

STEIN COLLECTORS INTERNATIONAL

PROSIT



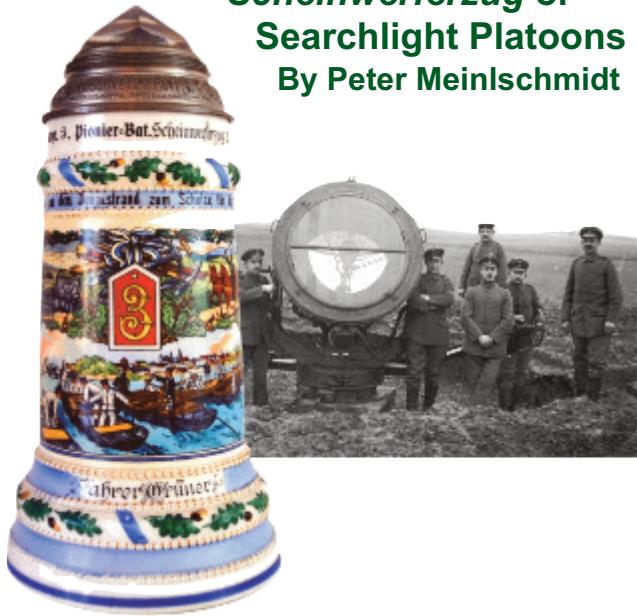
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The Rarest Variant of Pioneer Steins

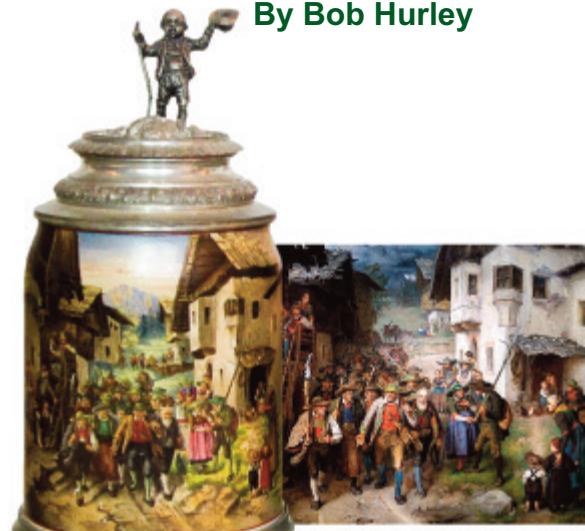
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Searchlight Platoons**
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Six Steins Depicting the Tyrolean Rebellion

With Scenes by Franz Defregger

By Bob Hurley



Early German Stoneware: Altenburg

By Mike Adkins



Mettlach at the AMOCA Museum

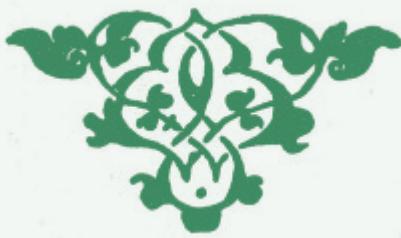
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By Dr. Roy C. De Selms



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SCI 2020 Convention Update

Dear Fellow Members- I hope this finds all of you in good health. As we announced last month on the website, we have been investigating whether to hold this summer's convention in Charleston, South Carolina in view of the Covid-19 virus. After multiple emails and a telephone conference call between the members of the Executive Board, it was decided that we should attempt to cancel the event for this year assuming that we were not going to have to pay a penalty. I am pleased to inform you that we have reached an initial agreement with the hotel that allows us out of this year's contract without penalty and enables us to have our 2021 convention at the same hotel. The exact scheduling will follow.

We are also working on the possibility of having mini-conventions in different areas to be held late this fall, assuming that it will be safe to do so. The reason for the various areas is to limit the travel to each of the locations and allow it to be by car as opposed to a plane.

More on both will follow on the SCI website and in future editions of Prosit. Stay well and I hope to see everyone at future SCI functions.

Steve Steigerwald
Interim Executive Director



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As Seen on eBay

By Rich Cress
Master Steinologist

Not only as seen on eBay, but I also purchased it there as well.

A 1 L. stein made by Reinhold Merkelbach, I bought it because on the wonderful lid, as the body is very plain, and it would normally have been decorated, perhaps for an individual, such as for a birthday or anniversary. At almost 13.5 inches tall, the complete stein weighs 68.5 ounces (about 4.25 pounds), with the lid coming in at 36.5 ounces, more than one-half of the total weight.

The lid has two sayings in German, translated to: "For the Name Day of Joseph Petzel" is on the paper in the dwarf's hands; and on the paper trailing down his left side says "From F. Schwartzhaler 1851.

Since the stein isn't nearly that old, we'll surmise that Herr Petzel was born in that year, and this could very well have been a 50th birthday present.



Did you know that the SCI Research Library has moved?

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Meet the Master Steinologist - Ron Fox

By Joe Haedtke

For those that know Ron Fox, it may not be a surprise that through his years of both collecting and dealing in steins, he has seen hundreds of thousands of steins. Despite this, he is amazed that he loves the hobby as much today as when he first began.

Today, Ron is more selective about what he adds to his collection but has no trouble finding candidates. His collection includes over 1000 steins and is composed of early faience, copper, glass, fireman occupational, wood, Majolica, Munich ceramic art steins, and steins with an Indian decoration.



Ron & Sue Fox

1: Legend has it that your collection started in 1971 with a stein for your pennies. Can you tell us more about the story and the stein?

When I grew up, my mother had a stein she kept in the kitchen to put her pennies in. I always admired it, and one day while ordering a sandwich in a German deli, they had new steins for sale. I thought it would be nice to have a stein to put my pennies in. Some weeks later, I was in the same deli and thought I should have a stein for my nickels. Over time, I bought steins for pennies, nickels, dimes, and quarters. Eventually, in 1971, I realized I was a stein collector and did not need any excuse to add to my collection. I assembled a collection of about 50 new steins, as I had no idea, at that time, that there were antique steins. After my mom passed, I inherited her stein. As I became more knowledgeable, I learned it was a cheap Japanese copy.

3. When did you learn that there were other steins besides new ones?

One day I went to our local mall in the Albany area of Upstate New York. They were hosting an antique show in their walkways. I passed a booth that had a stein for sale. I asked the dealer the price and was shocked when he said \$125. My response to him was classic. I told him I was buying new steins for about \$25-30, and yours is used. He humored my ignorance and explained that antique steins could get very expensive. I walked away but kept coming back. Finally, I went to my bank to get the cash and bought it. It was a super Pionier regimental stein. This stein piqued my interest, and I now had a new direction for my stein interest. Having a compulsive nature, I found my way to every antique shop within a 150-mile radius. Over the next year, I got a tremendous education.

4. When you first started collecting, what was your primary focus or area of interest, and has it changed over the years?

Even though my first stein was a regimental, I initially was attracted to Mettlach steins. Around 1976, I had my first opportunity to buy an 18th-century faience stein. I kept my favorite Mettlachs, but all new purchases were faience steins. I have never lost my love for this stein category and have over 100 of them today.

5. How did you find out about SCI, and what made you decide to become a member?

Back in the 1970s, the Antique Trader was one of the best places to shop for steins. In 1974, the SCI convention was scheduled for New York City. While reading the Trader, I noticed an ad about SCI. I responded

to that ad, and within days I got a warm letter from Jack Heimann, the editor of Prosit at that time. I joined the club and attended that convention, which changed my life. My member number is 461, and in 1981, at the Boston Convention, I was awarded the Master Steinologist award. I have spent all the years since then living up to what it stands for.



A few of Ron's favorite steins. From left to right, Mettlach #2004 with figural fox handle, Stoneware St Peters Church in Munich, Munich Workshop stein done like a 17th century Annaberg, Copper tankard with eagle spout, Bohemian glass in very rare amethyst overlay, Austrian faience with a double-headed eagle, Stoneware character of a fireman and Majolica Art Nouveau.

6. You have traveled the world and have seen thousands of steins, but is there a particular stein and story that is your favorite but seldom told?

One day I got a call from a collector friend. He asked me if I could sell his father-in-law's silver stein. He lived near the Corning Glass Museum, and we had planned a stein college gathering there in just a few weeks. I planned to meet my friend there. When he arrived, he handed me a brown paper bag and said that was the stein he told me about. I did not look at it at that time and just put in one of my tubs beneath my table. After I returned home a few days later, I opened the bag to see what he had given me. All I was told was it was a silver stein. To my surprise, it was a 17th century Colonial silver tankard. After a bit of research, I determined it was made in 1670 by Jeremiah Dummer made, who was the first American born and American trained silversmith. I quickly began my job of promoting such a rare and expensive piece. It was not long before I was getting phone calls about it from all over the country. I was contacted by Israel Sack, who was the most prominent Americana dealer in our country at that time. He was in his late 80s and was determined to buy it. The stein convention auction was in St Louis in 1988, and he said he would send someone to bid for him. The night before the auction, he called my room, and we had an interesting conversation. He informed me that he thoroughly checked me out, and I had a sterling reputation, which was quite the compliment coming from him. He went on to tell me that his bid was for \$110,000 and had confidence that I would treat him honestly. Later that evening, I received another call. This one was from my friend who gave me the stein to sell. He said he was at the hotel and planned on bidding on the stein. I quickly told him that I do not allow consignors to run the price up on their items. He explained that this stein had been in his wife's family since it was made. He said he could have bought it from his father-in-law, but feared other family members might think they were cheated, but if he purchased it at a well-publicized auction, no one could say anything. He wanted to pass it down to his child. The following day, we had four phone lines and three attendees bidding. Unfortunately, my friend was the under bidder, and the stein sold for \$125,000 plus commission. It was my favorite sale.

7. If you could give any advice for today's stein collector, what would it be?

My advice is to collect what appeals to you. Everyone's eye is different, and only the individual can determine what he likes. Make friends with the stein community, as that is the most significant source for your education and familiarity with the current prices. Don't be afraid to ask questions. Knowledge is King.



Regimental Stein with Rare Side Panel Scenes

By Ron Hartmann
St. Louis Gateway Steiners



1a



1b



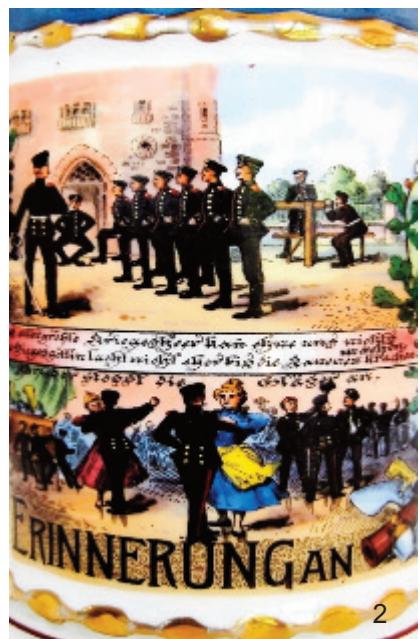
1c

Earlier this year the above field artillery regimental stein was offered for sale (Pictures 1a,b,c). A tall, colorful stein, with a number of desirable features, seemed a perfect addition for my regimental collection. However, the side scenes decorating it were certainly different from than any I've encountered before. The dark blue color used for the stein also seemed unusual. I had to buy the stein, excited to learning more about it.

Kanonier Kuhn, who originally purchased the stein, served in the Royal Bavarian 3. Field Artillery Regiment "Prince-Regent Leopold" 1. Fahrende Battery, garrisoned at Munich, 1902-1903. The stein is of porcelain and made in the shape of an artillery shell projectile. The lid, also porcelain, is topped with a silvered fuse timer, and rests on a pewter ring which is attached to the pewter thumblift. The

shape of the handle, found most often on field artillery steins, is considered unusual, possibly a variant of the so-called "tree branch" handle shape. The stein has a deep base and multiple base bands which increases its height, measuring 25.7 cm. A lithophane is set into the bottom of the stein.

