

# STEIN COLLECTORS INTERNATIONAL PROSIT

Vol. 2, No. 101

The Beer Stein Magazine

March 2017



A Motorcycle  
Regimental Stein  
By James Lien



Convention-goers will gather in Chicago  
August 29 - September 3



A Rare Occupational -  
The *Seifensieder* (Soap Maker) *Nischenkanne*  
By Phil Masenheimer and  
George Schamberger



Photos From the Road  
42nd Installment  
By Ron Fox



Russian Fairy Tale Steins - Revisited  
By Steve Breuning

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Visit the SCI web site at  
[www.stein-collectors.org](http://www.stein-collectors.org)

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## Seeking Nominations for Master Steinologist and the Jack Heimann Service Award

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

### Master Steinologist

The nominee must:

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

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

Jack Strand  
 140 S. Grove  
 Oak Park, IL 60302-2806  
[nlstrand@sbcglobal.com](mailto:nlstrand@sbcglobal.com)

Nominations should be submitted in narrative form with as much factual detail as possible in order to improve the chances of your nominee. Please spell out abbreviations to avoid confusion.

### Jack Heimann Service Award

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

Nominations should be sent to the Executive Director of SCI:

Eric Salzano  
 14319 Briarwood Terrace  
 Rockville, MD 20853  
[ericsalzano1@gmail.com](mailto:ericsalzano1@gmail.com)

Nominations are due by May 1, must be in writing, and must include the name and qualifications of the nominee, and the name and address of the nominator. Forms have been mailed to each chapter contact, and are also available for printing on the SCI website in the MEMBERS HOME area, under SCI Business Records.

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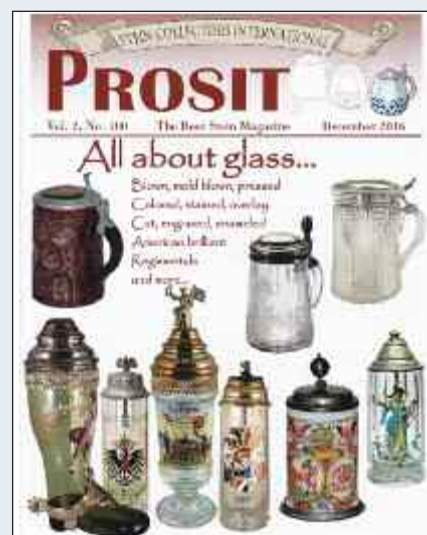
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## SCI Convention 2017

### “Our Kind of Town!” - Chicago



The Meister Steiners, as hosts of the 51st annual SCI Convention, invite you to come and experience “Our Kind of Town”, Chicago. The event will be taking place from August 29 through September 3 with pre-convention activities August 29 through August 31 and the convention from September 1 through September 3.

As one of the premier cities in the United States, Chicago has much to offer including world class nightlife, parks, beaches, entertainment, sporting events, golf, restaurants, shopping, museums and more. You can take in as much as you like or just relax and take it easy.

**Where:** All roads lead to the SCI 2017 Convention, headquartered at the Embassy Suites in Rosemont, Illinois, a northwest suburb of Chicago with easy access to the city, airports and major expressways. It is located 3 miles from O'Hare International Airport with access to Chicago via public transportation that stops not far from our hotel.

Getting to Rosemont is easy because of the many transportation options available. As a transportation hub, Chicago is reachable by way of several interstates, two airports (supporting all major airlines) and Amtrak.

**Accommodations:** The convention will

be held at the Embassy Suites, Rosemont and offers, to those who stay there: free shuttle service to and from O'Hare airport, free hot breakfast, free cocktail hour with hors d'oeuvres, and a location that is within walking distance to many activities in Rosemont.



Special Convention rates for SCI are obtainable during these dates as well as three days before and three days after.

Rates:

\$119 + tax for a king

\$129 + tax for 2 double beds

\$10 a day self-parking with in and out privileges. (Rate reduced from \$28).

Reservation cut off is August 18, 2017 by 5pm central time.

Phone number to call for reservations is 847-678-4000.

OnlineLink:

<http://tinyurl.com/zxxb4e8>

Make sure, when calling the hotel, you mention Stein Collectors International. If using the online link, the SCI rates will already be there.

Also, if you should be told that there are no rooms remaining in the block, email Nancy Strand at:

**NLSTRAND@SBCGLOBAL.NET**

**Activities:** Although the convention is still several months away, we are working on a busy and fun filled itinerary. We are planning for activities for the collectors as well as non-collectors. There will be tours of the homes of some members and a visit to Sanfilippo's Place de la Musique.

There will be pool aerobics for those of you who prefer an early dip with friends. An Afternoon Tea is scheduled as well as daily cocktail hours so we can share plenty of *Gemütlichkeit*.

For those of you who prefer to remain closer to the hotel, Rosemont has much to offer. You can walk to MB Financial Park where they offer free outdoor evening entertainment. The Fashion Outlet mall with over 530,000 square feet of retail space is located close to the Embassy Suites. For those of you who are adventurous,

there is indoor skydiving. Finally, if you wish to try your luck, there's a casino in Rosemont with a free shuttle door to door. You'll find a wide assortment of dining opportunities near the hotel.

Rosemont also has "The World's Largest Public Display of M.I. Hummel Figurines"! The Donald E. Stevens Hummel Museum contains the late mayor's collection. Here you can take a close look at more than 1,000 rare M.I. Hummel figurines and ANRI woodcarvings

## Pre-convention Activities

### Tuesday August 29

Executive Committee Meeting (7-10 pm).

### Wednesday August 30

Auction: Ron Fox preview (9 am-12 Noon) and auction (12 Noon-5 pm).

Board of Trustees Meeting (7:30-10 pm).

### Thursday August 31

Home Tours (8 am-12:30 pm),

Two of our members are graciously opening their homes to view their beautiful collections of steins, antiques, paintings and a myriad of items. One collection has a wide variety of steins and the other, although varied, has a strong emphasis on American Souvenir and Brewery steins. You'll enjoy it all including a box lunch on your way back to the hotel.

Sanfilippo's Place de la Musique (2 pm-7 pm).

A visit to Sanfilippo's Place de la Musique is an opportunity of a lifetime!



You'll have the chance to tour this 44,000-square foot home located on 57 acres in suburban Chicago also known as the 'Victorian Palace'. The Sanfilippo Victorian Palace is renowned worldwide for its magnificent collections of restored antique music machines, phonographs, arcade and gambling machines, chandeliers, art glass, the world's largest restored theatre pipe organ, the most spectacular European salon carousel in existence, street and tower clocks, steam engines, and other functional mechanical antiques, displayed within a breathtaking French Second Empire setting. It also contains the largest collection of restored automatic musical instruments in the world, including over 200 music boxes & phonographs, approximately 65 coin-operated pianos, violin machines and photoplayers, 60 large American and European orchestrions, 25 dance organs, fairground and band organs and calliopes, and an 8,000 pipe theatre organ. You will see and hear the world's largest indoor theater pipe organ in the three-storied music room. You will stroll through an ice cream parlor and an old-fashioned saloon.

Best of all, you'll have a chance to ride on a beautifully restored 1890's French carousel which is 46 feet in diameter and has 36 hand carved Hübner horses, four ornate rocking gondolas and a spinning lovers' tub.

This museum needs to be seen to be believed!

For dinner Thursday night, you will be on your own.

## Convention Activities

In the evenings, we'll have cocktails and a reception for those staying at the hotel. We'll also have a hospitality room where refreshments will be provided and members can meet and chat. Every morning, you can start your day with an invigorating work out at Pool aerobics with Joann Ellis.

### Friday September 1

The 51st Annual SCI Convention opens with our general meeting. Exceptional keynote speakers will enlighten us on both Friday (two speakers) and Saturday (three speakers) with their expertise on topics related to our favorite hobby.

Ron Fox: "Photos from the Road Covering Some of the Rarest and Most Unusual Steins from Collections."

Phil Massenheimer: "An Introduction to Schafer & Vater and their Bottles Known as Whiskey 'Nippers.'"

Arvid Frende topic is "Landsknechts."

Steve Steigerwald: "Mettlach Probes, Rarities and Oddities."

Walt Vogdes: "Wide Ranging Discussion of Glass."

Looking to expand your collections?

Make sure you visit the Stein Sales Room on Friday from 2-5 pm and





Saturday from 1-4:30 pm.

"First Timers" will enjoy a special reception in their honor to meet and greet SCI's officers and executive committee.



To top it off, Friday Night is 'German Night' at the nearby Hofbrauhaus. Guess what, no buses needed because it's within walking distance from the hotel. We'll have our own room from 6 pm to 10 pm. After an excellent meal, we have the option to close the room off for conversation or open it up to enjoy the live German band. Don't forget to bring your lederhosen and dirndls. There will be prizes to be won for "The Best Costume".

### Saturday September 2

Saturday continues with more opportunities for healthy fun, education and collecting through water aerobics, keynote speakers and the stein sales room! Lunch will be provided at the hotel for all.

Afternoon Tea: What's a convention without Afternoon Tea? This will be held at the King-Bruwaert House in Burr Ridge with the possibility of some surprise entertainment.



The Members' Auction consignment will be conducted Saturday afternoon prior to the cocktails and reception.

For dinner Saturday night, you're on your own. Enjoy!

### Sunday September 3

Sadly, this is our last day of convention, but a lot is planned. There will be six round tables: two from 9:30-10:30 am, two from 10:30-11:30 am, and two from 11:30-12:30 pm. You can exchange and glean additional knowledge about our hobby from:

Lyn Ayres: "The Relation between JW Remy and JP Thewalt."

Jerry Berg: "Linen Marks and Tinker's Dams - what they are, where are they, and what do they tell you about your steins?"

Marty Cameli: "Pigeon Steins and History of the Influence of Pigeons even during the World Wars."

Rich Cress: "Wood Carvings."

Steve Morris: "Character Steins Primarily Schierholz - Its Factory & Wares."

John Strassberger: "The Beer Steins of Martin Pauson & Fate of the Pauson Building."

Don't miss another opportunity to enhance your collection at the Members' Auction starting at 2 pm!

Now the fun really begins! The Sunday evening Theme Dinner will be "The 1950's Sock Hop." Dig through those boxes to find your best 50s outfit. You may win the prize for best costume. If

you don't win that, you'll have a second chance. A prize will be given to the person wearing the craziest socks. It's a Sock Hop, right? So, all you hipsters bring your poodle skirts and penny loafers to party the night away!



We hope to see all of you in our Sweet Home, Chicago, for this exciting convention.



### PLEASE NOTE:

**A copy of the convention form is included with this issue of *Prosit*.**

### Stein Exchange

**Wanted:** Convention steins 2007 Louisville, 2008 Germany, 2012 Annapolis, 2016 Corning.  
Ken Wierchowski: 716-655-7274, kenwier50@gmail.com

**For Sale:** "Greyhounds of the Sea" by Haviland Limoge, produced by the Franklin Mint. Two large porcelain steins with very decorative relief pewter lids, scenes of Clipper Ships under sail. \$75 each. Walt Vogdes, wvogdes8534@comcast.net.

## Introducing the *Seifensieder Nischenkanne* A Rare Stein Dedicated to Soap

**By Phil Masenheimer and  
George Schamberger  
Both SCI Master Steinologists**

If a Soap Making Conference were held today, ancient voices would have a field day with question #1 on the agenda: "Who invented soap?" The Babylonians, 2800 BC, would shout "We Did! We boiled ashes and animal or vegetable fat, which made a slushy product we used for cleaning." The Egyptians from 1500 BC would claim the honor by their method of mixing alkaline salts and oils. The most interesting contribution might be from the wives who lived near Mount Sapo, who washed their clothes in the Tiber River. They would tell you how rain washed wood ashes and animal fat onto the riverside's clay soil, which alerted them to cleaning power of the resulting mixture. Pliny the Elder, A Roman historian, would discount this tale as mere fable, but would confirm that soap does take its name from Mount Sapo. The Romans will say they learned about soap from the Gallic and Germanic tribes, whom they conquered. Perhaps the true inventor is Mother Nature, herself, who provided the raw ingredients, caused them to magically mix and await human discoverers.

