

STEIN COLLECTORS INTERNATIONAL

# PROSIT



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The Beer Stein Magazine

June 2012

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by William Hamer



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by Steve R Johnston

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## From the President:

Since the new year began (and I began my new term), I have been thinking about the future of SCI and what role I must play in the organization. As a young collector, I have thoroughly enjoyed my experiences with the organization and its members. My stein collecting began as a hobby but has blossomed into much more for me. I have a strong passion for collecting, and have developed wonderful friendships throughout the membership. It is important for us to encourage new collectors at all levels, and support their development and education of our hobby. Too often, I have seen potential chapter members lost and forgotten. While SCI can be useful to a new collector via Prosit and our website, it is often up to our chapters to bring in new members and welcome them into the organization. Our chapters are where most collectors find information, steins, and friendship. They are truly the lifeblood of the organization.

I encourage all of us (myself included) to work on cultivating new members, and ensure that others don't get lost along the way. There are numerous collectors out there who are not currently affiliated with SCI. I have met them at auctions, antique shows, through eBay, and elsewhere. Our hobby is fun! The chapter meetings are educational, jovial, and a recurring good time. Our members are educated, knowledgeable, and good company. Prosit and the website are excellent research tools. What more needs to be said about this great organization?

I look forward to working with the officers, committee members and others throughout SCI to improve upon our club. I also wish to thank those who have helped me, and continue to assist me through my transition period. While Phil left big shoes to fill, I hope that my enthusiasm for the hobby and hard work will continue where he left off.

Justin Pimentel

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## A Message from the Executive Director, David Bruha

Prosit is the only device I have to reach each and every member of SCI. I know I won't be sharing any ground-breaking news about a previously unknown manufacturer or a comical tale related to an interesting image on a stein but I hope each and every one of you reads and acts upon what I have to say.

**Membership** - Is your membership current? Do you know how to find out? Your membership expiration date appears on the one-page mailing sheet that comes with your Prosit and can also be found in the on-line directory, or send me an email and I'll tell you. Please pay your dues on time. Dues not paid on time result in possible delays in receiving Prosit not to mention the additional cost to SCI and the time our volunteer officers spend. Are you helping recruit new members for SCI? One of the most successful techniques to growing any organization is referrals by current members. It's hard to find a stein collector who isn't a stein seller. What about a one-year membership included with your next sale? There are many ways you can help with membership. Contact our 2nd VP - Membership, Pat Zimmerman with your ideas.

**2012 SCI Annual Convention** - I recently had a phone conversation with Dick Strom of the Gambrinus Stein Club. He said the entire Gambrinus Stein Club has been hard at work planning what promises to be an outstanding convention August 15-17 in Annapolis, MD. Aside from all the great opportunities there will be to buy, sell, trade and get educated on steins, Dick was telling me about all the fantastic food planned during the convention. The time is NOW; send in your registration forms today. (As I write this I have to take a break to send in my registration form.) I look forward to seeing many of you in Annapolis.

**Future SCI Conventions** - Every year during the Board of Trustees meeting, held during the annual conventions, future conventions are a topic of discussion. And they will be again this year, but maybe for a different reason. The 2012 convention is the last traditional convention that is currently on the schedule. Plans are in the works for an event to be held in 2013, but I am asking each chapter to give some serious consideration to becoming a Host Chapter. If you have any questions either contact me or our 1st VP - Conventions, Ralph Joyce.

**SCI Officers** - I can tell you from personal experience how rewarding it can be to serve as an officer in SCI. For me it was all about doing the best I could to make sure everyone else had the best possible experience with SCI. The friendships and comradery that developed are worth more to me than the steins I collect. Every year at least one of the Executive Committee positions becomes available. Some positions require very specific skill sets while others seek individuals who are just willing to share their ideas and give of their time. Next time someone from SCI calls and asks you to consider a position on the Executive Committee don't try to find reasons to say "no", try to find a reason NOT to say "no."

If it sounded as if the entire message was a plea for help - it was! SCI is a great organization with a lot of great people. I'm asking some of you great people to hold an officer position in SCI, help run a convention, write an article for Prosit, help with the production of Prosit, or help out on the website. There is a lot of work that goes into making SCI a great organization and we can't do it without you. Please let me know how you'd like to help.

### Prosit!

David Bruha  
SCI Executive Director

## CHALMETTE - The Battle of New Orleans

by Jack Strand

On this, the bicentennial year of the War of 1812, it is interesting to focus on the Battle of New Orleans at Chalmette (just east of New Orleans). This is commemorated in the mini stein in Figures 1, 2 & 3. (Design number 6038 is on the side near the handle.)

figure 1



figure 2



figure 3



figure 6



figure 7



figure 4



Memorial Monument, Chalmette National Historical Park, Chalmette, La., near New Orleans, La.

The stein features the Chalmette Monument. The cornerstone was laid in 1840, but the monument was not completed until 1908. The monument seen on the stein shows a not yet completed structure (See Figure 2 and completed monument in Figure 4.)

The battle occurred on January 8, 1815, even though an agreement, The Peace Treaty of Ghent, had

been signed on December 24, 1814. However, due to slow communications, word of its existence had not yet reached America and it still needed to be ratified by both governments.

Had the British been successful in capturing New Orleans and gaining control of the Mississippi Basin, it is doubtful the treaty would have been ratified.

figure 5

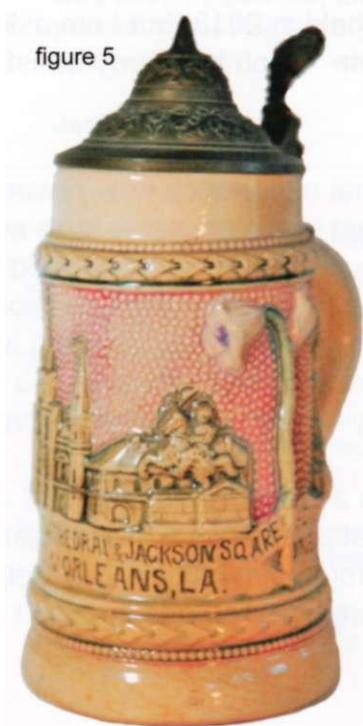


figure 8



The British, at this time, had the greatest army in the world. Having defeated Napoleon, they were now focused on expanding their dominance in North America. The British had triumphed moving from Canada down through Illinois. They had also blockaded the East Coast, raiding and burning at will, including torching the nation's capital in Washington, D.C.

The British war strategy came down to capturing New Orleans. This resulted in the ultimate battle of the war, the Battle at Chalmette. The hero of Chalmette was Andrew Jackson.

Gaunt and always fighting dysentery, Old Hickory prevailed. The British had 10,000 veteran troops. Jackson had a disparate hodgepodge force of 4,000: some militia, some regulars, also frontiersmen from Tennessee and Kentucky, 500 freemen of color, Indians and baratarians (pirates under Jean Lafitte).

The actual battle was lopsided. British casualties numbered 2,037 dead, wounded or captured before retreating from Louisiana. Jackson, by contrast, lost 8 and 13 suffered wounds. Andrew Jackson is remembered by a grateful New Orleans with a statue in Jackson Square in front of St. Louis Cathedral. See Figure 5 - a Diesinger stein; Figure 6; Figure 7 - design number 6041; & Figure 8 - design number 6126.

figure 9



In this forgotten war, it is important to remember that, had the British captured New Orleans, Britain would have gained control of all the land of the Louisiana Purchase. There is good reason Andrew Jackson appears on our \$20 bill. (Figure 9).



## Choral Society And Beer!

By Dave Lowry

Offered for this Proosit issue on Dumler and Breiden is mold #160 entitled "Old German Choral Society" from the original catalog (Figure #1). The banner across the front "Freut euch des Lebens" translates to "Enjoy Much Life". It is the cream two color version. It is also seen in a blue saltglaze version. I personally have not yet seen a full color version, though this was available in the original catalog. It is marked "PD" near the handle for its designer Peter Dumler.

figure 1



A chorale was originally to be sung by an amateur group or congregation. With time, professional choirs would fulfill this aspect of a service or event.

Martin Luther was then of the opinion that worship services should be conducted in German, not in the original Latin. We then have full choirs singing in many locales especially the larger cathedrals in Europe including Germany.

Fig. #2 is the left side view showing a group of men at a table, each hoisting a large one to each other. The verbiage on the edge of the table "Es lebe der Gesang" translates to "Long Live Singing". So, after a long day

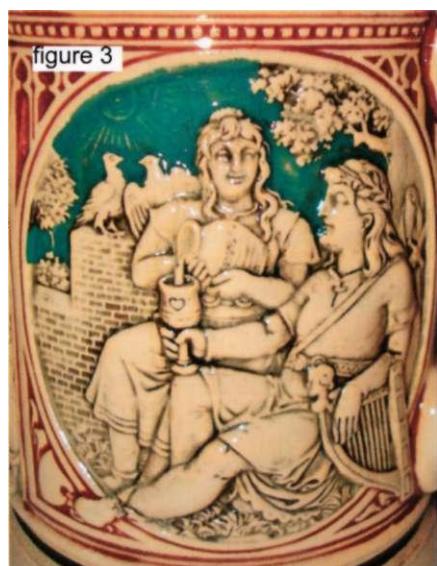
of singing it is a joy to gather and sing again while drinking a nice large cold one!

figure 2



Fig. #3 shows the right side view of a man with a lyre receiving a nice cold goblet from his lady love. He must have been playing part of the melody for the choir to sing properly.

figure 3



Many Dumler and Breiden steins with relatively lower mold numbers such as this one are of a pottery or stoneware normal stein shape but with "busy" pictorial images on the front and sides. We see the pictures themselves as well as the filigree and other design elements all around and on the handle. D&B steins are superior in this sense. They are a joy to hold and study and take in the entire story through these images.

So, the next time you feel like breaking out in song, grab an attractive Dumler & Breiden stein like this one, fill it with nice cold beer, and stretch those "vocal cords!!".

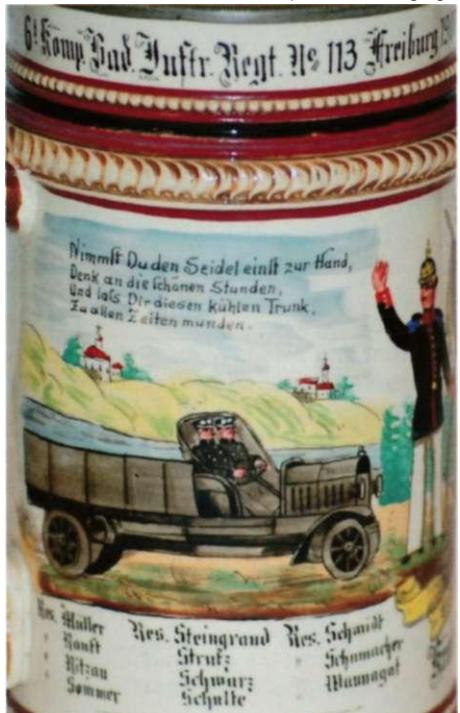


## Jim's Regimental Stein A Unique Motor Transport Corps Stein

by Peter Meinlschmidt

**Kraftfahrer** (Chauffeur) Otto Lindenmann's regimental stein with its unique and one-of-a-kind "automobile with driver" pewter lid is a pottery double-unit German regimental stein. The front view shows a framed circle with the Kraftfahrer's initials "OL" surrounded by oak leaves and four flags, two on either side: on the left, the black, white red of the German Empire, and the green and white of the Kingdom of Saxony; on the right, the yellow and red of the Grand Duchy of Baden, and the black and white of the Kingdom of Prussia. This is surmounted by a royal crown and the slogan *Parole Heimath* ("catchword is home"). Below are two different unit shoulder boards, the one on the left in light blue color with the red number 113 and on the right a red shoulder board with a yellow winged wheel and lightning bolts. A banner below reads *Andenken an meine Dienstzeit*, or "in remembrance of my service time".

This center motif is framed - on the extreme right and left side, respectively - by two standing soldiers. To the left, an infantryman raises his right arm and supports a rifle with his left arm. Additionally, he wears a spiked helmet and white "parade" trousers and his dark blue tunic has light blue shoulder boards. The soldier on the right has his left arm raised and wears a completely dark uniform with red shoulder boards and a black visor cap with dust goggles.



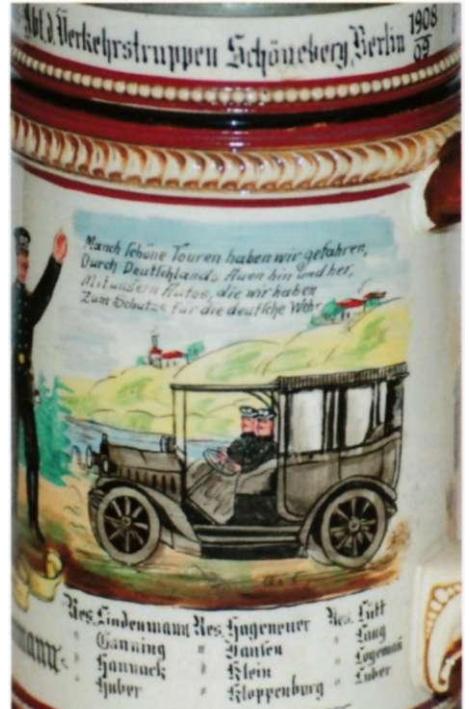
gles strapped over the cap visor. This was the newly developed uniform for military chauffeurs. From this overall arrangement it is evident that Otto Lindenmann initially served with the 5th Baden Infantry Regiment No. 113 and then later with the Motor Transport Corps. This is also confirmed by the inscription around the top of the stein body from which it can be seen that Lindenmann served with the 6th company of said infantry Regiment from 1907 to 1908, and then with the 2nd Company of the Experimental Detachment of the Motor Transport troops (*Versuchs-Abteilung der Verkehrstruppen*) from 1908 to 1909.

Lindenmann's 5th Baden Infantry Regiment No. 113 had been established in 1861 and was garrisoned in Freiburg as of 1866. Note that it was the usual practice at the time of Lindenmann's service that a soldier was considered fully trained after a one-year period. Only after this one-year period

would a soldier become eligible for service in a special unit based on his knowledge, skills and/or suitability. It can, therefore, be assumed that Lindenmann may have had some previous experiences with motor vehicles, but, his transfer to the then newly established 2nd company of the *Versuchs-Abteilung der Verkehrstruppen* (established on 1 Oct 1907), and thus to the capital of the German empire (Berlin), was undoubtedly a great honor and privilege for him. It can further be assumed that the personnel used to form this newly established "chauffeur company" were specially selected from units from all across Germany.

One final remark on the stein's center motif: It has only very rarely been observed that the reservist's initials were part of a stein's center motif. However, since regimental steins were customized, this must have been the soldier's special and specific request.

The side views on the stein also show period military vehicles with a driver and a passenger, each, being seated in the vehicle and both wearing the special chauffeur's uniform. One side view shows a staff car and the other a military truck in order to document the variety of vehicles that were used. Note that in both vehicles the occupants have a blanket drawn above their knees. The inscription on the staff car side reads *Manch' schöne Touren haben wir gefahren durch Deutschlands Auen hin und her, mit unseren Autos, die wir haben, zum Schutze für die deutsche Wehr* (We made many nice trips through German lands with our automobiles that we have to protect (and defend) Germany) and the inscription



on the truck side reads *Nimmst Du den Seidel einst zur Hand, denk' an die schönen Stunden und laß 'Dir diesen kühlen Trunk zu allen Zeiten munden* (Whenever you take this stein in your hands in the future, remember the nice times and always enjoy this cool drink).

It is also noteworthy that only a dozen names are inscribed in the comrade roster on each side.

Last, but not least, let us appreciate the stein's lid with its unique and one-of-a-kind finial in the shape of a period one-seater automobile with a driver who also appears to be wearing the military chauffeur's visor cap with a chin strap. Look at the craftsmanship and true-to-life details of this automobile finial. What looks like a ring soldered to the back of the car used to be a spare rubber tire. Unfortunately, the type of the automobile could not be identified by this author despite repeated efforts, however it may have been a Mercedes. This is one of the most beautiful and rarest finials I have ever seen.