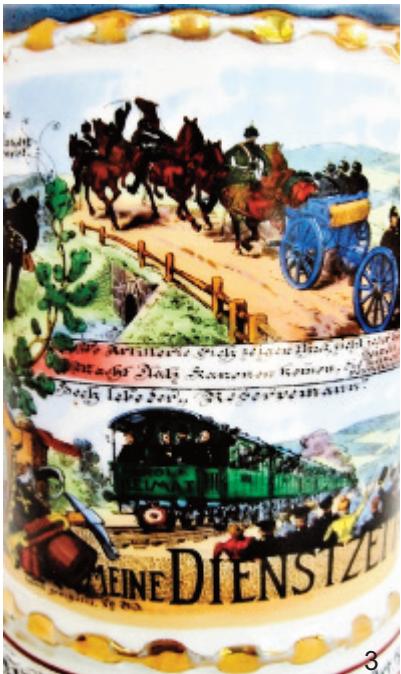
Several knowledgeable regimental collectors were asked if they were familiar with the unique side scenes found on the stein. Ron Heiligenstein commented that he recalled seeing these scenes only once before. Siegmund Schaich, author or "Zeitzeugen der Kaiserzeit von 1871 bis 1918, Deutsche Reservisten-Bierkrüge," was contacted. He expressed delight in seeing the stein, saying that these side scenes are indeed seldom seen. Only one such example could be found in his book. It is on page 315.



2

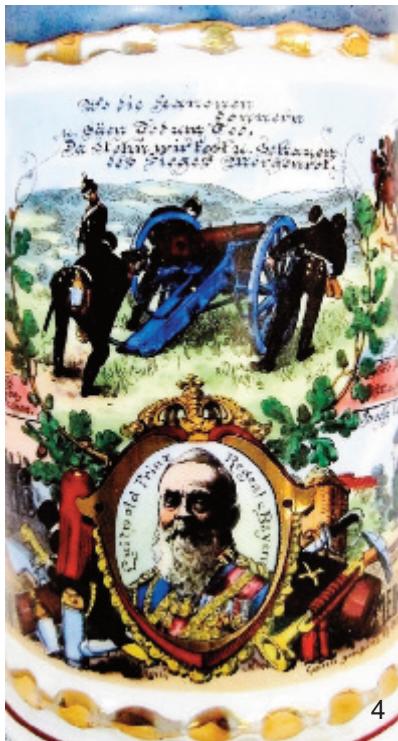
The left side panel (Picture 2) depicts an inspection scene and below, you see a lively dance scene of happy re-

servists and beautiful young women. A banner reads: *Das Allergröste Kriegsheer kann ohne uns nichts machen. Die Siegesgöttin lacht nicht eher als bis Kanonen krachen* (The greatest army can do nothing without us. The Goddess of Victory doesn't laugh until our cannons roar.) and written below that: *Brüder stossst die Glasér an, es lebe der reserveman* (Brothers, raise your glasses, let us toast the reservist's health.).



The right side panel (Picture 3) shows a team of horses pulling a field cannon and artillermen being driven to some destination. Below, a hat-waving crowd assembled on the railroad station platform are seeing the departing reservists off. A banner reads: *Wo Artillerie sich zeigen that, zieht jeder höflich seinen Hut, macht platz, Kanonen kommen, die keinen Mann verschonen.* (Where the artillery show up, everyone politely tips their hat, the cannon that spare no man are coming.), and the typical saying: *Hoch lebe der Reservemann.*

Front and center on the stein (Picture 4) are more familiar scenes. A cartouche of Luitpold Prince-Regent of Bavaria is surrounded with a red plumed field artilleryman's helmet, shells, flags, etc. Above, branches of oak leaves frame a group of artillermen positioning a field cannon. Above reads: *Wo die Kanonen donnern und*



säen Tod und Tod, da steh'n wir fest und schauen des sieges Morgenrot (Where the cannon thunder and sow death on death, we stand firm and watch the dawn of victory).

The logo of J. Maier is double-stamped on the bottom of the stein ((Picture 5). Jakob Maier was a well-known decorator of steins who worked at 107 Dachauerstrasse, Munich, 1900-1914.



More on Jakob Maier can be found at www.steinmarks.co.uk. The transfer is marked *Gesetzl. Geschützt. No. 213*, indicating that is a protected image.

The use of a darker shade of blue used

on the stein was likely just the option of the decorator or perhaps, requested by Kanonier Kuhn to represent the dark blue color of the field artillery uniform. Peter Meinlschmidt wrote about this uniform color in his article, "A Bavarian Regimental Stein with Wartime Service Dates," March 2019 Prosit. However, my understanding is that there were no set rules set down on what basic colors to use on regimental steins.

Also, it's not unusual to find mistakes on regimentals. For example, note the regiment's name that appears above the bottom blue band at the bottom of the stein. It lacks the number "3" identifying the regiment as the Royal Bavarian 3. Field Artillery Regiment "Prince-Regent Leopold." Peter Meinlschmidt said that this is an extremely rare occurrence and had simply been forgotten by the decorator of the stein (After all, don't forget that these steins were mass production items.). Peter went on to explain that the cartouche showing Prinz-Regent Luitpold's picture would be obviously used in the central motif for this regiment, since Prince-Regent Luitpold represented the (non-existing) Bavarian king at that time. Another variance noted are the dates of Kuhn's active service dates. Normally, a field artilleryman would serve for two years. Kuhn was not a one-year volunteer, but apparently had to leave his active service early, perhaps due to family matters back home or some other excusable reason. It's these type of things found on regimental steins that make them so interesting to collectors.

My thanks to Peter Meinlschmidt, Ron Heiligenstein, and Siegmund Schaich for their help in researching the stein and the unique side scenes it carries. It would be so interesting to hear from other SCI members who own or that have seen regimental steins displaying these same side scenes. My email address is: swords@usroute66.net. It's all about gaining more appreciation about our collections. That is just one of the many rewards offered by regimental stein collecting.



Mettlach at the AMOCA Museum - Part 2 - German Culture through the 19th Century

By Dr. Roy C. De Selms, SCI Master Steinologist

This is the second in a series of articles that will describe 19th century German history, culture and folklore, and the artists, styles and techniques of Villeroy & Boch Mettlach (VBM), using items from the Wilson Mettlach Collection at the American Museum of Ceramic Art (AMOCA) in Pomona, CA.

The stein in figure 1 is listed in the VBM catalogs as *Lohengrins Ankunft* (Lohengrin's Arrival) and depicts that



Fig. 1 - 6.8L #2455 - Lohengrin's Arrival

scene from the romantic, fantasy opera by Richard Wagner which is set in Antwerp between the end of the Viking era in the 10th century and the beginning of the Crusades in the 11th century. Wagner wrote a number of dramatic operas including the four-opera cycle, *Der Ring des Nibelungen* (The Ring of the Nibelungs). The "Ring," as it is commonly called, is based loosely on characters from the Norse sagas and is a Middle High German heroic epic.

Modern English, German and most Scandinavian languages are descended from Old Norse (the language of the Vikings). Many cognates, words that look and sound similar, are found among these languages. The Vikings, who lived in coastal towns and Fjords of the Scandinavian countries, ravaged the coastal countries and rivers of northern Europe from Great Britain to the Russia's, from 798-1066 AD. They also explored westward to Iceland, Greenland and Vinland (the northeastern coast of Canada) and even occupied the island of Sicily. The Vikings did leave some legacies of their active times: If you have blue eyes and/or red hair, there's probably a little Viking lurking in your past.

About the time that the Viking raids were subsiding, the Hanseatic League (also called *Hansa*, an old High German word for "convoy") was founded by north German towns and German merchant communities along the North Sea and Baltic coasts and inland to protect their mutual trading interests. The league dominated commercial activity in northern Europe from the 13th to the 15th century. The stein in Figure 2 shows the arms of Lübeck on the front center which was the dominant port that later traded among Hanseatic ports from London in the West to Novgorod in the East. The stein lid inlay shows a stylized "seal" with a sailing ship which was used by Hansa members and on some of their coins. (Note the "V&B" for Villeroy & Boch on the sail.)



Figure 2 - 0.5L #2012
Sinnbilder der Hansa
(emblems of the Hansa)

Well before the Vikings had ceased raiding northern Europe, the Romans had been advancing from the South. The Romans had much more influence on German culture than the Vikings. They brought wine and their own drinking vessels called *Römer* (Fig. 3) named after themselves. Moreover, they brought Christianity in the form of Roman Catholicism to all of Europe.

However, it was Charlemagne (Carl the Great) who in the late 8th century united the Franks (central European tribes) and established Christianity as the official religion with his main seat of governance at Aachen, travelling to



Figure 3 - Two Römer reflect the wine-drinking Roman influence
Left, #2953, right #1194/2954

Rome as needed. He was King of the Franks from 768, King of the Lombards from 774 and Emperor of the Romans from 800 until his death in 818. Figure 4, VBM plaque #1048/3036 II shows the crowning of Charlemagne by Pope Leo III.



Figure 4 - Plaque #1048/3036 II

By the 4th century the Romans had established small churches as far north as Cologne (Latin: *Colonia* = Colony) and in 1248 began building the *Cölner Dom* (Cologne Cathedral), seen in Figure 5 on Mettlach stein #1915. Words by the handle of the stein read

*Wer Gott verehrt, bleibt unversehrt.
Whoever worships God will remain unharmed.*



Figure 5 - 0.5L #1915
Cologne Cathedral

In or around the year 965, Denmark officially became a Christian country. Harald Bluetooth was the first of a long and unbroken line of Christian kings of Denmark. By the tenth century, there was a significant Christian presence in Norway.

By the 16th century the Catholic Church was well established in all of Europe. Martin Luther, a young Catholic priest in Wittenberg in Saxony traveled to the Vatican in Rome and didn't like some of the things he saw transpiring. He decided to return to Germania and report his findings and solutions in a series of 95 Theses. After refusing to recant at the Diet of Worms, he was promptly excommunicated by Pope Leo X. At the request of Frederick the Wise, Martin Luther took refuge in *Schloß Wartburg* in Thüringen (Wartburg Castle in Thuringia) (fig. 6) from May 1521 to March 1522 under a cover name of *Junker Jörg* (Knight George). It was at this time that he translated the New Testament from Koine (Biblical or classical Greek) to German in just 10 weeks.



Fig. 6 - Plaque #2361B - Wartburg Castle

The Reformation had begun, and Central Europe engaged in the devastating 30 Years War (1618 to 1648). Northern Europe embraced Protestant religions (mainly Lutheran in Germany and Scandinavia) while the South remained Roman Catholic. So if your German ancestors were Protestant, they probably came from the North, but if they were Catholic, they probably came from the South.

Freimaurerei (Freemasonry or Masonry), fraternal organizations that trace their origins back to the end of the 14th century, regulated the qualifications of stonemasons and their interactions with authorities and clients. The degrees of Freemasonry retain the three grades of medieval craft guilds: Apprentice, Journeyman and Master Mason. Freemasonry seems to have been adopted in Germany in the 1700's and might have been associated with the Knights Templar and Rosicrucians. Both Catholic and Protestant hierarchies have expressed critical opposition toward the *Freimaurer* (Freemasons) and it is somewhat surprising that the Catholic Villeroy & Boch families allowed production of this stein (Figure 7).



Figure 7 - 0.5L #1819
Sinnbilder der Freimaurerei
Emblems of Free Masonry

When Bob Wilson and I were gaining our secondary educations during WWII, everything German was suppressed, including the German language, even though about 75% of the world scientific literature was published in German. Likewise our vision of knighthood and castles had to do with

England and not the Continent. Of course, we know better now. The Crusades of a thousand years ago had knights from all over Europe as well as commoners, and the Knights Templar were made up mainly of knights from the Franks.

The stein in Figure 8 is listed in the VBM catalogs simply as *Ritter*, which literally means "rider." In those days anyone riding a horse and having a weapon was considered a "Knight".



