot.

Keystone Auctions and its staff will offer a real-time online auction between on-line Internet buyers and buyers present in person. The buyer's premium for buyers on site will be 15% for cash or check & 19.5% for credit card payments. The credit card rates take into consideration the additional 3 to 4.5% cost per transaction. Online Internet buyers will be presented with a 21.5% buyer's premium. The online buyer's premium takes into consideration the 3% Live-auctioneers fee, credit card fee of 3 to 4.5% and the 15% baseline buyer's premium (Live Auctioneers is the online bidding platform).

If you wish to place any of your steins into the auction please contact Gary Klinger at Keystone Auctions, LLC at 717-755-8954 or 717-850-2513.

5. Seneca Lake Dinner Cruise

Horseheads Brewing

We will leave at 4:30 p.m. for Horseheads Brewing, which opened in 2007. In its short history, Horseheads Brewing has won several awards including Best Craft Beer Brewery in New York.

Captain Bill's Seneca Lake inner Cruise



Seneca Lake is extremely picturesque and the largest of the Finger Lakes. We will enjoy cruising this beautiful lake, while viewing magnificent scenery and savoring an exciting buffet of five delectable entrees, and delicious desserts. This cruise will be a great time to socialize and to make new friends. We should return to the Radisson hotel by 10:00 p.m.

Convention days

Wednesday July 13, 2016

After the annual meeting, we will attend a lecture on the interesting subject of Souvenir steins.

In the afternoon members can buy and/or sell steins at the member's sales tables. There will also be the traditional afternoon tea so non-collecting spouses can have an opportunity to socialize. We will also see the return of a dedicated hospitality room for SCI members to relax and exchange stories about their favorite steins.

In the evening we will party and savor fantastic food, at SCI's traditional German Night. Wear your best German dress and dancing shoes to high step to authentic German music. There will be surprises!

Thursday July 14, 2016

The round table discussions will be:

1. Judy Stuart: "Early Drinking Vessels"

(1500's-1700's): Plain and Fancy."

2. Eric Salzano: "600 years and
"6 Suspects": The Bartmann."

3. Joe Georgianna: "Chittenango
Pottery."

4. Russ Keiser: "Earth to Stein."

This year if you are able to Stump the
Steinologist you will win a prize!

During the afternoon the Member's
Auction will be held.

Friday, July 15, 2016

Corning Museum of Glass



The crown jewel of our convention will be our visit to the Corning Museum of Glass, which contains one of the world's most comprehensive and celebrated collections of art glass and drinking vessels that spans 35 centuries. We will first enjoy breakfast at the museum. William Gudenrath a world-renowned lecturer and authority on historical hot glass working techniques from ancient Egypt through the Renaissance will be our keynote speaker. Next Astrid van Giffen, an Associate Conservator, will speak to us on techniques of restoring Enamel.

Rakow Library

We will visit the Rakow Library, which houses the world's most comprehensive collection of materials on the art and history of glass and glassmaking.

The library's collection ranges from medieval manuscripts to original works of art on paper to the latest information on techniques used by studio artists. This library has the oldest and rarest books about glass. A specialist will han-

dle these fragile volumes, which we can view and read. They will have Beer stein books available for us to examine.

Arrangements have been made for SCI members to ask these librarians to research a topic concerning glass. Send your questions to this email address herald22@optimum.net by June 10, 2016 and the librarians will have answers or books on your topic available for you.

After lunch (which is included) we will watch in amazement as master glass blowers create stunning pieces of glass, before our eyes.

After this tour guides will escort us on two of these five options. You will pick your choices during breakfast.

1. Tour of the Blaschka Exhibition of 20th century, glass models of soft-bodied marine invertebrates, crafted by Leopold Blaschka and his son, Rudolf, in their studio that was located in Dresden, Germany.
2. Contemporary Glass Art and Design in the New Wing.
3. View the collections of steins.
4. Ancient to Modern Glass Tour, which has glass objects spanning 35 centuries of glassmaking.
5. Tour the museum on your own.

We will also have an opportunity to shop the glass market for treasures from around the globe. At 4:30 we return to our hotel to rest, and then dress for the Vienna night gala, which will honor Tom McClelland, who founded Stein Collectors International, and highlight Stein Collectors International's history.

We will enjoy a delicious dinner, while a band plays elegant dinner music, and Viennese waltzes, so we can dance the night away. All in all, the SCI 50th Convention in Corning, NY will become a treasured memory for all who attend.

News from the SCI Library

By Lyn Ayers
Librarian

We are consolidating all surplus issues of **Prosit** into one location, the library. That means that any one desiring a copy or copies of older issues can just contact me, the Librarian. There are no guarantees that I will have any specific copy, especially of older issues, although I do have some 40 boxes of previous issues. Additionally our inventory is being bolstered by older members who are no longer active collectors and are donating their **Prosit** collections to SCI. Just because I don't have a specific issue today, does not mean that I won't in a few months.