While the body of the lid has a conical



View of the finial and thumblift

shape and has the letter "W" with the Roman numeral II (for Kaiser Wilhelm II) embossed in the center, the thumblift consists of the Imperial eagle (wearing an Imperial crown) with a guard star dangling from its bill, because the Berlin-based Motor Transport Corps was part of the Prussian Guard Corps.

I thank my good friend, George Schamberger, for re-establishing the contact with Jim DeMars, the owner of this stein, and



Front view of the finial

the latter for granting permission to write this article. My special thanks also go out to Ron Fox for kindly providing the related photographs.

Jim, you can really be very proud of this beautiful and rare regimental stein. £=

## The Complex History and Some Related Aspects of The German Motor Transport Troops, or *Kraftfahrtruppe*

by Peter Meinlschmidt

*This article is a companion to the preceding article titled "A Unique Motor Transport Corps Stein", providing historical details of military and civilian developments of motorized transportation in Germany.*

The subsequently called Motor Transport Troops (*Kraftfahrtruppe*) originated from the 5th Company of Railroad Regiment No. 1, formed in 1872 as an Experimental Railroad Company (*Eisenbahn-Versuchs-Kompanie*). In 1888, a Bureau for Technology and Design was added, and on 1 April 1890, both entities were merged under the name of Experimental Detachment of the Railroad Brigade (*Versuchsabteilung der Eisenbahn-Brigade*). This Detachment was to examine and test new technical developments for their usefulness to the Railroad Corps.

It is known that industrial experiments using Daimler and Benz gasoline-powered engines were underway by 1892.

### **The Versuchs-Abteilung der Verkehrstruppen The Experimental Detachment of the Technical Troops**

By 1 April 1899 the Experimental Detachment was renamed Experimental Detachment of the Technical Troops (*Versuchs-Abteilung der Verkehrstruppen*), subordinated to the newly formed Inspectorate of the Technical Troops (*Inspektion der Verkehrstruppen*) and also received - on 1 April 1901 - an Automobile Command (*Selbstfahrer-Kommando*) concerned with automobile-related issues, besides the Railroad, Telegraph and Balloon sections.

On 2 October 1905 the *Versuchsabteilung* received an organic Company, i.e. the *Versuchs-Kompanie der Verkehrstruppen*. Its soldiers wore the uniform of the guard engineers (*Garde-Pioniere*) with shoulder boards adorned, as of 31 August 1905, with the winged wheel of the Railroad Operations Detachment (*Eisenbahn-Betriebsabteilung*), but with additional thunderbolts as a distinctive feature. This type of shoulder board insignia was eventually, as of 30 June 1911, replaced by a capital letter "V" made of brass.

On 1 April 1907 the *Versuchs-Abteilung* was expanded by adding a Motor Transport Detachment (*Kraftfahr-Abteilung*) as 2nd Company to the existing *Versuchs-Kompanie* (now 1st Company). The *Kraftfahr-Abteilung* consisted of 5 officers and 170 other ranks assigned from many different units. As early as 1907, special clothing consisting of a leather jacket and visor cap with a strap was introduced for military drivers. Otherwise, the military drivers would wear the uniform of the Railroad troops, but with different shoulder boards, as well as the spiked helmet and black plumes for parades.

### **The Kraftfahr-Bataillon (The Motor Transport Battalion)**

On 1 October 1911, the first independent Motor Transport Battalion (*Kraftfahr-Bataillon*) was formed in the strength of 3 companies, using the *Kraftfahr-Abteilung*, which was attached to it, as a nucleus. This means that from that moment on, two separate Motor Transport entities existed, namely the *Versuchs-Abteilung der Verkehrstruppen* and the above mentioned *Kraftfahr-Bataillon*.

One year later, on 1 October 1912, the former was renamed Experimental Detachment of the Military Transport Troops (*Versuchs-Abteilung des Militär-Verkehrswesens*) and included, in its experimental company, a Royal Saxon and Royal Württemberg section (referred to as *K.S. und K.W. Detachement*, respectively). One year later, on 1 October 1913, this entity received its final designation as Technical Motor Transport Examination Commission

(*Verkehrstechnische Prüfungskommission*, or V.P.K.), while still retaining its Saxon and Württemberg sections. Its Experimental Detachment (*Versuchs-Abteilung*) consisted of two Experimental Companies, i.e. *Versuchs-Kompagnie Nr. 1* and *Versuchs-Kompagnie Nr. 2*, respectively. From 1890 to 1913 the detachment was based in Berlin-Schöneberg with, as of 1 Oct 1913 *Versuchs-Kompagnie Nr. 1* listed as being located in Berlin and *Versuchs-Kompagnie Nr. 2* in Berlin-Adlershof. The colors of their shoulder boards were, from 1890, poppy red and black; from 1905 to 29 June 1911, poppy red with a yellow winged wheel and thunderbolts; and as of 30 June 1911, light grey with the red letter "V". (In 1913, it numbered about 200 troops.)

Returning to the *Kraftfahr-Bataillon* established in 1911 in the strength of three companies, this also included a Saxon section in the 2nd company and a Württemberg section in the 3rd company. A fourth company was added on 1 Oct 1913. The battalion was based in Berlin-Schöneberg. Its shoulder boards were light grey with the red letter "K". (In 1913, its personnel strength numbered 735 troops with the Württemberg section accounting for 35 troops and the Saxon section for about 65.).

### The Bavarian

#### *Luft- und Kraftfahr-Bataillon*

Balloon and Motor Transport Battalion  
The Kingdom of Bavaria, which - as a symbol of its sovereignty - was allowed to use its own separate names and numbers for her armed forces had established a combined Balloon and Motor Transport Battalion named *Luft- und Kraftfahr-Bataillon*. On 15 May 1890, it had originally been established as an Instructional Balloon Detachment (*Luftschiffer-Lehrabteilung*) intended to train officers and other ranks in operating airships and balloons. By 1 October 1895, its name was changed to Balloon Detachment (*Luftschiffer-Abteilung*). In 1908, a Motor Transport Detachment (*Kraftfahr-Abteilung*) had also been established by the Bavarian Railroad Battalion (*Eisenbahn-Bataillon*) and was eventually, by 1 October 1911, integrated into the Balloon Detachment, being renamed as *Luft- und Kraftfahr-Abteilung* (combined Balloon and Motor Transport Detachment). From 1 October 1912 to 1 October 1913 it even had an Aviation Company (*Flieger-Kompagnie*) attached. On 1 October 1912, it received its final designation as *Luft- und Kraftfahr-Bataillon*. It was based in Munich and had a personnel strength of 331 troops in 1913.)

The Prussian *Verkehrstechnische Prüfungskommission* and *Kraftfahr-Bataillon*, and the Bavarian *Luft- und Kraftfahr-Bataillon* all retained their designations until the outbreak of World War One, which is con-

sidered a definite cutoff date of the Imperial German Army's peacetime establishment.

### Parallel Civilian Developments

In parallel with the above military organizational developments, the following events took place in the automobile world:

1886, invention of the automobile, and in 1898, invention of the first modern truck, both by Gottlieb Daimler.

On 10 July 1899, the German Automobile Club (*Deutscher-Automobil-Club* or DAC), an exclusive association of well-heeled automobile owners devoted to promoting the "automobile sports", i.e. racing, was founded at the Bristol Hotel in Berlin.

In 1901 the "Mercedes era" began with the first marketing of Mercedes automobiles by the Daimler Motor Company (*Daimler Motoren Gesellschaft*) and first international racing victories won by Mercedes racing cars. In 1904, the first international "Gordon Bennett" automobile race was organized in Germany under the auspices of Kaiser Wilhelm II (in the vicinity of Homburg). In that same year, 11 NSU motorcycles (named for their production factory in Neckarsulm) made their first appearance during the Kaiser maneuvers conducted that fall. Also, on 24.10.1904, a military branch of the DAC called Voluntary German Automobile Club (*Deutscher Freiwilliger Automobil-Club* or DFAC) was formed. Its members committed themselves to adapt the vehicle to military requirements and to provide a mechanic for a minimum of 4 years. In return, they were granted a reserve officer status (rank of Lieutenant) without having to undergo any previous military training. The mechanic received an NCO rank under the same conditions. Allegedly, many members of the "better society", including many Jews, greatly liked this arrangement.

In 1905 the DFAC participated in the Kaiser maneuvers, providing 34 vehicles and thus rendering valuable services to the higher command authorities. On 24 December 1905, Kaiser Wilhelm II personally assumed the patronage of the DAC which changed its name to Imperial Automobile Club (*Kaiserlicher Automobil-Club* or KAC).

In 1906 the vehicle tax was introduced in Germany as a "tax for luxury items", and in 1907 the first fatal traffic accident allegedly occurred in Germany when a driver was unable to stop his vehicle running at a speed of 4.3 mph (7 kpm).

The 1907 Kaiser maneuvers were, inter alia, focused on military communications and - with the support of automobiles - umpires could be quickly moved to and committed in different places.

Ron Heiligenstein wrote a Stein-of-the-Month article for the SCI web site (January 2003) in which he described a stein of the Motor Transport troops. A side view showing a concentration of vans and trucks subtitled *Transport-Versuch 1907* (Transportation Experiment 1907) was pointed out. Research revealed that this "Transportation Experiment" was conducted subsequent to the Posen Siege Warfare Exercise 1907 (*Festungskriegsübung Posen 1907*), being actually the first large-scale long-distance trial and endurance test of larger truck convoys to be used for transportation purposes in the event of war. This "rally" ran from Berlin and/or Posen (Poznan, Poland) via Breslau (Wroclaw, Poland) as far as the Glatz (Klodzko, Poland) area and the Giant Mountains in Silesia and might have covered a distance of at least 370 miles (600 kms).

In 1908 a system of state-sponsored subsidy for trucks suitable for military purposes was introduced in Germany on the basis of the results of the aforementioned transportation experiment. Under this program, private persons and companies purchasing a suitable vehicle would receive a subsidy from the military in the amount of 4,000 Marks plus a "maintenance and operating premium" for the duration of 4 years. As a return service, the vehicle buyers committed themselves to place the vehicle at the disposal of the military in the event of a mobilization for war. (By using this procedure, the military could make do without acquiring and maintaining an organic motor pool and still had a large motorpool at their disposal.)

In 1909 a mandatory driver's training (including a driving license) as well as more stringent liability regulations (obligation to pay if at fault) were introduced in Germany.

As regards these early automobiles, they were not well liked by the country folks, since they would scare people and cattle by their engine noise, constitute an actual or assumed danger of explosion (e.g. when being fueled) and seriously jeopardize the harvest by the dust trails they would leave behind, since prior to WW1 nine tenths of all highways in Germany were covered with crushed rocks and were not paved.

As people were back then apparently already aware of the danger of suddenly approaching and speedy automobiles, the latter were generally painted in red "signal color", as can be seen correctly depicted in the side views of *Kraftfahr* and Railroad regimental steins.

I hope this article enhances your appreciation of Jim DeMars' very nice *Kraftfahrer* stein.



October 13, 2012 - January 12, 2013

## Fall Exhibit to Feature the Wilson Collection of Mettlach Ware, Largest Collection of Mettlach in North America

*The Robert D. Wilson Mettlach Collection finds a permanent home*



This October, the American Museum of Ceramic Art will feature an exceptional exhibition entitled, *German Mettlach Ware (1885-1915)*. Robert & Colette Wilson, prominent collectors and enthusiasts, amassed a huge number of late 19th and early 20th century Mettlach ceramic ware over the past thirty years. Their collection of incredibly detailed and finely crafted pieces is known to be the largest collection in North America at over 3,000 pieces and rivals that of the collection at Mettlach, Germany.

Until now, the collection has been viewed only by special invitation in the Wilson's home. The Wilsons recently donated their collection to the museum and placed it in AMOCA's care with the purpose of sharing it with a broader audience. This fall, for the first time, the Wilson collection of Mettlach ware will be on public display at AMOCA's new home in Pomona, CA.

The exhibit will place the German pieces within the context of their social history, and bring in a contemporary component through a contrasting exhibition of contemporary artists. In addition to the Wilson collection, on display will be eight prominent ceramic artists, showing work that relates in theme, content, or technique to the vintage ceramics.

German Mettlach ware dates to 1836 when a pottery founded by Francois Boch merged with one owned by Nicolas Villeroy to form the famous ceramic company called Villeroy & Boch. By the late 19th century, the company had seven factories, but the one at Mettlach, most famous for its production of steins, became known by the village name.

Mettlach also produced plaques, vases, jardinieres, and table wares, all of which are known for their intricately decorated surfaces in a variety of designs and styles.

### Events Associated with the Exhibition Will Include:

#### **Members-Only Preview Night** - October 12, 2012 7pm-9pm

For AMOCA Members, join us in a private preview of the new show from 7-9pm on the Friday before the public opening. Mingle with other members, enjoy *hors doeuvres* and wine.

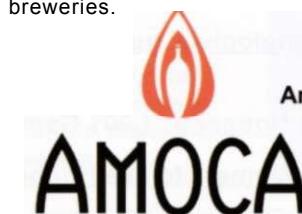
#### **Public Opening & Reception** - October 13, 2012 12:00 noon-9pm

In conjunction with Pomona's Second Saturday Art Walk, the public opening of *German Mettlach Ware (1885-1915)* will open to the public on October 13th with a reception from 6-9pm.

#### **Oktoberfest at AMOCA** - October 27, 2012 12-noon to 8pm

A lecture entitled Beer Steins, Verses and History will be presented at 6:00 PM by Dr. Roy De Selms.

In conjunction with *German Mettlach Ware (1885-1915)* the American Museum of Ceramic Art will host an outdoor Oktoberfest with German cuisine available to purchase. This event will feature activities for the whole family: music, cultural dancers, hands-on activities for kids, and other entertainment. Highlighted in the "Biergarten" will be beer tastings and sales offered by local, award-winning micro-breweries.



**American Museum of Ceramic Art**  
399 N. Garey Avenue  
Pomona, CA 91767  
[www.amoca.org](http://www.amoca.org)

The mission of the American Museum of Ceramic Art is to educate by presenting, collecting and preserving significant ceramic achievements of the world's cultures and promoting the development of ceramic arts.

## How to Use The Stein Collectors International Website

by Lyn Ayers, Director of SCI's Library and an SCI Master Steinologist

*Note: In this article underlined blue text ([like this](#)) indicates a link to an article or another page within the web site.  
Clicking this link will open the requested page in your browser.*

This article is the first in a series devoted to showcasing the content of the SCI website as well as providing a tutorial on easy ways to move around the website and to get into the Members Only section.

From comments that have been made by several members, it appears that many of you are not aware of the wealth of informa-

tion that has been added to the SCI website the past couple of years. In addition many are also missing out by not understanding how to sign on to the Members Only portion of the website.

Here is a short tutorial on how to get to the area of the website that contains information from the library that is openly available

to the general public.

By going to [www.steincollectors.org](http://www.steincollectors.org) a window will open with a *navigation bar* at the top of the page (see below). The navigation bar appears on most pages of the site. Move your mouse pointer over the blue Reading Room (Library) and click on it. That will open a page that looks like this:

[Home](#) | [Prosit!](#) | [About SCI](#) | [Chapters](#) | [Calendar](#) | [Selling/Seeking](#)  
[SteinTalk](#) | [Featured Stein](#) | [Show and Tell](#) | [Members Only](#)  
[Reading Room\(Library\)](#) | [Conventions](#) | [Links](#) | [Contact Us!](#) | [Subscribe / Renew](#)

### Stein Collectors International, Inc.

#### - Welcome to the Reading Room! ~

##### Introduction to Stein Collecting:

- [The Anatomy of a Beer Stein](#) - The basic terminology explained
- [A Glossary of Terms](#)
- [A Glossary of German Terms](#)
- [A Humorous Look at Terminology](#)
- [Collecting Beer Steins](#) - An Introduction to the many types of steins
- [Your Steins - Old or New?](#) - A discussion about identifying steins
- [Lithophanes](#) - Those pictures in the bottom of your stein
- [It Dates From Around the Turn of the Century](#) - The golden age of steins - some history about steins.
- [Caring for Your Steins](#)
- [Wrapping and Packing](#) - helpful suggestions for how to ship steins



##### Recent Additions:

- Added Dec 2011: [Some Simple Beer Stein Cognates](#) - Helpful step to understanding German
- Added Dec 2011: [Translations Illustrated](#) - Translated verses with pictures and interpretation.
- Added Dec 2011: [Steinologists' guide to old German print and script](#) - More on deciphering the old German lettering
- Added Dec 2011: [Les Hopper's "1.001 German Translations"](#) - Side-by-side German-English translations
- Added Dec 2011: [Supplement to Les Hopper's "1.001 German Translations"](#)
- Added Dec 2011: [Example of Expressions on a Stein: - The Verses of Mettlach #171](#)
- Added Dec 2011: [MySteinCollection.com](#) - (External site) Stein catalogs and more
- Added Oct 2011: [Why Steins have Lids](#) - An interesting video presentation

Actually, only the first two sections of the Library index are shown here. Additional sections provide links for

### Specific Areas of Collecting Interest

#### Glass Steins

#### Reference Works

#### Translation Aids

#### Miscellaneous Articles

#### Manufacturers, Artists, Designers, etc.

#### Themes and Stories on Steins

as well as links to a page serving as an Index to Prosit, the Featured Stein Archives (formerly known as The Stein of the Month), and the Beer Stein Museum Research Library and Archives.