Remember the hard yellow-orange cake of Lye soap that Grandma used to make, the one that cracked down the middle and dared you to lather it? That one would be a luxury compared to the messes made by our ancestors. From a lowly mix of fat and ashes, soap evolved, with many different hands along the way to enhance its progress. Pliny wrote of adding common salt to make the soap hard. The Italians used olive oil for fat. The Spanish Muslims made Castille soap in the 11<sup>th</sup> and 12<sup>th</sup> centuries. The French introduced Marseille soap in the 1400's, which they made from seawater, ash and olive oil. These soaps were superior to the ones made in England and Northern Europe, whose makers were obliged to use animal fats in the absence of olive oil. Animal fat soaps were adequate for

laundry and textile making, but unsavory for bathing. Soap began to smell good in the 18<sup>th</sup> century, when the Industrial Revolution allowed the exotic, imported fragrances of palm and coconut oils from Africa and Asia to be added.

Interestingly, body cleaning was not the initial purpose of soap. It was used by the Phoenicians in 600 BC to clean wool and cotton fibers in preparation for weaving them into cloth. Ancient Germans and Gauls used soap to decorate their hair. In the second century, Galen, a famous Greek physician, recommended soap for medicating some skin conditions, advising that German soap was best, and Gallic soap second best. The Romans used soap in their baths by 200 AD.

After the Roman Empire fell in the 4<sup>th</sup> century, the popularity of soap took a nosedive. The Roman Catholic Church discouraged bathing because it was too much like the pagan ways of the Romans, which the church deplored. Bathing was considered to be "of the devil" and immoral. Consequently, unbathed bodies, coupled with the general lack of sanitation, wrought the spread of The Black Death (1348-1350) and other dread diseases. Thankfully, not everyone viewed soap as an evil element. The Crusaders, returning from the Middle East, carried their appreciation of it home with them, allowing soap's history to survive and grow.

A real turning point was the Crimean War in 1854-1857. British soldiers were dying more from diseases than from battle wounds. Florence Nightingale introduced the field hospitals to hygiene and cleanliness, which resulted in fewer deaths. The same phenomenon happened in our own American Civil War. Soldiers who employed clean habits continued to do so as civilians, and soap lathered on.

Germany's role in the history of soap making is evident in relics of the past. The first soap recipe, written on a stone tablet, is pictured in Figure 1. The arms

of the *Seifensieder* Guild (soap maker, candle maker) are pictured in figure 2. Figure 3 shows the house of a *Seifensiederei*, soap-boilery, and in figure 4 are tools used in the trade. The first *Seifensieder* Guilds were established in the 14<sup>th</sup> century in Augsburg, Wien and Ulm.



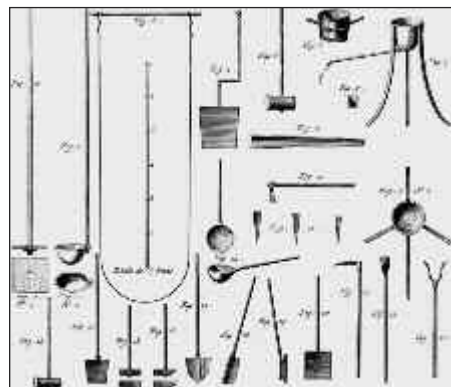
1 - Soap recipe on a stone tablet



2 - Arms of the *Seifensieder* Guild (soap maker, candle maker).



3 - Interior of a *Seifensiederei* (soap boilery)



4 - Soap-boiler tools





5



6



7

on cloud nine. George and I would like to introduce to you the *Seifensieder Nischenkanne*, the niche soap maker stein (Fig. 5).

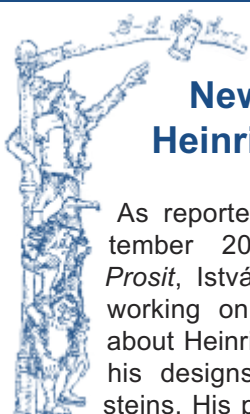
It was made circa 1895, and is probably a copy of an earlier stein. That stein was made to honor Herr August Borger, a soap-boiler in Nurnberg (Fig. 6). The insert (niche) depicts workers transferring the mixture of fats, oils and alkali to a vat for curing (Fig. 7). Below the workers we see a shield showing a vat with stirrers, essential tools of the soap maker.

Of course, there is a stein to commemorate the noble art of soap making, and a unique one it is. When one has the good fortune to discover a stein of an unusual trade, one really doesn't care about its characteristics or condition. This is especially true if the stein is a *Nischenkanne* pewter occupational stein, and one collector, namely me, is

August Weygang, of Öringen, was probably the maker of this stein. Since there are no touch marks on it, it is hard to exactly determine the manufacturer.

The *Seifensieder* is a rare find among the many occupational steins in existence. It is only one of the many examples of occupations to be found in Phil

Masenhimer's just published book - *Long Live the Occupational Stein Collector* or, in German, *Hoch lebe der Zunft Krug Sammler*. The book is written in both English and German, has 430 pages and is bound with a hard cover. It may be purchased for \$75.00, which includes shipping in the US. Additional information will be made available on the SCI web site.



## Status New Book on Heinrich Schlitt

As reported in the September 2016 issue of *Prosit*, István Szemere is working on a new book about Heinrich Schlitt and his designs for Mettlach steins. His plea for photos

and descriptions has resulted in responses from Mark Dymant (MI), Leonard Vahey (CA), Bob Hurley (IL), and Celia Roa Clark (TX) for 14 Mettlach models. Of course he hopes that given another chance, some of our members will provide photos and descriptions of the following Mettlach steins:

2.5L 2178/1009  
4.2L 2262/1014

4.8L 2262/1211  
4.8L 2488/1106  
4.8L 2488/1133  
4.1L 2201  
4.1L 2383

Photos should show the full body, the Schlitt signature, and the base of the stein. All contributions will be acknowledged in my book.

István Szemere  
szemere.istvan@gmail.com

## Photos From the Road

### Forty Third Installment

**By Ron Fox**

SCI Master Steinologist

I begin this segment with a group of steins from the Simon Peter Gerz factory. They have had a very long history within the stein industry and offered varied styles. As you can see from the photos on this page, these steins are all in etched version and are made with a dominant green coloring.

The top row begins with a stein depicting an innkeeper as the central scene and has drinking customers on each side.

The next stein features a young loving couple with winged cherubs.

The last stein on the top row is a one liter and has a tavern scene that wraps around its body.

The middle row begins with a tall 1/2 liter showing a hunter with what appears to be the huntress Diana.

The middle of the page shows a 1/4 liter. The scene depicts the innkeeper with his hand out looking for payment. The customer has his pockets turned out and empty with no ability to pay his tab.

The bottom row begins with a stein featuring men sitting at a table playing cards. The barmaid is holding a hand of cards as well.

Next is a stein with a mandolin player. Listening is a group of drinking cavaliers and a jester. The figures were left in beige and void of the usual multi-coloring.

The last stein on this page is 2 liter in size. It depicts a hunter with a rifle. No matter how much I look at it, I cannot tell the gender of this person.







Like the Gerz factory, the firm of Hauber and Reuther had a varied production line. Not only were the decorating techniques different, but they also worked in the three materials of porcelain, pottery and stoneware.

The steins on this page are all made of porcelain and instead of the usual transfer decoration, they are all hand painted.

The top row begins with a stein showing two hunters approaching each other. One has been successful and holds up a rabbit and seems to be proud of it. The other has his two hunting dogs, but is empty handed.

Next is a stein depicting a Defregger tavern scene of a man playing a zither for two women.

The last stein on the top row has a more unusual subject matter. There are two men involved in a very competitive horse race.



The middle row begins with another stein having unusual subject matter. It shows a couple riding an early experimental three wheeled bicycle.

The middle of the page features a stein with a tavern scene. Three men sit at a table while the barmaid cleans one of their hats.

The middle row ends with a German soldier bidding farewell to his lady. There is a German verse above the figures telling of his love.

The bottom row begins with a stein showing a hunter saying goodbye to his wife as he goes off on his hunting quest.

The next stein is very rare. I have only seen it once. It features a young Kaiser Wilhelm II in his very fancy military uniform.

I end this page with a very comical scene. The innkeeper points to the clock which shows the time to be midnight. Three men are standing at the bar with empty beer steins and are upset that their evening is being brought to a close.





About 14 years ago we had our first Stein College at my home while still living in New York. The late Steve Smith brought several of his fantastic copper steins. I have been collecting over 40 years, but until this gathering, I had not taken notice of steins made from this metal. I was smitten and a new area of stein collecting was opened up to me.

These next two pages are just some of the copper steins I have found since my introduction to them.

The first stein has relief scenes of Christopher Columbus and the king of Spain. I have seen this stein done in pewter as well.

The next stein depicts a mermaid holding up a shield with the letters "AL" and three stars. There are large dragons and bats on each side. I believe it was made in the Orient for an American. I would love to hear from anyone that has more information. It is special to me as it was a gift from both Bob Goebner Sr & Jr.

The top row ends with a 4 liter stein. It was made in the 1600's and has a hand chased decoration of men on each side. It has a face on the spout and a heraldic shield in front. It is signed G. Schaks.

The middle row begins with an Arts & Crafts stein. It is made of copper, pewter and wood. It is dated 1906. Probably made in the United States.

The middle of the page has a stein that has a hand chased floral scene.

The bottom row begins with a 7 liter stein from the 1600's. It also has a hand chased floral scene but is 300 years earlier than the previous stein.

Next is a stein with a very prominent 1792 date, but the stein is from 1900.

I end this page with a 4 liter stein. The beautiful enameled decoration is seldom found on copper steins and makes them a real stand out.







This page starts with stein having a textured rounded body. The most appealing part of this stein is the relief brass lid that features the target girl.

Next is a stein in a barrel shape. The body bands are made of brass. The stein has an overall hammered design.

The top row ends with a mixed metal stein. It is made of copper and has a floral inlays of silver. The bulbous shape and the inlaid silver makes this a very attractive stein.



I begin the middle row with the only stein on these two pages that is not made of copper. It is made from brass and has a relief decoration of an eagle carrying a lamb while another eagle attacks him. I bought it from a dealer in France and judging from the type of eagle finial. I believe it to be French made.

The middle of the page is of a stein depicting a large eagle with a shield on his chest.

The middle row ends with another hand chased stein from the 1600's. It has a face on the spout and a heraldic shield on the front. These early steins are difficult to find.



The bottom row begins with a large stein that has a hand chased scene of an eagle.

Next is another hard to find enameled copper stein. It has a floral design with a large shield.

The last copper stein is 2 liter in size and has a diagonal ribbed design. It is lifted up on three ball feet.

As you can see from these photos, some of the steins are polished while others still have the years of oxidation as their patina. The polishing is difficult and time consuming. If you do not apply and spray to keep them from tarnishing, you will have to polish them every several months.



This page has a group of steins that depict shooting contests, or as the Germans know them, Schützenfest. This is a very important part of the German culture, like the State Fairs are to Americans.

The top row starts with a stoneware stein with a print over glaze scene of a target, eagle and Hamburg shield. It was made for a shooting contest in the town of Hamburg in 1909.

Next is a blown glass stein with an enameled decoration depicting Germania directing a shooting contestant on how to shoot well.

The top row ends with a relief porcelain stein. It was made for a shooting contest in the town of Carlsbad. There are crossed rifles and a target on the side. It has a figural inlay lid of a fox.

The middle row begins with a Mettlach print under glaze stein. It depicts a Heinrich Schlitt comical scene of a shooter and shooting scene on the side.

The middle of the page has a stein made of stoneware. It features a target and Frankfurt shield for a shooting contest in 1911. It has relief brewery shields that usually sponsored these events.

