

# STEIN COLLECTORS INTERNATIONAL PROSIT

Vol. 2, No. 96

The Beer Stein Magazine

December 2015

## Photos From the Road

by Ron Fox



## A Unique and Rare Occupational Stein

by Ken Etheridge



## Saint Florian: The Rest of the Story

by Ken Fahrendorf



## Finding the Inspiration for the Scenes on Your Stein

by Ron Gray



## 2016 SCI Convention in Corning, NY

July 13-15, 2016  
hosted by the Thirsty Knights

## What's Inside

Two Patriotic Postcards by Fritz Quidenus.....	3
by George Schamberger	
Photos from the Road.....	4
by Ron Fox	
Finding the Inspiration for the Scenes on Your Stein.....	12
by Ron Gray	
Uncle Remus Pitcher.....	17
by Jack Strand	
A Unique and Rare Occupational Stein.....	18
by Ken Etheridge	
Translations - Literal or Lyrical.....	19
by Walt Vogdes	
SCI Convention Gazette - Saturday Edition.....	20
by Martin Estep	
SCI Convention Gazette - Sunday Edition.....	21
by Martin Estep	
Convention Photos.....	22
by Martin Estep	
SCI 2015 Convention in Orlando, FL.....	24
Carolym Estep	
Patriotic or What?.....	26
by Don Franz	
A Romanian Tankard.....	27
by Martin Kiely	
Two More Rare HR Steins.....	28
by Marty Cameli	
Saint Florian: The Rest of the Story.....	29
by Ken Fahrendorf	
Pan-American Exposition Beer Stein.....	30
by Harry Magee	
Steins Come Home!.....	30
by John Kelly	
A Steins Meaning is Open to Interpretation.....	31
by Steve Breuning	
A Pewter Stein by Anton Schreiner.....	32
by Ron Gray	

### Visit the SCI web site at

[www.stein-collectors.org](http://www.stein-collectors.org)

#### **Prosit** (ISSN 0147-5274)

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

POSTMASTER: send address changes to  
SCI, 8002 NE Hwy 99 PMB 72, Vancouver, WA 98665

Direct organizational correspondence to:  
Fred Ellis

W8737 Bridie Lane  
Beaver Dam, WI 53916 or  
[SciExDir2015@gmail.com](mailto:SciExDir2015@gmail.com)

**Note: Deadline for the next issue is October 15.**

Send all editorial items & advertising to:  
Prosit Editor, Steve Breuning  
1439 Lake George Road  
Oxford, MI 48370 or  
[svcovote@aol.com](mailto:svcovote@aol.com)

Steve Breuning - Editor  
Editorial Staff: Walt Vogdes  
Ted Haessler

STEIN COLLECTORS INTERNATIONAL, INC.  
© 2015 ALL RIGHTS RESERVED  
Reproduction in whole or in part without written  
permission is prohibited.

## A Message From Executive Director Fred Ellis

Another great convention has come and gone. You will enjoy Martin Estep's photographs and read Carolyn Estep's article about the convention elsewhere in this issue. Carolyn received the Jack Heimann Service Award for her years of service in support of convention registration and operation. Other significant award recipients were Bill Hamer (Master Steinologist), Joe Christensen (Jack Lowenstein Editor's Award), Charlotte "Skip" DeMars (Miss Beer Stein) and Suzanne Elliott (Floyd Dietlein *Gemütlichkeit* Award). That last award was re-named this year in honor of Floyd Dietlein, a man who had a smile and a story for everyone he met.

The convention is SCI's annual business meeting, and a number of changes have taken place. Leaving their positions are Dave Lowry (who resigned as Executive Director this summer), Justin Pimental (President), Sue Fox (1st Vice-President – Conventions), Ron Fox (Editor of *Prosit*), Bruce Burner (Chief Financial Officer) and Casey Hayes (Director of Internet Activities). Bruce will continue in office as CFO until the annual accounting process is completed. Changing chairs are Bernd Hoffmann (formerly Membership Database Manager, now succeeding Casey Hayes as Director of Internet Activities) and Steve Breuning (formerly Chapter Development and Support Officer, now succeeding Ron Fox as Editor of *Prosit*). Continuing in office are John Kelly (2nd Vice-President Membership) and Lyn Ayers (Museum Director/Librarian). Newcomers to office are Mike Whited (President), Fred Elis as Executive Director (appointed to fulfill Dave Lowry's term), Charles Hill (1st Vice-President Conventions), Dick Skaggs (Chapter Development and Support Officer) and John Strassberger (Membership Database Manager). After all of the above changes we are left with one open position: Chief Financial Officer. If you have accounting or Quick-Books experience and are willing to contribute your services, we want to hear from you. Bruce Burner, current CFO, will assist during a transition period.

Folks, these are the people who are working for you to keep our organization vibrant and vital. All of them can be reached by email by following the links on the SCI web page.

I thank all of our member-officers who have given of their time and talents to nurture this organization. Oftentimes their work is behind the scenes, and may be overlooked. I assure you, each and every one of them deserves our thanks.

The 2016 SCI Convention, our 50th, will be held in Corning, NY on July 13-15, and we anticipate a proposal from the Meister Steiners to host the 2017 Convention in Rosemont, IL, dates to be announced later. We are still looking for chapters to host conventions in 2018 and 2019. If you think your club might be interested, please contact Charles Hill, 1st VP Conventions, at [hillc42@gmail.com](mailto:hillc42@gmail.com), or myself at [sciexdir2015@gmail.com](mailto:sciexdir2015@gmail.com).

We need articles for *Prosit*, so get out your favorite stein and tell us about it. In our local chapter, members who write up an article about one of their steins and then have it published in *Prosit* receive a free dinner from our local chapter.

I hope you all have a great Holiday Season.

*Prosit*



Fred Ellis  
SCI Executive Director

W8737 Birdie Ln

Beaver Dam, WI 53916



## Two Patriotic Postcards Designed by Fritz Quidenus

By George Schamberger  
SCI Mastersteinologist

Inspired by Terry Hill's excellent article on Fritz Quidenus in PROSIT Dec. 2014 Page 28.

Card #1; A young german man under an oaktree, sword in his hand, holding a flagstaff with a black, white, and red flag. The flag's finial is a cluster of *Kornblumen* (cornflower/bachelor-buttons). The young man's shield leans against the tree and is also decorated with black, white, and red with the *Kornblumen* in the middle.

The verse translates as, "All Germans are alert towards cowardly disloyalty." Across the bottom of the card is the first verse from a patriotic song, *Der Gott der Eisen wachsen liess, der wollte keine Knechte* (The God who made iron didn't want men to be slaves).

Card #2 is slightly different: notice the different flag and shield. Both contain the cornflower in the middle but now the colors are black, red, and gold. The middle verse is different as it translates as, "German frontier guard. Who is German should stay German." The bottom of the card has the same patriotic verse as found on the first card.

Card #3; Germania with the black, red, and gold colored flag with a double headed eagle. This is from a painting by Philipp Veit, 1848.

Card #4; A *Kornblumen Kranz* (cornflower wreath).

Germany has two competing traditions of national colors, the black, red, and gold as well as the black, white, and red. This goes back to 1840 when the black, red, and gold colors first appeared. It was to symbolize the movement against the "Conservative European Order" established after Napoleon's defeat.

The short lived Frankfurt Parliament (1848-1850) declared black, red, and gold the colors of the German Confederation, as part of the Austrian empire (see double eagle). In 1850 the Frankfurt Parliament collapsed and the German Confederation was restored under Austrian presidency. There were big differences within the Confederation, should it be a "Gross Deutsches Reich" (Greater Germany with Austria) or a



lesser Germany without Austria, only German lands.

This led to the Austria-Prussian war of 1866. The southern German states allied with Austria and they adopted the black, red, and gold tricolor as their flag. The Kingdom of Prussia (with their north German allies) defeated Austria and paved the way for the lesser German solution.

The color schemes were believed to originate from the "Lützow Free Corps" mostly university students, formed during the struggle against the occupying forces of Napoleon. Uniforms were mainly black with red trimmings and gold buttons.

The *Nord Deutsche Bund* (North German Union) opted for the colors black, white, and red -. Black and white for the Prussian colors, white and red for Brandenburg and the Hanseatic-cities. These tricolors were assigned to the German Reich at the German-Franco war 1870/71.



King Wilhelm I of Prussia approved the color choice. The absence of gold from the flag made it clear that the German state did not include the "black and gold" colors for the monarchy of Austria. The black, white, and red tricolor remained the flag of Germany until the end of the German Empire in 1918.

\*Why the *Kornblumen* (cornflower/bachelor-button)? Here is the story:

As the Royal family was fleeing from Napoleon to Tilsit, a wagon wheel broke. While waiting for repairs Queen Luise picked *Kornblumen* on the roadway along the edges of the corn, barley, and wheat fields. The corn flower, red poppy, and daisies were blooming in abundance. Queen Luise wove them into little wreaths for the children's hair. One of the children was young Prince Wilhelm, later the Emperor of all Germany. From this time on, the *Kornblume* was Wilhelm I's favorite flower. And that's why we find this lovely blue flower on steins, pipes, plates, postcards, and more.



## Photos From the Road

### Thirty Eighth Installment

by Ron Fox, SCI Master Steinologist

Daniel O'Hara founded the O'Hara Dial Company in the late 1890's in Waltham, Massachusetts. They specialized in making enameled clock and watch dials. They also began to make a series of beer steins with enameled copper inlay lids. The stein bodies were made for them by the Lenox firm in Trenton, New Jersey. The pewter mounts were made by Manning Bowman of Meridan, Connecticut. Their part in the manufacture of these steins was their enameled copper inlays for the lid. In spite of the minor part in the making of these steins, O'Hara Dial sold them under their own name and each were appropriately marked.

The top row features three golf steins each having a golfer at different points of his stroke. They come in brown, green and red transfer colors.

The most common subject matter in O'Hara Dial steins is monks. The second row shows three views, a monk carrying a basket, a monk carrying a barrel and a monk carrying a pig. These three steins depict the three different body styles, rounded base, slightly waisted body and straight sides.

The third row has two Art Nouveau women and a violinist holding his hat out for tips. Again you can see the three different body styles.

The bottom row begins with a scene of a football player. The second stein depicts the game of soccer. Like the golf steins at the top of the page, these two other sports scenes are more sought after and expensive than the more common monks.

We finish the bottom row with another Art Nouveau woman stein. These Art Nouveau women are the most interesting and attractive for me.







Since the Lenox Factory made the stein bodies for the O'Hara Dial company, I thought this companion page should show examples from this firm, officially known as the Ceramic Art Company. They were founded in Trenton, New Jersey in 1889 by Jonathan Coxon and Walter Scott Lenox. Many American firms made beer steins during the late 19th and early 20th century, but Lenox should be considered the finest of the bunch.

The top row begins with a detailed monk scene in black coloring. Monk scenes were made famous by the German artist Eduard von Grützner and became widely used subject matter on beer steins.

Portraits of famous native American Indians were used for decoration on vessels made by the Rookwood art pottery firm in Cincinnati, Ohio. The second stein is the Lenox version of these Indian portraits.

Lenox made a series of plain white porcelain stein bodies, sold for outside firms to decorate. The last stein on the top row was made by Lenox but decorated and sold by Theodore B. Starr of New York.

The first two steins in the middle row are in the harder to find one liter size. Again, we see the monk subject matter.

Next we see one of the many different sports scenes used on Lenox steins. The northeast had many colleges with sports programs. Such subject matter was popular with many of their students.

The bottom row depicts two more monk scenes. As you might have guessed, monk scenes were the most common subject matter found on Lenox steins.

We end this page with another sports stein. Golf had become very popular in this country in the late 19th century. Lenox catered to this popularity with a series of golf steins. They are usually found in blue or green coloring with sterling silver lids.



Living in Northern California gives me the ability to visit several fantastic stein collections. One of my favorites is that of Bill Floyd. Bill's collection specializes in three major stein categories, glass, characters and early steins (16th thru 18th century). While there recently, I noticed how many faience steins he has with an occupational scene. As I always travel with my camera, here are some for you to drool over.

The first stein was made for someone in the Clergy. It depicts the salvation lamb of Christ and is from the Nurnberg factory. The quality and sharpness of the decoration is far above what is usually found on faience steins.



The next stein was made for Peter Fischer in 1769 by the Nurnberg factory. It was painted by artist Friedrich Marx and shows a man performing the occupation of a barrel maker.

The last stein on the top row is from the Crailsheim faience factory. The prominent brewers symbols are in an oval beneath a crown and flanked by two lions. This is my favorite faience factory.



The middle row begins with a stein depicting all of the tools a blacksmith would use. It is from the Schrezeheim factory.

The stein in the middle of the page is from the Durlach factory and was made for a wagon wheel maker in 1762. This factory preferred to use the pear shaped body (birnkrug).

The middle row ends with an Austrian faience stein made for a miller at the Salzburg factory. After the harvest, these men were of great importance.



The bottom row starts with a stein for a weaver that was made at the Ansbach factory. The owners initials are above the weavers symbol and the 1743 date.

Next is a stein made for a taylor. It features a pair of scissors held by two lions and the date of 1778. It is from the uncommon Ludwigsburg factory.

The last stein on this page is to a shoe maker. A boot and shoe are within a wreath. A nice example from the Dresden factory.







This page starts with a stein made for a butcher at the Bayrueth factory. You can see the bulls head and crossed axes. It has the owner initials and is dated 1796.

The second stein is another Bayrueth faience butcher occupational showing how they slaughter the cattle. I will think twice before having my next hamburger.

The last stein on the top row was made for a mason by the Nurnberg factory. Along with the implements for this trade, it has the owners initials and dated 1769.



The middle row starts off with another Nurnberg stein made for a miner and dated 1751. It shows crossed picks a shovel and torch used for that trade.