There are many items of general interest about steins in this area of the site. Notice the section titled **Recent Additions** to the website. Dr. Roy DeSelms has been working with other members to enhance and expand the work by Les Hopper that was published almost 20 years ago in "1001 German Translations" which is now available on the website.

A major contribution from Roy is his **Translations Illustrated**. That article contains photos of steins with their verses, the translation, a bit of history about the saying, and information about the stein itself. I will complete this article by looking at two examples from Roy's developing article.

The stein seen above was referred to as "The Covenant or Boer War Stein" in an article which appeared in the March 2011 issue of *Prosit*. It has scenes and verses relating to the Boers (Dutch farmers, peasants) who settled in South Africa starting in the 17th century and culminating in the Boer Wars of the late 19th and early 20th centuries.

The words appearing above the mounted men in the center scene are in Dutch:

*Eendrgt Maagt Magt.*  
Unity makes strength.

The words encircling the base of the stein are written in a Fraktur style:

Xter ©ott bcr ©sen nxicbsen  
lief; bcr trollte keine Änecfite.

*Der Gott der Eisen wachsen  
Hess der wollte keine Knechte.*

The god who made iron  
did not want slaves.



The second example I have chosen contains the first line of a very popular German drinking song beginning with "*Ein Prosit*" and ending with "*eins, zwei, drei, g'sufaF!*" (one, two, three, down the hatch!). This song was probably the inspiration for the original title of the SCI magazine "*der Gemüthlichkeit*", but those words were taken out of context and it was soon recognized as being grammatically incorrect. It should have been "*die Gemüthlichkeit*." The difficulty members had both pronouncing and spelling the original name added to the notion to change it, and the much simpler name *Prosit* was adopted.

The stein depicted shows a drinking scene where all parties hold a foaming glass raised in a toast. Below the central decoration is a verse:

*Ein Prosit  
der Gemüthlichkeit!*

A toast to geniality (wholesomeness)!

This Jugendstil (youth style = modern art) stein is marked with the Merkelbach & Wick logo and "110" ca. early 1900's.

By the time you receive this issue of *Prosit*, there will be more than 400 translations with corresponding photos of steins posted in this public portion of the website.

Explore this article, you are sure to find a lot of humor and good information. You can also learn how to decipher German script letters if you spend some time here.



The next issue will focus on how to get into the Members Only section and preview a few of the stacks of information waiting there for you to use.

## There's more to a repair than meets the eye

by Claudia Lawrence,  
Restoration Artist

Most stein collectors at one time or another have had the opportunity to purchase a damaged stein. While some are happy to add these pieces to their collection at a reduced cost, others are more hesitant to buy flawed pieces. It is my hope that this article will provide those reluctant collectors with a better understanding of the repair process, that if a repair is done properly, the damage essentially should be perceived only in the memory of the beholder.

I have been involved on and off with ceramic restoration work over the last 25 years and have always approached the work as an artistic endeavor instead of a task oriented skill. I have restored a variety of pieces and I understand why collectors are drawn to specific steins and identify with one style more than another. My personal favorites have always been character steins and H. Schlitt's dwarf designs. I appreciate holding the piece in my hands and trying to recreate the original artist's intent and potter's technique. Each piece is unique and I use many different methods to achieve the color and design of the original appearance.

The process of ceramic repair can apply to other items of sentimental value that also need attention. While treasure hunting for the perfect item to add to your collection or perhaps for resale, you will often find something that is in less than mint condition. Time and mishaps over the years may warrant a repair to bring the piece back to its original eye-pleasing state and preserve its value for the future. Having a reliable repair person and some idea of repair costs are also essential before purchasing.

They say, "A picture is worth a thousand words," so I have included photos which represent one stein that was very damaged with missing fragments. Here you can visualize the step by step process entailed in restoring this stein and the application of a salt glaze finish to the face and neck which is all done by hand.

Each step has to be taken without any shortcuts. All of the preparation work is imperative in relating to the continuation of different layers. In many cases chips and pieces are either too fragmented or missing and will have to be filled, sanded or sculpted. Restoration may require undoing an old repair or removing glue that some-

one used in an attempt to repair it themselves. A client recently told me a story about just that situation. He called me and said that his father had broken his mother's vase that had been in the family for generations. He had tried to glue it back together before she got home but had botched it up. She was quick to spot the bungled repair and was not happy. He related that Mom wasn't happy, and we all know that, "When Mom isn't happy, no one is happy!" Once the vase was repaired and returned I was pleased to hear that, "Mom is happy once again, and Dad's out of the dog house!"

Base coats of lacquer paint need to be applied and with each layer color has to be matched with curing time in between. Techniques include using both air brush and hand painting with pigments and epoxies to give an opaque or translucent look. A protective glaze needs to be applied as the final layer with the exact finish that matches the rest of the piece (high gloss, satin or bisque). In restoration work, the piece cannot be re-fired as it was originally created, so this final step is important to assure that the repair will last for years to come.

I shoot for perfection in every repair, but some are more difficult than others due to a variety of factors. For instance, we don't have the same pigments that were in existence years ago; also lead paints were used in restoration work, which of course, are no longer available. I usually have to mix a number of minute amounts of pigments to achieve the closest color match. This is very time consuming and requires quite a bit of trial and error. Natural lighting is imperative to achieving a good result so if that isn't available you can go a bit crazy trying to recreate the exact color.

My supplies are imported as there are few suppliers that carry the quality of items required. Even though there are fewer good suppliers, thankfully the quality and choices have greatly improved (for instance a variety of gold paints). There are cheaper products available but the range of colors and hues are far from the old world pigments. Due to the fumes, a heavy duty mask is required so I look like I am prepared for the end of the world while I am working. With that said, your piece will be given a whole new lease on life!

If you need some repair work done, send me an email and attach photos of the item(s) for cost estimates. My email address is [fox4\(S\)ctwest.net](mailto:fox4(S)ctwest.net), or call me at 307-899-1957. I stand behind all my work and value customer satisfaction. During these tough economic times I am trying to keep my prices as reasonable as possible

but remember, "There's more to a repair than meets the eye".

### Testimonials

*I've been a professional antique show dealer for over 30 years and it has been my pleasure to be able to depend upon Claudia for her professional expertise. On numerous occasions I have sent her some of my most important and valuable antique porcelain and pottery objects that needed expert restoration. She has never failed to surprise me with the quality of her workmanship. I have without reservation recommended Claudia to a number of my customers and friends in the past, and she has always provided them the highest quality of craftsmanship with her classic charming demeanor. Allan Fogel, Twin Tankard Antiques*

*My wife and I purchased a fantastic W.S. & S Czech three liter beer stein c. 1875 while on a trip to Germany and Austria during November and December of 2011. The stein had damage on the spout and lid. I wanted very much to have this piece repaired and was referred to Claudia for the repair. The right side of the lip was missing about 1 1/4" down and a little more across. The colors in the stein were very unusual, and I expressed to Ms. Lawrence that I hoped that the repair would not be obvious. She assured me that she would do her very best, and I placed the piece in her care. When she completed the project and sent me pictures, I could not believe my eyes. I was even more impressed with her work when the stein arrived, and I was able to hold it in my hand. The color match was incredible, the pattern copy was on point and the glaze finish was not distinguishable from the original. I was so impressed that I sent her three additional pieces for repair and will certainly request her services in the future. I highly recommend Claudia as she is a true artist. James Jollie*

*Claudia, You have done several stein restorations for me, including completing a broken scarf on my Hungover cat and tail scales on my wrap around Alligator. Every job you have done has been flawless, fast, and very reasonably priced. Please stay in business for a long, long time. Best wishes. Steve Donohue SCI #5734*

*I purchased a damaged beer stein on EBay and had it sent to Claudia sight unseen. What I did not know was the extent of the repair--I really bought a lid with a damaged insert. The body of the stein was in pieces. Claudia made a "miracle" repair. I kept the pictures of the damaged stein to show how she salvaged this piece. Claudia is truly a master restorationist!!!!!! Frank Pociadlo*



1. Oh, no, poor Lisl has fallen and smashed her head!



4. The filler has been sanded, and Lisl's head is now ready for the base coat of lacquer paint.



2. The head has been glued, breaks and missing fragments filled.



5. Multiple layers of color have been air-brushed and hand-painted, blending colors



3. Side view after gluing, filling breaks and missing fragments.



6. The final protective layer matches the finish of the body of the stein

## Royal Bavarian 14th Infantry "Hartmann" Regiment

by Ron Hartmann

After discovering regimental steins some twenty-odd years ago, several steins were purchased and a "collection" began to be assembled. It was in 1997 during a St. Louis Gateway Steiners mini-convention that I met Ron Heiligenstein and purchased a copy of his newly published book, "Regimental Beer Steins (Reservistenkrüge) 1890-1914." At last, I had a wealth of information at hand that would give some direction to my collection.

It was soon learned that steins from Infantry Regiments were more available than steins from other units. Both the Imperial German and Royal Bavarian armies had numerous infantry regiments. Of the combined units of both armies, 40% were Infantry Regiments, according to Heiligenstein. So while an effort was made to seek out the rarer regimentals, *Leib* Regiments, *Jäger* units and naval reservists' steins and-so-forth, it did interest me that the Bavarian 14th Infantry "Hartmann" Regiment carried the name "Hartmann." With a father who emigrated from Germany and family still living there, our family was always quite proud of the Hartmann name. Woe unto the person who would forget the "double nn" at the end!

It was in 2002 during another Gateway Steiner's mini-convention that an early dated (1898-1900) 14th Infantry "Hartmann" Regiment stein was found, albeit a

little worn and faded. It was immediately purchased from the seller, Les Paul (fig. 1).

The next Hartmann Regiment stein purchased came from Ron Heiligenstein. A much higher quality stein (1904-1906) than my first purchase, it was a handsome stein (figure 2) with an impressive "large crown" lid. Later, a very interesting commemorative stoneware stein celebrating the 14th Infantry "Hartmann" Regiment's 100th Anniversary, 1814-1914, was found on EBay (figure 3). Soon after, two other steins were added to the shelf, a very nice prism top dated 1909-1911 and a "fallen comrade" finial stein dated 1910-1912 (figures 4 and 5).

By this time my curiosity was aroused; who was this "Hartmann" for whom this regiment was named? Mentioning this to my German friend Peter Meinlschmidt, a frequent contributor in *Prosit*, Peter replied that he had recently enjoyed a beer at the *Zum Goldenen Ochsen* restaurant in the shadow of a statue honoring Jakob von Hartmann (1795-1873) in the town of Maikammer, Germany (figure 6). An internet link to Maikammer at last brought to light much history regarding the Bavarian 14th Infantry and the regiment's namesake, Jakob von Hartmann (figure 7)!

Research on the regiment showed that on 15 August 1814 the 14th Infantry Line Regiment was established in Nürnberg. The Regiment went on to carry a number of honorary names and became known as the "Hartmann" Regiment from 28 April 1867-4 June 1874. On 23 February 1873 the namesake of the regiment, Jakob von Hartmann, died and the regiment was renamed, "vacant Hartmann." The regiment was

again renamed the "Herzog Karl Theodor" Regiment and remained so from 5 June 1874-6 December 1895. On 7 December 1895 the regiment was again renamed and once again became known as the 14th Infantry "Hartmann" Regiment, in honor of the late Jakob von Hartmann.

Jakob Hartmann was no simple farmer like my ancestors. He was born into a wealthy Maikammer family in 1795. From 1843 he carried the title *Ritter* (Knight) and was entitled to add "von" to his name. From 1871 he took the title *Freiherr* (Baron) von Hartmann. His uncle was French General Michael Geitherand in 1804 Hartmann entered the French infantry to begin his military career. In 1816 he entered the Bavarian 10th Infantry Regiment and went on to gain military fame during the Austro-Prussian War and later, the Franco-Prussian War as commander of the II Bavarian Army Corps, a command he held until his death in 1873 at age 78, in Würzburg, Germany.

Searching around the internet, an interesting "go-along" for my Hartmann steins was found. Silver medals were coined in 1914 to commemorate the Regiment's 100th year anniversary. Three such ribboned medals were found on a military collectables site. The most mint condition medal (compete with the blue/white Bavarian colors) was already sold, so the remaining two medals were purchased (figures 8a, b) and are now displayed along with my Hartmann Regimentals. Much celebration must have taken place while observing the Regiment's 100 years of service. One can only wonder how many of the younger infantrymen did not survive the outbreak of the Great War that soon followed their celebration.





It has been an enjoyable aside watching for representative examples of 14th Infantry "Hartmann" Regiment steins. No doubt, if another Hartmann stein is found with some unique feature, it too may find a spot on my shelf!

#### References:

- Regimental Beer Steins, 1890-1914, R. Ron Heiligenstein, 1997
- Kompaktübersicht über die Truppenteile der Alten Armee (1870-1914) - Peter Meinlschmidt, 2010
- Wikipedia, the On-Line Encyclopedia



#### Seen Recently on eBay

### Enamelled Glass Painted Armorial Figural Lion Beer Stein

submitted by Walt Vogdes

Thus highly imaginative item recently appeared on eBay. The enameled glass with fanciful heraldic shields has been fitted with pewter and an inlaid glass lid to form a beer stein.

The geometry of this vessel seems to rule out using it for drinking, but it might have been used at one time as a serving stein.



## Paulaner To Leave Munich After 377 Years Of Münchner Brew Tradition

by Bill Sullivan

The Paulaner Brewery, after 377 years of brewing in the city of Munich, will move Hacker Pschorr, lock, stock and fermentation tank, to a brand new brewery on Langwied. The colossal transition is scheduled for 2016-17. The monumental decision was necessitated by a critical shortage of space for full and empty consumer containers and space for forklift trucks to operate efficiently. The cost of the move is estimated at \$300,000,000. Contrary to current market trends, Paulaner sales have been growing, especially in foreign lands.



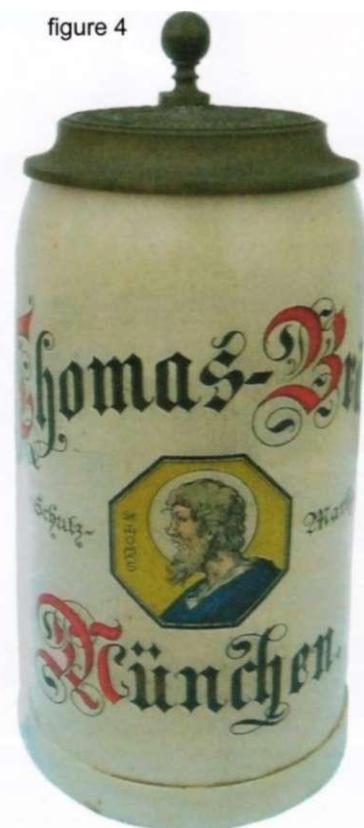
figure 1

In 1984 Paulaner celebrated its 350th anniversary with a commemorative one liter stein, which I found on a trip to Munich last October (figure 1). It has exactly the same graphic design as a Paulaner "Salvator" stein that appeared in 1905.



figure 2

figure 4



Paulaner had its beginnings in a Paulist Monastery in Arnberg, Germany. The first "Stark Bier" (Strong Beer, a brew of slightly higher alcohol content, commonly referred to as Double Bock) was developed there by brewmaster Valentin Still, and was called "Bruder Barnabas Brau."