The middle row ends with another stoneware stein. It shows a scene of a man shooting in a contest during Munich's Oktoberfest.

The bottom row starts with a pottery stein with a transfer scene of a shooter and target. The ribbon could be personalized to any shooting contest.

Next is a pottery stein with a relief decorated showing soldiers involved in shooting contest.

I end this page with another pottery stein decorated with a target, verse and cherub holding a target.







This page continues the shooting theme with steins depicting the Schützenliesl. The Schützenliesl was a very beautiful 21 year old Bavarian barmaid. She was immortalized by artist Friedrich von Kaulbach depicting her with a target hat and two fists full of beer steins. The original artwork shows her balancing on a beer barrel. This scene was used on many steins in the late 1800's.

The first stein is made of stoneware and has the Schützenliesl scene on the front. It was used to promote a Munich brewery and has their logo on the pewter lid.

Next is a porcelain stein with the Schützenliesl. The most important feature of this stein is the colored lithophane.

The top row ends with a Schierholz porcelain character stein. It is a figural head of the target girl or Schützenliesl.



The middle row begins with an HR pottery stein. It features a hand painted scene of our girl.

The middle of the page features a Schierholz character stein in the shape of a barrel. It has a relief scene of the Schützenliesl. The figural inlay is of a jester holding a target.

The middle row ends with a 3 liter HR. It features a hand painted scene of the Schützenliesl.

The bottom row begins with a Austrian majolica figure of the Schützenliesl.

The last piece, featuring our girl, is this pottery three handled pass cup.



Building a collection with this subject matter would be very interesting and varied. It was used on many more items than just steins.

These last two pages will cover a variety of Character steins made in the shape of a tower and made from a variety of materials. Some are of known towers still standing, while others are the product of someone's imagination.

The top row begins with a 1/2 liter tower made of porcelain. It is similar to some known towers, but I believe it to be fantasy.

Next is a tower made of stoneware. It is the St Elizabeth tower in Nürnberg, Germany.

The top row ends with a larger tower made of pewter with copper roofs. I believe this tower to also be fantasy.

The middle row begins with a tower made of stoneware. It is one of the towers found in Nürnberg's old city wall.

The tower in the middle of the page is made of pottery and is another one of the towers in Nürnberg's old city wall.

The bottom row starts with a stein made of stoneware. It is a variation of the Nürnberg tower in a 3 liter version. The Nürnberg city shield is on the front of the stein.

Next is another stein made of stoneware. It depicts the main tower of the St Peters church in Munich. It is a very recognizable feature of the Munich skyline.

The last stein on this page is made of pewter. It is a large elaborate tower and believed to be fantasy. It is very uncommon and hard to find.







This page begins with a stein made of pottery. It is a fantasy tower with a conical inlay lid.

Next is a red tower depicting the bricks that it was made with. This is an attractive and hard tower to find.

The top row ends with a tower made of pottery. It is one of the more common versions of the Nürnberg tower. The flag finial and gooseman thumblift is a nice touch.

The middle row begins with a stoneware stein. It is the Frauenkirche tower and like the St Peters tower, a very important and recognizable part of the Munich skyline.

The middle of the page is a stein made of pottery. This tower has a relief scene of a reclining knight.

The middle row ends with the same tower found just above it, but instead of being made of pottery, this stein it is made of pewter.

The bottom row begins with a bisque porcelain stein. This tower was originally made to depict a tower in Berlin. The maker thought if he put a domed lid on it and painted a Munich Child in the front door, it would pass for the famous Frauenkirche tower. I guess it worked.

Next is the real McCoy. This stein accurately depicts the Frauenkirche tower. The domed lid is made of porcelain and is painted to look like the oxidized copper roof.

The last stein depicts the water tower in Mannheim. The pewter lid has wonderful details of the original roof.

This brings to a close another segment of this series. I look forward to visiting some stein collections I have not seen yet. Keep those invites coming in.



## Beer, ~~Wine~~ & Spirits

**By Jack Strand**

Master Steinologist, Meister Steiners

You've heard the saying "If walls could talk..." What if "Beer steins could talk?" I think we'd be entertained for a lifetime.

### Crescent Hotel Eureka Springs, Arkansas



These Staffordshire mugs from the Crescent Hotel would certainly have some interesting tales to tell about one of the most haunted hotels in America. Constructed between 1884 and 1886, the first ghost may have been a workman who fell from the roof to his death



on the second floor right where room 218 is situated. That room is supposedly the most haunted in the hotel. The hotel and spa enjoyed many years of prosperity before falling on hard times. In 1908 the Crescent College and Conservatory for Young Women moved in followed later by a junior college. But the true hauntings began in 1937 with Norman Baker and his hospital and "health resort".



Baker claimed he had found miracle cures for cancer and had never lost a patient. However, in later years dozens of human skeletons were found secreted in the walls. Baker was convicted in 1940 and the elegant hotel remained closed until 1946 when it once again emerged and began to recapture some of its past glory. Today you can stay at the hotel with other guests and ghosts. There have been sightings of a very distinguished bearded and mustached gentleman dressed in old-fashioned formal attire. You're most likely to encounter him in the lobby or bar - perhaps drinking a beer. A nurse pushing a gurney has been spotted but vanishes into the wall. Even Baker has been seen appearing confused and going one direction then another. An antique switchboard had to be removed because it would frequently receive calls from the basement recreation room which had been locked and unused for years.

### Congress Plaza Hotel Chicago, Illinois

The World's Fair of 1893 brought about the construction, over an existing skating rink, of the Auditorium Annex now

known as the Congress Plaza Hotel. It is considered by Ghost Hunters to be the most haunted locale in the city.



This glass stein with a pewter lid might reveal secrets of some of the guests such as Al Capone and fellow mobster Jake "Greasy Thumb" Guzik and the hidden underground marble-clad escape route they discovered leading to the Auditorium Theater across the street. Or, maybe, you'll become acquainted with more ethereal guests like the young boy who haunts the north tower. Rumor has it that he and his brother were thrown from the tower by their mother before she jumped and followed them to her death. The south tower is haunted by a one-legged homeless hobo, "Peg Leg Johnny," who was said to have been murdered in the hotel many years ago. And, Room 441 keeps Security busy with more calls than any other with reported sightings of a shadowy outline of a woman. Security Guards have reported organ music and skate wheels sounding across the floor in the Florentine Room, sounds from the long demolished skating rink of 1893.

### Fort Garry Hotel Winnipeg, Manitoba, Canada

This hotel exemplifies the power and importance of railroads. It was built in 1913 by the Grand Trunk Pacific Railway to accommodate its train passen-





gers. This grand luxury hotel was self-sufficient with its own bakery, butcher shop, heating plant, artesian well and printing press. Interestingly, the chambermaids lived in the hotel on the top floor. And, many ghost guests resided in there as well. Figures have been seen by guests hovering at the foot of their beds. Sometimes it's a man and other times a woman. If you like ghosts, book Room 202. Supposedly, a woman hung herself in the closet after learning her husband was killed in a car accident. Guests in 202 have seen a woman hovering at the end of their bed. One woman "politician" reported that, during the night, someone tried to get in bed with her. Again, that was a "politician's" claim. The same woman ghost has been spotted crying in a corner of the lounge. The hotel

today remains a grand and opulent place to stay.

### Banff Springs Hotel Banff, Alberta, Canada



This 1888 hotel, like so many of the era, was built alongside a natural hot spring by a railroad company (the Canadian Pacific) for their passengers. The original building was consumed by fire in 1926 and a new hotel referred to as the "Castle of the Rockies" replaced the old wooden structure. Celebrities and Royalty were frequent guests along with less visible ones. Don't ask to be booked into Room 873. It's like it never existed. The door has been covered with board and brick to match the hallway. Rumors are that a family was murdered in the room and a little girl's fingerprints could not be removed from a mirror there. The family roams the

hallway. And, there is the poor bride in her flowing white dress appearing on the staircase.



Two slightly differing stories are associated with her sad plight. One is that, when descending the stairs, she tripped on her gown, broke her neck and died. The other is that there were candles on the staircase, her dress caught fire and she fell down the stairs and died. The young lady still appears to hotel guests. The hotel staff even hears sounds from the bridal suite on days when no one is registered for that room. Their most beloved ghost is Sam Macauley, a former bellman at the hotel who died in 1976. He's like Casper the Friendly Ghost helping people locked out of their rooms, carrying their bags, turning on the room lights. He prefers the 9th floor and is seen wearing his bellman uniform. Try to tip him or talk to him and poof! he's gone.



There's also a ghost bartender who tells guests they've had too much to drink and should go to bed.

## Menger Hotel San Antonio, Texas



We all know that everything is huge and oversized in Texas. This holds true for the numerous sightings of ghosts and apparitions at the hotel. A clear exception, size-wise, is the beer mug from the Menger - a mere 2-3/4 inches tall but filled with wondrous stories. The Menger Hotel is in downtown San Antonio adjacent to the Alamo. It was built in 1859 by William Menger, a German brewer, on the site once occupied by the Menger Brewery. A favorite ghost is Sally White, a chambermaid at the hotel in the late 1800's. After an argument with her husband, she stayed overnight at the hotel. Her husband threatened to kill her and succeeded with his threats in 1876. Sally can be found roaming the halls of the Victorian wing of the hotel wearing a long grey skirt, a bandana around her forehead and carrying towels. Another prominent ghost is Captain Richard King, the founder of the famous King's Ranch. Mr. King had a suite at the Menger, and, after receiving news that he did not have much longer to live, he spent the last months of his life in his suite writing his will and saying farewell to friends and family. His funeral was held in the hotel's parlor. He has been seen going into his room. Should you stay in his suite, it won't help to lock the door because he walks through the wall. My

favorite ghost, without a doubt, is Teddy Roosevelt. He stayed at the Menger when recruiting cowboys for the Rough Riders. Teddy has been spotted at the bar on more than one occasion and been seen sipping a drink.



## Seelbach Hotel Louisville, Kentucky



The Seelbach, the site of our 2007 Convention, was haunted even before we arrived. The Lady in Blue, Patricia Wilson, has been there since 1936. She and her estranged husband agreed to meet at the Seelbach to see if they could reconcile their marriage. She arrived from Oklahoma; however, her husband never showed up. She



learned he had been killed in an automobile accident. She was devastated. Her lifeless body was found at the bottom of the elevator shaft. Was it an accident or did she jump? In 1987 she was seen on the mezzanine level and 8th floor entering the elevator despite the fact that the doors were closed. Did you have breakfast at Otto's Cafe when attending the convention? You might have had the opportunity to see an old woman wearing raggedy clothes and an orange hat. One of the staff saw her in the mirror and when he turned to talk to her, no one was there. We stayed there a few years back in Mr. Seelbach's suite. In the middle of the night, my wife heard voices talking about the air-conditioning. She thought "The ghosts are real!" Then realized the voices were coming from another room through the vents.



## Davenport Hotel Spokane, Washington



This 1914 hotel's mezzanine is haunted by a woman dressed in the fashion of the 1920's who continually looks over the railing as if searching for someone. This apparition could be Ellen McNamara who fell through the lobby skylight to her death in 1920. Her final words to a doctor that night were "Where did I go?" Speculation is that she is still trying to find the answer.

So, all these beer mugs and steins have great stories to tell. Or, are these stories the result of the contents of the beer steins? Whatever the answer, beer steins certainly add enjoyment to life.



## A Very Unusual Scandi- navian Wooden Tankard

By John Johnson

Member, Lone Star Chapter

I collect a large variety of steins and tankards. You could call my collection eclectic, as I have steins of many different types and from many different manufacturers. I became excited when I came across this wooden tankard on a UK antiques dealer's website. The dealer claimed it had been recently displayed in a Midwest US museum which had decommissioned the exhibit where it had been displayed.