Figure 8 - 0.5L #2765 - *Ritter*
"Knight on a White Horse"

Knights weren't all on horseback and those that weren't were called *Knechte*, but you didn't argue with either version. (*Knecht* is the cognate of knight, but the meaning has been downgraded with time to mean servant.) The *Knecht* in Figure 9a, dressed in armor and carrying a lance with a flag and a sword, was called a *Mastenknecht* (knight) in olden times, but more recently *Landsknecht* (soldier, mercenary). The words on the banner of this plaque read *Gutes Recht sindt allzeit Knecht*—A good rule is to always (have a) soldier (employed).



Figure 9a - Plaque #1384



Figure 9b - Plaque #1385

The man in Figure 9b, casually dressed and carrying a mace and shown with farming tools that could be used as weapons, was called a *Landsknecht*, but more recently demoted to a *bewappneten Bauer* (weaponized or armed farmer or servant). Here the words read *Trutz ohn Macht wird versacht*—Defiance without might will be ridiculed (laughed at).

Not even an inn keeper would dare argue with *Der durstige Ritter* (The Thirsty Rider, or Knight) seen in Fig. 10. The knight rode up to an inn after a day's ride and pounded on the door to be let in. When the inn keeper let him in, the knight headed straight for the *Bier Keller* (beer cellar). While his faithful dog held the hapless inn keeper at bay, the knight quaffed a few drafts and then filled a keg and rode happily off into the moonlight.



Figure 10 - #2382 - The Thirsty Rider



Figure 11a (left) - #2195 (Rheinstein) and Figure 11b - #2196 (Stolzenfels)

Knights were usually associated with castles and these are found all over Germany to this day. It's even possible to stay in some of them overnight and I've done just that, locating possibilities thru a program called *Gast im Schloss* (guest in a castle). Many castles are located on the Rhine River because it was a major means of transporting goods in medieval times, and castles were constructed at strategic points to guard and collect tolls. *Schloss Rheinstein* (Rheinstein Castle – Figure 11a) was established in about 1317 and *Schloss Stolzenfels* (Figure 11b) in about 1259. The castles also served as way stops on the land routes along the Rhine.

Probably the most famous castle on the Rhine River is *Schloss Heidelberg* (Fig. 12) memorialized by Viktor von Scheffel in this popular song:

*Alt Heidelberg du feine, du Stadt an ehren Reich,
am Neckar und am Rheine, kein andere kommt dir gleich.*

Old Heidelberg you are so fine, you city rich in honor,
on the Neckar and on the Rhine,
there is no other like you.

The oldest university in Germany, Ruprecht-Carls-Universität-Heidelberg, was established at Heidelberg in 1386 on instruction of Pope Urban VI at the request of Rupert I, Count Palatine of the Rhine, and it remains one of the world's oldest surviving universities. As with most universities of this era and continuing well into the 19th century, the curriculum involved only philosophy, theology, jurisprudence and medicine. Since 2012 the tuition has been free to students both inside and out of the EU, with some courses in English.

Text on the stein reads:

Der Herr von Rodenstein

The gentleman from Rodenstein (a notorious drinker)

Das war der Zwerg Perkeo

That was the Dwarf, Perkeo (the court jester)



Figure 12 - 0.5L #2894
Left to right: Herr Rodenstein; Ruprechts-Carl-Universität-Heidelberg; Perkeo

In reaction to threats of outside forces, *Deutscher Michel* (German Michael) was adopted in the early 19th C. as the national personification for Germany, just as his counterparts John Bull and Uncle Sam symbolized the citizenry of England and the United States, respectively. Michel is portrayed as fun loving, easy going, naive and ordinary, often depicted as sleeping. But he was also shown to be a figure of strength, ready to strike on behalf of Germania when provoked.

A *Kriegspostkarte* (war postcard) from the time of World War I makes the point—Michel relaxes with his pipe while the figures of England, France and Russia prepare to menace him. One burst of smoke, heat and ash from his pipe quickly scatters them.



*Der Michel schläft -
doch wehe, wenn er wacht!*
The (German) Michael sleeps -
but watch out when (if) he awakens!

The stein in Figure 13 shows the Deutscher Michel just relaxing, but his Phrygian Cap subtly shows his desire for liberty and peace, along with the text in Bavarian dialect:

*Dös liabst auf der Welt is mir allweil
mei Ruha,
a' guate Maas Bier und mei Pfeiferl
dazua!*

What I love best in the world is being
left in peace,
a good stein of beer and my pipe
along with it!

A club called *Die Gesellschaft der Deutsche Michel* (Society of the German Michael) was founded in 1892 as a place where men could go to relax, play cards, drink etc. Michel thus rep-



Figure 13 - 0.5L #280/621

resents all of those diversionary pleasures dear to the German people: *Spiel* (game playing), *Musik* (music), *Bier* (beer), *Gesang* (song), *Tanz* (dance), *Liebe* (love) and more (Fig. 14, below).

Spiel (Game Playing)

Like most cultures, the Germans have a love of games. Chess appeared in Germany in 1471 described in a Göttingen manuscript, but the history of



Figure 15 - 0.5L #2049
Schach dem Könige! Check the King!
Ludus Ludorum Game of Games



#2327/1176

#2327/1177

#2327/1178



#2327/1179

#2327/1180

#2327/1181

Figure 14 - A Set of six #2327 Beakers

chess goes back almost 15 centuries. The game originated in northern India in the 6th century AD and spread to Persia. When the Arabs conquered Persia, chess was taken up by the Muslim world and subsequently, through the Moorish conquest of Spain, spread to Southern Europe.

Germans enjoy many types of card games, having evolved from the 14th C. as brought in from other countries. After the unification of Germany in 1871, compromise decks were created to help players from around the country who were used to different suit symbols. The Skat Congress decks split cards diagonally with one half using the pattern of French symbols and the other half using the German symbols. This is not unique to Germany as similar split decks are found in Austria, Switzerland and even France.

A *Turnerbild* deck was created for official Skat tournaments, using the French-suited Berlin pattern but with German colors (green Spades and yellow Diamonds). The German and French suit symbols can be seen on VBM steins #1394 and #1395, respectively (not shown here).

The cards shown on the VBM "Card Stein" (fig. 16) resemble those used for the game of *Doppelkopf* (double head), a game very similar to Euchre which has been played in North America since the early 19th century. It originated in Alsace as *Jucker-spiel* and was carried to the New World by German-speaking immigrants. Some of the game's other terms also come from German.

The game being played as exemplified on this next stein (fig. 17) is *Kegeln* (Skittles or Nine-Pins) played with nine pins and is the German forerunner of American ten-pin bowling. *Alle Neun!* (all nine!) is like a strike in Kegeln, but the *Kranz* "wreath" is taking down the eight surrounding pins and leaving the 5-pin standing in the center and it is worth more points than the strike. A typical text and German philosophy found on Kegeln steins is:

*All' neun und Kranz beim Kegelspiel -
Wer das nicht schiebt, der schiebt nicht viel.*

All nine and wreath while bowling -
He who does not knock them all down, does not knock over much.

The old German philosophy that if you're going to do something, you have to do it right is exemplified by the verse on this next stein (fig. 18) called *Sonntagsjäger* (Sunday Hunter). When the hunter goes out once a week on Sunday, all duded out with the right outfit but returning empty-handed, it becomes apparent that only practice makes perfect.

*Sonntag früh Wald, Jäger bald,
Federstoß und Büchs, trifft aber nix.*
Early Sunday (in the) woods, soon (comes) a hunter,
(with) feather in hat and gun, but gets nothing.



Figure 16 - 0.5L #2093
The Card Stein



Figure 18 - 0.5L #1909/1073
Sonntagsjäger (Sunday Hunter)

Fig. 17 - 2.2L #2064
Kegeln (Bowling)

Musik (Music)

Countless classical music pieces have been used as backdrops in the movies, but can't be enumerated here. Several German composers are depicted around the upper body of the *Symphonia* stein (Fig. 19): L. Beethoven, H. Marschner, R. Schumann, E. Geibel, V. von Scheffel, F. P. Schubert, W. A. Mozart and F. J. Haydn.



Figure 19 - 5.5L #2126
Symphonia

Many classical and non-classical music compositions and songs have come to the rest of the world from Germany. Most of the classical pieces came from 19th C. Germania before the unification in 1871. Many of us will recognize the classic "Wedding March" from the opera "Lohengrin" by Richard Wagner. (A similar Wedding March was composed at about the same time by Felix Mendelssohn for the opera "A Midsummer Night's Dream".). If you've ever attended a graduation cere-

mony, you should recognize the "Academic Festival Overture" by Johannes Brahms which is also an old German student song, the Latin words of which have evolved from the 18th C. and were put to music by Brahms in 1880:

*Gaudeamus igitur, iuvenes dum sumus.
Post iucundam iuventutem, post molestam
senectutem, nos habebit humus.*

Let us rejoice, therefore, while we are young.

After a pleasant youth, after a troubling old age, the earth will have us.

Bier (Beer)

Gambrinus is the undisputed "king of beer" and has long been the universal symbol of beer and brewing. It is thought that the legend might have arisen from a real person who invented hopped malt beer, Jan Primus (Johan I), a 13th C. Belgian Duke and President of the Brussels Guild of Brewers.



Figure 20 - 0.5L #2027
Gambrinus, King of Beer

*Es hat ein König in Flanders gesoffen das und dies,
bis endlich er erfunden dies wahre Cerevis.*

There was a king in Flanders who drank this and that, until finally he invented this true beer.

Of course, when we think of beer, we automatically think of Oktoberfest and Munich, the world capitol of beer and beer drinking. This scenario is captured on the "Munich" stein (fig. 21) with the *Münchner Kindl* (Munich Child), symbol of Munich on the front center.



Figure 21 - 1.0L #2002
Munich

This stein was designed by Otto Hupp to honor the Bavarians with views and text:

*Wer nie mit einer vollen Mass, auf einem Münch'ner Keller sass,
der weiss nicht was vor andern Volkern, der liebe Gott den Bayern gab.*

He who never sat with a full stein in a Munich cellar, doesn't know what, ahead of all others, our dear God gave to the Bavarians.

Gesang (Song)

Singing is a world favorite pastime and way of rejuvenating the spirit. That is reiterated in the text of this stein (Fig. 22), the second Mettlach stein acquired by Bob Wilson.

*Wo man singt, da lass dich nieder.
Böse Menschen haben keine Lieder.
Where there is singing, join in.
Bad people have no songs.*



Figure 22 - 0.5L #2097
Musik/Music

Many of our popular and religious related songs have come from 19th C. Germany, including Silent Night, Oh Christmas Tree, The Little Drummer Boy and more.

Tanz (Dance)

Dance has been practiced by all civilizations since the beginning of history. It has its roots in religious practices, ceremonial rites, and socializing. This stein (Fig. 23) shows mostly peasant type dancing and who hasn't heard of the *Schupplattler* dance of Bavaria and the Tyrol?

Liebe (Love)

The stein in Figure 24 is based upon the scene of the "first kiss" of Werner and Margaretha from the poem, "*der Trompeter von Säckingen*" (The Trumpeter of Saeckingen), written in 1853 by Josef Viktor von Scheffel. The poem tells the story of a love affair between a trumpeter, Werner, who delivers mail to a castle and the Baron's daughter, Margaretha. This was a time of social revolution in Germania and the poem tells the story of unrequited love falling victim to social class distinctions.

*Und sie flog in seine Arme und sie hing an seinen Lippen
und es flammte drauf der erste, schwere,
süsse Kuss der Liebe.*

And she flew into his arms and she hung on his lips
and it inflamed the first, heavy, sweet kiss of love.



Figure 23 - 4.1L #2085
Tanz (Dance)

Love sometimes leads to marriage. When the first intense feelings of love seem to temper down, some men have been known to wander. Some wives are accommodating and allow their men a little freedom as shown on this stein (fig. 25).