The middle of the page has a stein featuring a standing lion holding a fish. An interesting stein from the Bayrueth factory. You rarely see any occupational steins for the fishing trade.

We end the middle row with a stein from the Oettingen-Tiergarten factory. It features all the tools needed for a builder. A tough factory to find.



The bottom row begins with an Altenburg stoneware stein. It is another butcher occupational with the slaughter scene done in the applied pearl-work technique. It took several thousand stoneware beads to create the scene.

The next stein looks like another faience, but it is made of milk glass. It too is a butcher occupational and probably the busiest decoration you will ever find on this type of enameled glass stein.

The last stein was made by the Ansbach factory. It took some time to figure out what occupation the scene was depicting. It is for a blacksmith that only made nails. I think you could consider this an obscure occupation.

Mary Gregory (1856–1908) was an American artist known for her decoration of glass products at the Boston and Sandwich Glass Company in Cape Cod, Massachusetts. She was particularly well known for her paintings of Victorian Era children. Any glass with white enamel decorations has erroneously been attributed to her. The examples on this page were not decorated by her or even made in this country. It would be proper to call them Mary Gregory type steins.

The transparent nature of glass pulls light into itself and illuminates the color it is made from. The shape and different thickness of the glass creates attractive optics.

The top row begins with a stein made in cranberry colored glass. Besides the beautiful enameled little girl, the circular optics adds another dimension to the stein.

Next is a stein made of green glass. Notice the pumpkin-like optics of the bulbous base.

The top row ends with a stein made in dark amber. It features the more common place circular optics found on these steins.

The middle row starts with another amber piece, but much lighter in color. It has no optics in the glass.

Next is one in green glass with less obvious pumpkin-like optics in the base.

The middle row ends with a stein made in light blue coloring. The circular optics are more pronounced in this piece.

The bottom row starts with a stein in deep blue coloring. It has interior fluted optics.

These steins are usually found in colored glass. Clear glass, like this next example, are the least common.

We finish with another green stein with the circular optics.

These Mary Gregory type glass steins can be found in a wide range of colors and shades. They usually have inlay lids made of glass that is a different color than the body. As you can see from this page, they are very attractive.







It is common knowledge that the Mettlach factory made more beer steins than any other manufacturer. The United States was a major outlet for selling their steins. The next three pages show some of the many Mettlach steins made exclusively for the American market.

The first stein was made for the 7th National Guard Armory in New York. Their building was dedicated in 1880 and is located at 643 Park Avenue, in Manhattan. It is better known today as the Park Ave Armory.

Next is a stein made for the 23rd Regiment Armory. The building is located at 1322 Bedford Avenue in the Crown Heights neighborhood of Brooklyn, New York. Both of these New York steins feature American flags and numbers and symbols.

The last stein on the top row was made for patriotic Americans. It has the American flag and shield on the body, inlay and figural thumblift. On occasion, you find the letters FOE on the top rim. This stands for the Fraternal Order of Eagles.



No American city had more souvenir steins made for it than Saint Augustine Florida. The middle row begins with Mettlach's example for this city. It features a figural alligator handle.

The middle of the page shows my all-time favorite Mettlach stein. It depicts famous buildings from the city of Chicago. It is a stunning piece.

Next is a PUG from Newport, Rhode Island. This city was a famous resort town around the 1900 era.

The bottom row starts with a very interesting stein. It was made for a drinking club in the Philadelphia area in 1895, called Seidel Science. If anyone can shed more light on it, I am all ears.

The last two steins were made for Cornell University. They were designed and ordered by two Cornell Alumni.



This page continues with more steins made for American colleges. The first one is for Yale University. The glazed relief panel is their college seal.

Most of our colleges already had active sports programs around the 1900-1910 era. The next two steins are identical with a football scene on one side and baseball on the other. The only difference is the seal in front. One is for Princeton while the other is for Harvard.

The middle row begins with a PUG stein featuring a student in a graduation robe and the school seal.

The middle of the page is similar to the first stein. It is for Yale University, only it is on a short 1/2 liter body.

The last stein on the middle row was made for the less famous Ivy League school of Brown University. It was founded in Providence, Rhode Island in 1764.

The bottom row is a tall 1/2 liter PUG for Yale University. It depicts one of the school buildings, their seal and two school flags.

The next stein features a scene of the first American football game. The most appealing part of this stein is the figural football inlay lid. I bought mine about 30 years ago and it has never lost its appeal to me.

Since the bicycle was developed in Germany during the early 1800's, it has gone through many changes. Bike riding became very popular around the 1900 era and bicycle clubs were established in Europe as well as here in America. This next stein was made for the League of American Wheelmen. It shows a wheel with the LAW initials beneath an American shield. The bicycle riders are racing on one side and taking a leisurely ride on the other.







Mettlach made many steins for American breweries. The top row begins with one made for the Martin Moehn Brewery of Burlington, Iowa. A very scarce piece.

Next is a stein made for the Anheuser Busch brewery. It has a portrait of Adolphus Busch, the brewery's founder. It is not terribly rare, but commands a high price.

The last stein on the top row is extremely rare. It is a prototype for the Quinn and Nolan brewery in Albany, New York. No order was ever placed, so the stein was never put into production.



Another New York brewery was that of George Ehret. This brewery must have placed a very large order, as this stein turns up often.

The middle of the page shows a stein from the Chicago brewery of E. Tosetti. They brewed their own beer as well as imported beers from Europe.

The last stein on the middle row was made for the Rochester Brewery of Bartholomay's. This brewery had a wide variety of steins made in several sizes and background coloring.

The Benevolent and Protective Order of Elks have chapters in most cities. The bottom row starts with a stein made for this American club.

Mettlach made many beakers. Besides their normal production, they made dozens strictly for the American market. One of the rarest and most interesting is the one made for Salem, Massachusetts. It is the site of the witch trials in colonial Massachusetts in 1692. It shows a witch riding a broom.

The last Mettlach item made for the American market is another souvenir beaker for the city of Denver. Another difficult piece to find.





## Finding the Inspiration for the Scenes on Your Stein

by Ronald E. Gray © 2015

We love the German beer steins we collect because they provide us a glimpse of German life. We know that scenes from popular artwork have been the source of inspiration for scenes on beer steins. The paintings of Franz von Defregger (1835-1921) have been easily identified on many of our steins. But how about scenes that appear to duplicate those of other manufacturers. Were they duplicating one another or is there other artwork out there that they borrowed from? If a painting was the inspiration for the scene, I like to actually view the painting itself to see how closely it is represented on the stein. The online Beer Stein Library has a lot of beer stein catalogs and it does a good job of providing information about the source of inspiration (paintings, poems, songs, books, etc.) for the scenes found on our steins. Paul Harvey used to like to tell us "the rest of the story." I think there are many stories out there just waiting for us to find.

My first big find was the painting depicted on "the world's largest beer stein" made by Simon Peter Gerz. The former title of this 32 liter beer stein is shown in quotes as there is now known to be a 39 liter beer



"The world's largest beer stein", by Gerz. Photo credit: Ken Armke, OHI.

stein that was made by Mathias Girmscheid (see the Stein-Man web site). In the December 1967 *Der Gemütlichkeit* Russ Rudin reported seeing a beer stein over six feet tall with a lid featuring the bust of Kaiser Wilhelm. Replicas of beer steins or tankards used for advertising purposes are not considered for this title. Several people told me that the scene on the Gerz stein was from a painting by Peter Bruegel (sometimes spelled Brueghel) the Elder (1525-1569) entitled *Flemish Country Wedding*. Several web sites repeated that same message. I even traced it back to Roland Henschen's "Stein Makers" column that appeared in the September 25, 1971



issue of the Tri-State Trader. Roland (deceased), was a former SCI member and Master Steinologist, spoke German and made many trips to Germany to meet with stein makers to research information about steins. He obtained a lot of oral history this way. I had no reason to doubt the attribution, I just wanted to see the painting. It would be easy to do with the information now available at our fingertips with the advent of the Internet. I started my search with the title of the painting. While I did find Flemish wedding paintings, none proved to be the one I was seeking. I then moved my search to the name of the painter. The more I saw of his paintings, the more convinced

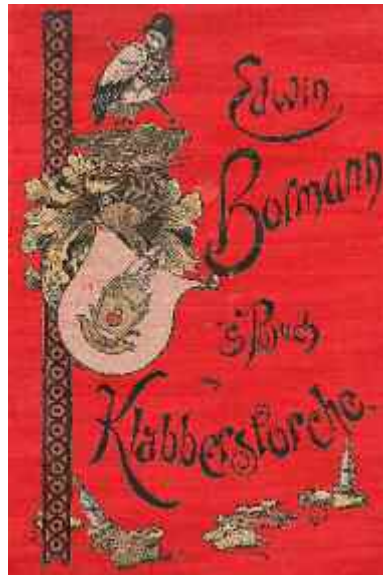


"Flemish Kermess" (Flemish Church Festival) by David Teniers, 1652. Note the highlighted portions of the scene as depicted on the stein.



I became that his style of painting was quite different, and I concluded that he didn't paint the scene shown on Gerz's stein. I searched several months without success. Finally I decided to search using a prominent feature in the scene, the man on a stump playing the bagpipes. This led me to the web page of a Celtic band in the north-east that featured the bagpipes. The site even featured a section devoted to paintings featuring bagpipes. I contacted the owner, Aron Garceau, to see if he could identify the scene on the stein.<sup>1</sup> He proved to be my Pied Piper as he led me to the right artist by suggesting it looked like the work of David Teniers the Younger (1610-1690).<sup>2</sup> I searched under that artist's name and found the painting. It was entitled *Flemish Kermess (Flemish Church Festival)* and is dated 1652.<sup>3</sup> It is easy to see how oral history distorted the true story. The boy holding the lady's train can easily be mistaken for a wedding scene. And the mistake in the artist, well, David Teniers the Younger was the son-in-law of Jan "Velvet" Bruegel who was the son of Peter Bruegel the Elder. That is a prime example of how oral history can get distorted.

My second find was the story behind the Babies stein (Reinhold Hanke mold 1276). Not only is there a story behind this stein, there are actually 36 stories, most likely written as poems, in a book written by Edwin Bormann. The title of the book is "*S Buch von Klapperstörche*" (The Book of Storks). Edwin Bormann was born in



Leipzig in 1851 and died there in 1912. He was a learned man with a wide range of interests. He was a poet, composer and author. His books ranged from children's books to works on Bacon writing Shakespeare's plays. Being from Leipzig, his book was written in the Saxon dialect.<sup>4</sup> This then accounts for the spelling difference between the main title on the book and that

on the stein, "*Klapperstorch's Musterlager*" (Stork's Samples). My copy of the book does not show a publication date, but it is circa 1890. Unfortunately, I was unable to locate an English translation of the book. The illustrations look intriguing and two of the stories are about Lohengrin and Julius Caesar.

The illustrations in the book were done by George Schöbel, a famous painter from Berlin.<sup>5</sup> I have provided photographs of the cover of the book and the page showing the illustration of the babies that was the inspiration for the stein. In the book the hats, which indicate the babies' future occupations, are at the top of the rack whereas on the stein they appear on the babies along with tools of their trade.



The book must have been quite popular in its day as a circus act, known as the Harrison Sextet, incorporated the babies into their routine as shown on the poster advertising their act.<sup>6</sup>



My next find was for a rather common salt-glazed stein I found on eBay. It was a White's Pottery Inc. of Utica, NY stein which I could use to complement my eclectic collection. More importantly, this one featured a buffalo on the right hand side. Unlike the usual three scenes found on German steins, White's Pottery generally preferred two scenes. This one had my name on it. I have a small collection of buffalos sitting around the house. Yes, I know there are no buffalos in America. Not that we killed all of them (it is estimated that about 70 million buffalos roamed North America at one time) to eliminate a food and clothing source to the Indians as a means of getting them to submit. It seemed that every saloon in the Old West featured a buffalo's head over the bar. But, there never were any buffalos in North America. The American buffalo is a Bison. We have gone too far down the wrong fork in the road to change the name now. Can you imagine me having a tribute to Bison Bill in the foyer of our home? How about coming home from school in the early days of television to watch Bison Bob and his pal Howdy Doody? Would you shuffle off to Bison to root for the Bison Bills? No, we aren't going to change now. My White's buffalo stein will just have to join the regimental steins and blue onion pattern steins in being stuck with the wrong moniker.



This stein proved to be one of the more interesting steins I ever acquired. I thought I was getting a twofer – a buffalo stein and a White's Pottery stein. It turns out I actually got a "fivefer" as you will soon see.

You would think having a buffalo on one side of the stein there would be another western scene on the other side, maybe an Indian or a cowboy. Not so, as the other side featured three men drinking from beer steins and using a barrel for a table. Obviously they were Germans. This was not unusual for a White's Pottery stein as they



featured German scenes and phrases on their steins and employed Germans to design and produce their steins. But I was still puzzled why White's chose that scene to display with the buffalo. In addition, the scene seemed vaguely familiar, but I couldn't quite recall it. Soon after I purchased my stein, I saw another one on eBay, although it was without the lid. I contacted the seller to see if he could enlighten me on the choice of the three Germans. He couldn't, but he did point out that his buffalo was on the left side whereas mine was on the right side. That is when I had my Eureka moment. Remember when you were small and asked if you could help your dad with a project? All dads would immediately tell their sons to go find a left-handed screwdriver or a left-handed monkey wrench. I had discovered a left-handed beer stein! The only question is which one is the left-handed beer stein? I suppose it depends on your point of view, which scene does one want to present to the public when they are drinking. This discovery of right and left handed steins makes this a "threefer" stein.