Since the articles in these older magazines still have value, we will continue the policy developed by Les Paul years ago, but with enhancements. He charged \$100 for 50 individual random copies. The enhancement will be that we will sell smaller quantities down to and including one or two copies. We are pricing the **Prosits** at \$2 each with a minimum of 10 issues. We will do fewer copies only if you will cover the shipping costs. Please contact me if you think you would like to take us up on the offer.

On a related topic, the Executive Committee recognizes that storing all the reference books the library contains plus the copies of **Prosit** takes up a lot of space. They decided that the library can deaccession and sell duplicate copies of books. The highest priority will be to help current SCI members.

In future issues of **Prosit** we will be identifying a few books for sale. They will be priced and include shipping. In the off chance that some books don't sell to members, we will offer them for sale online, likely through eBay. The overall objective to handling the library contents in this manner is to provide any support to our members that we can while recovering a portion of the value at the same time.



What you need to know about Kiebitze, Peewits and Peewit eggs

This information is provided as background for the following article.

What is a Kiebitz, or a Peewit, for that matter? Kiebitz is the German word for Lapwing, a crested plover noted for its slow, irregular wingbeat in flight and a shrill, wailing cry. In Europe, the Northern Lapwing is known as a Peewit. Plover eggs were prized as a delicacy in Victorian England, and the first egg of the season, generally early in March, is noted with celebration in several European countries. The



eggs themselves display considerable inconsistency in both shape and color, although they are characteristically mottled and tan/brown in color. The Peewit is noted for its noisy and aggressive defense of its nest and young, a trait which is significant to the following article.

A Kiebitz (Peewit) Pokal and Fürst Bismarck on a Beer-stein, a Strange Combination?

By George Schamberger
SCI Master Steinologist
and member of Florida Sun Steiners

The Kiebitz or Peewit Pokal

Toward the end of the 19th Century, *Stammtisch* friends in Jever took it upon themselves to find a way to honor their beloved *Reichskanzler* (Chancellor of Germany) *Fürst Otto von Bismarck*.

[Note: A *Stammtisch*, which literally means “regulars’ table”, refers to a regular although informal meeting of members of a group. Such a meeting might involve socializing, card playing (such as skat), and often political or philosophical discussions.]

Let us go back to the year 1871. The historically battered Germany had just been unified and finally has an Emperor, Wilhelm I., which delighted everyone. A *Stammtisch* of mostly conservative citizens, like the landowners, schoolmasters, business people, butchers, bakers, bankers and councilmen in Jever, a city in lower Saxony, put their heads together to figure out what kind of gift to present to Bismarck. They called themselves *die Getreuen in Jever* (the faithful of Jever) and pondered what they could do for the much loved and admired new Reichs-Chancellor, Prince Otto von Bismarck. One member of the *Stammtisch* in Jever was a man who knew a former servant of the Bismarck estate who knew that *Junker* (Nobleman) Otto von Bismarck loved the delicacy of the Peewit eggs. It was customary during that period that all Peewit eggs found by farmers and farm workers had to be given to the nobility landowners. In 1873 at the *Stammtisch* a decision was made to buy Peewit eggs, and an ad was placed in the local paper: “highest prices paid for Peewit eggs.” The plan was to send the eggs as a special gift to the Reich-Chan-

cellor on his birthday on April 1st. But how many? There was a popular card game played at the *Stammtisch* called *Elfer raus* (eleven get out) wherein the player who had 101 points first was the winner, so the *Stammtisch* decided to send 101 Peewit eggs.

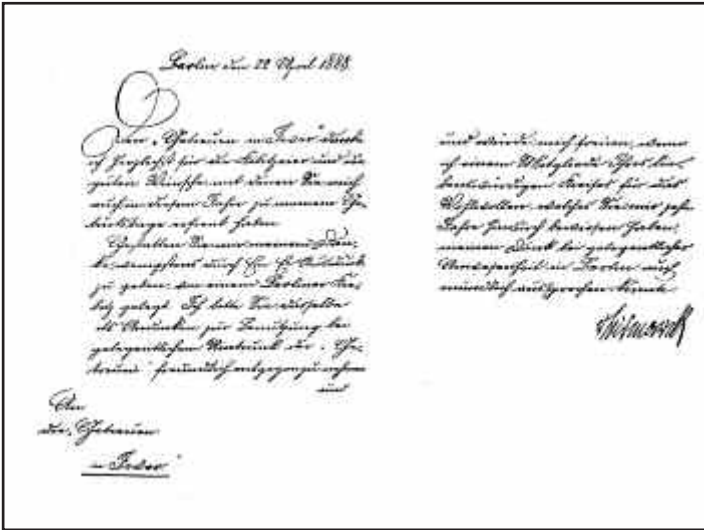
A small fancy wooden box was constructed, 101 peewit eggs carefully wrapped individually in tissue paper, the spaces filled with small straw cuttings, lined with cotton in the blue/white/red colors of Schleswig Holstein, and on top, a birthday card, with their best wishes. This was repeated annually.