Today the Paulaner Group, as it is called, is 50% owned by Schörghuber Unternehmensgruppe (50.1%) and the Holland Heineken N.V. (49.9%). Understandably, these big multinational corporations have little interest in tradition or sentimentality.



figure 3

In 1928, Paulaner acquired Thomasbräu. Today, Thomasbrau is Paulaner's non-alcoholic brew. (Figure 2-3.) The stein in figure 4 is an old Thomasbräu maaskrug, which probably appeared shortly after the acquisition. On the lid is engraved "Oktoberfest 1934." I have never seen this stein with a brewery lid. The other Thomasbräu steins shown have brewery lids.



## A Regimental Poem

by Don Strack



Us little boys like to play with our toys.  
It's a regimental stein, the artillery kind.  
The 15th group,  
has 48 men in it's troop.  
Horse and rider are on the thumb,  
it was on eBay where it was won.

1909 to 1911,  
When it came in the mail, I was in heaven.  
Hails from Strassburg does this stein,  
and I have to say it was quite a find.  
Also on the top as noted  
the cannon, well it's spring loaded.  
Two men stand beside the gun  
one holding a banner, the other none.

This pottery stein's in excellent condition.  
I use broken matchsticks for ammunition.  
The original owner was Wimmel,  
that's quite easy to see,  
Now to make it so simple,  
Years later the owner is me.

I Hope I've put you on the right track,  
This poem was written by Don Strack



## A Real Odd HR Stein

by Marty Cameli

Now that I have almost 400 HR steins, it becomes much more difficult to find one I do not already have. At this point in my collection, I am only able to find a couple pieces each year. What is extra special is when you find one that is so different from everything else in your collection. This is about such a stein.

A few weeks ago I purchased this 1 liter stoneware HR at auction. I was very excited when it came and as you can see, it is quite different. First, the body design, especially the belly bands, is unlike anything in my collection. The most unusual part is the enameled scene in the oval on the front. It features a man with a foaming beer stein. The pewter lid is thick and has floral relief. I showed this stein to both Ron Fox and John McGregor. Neither of them has ever seen it before. It is a very welcome addition.



## Distinguishing Between Bohemian and Bavarian Copper Steins

by Steve Smith

The purpose of this article is to detail the differences between two significant centers of European copperware production - Bavaria and Bohemia. This topic began years ago at a "Beer Stein College" and is written in an attempt to describe the differences between Bavarian and Bohemian copper drinking vessels so that an intermediate level collector can easily distinguish between the two.

According to "The Pictorial Encyclopedia of Antiques" (The Hamlyn Publishing group, 1970), starting in the 1600s, two factors began affecting the design of copperware. First, the different metal working centers desired to give their wares an individual regional stamp. Second copper-smiths were attempting to produce household goods that closely resembled other metal products but retained their respective individuality. As a result, it is not surprising to find one particular type of design - for example a special shape of handle or spout, or an unusual lid, cropping up between different metal-working centers.

Bohemian copper steins have been incorrectly referred to as "Nürnberg" steins in modern stein sale catalogs. Although the borders of Bohemia and Bavaria are close to each other (Prague was less than 200 km from the old Bavarian border), their copper-smithing techniques are distinct. What adds to the confusion is that some Bohemian pieces were almost certainly sold in major Bavarian trade cities like Nuremberg, for which they have erroneously been named. Furthermore, steins frequently migrated with the people when they moved.

Bohemian pieces are distinct from Bavarian ones in that they usually feature heavy engraving, punch work, and relief work. The two regions also differed in the style of lids, handles, and the attachments of both. Bavarians liked thin, twisted handled vessels, while Bohemians liked a flat-handled tankard with rolled over sides for added strength. The Bohemians also liked to add a decorative notched-rib to the top part of the body ("twisted cord"), which was sometimes applied as another strip of metal (usually brass) or at times repoussed out from the body. Although these differences are largely artistic and reflect local preferences, the respective styles of Bavarian and Bohemian vessels changed little over hundreds of years. The following series of

**Editor's Note:** Information for this article is derived from [www.steveonsteins.com](http://www.steveonsteins.com) administered by Master Steinologist Stephen Lee Smith. The website is a treasure-trove of a wide-range of information and history on steins and drinking vessels and features many pieces of Steve's own personal collection, From Which To Drink. Everyone who collects drinking vessels should visit [www.steveonsteins.com](http://www.steveonsteins.com).

photos show the differences between the copper products of Bohemia and Bavaria.

### Bohemian Steins

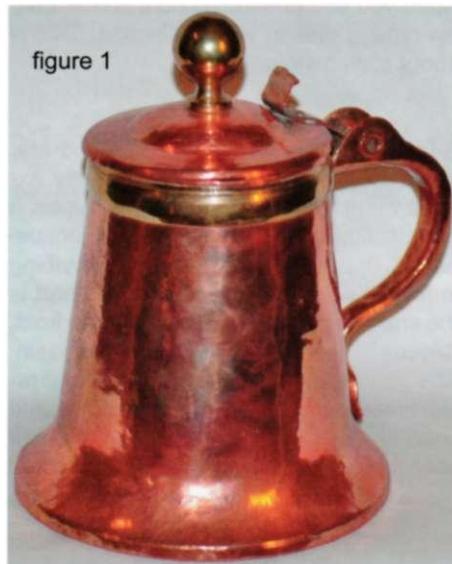


figure 1

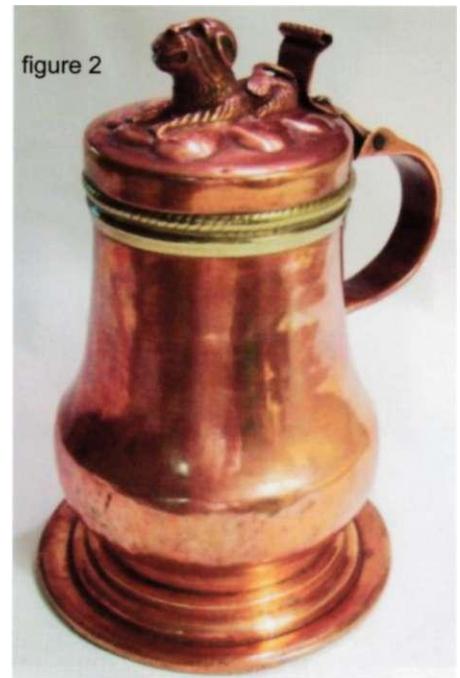


figure 2



figure 3

Figure 1 is a relatively plain Bohemian piece, circa 1830-60. This hard to find stein has a brass ball finial and rim around the top. The handle has the typical bent up (but not rolled over) sides and is shaped like a "?" mark. The bottom of the handle has a unique spade-shaped finial.

Figure 2 is about 7 inches tall and, like the Bohemian example to the left, has a thick rolled over base rim to give it additional strength. This is not normally found on later Bohemian copper steins post 1770s. The medieval style lion's head was punched out of the flat copper sheet on a mold and finished off by hand soldering. The brass neckband was also soldered to the body. Another very scarce piece, this one dates to the mid to late 1600s.

Figure 3 shows a 15-inch tall Bohemian armorial copper serving or master stein with an applied spout. Circa late 1600s to early 1700s, the stein is engraved and repoussé, having a flat, oval thumblift. The handle sides are turned over, with a flat section in the middle to the top. It also comes with repoussé "twisted cord" design on top of the body. The bottom of the base has been rolled over and soldered to the body, providing it with more support for heavy use. It also has a "question mark" shaped handle.

Figure 4 is another excellent example of a large Bohemian server featuring a question-mark shaped, rolled-over handle. Again, note the repoussé "twisted cord" design on top of the body.

figure 4



Figure 5 is yet another stein with a rolled-over sided handle. The stein's rippled band was punched out of the body's neck and not applied. The handle's end is elongated and goes far down the body and again looks like a question mark. "Question mark" shaped handles are a sure sign a stein is of Bohemian origin. The stein is about 13 inches tall and is circa 1700s.

Figure 6 is a smaller (14 inch tall) wine server with armorials, with two armorials engraved on the front, and therefore probably a wedding present. It has a twisted handle and is topped by a brass finial. The bottom of base is rolled over for strength. The stein in figure 6 is circa 1700s.

figure 5

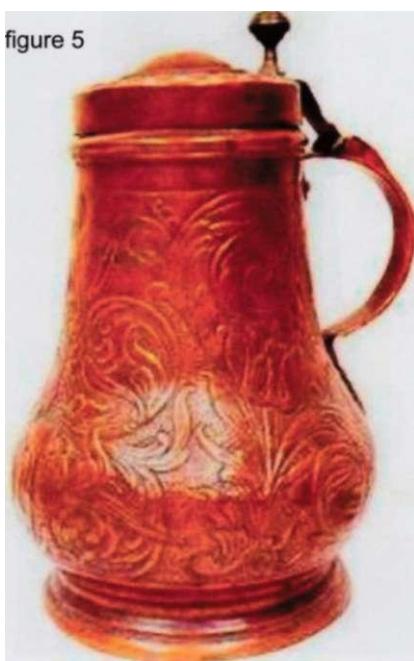


figure 6

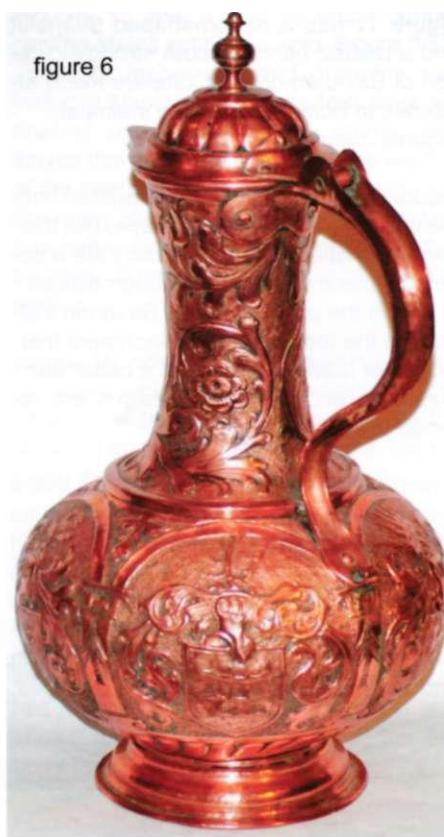


figure 8



figure 7



Figure 7 shows a Bohemian "beer mug," which is circa late 1600s to early 1700s. The armorial engraving and repousse work on these early pieces is outstanding. The workmanship of this copper piece is as good as any silver vessel made by a master silversmith, but the copper vessels were about 50 percent cheaper.

Figure 8 is another piece with a craftsmanship that will rival any silversmith masterpiece. Circa mid-1700s, the body of the stein features an impressive Bohemian double-headed eagle. Like other Bohemian pieces, it has a repoussé "twisted cord" design around the top. Backwardbent thumblifts are another telltale sign that the piece was made in Bohemia.

## Bavarian Steins

Flat-ribbon thumblifts, attached straight to the lid, along with thin, twisted handles are most often found on Bavarian (Nuremberg and Munich) copper steins.

The scene featured on the stein in Figure 9 is a relief of Emperor Maximilian and is a fine example of "stamped" copper sheet work.

figure 9



Figure 10 is another piece made by the same company as the previous stein. Again, note the ribbon-shaped thumblift and thin, twisted handles that are often found on Bavarian-made tankards.



figure 10



figure 11

Figure 11 has a ribbon-shaped thumblift and a twisted handle - both strong indication of Bavarian origin. Compare these attributes to Bohemian serving steins at Figures 3 and 4.

Figure 12 is a stein that has a twisted handle with a "question mark" shape. But this handle is not attached to the body like a Bohemian piece would be. Although difficult to see in the photo, another Bavarian indicator is the tooled handle attachment that looks like leaves. For lack of a better term, these cut and engraved designs are referred to as a "the tri-foil cut."

A twisted handle is only an indication that a stein is Bavarian. Although figure 12a does not have a twisted handle, it is a Bavarian stein. The keys are that the handle is (1) not shaped like a "question-mark" and (2) flat and not rolled-over on the edges. The stein also has a shoehorn-shaped thumblift and is typical to many Bavarian pieces.



figure 12



figure 12a



figure 13

Figure 14 is an example of a typical Bavarian stein with minimal decoration on the handle and thumblift, which is in a shoe-horn shape common to many Bavarian pieces. Some Bavarian steins also feature gold plating for added effect like Figure 14.



figure 14

figure 15



figure 16



Figures 15 and 16 are Bavarian copper serving steins with cloisonné. Figure 15 is about 12 inches tall and probably was made in Nuremberg. It has four diagonal enamel panels of flowers, stems, and leaves that go around its body. The top half of the handle is round and open at the top like many Nuremberg vessels, but the bottom half is twisted. The bulbous base has engraved flower designs as part of the decoration.

Figure 16, which is also about 12 inches tall, has a typical shoe-horn shaped thumb lift and the face of the stein features the shield of the House of Wittelsbach, the old ruling dynasty of Bavaria, in enamel.

Figure 17 is a half-liter copper stein, with three mounted copper-plated coins of the "Three Kaisers of 1888". While the hinge assembly is reminiscent of Bohemian work, it is very doubtful that this was made anywhere else but in Germany. The handle has "stipple work" all over it, which is also shown around the diamonds on the two body bands.

Figure 18 is a handcrafted copper stein with coins around the body. A small coin serves as its thumblift. It is unfortunately not stamped or signed. However, given the design and workmanship, the stein was most likely made by a machinist on a German ship during his service time.

figure 17



figure 18



### Quiz Time

Compare these two tankards that, at first glance, might look similar. Figure A is circa 1900 and was recently on eBay. It has no rolled over sides. Figure B is circa 1600s, has no thumblift, and has a rolled-over handle and a rolled-over base for added strength.

Question: Which one is Bohemian and which is Bavarian?



Figure A



Figure B

Answer: Figure A has a Munich copper-smith mark (SJ & SG). The rolled-over bottom and handle indicates that Figure B is a Bohemian piece. (Remember: Many rolled handled steins are Bohemian, but not all Bohemian steins have rolled handles!)

Although the shape of the Bavarian tankard's handle looks fairly similar to a "?" mark form, the end of handle does not come really close to the body.

The handle also has a "tri-foil" cut design. The older Bohemian steins do not have handles attached in this way - all Bohemian attachment edges were rounded with no "touch up" engraving.



## The Twenty Fourth Installment

### Photos From The Road

by Ron Fox SCI Master Steinologist

In last December's issue of this series, I talked about my visit to Frank and Ann Francese's home. As I was writing the column, I was not able to remember Ann's name. I typed xxxx in its place expecting to ask a friend and correct it later. Unfortunately, I forgot and it was missed in the proof reading. While attending the Miami Beach Antique Show, I ran into Frank and Ann. I apologized for my bad memory and the error it caused in Prosit. Ann gave me a big hug and said, "I just figured the x's were kisses." What a sweetheart.

While in Miami, I scheduled a visit to the home of Adam Maysonet. He has only been collecting less than one year, but is attacking the hobby with serious dedication. He has already assembled a very impressive collection of Reservist steins, especially when you consider the little time he has been at it. There is no doubt that his collection will become one of the great ones.

This first stein is to a Jaeger unit. It depicts a scene of soldiers shooting on a small stoneware body. The thumblift features a target with crossed rifles.

As I have pointed out in the past, glass bodies are difficult to find in the reservist category. This next stein is not only made of glass, but depicts a very desirable telegraph unit.

Reservist steins depicting the owner's civilian occupation are not common. This blacksmith scene is to the 4th Jaeger zu Pferde unit.

Adam has some great pieces, but the most unique is this double porcelain flask in the shape of binoculars. Besides its unusual shape, it is also to a desirable Naval unit.

Next we have another Jaeger stein, only this one is on a porcelain body. The brass target and crossed rifles on the front of the lid is an unusual feature for this type of stein.

The large pottery is to the 4th Kuerassier Regiment. A very fancy and elaborate stein. I particularly like the white uniforms of this unit.