I found another listing that said the stein was more than likely made to order to be sold at the 1901 Pan American Exposition held in Buffalo, NY. The listing even cited an article from the June 1, 1901 issue of the *Utica Daily Press*. Unfortunately I couldn't pull up the article. I did, however, consult my book on White's Pottery and it did list a souvenir from the Pan American Exposition showing three German men drinking at a barrel and the Pan American Emblem (official licensed stein). The official emblem is two women in the shape of North and South America holding hands.<sup>7</sup> The official emblem was designed by Buffalo, NY artist Raphael Beck (1859-1947), who also designed the logo/emblem for the Lewis and Clark Exposition (1902) and the Louisiana Purchase Exposition (1903).<sup>8</sup> I believe my stein was an unofficial unlicensed stein (the

buffalo honoring the host city replacing the Pan American emblem) that could be sold at a lower price. If you remember your history, the 1901 exposition is where Leon Czolgosz shot President William McKinley on September 6, 1901. President McKinley died on September 14, 1901.<sup>9</sup> I now had a "fourfer" stein as it represents a piece of history as a souvenir of the 1901 Pan American Exposition. The White's stein featuring the Exposition logo is shown below.



Finally, I recalled where I had seen the scene of the three German men drinking by a barrel. I had recently completed an article on my Thewalt beer steins. Thewalt mold 336 contained the same scene. I also found the same or similar scene on Diesinger 34; Girmscheid 898 and 1130; Hanke 776, 1142, 1295, 1908 and 1919; Marzi & Remy 3089; Merkelbach & Wick 1122 and Zöller & Born has a newer version. Ceramarte made a newer version for the German distributor Kössinger (the mark under the capacity mark is "C-Kö"). I also found the scene on a McCoy Pottery mug and, in what has to be the ultimate form of flattery, it appears on Japanese beer steins too. White's Pottery produced a third version of the three men with a verse appearing on the opposite side. A Brown Ale Rock Creek tap handle recently appeared on eBay that featured the same portly gentlemen with his beer stein on a barrel on the top of the handle.

To have the same scene on so many steins must be an indication that it was based on a painting. I assumed I would have an easy time searching for this painting as I had Thewalt's title, *Drei Münchener* or *Three Munich Men*. Surely this also would be the





**Thewalt #336**  
**Drei Münchener**

title of the painting. As much as I searched the Internet for the painting, I had no luck in finding it over a several month period. Finally, late one winter's night shortly before Christmas 2012, when nothing was stirring in the house but me and my mouse, I modified my search criteria in some way now long forgotten. I clicked my mouse on a promising site and there suddenly appeared three men sitting around a barrel drinking beer. The gentleman on the right was rather portly with a round, jolly face and a white goatee. I knew at once that it was my long sought painting. I was looking at a print copied from a wood engraving. Maybe it originally appeared in a magazine. The title at the bottom was "*Biem Bier*" or "*With Beer*." That is the same wording that appears on Diesinger mold 34, although the scene on that stein shows two barrels being used for the drinking tables. Maybe the designer had to do that to accommodate the two-word title, one word appearing on each of the barrels. I take this as confirmation that I now have the correct title of the artwork by Eduard Theodor Ritter von Grützner (1846-1925).<sup>10</sup> Note that only the foreground of the artwork was used for the steins. I don't know what the copyright laws were back then, but you frequently find differences between the scenes on steins and the original work. I now had my "fivefer" stein complete, a stein with a forgotten work of art decorating one of the scenes.



***Biem Bier* by Grützner**

Eduard Theodor Ritter von Grützner was a German painter and professor who made his career in Munich. While you might think he has two middle names, Ritter is a title reflecting the fact that he was knighted (1916). Grützner is noted for his paintings of monks. If the portly figure on the right of the *Biem Bier* work seems familiar, maybe it's because he can be easily mistaken as a direct descendant of Sir John Falstaff, but for the fact that Falstaff is only a figment of Shakespeare's imagination. It is believed that Shakespeare based Falstaff on a real character, John Oldcastle, but images of Oldcastle don't resemble the image we usually associate with Falstaff. Our image of Falstaff resembles the Grützner painting of "Falstaff with Pewter Tankard." Remember seeing that one? Look at the two Falstaff character steins by Hanke and Merkelbach & Wick. Can there be any doubt that they were modeled after Grützner's Falstaff? The Beer Stein Library



**Eduard Theodor Ritter von Grützner**



***Falstaff with Pewter Tankard*  
by Eduard Theodor Ritter von Grützner**



**Hanke #1439**



**Merkelbach & Wick #258**

also lists four other steins, Gerz mold 242, Girmscheid molds 650 and 688 and Hanke mold 1245, titled *Renaissance Drinker*, and acknowledges it is intended to be Falstaff. I think it is safe to say that Falstaff was based on this Grützner painting. I am sure there are other such steins depicting this Falstaff image.

I decided to search for other Grützner inspired works. The Beer Stein Library listed Dümmler & Breiden molds 103, 104, 547 and 550 and Marzi & Remy mold 288, which has the initials "GT," as being from Grützner's *Banquet in the Monastery*. I couldn't locate that painting, but I did locate a Grützner illustration entitled *Falstaff ivre chez les moines de Bohême* or *Falstaff and drunken monks in Bohemia*.

The Beer Stein Library also credited a Grützner painting that appears on steins made by three other manufacturers. Dümmler & Breiden molds 536, 565, 571 and 794 are titled *Falstaff and Bardolph*. Girmscheid molds X20, 288, 858, 900 and 997 are titled *Bardolph and Falstaff*, while



Dümmler & Breiden # 547

Photo credit: Serguei Artiouchkov



*Falstaff and Drunken Monks*  
by Eduard Grützner

mold 901 is titled *Bardolph and Falstaff* and mold 930 is titled *Falstaff and Bardolph*. JW Remy mold 1221 is titled *Falstaff and Bardolph*, although the Grützner painting is not credited as the scene is more a caricature of the two drinkers. Roskopf & Gerz molds 327 and 381 are titled simply *Falstaff*. All four manufacturers show the same Grützner illustration titled *Falstaff and Bardolph*. According to Frank Loevi of The Beer Stein Library, if the title in The Beer Stein Library is in quotes, either the title appears in the manufacturer's catalog or it is on the mold.



Dümmler & Breiden # 571  
photo credit - Stephen Smith



*Falstaff and Bardolph* by Grützner

During my research, I was surprised to find three steins that included the initials of the modeler on steins obviously featuring the work of another artist even though it might have been altered. The three steins are Marzi & Remy mold 288, *Banquet in the Monastery*, initials GT (Gustav Thinwibel); Girmscheid mold X20, *Bardolph and Falstaff*, initials AD (Adolph Dekker) and Girmscheid mold 858, *Bardolph & Falstaff*, initials GK (unknown). Perhaps the persons providing the photographs to The Beer Stein Library were mistaken in reporting the initials, but there are instances of Franz von Defregger's paintings appearing on beer steins containing the designer's initials.

The September 2013 Prosit had a nice article by Terry Hill entitled *Fritz Quidenus...Or Not?* in which he discusses his great finds of artwork used for scenes on steins. His find on the bowler with a fez always intrigued me as being one that was based on prior artwork, but my searches came up empty. I don't think I would have ever found it because I wasn't looking at postcards. I will now be adding postcards to my search. I am still curious as to why Quidenus has the bowler wearing a fez. Is there another story there? Around 1900 in the United States and United Kingdom, the fez was considered exotic and romantic and was adopted as an addition to a man's smoking attire.<sup>11</sup> The fez or smoking cap would help keep the smell of smoke from getting in your hair.

SETI has a project in which it gets users to lend their PCs to analyze radio signals in its search for extraterrestrials. If we got all the stein collectors to help search German paintings, postcards, German literature and other art forms, maybe we could find the rest of the story on more of our steins. If you have a stein containing a scene that appears on steins made by another manufacturer, I challenge you to see if you can find a corresponding painting it might have been based on. I am sure that there are a lot of paintings out there just waiting to be rediscovered by stein collectors.



#### Online References:

- 1 - The web site of Aron Garceau's band is [prydein.com](http://prydein.com)
- 2 - David Teniers the Younger: [en.wikipedia.org/wiki/David\\_Teniers\\_the\\_Younger](http://en.wikipedia.org/wiki/David_Teniers_the_Younger)
- 3 - Kermesse: [en.wikipedia.org/wiki/Kermesse\\_\(festival\)](http://en.wikipedia.org/wiki/Kermesse_(festival))
- 4 - Edwin Bormann: [de.wikipedia.org/wiki/Edwin\\_Bormann](http://de.wikipedia.org/wiki/Edwin_Bormann)
- 5 - George Schöbel: [xn--schbel-yxa.com/archiv.html](http://xn--schbel-yxa.com/archiv.html)
- 6 - Circus Museum: [circusmuseum.nl/eng/](http://circusmuseum.nl/eng/) (enter "harrison" in the search box)
- 7 - Pan American Emblem: [panam1901.org/panamlogo.htm](http://panam1901.org/panamlogo.htm)
- 7a - Maxine Elliott: [en.wikipedia.org/wiki/Maxine\\_Elliott](http://en.wikipedia.org/wiki/Maxine_Elliott)
- 7b - Maud Coleman Woods: [tinyurl.com/mj7esxz](http://tinyurl.com/mj7esxz)
- 8 - Raphael Beck: [tinyurl.com/lrvyfuf](http://tinyurl.com/lrvyfuf)
- 9 - PanAm Exposition: [en.wikipedia.org/wiki/Pan-American\\_Exposition](http://en.wikipedia.org/wiki/Pan-American_Exposition)
- 10 - Eduard von Grützner: [en.wikipedia.org/wiki/Eduard\\_von\\_Gruezner](http://en.wikipedia.org/wiki/Eduard_von_Gruezner)
- 11 - Fez: [en.wikipedia.org/wiki/Fez](http://en.wikipedia.org/wiki/Fez)



## UNCLE REMUS PITCHER

**By Jack Strand**  
**SCI Master Steinologist**

Uncle Remus was a fictional character who narrated a collection of African-American folktales. These tales were compiled by a teenaged Joel Chandler Harris while working on a Georgia plantation where he was exposed to stories (which included a trickster rabbit) from the African slaves. This collection was published in book form in 1881. There were seven Uncle Remus books.

Uncle Remus is a kindly old former slave who tells folktales to children gathered around him. Br'er Rabbit was his main character. Likeable, but prone to tricks and trouble-making, especially against Br'er Fox and Br'er Bear, Uncle Remus was featured in Walt Disney's "Song of the South".

One side of this pitcher features journalist and author, Joel Chandler Harris, and his Atlanta home, "The Wren's Nest," which is now a museum to the author and to African-American folklore.



**The Wren's Nest, Atlanta, with Joel Chandler Harris and Br'er Rabbit**



**Br'er Rabbit by Arthur Burdett Frost**

The other side of the stein shows a Georgia cotton field being picked by black slaves.

The bottom (figure 4) is marked "Seventh Annual Convention, Railway Mail Association, Atlanta, Ga, June 1909". The maker's mark is Ridgways, England.



## A Unique and Rare Occupational Stein

By Ken Etheridge  
Carolina Steiners

Last year, through the kindness of a good friend and fellow collector, I was able to add a unique porcelain occupational stein to my collection. The name of the original owner, Christoph Glöcking, appears at the base of the stein. Christoph was a "turner" or "lathe operator". Although I already had two turner occupational steins in my collection, one a *Holzdrechsler* (wood turner) and the other an *Eisendrechsler* (iron lathe operator), there were other aspects of this stein which led me to purchase it.

The primary decoration on the front of the stein deals with Christoph's occupation as a lathe operator. The words *Hoch lebe der Drechsler!* (long live the turner) appear at the top. Below that the tools of his trade surround a piece

of wood whose diameter is being measured by a caliper. This decoration is further personalized with crossed pipes and the §11 symbol (referring to the drinking code of Heidelberg University). The crossed pipes may indicate that Christophe turned pieces for pipes, or simply that he enjoyed tobacco himself. Certainly the §11 symbol means that he enjoyed his beer.

The expression written around the body of the stein below the rim gives us further insight into Christophe: *O, wie wohl ist dem Muth der nicht zu früh Heirathen thut.* translates as "Oh how stalwart he who does not succumb to marriage too early." (Please remember, these are Christoph Glöcking's words and not those of the author.)


The philandering thoughts of the original owner continue in the German verses appearing on the sides of the stein. Beginning to the left of the handle and continuing on the right:

*Alle Männer in der Welt  
Im Dorf und in der Stadt  
Die wünschen sich eine Frau in's Bett  
Aber eine die was hat.*

*All men in the world  
in village and in city  
desire a woman in their bed  
but only one who is well endowed.*

This lovely stein also contains an undamaged lithophane of a seated couple embracing, but as is commonly the case, it has no maker's mark.

In addition to the unusual motif of this stein, there is a feature that is unique to my collecting experience. Look again, with me, at the accompanying photos and carefully and slowly study the beautiful work of the craftsman. A sharp eye will discern what would be immediately apparent to one holding the stein in his or her hands; and that is, that the lovely floral wreath of greenery and acorns which frames the depiction illustrating the trade and occupation of the owner is done in relief.

In my over fifty-five years of stein collecting, this is the first porcelain occupational stein that I have ever seen manufactured and decorated in relief. I thank again my good friend who enabled me to add this unique occupational stein to my collection. 