In 1883, was the 10th anniversary of this practice, Bismarck sent a thank you letter along with a gift to the *Stammtisch*. He had had a silver pokal made by his Berlin jeweler in form of a large Peewit egg, three Peewit feet, and the lid as the Peewit head. The inside was gold plated, and the Bismarck family arms and the Fürsten crown engraved inside the lid. The capacity of the pokal is 1L. Needless to say, the *Stammtisch* was overjoyed and filled with pride to receive the thank you letter and the pokal. Today the Bismarck / Peewit Pokal is at the “Günter Markklein Bismarck Museum” in Jever.

The Jever *Stammtisch*, the 3rd oldest in Germany, still meets regularly.



Bismarck's letter to the Faithful of Jever



Translation:

To the faithful in Jever, I thank you very much for the Peewit eggs and the good wishes which delighted me again on my birthday this year. Allow me to voice my appreciation and present you with my "Berliner Peewit Pokal."

Please use the Pokal as a keepsake and drink from it at the Stammtisch gatherings of the Jever faithful.

In friendship and appreciation I would be a member of your amiable circle, for the good of all you have demonstrated for 10 years to me, many thanks.

By an occasional present in Berlin I would also give my thanks in person.

Bismarck.

Below: *Haus der Getreuen*
Bismarck at left, the Peewit Pokal at right



Jever. Stammkneipe der Getreuen.

The drinking room of the Jever faithful.

Note the Kliebitz pokal at the near end of the table.

The Bismarck Peewit Stein

The **Schloss Museum Jever** has in its collections a stein which was donated by the Faithful of Jever.

The stein was produced by Merkelbach & Wick between 1883 and 1896. It not only commemorated the Stammtisch annual homage to Bismarck, but also served as a marketing ploy to increase sales in the *Stammkneipe*.



At left above, the stein in the museum collection; at right an advertisement in the Addressbook for City and District 1923/24, placed by Joh. Lampe, the proprietor of the tavern in the *Haus der Getreuen* at that time.



The Stammkneipe, with the Kliebitz Pokal on the table, and the Stein on the mantel (circled)



The Bismarck Kliebitz/Peewit stein (seen above) is decorated in low relief with the center featuring the Jever Pokal. The pewter lid displays a low relief portrait of Bismarck. The thumb lift is formed as a crowned eagle, signifying the German Reich.

The left and right sides of the stein contain a brief verse:

*Wir Deutsche fürchten Gott
Aber sonst nichts auf der Welt.*

We Germans fear God
but nothing else in this world.

Some further Bismarck tidbits

Every day into his old age Bismarck's daily breakfast consisted of 12 eggs, five bottles of beer and two bottles of wine, with Schnapps in between. He was 83 when he died. The life expectancy at that time was 32-37 years.

Herring also was one of Bismarck's favorite dishes. He told his fish-dealer if herrings were as expensive as caviar people would appreciate the herring much more. Bismarck gave his fish-dealer his permission to use the term "Bismarck-Herring".

Quotations made by Bismarck:

"People never lie so much as after a hunt, during a war or before an election".



"The main thing is to make history, not to write it".

"When you want to fool the world, tell the truth".

"To retain respect for sausage and laws, one must not watch them in the making".

"Anyone who has ever looked into the glazed eyes of a soldier dying on the battlefield will think hard, to start a war".

"When you say you agree to a thing in principle you mean that you have not the slightest intention of carrying it out in practice".

"Politics is the art of next best."

"With a gentleman I am always a gentleman and a half, and with a fraud I try to be a fraud and a half".



"I have seen three Emperors naked, and the sight was not inspiring".

"Never believe anything in politics until it has been officially denied "

Ref. *Bismarck-Denkmal für das Deutsche Volk*. Menell, Arthur and Garlepp, Bruno. Wiesbaden, 1978.

I extend thanks to Walter Vogdes for assistance in organizing and preparing this article for Publication.



Please note that in an earlier article, "A Historical Beer Stein" (Prosit, 2000), the bird on this stein was misinterpreted. The text of that article is historically correct, but the relationship to this stein is not. The error was entirely mine.

