

STEIN COLLECTORS INTERNATIONAL

PROSIT



Vol. 2, No. 126

The Beer Stein Magazine

June 2023



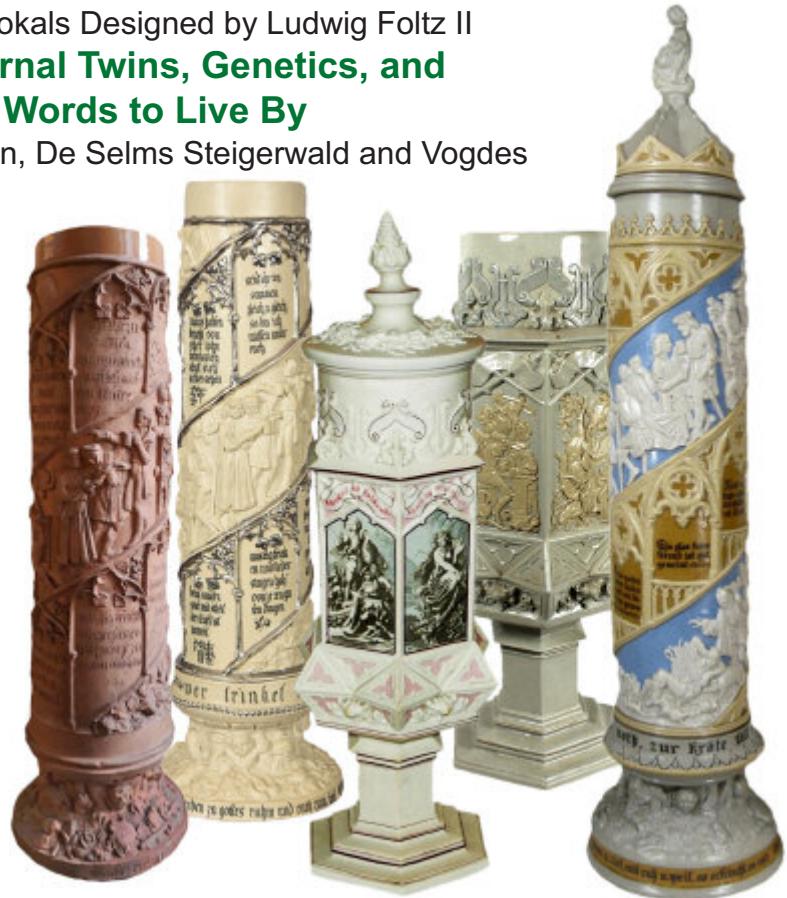
Westerwald - WOW!

by Salvatore Mazzone

Two Pokals Designed by Ludwig Foltz II

Fraternal Twins, Genetics, and Words to Live By

Barbian, De Selms Steigerwald and Vogdes



On Our Way to Dayton!



Won't you join us?

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Proosit (ISSN 0147-5274) is the official publication of Stein Collectors International (SCI), a non-profit organization devoted to the study of beer steins and other drinking vessels. Proosit is published in March, June, September, and December for SCI at 4121 Lewisburg Rd., Birmingham, AL 35207-2117. Periodicals postage paid (011-582) at Birmingham, AL, and additional mailing offices. Dues are \$45 per year (\$55 for overseas addresses, of which \$40 is used for a one year subscription to Proosit).

POSTMASTER: send address changes to
SCI - 295 Alamo Drive - Pittsburgh, PA 15241

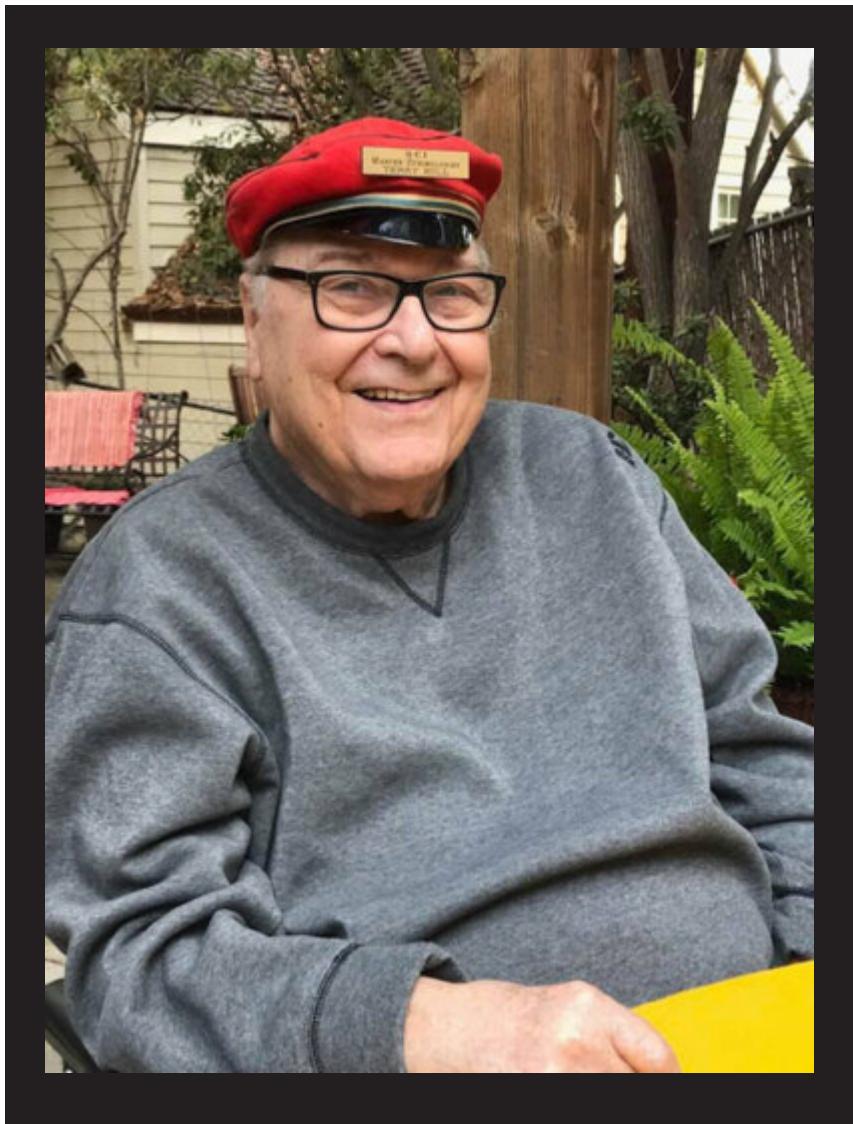
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The Wild Wacky World of Beer Stein Collecting