## Translations – Literal or Lyrical

By Walt Vogdes  
SCI Master Steinologist

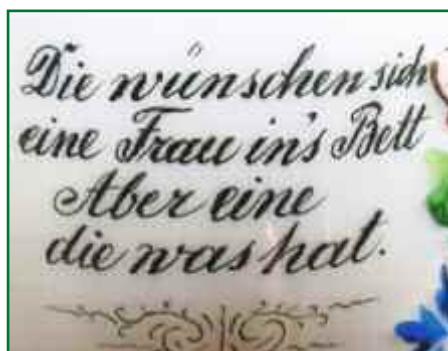
Many of the German expressions or verses which we find on steins were written more than 100 years ago, using the idiom of the time. The German language has always included numerous regional dialects and variants, and the writing itself (the alphabet, the spelling of certain words and even the letter style) has changed over the course of time. Further, the German form of expression, especially sentence structure, is quite different from American-English expression, and it's common for two knowledgeable German-speaking individuals to disagree on a translation. Further complicating the matter is the fact that idiomatic expressions rarely lend themselves to literal interpretation (imagine the confusion likely to result in translations of "raining cats and dogs", or "drop-dead gorgeous", or "a face that could stop a clock", or "between a rock and a hard place"). Finally we have the problem of rhyme. Not only is it unlikely that the English counterparts of two rhyming German words will themselves rhyme, it is unlikely that they will even appear at the end of the translated phrase in English!

The late Lester Hopper, SCI Master Steinologist and compiler of "1,001 German Beer Stein Translations", is to be recognized for his totally voluntary and uncompensated efforts to support the hobby of stein collecting by helping collectors understand their steins. Not having the ability to translate the German expressions on his steins himself, when he started this project he turned to his friends, and was promptly told "they can't be translated." As Les states in his book, "Of course the expressions can be translated word by word with the help of a good dictionary; but they really don't make sense in this form. What [these] friends meant was that the expressions probably would lose their true meaning in translation." Not ready to accept defeat, Les pressed ahead, and with the aid of many friends

and fellow collectors was able to compile 1,001 translations into book form, which was distributed to all members of Stein Collectors International at no cost, and which may be searched on the SCI web site. Some may disagree with the translations he has published, and some may argue that they could have (or should have) been stated differently, but if it was as simple as making sausage, we'd just feed the German text in one end of the sausage maker and take our translations out the other end.

More recently, another SCI Master Steinologist has picked up the challenge of translating German verses appearing on steins into English so that we English speaking collectors can appreciate the humor and culture represented in these verses. Dr. Roy DeSelms has authored an ever-growing article on the SCI web site titled "Translations of Beer Stein Inscriptions." This collection currently contains over 1100 translations.

This brings me now to the translation accompanying Ken Etheridge's article appearing on the facing page, which has not been previously translated by either Hopper or DeSelms. The fourth line of the last verse proved particularly difficult to express in English.



*Alle Männer in der Welt  
Im Dorf und in der Stadt  
Die wünschen sich eine Frau in's Bett  
Aber eine die was hat.*

All men in the world  
in village and in city  
desire a woman in their bed  
but only one who is well endowed.

Here are the various interpretations including commentary from three different sources about the meaning of the last line (one of them offered "if you give ten translators the same text you will get back ten different translations"):

1. "but only one who has money in the bank"
2. "but only a woman who (really) has something to offer. (The 'really' is only implied.)"
3. "but then, what does one have! (the sense is "be careful what you wish for.)"
4. "but one which has what it takes"
5. "but one which has it all"
6. "but one which has something to show"

One of the people I consulted decided the line has something to do with "boobs," and big ones at that! And there was general agreement that in context of the entire verse, the woman being sought had to have something special to recommend her.

The term I settled on – "well endowed" – was actually used by the person who referred to "boobs," although not directly offered as a translation. As I thought about it, this phrase gained appeal, since it has somewhat of a double meaning, which is very likely what was originally intended. I hope you readers agree.



# S.C.I. GAZETTE

Saturday, September 26, 2015



## Extra Extra Extra

Last night the underworld was set on its ear with the outbreak of violence at the Embassy Suites in Florida. The mob convention brought out the worst it had to offer.

There were characters coming out of the woodwork that have not been seen in public for over a year. It seemed the town was completely taken over by hoods and hussies. Everything from the kingpins of crime to the lowest of crime life came together to strut through the streets of Kissimmee while the law just turned their back.

While this reporter was terrorized by the local enforcers I stood my ground and filed this report.





# S.C.I. GAZETTE

Sunday, September 27, 2015

## SPECIAL EDITION

This is a special report for the Gazette. This reporter was selected to represent the Gazette on the maiden voyage of the RMS TITANIC. As you can see from the photographs the passenger list was made up from a wide cross-section of the population, from the top of the upper class to the folks you just weren't sure about. This article will be submitted as soon as we reach the port of *(To be resumed, they are sounding some sort of silly alarm bells)*













## Stein Collectors International 49<sup>th</sup> Annual Convention, Orlando, FL

By Carolyn Estep

Wow, what another great convention SCI had in Orlando, FL. Sue Fox did one fantastic job! Three years in a row Sue provided SCI members with fun-filled stein events. The Embassy Suites have provided us with a great place for our conventions for three years: nice two room suites, made to order breakfasts, snacks & beverage receptions.

We arrived on Tuesday, September 22<sup>nd</sup>, to open registration early. But some of our members arrived on Sunday, the 20<sup>th</sup>. A number of them went to Disney World, Universal Studios, Sea World, etc. So much to do in that area.

Tours started on Wednesday. A bus went to Kennedy Space Center for the day, while another group made their way to The Holy Land.

On Thursday, we had a great commercial auction by Ron Fox. I had the pleasure of working with Sue Fox again with Sue's lovely daughter, Kelly from CA. Last year was my first time helping with the commercial auction and I enjoyed it so much that I had looked forward to being involved again this year. There were a lot of happy bidders after the auction was over.

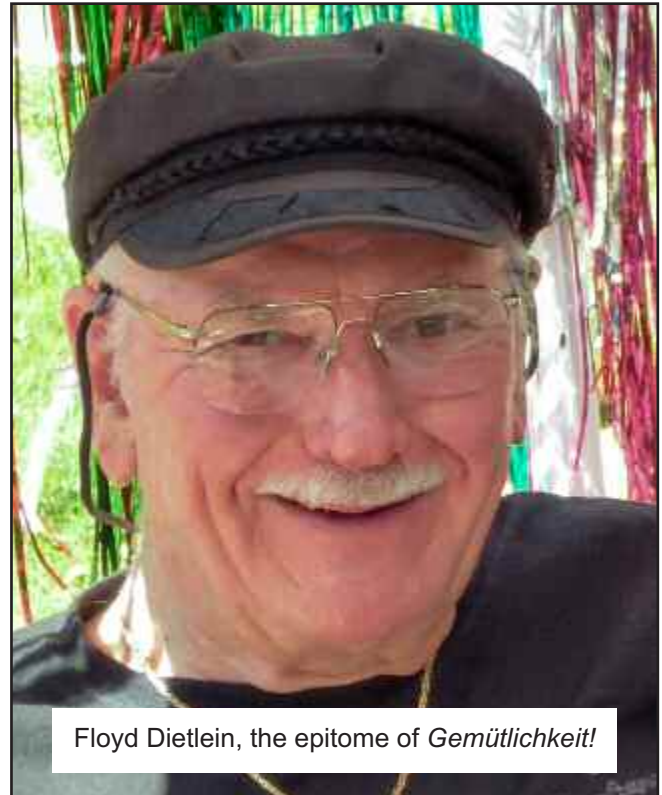
### Friday

The convention started on Friday, with Executive Board members giving their reports. We all owe these volunteers a huge "Thank you" for working on our behalf all year long, not just at the annual convention. Next year is the 50<sup>th</sup> anniversary of our conventions. Let's make it a great year!

Presiding over the 2015 convention was "Miss Beer Stein", Charlotte (Skip) DeMars. She received a beautiful crown made from beer cans by Claire Hill. Claire has been making these beautiful crowns for SCI for many, many years. The Jack Lowenstein Editor's Award went to Joe Christensen for his article in Prosit; the Master Steinologist Award went to Bill Hamer; and the Jack Heimann Service Award went to Carolyn Estep (blush!). What a nice surprise and honor to receive this special award. Thanks to all who made this possible.

The multi-talented Claire Hill also makes our awards every year for us. Just look at the pictures of the awards and you can see all the thought, time and talent she puts into each one. (See the framed award certificates at the center of the preceding pages.) She makes them very special for each recipient of each award. Again, Claire has been making these for SCI for many, many years. A BIG THANK YOU TO HER!

Among the first-timers at this year's convention were Jackie Dietlein's family. The *Gemnütlichkeit* Award was renamed this year to the "Floyd Dietlein *Gemütlichkeit* Award" in memory of Jackie's husband Floyd, who never met a stein collector he didn't enjoy spending time with. He is sorely missed.



Floyd Dietlein, the epitome of *Gemütlichkeit*!

Next our main-tent speaker Albert Nemeth spoke on Salzburg Austrian Faience. This presentation was recorded by SCI Librarian, Lyn Ayers, and a DVD will be available from him.

Following a delicious buffet lunch we had two speakers. John Lamb spoke on a variety of his collecting interests, and Sigi Schaich told us about his Regimental Stein Book. Albert Nemeth served as translator. Regimental collectors will definitely want to acquire this book.

Next the members stein sales room opened. Yes, another chance to get a few more steins. There was a great group of sellers and some really nice steins and go-with's for sale.

We also had the traditional afternoon tea. Among the 20 people attending we had 19 beautiful ladies and one handsome gentleman. Everyone enjoyed the tea and food. Extra food was sent to the people in the stein sales room.

That night we boarded buses and went to Capone's for a Gangster Dinner Show. Most of us dressed in our flapper outfits and gangster clothes. What a great looking group we had. The show was outstanding, the drinks and food put a smile on everyone's face.

### Saturday

On Saturday, between 7:00 am – 8:00 am Joann Ellis conducted water aerobics in the hotel pool for any attendees who were early risers. After our hotel breakfast the stein sales room opened again one more time. We then loaded on the buses to go to the Sweet Tomatoes International Restaurant for lunch. After lunch, we boarded the buses again to go to the Morse Tiffany Museum. The items in the museum are ex-





The Morse Museum in Winter Park, FL, contains exceptional examples of the work of Louis Comfort Tiffany.

ceptional and priceless. If you get a chance to be in this area make this a must see place to visit.

After we returned to the hotel it was time to get ready for the First Timers Meet & Greet Social. This is a time at every SCI Convention that first timers get to meet the SCI officers and convention committee. This year we had 14 new members although not all of them were able to attend.

### Sunday

Sunday, between 7:00 am – 8:00 am Joann Ellis did water aerobics in the hotel pool again for those early risers. This is the last day of our convention. More steins for sale at the members auction. Ron Fox was again our fantastic auctioneer. He really outdid himself this year and provided us with the best entertainment we have seen at a members auction. Many happy buyers left with nice steins at great prices.

After the auction there was a session where members could ask the Executive Board members questions. This went well and left many members with a better feeling of issues to take back to their chapters.

Next back to the buses to ride to the Titanic Experience. When we arrived we were each given a White Star Line Boarding Pass which listed a person who was on the Titanic. I was Miss Berthe Mayné, a 24 year old first class passenger from Brussels, Belgium, accompanied by Mr. Quigg Baxter. Berthe had met Quigg just a few weeks before sailing on the Titanic. Quigg fell in love with Berthe and convinced her to travel to Canada with him where he promised to marry her.

We went through part of the museum to reach the dining room. We had an awesome meal and the Captain and his crew entertained us almost the entire time. There were a few presentations by Fred Ellis: Suzanne Elliott received the Floyd Dietlein *Gemütlichkeit* Award; Bruce Burner received a plaque in appreciation of his service, although his term continues as CFO until all necessary Federal paperwork is complete; Ron Fox received a plaque in appreciation for dedicating so many years of his time and talents to Prosit; Sue Fox received a plaque in appreciation for her dedicated time and talents as 1<sup>st</sup> VP of Conventions. Thank you to these SCI officers, what great jobs you have done.

The Titanic crew continued to entertain us as we went through more of the museum. After dinner we took place in a reenactment of the minutes and hours following the collision with



Above, the boarding pass for Miss Berthe Mayné provided a thumbnail biography. Below, passengers on that fateful journey gather for a photo on the Grand Staircase.



an iceberg, when it was realized that the “unsinkable” ocean liner was actually sinking. In the last room we found a memorial to the passengers and crew who were on that fateful voyage. Their names are all engraved on glass panels. One of the staff was able to tell us the fate of our alter ego, and what happened to that person later, if in fact they survived. As Berthe Mayné, I did survive and went to New York where I opened a very successful brothel and did quite well. Don’t know what happened to Quigg Baxter, the dear boy!!!

Back on the bus to the hotel. Now all that’s left is packing to leave our friends until next year.

Unfortunately, we did have to leave behind two friends from Pennsylvania, Chuck and Michelle Keiser. Michelle wound up in the hospital on Sunday diagnosed with a ruptured appendix. Following surgery she remained in the hospital until Thursday, October 1<sup>st</sup>, and was not allowed to fly back to PA until Monday, October 5<sup>th</sup>. Not the way she or Chuck wanted to see Florida. For the next convention she said she is going to find the location of the closest hospital first. Hope that does not happen again to any of our members.

If you missed the convention this year, all of us hope you can join us next year.



## PATRIOTIC OR WHAT?

By Don Franz  
Carolina Steiners

Many of you know that I collect American patriotic steins as well as American antique military and cold war regimental steins. Several months ago I came across a very unusual patriotic stein with an American shield bearing 13 stars and 13 stripes flanked by two German flags. Above the shield is the date 1916, the time of the Great War in Europe. Above the date in German are the words, *Zum Andenken an den Hilffond Bazar* and *den 24 April bis den 1 Mai 1916* (In Memory of the Hilffond Bazar) and (24 April to 1 May 1916). The top of the stein is surrounded by American red, white and blue bands. At the bottom are bands of German colors of black, white, and red. Although this was at the time of the Great War in Europe, America was not yet involved. It would appear, by the looks of this stein, that America was supporting the German war effort!