George

Das Weygang Museum in Öhringen The Weygang Museum in Öhringen

Based upon a translation of the Museum brochure by George Schamberger
SCI Master Steinologist, member of Florida Sun Steiners



**Come,
See, Discover
The Weygang Museum in Öhringen
with active pewter foundry
and salesroom**

August Weygang (1859-1944) came from an old pewter foundry family, and with his determination and merchant foresight he became one of the most respected citizens of the city of Öhringen. His craft workshop became one of the most important of its kind. He bequeathed his entire fortune to the city of Öhringen as a foundation named the "August-and-Thekla Weygang-foundation" with the request that his house be used as a museum for all times.

The house itself is a historical monument of the *Karlvorstadt*, the district created by Prince Ludwig Friedrich von

Hohenlohe in the 18th Century. As of today the restored house and preserved garden retain their original character, and present a frame for a cultural walk through the centuries.

In the lower part of the house you will find documents and objects to Öhringens history. Persons around August Weygang will be introduced to you and you may view part of his important collection.

In the upper part of the house you will see the living quarters in different epochs from Renaissance, Baroque, Biedermeier to Historismus. Artfully worked toys, from pewter and striking pieces of folk culture from Hohenlohe-Franconia are exhibited.

Perhaps the biggest attraction in the Museum is the extensive pewter collection. It contains both originals and reproductions from the 16th to the 20th Century and reflects historical culture of the art of pewter. Other products of manual skills are of other metals, stone, woods, glass and especially ceramics will give you a picture of the culture in the region.

At the Museums extension you find the oldest still producing German pewter foundry, dating back to the Weygang dynasty. Not only pewter collectors and pewter lovers will have fun in the workshop, but the novice will stay a while and look, perhaps to buy something,

Visitors to the museum may watch Pewter-Master Gerhard Weiss at work. He and his wife are in the museum three days a week to give tours and answer questions. School groups are especially welcome.

Notes:

1. One of the firm's numerous logos appears near the top of the cover of the brochure. It includes the initials A(ugust) W(eygang), the year the firm was founded and the key from the civic arms of Öhringen.
2. August Weygang found inspiration in antique pewter pieces after which he modeled much of the firm's production. "Along with manufacturing the pewter in the same manner as the earlier periods, Weygang also used similar pewter marks to those used on antique pieces, making the evaluating of age more difficult." (Fox, Ron. "The Pewter Factory of August Weygang." *Prosit*, December 2003)



Photo credit: Phil Masenheimer

This *Nischenkanne* (niche pitcher) was produced by the Weygang firm. This and many others like it were made as occupational tributes, in this case to a *Holzhäcker* or wood cutter. Although dedicated in the large shield on the lid to "Zunft-Meister Georg Stäb 1721", the stein was actually produced more than 150 years later.

CATSKILL MOUNTAINS

By Jack Strand, SCI Master Steinologist

Meister Steiners

These Catskill Mountains souvenir steins feature Rip Van Winkle on the front panel (figure 1). Rip Van Winkle was an



imaginary character in a short story by Washington Irving published in 1819. Set in the Catskills in New York before the Revolutionary War, Rip is a gentle ne'er-do-well with a nagging wife. When walking in the mountains, he meets a group of bearded men dressed in old-fashioned Dutch clothing. He drinks some liquor from their keg and falls asleep. He awakens 20 years later with a long beard. He had slept through the Revolutionary War; his wife was gone; and he was now free to sit in the inn and retell his story.

On the left side panels of the Catskill steins are Stony Clove Notch (a narrow pass in the Catskills) and Kaaterskill Falls (figure 2). The right side panels show cats with luggage (cats being the favorite characters for the Catskills) and the Mountain House, a famous hotel built in 1824 and visited by three U.S. Presidents: Ulysses S. Grant, Chester Arthur and Teddy Roosevelt (figures 3, 4 & 5). The 1913 Hotel Red Book carried an ad touting the uniqueness of the hotel and its im-



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Founded in 2001 and opened in September 2004, AMOCA is the largest museum in the United States devoted exclusively to ceramic art and historic innovations in ceramic technology. It is located in an area abounding with ceramic history and internationally recognized clay artists from the Arts and Crafts Movement, the 60's Clay Revolution and the current Studio Pottery Era. AMOCA champions the art, history, creation and technology of ceramics through exhibitions, collections, outreach and studio programming. Teaching and demonstrations of ceramics are available in our studios.



The Mettlach Wares Exhibit in the Lower Gallery of the AMOCA has been renewed with the help of J. Paul Getty and Windgate Museum interns. Featured now are steins, plaques and vases illustrating various phases of art history and cultural advancement. The beginning of the display introduces the public to the main techniques used by Mettlach for making the steins pictured here. At left are two relief steins with hand-applied relief decor; next are two PUG (printed under glaze) steins where the decor is printed on paper which is applied to the body and the paper burnt off during firing; and last are two of the famous etched (aka incised) steins where the colored clay is inlaid and separated by a black incised outline.