*Zankt auch mein Engel noch so sehr,
gibt sie abends mir den Schlüssel her.*

No matter how much my angel fusses,
she will give me the house key at night



Figure 24 - 0.5L #2009
The First Kiss



Figure 25 - 0.5L 1909/1042
Haus Schlüssel (House Key)

So where does the released husband go? He heads straight for his *Stammtisch* (favorite table for cronies to meet) at the local *Kneip* (Club or Tavern) found in almost all towns in Germany (Fig. 26).

*Je schöner die Kneip, desto schlimmer
für's Weib;
je schlimmer das Weib, um so schöner
die Kneip.*

The more appealing the tavern, the worse for the wife;
the worse the wife, the more appealing the tavern



Figure 26 - 0.5L #2090
The Club Stein

Some wives are never accommodating and show no mercy. That's the way it is shown on this stein (fig. 27) called *Pantoffel in der Ehe* (Slipper in the Marriage). The slipper can be seen between the couple on the front of the stein and also on the lid with the text: "Ewig dein" (forever thine) and "Ewig mein" (forever mine). The feminine slipper represents the woman's primary means of maintaining her dominance in the marriage. It's a common theme in German lore. Note the symbolism of the chains and the babies.



Figure 27 - 0.5L #2050
Pantoffel in der Ehe
Slipper in the Marriage

Both the husband and the wife contribute to the text on this stein:

*Er: Ich bin der Mann; das Hauptling!
He: I am the husband; the head!
Sie: Ich bin die Frau; ich weiß das
Haupt zu drehen!!
She: I am the wife; I know how to
turn heads!!*



Figure 28 - Plaque #2041
Couple Riding Horseback

Actually women have a long history of taking part in activities with their men as shown on the plaque in Figure 28. Take note that the woman here is still wearing a long flowing skirt which is more suited to riding side saddle and leaves her somewhat at a disadvantage to her male counterpart. There are other reasons for the side saddle for women and we'll just leave it as making it more lady-like.



Figure 29 - 0.5L #2808
Woman Bowling

The stein in Figure 29 shows two women bowling, but they're still wearing long flowing skirts and it looks like the men in the background are giving instructions. The women here are not quite independent yet, but let's proceed with this theme.

This next stein (Fig. 30) shows women progressing subtly in society at the turn of the last century. The woman skier is skiing by herself and being admired by male skiers waiting for the chair lift in the background. The lid inlay suggests that she might have a beer by herself or join in group libations in the ski lodge après skiing. However, she's still wearing a long flowing skirt which could be



Figure 30 - 0.5L #3282
Woman Skiing

a little risqué when the wind blows the other way.

Figure 31 provides another show of progress for women in sports and society. A verse on the body of the stein reads:

*Durch Land u, Stadt, durch Wald u.
Feld,*

All Heil! dem Rad, gehört die Welt!

Thru country and city, thru forest and field,
health to all! The bicycle belongs to the world!

The woman is depicted with her woman's bicycle and in what might be called "bloomers" (fig. 31). It's still a long way to miniskirts, skinny jeans and bikinis, but it is progress. Note that the woman's bicycle can still accommodate long flowing skirts and even bloomers. It's somewhat enigmatic that this style of bicycle is still in use over 100 years later, at a time when most women cycling are wearing pants or even bathing suits, but not long flowing skirts.

On a somewhat more serious side, the time around the turn of the last century has shown women coming to the fore and gaining independence and voting rights, prominent positions in business management, politics and the main work force. The words on this stein proclaim the sentiment that this will be all good for the world.

All Heil!! (Health to all!!)

The Reading area of [the SCI website](#) contains links to three useful sources for translating expressions and verses which appear on steins:

- [Translations Illustrated](#)
- Les Hopper's [1,001 German Translations](#)
- [The Beer Stein Library](#), now hosted by AMOCA

Anna Sanchez, Collections Manager at AMOCA, deserves special thanks for photographs of items from the Bob Wilson Mettlach Collection.



Figure 31 - 0.5L #2635
Woman with Bicycle

Three of a Kind

Alain Steenbeeke
Pacific Stein Sammler

I received my very first stein in 1981 which was a Gerzit boar hunt stein with a fox handle. That was the stein that started it all. I still have it to this day. From there, I started collecting new steins because I liked all the different designs and colors.

About 18 years ago I purchased my first antique stein at an antiques fair in town. It was an etched half liter Simon Peter Gerz stein. The stein was covered in dirt, but I knew it would clean up well. It ended up being one of my best purchases since the antique dealer never cashed my check. I liked the green background and all the colors they used to decorate the scene. It started my fascination with Gerz etched steins. Gerz didn't make a huge number of this type of etched steins. All the ones they made are in the 1200's, 1300's and 1400's number range. Over my years of collecting Gerz etched steins I have enjoyed the craftsmanship and the variances of each one and that's why I wanted to write this article about how different each one can be.

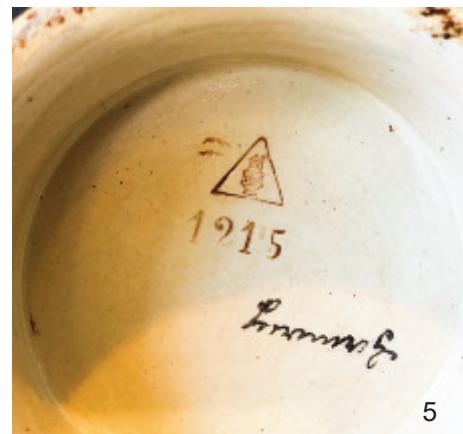
Gerz's model number 1215 is a one-liter stein depicting three men at a table watching a woman shape or decorate one of their hats. The image on this panel was taken from a painting by Franz Defregger. The side panels show houses or cabins in the mountains. Besides the images and bands that go around the stein, those are the only things these three steins I'm depicting have in common.

As is known from previous Prosit articles, Gerz had various artists decorating the steins and they were allowed to use their own style and colors while painting them. Gerz also sold steins that were not hand decorated and just have the green background and the main scene on these steins are a light beige. Besides having different paint colors, the steins could also vary with different lids, with some being all



pewter or with inlaid lids which can also vary in design (Pictures 1 and 2). In addition, the handle can also be differ-

ent for the same mold steins (Pictures 3 and 40. Two of the steins have the more standard handle for a one-liter



Gerz stein while the all-pewter lid stein has a more curly designed handle. Gerz did not always use the olive-green background colors on all their etched steins. As you can see in the first three pictures, they also used a light blue background which is not as common on their etched steins. My guess would be that it would be up to the preference of the buyer to go with either the green or the light blue. However, since most of their etched steins are with the olive-green background, those steins were more desirable with buyers.

The markings on the bottom of the steins are different as well. One, presumably the oldest one, has the brown impressed triangle stein marking with larger brown numbering and a handwritten (in black) "Germany" (Picture 5). The light blue stein has a light black impressed triangle stein marking with clear impressed numbers and clear impressed "Germany" below it (Picture 6). The other Stein has a clear impressed triangle stein marking and number with an impressed "Made in Germany" mark (Picture 7). That is most likely the newest one and it tells me they ran this

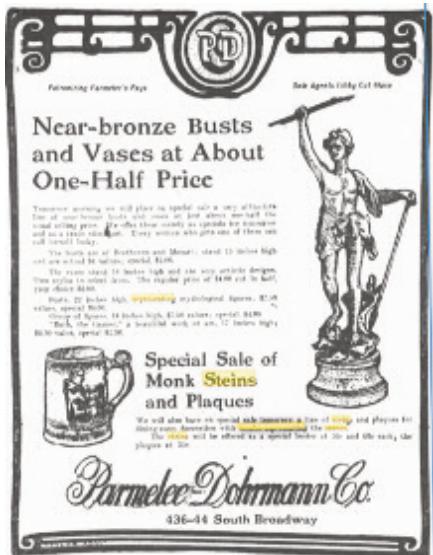
mold number for some years.

Even though these three steins sit next to each other on a shelf, they look quite different at a glance which makes collecting the Gerz etched steins a fun hobby.



Eduard von Grützner Paintings

By Ronald E. Gray



One of the nice things about belonging to a local chapter is the opportunity to seek help from other members. At one of our Arizona Stein Collector meetings I mentioned I was fascinated with the number of different steins and mugs I saw on ebay featuring monks using the five senses. I was not the only one to connect the monks with the senses. I found a 1907 Los Angeles Times ad¹ for monk steins (actually mugs) and plaques that featured "monks representing the senses." I stated that I thought they might have been drawn by Eduard von Grützner (1846-1925) since he was known for his paintings of monks. Unfortunately, I had been unable to find any of his paintings that matched the monks representing the senses. Joe Heater, our chapter president, said he had a book of Grützner's paintings² that he would lend to me at

our next meeting. I could barely wait to get my hands on it. When I did receive it, I could barely wait to get home to start perusing it.

The monks representing the senses were quite popular on mugs and steins made in the United States by numerous manufacturers. They also are found on other mugs and steins made in Germany, Great Britain and France. I have some matchstick mugs (the bottom of the mugs has circular ridges for striking the match) that feature monks representing the five senses. There are only four mugs, but each monk is using his sense of touch along with one other sense. The monk using his hearing can either be playing his violin or tuning it as shown on this matchstick mug.

I immediately started turning the pages of the book as soon as I got home. Unfortunately, I did not find the paintings I was seeking. I also tried Googling "illustrations or paintings of monks using their senses" to no avail. I did find a master's dissertation on The Five Senses in Medieval Art, but these monks are from the late nineteenth Century. If anyone knows the source of these paintings or drawings, please let me know.

Another Enigma Solved

I was, however, able to solve another Grützner enigma that had been bothering me for some time. In my article on *Finding the Inspiration for the Scenes Appearing on Your Stein*, in

the December 2015 *Prost!*, I revealed that the scene on Thewalt mold 336 and other steins was the painting *Beim Bier* (With Beer) by Eduard von Grützner. The title listed in The Beer Stein Library (titles in quotes agree with the manufacturer's title) and the Thewalt mold book was *Drei Münchner* (Three Men from Munich). I was always puzzled as to why Wilhelm Kamp, Thewalt's designer, did not use the real title of the painting in his mold book.

While perusing the Grützner book that Joe Heater loaned me, I found two similar paintings with different titles. Sometimes artists become so enamored with a subject that they continue to paint it or its characters, sometimes making slight changes to the original painting. That was the case with *Beim Bier*. He put his three beer drinkers in another bar and made some slight changes. The portly gentleman is now facing the barrel and his left hand holds a cane instead of a cigar. His two drinking buddies have switched positions, but Grützner forgot to change the position of their beer steins on the barrel, the beer in the glass Stein still sits in front of the stoneware Stein. The new painting is titled *Drei Münchner*. Obviously, Wilhelm Kamp did not have access to the original paintings when he designed his Stein. The newspaper or magazine he used that showed the paintings either got the titles wrong or else he just remembered the wrong title.



Matchstick Mugs with Monks Representing the Senses



Bottom of Mug

Note some of the other subtle differences between the two paintings shown from the Grützner book. Their clothing is different, and they look slightly older, although there is no doubt, they are the same three Munich friends. One of the Lemp Brewery steins, discussed in the last paragraph of this section, shows the three men standing by the barrel. Perhaps that was when they were younger.

The Beer Stein Library lists 13 steins that feature these paintings. In addition, they also appear on other manufacturers' steins such as White's of Utica, Ceramarte (a stein made for Kössinger) and Japanese steins. The Table below shows a list of the steins that can be seen in The Beer Stein Library.