In 1914 when the news of the war reached the United States the vast majority of German-Americans were American-born descendants of earlier immigrants. Many of them strongly sympathized with their relatives in the old "fatherland". Many identified themselves as Americans and wanted

America to stay out of the war. Most of their fellow Americans wanted, also, to stay out of the war, including President Woodrow Wilson who immediately declared neutrality. Also among those German immigrants were thousands of German Reservists who rushed to German Consulates in the U.S. in effort to return home and join the fight. Keep in mind that by 1914, 35% of the population of the east coast and the Midwest was of German descent.

Up until this time, German Americans as a group had been viewed as a well-integrated and esteemed part of American society. Between the years 1914 and 1916, many German Americans held patriotic meeting rallies and fund raisers providing war relief funds for Germany. Rallies were held in Chicago, New York and Philadelphia.

Our subject stein was from that Philadelphia fund raiser for German war relief. About 250,000 German Americans attended this massive fund raiser. This was not really the sentiment of most of the country, but at this time our nation remained neutral.

During the years of 1915 and 1916 American views changed rapidly. In 1915, German agents blew up munitions shipments, docks of the New York Harbor and several munition plants. Some of these attacks were planned, financed and carried out by officers

from the German foreign office.

The war situation continued to escalate; Americans began to hear of German atrocities committed against Belgian civilians. German Americans viewed these stories as fabrications, "the work of British propaganda." The beginning of the end of our neutrality came with the sinking of the British passenger ship, *Lusitania*, killing 1,200, including 124 Americans. Most Americans viewed this as an act of cold blooded murder.

Two events in February 1917 finally triggered America's decision to go to war: The first was the German government's announcement to resume submarine warfare; the second and final blow was a telegram that was intercepted by the British, offering the Mexican government all their lost territories in the American southwest in return for an alliance in the event of an American declaration of war.

On April 6, 1917, President Woodrow Wilson asked Congress for a "war to end all wars" that would "make the world safe for democracy," and Congress voted to declare war on Germany. On December 7, 1917, the U.S. declared war on Germany and entered the First World War.

Unfortunately, after war had been declared, most German Americans and





German immigrants were treated as alien enemies. Most states banned the use of the German language in school; German societies, musical organizations, and theaters were closed and the German language press in America was shut down.

At this point in our history, German Americans were by far the largest immigrant group to come to America and had contributed so much to America. It has taken many years for German Americans to once again be recognized for the many contributions they have made to America.

So, much to my surprise, this stein is not an American patriotic stein at all.



## A Romanian Tankard

By Martin Kiely

December 2013 an eBay seller listed a 4-1/2" high 400 ML tin lined bronze tankard hand made with a riveted band around the top and a riveted handle (figures 1-2). Both the band and the handle have a chiseled line pattern. A branch wreath design encasing four lines of letters is incised into the body of the tankard using some form of sharp tool.

The seller sent many pictures of the tankard to experts attempting to learn about the origin of the piece. The consensus was the tankard was very old and the letters could be Runic from the Runic Alphabet which dates to mediaeval times. The Germanic languages used this alphabet before the birth of the Latin alphabet. Unusual drinking vessels always catch my attention so I bid on the piece and was lucky enough to win it. I Googled Abe Books which is a great source of used books on just



about any subject and purchased a book published by the British Museum titled "Reading The Past Runes" by R.I. Page. The information contained in the book made me realize deciphering the Runes is not for amateurs. My respect for people who study ancient languages grew proportionally with my level of confusion.

Our local cinema had a special film series last year which features opera, dance, theater, museum exhibits etc. I watched a film about an exhibit from the British Museum titled "The Vikings". Dr. Martin Findell, an expert on the Runes was interviewed in the film.

My thought was to contact him to see if he could shed some light on my tankard. The problem was it is very difficult to take a good photo of the four

line inscription. The only solution I found to the problem was to use very thin air mail paper taped to the piece covered with carbon paper and make a rubbing. The rubbing could then be photographed. I sent Dr. Findell photographs of both the tankard and the rubbing (figure 3).

Response to an unsolicited request for information is always an unknown.



Many times there is no response at all. Dr. Findell replied to my e mail very promptly. The letters are not Runic but a form of Roman lettering used by the Romanian language. The doctor does not speak Romanian so he was unable to translate the inscription.

Research tells me Romanian is a romance language which is a derivative of Latin. There are two classifications of the Latin language: classical and vulgar. The Romanian language falls into the second category. Vulgar Latin is not a derogatory term, it means common or vernacular. Classical Latin is the original Latin, Vulgar Latin is the living language spoken by the people.

The Romanian inscription on the tankard reads, "sa-traiti sa-nfloriti ca meriica perii." I received a second e mail from Dr. Findell. He contacted a friend who very kindly translated the verse for me:

May you live  
May you blossom  
Like the apple trees  
Like the pear trees.

His friend tells us the lines are from a traditional Romanian good wishes "carol" sung by children on New Year's Day to grownups while hitting them lightly on the head or shoulders with a bouquet of fake flowers.


An article on the internet states the verse refers to a popular New Year's tradition called Sorcova (figures 4 and 5). Young children visit their families and neighbors carrying a branch adorned with flowers. An olive branch was used in Roman times. Later a branch was cut from an apple tree. The branch was brought into the warm house on November 30th (St. Andrews Day, the patron saint of Romania) and placed in water. The branch would then bloom by New Years Day. Originally girls were excluded from participating

because it was thought they would bring the adults bad luck. Enlightenment eventually occurred and children of both sexes were allowed to join in



the festive occasion. The present pace of life in Romania eliminated the custom of using an apple branch with real flowers. Today parents visit the local market and purchase a stick with fake flowers.

Romanians think of the stick with flowers (the Sorcova) as a magic wand which makes the children's wishes for them to enjoy good health and fortune come true. In gratitude the children are given treats such as apples, nuts or money. An added bonus is once a year the parents submit to light corporal punishment from their kids.

The tankard would be filled with beer or wine to celebrate the New Year. Many thanks to Dr. Martin Findell for making this article possible. 



## Two More Rare HR Steins

By Marty Cameli

Rare HR steins keep turning up. Here are two more seldom seen in auctions or in member's collections.

Figure 1 is a handpainted HR No. 181 with pewter lid. The scene is of a hunter dancing with a young lady.

Figure 2 is a 1/2-liter porcelain stein, handpainted, No. 18, steeple pewter lid: The soldier's good-bye scene. The soldier's name, Hans Strölsuer, is painted around the upper rim. The verse on the stein reads:

*Mein Schatz reich mir die Hand*  
My sweetheart, give me your hand





## SAINT FLORIAN The Rest of the Story

By: Peter Fahrendorf  
Die Lustigen SteinJaeger von Wisconsin

Most stein collectors are familiar with the Villeroy & Boch ½ liter Mettlach #2091 which illustrates Saint Florian, the patron saint of fire fighters. He is shown pouring water over a man's head ostensibly to cool the fire within after a long night of celebrating something or other.

And who was this Florian? Saint Florian was a high ranking Roman army officer stationed in Austria. In 304 A.D.

he gave himself up as a secret Christian during the religious persecution under Emperor Diocletian. For that effort the poor fellow was first scourged and then thrown into the river Enns with a mill stone around his neck.

Yet, only a few of us may be completely aware of the drama pictured on the obscure stein shown here: Mettlach #1075[2384]. It only appears in the stein auction catalogs once every 3 or 4 years and the side panels have never been shown, just the front panel is pictured.

It is a 2.2 liter PUG pouring stein with a *less-than-interesting* statue of Saint Florian on the front. Below that we see the admonition: "GOTT ZUR EHR,

DEM NAECHSTEN ZUR WEHR" which translates as "HONOR GOD AND PROTECT YOUR FELLOW MAN."

Now, let's look at the side panels of this stein. First, turn the stein and note the dramatic scene of three firemen coping with a flaming roof fire on the left panel. Now, turn it the other direction and behold an infant who is about to be passed down to his mother's outstretched arms by one fireman, while an older sibling is prayerfully being led to safety by another fireman.

Have you an interesting story to tell us about what's on the side panels of your favorite stein?



## Pan-American Exposition Beer Stein

By Harry Magee  
Sun Steiners


In 1901 the city of Buffalo, New York hosted the Pan-American Exposition which featured exhibits by countries in our Western Hemisphere. Each country's pavilion had displays of industrial, scientific, agricultural, artistic, and cultural achievements.

This exposition lasted several months and attracted visitors from throughout the U.S.A. and the world. As with most public events, private companies produced types of souvenirs to commemorate the exposition. These items were sold to the visitors.

Souvenirs included beer steins manufactured by White's Pottery Company of Utica, New York. There were also picture postcards published by the Buffalo News Company of Buffalo, New York. These postcards were marked, "Litho-chrome Trade-Mark Company." One such beer stein and postcard are shown here. The 1/3 liter beer stein is seven inches tall and has relief allegorical figures on one side and a buffalo (American Bison) on the other.

The postcard shows the Temple of Music and the caption reads, "*Building in which President McKinley was shot, September 6, 1901.*" I purchased the beer stein and postcard at antique shops in Fort Lauderdale, Florida.



Also, for more on Whites Pottery of Utica please see, "Whites Utica" by Ron Fox and Dave Roche, **Prosit**, September, 2007, and Ron Gray's article on Inspirational Art in this issue of **Prosit**. 

## Steins Come Home!

By John Kelly  
Carolina Steiners


When I sell steins at antique shows I meet an amazing cross-section of interesting people. At the show in Richmond this past January, I met a gentleman who told me an inspirational story which I think I should share with my fellow collectors. The gentleman is 70 years old now. When he was a lad of ten or eleven years old, he lived in Germany with his father who was a major in the U.S. Army stationed in Germany from 1952-53.

He was given a weekly allowance by his father in the amount of \$5.00. He would go to the movies every Saturday and spend his money on the movie and concessions. He would have \$1.50 left over each week (about four German marks) and he would use that money to buy "steins with family names" on them,

He bought them because he believed he was helping the families, who were financially destitute, and were selling the steins to put food on the table. He acquired 30 steins during that year he lived in Germany and he took them back to the states with him. He proudly displayed them in his home over the years.

A few years ago he experienced a crisis of conscience. He realized these steins needed to be back in the homes of the families from which they came. With the help of his daughter, he traced the families on the internet.

With the assistance of another friend who frequently travels to Germany as part of his job, he has succeeded in giving back all but three to the original families. I told him that I thought that was a very special thing he had done and I asked him for permission to write this piece for our newsletter.

I am mailing him a copy of this newsletter so he can read what I have written. **You're a good man, Walter P!** 





## A Steins Meaning is Often Open to Interpretation

By Steve Breuning  
Michisteiners

One of my favorite articles of recent years is the simple Stein of the Month article by Bill Gee and Terry Hill (Featured Stein – January, 2013). Their article is titled “Viel Glück”. What they see is a pig (or *Schwein*), the symbol of good luck with the text “*Viel Glueck (Glück)*” which translates to “much luck”. Bill and Terry conclude that since the German equivalent to our “happy new year” wish is for “*ein glückliches neues Jahr*”, that this pig is wishing much luck to us all for this coming year.

They also tell us that this pretty stein was produced by Merkelbach & Wick. The design was created by Ludwig Hohlwein and his block signature is at the bottom of the design. The stein was decorated and marketed by Joseph Reinemann in their shop in München. The pewter lid was created in the Reinemann workshop. This lid was also used on a glass version of the stein by Theresienthal Glas Fabrik as well as many other artist designed steins produced by Joseph Reinemann.



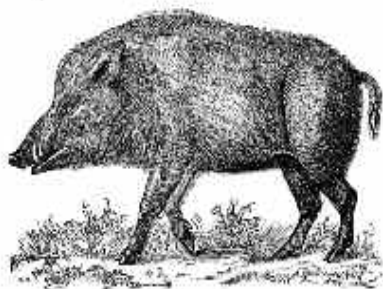
The bottom is marked “M.Sch.”, an abbreviation for *Musterschutz* which designates that the design is protected. The stein is dated 1905.

As I often do with articles that I immediately like, I make a copy and re-read it often. I have learned about myself that when I do this, there is something there I have not realized. This was true again.

After two weeks and re-reading the article a few times I realized that while they were correct in their interpretation of the stein, I was now seeing something totally different from them.

When I look at this stein I see a Wild Boar, not a pig. And relatedly I think of hunting. I think of hunting for two reasons: First I am an avid hunter, and second, I know that in the Middle Ages, through the late 1800s, throughout Western Europe the wild boar was an extremely prized animal to harvest in a hunt, only second to the Red Stag. Wild boar were abundant in medieval Europe and long revered for their ferociousness and guile.

The first recorded mention of a formal boar hunt in Europe occurs in 700 BC in Homer’s rendition of the hunt for the Calydonian boar. Other accounts include, Homer’s *Odyssey*, where Odysseus was injured on the leg during a boar hunt as a boy. The scar on his leg is what leads Eurycleia to recognize him on his return to Ithaca. In the legend of Prince Adonis, Adonis goes on a boar hunt, only to be killed by his quarry. And, the third labor of Heracles involved the live capture of the Erymanthian Boar.



**Illustration from the European Artist Jovan Zujovic (1856-1936), published in Belgrade in 1893.**

How to most effectively hunt a boar was detailed in *Le Livre de la Chasse* (Book of the Hunt), by Gastron Phoebus, in 1387. Phoebus’ book, probably the most detailed and influential hunt-

ing book ever written, laid out the standards and guidelines for the how, why, and when to hunt 13 species of animal. He included weapon options and how each should be used, how to train and kennel hunting dogs, how to make nets, traps, and snares, how to train grooms, and how to dress and accessorize for different hunting situations. Regarding the boar, Phoebus suggests that the hunter needs luck as well as skill.

The boar is widely portrayed in hunting scenes on German steins. Commonly the boar will be being pursued by the hunter and his dogs. Here is one example similar to what can be found on many steins.



**Mettlach 2083  
“Hunting in the Middle Ages.”**

And the expression “Viel Glück” was commonly the last expression a hunter heard as he left for the hunt. It does make me wonder; could Bill and Terry’s pig stein possibly have been a prize from a Schützenfest?