I finish up at Adam's house with this great Machine Gun regimental with the machine gun crew top finial. I suspect I will be returning to Adam's house in the near future.





The winter meeting of the Florida stein club is usually held in Fort Lauderdale at the home of Jim and Skip DeMars. After the meeting the attendees move a few blocks away to a German restaurant owned by Hans Huber. A couple of days before the meeting, Hans called to invite me to see his personal collection. He is certainly an enthusiastic collector as every room is filled with steins. Here are several which caught my eye.

This first stein is a 1 liter stoneware with a Defregger style tavern scene. What is exceptional about this stein is the elaborately carved horn inlay lid.

The symbol for the city of Ulm is this Sparrow-like bird. It is the central figure in this porcelain stein.

I have shown many unusual and interesting 4F steins in this series. This next 1 liter pottery has a prominent relief figure of Father Jahn on the front. A great example for the Turner collectors.

This next Reservist stein is early dated and shows a large artillery piece as its main decoration. At a fast glance you have no trouble telling what type of unit the owner served in.

While I am showing off a few Reservist steins, take a look at this tall 1 liter pottery piece. The finial is fantastic. A soldier is straddling a barrel and he has a photo pendant hanging from his left hand while an artillery shell dangles from the right. The side of the barrel also is decorated with a military scene. In my opinion, some of the most attractive and elaborate Resrvist steins were made in pottery. The pottery pieces also free the collector from having to deal with the common porcelain problem of litho lines.

Throughout Germany, the small towns had celebrations surrounding target shooting contests. These Shutzenfests, as they were called, were an important part of the German culture. Shooting clubs were in every town and the tradition continued here in the United States with the German immigrants that settled here. This explains why you see so many steins with target shooting decorations. Many were used as trophies for the winners of these competitions.

The last stein from Hans collection is this bulbous shaped 3 liter threaded relief Diesinger piece. It is decorated with a parade of gnomes. It is a real beauty.

One of my favorite collections to visit is that of Bill Floyd in northern California. A finer collection of early faience and stoneware does not exist in this country. There are a couple of collections that come close, but in my opinion, Bill has the premier collection.

The first two steins are from the same Siegberg stoneware factory, but as you can see, they look quite different. The first one is approximately 200 years newer than the second circa 1750. It is slip decorated and was oxidation fired to give the clay its orange brown color. The bulbous second stein is from the late 1500's and had a reduction firing which helped maintain the yellow/grey clay coloring. Both pieces are difficult examples from this factory.

The third stein is another stoneware piece and equally unusual. It is from the Altenburg factory and has an enameled heraldic shield dated 1719. In 40 years, I have only seen a few pieces from this firm where they used enamel for its decoration. Enameling was common on Kreussen and Annaberg, but seldom seen on Altenberg pieces.

The same case is true for this next Westerwald stoneware stein. They commonly used cobalt and manganese glazes to give contrast to the grey stoneware. This is the only Westerwald stein I have ever seen that is decorated with enamel.

The faience in the center of the page is from the Ansbach factory. It is decorated with a detailed Biblical scene. The translation to the verse goes as follows; "If you are chaste like Joseph, intelligent like Daniel, hard working like Tobias, loyal like Samuel, the world will fall in love with such a young man."

Vetterau-Hessen hafnerware steins are difficult to find. They had a very unique appearance. They would first dip the clay body into a yellow slip and after it dried, dip it into a reddish slip. The potter would then lightly scratch his art work through the red surface layer. Once fired, the yellow scratch decoration is revealed. Aseldom used and brilliant pottery technique.

Durlach faience have always been considered one of the finer quality factories. Their decorations were finely painted and usually consisted of personalized occupational subject matter. That is the case with this example.

This next faience stein is extremely rare. It is from the Leobersdorf factory around 1790. They existed for a very short period





and their production consisted of many forms besides steins. Like Proskau faience, their decoration was done in muffle fired enamel. A real gem.

The last stein on the left page is from the Annaberg factory. It is slip decorated with two shades of brown. Its chip carved decoration is framed with the raised darker brown decoration. It is from the late 1600's.

Until recently the first stein on this page was thought to be from the Köln factory. New research has proven that it is from the Poppelsdorf factory. Bill Hamer did an excellent article on this firm a couple years back in Prosit. It is worth the read.

With Bill Floyd's fabulous collection, this next stein is the one my wife has fallen in love with. As I have mentioned in the past, she likes items with an Indian image. This American Rookwood stein is slip painted with what appears to be an Indian from one of the northwest tribes. I have to check her purse everytime we leave his house.....

The Bayreuth faience factory had a long reign. Their production continued through the entire 18th century. Steins from this factory are commonplace, but not of the quality of this blue on blue piece which depicts the lamb of God.

This next stein is just a wonderfully proud 1 1/4 liter size Westerwald. Great form, design and pewter mounts.

If you were only going to have one porcelain stein, this next one would be the one. It is from the early 1700's and a true work of art. The scene is painted to the highest quality and is what they call a Hausmauler. You simply can't find better than this!

Ludwigsburg is another faience factory that you rarely see in the shape of a stein. Its detailed floral scene and gooseneck body make it a real charmer. The mark on its base is interlocking C's.

The Altenburg stoneware factory had a decorating technique called pearl work. It is many applied bead-like pieces of clay that are colored and arranged to create a scene. This piece shows a butcher and the steer he is about to slaughter. Believe it or not, there are over 3500 applied clay beads on this stein. It certainly took some time.

The faience with the bird is from the Friedberg factory. Just one more rare stein.

I finish up with a bulbous shaped hafnerware stein. Its green marble-like glaze gives it an appearance unlike other early steins.

Les Paul has one of the largest stein collections in this country. He has about 1000 different character steins alone. On my last visit there, I thought it would be interesting to show some of the variations of the same Schierholz character stein. As you look at these pages, I think you will agree.

The first group is the cat with a hangover. The one on the left is decorated in the Meissen blue and white pattern. Difficult coloring to find on any of the character steins made by this factory.

Next you have the cat in the typical honey coloring, except that he is set on top of a barrel base. This type of base was usually used when they wanted to insert a music box in the bottom. In most cases, the music box has been lost.

Finally we have the cat in black and grey coloring. Across his chest is written "Hidegeigey." He is the companion of the Trumpeter of Säckingen. (See an interesting March 1998 Prosit article by Dagmar Rives.) This version is even more difficult to find than the blue and white version.

The next group is what the character book calls the enlisted man. There is no variation to the mold, but as you can see, the coloring sure makes a tremendous difference. Does anyone have another color combination besides these three?

The final group on this page is the snowman. Even though the one on the left is the way you will most likely find it, it is still a difficult stein to find. Anyone that grew up playing in winter's snow can remember the fun of rolling snow into the huge ball to assemble a snowman. Can you hear Burl Ives singing "Frosty the Snowman?"

The middle stein is done in shades of black and grey. His hat and pipe are accented with red coloring. Written in script across the front are several names. I would guess that these were made for some kind of club or association. Needless to say, it is very rare, as it is the only one ever seen in this version.

The last one to finish up this group is found in the blue and white coloring. It is my belief, that every Schierholz character stein can eventually be found in the blue and white coloring. There are several that have not surfaced yet, but they sure would command a huge price if they did. How about the masquerade lady for example? I can dream, can't I?





The fairytale design of the pixie seems to be the counterpart to the gnome. Born out of a child-like imagination, the pixie always brings a smile to my face. It is impossible to know its gender, but you can feel the magic. Possibly created by a Walt Disney predecessor.

The first of the group is found in the blue and white coloring. The Meissen onion pattern is much more dominant on this stein than the other blue pieces on these two pages.

The middle one is set on a music box base, but unlike the cat with the hangover on the opposite page, it is not a barrel form. It seems to be part of an overcoat that fastens with two buttons.

The one on the right is the way you usually find the stein. It is not rare, but everyone seems to love him/her.



The owl has long since been used as the symbol for wisdom. With the Schierholz owl, you understand that the creator was poking fun at that usage. The lid is fastened in the shape of a jester's cap with bells. He seems to be saying that all the wisdom may have others seeing a clown.

The first owl has a greenish and white cap. It is a color variation we have not seen elsewhere.

The middle owl is in the rare blue and white coloring. This is only one of two I am aware of.

The last one is like the first. The cap has a rare brown and white color variation.

The last group of Schierholz variations are these three antler characters. The first one is a 1/2 liter in size and depicts a running boar in relief on the front.

The middle stein is over 1 liter in size and has a large elk in relief on the front.

The last stein is a 1/4 liter in size and has a large bird taking flight on the front.



Though these three steins seem to be the same, each is a different size and the overall shape varies a great deal. Unlike the others on these two pages, these three came from entirely different molds. The inspiration was the same, but they are completely different steins. I think it is safe to assume that there are others in this series depicting different game animals. Does anyone have a different one?

Steve Elliott spends more time than most collectors, searching for that next great find. I don't know anyone that is more successful in the hunt. Here are a few of his recently acquired treasures.

Cranberry overlay Bohemian steins, with detailed intaglio cutting, are hard to find. It is a real accomplishment to have one in your collection. The tall slender Stein with the running stags is one of four cranberry steins Steve has found. If there is such a thing as luck, Steve has it.

As hard as cranberry overlay steins are to find, green overlay is nearly impossible. Well, not for Steve. He recently stumbled into this facet cut beauty at a local outdoor antique market. What even makes it better, is he bought it for very little money. A couple of sandwiches would cost more.

Royal Vienna steins have always been popular and continue to command strong prices. Steve found this 1/4 liter several months back. What I like best about it is the Munich child subject matter. I sense I am not the only one that likes it.

As is the case when Steve finds something interesting, he calls and asks me to come take a look. The detail and quality of this next Stein blew us both away. It is on a Mettlach body and there isn't a part of the body the artist left undecorated. It is not transfer, but rather all hand painted. Taking the color and detail into consideration, it is likely decorated by the August Saeltzer firm of Eisenach. Needless to say, I have my eye on this Stein.

The last Stein from Steve's most recent finds is this 3 Liter double handle, double lid monster. One side is completely painted with a large Munich child in front of the Frauenkirche. The Munich shields are at her feet. The opposite side has a very long verse, which we have not tried to translate yet. The pewter is fantastic quality and has a female dancer as one of the thumblifts and a male dancer as the other. The hinges have fancy skirts covering the pins. The lid has a huge finial of a typical Bavarian holding up his hat as a salute. Using the adjective "impressive" doesn't quite cover this unique Stein.

It will be interesting to see what else Steve turns up in the next several months. I am positive it will be newsworthy.

I was asked to speak at the Lonestar chapter Stein club meeting, so it was back on a plane to Houston, Texas.





Dave Cantwell met me at the airport and put me up for the first two days and then Lawrence Beckendorff put me up for the last two. Both Dave and Lawrence have been friends for more than 30 years. They are some of the finest men I have met in my life. It is a real privilege to be in their company.

While at Dave's house I had the ability to photograph and fondle many of his exotic steins. I think a lot more fondling went on than picture taking. In any event, here are just a few I would like to share.

The first stein from Dave's collection is this rare 17th century Bunzlau stoneware. It has an applied relief medallion on the front and matching yellow body band.

German brewery steins have gained in popularity here in the United States. They have been highly sought after in Germany for many years. This 1 liter stoneware stein from Gerner Brau will garner a lot of attention from both the American and German collectors.

Norwegian Burl wood tankards are plentiful. Finding one with such elaborate carving is an entirely different matter. They seldom show up and are very expensive when they do.

The Dreihausen stoneware factory made primarily utilitarian items. Finding steins from this firm takes much time and effort.

The stein in the middle of the page is a real neat looking 1/2 liter stoneware with a beautiful woman and a large clock.

In the last issue we had an article on Royal Bayreuth porcelain steins. This next 1 liter is another of these uncommon steins with a winged woman.

Many of our members collect glass goblets. This cobalt overlay with the checkerboard stem, will certainly get their attention. It was designed by a Czech named Otto Preutscher. These stems have a very distinctive design.

Dave doesn't have many Reservist steins, but the few he has are very good units. This stein was owned by a soldier whose job was a medic. The large red cross helps make it very desirable.

The last stein from Dave's house is this magnificent oriental porcelain from the late 17th century. The matching porcelain inlay lid is a seldomly found bonus.

Until next time.



## A Patriotic German Slogan

by Jim Riley

**"Wir Deutsche fuerchten Gott , sonst nichts auf der Welt"**

Translation: " We Germans fear God, but nothing else in the world".

I regularly search auctions for steins within my collecting interest. I recently came across one that grabbed my attention (figure 1). It was estimated at \$200-300, so I placed my bid. To my surprise it sold for \$1860, which was nine times the suggested minimum and six times the upper estimate.

figure 1



Congratulations to the winner! This stein does have it all: Prince Otto von Bismarck is shown in relief, surrounded by oak leaves and acorns, the date Feb 6, 1888, when he spoke to the Reichstag, as well as the quotation itself. But this famous quotation above is only the first half of Bismarck's total statement, made by him that afternoon. The lesser known second half is: "und die Gottesfuercht ist es schon, die uns den Frieden lieben und pflegen laesst". Which does moderate the warlike tone of the first half, and it translates as: "and it is the fear of God, which lets us love and foster peace".

Personally I had been planning on winning this stein for myself, and highlighting it in this article because I had already collected several other steins with this same quotation. I will now describe them to you.

figure 2



In figure 2 we have a 1L Artillery Shell character stein (mold #5152). It has beautiful enamel work on the Prussian crest and quotation.

figure 3



I originally found this Vz L pottery stein from Reinhold Merkelbach (mold #490), without a top. Thanks to David Harr, it now has an appropriate one. On its front, the banner "FUERST BISMARCK REICHSKANZLER" surrounds his image, with our quote on either side. Here however we see a slightly different version, "Sonst aber Niemand auf der Welt", which translates as " but no one in the World". Figures 3, 3a & 3b

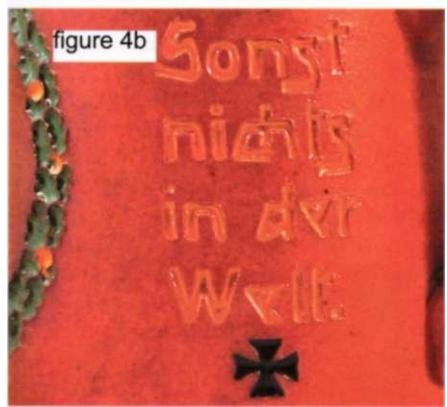


figure 3a



figure 3b

The next stein is a Vi Liter in the Jugendstil or youth movement style, and is from Duemler & Breiden. It has a Terra Sigillata mark and mold # 1033, and was made between 1914-1918. The cartouche shows a cavalryman on horseback with raised sword, and a kneeling infantryman. It is labeled "Unsere Krieger", which translates as "Our Warriors". Figures 4, 4a & 4b



I was lucky at a recent auction to win this next stein, a beautiful glass enameled  $\frac{1}{2}$  Liter. Bismarck is pictured in profile, with our quotation, as a banner, surrounding him. In the background, are his favorite blue flowers, along with oak leaves and acorns. A vertical band of the German Colors, Black Red and Gold, is displayed, and the motto "Heil und Sieg" is shown. This translates as: " Health and Victory". Figure 5.



The next two steins are versions of the same \*A L stein, with a large relief Prussian Crest on the front, and our quotation on the sides. Made by Reinhold Merkelbach. The mold #788A is marked on the rear of the body, under the handle. There is a great difference in their overall appearance, as one is quite light with a dark green background and a black lower band, Figures 6, 6a, 6b.



The other stein looks almost tan, with a black painted background and a dark green lower band. Figure 7.

While both steins have the same nice pewter lid, they have different thumb lifts, and display different portraits. The first has a classic style thumb lift, plus a portrait of "WILHELM II DEUTSCHER KAISER" in uniform on the lid. figure 8



figure 8



figure 9

Figure 10 I purchased from Roy DeSelms, and it started this collection. It is a vanilla-A liter Schierholz Bismarck character stein, but has been improved by adding our quotation, to the underside of the brim of his helmet. If you look closely, you can see the date 1916, is added upside down, by the hinge. Figures 10 & 11.