The tankard has the appearance of a typical late 1700's/early 1800's Norwegian tankard with a Norwegian folk art interpretation of the country's coat of arms (the royal lion) carved into the lid. I estimate that it has a capacity of about ½ liter and dimensionally is approximately 6 inches tall from the carved feet to the top of the lid.

Note the nicely carved animal thumblift (a lion holding a small globe ball) which is about 1½ inches tall. It has a three-piece hinge with rosette design around the hinge pin. The handle is carved and



the tankard sits on three carved feet, typical of tankards of Norwegian origin of this period.

The design on the lid is about four inches in diameter with carved scroll work around the perimeter of the lion design.



The handle of the tankard is attached by two carved wooden pegs. It has very thin walls and was obviously turned in construction.



The base of the tankard contains a sticker and several numbers, likely inventory notations from when the tankard was on museum display.



In the next photo you can see the nicely carved handle, including a decorative area at the bottom. Also note the linear carving of the feet.

What I believe makes this tankard unique are the three carved scenes which wrap around the body! Conve-



niently, each of the scenes bears its own title. Although somewhat “crudely” carved (with lack of fine detail), the three scenes are nicely portrayed.

A depiction of “Adam + Eva” is carved into the wooden body to the left of the handle. The first man and woman are shown touching hands while a serpent lowers its head from the branches of the Tree of Knowledge. Note the spelling of “Eva” for “Eve”.



The second (center) scene on the Scandinavian tankard shows “Daniel + Dragen” (dragon in both Danish and Norwegian). This is an oblique refer-



ence to the Biblical story of Daniel in the Lion's Den. The reference to Daniel and the dragon is found in the extended Book of Daniel, which exists only in Greek in the Septuagint. It is referred to as *deuterocanonical* in that it is not universally accepted among Christians as belonging to the canonical works accepted as the Bible. In this companion narrative of the dragon, “there was a great dragon, which they of Babylon worshipped.” In this case, the supposed god is no idol but an animal. However, Daniel slays the dragon by baking pitch, fat, and hair to make barley cakes that the dragon eats, causing it to burst open upon consumption.

The third scene is considerably more obscure outside of Scandinavia and, perhaps for that reason, more interesting. Captioned “Burman + Olger,” it depicts two medieval-dressed warriors on horseback engaging in battle.



One of the figures wears a crown and bears a shield. “Holger the Dane” is a mythical figure with special significance as a national hero of Denmark. His name was modified to Olger in the writings of Christiørn Pedersen in the 1500's. The story of Holger and Burman is one which we will recognize: Bad guy (Burman) sees the King's beautiful daughter and decides she will be his; the King and the Princess do not take kindly to this thought; the King calls upon an imprisoned warrior (Holger) to vanquish the bad guy; and all is well in the kingdom. (See a sidebar to this article for more historical details.)

From Nordic sources, Holger first appears in the latter half of the 13<sup>th</sup> Cen-

tury. The figure of Holger/Olger the Dane has been expanded in songs and ballads over the past centuries. Interestingly, a Copenhagen-based WWII resistance group named for Holger/Olger was formed with the purpose of sabotage against the German occupation and collaborators in the spring of 1943. Although many members of the group were arrested and 64 members died in action, Holger Danske continued to operate (after several reconstructions) throughout the remainder of the war.

I find the mix of Norwegian and Danish design influences in this tankard very interesting. I also find the mix of religious and secular content of the artwork fascinating. Denmark and Norway united into one dominion in 1524. In 1536, the Norwegian kingdom was formally dissolved and integrated into Denmark. Norway was reestablished as a kingdom in 1660. The personal union of the two kingdoms lasted until 1814. Based on this history, there would be a close relationship of culture between these two countries and their people. It is interesting to speculate as to the mix of art reflected on this tankard. From the Danish folklore tale of “Olger the Dane” to the Norwegian coat of arms on the lid and typical construction of tankard, I suggest several possible scenarios below:

- The tankard was originally constructed in Norway, as Norwegian coat of arms and lion thumbblift are typical of other wooden tankards constructed in the late 1700/1800's in Norway, and subsequently transported to Denmark where it was locally carved at a later date, reflecting local/regional folklore and religious belief.
- The tankard was constructed in Norway and carved locally there for possible sale in Denmark.
- A Norwegian wood craftsman emigrated to Denmark and constructed the stein and carved the stein there to reflect local history.
- Perhaps a Dane travelled to Norway and had a wooden tankard “of the period” custom carved to be



brought back home for display purposes. I doubt this tankard was a utilitarian item as the carving on the tankard would be costly to just use the tankard as a “drinking mug”.

- Perhaps in the days this tankard was constructed, there were trade associations between large population centers in Norway and Denmark where Norwegian construction tankards were sent for local “embellishment” and sold into local markets.
- Uncarved Norwegian tankards of this design are not uncommon. For such a small populated country at the time, one wonders why so many tankards of this nature can still be found. Perhaps many of these tankards have been made for export/sale in other locales. Denmark is a neighboring country to Norway. Danish carving on the tankard would enhance its appeal to local residents.

However this tankard came into existence, I have never before personally seen a mix of Norwegian and Danish influences on a tankard. The tankard design and art scenes make this tankard a very special piece in my collection.

*I thank the late Steve Smith for assistance in the original editing of this article which appeared on his website in 2013.*



The arms of Norway from 1844.

## Holger Dane -- Danish King Under the Mountain

Holger Dane (called Holger Danske or Ogier le Danois) sits sleeping in a vault under Kronborg Castle at Helsingør with his beard grown fast to the ground. But the story goes that the day Denmark is in peril, he will emerge to save his country. Thus Holger Dane has a role like that of King Arthur in Britain — as a so-called king under the mountain.



Holger Dane sleeps under Krønbørg Castle



*Illustration of Holger Dane by Heath Robinson for H.C. Andersen*

## Holger Dane and Burman

Holger Dane became widely known in Scandinavia around the end of the medieval era, and part of his fame was surely due to his role as a ballad hero. This ballad describes his fight against a fearful opponent, the giant Burman.

An illustration of Holger Dane's fight

with Burman appears in a fresco on the vaulted ceiling of Floda Church in Sweden as one of a quartet of paintings of famous ballad stories. And a snatch of the ballad text is also included in this painting, which dates from around 1480. So we know that this ballad was sung and widely known this early, even though the full text was not written down in Danish until the 1500s, and in Swedish in the early 1600s.

The ballad opens with a statement of intent by the villain of the piece:

*Burman stood outside the town,  
He let his weapons shine:  
“Now listen up, O Issland’s King,  
“Your daughter will be mine!”*

But as the chorus of the song tells us (*Holger Dane won victory over Burman*), things do not go well for Burman in the end. Luckily, the King has the champion fighter Holger Dane close at hand, and can call on him for help: Holger has been held in one of the king’s prisons for the past fifteen years. And when the King’s daughter Gloria goes to the prison to set Holger free, our hero is all too willing to chip in and help the cause by fighting Burman.

Holger Dane is an unusual Scandinavian hero in that the stories about him seem to have been told first in the southern European legends of Charlemagne, and then made their way north through translations from French in *Karlamagnus Saga* (Charlemagne’s Saga), and *Olger Danskes Krønike* (Holger Dane’s Chronicle — in 1534). Holger appears in the French *Song of Roland*, and he is the main character of the French *chanson de geste Chevalerie d’Ogier de Danemarche*.

There is a record that gives an idea of who the historical Holger Dane was: In an old chronicle from St Martin’s abbey in Cologne, it is written that in 778, after being destroyed by the Saxons, the abbey was rebuilt by “Olgerus dux Daniae” i.e., Holger, leader of the Danes, with the help of Charlemagne.

*The tale of Holger Danr and Burman is included in a new book, “The Faraway North - Scandinavian Folk Ballads” by Ian Cumpsty.*



## A Motorcycle Regimental Stein

By James Lien



contains a picture of a drum major and drummers leading a column of soldiers marching in front of the Berlin Schloss and underneath is written, "Ausziehen der Schloss Schlosswache 12 ½ Uhr Berlin." There is a roster on both side of the handle.

On the lower front of the stein are two shoulder straps. The left one,



which is light gray with a red "K," was instituted by AKO on June 30, 1911 for the Kraftfahr Bataillon which was formed on October 1, 1911. The right one is red with a yellow wheel with lightning bolts and wings which was the symbol of the Versuchs Kompanie der Vehrerstruppen since 1905.

The top of the stein states: Reservist Merz 1 Komp. Kraftfahr Bataillon Berlin-Schoeneberg Dienstzeit 1912-14.



There is a garde star in the eagle's beak on the thumblift, and the eagle stands on a ball with a Stanhope which

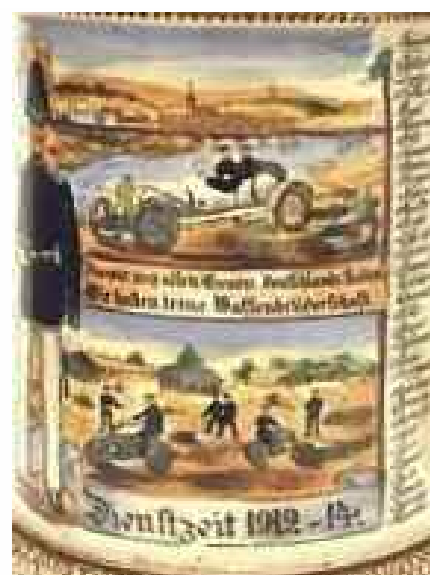
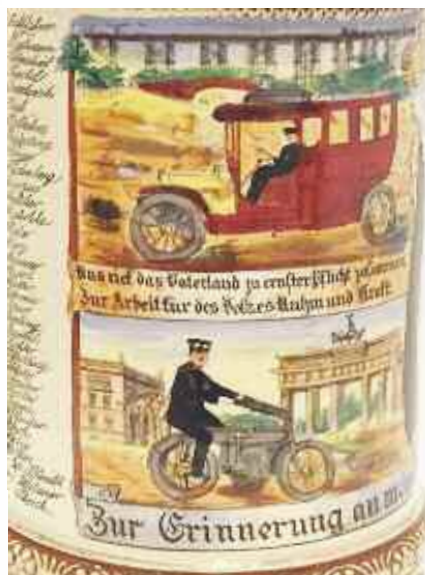
Above the shoulder straps is another large yellow wheel with lightning bolts, wings and crown.

There are four side scenes (two on each side). Two are of automobile drivers and two are of motorcyclists. All of the Kraftfahr steins that I have located have an automobile scene. The automobile was the symbol of the Kraftfahrtruppe and was worn as a collar device on the uniform all Kraftfahrers (auto drivers, truck drivers and motorcyclists).

There is a motorcycle scene on each side of the stein. It is common on regimental steins for reservist with special training to include scenes of their specialty, for example, medic, bicyclist, drummer, and bugler. The side scenes would be the only way that one could identify a motorcyclist stein since they did not have their own separate unit, title or uniform. Instead, they were a part of the Kraftfahr Bataillon which was mainly composed of automobile drivers and truck drivers.

They were all called Kraftfahrer and wore the same uniform which was a black leather coat. If this stein was to an automobile driver or a truck driver, why would it have two motorcyclist scenes and no trucks?

In the motorcycle scene on the left of the stein, you can read the name "Bergfex" on the gas tank. I googled "Bergfex Motorrad" and found that they were produced by Deutsche Motorfahrzeug-Fabrik Brandt, Berlin, which





is where the Kraftfahr Bataillon was located. From a newspaper advertisement for "Bergfex" Motorcycle, we know that they were produced in 1906. I do not have information about how many years they were produced.



It was unexpected that this would be a "Bergfex" Motorcycle because the main motorcycles used by the German Army in World War I were produced by NSU and Wanderer-Werke. NSU (Neckarsulmer Strickmaschinen-Union) was located in the southern German town of Neckarsulm and produced its first motorcycle in 1901.