The point of this article is not what’s right and wrong, it’s just another illustration of the hidden beauty of many beer steins. We look at them and love what we see. We typically can only guess at what the designer/decorator had in mind. Thus, we do not always see the same thing and that’s part of the excitement. Bill, Terry thanks for making me think. Also, before reading their article I had never seen their stein, I want one!



## Pewter Stein by Anton Schreiner Depicting Rodenstein at the Stag Inn

By Ronald E. Gray ©2015



I discovered this stein from a question on SteinTalk at the SCI web site. John Piet recognized the German verse as being from a student drinking song in a *Kommers Buch* (Song Book). George Schamberger was able to identify the maker as Anton Schreiner Söhne K.G.<sup>1</sup> That's all I needed to perk up my interest. I had never seen a stein with this poem/song and scene before. Girmscheid mold 1031 shows "Rodenstein at the Stag Tavern" and Mettlach forms 2038 (a 3,8 L master stein) and 2829 (0,5 L and 1,0 L companion steins) show the villages with the third and fourth lines of the fourth stanza of Part III donating one village to Heidelberg University and his thirst to the students. Now you know why students learn to drink at college. This was a stein that had a story to tell.

Since the questioner had picked it up at a yard sale, probably paid \$2.00 for it, I figured they were looking for some basic information to flip it for a quick profit. I tried searching e-Bay and sure enough there it was. The seller was trying to make a killing by making at least a quick 1,053% return on their investment. For you non-mathematicians, the starting bid was \$23.05. No need to get the attention of the auctioneer, it is a computer, and I didn't want to set the

price and attract attention, so I waited. When I saw that there wasn't any interest, I finally threw in my bid and I was the lone bidder. I had my stein and now I could get the rest of the story.

I was able to search the German verse and found the poem *Die drei Dörfer* (The Three Villages) by Joseph Viktor von Scheffel (1826-1886). The poem is part of *Die Lieder vom Rodenstein* (The Rodenstein Ballads). The ballads were published in an 1868 book entitled *Gaudeamus: Lieder aus dem engeren und weiteren* (Rejoice! Songs from far and near), containing joyous and humorous poems. It was made into a song composed by Karl Appel also named *Die drei Dörfer* (The Three Villages).<sup>2</sup> A short piano version of the song can be heard at the web site shown in reference 2, but you can only download sheet music.

Scheffel borrowed the legend of Rodenstein and made him into the German version of Falstaff. Rodenstein, however, was not Falstaff's equal in popularity. A quick search of The Beer Stein Library revealed 29 steins featuring Falstaff versus just seven steins featuring Rodenstein (plus my pewter stein). Two other steins, Girmscheid mold 529 and Hanke mold 1245, fea-

ture the third and fourth lines of the last stanza of each of the three parts of the poem. Ironically, Hanke mold 1245 shows a portly gentleman holding a pitcher and glass that The Beer Stein Library thinks is intended to be Sir John Falstaff. Poor Rodenstein, despite his great thirst and hollow leg, he can't get any respect for his drinking prowess.



*Gast Haus sign displaying the first stanza of Die drei Dörfer by J. V. von Scheffel*

**Wer reit't mit zwanzig Knappen ein  
Zu Heidelberg im Hirschen?  
Das ist der Herr von Rodenstein,  
Auf Rheinwein will er pirschen.**

**WHO is it rides with twenty spears  
Straight to the Stag Inn going?  
Von Rodenstein and cavaliers,  
To set the Rhine wine flowing.**

The poem relates a tale of the old knight Rodenstein who goes on a long drinking binge at the Stag Inn in Heidelberg with his 20 cavaliers. The



binge is so expensive he has to sell two of his three villages to settle the bill. At last his thirst is quenched and he decides to donate his third and last village to Heidelberg University and bequeath his thirst for drinking to the students of Heidelberg. That is the university that has that famous Beer Code listing procedures for drinking. The first ten are blank, presumably representing the Ten Commandments. It then begins with that famous commandment, which we call §11, Keep on Drinking!<sup>3</sup>

Anton Schreiner Söhne K.G. was founded in 1803 by Maximilian Schreiner in the town of Nabburg, Bavaria (a small town of approximately 6,000 people in the Upper Palatinate region north of Regensburg). The firm is still in existence and pewter steins and vessels with pewter fittings are still featured in their catalogs on Schreiner's web site. They also sell through dealers.

Up until six years ago they had their own ceramics department for making steins and inserts for pewter plates. The glass steins are acquired from companies in the Bavarian Forest. My stein shows the firm's initials ("A. S." and an "N.") on the rung of the chair in which the old Knight Rodenstein is sitting. There is no capacity mark, but I calculated that it will hold about 0.6 liters. The firm stated that it is too



Initials on Chair



Shield on Lid



expensive to get the marks approved by the Bureau of Standards. The lid shows a shield and helmet, but there are no identifying marks. The firm said it was not intended to represent any specific coat of arms.

The handle has a design on it showing barley. Just under the handle and to its left is the German phrase "Gesetzlich Geschuetzt," protected by law. On the bottom of the stein there is a circle with the words Fein Zinn. It also has an embossed code, "K509996," which could be some owner's identification as it was not put there by Schreiner.



Bottom Markings

I don't know the date it was made, but based on the patina I think it is an older piece. Schreiner estimates it dates from 1920-1936 and that the item number is 854 although all records prior to

World War II were destroyed during the war. Schreiner has another mark which shows a fish above the letters "A S N." This mark has been used since The Great War (World War I).



ASN Fish Mark

The Schreiner firm stated the stein was designed by a designer named Rothstein. He chose an illustration from Part III of the Three Villages poem contained in Scheffel's book *Gaudeamus*. He also selected the first four lines of the sixth stanza, which is the same for all three parts of the poem. Scheffel selected his friend Anton von Werner (1843-1915), a Prussian painter, to do the illustrations in his books. Werner studied at the Academy of Arts in Berlin and pursued his studies at Karlsruhe. I was able to obtain a copy of Scheffel's book *Gaudeamus* (1885 edition). Unfortunately, Schreiner did not make steins for the other two parts of the poem.



Anton von Werner Self-Portrait



Illustration for Part III of *Die drei Dörfer* Courtesy of [BillerAntik.de](http://BillerAntik.de)<sup>4</sup>

### Verse on Pewter Stein

#### German

*Hollaheh!  
Doch wie man's treibt  
so geht's  
Was liegt an dem  
Verlurste  
Man spricht vom vie =  
len Trinken stets  
Doch nie vom vielen  
Durst.*

#### English

*'Hollaheh!  
It's gone  
at worst  
We've all our way of  
Thinking:  
They never say a word  
for thirst,  
But always talk of  
Drinking.*

Designer Rothstein did take some liberties to make some changes in the illustration. For instance he wanted to use all the space from the right side of the German verse to the handle of the stein. Thus, he added a door to the Stag Inn. Other changes included adding drinking vessels on top of the cabinet, changing the position of the dog to fit it on the stein, placing a stein on top of the barrel and adding a cat by the door (perhaps a tomcat to represent the hangover Rodenstein must surely have).

In the scene, Rodenstein is lamenting the swallowing of two of his villages. He has finally come to his senses by switching from the Rhine wine to a stein of beer and a herring, although he probably needs more than one herring to cure his hangover after that 18-

month binge. The German verse on the stein and its English translation are shown above (Note that the word "geht's" is on the stein but Scheffel spelled it as "gehts" in his book. The grammar may have changed from the time it was written.).

Joseph Viktor von Scheffel (1826-1886) was a beloved 19<sup>th</sup> Century poet and novelist born in Karlsruhe. His father was a civil engineer and a retired major of the Baden army and served on the commission regulating the Rhine River. Joseph studied at the universities of Munich, Heidelberg and Berlin.<sup>5</sup>

He loved student associations having belonged to three of them, Allemania I (1844-5), Teutonia (1845) and Frankonia II (1846-7, disbanded in 1849 and



#### Scheffel as a Student from Wikipedia<sup>6</sup>

not related to today's Frankonia). He also was an honorary member of Teutonia Jena.<sup>7</sup> Wouldn't every student association stein collector love to have his student association stein

with three or four *Zirkels*! He passed the exam for admission to the judicial service and graduated *Doctor Juris*. His first job was working in the town of Säckingen (1848-52). Yes, that is where and when he wrote his famous poem about that town's trumpeter.

Eye problems caused him to give up his legal pursuits and seek to prepare himself for a position at Heidelberg University. Failing eyesight caused him to abandon that pursuit and he spent time travelling Italy and resting at Lake Constantine, Switzerland while pursuing his writing. He is indirectly credited with helping coin the term "*Biedermeier*" to describe the style associated with the period 1815-1848. The *Biedermeier* style is sometimes featured on our beer steins. Some of Scheffel's other poems can be found on our beer steins, *Der Trupeter von Säckingen* (The Trumpeter of Säckingen), *Altassyrisch-Jonah* (Old Assyrian—Jonah or The Black Whale at Ascalon) and *Alt Heidelberg* (Old Heidelberg).



Scheffel Drawing  
by Werner at Wikipedia



The source of his poems was both history and legend. For the poem *Die drei Dörfer* (The Three Villages) there is an Oldenwald,<sup>8</sup> some say it is Odin's forest but that is uncertain, and it contains the ruins of Rodensteinstrasse. It is said to be haunted and that the ghost of Rodenstein and his cavaliers ride out for the Great Hunt when war looms over Germany, only to return when there is peace. Oldenwald also contains the three villages named in the poem. Gersprenz is the smallest village with a population of 207. There also is a river named Gersprenz. Reichelsheim is the largest of the three villages with a population of 8,551. Pfaffen-Beerfurth has a population of 606. Scheffel must have felt a need to modify the name and eliminate the hyphen (which was due to the village really being two villages that were combined).



**Rodenstein Riding out of the Castle, a 19th Century Painting from Wikipedia**

I was able to find a digital copy of Charles Godfrey Leland's translation of *Gaudeamus*. Leland (1824-1903) a journalist and humorist from Philadelphia received his education at Princeton. He also studied in Europe where he met and became friends with Scheffel. He was an editor of a pro-Union Army publication and coined the word "emancipation" to replace "abolition." It seems there were spin doctors back

then too. He served in the Union Army and fought in The Battle of Gettysburg.<sup>9</sup>

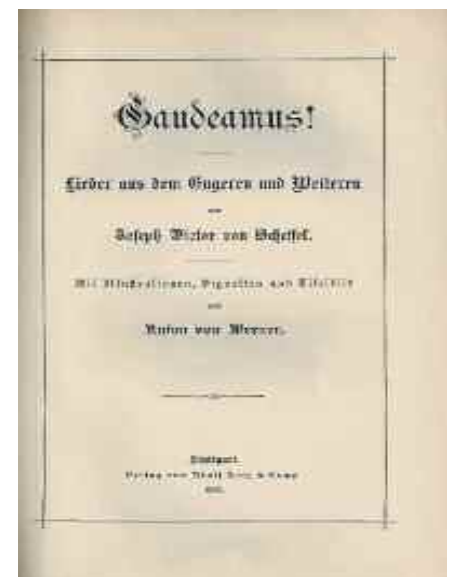
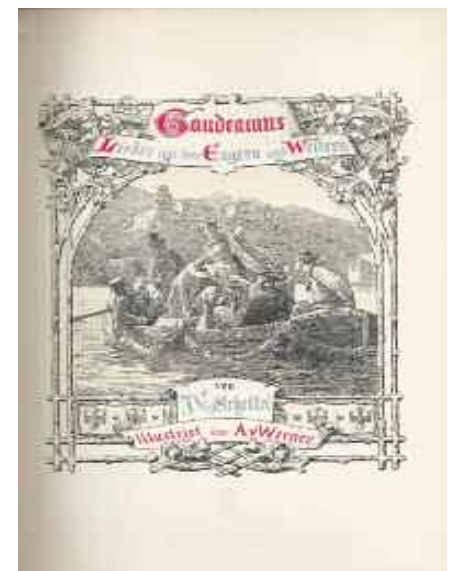
While I found several digital copies of his translation, some of them combined Parts I and II of the poem. The digital copy shown in reference ten shows all three parts of the poem. Leland took liberties in his translation, deleting some words and adding others elsewhere, and was inconsistent in translating certain words. "Hollaheh" is a word that appears throughout the poem. The first time it is encountered in Parts I and II. Leland translates it as "Hurrah." Thereafter, he reverts to the German word. He must have become enamored with it because he added it at the end of each part of the poem. He also capitalized the first word in each part of the poem. In Part II, "schnapsbrennende" is translated "schnaps-making" and later as "schnaps-stilling." In each of the last two stanzas of each of the three parts, the villages are repeated several times. Leland, for some reason, decided to eliminate re-mentioning the village name once in each of those last two stanzas. He also translated "Kronjuwel" as "gem" instead of "Crown Jewel" in Part III.



*Charles G. Leland*

**From Wikipedia<sup>11</sup>**

The book *Gaudeamus* contains 59 poems on 223 pages. The following shows selected pages from the book, 1885 edition printed in Stuttgart.