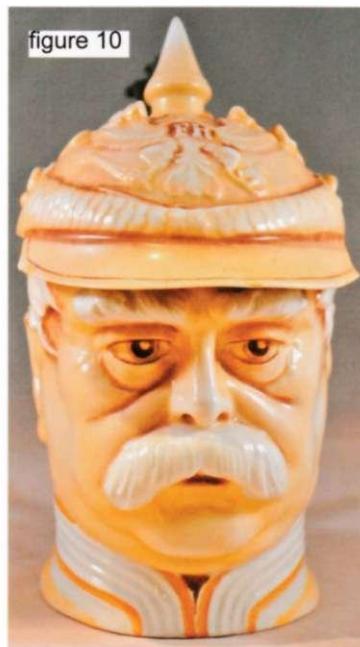


figure 10



This famous quotation from Bismarck was widely used by German Nationalists, from 1888 to 1914 in speeches and placed on various monuments, stamps, postcards, medals, etc.. (It even has showed up recently on EBAY, woven into a large linen tablecloth.)

Kaiser Wilhelm II used it often, and he quoted it in his declaration of war against Russia In August, 1914.

In Germany, after five long years of hardship and war, and defeat in WWI, by then it was no longer popular.

My thanks to Roy DeSelms, for his help in editing this article.

The second has a thumb lift with the same Prussian eagle as on the face of the stein. Its lid has a portrait of "REICHKANZELER FUERST BISMARCK". Figure 9.

## New York Giants 2012 Super Bowl Champions Collectible Stein

Raise a toast to your NFL 2012 Super Bowl Champions with this New York Giants collectible stein, available exclusively from The Bradford Exchange.

Expertly crafted of fine porcelain with a zinc alloy lid that boasts a unique football and stars motif.

The front of the stein showcases exciting images from Super Bowl XLVI.

The back of the stein features the regular season, post season and Super Bowl game scores.

The porcelain handle is crafted to have the look and feel of a real football, and is topped with an NFL logo thumblift.

Measures 8-3/4" H; 22.2 cm H; holds 24 oz..

It is a limited edition of only 5000 steins sold.

The selling price is \$120 plus shipping costs.



## Unusual Stein Makers Schafer & Vater

by Ron Fox

The Schafer & Vater porcelain factory was founded in Volkstedt Rudolstadt, Germany in 1890, by Gustav Schafer and Guenther Vater. They experienced slow steady growth until the American department store chain of Sears and Roebuck began to import their porcelain into the United States in 1910.



figure 1

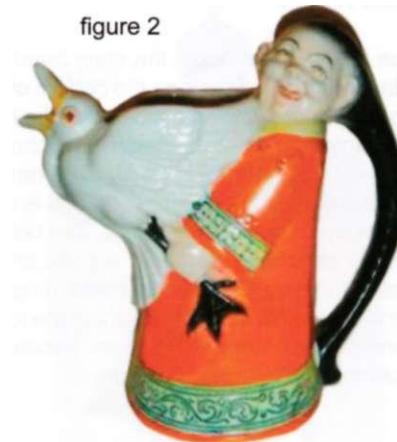


figure 2

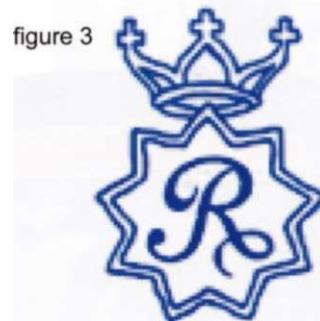


figure 3

Not all Schäfer and Vater pieces were marked, but the avid collector can easily recognize them from similar products of that day. When marked they used an impressed crown over an R within a star. See figure 3

Schafer & Vater is not known for making beer steins, but on rare occasions you could find one. Figure 4 is one of those rare examples. It is in their jasperware style and has a different relief scene on each side. One depicts a few men sitting at a table playing cards.



figure 4

In 1913 Gustav retired and his son Paul took his place with partner Guenther. The firm continued to grow to a work force of over 200. A fire destroyed the factory, but they did not let that stop them and quickly rebuilt and resumed their production.

World War II interrupted business, but after the war they began production once again. Unfortunately changed tastes, post war economics, and communist rule, caused the final closing in 1962. The East German government took control of the building and destroyed all of the records and molds. An unfortunate turn of events for the collector today. Product catalogs and production records would be a wonderful thing to have.

Schafer & Vater were best known for their comical and figural items. They manufactured these in teapots, jugs, creamers, bottles, match strikers, and planters as well as other forms. They decorated on both bisque and lead glazed porcelain. They also made a wide line of Wedgwood-like Jasperware products. See figures 1, & 2.

## Stein Exchange

*This space is available for all SCI members at no cost. Tell other members what you have to sell or trade. Send an email to the editor and we'll do the rest.*

**FOR SALE:** The Character Steins of Schierholz, 2nd Edition by Steve Morris. 98 pages in full color with full descriptions and current price guide, \$60 plus \$4 (U.S.) postage. Mail check to: 340 Bramble Ct., Foster City, CA 94404. For info, contact at: [smorris@comcast.net](mailto:smorris@comcast.net)

**FOR SALE:** The Character Steins of Ernst Bohne by Steve Morris. 53 pages in full color with full descriptions and current price guide. \$40 plus \$4 (U.S.) postage. Mail check to: 340 Bramble Ct., Foster City, CA 94404. For info, contact at: [smorris@comcast.net](mailto:smorris@comcast.net)

**Wanted:** Mettlach charger #2196 Stolzenfels, Stoneware steins with artwork by A.R. (August Roeseler) or P. Neu, Unknown maker charger #428 or 430, Lohengrins Abschied in color, 13 W diameter, or Any non-stein item marked JWR or JW Remy. Contact Lyn Ayers 360 609-1389 [layers@wa-net.com](mailto:layers@wa-net.com)

**Wanted:** Steins made by unusual manufacturers. Send photos to the editor.

**Wanted:** Rare or unusual occupational steins. Diesinger steins, especially characters. Phil Masenheimer. Send email to [p.masenheimer@msn.com](mailto:p.masenheimer@msn.com), or by phone at 253-627-2107 (west coast)

**Wanted:** Always buying old steins - Mettlach - glass - porcelain - character - occupational - silver - regimental, etc. Bob Groebner. Call 847-401-3399 or send email to [rgroebner@comcast.net](mailto:rgroebner@comcast.net) (midwest)

**Wanted:** Silver or mixed metal lids for Lenox and Ceramic Art Company steins. Also looking for complete Lenox steins. Gary Schaible, email [prosit@comcast.net](mailto:prosit@comcast.net)

**Wanted:** Bohemian glass steins, beakers or pokals. Either wheel-cut or enamel decoration. Ron Fox, 631-553-3841 or [foxauctions@yahoo.com](mailto:foxauctions@yahoo.com)

**Wanted:** First time authors regarding any facet within the drinking vessel category. We will work with you from concept to finished article. Contact us today to discuss your topic, [foxauctions@yahoo.com](mailto:foxauctions@yahoo.com)



## Identifying Faience Steins Part 4

By William Hamer

### HANNOVERSCH-MUNDEN (1732-1806)

Hannoversch-Munden started producing faience in 1732 and continued until 1806. Very little is written about this factory and while they made some quality faience pieces, most of the steins produced were not elaborately decorated. As a matter of fact, three designs dominated the decoration that appears on their steins and will be highlighted later in this article.



**Stein Body**

The stein body on a Hannoversch-Munden piece can best be described as squat. It is shorter than most faience steins (6 inches or less) and wider than most faience steins at 4.5 inches or more, thus giving the squat appearance. This shape helps in identifying this factory. The body is indented at the top and has a straight side at the bottom, typical of northern faience factories. Figure 1 shows a typical Hannoversch-Munden stein.

### Stein Handle

Due to the squat body, the stein handle is attached near the top and the bottom of the stein. Figure 2 shows a side view of a handle. Note how the upper handle attachment rises up from the stein body. The handle has a flattened D cross-section and is usually tapered from top to bottom. The bottom handle attachment ends in a point and is pushed in where the worker attaching the handle used his thumb in finishing the lower handle attachment. This lower handle attachment can be seen in figure 3.

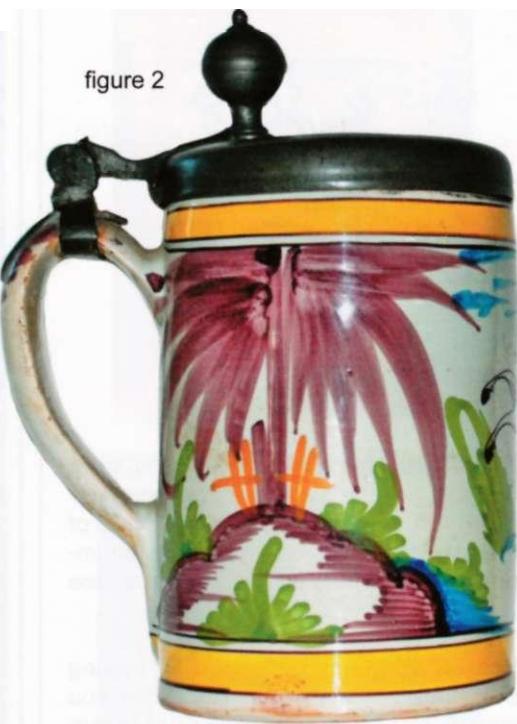


figure 2



figure 3

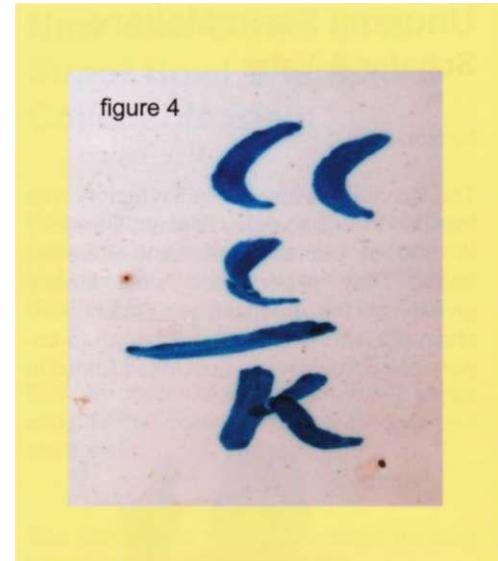


figure 4

### Mark

The factory mark that can be found on some Hannoversch-Munden pieces is 3 C's with or without a line under the C's. Figure 4 shows a typical factory mark that can be found on some steins (the K is the decorator's mark), but most pieces are not marked.

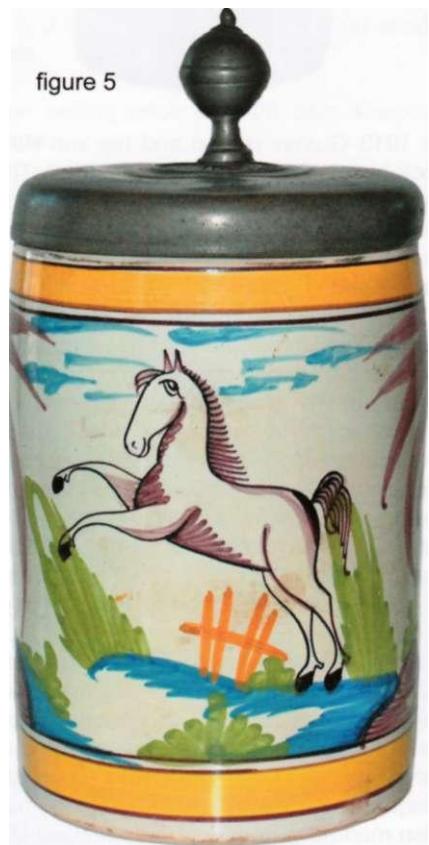


figure 5

figure 6

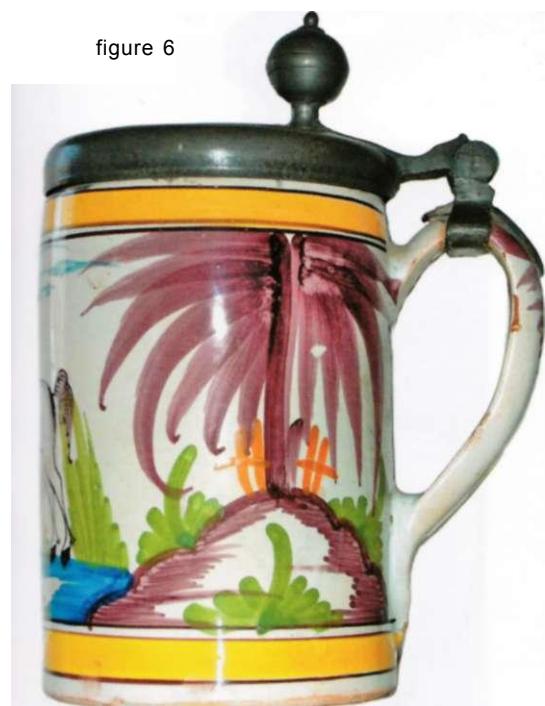


figure 7



figure 8



## Pewter Work

The pewter work on Hannoversch-Munden pieces is also unique in that you will usually only find a pewter lid. There is no lid ring at the top (which is usually found on northern factories) and there is no pewter at the base of the stein. This is not a case of a missing pewter base, but I believe that most pieces did not have any pewter at the base of the stein. Also, the pewter lid often has a dome shape to it as can be seen on the stein in Figure 1.

## Stein Decoration

Three designs account for almost 90% of the decorations that appear on Hannoversch-Munden steins. These three designs are horses (44%), verses (36%) and abstract designs (9%).

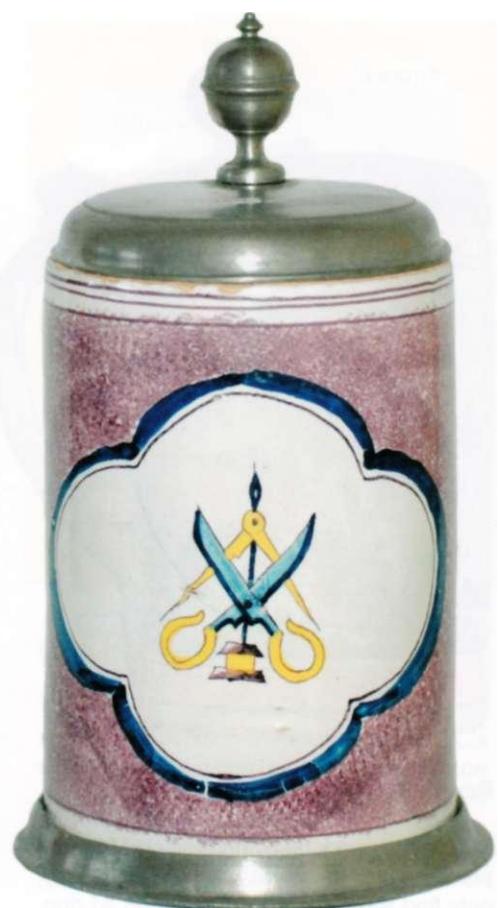
Figure 5 shows a typical leaping horse that is seen on these pieces. The sides of these steins usually have a palm tree, as can be seen in Figure 6.

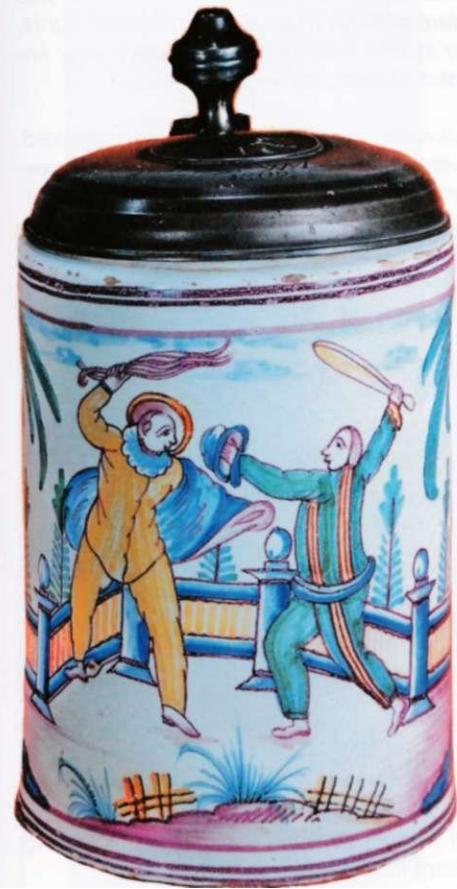
A typical verse stein is shown in Figure 7 (the sides of these steins typically have palm trees like the horse steins) and the abstract design is shown in Figure 8.