Wanderer-Werke, fka Winkhofer & Jaenicke, was established in 1896 and began building motorcycles in 1902. Hildebrand & Wolfmüller made the first production motorcycle in 1894 and were the first to use the name "motorcycle." They ended production in 1907.

I have searched the stein books and the auction catalogues for the past 30 years and I have talked to other collectors and I have not been able to find another stein like this. If you know of another one, please let me know.

I have found twelve Kraftfahr steins and, surprisingly, there are only three types, which matches the three steins that appear on page 414, 415 and 416 of Sigmund Schaich's book on regi-

mental steins.

A. 2 Komp, Versuchs-Abt d. Verkehrstruppen, Schoeneberg, Berlin 1908-09 with an automobile final. There is no motorcycle scene on the stein. There are two side scenes: a landaulet on one side and a truck on the other. Four were found.

B. Kommando bei der Kraftfahr-Abteilung Metz 1910-1912 with a prism lid. There are no motorcycles or trucks on this stein. There is one scene of a landaulet and another of a mechanic working on automobile chassis. Three were found.



C. Kraftfahr-Abteilung der Verkehrstruppen, Berlin-Schoenenberg 1906-08 There are six side scenes: three of trucks in columns, two of autos and one of a motorcyclist. On both sides it states, "Transport Versuch 1907." Because there are three scenes with many trucks, one would expect that the 1907 Transportation Experiment dealt mainly with trucks. Peter Meinschmidt confirms this in his Kraftfahrtruppe article in Prosit June 2012. The 1907 Transportation experiment was the first large-scale long distance trial and endurance test of larger trucks convoys to be used for transportation purposes in the event of war. Five were found.

All the Kraftfahr steins have an automobile scene. Only some have additional scenes of a truck or a motorcycle. Perhaps, all the Kraftfahrer were trained to drive automobiles and some would receive additional training to drive a truck or motorcycle. All of these steins are to the testing company. None were to the

Kraftfahr Bataillon which was an operational unit.

The Bavarian Army also had Kraftfahr steins. I have found two styles Bavarian Kraftfahr steins and neither has a scene of a motorcyclist.

In 1911, when the Kraftfahr Bataillon was founded, it consisted of three companies with a total of 309 Gefreite and Kraftfahrer. Since the two enlistment years were staggered, approximately 154 would have departed in 1912 and would have been eligible to purchase a stein. The same number in 1913.

Another company was added to the battalion in 1913 more would have been eligible in 1914.

How scarce is 1914 Kraftfahr Bataillon stein? Obviously there are more than infantry, artillery, cavalry, jaegers, pioneers, and machine gunners. But what about other Verkehrs Truppen? The 1914 Prussian Army Rangliste lists the following (not including experimental companies):

Eisenbahn: 3 Regiments, 1 Bat and 1 Abteilung

Telegraph: 6 Bat and 8 Komp

Luftschiffer: 5 Bat

Flieger: 4 Bat

Kraftfahr: 1 Bat

How many motorcycles and motorcyclist were in the Kraftfahr Bataillon in 1914? If anyone has any information please let me know: [jameslien@earthlink.net](mailto:jameslien@earthlink.net).

References:

Deutsche Reservisten-Bierkruege, pages 414-416 by Sigmund Schaich.

A Unique Motor Transport Corps Stein and the German Motor Transport Troops or Kraftfahrtruppe by Peter Meinschmidt, Prosit June 6-8, 2012.

Das Deutsche Heer Vol III page 142a.

Rangliste der Koniglichen reussischen Armee 1905-1914.



## A Reservists Stein with a Surprise

By Ron Hartmann and Peter Meinlschmidt



The reservist who purchased this stein, Cuirassier Johann Joseph Liesens, served in the 1 Esk. Kur.Regt.Graf Gessl. Rhn. N: 8 (1<sup>st</sup> Squadron Cuirassier Regiment Count Gessler (Rheinisches) No. 8) during 1906-1909, garrisoned in Deutz. This wonderful old postcard dated 1900 shows the 8<sup>th</sup> Cuirassiers as they return to their barracks in Deutz.

The stein is pottery decorated in relief and carries the mark of the Merkelbach & Wick factory and the letter "G" on its base. The fancy handle is topped with the face of a Cuirassier, in relief. Around the base are cartouches showing various farewell scenes with appropriate titles. The base of the stein is made deep with holes to accommodate a music box works.

Around the top of the stein is a saying: *Brüder stösst die Gläser an, hoch lebe der Reservemann* (Brothers clink your glasses, long live the Reservist.) A white uniformed Cuirassier with reservist cane raises a flask up high. Overhead the banner reads: *Reservist Liesens*. Flags of Germany and Prussia, a horseshoe with "8" in its center, a bugle, oak leaf sprays and two horse heads along with a banner showing Reservist Liesens' service years 1906-1909 and regiment's name finish off the front of the stein. The right side scene shows a bugler calling Cuirassiers to duty and the saying: *Die Trompete ruft zum Scheiden, drum mein Mädchen lebe wohl*. (The bugle blows farewell, so we must part my dear girl.) The left side scene shows mounted Cuirassiers along the Rhine across from Cologne. In the background can be seen the familiar cityscape of Cologne and its landmarks. Overhead is the saying: *Wenn Kurassiers attackieren, muss der stärkste Feind verlieren*. (When







Cuirassiers attack, the strongest enemy will be defeated).

Around the highly decorated pewter lid reads: *Stolz zu Ross, spät und früh, die Cavallerie.* (Proudly on horseback, early and late, the cavalry). The finial depicts a mounted Cuirassier with a lance (which is here incomplete). The thumbflirt is the flat, Prussian crowned eagle.

So what was the "surprise" that came along with Cuirassier Liesens' beautiful stein? Well, the family of Reservist Liesens kept some interesting family history tucked away inside the stein. Amazingly, these items were still inside the stein when purchased on eBay in 2006! A rare, formal photograph taken by a photographer in Köln-Deutz

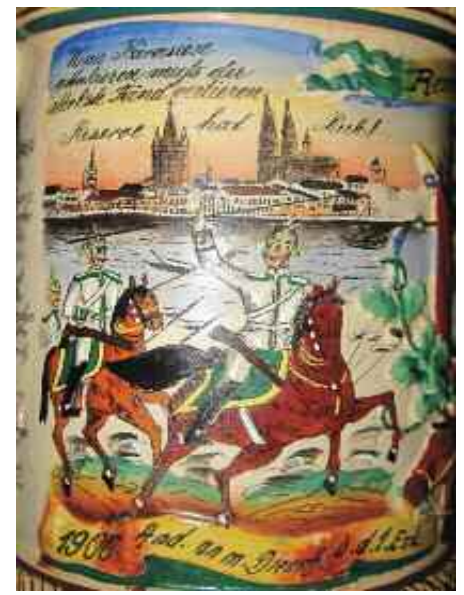


shows Liesens looking quite proud, while dressed in his elaborate Cuirassier parade uniform complete with breast armor.



A Certificate of Good Conduct (*Führungszeugnis*) presented to him by his squadron chief in 1908 as part of his release papers, along with funeral cards for his wife and son were also kept with the stein.

Interestingly, his wife and son were living in the Netherlands at the time of their deaths. How fascinating it would be to learn the more about Johann Liesens after his service time. His wife had eventually remarried, so did Jo-



hann Liesens die while still living in Germany? Perhaps during WWI? Interesting thoughts. Maybe with additional research these questions will one day be answered.

### Here is a brief summary of the above regiment's history

The regiment had originally been raised in 1815 as a Dragoon Regiment being transformed into a Cuirassier Regiment by 1819. As of 1861 it was named "Rhenish Cuirassier Regiment No. 8" owing to its being stationed in the Prussian Rhineland province or, more precisely, in a suburb of the city of Cologne (German Cöln), i.e. Cöln-Deutz (since 1850). Deutz is located just across the Rhine from the city of Cologne. The regiment became known as the Cuirassier Regiment Count Gessler (Rhenish) No. 8 on January 27th 1889 by decree of Kaiser Wilhelm II. Thus posthumously honored Friedrich Leopold Graf von Gessler (1740-1786), one of the most famous Prussian cavalry generals.

From 1843 to 1901 the regiment's honorary Colonel was Grand Duke Karl Alexander of Saxony and from 1902 to 1913 this function was assumed by Prince George of Wales (who ascended to the throne of England as King George V in 1911). As of 22 June 1911 the regiment was awarded its honorary Colonel's initials, i.e. "GR V," to be worn on their epaulets (with the initials eventually removed by 1917).



Besides the two Berlin based Guard Cuirassier Regiments, i.e. the “Regiment der Gardes du Corps” and the “Garde-Kürassier-Regiment”, only 8 other cuirassier regiments existed until 1914, of which the above Kürassier-Regiment Graf Geßler (Rheinisches) No. 8 was the one with the highest regimental or “house number.”

Cuirassier Liesens’ stein shows a lateral scene with a panoramic view of the city of Cologne, as seen from across the Rhine River (i.e. from the suburb of Deutz). This panoramic view features three landmarks (from right to left), i.e. the unmistakable St. Peter’s Cathedral or Cologne Cathedral (German *Kölner Dom*) on the far right. To the left of it and close to the Rhine River we see a church building with a mighty tower (the Great St. Martin’s Church) and, immediately to the left of it, we see another tower, which was part of the Cologne Town Hall (*Rathausturm*, in German). These three landmarks dominated the Cologne skyline for many years up to World War II.

In 1945, after Cologne had been subjected to no less than 262 bombing raids and with 95 percent of the city center reduced to rubble, only the Cologne Cathedral (which had only sustained some minor damage) was miraculously still standing out tall among the ruins. (It has remained an open question to this day of whether the Allies had deliberately spared the Cologne Cathedral from destruction due to reasons of reverence or to preserve it as a navigational aid for their



bomber aircraft).

After WW2, reconstruction started up in Cologne (as it did throughout Ger-

many) and thus buildings to include the three aforementioned landmarks have been rebuilt where possible, to their



pre-war appearance. This is why you can still see the above described landmarks that have dominated the Cologne skyline since the imperial period, as is proven by a modern day postcard.



## A Cologne based regimental stein finish painter and/or distributor

It is well-known that some regimental steins display as a special feature the name or name and address of the finish painter and/or distributor. The above described 8th Cuirassier stein has the name "H.Rang, Köln" inscribed on the stein body under the handle.



The co-author of this article also has an identical stein (with service dates 1901 – 1904) where the name of the finish painter/distributor is also indicated as "H. Rang, Köln, Martinstr. 30" and it also includes the Merkelbach & Wick company logo imprinted on the underside of the stein bottom (which proves that the pottery stein was produced from Grenzhausen clay).

When you check out the "Stein Marks" link established by SCI member Chris Wheeler, you will see that a tobacco pipe factory (Pfeifenfabrik) Heinrich Rang, who was also a porcelain decorator and a ceramics wholesaler, was active in Cologne from 1897 to 1915. His name and/or address can be found on a number of souvenir items including regimental steins (which he generally ordered from the aforementioned Merkelbach & Wick Company).

## Cöln or Köln

In the 19<sup>th</sup> and early 20<sup>th</sup> century, the name of the city of Cologne was writ-

ten with a capital letter "C" in German, i.e. "Cöln". This was inter alia confirmed by an imperial decree dated 1900 because the variant writing "Köln" (with a capital letter "K") also existed as is proven by the 1904 regimental stein on which the distributor's address was given as "Köln", not "Cöln." Anyway, after WW I (i.e. as of 1 Feb 1919) the Lord Mayor of Köln decreed that the name of the city was henceforth to be written with the letter "K", i.e. Köln. This way of writing has been retained to this very day.

## Some more Information about the city of Köln in a Nutshell

The city of Cologne (modern-day German spelling "Köln") looks back on a 2,000 year history, being founded by the Romans in the year 50 after Christ under the name of "Colonia Agrippina" (from which the name "Köln" was derived).