## References:

1. Anton Schreiner Söhne K.G marks: <http://www.steinmarks.co.uk/pages/pv.asp?p=stein857>.
2. *Die drei Dörfer* by Joseph Viktor von Scheffel, composer Karl Appel: [http://www.notendownload.com/8/dpshop/\\_VLB@LH8AAAEAAFPJoAAAK1420852780\\_Die%20drei%20%C3%B6%20rfer%20%20Klavier%20+%20Gesang%20%20Karl%20Appel\\_\\_NSF106KM4.sco\\_.html](http://www.notendownload.com/8/dpshop/_VLB@LH8AAAEAAFPJoAAAK1420852780_Die%20drei%20%C3%B6%20rfer%20%20Klavier%20+%20Gesang%20%20Karl%20Appel__NSF106KM4.sco_.html)
3. Paragraph 11 by John McGregor: <http://stein-collectors.org/library/articles/Schlaraffenland/Para11anddieKur.html>.
4. I would like to thank Georg Biller of [www.BillerAntik.de](http://www.BillerAntik.de) for permission to use his wood engraving for this article. His web site shows all three of the wood engravings along with the words to the three parts of the poem.
5. Joseph Viktor von Scheffel: [http://en.wikipedia.org/wiki/Joseph\\_Victor\\_von\\_Scheffel](http://en.wikipedia.org/wiki/Joseph_Victor_von_Scheffel).
6. Joseph Viktor von Scheffel images: [https://commons.wikimedia.org/wiki/Category:Joseph\\_Victor\\_von\\_Scheffel?uselang=de](https://commons.wikimedia.org/wiki/Category:Joseph_Victor_von_Scheffel?uselang=de)
7. Joseph Viktor von Scheffel: [http://de.wikipedia.org/wiki/Joseph\\_Victor\\_von\\_Scheffel](http://de.wikipedia.org/wiki/Joseph_Victor_von_Scheffel)
8. Odenwald: <http://en.wikipedia.org/wiki/Odenwald>
9. Charles Godfrey Leland: [http://en.wikipedia.org/wiki/Charles\\_Godfrey\\_Leland](http://en.wikipedia.org/wiki/Charles_Godfrey_Leland)
10. The Rodenstein Ballads: The Three Villages (pages 73-8) translated by Charles G. Leland: [https://books.google.com/books?id=gmZGAQAIAAJ&pg=PA73&dq=rodenstein+ballads+three+villages&hl=en&sa=X&ved=0CBwQ6AEwAGoVChMI-6b6qK\\_4yAIVxi-1Ch3\\_gQMY#v=onepage&q=rodenstein%20ballads%20three%20villages&f=false](https://books.google.com/books?id=gmZGAQAIAAJ&pg=PA73&dq=rodenstein+ballads+three+villages&hl=en&sa=X&ved=0CBwQ6AEwAGoVChMI-6b6qK_4yAIVxi-1Ch3_gQMY#v=onepage&q=rodenstein%20ballads%20three%20villages&f=false)
11. Charles Godfrey Leland image: <http://www.gutenberg.org/files/22030/22030-h/22030-h.htm>



The poem only identifies the three parts by the Roman numerals I, II and III. I have taken the liberty of adding titles so you know which of the three villages is being discussed. The German and English translation of the poem<sup>10</sup> are as follows:

## Die drei Dörfer (The Three Villages)

### I. The Swallowing of Gersprenz

#### German

*Wer reit't mit zwanzig Knappen ein  
Zu Heidelberg im Hirschen?  
Das ist der Herr von Rodenstein,  
Auf Rheinwein will er pirschen.*

*„Hollaheh! den Hahn ins Faß! schenkt ein,  
Ich fürcht', die Kehlen rosten!  
Wir wölln ein Jahr lang lustig sein,  
Und sollt's ein Dorf auch kosten!*

*„Ein Dorf, was ist's?... Nur Mist und Rauch,  
Ich hab' ja ihrer dreie ...  
Gersprenz und Pfaffenbeersfurt auch  
Und Reichelsheim, das treue!“*

*Trommeten klangen mit Schalmeln  
Und Pauken um die Wette,  
Zwölf Monden saß der Rodenstein  
Beim fürstlichen Bankette.*

*Und als er sich nach Jahr und Tag  
Die Rechnung hergewunken,  
Da sprach er: „Blitz und Donnerschlag!  
Jetzt ist Gersprenz vertrunken!  
Gersprenz ist hin!  
Gersprenz ist fort!  
Gersprenz der fromme, der züchtige Ort,  
Gersprenz ... ist ... veritrunken.*

*Hollaheh! doch wie man's treibt, so gehts,  
Was liegt an dem Verlorste?  
Man spricht vom vielen Trinken stets,  
Doch nie vom vielen Durste.  
Gersprenz ist hin!  
Gersprenz ist fort!  
Gersprenz der fromme, der züchtige Ort,  
Gersprenz ... ist ... veritrunken.“*

#### English

Who is it rides with twenty spears,  
Straight to the Stag Inn going?  
Von Rodenstein and cavaliers,  
To set the Rhine wine flowing.

Hurrah! the tap! Give wine to me,  
The best of all your tillage!  
A whole year long we'll merry, merry be,  
Although it cost a village.

A village, what is it?...Smoke and dirt,  
And I have three right royal:  
Gersprenz and Pfaffenbeersfurt,  
And Reichelsheim the loyal.

The drums and trumpets roared by wine,  
With glasses wildly clinking;  
For twelve months sat the Rodenstein,  
Right gloriously drinking.

And when a year had past at prog  
He for the reckoning halloed,  
And cried out: 'Blitz and Donnerschlag!  
Now Gersprenz has been swallowed!  
Gersprenz is gone!  
Gone with a race!  
Gersprenz the orderly, moral old place,  
Gersprenz is gone...and swallowed.

'Hollaheh! it's gone, at worst;  
We've all our way of thinking:  
They never say a word for thirst,  
But always talk of drinking.  
Gersprenz is gone!  
Gone with a race!  
Gersprenz the orderly, moral old place,  
Gersprenz is gone – is swallowed:  
Hol-li-roh!

## II. The Swallowing of Reichelsheim

### German

*Wer reit't mit sieben Knappen ein  
Zu Heidelberg im Hirschen?  
Das ist der Herr von Rodenstein,  
Auf Rheinwein will er pirschen.*

*„Hollaheh! den Hahn ins Faß! schenkt ein!  
Ich fürcht', die Kehlen rosten!  
Wir wölln ein halb Jahr lustig sein,  
Und sollt's ein Dorf auch kosten.*

*„Ein Dorf, was ists?... Ein rußig Loch,  
Und ich hab' ihrer zweie,  
Ich hab' ja Pfaffenbeerfurt noch  
Und Reichelsheim, das treue.“*

*Trommeten klangen mit Schalmein,  
Die Pauken thäten schweigen ...  
Sechs Monden saß der Rodenstein  
Beim süßen Rheinweinreigen.*

*Und als nach halber Jahresfrist  
Der Rechnung er gewunken,  
Da sprach er: „Hollaheh! jetzt ist  
Auch Reichelsheim vertrunken!  
Reichelsheim ist hin!  
Reichelsheim ist fort!*

*Reichelsheim, der treue, schnapsbrennende Ort,  
Reichelsheim ... ist ... veritrunken.*

*Hollaheh! doch wie mans treibt, so gehts!  
Was liegt an dem Verlurste?  
Man spricht vom vielen Trinken stets,  
Doch nie vom vielen Durste.*

*Reichelsheim ist hin!  
Reichelsheim ist fort!*

*Reichelsheim, der treue, schnapsbrennende Ort,  
Reichelsheim ... ist ... veritrunken.“*

### English

Who is it rides with seven spears,  
To Heidelberg's Stag going?  
Von Rodenstein and cavaliers,  
To set the Rhine wine flowing.

Hurrah! the tap! Pour out your wine,  
The best of all the tillage!  
For half a year I'll drink and dine,  
Although it cost a village.

A village! What is 't? A sooty hole,  
And I have two right royal;  
I've Pfaffenbeerfurt, o' my soul!  
And Reichelsheim so loyal.

The trumps and psaltery played to wine,  
Although no drums were beating;  
For six months sat the Rodenstein,  
To Rhine wines measures treating.

And when six months in frolic fled  
He for the reckoning halloed,  
And 'Now the fun is o'er, he said  
'For Reichelsheim is swallowed!  
Reichelsheim is gone!  
Gone with a race!

Reichelsheim loyal, the schnaps-making place,  
Old Reichelsheim is swallowed!

'Hollaheh! it's gone, at worst;  
We've all our way of thinking:  
They never say a word for thirst,  
But always talk of drinking.

Reichelsheim's gone!  
Gone with a race!

Reichelsheim loyal, the schnaps-stilling place,  
Old Reichelsheim is swallowed:  
Hol-li-roh!



### III. The Donation of Pfaffenbeerfurt and the Gift of Thirst

#### German

*Wer wankt zu Fuße ganz allein  
Gen Heidelberg zum Hirschen?  
Das ist der Herr von Rodenstein,  
Vorbei ists mit dem Pirschen.*

*„Herr Wirth, ein Kännlein dünnes Bier  
Und einen Harung im Salze!  
Ich hab' vom vielen Malvasier  
Das Zipperlein am Halse.*

*„Der schönste, größte Durst der Pfalz  
Muß früh in Ruhstand sinken;  
Das letzte Dorf des Odenwalds  
Kann ich nicht mehr vertrinken.*

*„Einen Notary ruft herein,  
Der schreib' die Testamenten:  
Pfaffenbeerfurt soll der Hochschul' sein,  
Mein Durst den Herrn Studenten!*

*„Stets bin ich alter Mann gerührt,  
Seh' ich die wackern Jungen,  
Und schlucken sie wie ich, so wird  
Dereinstmals doch gesungen:  
Pfaffenbeerfurt ist hin!  
Pfaffenbeerfurt ist fort!  
Pfaffenbeerfurt, die duftige Mistfinkenhöhl',  
Pfaffenbeerfurt, des Odenwalds Kronjuwel,  
Pfaffenbeerfurt ... ist ... veritrunken!*

*„Hollaheh! doch wie mans treibt, so gehts!  
Was liegt an dem Verlurste?  
Man spricht vom vielen Trinken stets,  
Doch nie vom vielen Durste.  
Pfaffenbeerfurt ist hin!  
Pfaffenbeerfurt ist fort!  
Pfaffenbeerfurt, die duftige Mistfinkenhöhl',  
Pfaffenbeerfurt, des Odenwalds Kronjuwel,  
Pfaffenbeerfurt ... ist ... veritrunken!“*

#### English

Who trots afoot alone to dine,  
Still to the Stag a rover?  
That is the Herr von Rodenstein,  
But all his drinking's over.

'Landlord, your smallest beer for me  
And one poor herring salted;  
I've drunk so much of your Malvasie,  
That all my taste has halted.

'What once the greatest thirst was called  
At length has vanished hollow;  
The last place in the Odenwald  
I find I cannot swallow.

'Now call me in a notary  
To write my will with prudence:  
Pfaffenbeerfurt to the University,  
And my thirst unto the students.

'It moves even me, though old and gray,  
To see the cups they're swinging,  
And if they drink like me, some day  
They'll all in it be singing:  
"Pfaffenbeerfurt is gone!  
Pfaffenbeerfurt is done!  
Pfaffenbeerfurt the dung-sparrow hole, as 'tis called,  
Pfaffenbeerfurt the gem of the Odenwald,  
Pfaffenbeerfurt is finished and swallowed.

"Hollaheh! it's gone at worst;  
We've all our way of thinking;  
They never say a word for thirst,  
But always talk of drinking.  
Pfaffenbeerfurt is gone!  
Pfaffenbeerfurt is done!  
Pfaffenbeerfurt the dung-sparrow hole, as 'tis called,  
Pfaffenbeerfurt is finished and swallowed."  
Hol-li-roh!



## SCI's 50<sup>th</sup> Convention Corning, NY July 13-15, 2016



Stein Collectors International's 2016 Convention (July 13-15, 2016) will be SCI's 50th Anniversary Convention, and promises to be a spectacular event. The convention will take place in Corning, New York, which is the proud home of the world-class Corning Museum of Glass.

For those flying to Corning, American Airlines has a connecting flight from its hub in Philadelphia, PA. Delta has a connecting flight from its hub in Detroit, MI to the Elmira Corning Regional Airport, which is 9.97 miles from the Radisson hotel. When you register for the convention you will be able to book shuttle transportation from the airport to the hotel for \$30.00 round trip.

We will be staying in the Radisson hotel that is only steps away from Corning's historic downtown called the Gaffer District. It is full of antique shops, high-end boutiques, various eateries, and even a local brewery! There is even a special chocolate trail, which highlights the many chocolate treats, candies, and cakes that are sold in the Gaffer district. For those who would rather not walk, a shuttle bus travels along Gaffer district and takes



The downtown Gaffer District

people to the city's other attractions such as the Corning Glass Museum and the Rockwell Museum, which houses a very impressive collection of art of the American West.

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

Corning is also in the scenic and picturesque Finger Lake region, and is home to hundreds of wineries, breweries, distilleries, and small museums. All of these features make Corning an ideal location to hold a convention.

Wednesday will be spent with traditional convention business: our General meeting and a lecture. The afternoon is the time for Members' Stein Sales and for SCI's traditional Afternoon Tea.

Thursday we will have some Round table discussions and Stump the Master Steinologists. In the afternoon the Members' Auction will take place. Later that evening we will have our traditional



A Venetian glass tankard with silver gilt mounts, from the museum collection, dated 1550-1600.

German Night at the Radisson Hotel, with a German band for entertainment.

The crown jewel of our convention will take place on Friday, when we spend the day visiting the Corning Museum of Glass. The museum has one of the world's most comprehensive collections of glass, and drinking vessels.



Mr. William Gudenrath will be our keynote speaker. Mr. Gudenrath is an expert glassblower, scholar, lecturer, and teacher, along with being an authority on historical hot glassworking techniques from ancient Egypt through the Renaissance. He has presented lectures and demonstrations throughout the world. We will also have several round-table discussions led by other glass experts from the Museum.

Also planned is a private tour of the magnificent glass collection. We will attend a special glass blowing demonstration, and witness the intriguing process of how glass items are made.

The museum's collection is so large that it cannot all be displayed at once. Mr. Gudenrath has agreed to bring out **all** the glass beer steins from storage, so we can view and study them. People with specific questions will have access to the museum's glass librarian to help them research the answers they are seeking.