At the end of this article is a group of typical Hannoversch-Munden steins.

Thanks to Les Paul for supplying many of the photos.







## A Gander at the Salamander

By Steve R Johnston

When I first saw the Salamander as a decorative element on a beer stein, I thought what an odd choice for a decoration. Of all the creatures roaming the planet, why was a harmless "lizard" chosen for special treatment?

More specifically for the readers of Prosit, what would a beer drinker of the 19th century find manly or reaffirming in an amphibian?

As I researched the subject, it became clear the Salamander has held a very special place, among the peoples, for the last three millennia. Only within the last 150 years, has this Wunderkind of mystery begun to yield its power.

What follows is the complex history of the salamander and just how various groups and people invoked its potent symbolism to further their purpose, ideology and design.

### Origin of the Word

It appears the word Salamander is based on the Assyrian word Samu meaning "medicinal plant" and the Syrian word Samamitar referring...

*"to the poisonous quality of...(a), reptile, though originally...the reference was to "fire," with which the lizard, especially the salamander, is related..."*

In other antiquated languages like Chinese, the salamander is referred to as huo shie, meaning "fire snake." (See Figure 1)



Figure 1: "Fire Snake" The salamander with a human head, as depicted in a 1560 Italian woodcut. Notice the flames dancing off the amphibian's body.

Oddly, in ancient Greece the salamander had been regarded as a symbol of sun worship. Though the precise manner in which this relationship developed is unknown, it attests even further to the over-arching

mystical aura of this unassuming quadruped.

So the origins of the word clearly associate the salamander with medicinal uses, fire and mysticism from the very beginning of human language.



Figure 2: A 16th century woodcut depicting the birth of a salamander (2). From the book The Story of Alchemy and the Beginnings of Chemistry (1902) p. 105.

As these ancient cultures disbanded and moved "west", so too did their language and cultural beliefs. So it is not surprising that early Europe, likewise, steeped the salamander in magic and mystery.

German lore maintained that salamanders were created by a sustained fire ("the daughter of fire"), yet paradoxically, were also able to extinguish fire (Figure 2).

The milky humor secreted by a salamander in distress, was thought to possess both poisonous and fire-retardant qualities.

Popular culture dictated that a raging inferno could be extinguished by merely tossing a salamander into the flames.

Similarly, the salamander was thought to be either hard as rock, "cold as ice", or alternatively, had the ability to turn itself "ice cold" when faced with extreme heat.

One popular scientist theorized the salamander could be the harbinger of the apocalypse, stating the poisonous secretions of the salamander were so lethal that it held the world's fate on its slippery backside. Mother Nature's very own WMD, if you will.

*"...Pliny (has) affirmed, that the poison of the salamander is the most dangerous of all, and that it might even cause the destruction of whole nations." (3).*

Other writers contributed even stranger attributes to this poor creature.

The great thinker Leonardo da Vinci (1452-1519) recorded the following:

*"This (amphibian) has no digestive organs, and gets no food but from the fire, in which it constantly renews its scaly skin....for virtue". (2a)*

Finally in 1845, the voice of reason cleared its throat and croaked out the following:

*"There are..." fallacies in vogue respecting the (salamander) — that it lives upon air... and is created ..."when any fire is kept alive for seven years..." (Figure 3)*

### Context of Use

Interestingly, the metaphor of an indestructible force, forged in fire, was even used to inspire armies. In this case, the English Army against the marauding Napoleonic forces:

*"You who are the brave defenders of this stubborn rock (England), firm as itself; you, who to preserve its ancient glory, and its honour by your arms, against the vain ambition of an inveterate foe, would, like the salamander, exist but by fire, and even dare to live in flames, to hurl a justly deserved and tenfold vengeance on all who would dare attempt to usurp your dearest rights, or in an hostile posture approach your envied shores". (4)*

Likewise, the term would be later hijacked, with the expression accruing decidedly sexist connotations by the early 18th century.



Figure 3: 16th century woodcut depicting a four-legged salamandri wizard arising from the flames (2a).

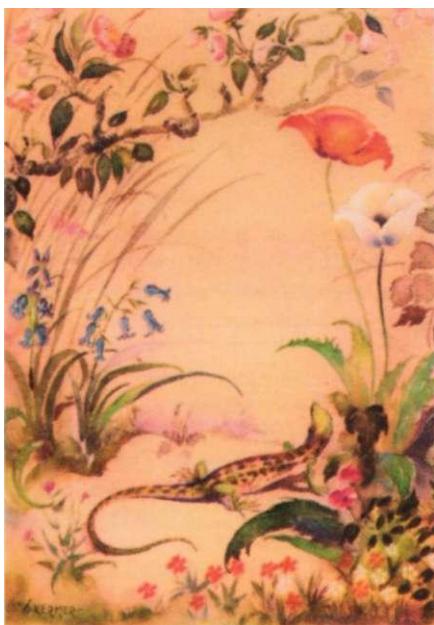


Figure 4: When viewed from the 21st century this watercolor presents a rather docile scene. However, the original intent of this circa 1900 artwork was quite different. Most likely the original watercolor was meant to represent harmony i.e., the most powerful force treading softly amongst the most fragile.



figure 5a

Figure 5a & 5b: Circa 1850 pewter Pokal with body fashioned into a pomegranate-like symbol for the city of Augsburg, Germany. Snake coiled downward on stem with a salamander resting on the base. (Courtesy of Bob Groebner).

In a letter dated 1711, the word salamander was used to describe a type of female disposition. Namely, a woman at risk of succumbing to "world opportunities" and "temptation".

*"There is a species of women, whom I shall distinguish by the name of Salamander. Now a Salamander is a kind of heroine in chastity, that trends upon fire, and lives in the midst of flames, without being hurt... She admits a male visitant to her bedside, plays with him a whole afternoon at piquet, walks with him two or three hours by moonlight, and is extremely scandalized at the unreasonableness of a husband, or the severity of a parent, that would debar...(her)... from such innocent liberties.*

*Your Salamander is therefore a perpetual disclaimer against jealousy an admirer of the French good-breeding, and a great stickler for freedom in conversation... She wonders what people mean by temptations, and defies mankind to do their worst. Her chastity is engaged in a constant ordeal, or fiery trial...". (5)*



Figure 5b: Closeup of the pokal base with Snake coiled downward.

With the specter of the suffragette movement looming large (cue laughter), this usage of the word salamander became more prevalent, parking itself in the English language through the early 20th century.



Figure 6: One liter stein from the Tief Grotte bierstub in Muenchen, Germany. Note the twin salamanders sharing a stein of beer while a large salamander basks on the lid.

While the many uses of this expression are obsolete now, this exercise does reveal the inevitable "drift" in word usage. That is, over generations words can lose their intended meaning, while taking on new definitions.

Viewing beer stein symbols and language must be done in their original context if we are to understand and preserve their integrity.

#### Salamander and Science

As time went on, the poor salamander came to be recognized as just another cog in the amphibian food chain.

However, the scientific community had more difficulty shaking the omnipotent imagery of the salamander and decided to continue with its use.

As the salamander on this Munich Engineering Convention stein lid makes clear, the little critter was still in vogue among engineers by 1878 (Figure 7).

Perhaps, the idea of using a deeply ingrained image of intrigue and magic could sell Europeans on new developments, and lessen the anxieties of the approaching industrial age.



Figure 7a, b & c: One of the greatest one-off pewter lids ever cast. Made by MW&G for an engineering convention in Munich 1878. A salamander circles beneath the finial while Mercury looks on.

## **Student Group Symbols**

Student groups appeared to be no different, incorporating the salamander into their fraternal shields (Figure 8), leaving little doubt with regards to the groups primary focus (Figure 9).



Figure 8: Student Wappen of Naturwissenschaftlicher-Medicine. Verbindung Alania, Leipzig.

Symbol Translation: Natural Sciences-Medicine. Alania Corp. Leipzig. Note the salamander (symbol of Natural Sciences); the skull & bones (Symbol of Medicine); hand-shake (friendship) with their zirkel and colors. (Translated by Walt Vogdes).



*Figure 9: Another student organization with salamander on the shield surrounded by the paraphernalia of student life.*

## "Rubbing a Salamander" Origins of the Toast

To better understand how the salamander wriggled its way into student life, we must first explore what we know about its origins.

While the toast supposedly goes back to the tenth century, as described by Joseph Viktor Von Scheffer in his 10th century fictional tale *Ekkehardt* (1857) there do not appear to be any collaborating reports to prove this millennium-spanning ritual.

Aside from the rites of ancient Catholics, few cultural practices have survived such immense spans of time. Least of all, pre-

dominantly illiterate cultures, such as the whole of Europe from 1000-1500. The claim strikes me as grand, romantic and highly unlikely. In fact, I do not believe he meant it as fact but merely as character development.

Nonetheless, Von Scheffer's (Ekkehardt) description of a 10th century salutation does duplicate what 19th century students would have called "Rubbing a Salamander":

"The men seized their mugs... and rubbed them three times in unison on the smooth rocks, producing a humming noise, then they lifted them toward the sun and drank; each man set down his mug at the same moment, so that it sounded like a single stroke. "(7)

Just a word about Joseph Viktor Von Scheffler (1826-1886), the author of the novel Ekkehardt. Brought up to study law, Joseph trained in Heidelberg, Munich and Berlin, graduating with a law degree in 1852. Several months later, he promptly left Germany for Italy to become a writer.

He authored several works, including the successful *Trumpeter of Von Sakkingen* (1854), and *Gaudeamus* (1867), a collection of student songs and ballads. The fact he wrote two romance novels afterwards, seems to indicate he had an irrepressible streak of romantic sentimentality.

I think it can be said with confidence, that Joseph definitely participated in the "Rubbing of a Salamander" at Heidelberg, as a student.

I suspect that he borrowed this ritual from his own experience and transposed it ten centuries earlier for dramatic effect. Perhaps he wanted to impart the sense of camaraderie and brotherhood such group experiences provide.

The Toast

As described, the toast was a formal exercise, reserved for distinguished guests and the honored dead. (8).



Figure 10: Student postcard (1890's) demonstrating the "Salamander".



Figure 11: Student postcard dated 1901 from Greiz, Germany (near Jena).

The toast, if performed properly, is a synchronized event enveloping the senses, and reflecting the cohesive single-mindedness of thought and movement within the student group (Figure 10 & 11).

Outside of Scheffer's historical inaccuracy, just how "The Salamander" found its way into student life is unknown.

Interestingly, an early 20th century reference states that "The Salamander" (a.k.a. Exercitium Salamandri) was first practiced among Heidelberg Student Corps in 1830 (See figure 12). (9)

**SALAMANDER.** A German drinking term of uncertain significance. The custom to which the name is applied, called *exercitium salamandri*, originated with the students of Heidelberg about 1830. At the command of the president, the drinking vessels are rubbed about in a circle on the table and emptied. The participants then rattle the glasses on the table and finally set them down with a simultaneous crash. The salamander is the most formal method of drinking a health.

Figure 12: Circa 1909 reference describing the origin of "Rubbing a Salamander".

Knowing the mystical beliefs of the salamander were at least 3000 years old, why would German students incorporate this odd image and activity so late?

Some argue that the term Exercitium Salamandri is a corruption of the German phrase "Sauft alle mit einander", meaning to "Drink altogether" (10). However, German university students have been speaking Latin since the 14th century. So again, what transpired in 1820-1830 that would result in the incorporation of a new student ritual? Remember, Ekkehardt wouldn't be written for another 26 years.

While all of these previous explanations are reasonable, I am troubled by the temporal relationship and the coincidence of the two events that follow.

As a disciple of cause and effect, I believe only large cultural events (good or bad) can precipitate broad, long-lasting changes in cultures.

Since the date of the Salamander is so firmly pegged at 1830 in Heidelberg, I am convinced they know something we do not.

After all, the reference writers would have had, if not first-hand, then second-hand information on the event to have narrowed it down so significantly.

So, at least for me, it seems a series of events in popular culture would most likely explain the Salamander's transition into student life, but what was it?

### The Hirschgasse Conflict

While initially confused at this seemingly strange situation of a symbol appearing out of nowhere, I eventually stumbled onto two little known facts.

The first event involves the history of Heidelberg's Hirschgasse Hotel, the oldest and most famous student duelling hall (pauklokal) in Germany.

While famous as a Corps duelling hall, the Hirsche had originally been the home of the Heidelberg Burschenschaften. The "Bursch" occupied the hall from 1817 until their sudden departure in 1827.

Seems the Burschenschaften left Heidelberg en masse in 1827, after experiencing what they deemed a hostile administrative action.

Their departure was no small event, with thousands leaving to attend other nearby universities in protest. The financial losses for the university were significant, prompting a series of negotiations that ultimately proved successful.

Three years later (1830), after promising certain concessions, the Burschenschaften returned to Heidelberg. But it wasn't the same Heidelberg they had left three years earlier.

During their absence, the various Heidelberg Corps took over The Hirsche, ultimately occupying it for the next 110 years.

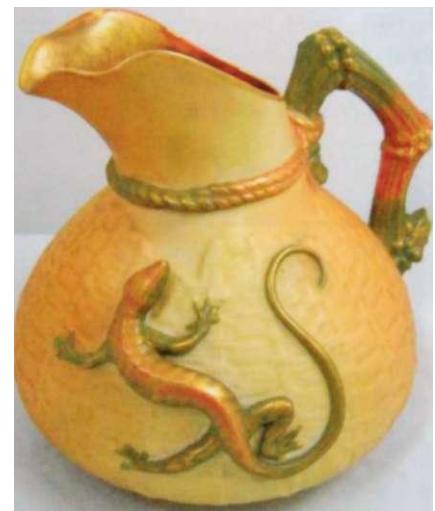


Figure 13a & b: Circa 1890's Royal Worcester pitcher with a big 'ole Salamander.

### The "Giant" Salamander

Coincidentally, another topic receiving widespread attention, eventually pulling in the entire world, was Geology.

Though just a budding science in the 1820's, Geology was undergoing a shift in paradigm due to a series of major geologic finds.

The geologic discussions that followed, resulted in the rediscovery one of the most infamous stories of scientific buffoonery ever told.

"...In 1726, Dr. (Johann) Scheuchzer (a Swiss Geologist), having discovered a large fossil..., exhibited it to the world as the human witness of the Deluge (Figure 14): this great discovery was hailed everywhere with joy, for it seemed to prove not only that human beings were drowned at the Deluge, but that...(they)... were giants... Cheered by the applause thus gained, he determined to make the theological position impregnable.



Mixing together various texts of Scripture with notions derived from the philosophy of Descartes and the speculations of Whiston, he developed the theory that the fountains of the great deep were broken up by the direct physical action of the hand of God, which, being literally applied to the axis of the earth, suddenly stopped the earth's rotation... spill(ing) the water therein contained, and produc(ing) the Deluge.

But his service to sacred science did not end here, for he prepared an edition of the Bible, in which magnificent engravings in great number illustrated his view and enforced it upon all readers. Of these engravings no fewer than thirty-four were devoted to the Deluge alone." (12)



figure 14: The "human" witness to the Deluge.

Prior to his discovery, Dr. Scheuchzer had written additional supporting texts in Latin, such as: *Piscium Querelae et Vindiciae* (Complaints of the Fishes-1708), a book in which:

"... the fossil fishes are represented as assembled in council to protest against their treatment by the descendants of the wicked men that brought on the Flood by which these very fishes had been entombed..." (3).

Religious organizations were quick to support Dr. Scheuchzer's work, as they like, Dr. Scheuchzer, manipulated the scientific evidence to fit their ideology, claiming:

"Scheuchzer's figure was...indubitable evidence of the destruction of mankind by a universal flood..."(14).