I was able to purchase a Merkelbach & Wick Bavarian stoneware stein with a Martin Pauson lid on ebay that featured the *Drei Münchner* painting. Martin Pauson added a heavy pewter lid to the stein. It definitely was not the cheap tin lid found on souvenir steins. The stein I purchased was similar to a series of steins that William J. Lemp Brewing Company purchased for promotional purposes. Those promotional steins had the Lemp trademark on the lid. The lid on my stein appropriately shows the *Münchner Kindl*. My stein is marked 0,4 L while the Lemp Brewery steins are generally marked 0,5 L. There is no mold number on the Merkelbach & Wick stoneware stein. It is the common Bavarian stein, made of stoneware for frequent use, probably



Beim Bier



Drei Münchner

reserved for special orders by breweries, bars, hotels, restaurants and other such retail establishments. You will not find this stein listed in The Beer Stein Library or in a Merkelbach & Wick catalog.

William J. Lemp Brewing Company

Johann Adam Lemp (1798-1862) emigrated in 1836 from what is now Germany. Adam Lemp, as he preferred to be called, eventually settled in St. Louis where he operated a grocery. He started brewing beer for his customers. The beer was such a success that he quit selling groceries and opened a brewery and saloon known as Western Brewery. Lemp was a pioneer in brewing the new lager beer in the United States. The Western Brewery used caves to store the beer while the yeast settled to improve the flavor and give it a longer shelf life. When Adam died, the brewery was left to his son William J. Lemp and his grandson by his daughter. The son soon took over the brewery and changed its name to

William J. Lemp Brewing Company in 1892. Lemp was the first brewery to ship coast-to-coast and the first to use refrigerated rail cars. Its Falstaff beer was one of the top selling brands in the U.S. The artist's palette was adopted as its trademark in 1903.

Germans kept track of what was going on in their former homeland. The *St. Louis Post-Dispatch* on May 1, 1892 reported art exhibits featuring paintings by Franz Defregger and Eduard Grützner. The February 10, 1895 edition of the same paper featured images of seven of Grützner's paintings. With his German heritage and Falstaff brand, it is no wonder that William J. Lemp chose Grützner's paintings for illustrating scenes on its promotional beer steins.

I found several sites devoted to Lemp Brewery. One site said an unknown number of scenes were illustrated on the steins and proceeded to list 16 of them³. Another site claimed there were 20 different scenes with monks.⁴ A third site claimed there were only 18 different scenes and listed them on its site.⁵ The Stein Auction Company's auction of the Bill Mitchell Collection on March 26, 2017 listed 19 of the Lemp Brewery steins. The auction, which published the catalog in hard cover, was one of the most successful auctions of breweriana and beer steins. All 632 lots were sold for a total of \$718,125. The Lemp Brewery Merkelbach & Wick beer steins brought in \$13,921, an average price of \$733. This illustrates the power of the law of supply and demand. I was interested in the Lemp Brewery steins, but I was not willing to pay the price a Lemp or brewery col-

MAKER	MOLD	TITLE	PAINTING
A Diesinger	34	Tavern Scene*	Beim Bier
M Girmscheid	898	Tavern Scene	Drei Münchner
M Girmscheid	1130	Three Drinkers	Drei Münchner
R Hanke	776	Tavern Scene	Beim Bier
R Hanke	1908	Three Men Drinking	Beim Bier
R Hanke	1919	Tavern Scene	Beim Bier
Hauber & Reuther	125	Three Men from Munich**	Beim Bier
Marzi & Remy	3039	Tavern Scene***	Beim Bier
Merkelbach & Wick	1122	Three Drinkers	Drei Münchner
Merkelbach & Wick	1212	Three Drinkers	Drei Münchner
A J Thewalt	125	Three Men from Munich*	Beim Bier
A J Thewalt	336	Three Men from Munich	Beim Bier
A J Thewalt	1199	Tavern Scene	Beim Bier

*Beim Bier appears on the two barrels used as a table.

**Thewalt copied #125 for Hauber & Reuther.

**A woman replaces the man in the middle.

**Thewalt 336**

lector was willing to pay. I purchased my non-Lemp beer stein at a fraction of the price paid in the auction. Curiously, the Lemp Brewery sites and the auction catalog do not mention the artist responsible for the images.

Lemp Brewery also made promotional metal trays for its Falstaff brand. The illustrations on five 24-inch trays and two 16-inch trays were of Sir John Falstaff. While I could not confirm the artist, I would not be surprised to find that Eduard von Grützner did the lithographs for transferring the image to metal. Because the trays were bowed in the middle like meat trays, which helped keep the meat moist and warm, the trays were soon called chargers.

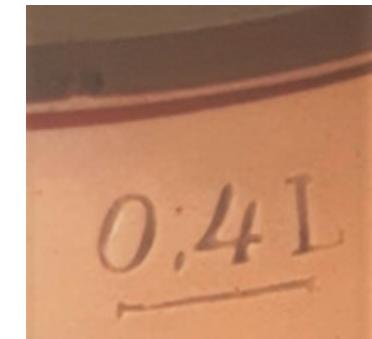
Just when things were going great, tragedy struck the firm. William Lemp's son Frederick died from a heart problem at age 28 in 1901. Despondent for several years, William committed suicide in his mansion in 1904. Lemp Brewery struggled with surviving prohibition and was finally forced to sell what assets it could. William Lemp, Jr. took his own life in the mansion in 1922. The third son, Charles, committed suicide

**Merkelbach & Wick Bavarian Stoneware Stein**

in the mansion in 1949. While Falstaff beer continued to be a top selling brand after prohibition, it was sold to various breweries after Lemp Brewery folded. Pabst Brewing owned the brand in its declining years, but sales were hitting rock bottom and they pulled the plug on the brand in 2005.

Join me in a Toast

I originally hoped to present this toast at the Spring meeting of the Arizona Stein Collectors as a way of thanking



Joe for his help in solving this puzzle. Unfortunately, our meeting was delayed due to the COVID-19 crisis. Please join me by filling your favorite stein as I offer a toast to Joe Heater. Lemp Brewery published a booklet of Toast's featuring Sir John Falstaff on the cover.⁶ My favorite toast, which was made famous by Joseph Jefferson as Rip Van Winkle, is the one I offer to Joe. "Here is your goot health und your family's goot health und may you all live long and prosper."

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1. The Los Angeles Times, January 27, 1907, page 30.
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3. Lemp Breweriana, <http://home.earthlink.net/~joeleg/index.html>.
4. The Antique Advertising Expert, <https://www.antiqueadvertisingexpert.com/project/lemps-brewing-co-stoneware-monks-stein-st-louis-mo-ca-1900/>.
5. The Lemp Breweriana Website, <http://lemp-breweriana.com/lemp-steins>.
6. Toasts, Compliments of the Wm J. Lemp Brewing Co., St. Louis, Book Three in Series of Four, 2016, Telltale Publishing House Co.



The Rarest Variant of Pioneer Steins Scheinwerferzug or Searchlight Platoons

by Peter Meinlschmidt

Traditionally, the Pioneer Corps has been known as a versatile and specialized “technical branch” of the German Imperial Army. Their primary mission revolved around three aspects of war: mobility, counter-mobility, and survivability. The Pioneers would set up field fortifications, dig underground shafts, utilize explosives to destroy enemy fortifications, construct bridges across rivers to facilitate the advancement of maneuver forces in the event of a war.

Searchlights were originally used only in fortresses to illuminate the immediate perimeter at night. Eventually, mobile searchlights were developed consisting of a searchlight carriage on which a 90 cm searchlight with a parabolic mirror was mounted, and a motor carriage on which the dynamo was carried. In the years immediately prior to the outbreak of WW1 - and more precisely on 1 Oct 1912 and/or 1 Oct 1913 - searchlight platoons (*Scheinwerferzug*) were attached to the majority of Pioneer battalions in anticipation of night engagements in a future war. By the time war broke out, 25 of the total of 35 battalions in the German Army had searchlight platoons attached (the Garde battalion and battalions 1 - 17, 21 and 26 - 28, plus Bavarian battalions nos. 1 - 3). (Ref.: B. Friedag, *Führer durch Heer und Flotte 1914*, reprint by J. Olmes Publishing, Krefeld, Germany, 1974.)

The personnel assigned to the searchlight platoons had to comply with the same physical requirements as the regular Pioneers. Starting in 1913, a minimum of six recruits who had experience handling horses were drafted to serve with the searchlight platoons each year. The farriers and drivers serving with the searchlight platoons were armed with the artillery saber and the pistol 08, while the other ranks would carry the short bayonet and the model 98 carbine. The soldiers who would handle the searchlights and the drivers were all referred to as “Pioneers” (German Pioniere).

All searchlight platoons had a personnel strength of two officers, 38 NCO's and enlisted men, 28 horses and seven horse-drawn vehicles. The technical equipment, i.e. the searchlights with dynamo and scaffold, were carried on three vehicles. The searchlights had an illuminating range of 1,500 meters (about one mile). When the war started it was soon discovered that the searchlight platoons could not be used successfully on the battlefield. They were eventually withdrawn from the frontlines, massively reinforced, reorganized, resubordinated from the Army to the Air Force (Luftwaffe) and used - apart from a few exceptions - with much greater effect in an air defense role, as the war progressed. Searchlights were also used in that role in WW2.

Information and pictures of the searchlight platoons are quite difficult to find. The relatively short period of existence of the searchlight platoons attached to Pioneer battalions, combined with their small personnel strength, makes steins of these troops very scarce.

With the aid of fellow collectors I am able to illustrate this article with photos.



Searchlight being set up in the field.



Searchlight mounted on a scaffold.



Searchlights in action in the early days of WW1.

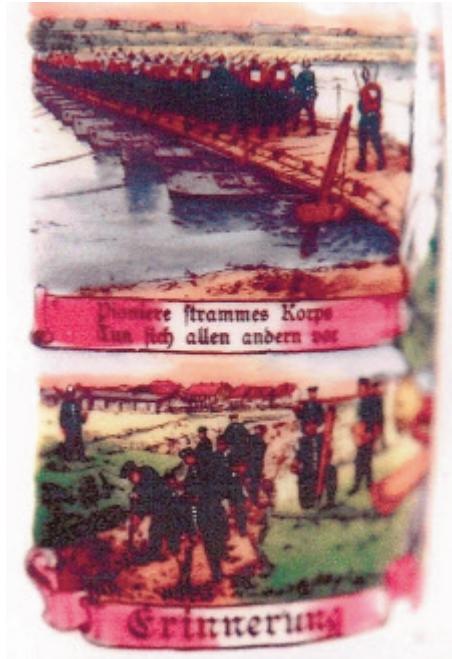


2. Royal Saxon Pioneer Nr. 22: The first example was provided by Major John Harrell, Ret., Master Steinologist and author of the book "Regimental Steins," the first book on German regimental steins published in the US, in the 1970s. This porcelain stein is dedicated to Pionier Heinrich, who served in the 2. Kgl. Sachs. Pionier-Battl. Nr. 22, Scheinwerferzug Riesa 1911-1913 as shown around the rim of the stein. After his first year of service Heinrich was assigned in 1912 to the newly formed searchlight platoon. In October 1913 he was released into the reserve component (Pictures 2-4).

The upper part of the stein's center motif shows a portrait of Saxon King Friedrich August above the battalion's special shoulder board with crossed shovel and pick-axe. The two upper side views of the stein depict bridging scenes, while the lower left side scene shows Pioneers engaged in digging trenches or field fortifications. The lower right side scene shows a typical homecoming scene. The pewter lid, the upper part of which can be screwed off, shows a standing Pioneer with service cap and anchor.