After returning to the hotel, for a short rest and a change into formal evening attire, we will return to the Corning Museum of Glass to have our Viennese Night, our gala to celebrate SCI's 50<sup>th</sup> anniversary. A string quartet will serenade us with Viennese Strauss Waltzes. An elegant dinner is planned, with the opportunity to dance waltzes, and sing Viennese drinking songs.

**Much more to follow including exciting Pre-convention activities!**

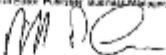




<b>POSTAL SERVICE</b> (All Periodicals Publications Except Requester Publications)		
1. Publication Title <div style="font-size: 1.5em; font-family: cursive;">Pro-Site</div>	2. Publication Number <div style="border: 1px solid black; padding: 2px; display: inline-block;">0147-5214</div>	3. Filing Date <div style="font-size: 1.5em; font-family: cursive;">10/1/2018</div>
4. Issue Frequency <div style="font-size: 1.5em; font-family: cursive;">Quarterly</div>	5. In what month or months does it issue? <div style="font-size: 1.5em; font-family: cursive;">4</div>	6. Forward Subscription Price <div style="font-size: 1.5em; font-family: cursive;">\$4.00</div>
7. Complete Mailing Address of Known Office of Publication (Not printer) (Street, city, county, state, zip code, city, state, zip code) <div style="font-size: 1.2em; font-family: cursive;">Richard Cross, 1155 Northland Dr. St Paul, MN 55120-1288</div>		Complete Name <div style="font-size: 1.2em; font-family: cursive;">Rich Cross</div>
8. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not printer) <div style="font-size: 1.2em; font-family: cursive;">1155 Northland Dr. St Paul, MN 55120-1288</div>		Complete Name <div style="font-size: 1.2em; font-family: cursive;">Stein Collectors International</div>
9. Complete Mailing Address of Publisher, Editor, and Managing Editor (Do not leave blank) <div style="font-size: 1.5em; font-family: cursive;">N/A</div>		
10. Complete Mailing Address of Circulation Department <div style="font-size: 1.5em; font-family: cursive;">Rex Fox, P.O. Box 4069, Vallejo, CA 94590-4069</div>		
11. Complete Mailing Address of Advertising Sales Office <div style="font-size: 1.5em; font-family: cursive;">N/A</div>		
12. Give the name and address of the person or persons to whom all correspondence should be sent (Do not leave blank) <div style="font-size: 1.2em; font-family: cursive;">Stein Collectors International 1155 Northland Dr St Paul MN 55120-1288</div>		
13. Give the name and address of the person or persons to whom all correspondence should be sent (Do not leave blank) <div style="font-size: 1.2em; font-family: cursive;">Stein Collectors International 1155 Northland Dr St Paul MN 55120-1288</div>		
14. Give the name and address of the person or persons to whom all correspondence should be sent (Do not leave blank) <div style="font-size: 1.2em; font-family: cursive;">Stein Collectors International 1155 Northland Dr St Paul MN 55120-1288</div>		
15. Give the name and address of the person or persons to whom all correspondence should be sent (Do not leave blank) <div style="font-size: 1.2em; font-family: cursive;">Stein Collectors International 1155 Northland Dr St Paul MN 55120-1288</div>		
16. Give the name and address of the person or persons to whom all correspondence should be sent (Do not leave blank) <div style="font-size: 1.2em; font-family: cursive;">Stein Collectors International 1155 Northland Dr St Paul MN 55120-1288</div>		
17. Give the name and address of the person or persons to whom all correspondence should be sent (Do not leave blank) <div style="font-size: 1.2em; font-family: cursive;">Stein Collectors International 1155 Northland Dr St Paul MN 55120-1288</div>		
18. Give the name and address of the person or persons to whom all correspondence should be sent (Do not leave blank) <div style="font-size: 1.2em; font-family: cursive;">Stein Collectors International 1155 Northland Dr St Paul MN 55120-1288</div>		
19. Give the name and address of the person or persons to whom all correspondence should be sent (Do not leave blank) <div style="font-size: 1.2em; font-family: cursive;">Stein Collectors International 1155 Northland Dr St Paul MN 55120-1288</div>		
20. Give the name and address of the person or persons to whom all correspondence should be sent (Do not leave blank) <div style="font-size: 1.2em; font-family: cursive;">Stein Collectors International 1155 Northland Dr St Paul MN 55120-1288</div>		
21. Give the name and address of the person or persons to whom all correspondence should be sent (Do not leave blank) <div style="font-size: 1.2em; font-family: cursive;">Stein Collectors International 1155 Northland Dr St Paul MN 55120-1288</div>		
22. Give the name and address of the person or persons to whom all correspondence should be sent (Do not leave blank) <div style="font-size: 1.2em; font-family: cursive;">Stein Collectors International 1155 Northland Dr St Paul MN 55120-1288</div>		
23. Give the name and address of the person or persons to whom all correspondence should be sent (Do not leave blank) <div style="font-size: 1.2em; font-family: cursive;">Stein Collectors International 1155 Northland Dr St Paul MN 55120-1288</div>		
24. Give the name and address of the person or persons to whom all correspondence should be sent (Do not leave blank) <div style="font-size: 1.2em; font-family: cursive;">Stein Collectors International 1155 Northland Dr St Paul MN 55120-1288</div>		
25. Give the name and address of the person or persons to whom all correspondence should be sent (Do not leave blank) <div style="font-size: 1.2em; font-family: cursive;">Stein Collectors International 1155 Northland Dr St Paul MN 55120-1288</div>		
26. Give the name and address of the person or persons to whom all correspondence should be sent (Do not leave blank) <div style="font-size: 1.2em; font-family: cursive;">Stein Collectors International 1155 Northland Dr St Paul MN 55120-1288</div>		
27. Give the name and address of the person or persons to whom all correspondence should be sent (Do not leave blank) <div style="font-size: 1.2em; font-family: cursive;">Stein Collectors International 1155 Northland Dr St Paul MN 55120-1288</div>		
28. Give the name and address of the person or persons to whom all correspondence should be sent (Do not leave blank) <div style="font-size: 1.2em; font-family: cursive;">Stein Collectors International 1155 Northland Dr St Paul MN 55120-1288</div>		
29. Give the name and address of the person or persons to whom all correspondence should be sent (Do not leave blank) <div style="font-size: 1.2em; font-family: cursive;">Stein Collectors International 1155 Northland Dr St Paul MN 55120-1288</div>		
30. Give the name and address of the person or persons to whom all correspondence should be sent (Do not leave blank) <div style="font-size: 1.2em; font-family: cursive;">Stein Collectors International 1155 Northland Dr St Paul MN 55120-1288</div>		
31. Give the name and address of the person or persons to whom all correspondence should be sent (Do not leave blank) <div style="font-size: 1.2em; font-family: cursive;">Stein Collectors International 1155 Northland Dr St Paul MN 55120-1288</div>		
32. Give the name and address of the person or persons to whom all correspondence should be sent (Do not leave blank) <div style="font-size: 1.2em; font-family: cursive;">Stein Collectors International 1155 Northland Dr St Paul MN 55120-1288</div>		
33. Give the name and address of the person or persons to whom all correspondence should be sent (Do not leave blank) <div style="font-size: 1.2em; font-family: cursive;">Stein Collectors International 1155 Northland Dr St Paul MN 55120-1288</div>		
34. Give the name and address of the person or persons to whom all correspondence should be sent (Do not leave blank) <div style="font-size: 1.2em; font-family: cursive;">Stein Collectors International 1155 Northland Dr St Paul MN 55120-1288</div>		
35. Give the name and address of the person or persons to whom all correspondence should be sent (Do not leave blank) <div style="font-size: 1.2em; font-family: cursive;">Stein Collectors International 1155 Northland Dr St Paul MN 55120-1288</div>		
36. Give the name and address of the person or persons to whom all correspondence should be sent (Do not leave blank) <div style="font-size: 1.2em; font-family: cursive;">Stein Collectors International 1155 Northland Dr St Paul MN 55120-1288</div>		
37. Give the name and address of the person or persons to whom all correspondence should be sent (Do not leave blank) <div style="font-size: 1.2em; font-family: cursive;">Stein Collectors International 1155 Northland Dr St Paul MN 55120-1288</div>		
38. Give the name and address of the person or persons to whom all correspondence should be sent (Do not leave blank) <div style="font-size: 1.2em; font-family: cursive;">Stein Collectors International 1155 Northland Dr St Paul MN 55120-1288</div>		
39. Give the name and address of the person or persons to whom all correspondence should be sent (Do not leave blank) <div style="font-size: 1.2em; font-family: cursive;">Stein Collectors International 1155 Northland Dr St Paul MN 55120-1288</div>		
40. Give the name and address of the person or persons to whom all correspondence should be sent (Do not leave blank) <div style="font-size: 1.2em; font-family: cursive;">Stein Collectors International 1155 Northland Dr St Paul MN 55120-1288</div>		
41. Give the name		

FD-350 (Rev. 10-1-80)		FD-350 (Rev. 10-1-80)	
<p><b>Post</b></p>			
<p><b>10. Extent and Nature of Circulation</b></p>		<p>Average No. Copies Each Issue During Preceding 12 Months</p>	<p>No. Copies of Single Issue Published Nearest to Filing Date</p>
<p>a. Total Number of Copies (See instructions)</p>		<p>1,100</p>	<p>1,100</p>
<p>b. Paid Circulation (By Mail and Outside the Mail)</p>			
<p>(1) Mailed Outside-County Paid Subscriptions Shown on PS Form 3841 (Indicate paid circulation shown on each subscription's postage and exchange receipt)</p>		<p>976</p>	<p>734</p>
<p>(2) Mailed In-County Paid Subscriptions Shown on PS Form 3841 (Indicate paid circulation shown on each subscription's postage and exchange receipt)</p>			
<p>(3) Paid Multiple Copies by Mail Including Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Paid Distribution Outside USPS®</p>			
<p>(4) Paid Circulation by Other Classes of Mail Through the USPS (e.g., First-Class Mail®)</p>		<p>413</p>	<p>47</p>
<p>c. Total Paid Circulation (Sum of 10b(1), (2), (3), and (4))</p>		<p>789</p>	<p>736</p>
<p>d. Free or Nominal Rate Distribution (By Mail and Outside the Mail)</p>			
<p>(1) Free or Nominal Rate Outside-County Copies Shown on PS Form 3841</p>			
<p>(2) Free or Nominal Rate In-County Copies Shown on PS Form 3841</p>			
<p>(3) Free or Nominal Rate Copies Shown as Other Classes Through the USPS (e.g., First-Class Mail®)</p>			
<p>(4) Free or Nominal Rate Distribution Outside the Mail (Carriers or other means)</p>			
<p>e. Total Free or Nominal Rate Distribution (Sum of 10d(1), (2), (3), and (4))</p>		<p>0</p>	<p>0</p>
<p>f. Total Distribution (Sum of 10c and 10e)</p>		<p>789</p>	<p>736</p>
<p>g. Copies not Distributed (See Instructions to Publication #4 page 430)</p>		<p>311</p>	<p>314</p>
<p>h. Total (Sum of 10a and g)</p>		<p>1,100</p>	<p>1,100</p>
<p>i. Percent Paid (10b divided by 10a times 100)</p>		<p>71.5%</p>	<p>66.4%</p>

\* R. J. D. and C. A. W. are grateful to the British Council for the award of a research fellowship to R. J. D. and a research grant to C. A. W. during the period of their visit to the University of Cambridge.

POSTAL SERVICE • (All Periodicals Publications Except Requester Publications)		Average No. Copies Per Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
17. Electronic Copy Distribution			
a. Paid Electronic Copies	▶	—	—
b. Total Paid Print Copies (June 1991) + Paid Electronic Copies (also 1991)	▶	759	786
c. Total Print Distribution (June 1991) + Paid Electronic Copies (June 1991)	▶	759	786
d. Percent Paid (both Print & Electronic Copies) (this divided by 95c x 100)	▶	100%	100%
<input type="checkbox"/> I certify that 10% of all my distributed copies (paid and unpaid) are paid above a nominal price.			
18. Publication of Statement of Ownership			
<input checked="" type="checkbox"/> If this publication is a general publication, publication of this statement is required. Will be printed in the <u>December</u> issue of this publication.		<input type="checkbox"/> Publication not required.	
19. Signature and Title of Editor, Publisher, Business Manager, or Owner			Date
			11/1/2015

I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions.



A few months ago I came across the photo of former Washington Governor Mike Lowry (above left) and felt he looked familiar. Then I remembered this Meissen porcelain character stein (right). You be the judge.



Just so you know who I am, *Fuchs*\*, I am the Master von Sonnenfels. My forefathers boozed away my seven castles, and left me only with their thirst.

Submitted by Master Steinologist George Schamberger

\* A *Fuchs* is an initiate or first year fraternity member.

## Stein Exchange

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

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

**Wanted:** Goebel/Merkelbach W. Germany relief pottery stein: "Rothenburg o./Tauber". Approx 1.2L and 9" tall. Email jna-toth@comcast.net.

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

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

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

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

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

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

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



## SCI Convention Steins For Sale

These steins are surplus inventory from past conventions, all are brand new, unused. Prices are "plus shipping". Send inquiries to:

SCI Executive Director  
Fred Ellis

W8737 Birdie Ln

Beaver Dam, WI 53916

or by email at [sciexdir2015@gmail.com](mailto:sciexdir2015@gmail.com).



Above - 2013 Convention in Los Angeles - \$35.00



Above - 2014 Convention in Pittsburgh - \$35.00



Above - 2015 Convention in Orlando - \$55.00





# 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.



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





Items From our Next Auction  
**December 14, 2015**

**Fox Auctions**  
**P.O. Box 4069**  
**Vallejo, CA 94590**  
**631-553-3841**  
[foxauctions@yahoo.com](mailto:foxauctions@yahoo.com)