As a result, well into the 19th century:

"...the belief was prevalent that all fossils were the relics of animals and plants that had perished in the great biblical flood. The science of geology was yet in its infancy, and there was no known record, other than

the biblical one, of any great inundation of the earth's surface which might account for the remains of sea-animals in rocks remote from the seas...In a subsequent work, (Dr. Scheuchzer)...described the fossil skeleton of a large salamander which he believed to be that of a child destroyed in the flood, and which he called *Homo Diluvii Testis* ("Man Witness to the Flood" or "Witness to the Flood"). Scheuchzer thought that he detected, not only the skeleton of a child, but even its brain, liver, muscles, etc.!

*His engraving of this "Witness of the Flood," the "sorrowful skeleton of an old sinner drowned in the Flood,"...were afterward printed in the famous "Copper Bible" as positive proof of the literal accuracy of the biblical record.*

*Remains of ichthyosaurs,... attracted very little attention from the naturalists of the eighteenth century, after the time of Dr. Scheuchzer..., and nothing more was written about them until 1814..." (14).*

### Stratospheric Geology

In just a blurb published in 1814, it was reported that up and coming fellow German Geologist Dr. George Leopold Chretien Frederic Dagobert Cuvier (later Baron Cuvier, Figure 15) personally examined the skeleton of the "witness to Deluge" and concluded:

"...that this skeleton belonged to an unknown and gigantic species of Salamander. Given the lack of human fossils found ...man is the newest inhabitant of the globe (15).

More formally, Dr. Cuvier produced a book in 1824, *Ossemens Fossiles* which formally dismantled Dr. Scheuchzer's theory (16).

In a few strokes of his pen Dr. Cuvier rendered Dr. Scheuchzer's life's work obsolete.

Surely this pivotal book was read in all the major universities, resulting in many a heated discussion. The ideologic upheaval, alluded to in publications of the day, was immense. The masses were forced to question the Bible as a literal account if they were to reconcile this change in dogma.

The most unsettling implication was: If man is the planet's most recent inhabitant-where did he come from? Setting the stage for Charles Darwin and his *Origin of Species* some 40 years later.



Figure 15: Dr. George Cuvier from an 1833 biography.

On the heels of Dr. Cuvier's publication was developed the theory of stratospheric geology, i.e., fossils are deposited in layers over long periods of time and are not deposited all at once.

### Student Groups

The student community at this time (1820-1830) could really be divided into three groups. Students who belonged to "the Corps", "the Burschenschaften" and the "Camels" (students who belonged to neither).

The Corps members were sons of the rich and political elite, who believed essentially in wine, women and song (See Figures 16 & 17). They loved pomp, circumstance and socializing-hence the development of the formalized "Bier Comment" and elaborate initiation and departure ceremonies, toasts etc.

The Corps members engaged in duels out of a sense of tradition as their groups have existed, in one form or another (e.g., Nations, Orders, Landshafstsmen), for at least 300 years.

Lastly, the Corps were politically correct, as their mores were found acceptable and non-threatening to the various monarchs, dukes etc. in power at that time.

On the other hand, The Burschenschaften, formed in 1818, were earnest young men who were celibate, drank little, deeply religious and desperately yearned for a united German State.



Figure 16: Student postcard postmarked St. Valentin, Austria (near Salzburg) 1903.



Figure 17: Berlin student postcard dated 1900.

The Bursch developed out of direct opposition to the Corps elitism, seeing the Corps as moral inferiors engaging in unholy, if not meaningless, activities.

Dueling, for these young men, was considered training for the next French occupation, which in retrospect, amounted to little more than an early German arms build-up.

The Bursch formed the nidus of the national movement that would later topple the French Army and produce a unified Germany.

As the Bursch organized and gained momentum, ruling parties, fearful of their political agenda, banned their meetings and forced them underground, transforming the Bursch into secret societies of political outcasts.

### Uses of the Toast

Given these fundamental differences, the Salamander Toast would most likely have been adapted and performed by the Student Corps, not the Bursch.

A practice which seems to be confirmed by many mid-late 19th century accounts of the ceremony.

Without too much of a stretch, it appears this series of events would most likely explain the timing of the toast's onset in Heidelberg. The Corps members adopted Salamander symbolism as a bit of sarcasm to the Bursch, a reminder that they too, in their Christian zeal, were implicated in this scientific boobery.



Figure 18a: Circa 1920 Herend pouring pitcher with salamander on handle and manufacturer mark on bottom.



Figure 18b: Circa 1920 Herend pouring pitcher with salamander on handle.

Later, as time went on its origins were probably lost, with the toast evolving into the most formal student toast by 1900-a toast of respect and unity.



Figure 19: Nice unmarked Arts & Crafts Salamander beer stein (Courtesy Walt Vogdes).



Figure 20: Salamander nesting in hops. (Courtesy of George Schamberger).

### Conclusion

Whatever the impetus, the salamander as a decorative element on beer steins and studentika in general appears to have faded by 1900, with some exceptions, of course.

### Thanks

I would like to offer a special thanks to Bob Groebner (Augsburg Pokal), George Schamberger (leads for two of the student/salamander postcards) and Walt Vogdes (Tief Grotte stein jpgs). Prost!

w

## The Tyrolean Revolution

by Jim Fredholm

Little did I realize, when I received a phone call on August 11, 2011, that a young man would arrive at my apartment and present me with a 3 liter beer stein that was involved in European history.

Pictured here is this 3 liter stein numbered 359 and made by the Roskopf & Gerz factory. It has a large wraparound scene showing a group of very angry and possibly frightened men. They are standing around listening to one man read from a letter. The caption underneath "Vor dem Aufstand in Tyrol 1809" meant nothing to me, since it was obvious that the stein was not from that time period. Being curious, I googled the year and up came the fact that 1809 was the year the Tyrol insurrection began.

The following is a synopsis taken from an article written by Davey Wright Hamish found on the Internet.

Napoleon is quoted as saying "let the Austrians do what they want with the Tyrol; under no circumstances do I want to become engaged in a mountain based war".

The Tyrol region had been part of the Holy Roman Empire, and under the rule of the Hapsburg royal family, since the 14th century. Integral to the Tyrolean identity was the Roman Catholicism of which, at least nominally, the Holy Roman Emperor was the temporal protector. The Tyrol would remain under the aegis of the Hapsburgs until the Peace of Pressburg, signed on 26th December 1805 following Napoleon's defeat of Austria at Ulm and Austerlitz, which saw the region ripped away from Austria and into the hands of what would shortly become the kingdom of Bavaria, part of the confederation of the Rhine and a client state to Napoleon. A few months later, the Holy Roman Empire

would cease to exist, and Francis II became Francis I, Emperor of Austria. Bavaria's management, administration and attempted exploitation of the region, would be a major cause in the insurrection that would break out at the beginning of April, 1809.

In this atmosphere, there began to develop the idea of Austrian nationalism, an important player in which was another Tyrolean, Josef von Hormayr. Hormayr, born in Innsbruck, entered the Austrian court at the start of the 19th century and became close to Archduke Johann, the younger brother of Francis II.



In 1809 Napoleon and France dominated continental Europe. Eugene de Beauharnais was installed as viceroy of the kingdom of Italys, Murat was ruling the kingdom of the two Sicilies and Napoleon's brothers and sisters had been crowned as rulers throughout Western Europe. Prussia had been defeated in 1806 and 1807 and Russia was now allied with the French empire following the Treaty of Tilsit in July, 1807. Spain had also been invaded in 1808; Austria was isolated, supported only by Britain. The pro-war camp in the Austrian court, under the guidance of Johann Philipp Sta-

dion, Austrian foreign minister, was strong, and seizing on Hormayr's Austrian ideals, pushed Francis towards war.

Andreas Hofer had political experience, having served in the Tyrolean Landtag in 1791, had been a captain in the Tyrolean irregulars in 1796 during Napoleon's Italian campaign, and as an innkeeper was perfectly placed in terms of communicating news of the insurrection. As a local leader, he had also come into contact with Archduke Johann when the latter was forced to abandon the Tyrol after the Austrian defeat in 1805. Secret talks took place between Hofer, Archduke Johann and Stadion in

January, 1809, and an insurrection in the Tyrol was mooted as a possible diversion to the main military operations in the Germanic states. The area was also important in protecting Austria's flank during the war with France, particularly from troops coming up from Italy. Whilst troops departed towards Bavaria and Warsaw, 7,000 troops, entering the Tyrol as messengers, signaled the outbreak of the insurrection. On 9th April 1809, Archduke Charles crossed the Austrian border into Bavaria and war had begun.

So there you have it in a nutshell. This lovely beer stein, it now seems, was produced probably in 1909 to commemorate the 100th anniversary of this very short war, 1809-1810. The letter being read by one man on the stein to the others, all of whom seem to be very upset, could be the notification that the war had just begun. This beer stein serves as yet another example of beer steins related to world history.

I wish to thank David Harr for putting this magnificent lid on the stein. His work is the best.



## What's a Stiftungsfest?

by Bill Pasco

was wandering through an upscale furniture consignment shop in Vero Beach, FL last month while Joyce was searching for a piece for the condo. I found a stein, the first **one** in over 5 years of checking this place out. Not only that, but it was intriguing. A blown glass body with a flared and paneled base, 13 vertical cuts around the body and a hand painted porcelain inset with a shield showing crossed American flags and rifles, all in mint condition (figure 1). All writing -as in German but the flags and anniversary date of Nov. 19-20, 1916 told me it was for a German-American group. I sought it and started researching.



First I contacted Bill Sullivan, a Munich brewery stein specialist and military historian in the Student Prince Group and my go to guy for all translations from German to English. Stiftungsfest translates as founders day celebration or annual fundraiser so I had the 70th anniversary (1846-1916) of the founding of the group.

The shield has a partial target, flags with close to the 28 States in the Union in 1846, crossed rifles and possibly a saddlebag or ammunition pouch with P.S.V. under the saddlebag. There was no indication of the location of the group so we searched Google for P.S.V. and found nothing that fit exactly.

Next I joined [www.mysteincollection.com](http://www.mysteincollection.com). See pg. 8-9 of the March 2012 Prost. This site allows others to see pictures I posted of the stein. I then went to the SCI web site and posted a thread on Stein Talk, basically telling all I knew about the stein and providing a link to the pictures I had posted on [mysteincollection.com](http://mysteincollection.com).



Stein Talk, through the help of Master Steinologists Walt Vodges, Ron Heiligenstein and John Harrell, pointed me to the Philadelphia Schuetzen Verein (P.S.V.). I then went back to Google to find good evi-

dence of the club's formation in 1846 through the August 28, 1871 celebration of the 25th anniversary of the P.S.V. See a photo of a china service made by Syracuse China in 1925 for P.S.V. in photo #2 and a close up in photo #3. The shield on the service was changed slightly, eliminating P.S.V. and adding Philadelphia Rifle Club under the shield. I then googled Philadelphia Rifle Club and found references up to the sale of the Schuetzen Club property in the early 1980's.

The glass body has a 1/2L mark under the capacity line (figure 4). I had not seen this done before so checked with Dave Harr, our glass expert. He said he had seen it placed above, below, left & right of the capacity line.



The stein was manufactured two years after the start of WWI and less than 6 months before the US entered in 1917. Is it possible it was made in the US? Did the German industrial war machine have time to make a stein for the P.S.V?

This stein in addition to pointing to the history of the P.S.V. thru 1916, points out the assimilation of ethnic groups into the United States.

Just as a point of interest, the Schuetzen Club property, in Philadelphia, was sold to a Korean group in 1981.

ref.1  
[www.ushistory.org/philadelphia/timeline1871.htm](http://www.ushistory.org/philadelphia/timeline1871.htm) (see August 28)

ref.2  
[www.restaurantwarecollectors.com/showwiki.php?title=Philadelphia+Rifle+Club](http://www.restaurantwarecollectors.com/showwiki.php?title=Philadelphia+Rifle+Club)





17th Century Muskau

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18th Century Enamel Altenburg



Mettlach #2133

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Early 18th Century Basket

Russian Enamel

19th Century Meissen

Early 18th Century Dreihausen



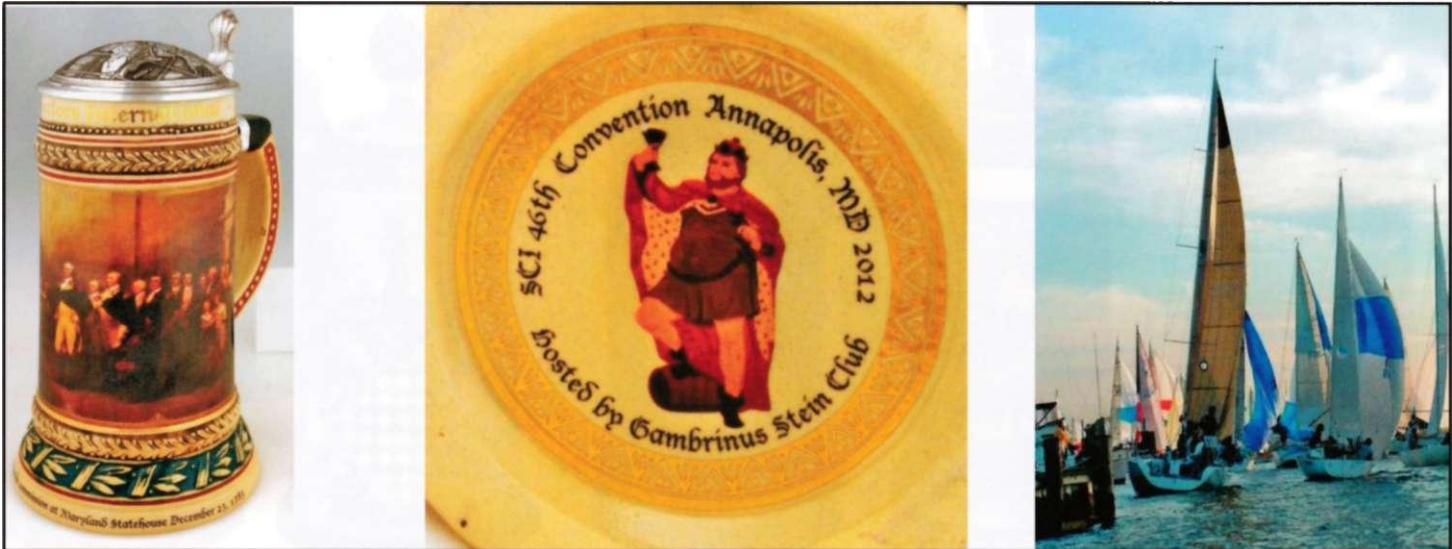
Carved Ivory

Mettlach Corn Stein

Diesinger Jester

Pate-sur-pate

## 2012 SCI Convention - August 13-17 - Annapolis, Maryland



This year's SCI Convention is hosted by the Gambrinus chapter, in the historic city of Annapolis Maryland, well known as the site of the US Naval Academy. The city is also known as the sailing capital of North America, which you will appreciate as we cruise on the Severn River and Chesapeake Bay. See the back cover of the March issue of Prosit for the full schedule of events, which also includes: Guided tours of the U.S. Naval Academy, The Official SCI Convention Auction by Fox Auctions, a Crab Feast Dinner, Club meetings, Speakers and more speakers, German Night Dinner and Entertainment, and much more...

The convention hotel is Loews Annapolis Hotel, in the historic district, about 3 blocks from the Maryland State House. The Historic district is easy to get around. There is a circling bus which stops at the hotel, or vehicles which will take you anywhere in the historic district for the price of a tip.

Room reservations should be made by calling the hotel at (888) 575-6397, or online at [www.loewshotels.com](http://www.loewshotels.com). Be sure to use the reservation code SCI813 to get our special rate before July 14.

Pre-Convention days are Monday, and Tuesday August 13 & 14. The Convention days are Wednesday through Friday, August 15, 16 and 17 .

There are two easy ways to register with SCI for the convention package, and to reserve your space for pre-convention activities.

1. Pay online with PayPal using the link provided on our SCI website, [www.steincollectors.org](http://www.steincollectors.org)
2. Use the registration form that was enclosed in the March issue of Prosit, and follow the instructions to pay by check or money order.

If you have any questions, contact Richard Strom, (301) 530-2403 or Carol Fox at [carolfox0622@gmail.com](mailto:carolfox0622@gmail.com)