Due to its situation on the banks of the Rhine River it developed over the centuries into a flourishing and rich city, even becoming unique and on a par with cities, such as Rome and Constantinople, since the purported relics of the Three Magi were brought to and enshrined in the city. This led to the construction of the famous St. Peter's Cathedral, the foundation stone for which was laid in 1248. As a point of interest, the Cathedral was only completed 632 years later, namely in 1880. Due to the fact that also some other relics of saints were accumulated in the city with the associated construction of a multitude of churches, the city of Cologne was also referred to as the "holy city of Cologne". From 1794 to 1814 Cologne was under French rule with its name being retained as "Cologne." A reminder of this is still the well-known "Eau de Cologne", a special perfume produced in Köln until today. In 1815 the city became part of Prussia named "Rhineland" (*Rheinland* in German). In the further course of history, Köln became a major military garrison eventually housing many different military units including the 8<sup>th</sup> Cuirassiers. In 1913 it also accommo-

dated an Airship and an Aviation Battalion. In 1914, the number of inhabitants was some 643,000.

As already mentioned, Cologne was subjected to a total of 262 bombing raids in WW2 and it is surprising to note that out of the pre-war population of 772,000 (in 1939) still some 40,000 remained in Cologne by March 1945. The city of Cologne, 95 percent of which was destroyed, was eventually rebuilt in the following decades with, for example, the Great St. Martin's church being rededicated as late as 1985.

Cologne has today become a major tourist attraction, not least due to its longstanding history as a Carnival stronghold with carnival or Mardi gras being extensively celebrated with events, parades and even specific songs that every reveler knows and sings along with the band. This folklore custom naturally produced also special entertainers and music bands, such as the famous "Bläck Fööss," "Höner," "Paveier," "Brings" et al. For beer buffs, Köln is also a Valhalla, if you like the local beer variety called "Kölsch". This special brew is served in narrow, but tall special beer glasses, which made an American friend of mine comment that "you drink beer out of vials." By the way, "Kölsch" not only refers to the local Cologne beer, but also to the special local and regional dialect that is spoken in that area.

P.S. When I had heard it for the first time many years ago, I thought it was Dutch.

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## RUSSIAN FAIRY TALE STEINS - Revisited: My Venture into the World of Beer Stein Collecting

**By Steve Breuning**  
Michisteiners

Being of German heritage and raised (in the U.S.) in a fairly strong German culture, it was probably inevitable that that I would have a fascination for German beer steins. My first steins were Post World War II steins I inherited from my grandfather. When he passed away in 1978, my grandmother had each of the eight grand children pick a few of his items to have as keepsakes. My eyes were immediately fixated on these two steins. I knew nothing of modern vs. antique, Mettlach, Thewalt, Merkelbach, Remy, etc. I just thought they were beautiful and reflected my grandfather's view of German culture. I can't say that having these two steins stimulated any real interest in my now passion for collecting beer steins, but subconsciously I believe it played a part. And I guess that like many stein collectors, I started with non-antiques.



**1/2 Liter Wurzel & Muller/King Werks Fox Handle stein 1032 C  
and 3 liter Gerz 3262 "After the Hunt"  
Monetarily not very valuable – emotionally priceless.**

The first steins I purchased were on a business trip to Europe in the early 1990s. We were in Austria, Czech Republic, Germany, and Hungary. Every

one wanted souvenirs of their trip and I thought I should too. The only thought I had was to get a beer stein at each stop that I thought reflected the local culture we experienced. I know that while not "tourist" steins *per se* they were again Post World War II steins. Yet, I still love to look at them and recall all the fond memories of the cultural stops.



At this point I still was not giving any thought to stein collecting. But as I look back, I realize that I always had these steins prominently displayed and

when asked about them I loved telling stories about my grandfather and the various parts of Europe we visited.

Everything changed in 2008 when I was having a meeting with a friend and he suddenly looked at his watch and said. "Sorry, I have to go, I have an auction about to start" I asked what kind of auction and he said that he collected antique beer steins and there was an online auction about to begin. I remember saying. "There's that big a market for collecting beer steins?" He added. "Oh yes, there are actually world wide groups and societies." I was immediately fascinated and told him I love the beauty of beer steins and that I had never even thought about seriously collecting them. We agreed to get together in the next week and talk about this.

We got together and he brought with him Gary Kirsner's *The Beer Stein Book*, Ron Heiligenstein's *Regimental Beer Steins of the Imperial German and Royal Bavarian Armies and the Imperial German Navy, 1890 to 1914* book, and pictures of the incredible number of Regimental steins he focused his collecting around. He let me borrow the books which I read cover-to-cover over the next few weeks. I remember that I was getting pretty excited.

I did some searching and found the Stein Collectors International website. The non-member section of the Reading Room was enough to convince me that I was about the venture into a new world of collecting.

I began to collect seriously in July, 2009. I immediately became a member of SCI and was excited to receive my introductory packet of *Prosit* magazines. These arrived just before I was leaving on a trip. I now had my reading material for on the plane and where I was staying. By luck of the draw, three of the issues with me contained articles on the Villeroy & Boch Russian Fairy Tale Steins. I'm not sure why, but





these four steins just struck me right. I found them beautiful and being a lover of fairy tales their stories kept me captivated. And, so it began. Unbeknownst to Walt Vogdes who wrote these articles, he is one of the two people who brought me into stein collecting.

The four steins Walt had written about (pictured above) were centered on four Russian tales: ***The Snow Maiden***, ***Vassilissa the Fair***, ***The Firebird***, and ***Maria Morevna***. Each of these steins displayed three paneled illustrations for a given fairy tale. Each stein is an 8 inch tall (at the top of the thumb lift), ½ L stein with an inlay lid, and a limited edition of 5,000 worldwide. They were produced Villeroy & Boch in 1978. The thumb lift is a pewter Mettlach Abby and the bottom also contains an impressed tower.

The first tale shown on these steins is ***The Snow Maiden***.

This story tells the tale of an old man and woman lived in the woods. They were good, hardworking people now feeling the lowliness of never having had a child. One day, to cheer themselves up, they remembered the games they used to play in their childhood and began to make a snowman. They shaped the snow into human form and when they were finished they had created the frozen image of a young girl that was beautiful beyond description with her snow white skin,

deep sky-blue eyes, and curly fair hair.

The immortal gods Father Frost and Mother Spring saw the joy in the man's and woman's faces and decided to bring their 'Snegurochka' or snow daughter to life. The couple watched in amazement as suddenly Snegurochka's lips turned red and her eyes began to open. She smiled warmly at the old couple, shook the snow off her body, and emerged from the snowdrift in stunning beauty.

All went well until the spring began to

warm the land. Snegurochka became quite depressed. When the summer arrived, she became even sadder. She prayed to Mother Spring who then gave her the ability to go outside and play. She had a good time for the first time since the winter when she joined a group of village girls to pick flowers. On one of her outings she met Lei the Shepard boy. She was now sad again as her heart was not capable of feeling love. Once again Mother Spring joined in, against the feelings of Father Frost, and gave Snegurochka the ability to feel love. But as soon as she begins to feel love her heart warms her and she melts and evaporates into a white cloud.

As she was melting away, her spirit was caught by Father Frost who took her spirit across the stars to the frozen lands of the north where once again she took the form of a beautiful young woman and could play all through the summer - on the frozen seas.

And each year in winter, on the first day of the New Year, Father Frost and the Snow Maiden return to Russia in their troika (sleigh) where they continue to work their magic, as they did for the old man and his wife, they bring gifts, and help make dreams come true.



Scenes on the Snowmaiden stein from left to right: ***Snegurochka at the Court of Tsar Berendei***, ***Snegurochka***, and ***Snegurochka and Lei the Sheperd Boy***

The second tale shown on these steins is **Vassilissa the Fair**.

This story tells the tale of a merchant and his wife who had a daughter known as Vassilissa the Fair. When the girl was eight years old, her mother died. On her deathbed, she gave Vassilissa a tiny wooden doll and told her if she were in need give the doll a little to eat and a little to drink and then it would help her. As soon as her mother died, Vassilissa gave it a little to drink and a little to eat, and it comforted her.



Scenes on the Vassilissa the Fair stein from left to right: ***Vassilissa and Her Stepsisters, The Red Knight, and Vassilissa is Presented to the Tsar***

After a time, her father remarried; the new wife was a woman with two daughters. Vassilissa's stepmother was very cruel to her, but with the help of the doll, she was able to perform all the tasks imposed on her. When young men came wooing, the stepmother rejected them all because it was not proper for the younger to marry before the older, and none of the suitors wished to marry Vassilissa's stepsisters because they were so ugly.

One day the merchant had to embark on a journey. While he was gone his wife sold the house and moved them all to a gloomy hut by the forest. One day she gave each of the girls a task and put out all the fires except a single candle. Her older daughter then put out the candle, whereupon they sent Vassilissa to fetch light from Baba Yaga's

(witch) hut. The doll advised Vassilissa to go, and she did so.

While she was walking, a mysterious man rode by her in the hours before dawn, dressed in white, riding a white horse whose equipment was all white; then a similar rider in red. She came to a house that stood on chicken legs and was walled by a fence made of human bones including skulls. Now a black rider rode past her, and as he did night fell and the eye sockets of the skulls began to glow. Vassilissa was too

frightened to run away. In the morning Baba Yaga found her by the fence.

Baba Yaga said that Vassilissa must perform tasks or be killed. She was to clean, do the laundry, and cook. She was also required to separate grains of rotten corn from sound corn, and separate poppy seeds from grains of soil. Baba Yaga left, and Vassilissa despaired, as she worked herself into exhaustion. When all hope of completing the tasks seemed lost, the doll whispered that it would complete the tasks for Vassilissa, and that the girl should sleep.

At dawn, the white rider passed and at about noon the red rider passed. Later the black rider rode past and Baba Yaga returned. Baba Yaga was surprised she found nothing to complain about. Baba Yaga took the corn and

had three pairs of disembodied hands squeeze the oil from it and then asked Vassilissa if she had any questions.

Vassilissa asked about the rider's identities and was told that the white one was Day, the red one the Sun, and the black one Night. But when Vassilissa thought of asking about the disembodied hands, the doll quivered in her pocket. Vassilissa realized she should not ask, and told Baba Yaga she had no further questions. In return, Baba Yaga enquired as to the cause of Vassilissa's success. On hearing the answer "by my mother's blessing," Baba Yaga, who wanted nobody with any kind of blessing in her presence, threw Vassilissa out of her house, and sent her home with a skull-lantern full of burning coals, to provide light for her step-family.

Upon her return, Vassilissa found that, since sending her out on her task, her step-family had been unable to light any candles or fire in their home. Even lamps and candles that might be brought in from outside were useless for the purpose, as all were snuffed out the second they were carried over the threshold. The coals brought in the skull-lantern burned Vassilissa's stepmother and stepsisters to ashes. Vassilissa buried the skull according to its instructions so no person would ever be harmed by it. She then went to find shelter in the nearest town.

In town, Vassilissa met an old woman who took her in. One day the old woman gave Vassilissa some flax. With it Vassilissa spun the most beautiful thread, so fine it was like hair. Then she weaved the thread into the most exquisite cloth. It was brilliant white, soft, and so beautiful. Vassilissa gave it to the old woman and said: "Grandmother, you have been so kind to me, sell this cloth and keep the money." The old woman looked at it and said, "My child, this is too fine to sell. I am going to take it to the Tsar. So she brought it to the Tsar as a gift. The Tsar thanked the old woman and gave her many presents before sending her home.

Impressed with the beautiful cloth, the



Tsar tried to find someone who could make shirts from it. However all the tailors declined the work, as the cloth was too fine for them to handle. In the end the Tsar called the old woman and said, "You must also know how to sew the cloth as you made it." The old woman replied, "No your Majesty. It was not my work. It was done by a girl I took in." So the Tsar asked the old woman to see if Vassilissa would make the garments. Vassilissa made the shirts and the old woman took them to the Tsar.