3. Bavarian Pioneer: Thanks to the intercession of *Alte Germanen* member Richard Herpich, it was possible to ob-

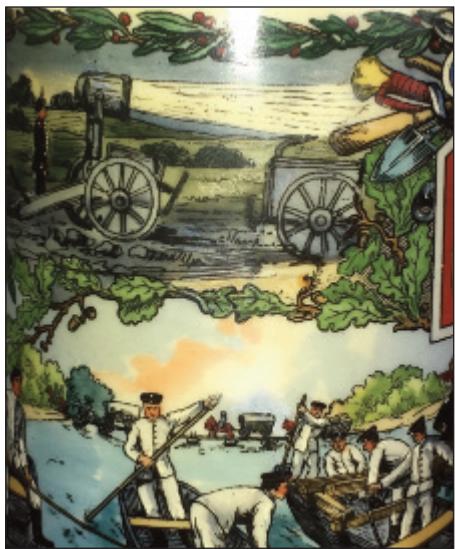
tain photos of a one-of-a-kind and unique searchlight platoon stein, for which the author would like to explicitly thank SCI member Arthur Hechler. It is a porcelain stein dedicated to Fahrer Grüner (wagon driver Grüner) who served with the searchlight platoon attached to the 3rd Bavarian Pioneer battalion in Ingolstadt from 1912 to 1914. As can be seen from the frontal view of the stein, the topmost screw-off part is missing, which in all probability was a



standing Pioneer like the previous example. The pyramid-shaped glass prism beneath shows a colored view of the garrison town of Ingolstadt as seen from the opposite bank of the Danube River. The stein has two side scenes showing searchlight activities, below which is a typical Pioneer scene of bridge-building across a river which wraps around the stein. In the upper part of the central motif the red battalion shoulderboard bears the numeral "3" identifying the battalion. A very special highlight of this stein is the left upper side scene which shows a searchlight mounted on a limber and shining its beam into the terrain. The right upper lateral view shows a horse-drawn searchlight wagon approaching.

Another special feature, typical of Bavarian regiments, is the detailed comrade roster. It contains the following personnel makeup of the searchlight platoon: One 1st Lieutenant (Oberleutnant), one 2nd Lieutenant (Leutnant), one Sergeant (Feldwebel), one platoon Sergeant (Vizefeldwebel), two Corporals (Unteroffiziere), four Privates 1st class (Gefreite), eight Pioneers and six drivers (Fahrer) (including one Gefreiter), i.e. a total of 24 troops. Another rare feature of the stein is an ink stamp on the underside of the stein bottom which shows the





name and address of the stein distributor or stein shop and reads "Busse, Ingolstadt, Harterstr. 31". (Note: This stein decorator/distributor is listed in **Stein Marks** as Heinrich J. Busse from Ingolstadt domiciled at Schmalzinger-gasse 5 and/or Harderstr. 19, and he is known to have been active in the period 1909 - 1913.) The lithophane in the bottom of the stein shows a portrait of the Bavarian "fairy-tale king," Ludwig II.

The entire colored transfer scene on the stein bears the signature "W. MARX" at the extreme right edge. (As

a point of interest, W. Marx is also listed in Chris Wheeler's **Stein Marks** website, but he is only known to have been active around 1913.) Thus, it can be seen how quickly stein decorators and transfer designers were able to adapt to new organizational units such as the searchlight platoons.

Baden Pioneer Nr. 14: Master Steinologist Wolfgang Gult provided photos of a Pioneer stein dedicated to Reservist Eschin who served with the 1st company of the Baden Pionier-Bataillon No. 14, also from 1911 to

1913. The center column of the roster beneath the handle lists the names of 17 soldiers who were assigned to the Scheinwerferzug platoon.

Final remarks: After an initial use of searchlights in the early days of WW1, the German General Staff decided to withdraw all searchlight units from the immediate frontlines and use them in an air defense role in the rearward areas. As stated earlier, Scheinwerferzug steins are very scarce, partly because of the short period of time before WW1 that they were introduced, and partly because of the limited number of soldiers in these platoons. This author is only aware of three Pioneer steins for Scheinwerferzug platoons. In case another example should be known in someone's collection, this author would be grateful for pictures.



All photos of this stein © Wolfgang Gult



A Set of Stoneware Steins by Theodor Schmid Depicting the 1809 Tyrolean Rebellion with Art Work of Franz von Defregger

By Bob Hurley

Meister Steiners and

Die Lustigen Steinjaeger von Wisconsin

A recent acquisition in auction brought this interesting group of stoneware steins to my doorstep. Seldom had I seen a full set of antique steins with matching pewter lids, thumblifts, and footings and with such picturesque and interesting images. This drove my desire to purchase this group.

Each stein in the group has the interesting figural thumblift depicting a man holding a staff or walking stick in his right hand and holding his hat in his left hand. The lid appears to depict a cloak and group of trophies. The images on the steins were immediately recognized by a German friend as being by the artist Franz von Defregger. Through a little research, it was discovered that these are his images from the Tiroler Volksaufstand or Tyrolean Rebellion of 1809. They are most likely transfer prints, as they are very well done, and not likely hand-painted images.

The steins are marked on the bottom:

Theodor Schmid
Porzellan
und Glasmalerei
Reifenstuelst. 10/11
München

Theodor Schmid
Porcelain
and glass decorating
Reienstuelstrasse 10-11
Munich

From the steinmarks website (www.Steinmarks.co.uk), known dates are 1899-1937, and that stein bodies were purchased from Johann Peter Thewalt and Merkelbach & Wick.

Theodor Schmid appears to be a finishing studio, where the bodies would have been decorated, although it is unknown if they also provided the pewter

fittings or if these would be sent out to a pewtersmith for that work.

Franz von Defregger is well known to many SCI members and stein collectors as his scenes appear on many German steins. Defregger was born on April 30, 1835 in Stronach, Tyrol. He did not begin his art career until somewhat later in life. He began his training as a painter in 1861 and was taken on as a student by Carl von Piloty. He began painting in Piloty's historical style but transitioned these into a more genre like painting. He showed a preference for Tyrolean history and painted many scenes of the fight for independence of the Tyrol in 1809. He also painted many images of farm and country life. In the 1880's he began painting in a more folksy and narrative style. Some of his famous paintings that often appear on German steins are "Departure for the Hunt", "Grandfather's Dance Lesson", "Zur Gesundheit", "Zither Player" and "Poachers in the Herder's Hut."

I was able to find five of the images of paintings and one etching after one of the images but was unable to find the exact image from the sixth stein.







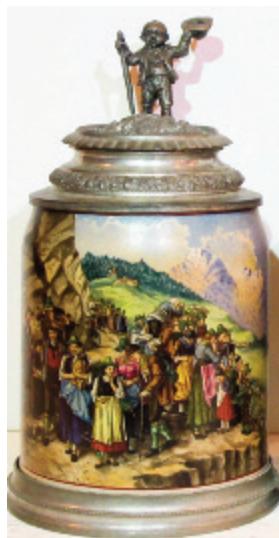
Here Defregger is showing part of the peasant militia marching to battle.



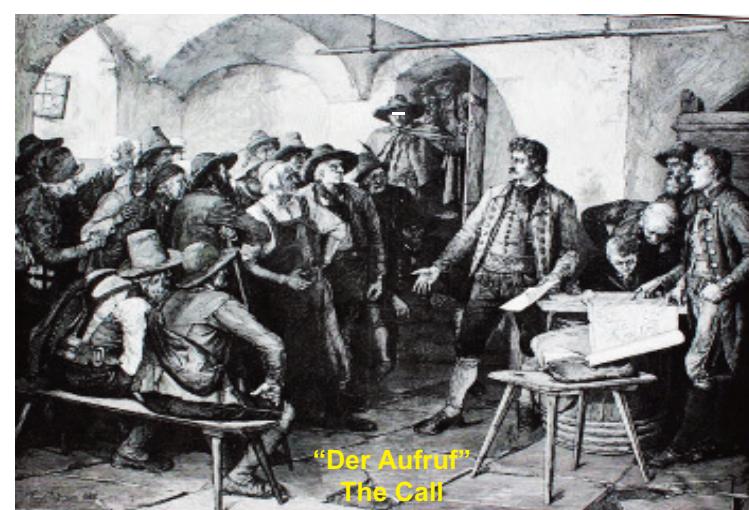
This work by Defregger shows Josef Speckbacher and his son as he strategizes a plan. Speckbacher was a leading figure in the rebellion and was regarded as a brilliant commander and strategist.



Defregger shows the harsh condition the militia work in preparing weapons.



No exact image by Defregger could be found for this stein. However, Defregger did have similar images like this one which shows a similar pilgrimage to that seen on the stein.



Defregger shows Josef Speckbacher meeting with part of the militia and presenting strategy.



While Tyrol did not win the rebellion, Defregger did want to show that there were some victories. Tyrol was ultimately re-united under Austrian rule upon the fall of Napoleon in 1814.

As a group of steins, these do seem to be unusual, all with matching lids, thumblifts, footings, and all with DeFregger images. While these may have been a custom order for a single customer, as transfers, there were likely more of these made by Theodor Schmid. It is amazing how many steins have a story behind them. As collectors and as students of history, I would encourage all collectors and SCI members to search out the unusual, buy what is attractive, and to research their steins. What you may find is not only enlightening but can bring a sense of accomplishment and gratification.



Early German Stoneware: Altenburg

By Mike Adkins
Thoroughbred Stein Verein

Altenburg is in the German state of Thuringia. It is twenty-five miles south of Leipzig and fifty-six miles west of Dresden. The city is centrally located among several other early stoneware sites: Bürgel, Rochlitz, Waldenburg, and Zeitz. Altenburg is first mentioned in written records as a royal estate in 976. The city served as the capital of the Duchy of Saxon-Altenburg from its founding in 1603 to its fall in 1672.

Prior to 1980, there was widespread disagreement regarding the attribution of Altenburg stoneware. Most researchers attributed the pieces to towns around Altenburg. In 1980 Horschik published the most detailed analysis of the topic. While no hard archaeological or archival evidence exists, he attributed the stoneware to Altenburg based on several factors:

1. The availability of nearby clays suitable for stoneware production,
2. The presence of a range of wares in the area that could not be traced to another site,
3. The appearance of pearl decoration, some of which bore inscriptions saluting Altenburg,
4. The Guild records, and,
5. An analysis of armorial designs found on the steins.

The Altenburg Guild rules had an interesting quirk not found in other early sites. Pottery rights were not granted to an individual. Rather, the rights were granted to parcels of land. The production of stoneware was limited to six property sites. A Master Potter still had to be present for the actual production. If a new Master Potter wished to begin producing in Altenburg, he/she would have to purchase one of the specified tracts of land. The value of one of the approved parcels was approximately thirty Imperial thalers.

The Altenburg potters were allowed to sell everyday use items at local markets and fairs. This was not true for decorated stoneware items. Instead, the potters were required to sell these pieces to a pewtersmith. The smith would add pewter mounts to the stein and would be the ultimate retailer for these products.

Stoneware production began in 1628 and continued until 1775. Early production featured stamped decoration. Double walled steins with cut-out triangles and diamond shapes on the outer wall are also found. Berry burls were often used to form frames for the decoration or were simply arranged in stripes. These burls were simple relief nubs painted cobalt blue to contrast with the stein body. Steins tended toward a squat cylindrical shape.

Around 1680, medallions began to be affixed to lids and stein bodies. Generally, three to five medallions were applied around the stein body. Only ball shaped steins were decorated with medallions. Horschik was able to find only twenty of these medallion steins.



Ball shaped steins were a popular shape for Altenburg potters from 1680 to around 1700. A ball shaped stein decorated with diagonal furrows is shown in Picture 1. It is 7.2" tall. The stein has the ochre color associated with Altenburg stoneware. The color is due solely to glaze oxidation during the firing process. Unglazed Altenburg clay fires to a white or near white shade.

In the late 1600s, the berry burl evolved into the "pearl" decoration for which Altenburg is famous. The pearls are simply small pellets of white clay applied to the stein body. The clay used for the pearls was a white pipe clay mixed with kaolin. The key point is that the clay contained no iron and retained its white color during firing. Both the pipe and kaolin clays were imported from Frohnsdorf, Steinbach, and Rasephas. Frohnsdorf and Rasephas were nearby, but Steinbach is located near Frankfort.



The stein in Picture 2 is decorated with pearls in simple geometric patterns. It stands 9.8" tall and has a bulbous body

with a neck. The lid is dated 1711. It has two body bands and a pewter footing. Additional furrows at the bottom of the neck could have been used for additional body bands. This is common for Altenburg steins. Remember that the Altenburg potters sold their decorated wares to pewter smiths. The steins tended to have many furrows to give the pewter smith flexibility when adding the mounts.



3

Ball shaped and bulbous body steins fell out of favor around 1700. The potters began producing concave (hour-glass) and cylindrical steins. The stein in Picture 3 has a concave shape and is decorated with pearls. The face is a vase containing a flower. Each side has vine-like leaves flowing from the flower. Note the poorly glazed area just to the right of the vase. This is the fired color for unglazed Altenburg clay. The stein is 10.9" tall. The lid is dated 1711. The stein has two body bands and a footing. A herringbone pattern frames the decoration above and below.

Another characteristic of Altenburg



4



5

steins is the shape of their handles. See Picture 4 for the handle of this stein. Note that it has a belt like shape: wide but very thin. This handle is 1"

wide, but only 1/4" thick. To mitigate the weakness inherent in such a shape, the clay used for the handle would be tempered with sand. Black flecks seen in Altenburg handles are a result of this tempering. Many Altenburg steins also feature a vertical handle strap not only as decoration, but as additional protection for the handle.

In time, cylindrically shaped steins prevailed. Concave, hour-glassed shaped steins were produced from 1695 to 1720, and Horschik was able to find only thirty examples. In time, cylindrically shaped steins prevailed, being produced from around 1700 through the remainder of Altenburg's production period.

Picture 5 shows a 9.1" cylindrical pearl decorated stein. From 1720 on, only cylindrical steins were produced in Altenburg. The face art is a crown above two birds. The side art is a floral pattern with what appear to be a bunch of berries. Two smaller birds frame the handle (Picture 6). The outlines of the figures are formed by a three deep out-



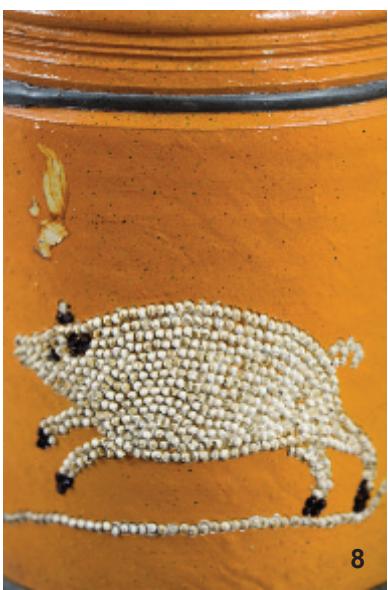
6

line of pearls. The interior is painted cobalt blue. The lid of the stein is dated 1701. On this stein the clay normally used for pearls is painted on to form banners above and below the primary art. The banners bear inscriptions in cobalt blue. The pewter mounts include two body bands, a footing, and a vertical handle strap.



The next stein (Picture 7) has its simplest art on the face of the stein. The year 1714 is surrounded by a crowned wreath. This stein actually has approximately 1,400 pearls in its decoration. Obviously, most are found on the sides. One side shows a boar (Picture 8); the other shows a stag (Picture 9). By count, each animal is composed of approximately 640 pearls. The stein features three pewter body bands, a footing, and a rim covering.

Applying the pearls is obviously a labor intensive and time consuming process. How was this done? The literature refers to a tube being used. I find this a less than satisfying explanation. Whatever tool was used, it must meet four criteria:



1. The potter must be able to easily load clay into the tool.
2. The tool must be able to impress pearls of a consistent size and form onto the stein.
3. The potter should be able to readily clean unused clay from the tool, and,
4. The tool must be constructed using materials and technology available at the time.

Adler (pg 51) notes that “Les Paul speculates that a type of cake decorating tool may have been used.” In thinking about this, it is easy to visualize a small pliable leather pouch open at one end with a ceramic or pewter nozzle sewn into the other end. This visualized tool meets all four of the criteria above. I believe that Les is correct in his conjecture.

Several Altenburg pearl decorated occupational symbols have been identified. The occupations depicted include butcher, baker, blacksmith and wheelwright. A shoemaker occupational symbolized by a boot enclosed in a wreath is shown in Picture 10. Rosettes appear at the upper and lower corners of the wreath. A flowering vine decorates each side (Picture 11). Inscriptions written in pearls appear above and below the artwork. The stein is dated 1716 in pearls below the handle. The pewter mounts include eight bodybands and a footing.



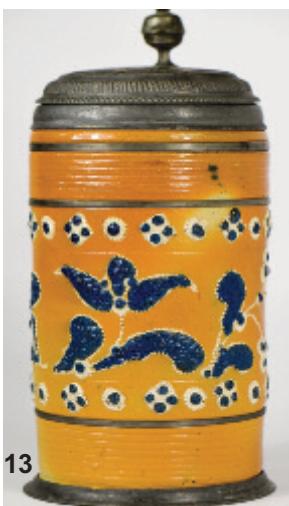
Potters are not immune to economic forces. Over time production costs will rise and stein producers will attempt to find ways to lower costs and maintain profit margins. In an effort to save labor cost, Altenburg potters developed larger relief forms to accompany the pearls. The stein from the early 1700s in Picture 12 is ringed by diamond shapes formed by combining four sided pyramids. Within the diamond shapes are pearls glazed to match the color of the stein body. Small applied rosettes circle the stein above and below the diamond shapes. This is a short stein, measuring only 6.0” in height. It has three body bands, a footing, and a vertical handle strap.



12



14



13

Another way to reduce the number of tiny pearls required is to use them only for outlines of figures. For example, instead of filling the complete figures of the boar and stag pictured previously, larger relief rosettes would be used to fill the interior of the figures. A further step in reducing decoration time is demonstrated by the art work on the stein in Picture 13. Applied relief interiors have been abandoned completely. Pearls are used for the outline of the floral pattern and the interior is simply painted cobalt blue. The lid on this stein is dated 1749. Alternating rosette shapes are used above and below the floral design. Pewter mounts on the 8.5" stein include three body bands, a footing and a rim covering. This style of decoration was popular in Altenburg from 1730 to 1750.



15

The most dramatic change in Altenburg stoneware took place around 1750. Gone was the glaze and oxidizing firing that had given the stoneware its distinctive ocher color. The potters changed to reduction firing. Kiln vents were plugged so that there was insufficient oxygen in the kiln firing chamber for oxidation to occur. The result was light gray stoneware such as the stein in Picture 16. This 8.0" stein was probably produced around 1760. Small relief circles are formed into diamond shapes to encircle the stein body. Various small rosette reliefs with painted centers form borders above and below the diamond shapes. The lid and a footing are the only pewter mounts. Reduction firing was used exclusively through the balance of Altenburg's stoneware production. By the late 1700s decorated pieces were no longer being produced. Only everyday use items appear.



16

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Brewery-Related Tavern Steins

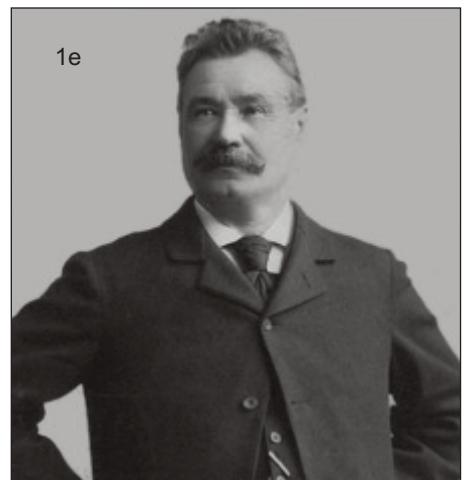
By Brent Laswell

I have always enjoyed a good beer in a nice locale, especially if the establishment has something of an historic appeal. I enjoyed several of those on our last Stein Collectors International (SCI) convention in San Francisco. For that reason, I am fairly partial towards certain tavern or restaurant-related steins and mugs and have amassed quite a collection of these advertising gems. For this article, however, I want to focus on those types of drinking vessels that also advertise a brewery. I also want to say that while these steins had a promotional appeal by their advertising, they were also used to consume beer.

The term “tied house” refers to any retail outlet that is beholden to a particular alcohol manufacturer for any

reason, including direct ownership or contractual agreement. The taverns and saloons in such relationships would receive support from the manufacturer in the form of favorable financing, free draft systems, or even direct payments. These arrangements of course limited consumer choice, reduced competition and were monopolistic by nature. Prohibition, enacted in 1920, curtailed this practice, at least as far as was publicly visible. Following the repeal of Prohibition in 1933, numerous laws were passed by state legislatures outlawing tied houses. I consider some of my brewery-tavern steins as representative of tied houses, although others may not be; so I will tread carefully in my discussion.

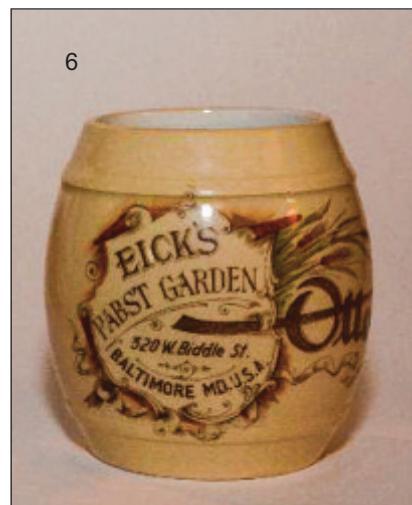
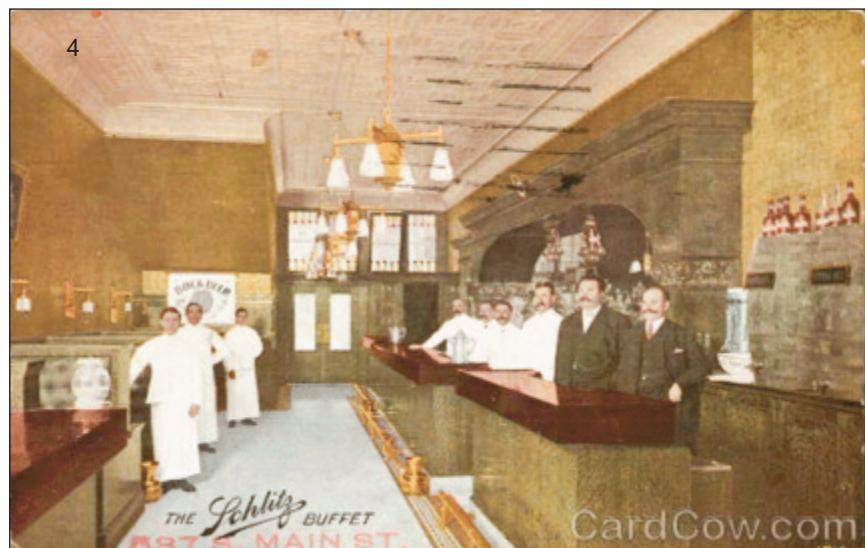
My first example involves the familiar Faust Stein. Tony Faust, who ran a very successful restaurant in St. Louis, also had a close friendship and business association with brewing magnate Adolphus Busch. In 1884 Busch introduced a Faust beer named in honor of his friend; and the Faust steins, which promoted both his beer and Faust's restaurant, came into being (Pictures 1a-1e). The blue and white porcelain stein was made in slightly different body shapes, most having inlaid lids, some of which show a photo portrait of Tony Faust on the underside. Faust's Restaurant, named Tony Faust's Oyster House & Restaurant (or sometimes Saloon, and other times, Café) was located at Broad and Elm Streets, adjacent to Fulton Market.