As she waited for the old woman to return, one of the Tsar's servants entered. He said loudly, "His Majesty wishes to see the needlewoman who has made his wonderful clothes." So Vassilissa went to the palace.

Vassilissa and the Tsar were captivated by each other and eventually they married.

When Vassilissa's father returned, they invited both him and the old woman to come and live at the palace. Also at the palace was the little doll, for Vassilissa carried it around in her pocket until the day she died.

The third tale shown on these steins is **The Tale of Ivan Tsarevich, the Firebird, and the Gray Wolf**.

This story tells the tale of a powerful Tsar whose pride and joy was his apple orchard. One tree in particular for it bore only golden apples. A problem arose when a large Firebird discovered the special tree and each evening swooped down and left with several apples. Furious, the Tsar commanded his three sons to catch the Firebird alive and bring it to him.

As his two older brothers laid down and went to sleep in the shade of the trees, Ivan waited patiently and when the firebird appeared he was stunned by its beauty: Her wings were golden, eyes like Oriental crystals, and tail feathers so brilliantly red they appeared to be illuminated by the sun. Ivan grabbed the bird by the tail but in his awe he underestimated the bird's strength. The bird freed itself from Ivan's grip leaving him holding a single bright red tail feather.



Scenes on the In Search of the Firebird stein from left to right: ***In Search of the Firebird, Ivan and Tsarevna on the Grey Wolf, The Wedding of Tsarevna Elena the Fair***

The Firebird was never seen in the orchard again.

Even though the Firebird was now gone, the Tsar was so enchanted by the glowing feather that he sent his sons out again to find the bird and bring it back alive. Filled with jealousy the two older sons rode off without Ivan, leaving him to do his search alone.

As Ivan rode across the countryside he came across a pillar in the middle of an open field. It had the following words on it: "He who goes straight will be hungry and cold. He who passes to the right will be safe, but his horse shall die. He who passes to the left will be killed, but his horse will be safe." Choosing the lesser of three evils, Ivan decided to go to the right and rode for three days.

Suddenly a gray wolf appeared out of nowhere and ate the horse. Ivan wept and continued his journey on foot. Suddenly the gray wolf reappeared and said: "I'm sorry I killed your horse, jump on my back and I'll take you where you want to go!" Ivan trusted the wolf and told the animal that he needed to find the firebird. He climbed on the wolf's back and they sped off like a flash.

Ivan, assisted by a "gray wolf" not only

caught the firebird but also obtained a new horse and met a princess named Tsarevna (daughter of a Tsar) Elena the Fair. As they traveled, Ivan and Elena developed a true love. At the edge of Ivan's father's kingdom they stopped to rest. As they napped, Ivan's two older brothers, returning from their unsuccessful hunt for the firebird, came across the two and killed Ivan. Elena was told they would also kill her if she told what had happened.

Ivan lay dead for thirty days until the gray wolf found him and revived him with the water of life. Ivan came to his home palace at the wedding day of Elena the Fair and his brother. The Tsar asked for an explanation and Elena told him the truth. The Tsar was furious and threw the elder brothers into a dungeon. Ivan and Elena the Fair married, inherited the kingdom, and lived happily ever after with his friend the gray wolf on guard nearby. The three scenes from left to right are: In Search of the Firebird, Ivan and Tsarevna Elena on the Gray Wolf, and The Wedding of Tsarevna Elena the Fair.

The final tale told shown on these steins is **Maria Morevna**.

This story tells the tale of a young Tsar named Ivan. Ivan was in charge of the



Scenes from the Maria Morevna stein from left to right: ***Maria Morevna and Tsarevich Ivan, Kashchey and Maria Morevna, Tsarevich Ivan and the Beautiful Castle***

Kingdom and his three sisters following the death of their mother and father. On their way home from the funeral the sky turned black and a terrible storm arose. Suddenly a white falcon appeared out of the sky. He landed, turned into a handsome young prince, and asked Ivan for Maria's hand in marriage. Ivan gave his blessing and the two were married.

The same thing happened with his other two sisters: One year later during a violent storm an eagle appeared, turned into a handsome prince and wed Olga. Another year passed, another horrific storm appeared, and this time a raven arrived and also turned into a handsome prince. He wed Anna. All three girls now lived away in their husbands' kingdoms.

Missing his sisters, Ivan decided to visit them and on the way he came across the battle camp of Maria Morevna, a beautiful warrior-princess. After two days at the camp they fell in love and got married. Ivan was now staying at her kingdom.

After some time Maria had to leave to go to war. She left Ivan in charge but forbade him and to go into one dark cellar room. But out of curiosity Ivan went into the room, where he found Koshchey the Deathless in iron chains.

Ivan felt sorry for him and gave him some food to eat and wine to drink. Koshchey got his power back, broke the chains, and in a whirlwind he flew away. He caught up with Maria Morevna, over powered her, and carried her off with him.

Ivan wept for days but then began to search for his beloved wife. In his search he passed through the kingdoms where his sisters lived. Their love and encouragement kept him going.

On his third day into his resumed search he found Maria Morevna alone and safe. Koshchey was out hunting and they used this opportunity to escape. But eventually Koshchey on his powerful horse caught up with them. He cut Ivan into small pieces and left with Maria. Ivan's brothers-in-law sensed that something evil had happened and searched until they found Ivan. They sprinkled him with the water of life and revived him.

Prince Ivan now knew that the only way to outrun Koshchey's horse was with a horse from Baba Yaga (the witch) who lived beyond the Fire River. On the way to Baba Yaga's he became very hungry. He wanted to kill nestlings, but the mother bird begged him not to. Then he wanted to take honey from a bee-

hive, but the bees asked him not to destroy it. When he wanted to kill a lioness' cub, the lioness begged him to be kind. Prince Ivan did not hurt anybody.

In gratitude these animals helped him be a herdsman for Baba Yaga's horses for three days, which saved him from Baba Yaga's wrath. Ivan took the wise advice of the bees to take one scruffy small horse and run away from the evil witch. Prince Ivan took good care of the horse and when it became strong he returned to Koshchey's house to take his beloved wife home. Koshchey overtook them, but was over powered by Ivan's horse. Ivan killed Koshchey, burned his body, and scattered his ashes in the wind. Ivan and Maria Morevna visited his sisters and thanked their husbands, the raven, eagle, and falcon. Then they returned to their kingdom where they lived out their lives happily and in peace.

I thoroughly enjoyed (and still do) the beauty of these steins and the dramatic visual presentation of the tales. But I became curious, of all the available Russian fairy tales, why pick these four?

#### **And now the rest of the story –**

As I began researching everything I could find on these four fairy tales I came across a limited edition book about these, and only these four Russian fairy tales.

In 1978 the *Viking Press* published a book *"The Firebird and Other Russian Fairy Tales"* (ISBN 0-670-31544-3). This book was a tribute to the great Russian illustrator Boris Zvorykin (1872 – 1942). It contained the complete story of each of the four fairy tales as well as the 26, 5-color illustrations prepared by Zvorykin. The fairy tales having their stories told were ***The Firebird, Maria Morevna, The Snow Maiden, and Vassilissa the Fair.***

Boris Zvorykin was one of the last and most impressive artists in the Russian tradition of book illustration. Zvorykin was born and raised in Russia in an upper middle-class family. He attended the prestigious Russian High-



School for the Moscow School of Painting, Sculpture, and Architecture. Zvorykin left Russia after the Revolution and settled in Paris, where he began to work at the publishing house of H. Piazza. At some point in the 1920s he made the original of this book as a present for his employer, Louis Fricotelle.

Zvorykin himself translated his four favorite Russian fairy tales into French, writing them in calligraphy, and illustrating them on heavy vellum paper which he then bound in red Moroccan leather embossed with Russian motifs. Fifty years later, Andreas Brown of the Gotham Book Mart brought Zvorykin's manuscript to the attention of Jacqueline Onassis, an Editor in the Russian Style. She was connected with The Viking Press, who decided to issue the book in a format that would make it ac-

cessible to the public. All the illustrations were reproduced from Zvorykin's original artwork which is now housed in the Metropolitan Museum of Art in New York.

It turns out that the Villeroy & Boch Russian Fairy Tale steins described above were produced by Villeroy & Boch in 1978 in conjunction with Viking Penguin, Inc. and the publication of the book by Zvorykin. I spoke with staff at both The Viking Penguin Press and the Mettlach Museum but no one found any existing records talking about how the collaboration was actually conceived or any other history between the two companies.

Because of the success of the 1978 series, a second set of steins was produced with a date of October 1, 1989. Since the 1978 series was a limited edition and all molds had been destroyed, the new series had to have its own unique look. Also, Villeroy & Boch told me they did have records of wanting a lower cost. The 1989 edition of the Russian fairy tale steins consisted of four sets of three steins with each stein having only one of the illustrations (scenes) displayed on the initial series.

For example, the initial series of Vasilissa the Fair had one stein with three panel scenes of different illustrations. In the second stein series of Vasilissa

the Fair there were three steins, each having one wrap around scene from the three illustrations. The example of this stein is from the second (1989) series. This is one of the now three steins showing Vasilissa the Fair. The scene from the left side panel of the original stein is displayed here twice - once on each side with a gold band separating them down the middle of the stein.

These steins were now only 6.25 inches tall and 1/3 L capacity. The new lids were pewter and domed. The 1989 series was a much larger limited edition of 12,500 worldwide. Each stein in the second series also had matching plates produced. Thus, there are 12 steins and 12 plates each having one of the original scenes. Here is a sample of one of the plates. It shows the center panel scene from "In Search of the Firebird, Ivan and Tsarevna on the Grey Wolf, The Wedding of Tsarevna Elena the Fair."



The Curator at the Mettlach Museum I was communicating with consistently referred to this second set as "*The little Fairy Tale steins.*" Many companies like Kovals and Replacements LTD often refer to the two series as Russian Fairy Tales—Large and Russian Fairy Tales—Small.

Moral of the story – modern steins can be of exceptional quality, exciting design, vividness of color, and have an interesting history. And, one day they will be old. Maybe then some of them will get the attention they deserve.

**Note:** Like all fairy tales, there are many versions to these tales. I described these closely to how they were translated by Zvorykin.



Front and Back Covers from Boris Zvorykin's Book



One of three steins from the second series representing the fairy tale Vasilissa the Fair

## A Weather Frog as a Stein Lid Decoration

By Jim Sauer

SCI Master Steinologist



A small green tree frog midway up a ladder on a silver lid, as shown in Picture 1, makes an unusual decoration, and information from the internet helps to explain what this is all about. Long before modern weather forecasting, farmers as always, were concerned about daily weather changes. During the nineteenth century German farmers discovered a forecaster in the small green tree frog, which disappeared before bad weather, only to be seen again as good weather approached.

As the story goes a young farm boy would be given the task of finding a frog, placing it in a glass jar partially filled with water, which also contained a miniature ladder. The boy then covering the jar with a thin piece of cloth, and tied the cloth to the rim of the jar. The amphibian would climb the ladder predicting approaching good weather, depending on how high it climbed out of the water. (No one is talking about where the miniature ladder came from). The frog in turn, would move down the ladder and return to the water when bad weather was moving toward the area.

Just to continue the story a bit further, Heinrich Schlitt featured a weather frog in a lithograph. The print shows a forest scene, with a bearded gnome preparing to feed a frog on a small ladder inside a covered glass jar, which is partially filled with water. There is also a colorful post card by Schlitt which shows a gnome pushing a small wooden wheelbarrow loaded with a covered glass jar containing a frog climbing out of the water on a small ladder, and a second frog at the top of



the jar, which is shown in Picture 2.

Furthermore, modern day German meteorologists are occasionally called "Wetterfrosch" which means "weather frogs." There is also a TV program for children in Freiburg which includes an animated green frog that carries an open umbrella in rainy weather.

Returning to the stein, the silver lid has a green frog climbing a ladder to a large hops bud, which could mean good weather and the expectation of good beer. The decorative silver includes the hops bud thumblift, surrounded by a large split stem, three finely detailed leaves and several thin curled tendrils. The engraved lid seems to indicate the stein could have been presented as a memento, or perhaps awarded as a token of esteem, at a professional conference in Zurich and reads as such:

**Ihren lieben  
B. Huchsinger  
dies physiologische Gesellschaft  
Zurich, 22 Dez 1878**

The translation is:

**To their dear  
B. Huchsinger  
the Physiological Society  
Zurich, 22 Dec. 1878**

Physiology is the study of central nervous systems in living organisms, and could be the link to green tree Frogs, which seem to react to changes in barometric pressures as changes in



the weather occur. There could also be a bit of humor here considering the time period of this stein was 135 years ago.

This colorless glass stein, as shown in Picture 3, is a good combination of a decorative lid with a moderately decorated cut glass body. The unique silver lid gets the first glance, but the glass body with eight vertical facets, a cut handle and a star cut base of sixteen points is worth noticing. Most silver lidded glass steins are from the fourth quarter of the nineteenth century, and the quality varies from good to very elaborate. This piece has a nicely balanced design, without appearing over done, and looks great when placed on a display case shelf with adequate lighting.



Credits:

Bryan Yeaton: The Weather Notebook.

Illustration of Froggy the Weather Frog:  
[www.wiegran.de/wetterfrosch.htm](http://www.wiegran.de/wetterfrosch.htm)

Floyd Dietlein: *Prosit*, December 2003  
Heinrich Schlitt Postcards Pages 1540-1542.

Translation by Dagmar Rives



## Never Say Never

By Rich Cress  
Former *Prosit* Editor

Or in this case, never say all. In the last issue of *Prosit*, Jim Sauer wrote a very nice and informative article on overlay glass steins. Very useful for people not familiar with how these babies were built.

In it he stated that, "virtually all overlay stein handles were made of colorless glass..." And I agree - mostly. As you can see in these photos, this pair of overlay steins are quite elaborate, including the handles!

Certainly this maker went to a lot of planning and trouble in order to avoid the colorless handle regimen of his day. To create this pair, I'll guess that two expert glass guys worked together in order to make and marry the overlay handles at the same time they were making the steins. The time and effort must have made these quite expensive when they were made. 1860's-1870's is my educated guess. And I wonder if the glass cutter might have been just a little nervous when doing his job on these beauties.

In addition to the wonderful overlays, each is nicely enameled, but not to detract from the glass, just to add a little more decor.

I was extremely lucky to find them in Knoxville, Tennessee, about 35 years ago in an auction. And paid dearly...\$350 each! I doubt if they are unique, as I'm sure they were admired back in the day and those admirers would have asked for one or two for themselves, you would think.

If anyone has overlay steins with overlay handles, I'd love to see them. Note that there was also a double overlay stein, with a matching double overlay handle in Ron Fox's July 2016 auction, number 317. And if anyone has two matching thumb lifts, I'd like to acquire them.

I wonder if the original thumb lifts might also have been double-overlays? Probably not, but...?



## More Early Stein Ads

### Nürnberger Gänsemännchen

A. Kirsch, Nürnberg



Translation:

1/2 liter - Original! - Novelty!

Beer stein depicting the little Gooseman of Nuremberg. Exactly like the illustration (made) out of genuine porcelain (in) color with lithophane and official grade tin (pewter) mountings. Price each 3 marks. (Prepared) for shipping 50 Pfennig per box. Only sold and sent by cash on delivery from A. Kirsch, Nuremberg, Josephsplatz 21.



### Bismarck-Krug

J. C. R. Wölfel, Jever

Translation:



Bismarck Honored!

Bismarck Stein, 1/2 L, in ivory Majolica, richly detailed, with a portrait of the Prince and an illustration of the (Pewit Egg) Presentation Pokal given by the Chancellor to his loyal (supporters) in addition to (his) saying: "We Germans fear God (but nothing else in the world!). Price 6 Marks, only available from J. C. R. Wölfel, Jever.

This stein was the subject of an article in the March 2016 issue of *Prosit* by George Schamberger. Manufactured by Merkelbach & Wick, the stein features a central image of the silver Berliner Peewit Pokal presented by Bismarck to the Faithful of Jever.



### Vexi[e]r-Bier-Seidel

R. Musik, Berlin

Translation:



Puzzle-Beer-Stein (made) out of Majolica, most beautiful ornament for any table; only the owner can (be able to) drink from it, shipping including packing with prepayment or cash on delivery 10 marks from R. Musik, Berlin, Passage 13.

### Flaschen-Krug

S. Liebschütz, München



Translation:

Bottle-Stein. Novelty.

1/2 liter stein (made) of the finest blue pottery with the best original molded (figures of): tom-cat, monkey, herring, etc. (drinking symbols). Sent only with cash on delivery of 3 marks includes packing thru "3 Mark-Bazar", S. Liebschütz, Munich.





Note: Liebschutz also offered a very similar stein with a figural handle of the devil and a dwarf at the rim of the bottle as *Mephistokrug*.

### Vestner Thurm-Seidel

A. Kirsch, Nürnberg



Translation:

*Gesetzlich geschützt* = legally protected as in patented or copyrighted.

Novelty! Fortress Tower-Stein near Albrecht Dürer (house). Exactly like the illustration (made) out of old German stoneware with fine tin (pewter) lid. Price 3 marks each, boxing 50 Pfennig. Sent only with cash on



delivery from A Kirsch, Nuremberg, Josephsplatz 21.

The Vestnerthurm stein is interesting for several reasons, not least that it seems to be uncommon. As shown in the ad, there are relief vines on the tower wall to the left of the handle. The stein appears in *Character Steins: A Collectors Guide* by Manusov and Wald, but we were unable to find a photo on the Internet. Fortunately, it was depicted in *Prosit* in an article by Charlotte Whitham (*Castles and Other Buildings*, Dec. 2005). Her description reads as follows:

“Reinhold Hanke made this stein with a flared body that has what seems to be water around the base. The only door is at the back of the stein and there are vines climbing the tower. This stein comes in blue-gray and cream. It is ½ L. The thumblift is a young boy holding two shields, one with the harpy and the other with the eagle/flag.” Both of these shields were used as civic seals for the city.

### Carl Holl, Stuttgart Gold- und Silberwaarenfabrik



An ad by Carl Holl of Stuttgart features this *Bierglas*. With silver coating it cost 9.50 Marks, gold decoration added an additional 3.1 Marks.

### Kamerun-student

J. Neumark, München



Translation:

Cameroon - Student. Most original beer stein with beautiful lithophane in genuine durable porcelain each 3.50 marks includes packing sent from Munich cash on delivery thru J. Neumark Glass & Porcelain Shop, Munich.

Note: This stein was also advertised for sale by M. H. Neumeyer, München.



### Die Ulmer Bierseidel Fabrik J. Keller & Cie.



Translation:

recommend their beer stein, 1/2 liter steins and glasses with patented, removable lid, solidly made from double nickel plated Britannia (metal)(lead free) from 2 marks, to 1.30 marks respectively, depending on the form type as determined by the use purpose. We take the liberty in this regard to make the appropriate price according to our adjacent illustrations which serve to indicate the form type. A corresponding rebate for larger quantity purchases.

## Andenken an den Raupenhelm Bierkrug

S. Liebschütz, München



Translation:

Souvenir of the *Raupenhelm*  
(Dragoon's Crested Helmet)

Beer Stein with lid in the form of a Dragon's Crested Helmet.

1/2 liter Crystal Glass 4 marks

1/2 liter Ivory Stoneware 5 marks

1 liter Old German blue stoneware

6 marks

Packing 50 Pfennig cash on delivery  
S. Liebschütz & Co., Munich

## Mit Musik

Albert Rosenhain, Colonaden



Translation:

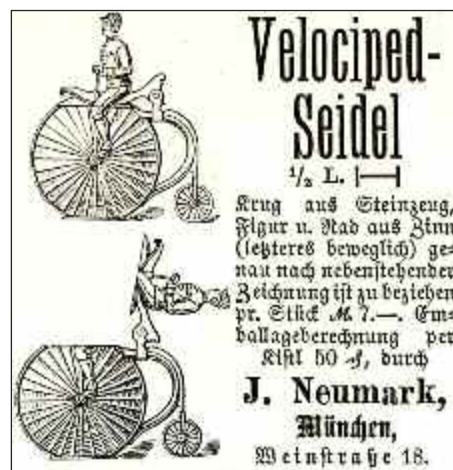
With Music. (Above lid): By lifting up (it) plays. (In handle): Original! Beer steins, play 2 (musical) pieces, prime quality, 15 Marks each. Newest Music

Works (by) "Symphonion". Medium (size) steel note board has available over 1000 musical pieces (to chose from) to play. Each 9, 25, 45, 60 and 124 Marks. Note board (per) piece 50 Pfennig. Music box from 1.50 - 105 Marks. Newest album with music, each 8.50, 9, 10, 12, 15, 20 Marks. Illustrated Display Catalogue free.

[Ed. note - This ad offers several different items in various sizes, and it is particularly difficult to translate.]

## Velociped-Seidel

J. Neumark, München



Translation:

Velocipede-Stein

1/2 liter stein (made) out of stoneware, figure and (rear) wheel (made) out of tin (pewter) (the latter movable) exactly like the illustration (and) available price each 7 marks. Packing price 50 Pfennig per box thru J. Neumark, Munich, Weinstraße 8.



This article, one of a series begun by Ron Fox, is the result of the collaborative efforts of Andre Ammelounx, Roy De Selms, Walt Vogdes and Chris Wheeler; plus Matthias Stich, the source of the ads.

## Seen in earlier articles:

March 2015

Krieger- u. Veteranen-seidel  
Der Kamerun-Student  
Deutscher Michel  
Mephistokrug

June 2015

Bismarck-Seidel  
Das Dresdener Seidel  
Alpinenseidel  
Das Damenmodeseidel  
Shrapnel-Steinkrug  
Bierseidel von Stein und Glas

June 2016

Bismarck-Seidel  
Damenmodeseidel  
Schlaraffen-Seidel  
Schrapnell-Krug  
Der Kamerun Student  
Krieger- u. Veteranen-seidel  
Kamerun-student  
Dresdner Bierseidel  
Dresdener Bierseidel und Krüge  
Das Dresdener Seidel  
Alpinenseidel  
Das Alpinenseidel  
Mephistokrug  
Deutscher Michel  
D' Loni war a net ohni!  
Der Blaue Teufel  
Münchner Frauenturm

These ads and the accompanying stein photos are but a hint of the information compiled by SCI Master Steinologist Chris Wheeler for his website, [SteinMarks.co.uk](http://SteinMarks.co.uk). Chris continues to add new information to his very extensive site helping collectors research logos, trademarks, history of manufacturers, artists, decorators, pewterers, finishing shops, etc. All those minor marks on your steins which you have never been able to entirely understand? Give Chris' site a try.







# AMOCA

American Museum of Ceramic Art

399 North Garey Ave.  
Pomona, CA 91767  
909-865-3146  
[frontdesk@amoca.org](mailto:frontdesk@amoca.org)

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



*Mettlach: Folklore & Fairy Tales* is currently on display at AMOCA and includes 140 objects from the Robert & Colette Wilson collection. The Mettlach Plaque # 263/1044 "Lohengrin's Arrival" shown above exemplifies the theme of this display.

Among the over 3,000 other pieces in the collection that are accessible, but not currently on display is the group below of some of our Character Steins and Beakers.



From left to right: "Owl" stein VBM #2036; "Pretzel" stein VBM #2388; "Boot" beaker VBM #225 designed by Ludwig Foltz II; "Barrel" stein VBM #675 (one of many variations) and "Renaissance Lady" beaker VBM #5045.

\$4300



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for the 2017 Chicago  
SCI Convention Auction**

\$1900



\$3800



\$10,200



\$9000



\$1600



\$8400



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