Tony Faust on the bottom of the inlay

Tony Faust's Oyster House Restaurant

The man himself



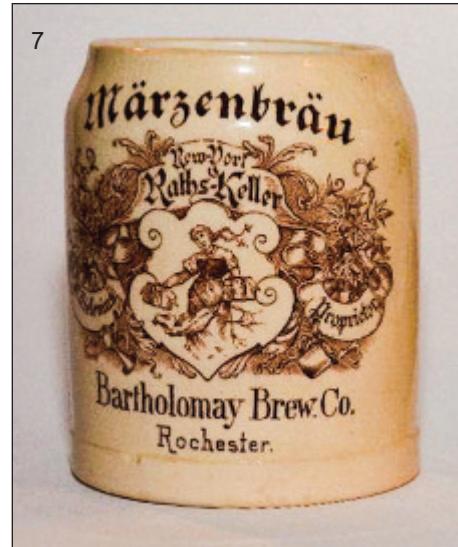
Next we see two German-made mugs for the Schlitz Buffet in Los Angeles, CA (Pictures 2 and 3). I consider this restaurant to be a tied house as result of direct ownership by the Schlitz Brewing Co. The proprietors of this restaurant, Ernest Vierke and A.H. Tepper, are seen in a postcard standing behind the bar (Picture 4).

Picture 5 advertises Pabst beer at Chicago's Union Hotel and Restaurant, Herman Weber Co. Like Joseph Schlitz, Frederick Pabst got his brewery up and running in Milwaukee during the 1870s-1880s; and like Schlitz, a wealth of breweriana was created. The mug was decorated by the firm of Al-

bert Pick of Chicago, a decorating and supply company.

Picture 6 shows another Pabst piece produced for Otto Eick's Pabst Garden in Baltimore, MD. I believe the lidless Stein was made, decorated, and supplied by the Edwin Bennett Pottery Co. in Baltimore.

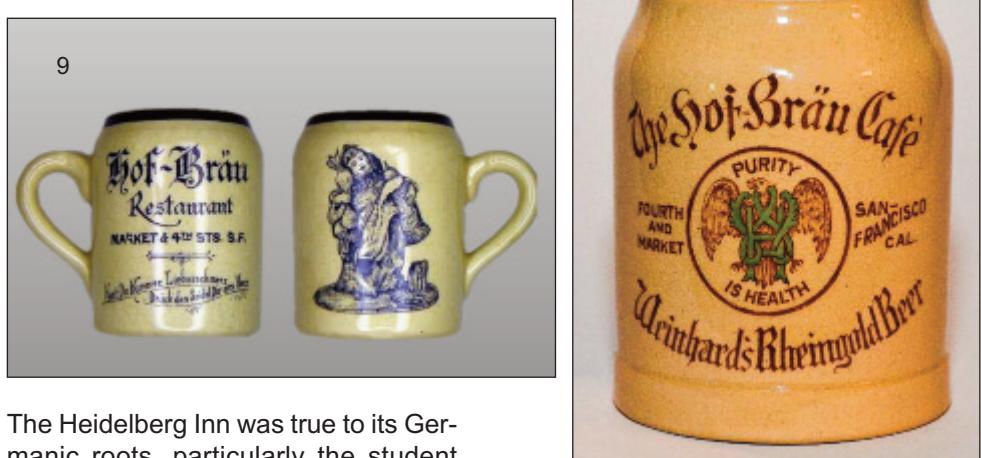
The Barholomay Brewing Co. of Rochester, NY began in 1852 and by 1900 was one of the largest in that city. Picture 7 shows a mug promoting their Märzenbräu label as served at one of Rochester's storied pubs, the New York Raths-Keller in Rochester.



Continuing with Bartholomay Brewing Co., Pictures 8a and 8b show a mug promoting the Bartholomay brand and the Dutch Kitchen in Ithaca, NY. I believe both of these pieces were made and supplied by the Bennett pottery firm.

Next we turn to San Francisco and two of the most popular old-time taverns. Henry Weinhard began brewing in Portland, OR, in the 1860s and by the 1900s was shipping his beer to San Francisco. The Hof-Bräu Café was one of the establishments in that city which served Weinhard's beers such as Rheingold, although this may not have been full strength beer. Picture 9 is a mini-mug/match holder with a striker on its underside. The second of these two examples, a nice promotional piece for the café as well as a colorful drinking vessel, was made by Bennett pottery (Picture 10).

Picture 11 is an unlidded mini-stein made for the Heidelberg Inn of San Francisco. Featuring an image on one side of Perkeo, guardian of the gigantic wine barrel in the castle of that city, and on the other side a typical *Alter Herr* proudly bearing a cheek scar (*Schmiss*) from his student dueling days, the mug also promotes Acme Beer. The Acme Brewing Co. was established in San Francisco by Washington's Olympia Brewing Co. after the 1906 earthquake and fire.



The Heidelberg Inn was true to its Germanic roots, particularly the student culture of Heidelberg, and the humor of a man contemplating an empty beer stein (postcards in Pictures 12 and 13).





For my last item (Picture 14), I would like to mention and advertise a site many readers will remember from the 2007 SCI Convention in Louisville, KY – the Seelbach Hotel. Frank Fehr's Extra Lager (F.F.X.L.) holds a prominent place on this Mettlach Stein, which was decorated and supplied by the Hausmann company of New York. I am sure the beer was enjoyed even more in the hotel's Rookwood-tiled rathskeller, probably once patronized by F. Scott Fitzgerald.



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Picture credits: 1b, [BottlesBoozeAndBackstories.blogspot.com](#); 1c, [WorthPoint.com](#); 1d, [Flicker.com](#); 1e, [LostTables.com](#); 9, [WorthPoint.com](#); 11, [FlyingTigerAntiques.com](#); 12, [HipPostcard.com](#); 13, [CardCow.com](#)

Special thanks to Lawrence Beckendorff for providing other Pictures.



UPDATE BILLIKEN OR BALLIGAN?

By Ronald E. Gray

Shortly after completing my article that appeared in the March 2020 issue of *Prosit*, I completed my collection of Balligan postcards. Fortunately, one of them was used by the publisher for marketing purposes (see photo). It revealed the publisher, his prices and the number of postcards in the set.

The Company claimed to have the largest building devoted exclusively to postcard printing in the United States. In the 1910 census the U.S. population was 92.2 million. The average family size was 4.5 persons, or approximately 20.5 households. If 5% of the



households bought a Balligan postcard, that would be one million Balligan postcards were sold. At \$8.00 per 1,000 that would be a grand total of \$8,000. A 10% royalty would only amount to \$800, not enough money to warrant a lawsuit.

Postal statistics are hard to find, but the USPS does show that 726.4 million postal cards (cards sold by the USPS

with the stamp on it) were sold in 1910. In 1930, they sold 1.3 billion postal cards and 298 million postcards (private cards like Balligan which required a stamp) were sent through the USPS. It should be noted that a significant number of postcards were retained by the buyers for their postcard collections. I believe my estimate for the Balligan postcards is a good ballpark figure.

The advertising on the postcard states that there are 12 different titles in The Great Base Ball Card series. Therefore, I have all twelve of the original series, but I will keep scanning for other Balligan titles that might have been added later.



Tigerbraü Brewery: A Brewery Stein Mystery

By Rhoda Fry

An unusual, one-half liter Tigerbräu brewery beer stein poses a mystery to the beer stein enthusiast. Made of ivory-colored pottery German: *elfenbein*, literally means “elephant bone” or “ivory”), the stain has a hand-embellished transfer artwork of a tiger, surmounted by the word “Tigerbräu.”

The central medallion of the lid shows a tiger lying in the grass, with a few sprigs of barley and hops above it to remind us that this is a beer stein after all. The lid’s periphery contains the French text “Bièvre de Munich” and “Tigerbraeu,” which translates to Beer of Munich and Tiger Brew. This beer stein comes up for sale occasionally and was most recently featured as lot #76 in the August 29, 2019 Fox Auctions. The puzzle is that while the French text would indicate that the brewery is from Munich, there was no Tigerbräu in Munich at the time this beer stein was manufactured.

The solution is to be found in the article “Münchener Bier im Ausland” (Munich Beer Abroad) in a 1904 issue of *Zeitschrift fur das Gesamte Brauwesen* (Journal for the Entire Brewing Industry). The article describes a number of Parisian restaurants, taverns, and cafés bearing the name “Bièvre de Munich” (Beer of Munich) followed by an imaginary Munich brewery name: Bièvre de Munich Adlerbräu, Bièvre de Munich Ankerbräu, Bièvre de Munich Glockenbräu, Bièvre de Munich Perlbräu, Bièvre de Munich Sternbräu, and Bièvre de Munich Tigerbräu. These fictitious brewery names, meaning eagle-, anchor-, bells-, pearl-, star-, and tiger-brew, certainly had been concocted to generate sales; the “Tigerbräu” beer stein would have made for a good souvenir. An extensive search has failed to turn up beer steins with the other names.

The fact that these businesses had utilized Munich beer names demonstrates that beer from Munich had



cachet in Paris. German beers, and especially beers from Munich, were a major export commodity and worldwide fairs provided a means of promoting them.

The 1867 Exposition Universelle in Paris, a world’s fair, honored Munich’s Spaten brewery with the only gold medal awarded to any German entrant. By the time of the 1889 Exposition Universelle, the Paris fair that introduced the Eiffel Tower, Munich not only had the largest brewery in Europe but also three out of the ten largest breweries worldwide: Spaten, Lowenbräu, and Pschorr. However, since this fair celebrated the 100th anniversary of the French Revolution that had eliminated its monarchy, Germany, still under royal rule, declined to participate.

At the 1900 Exposition Universelle in Paris, Germany made a significant comeback with the second largest pavilion, which resembled a large beer hall. Breweries from Berlin, Dortmund, Erlangen, Grätz, Kulmbach, Munich, and Nuremberg participated to win medals and to expand their export businesses throughout Europe, Asia, Africa, and America. Munich breweries included Bürger-bräu, Franziskaner, Kochelbräu, Lowenbräu, Pschorr-bräu, and Spaten. Some breweries only brewed beers for export in barrels and bottles. The export-only brewery Exportbierbrauerei Reichelbräu from Kulmbach had its own railway spur and transported beer in its forty-five climate-controlled railway cars. Franziskaner from Munich shipped 40% of its production in ninety-three railway cars and sold the rest within city limits. The breweries provided contact information of import agents and distinguished themselves by their medals, production quantities, brewery size, proximity to rail, electrification, technological achievements, number of stockholders, employees, steam engines, refrigerators, rail cars, draught horses, draught oxen, and so on.

Consequently, it is not surprising that French restaurants, taverns and cafés proudly featured German beers, and particularly those from Munich. What is surprising is that “Bière de Munich” establishments fabricated pseudo-Munich-Brewery names rather than selling real Munich beer. The brewing industry journal is unequivocal that selling beer purported to be made in Munich severely damaged the Munich-brewing industry. We do not know whether the Munich brewing industry ultimately took action to resolve this mischief from abroad or how long the fake brewery names remained in existence. Nevertheless, this unusual Tigerbräu brewery stein highlights the importance of Munich’s beer-brewing reputation in France and on the world stage.

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Pictures Courtesy Ron Fox

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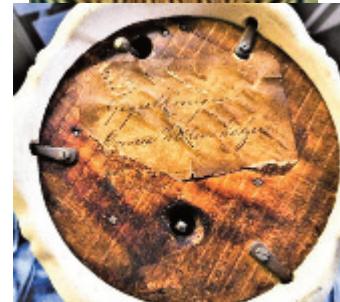
Lindenwirtin: Hostess, owner of the Linden-tree Inn

By George Schamberger
 Mastersteinologist

I am introducing you to a rare Marzi & Remy ½ L relief beer stein mold #1532). Rare, because it is from 1900 with a working music box. complete with the original key and label. On the front is a hand painted, fairly common scene of a wanderer being served by a

beautiful waitress holding an overflowing pouring stein. On both sides is part of a well known German folk song: “Keinen Tropfen im Becher mehr, und der Beutel schlaff und leer”(Not a drop of beer left in my stein, and the wallet is limp and empty). The music box plays

two old melodies, “Gigerlkönigin” and “Donauwellen Walzer” (Queen of Queens and Danube Waves Waltz).



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