By Salvatore Mazzone
Florida Sun Steiners

Beer stein collecting is a hobby that many people find difficult to understand, most of all the stein collectors themselves. Others are totally convinced that beer stein collecting is an absurd waste of time and money.



But these are shortsighted people who spend their money on droll things like food and shelter and don't understand the electrifying thrill one experiences from scoring a super-rare stein depicting a buxom maiden riding a winged unicorn, and only having to shell out what would have otherwise been your son's senior-year college tuition. A son can always return to school after taking a year's hiatus, but a gem like that comes along only once in a lifetime.

Which brings us to the most important attribute that the successful stein collector must have: a large disposable income. Another essential attribute is a wife who is either very understanding or very bad at math and household budgeting.



You never know what you're going to find or how much it's going to cost you, but dang if it isn't exciting. It's like being a pirate navigating the treacherous waters of antique shops, flea markets and on-line auctions; searching for ceramic and pewter instead of gold and jewels; wondering if you should break into your neighbor's house to see if he has any cool steins lying around; and playing hide-and-seek with your bank account.



And there's something spiritual about holding a 17th century beer stein that's seen more drunken revelry and debauchery than Bill Clinton.

Then there's the artistic and aesthetic appeal. Beer steins are true miniature works of art, replete with depictions of folksy gatherings, historical events, and bacchanalian orgy scenes that one might find on the walls of the Louvre or the pages of Hustler magazine.



They have pithy sayings written in foreign languages, employing ancient colloquialisms and archaic scripts, requiring the aid of an archaeolexicologist to understand; which means you can tell your friends they say whatever you want them to say.



Plus you can drink from them; try doing that with the Vermeer your snooty neighbor has hanging on his wall!



Each stein tells a story, and as a collector, you get to be the custodian of those stories and a chance to explore history, both cultural and personal. In exploring the history behind a stein his father had brought back from Europe after his service in the military, a collector friend of mine learned something that couldn't be found in any text book - he had an illegitimate half-brother in Germany. Needless to say, his mother was less than pleased to learn that historical tidbit. Did I mention that stein collecting has its hazards?



Now, as with any hobby, there are always those who take it to the extreme. A collection of beer steins can take over your house pretty quickly and some beer Stein collectors have entire rooms dedicated to their collections, complete with display cases, customized mood lighting, and creepy old statues. It's like walking into a medieval dungeon, except instead of torture devices, there are shelves upon shelves of beer steins. But hey, who needs frivolities like living rooms, furniture and functioning bathrooms when you have a collection of mugs dating back to the Crusades?



People are always asking why some beer steins have lids. It's a reasonable question since the most common injuries treated at the Munich Municipal Hospital are bloody noses and concussions caused by collision with beer Stein lids. The commonly held belief is that lids were instituted as a health measure to keep bugs and other vermin out of people's beer. But anyone willing to do a little research will find that beer Stein lids were invented by a tavern owner named Helmut in Nurnberg in 1694 to serve as little Stein-mounted backboards for use in bierpong (beer pong) games – an invention that basketball didn't pick up on until 200 years later. The backboards increased scoring and thus made the game more fun and also caused greater beer drinking, so it was a win-win for customers and tavern owners alike. Plus, when not in use during bierpong, the lids served as receptacles to hold the customers' pretzels and peanuts.

And let's not forget about the camaraderie among collectors. There's even an international Stein collectors organ-



ization. It's kind of like Alcoholics Anonymous except the gatherings are designed to get you more enmeshed in your addiction rather than getting you out of it. But, boy, are the get-togethers a lot of fun!



So, to all the naysayers out there who think collecting beer steins is weird, we say, "Cheers and Amen to that!" Because we know that it takes a special kind of person to appreciate the beauty of a ceramic mug shaped like a gnome's butt. And if you're not into that sort of thing, well, you're missing out on a whole lot of fun.



CORRECTION

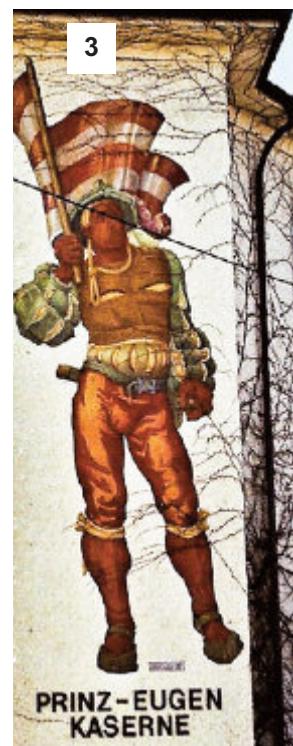
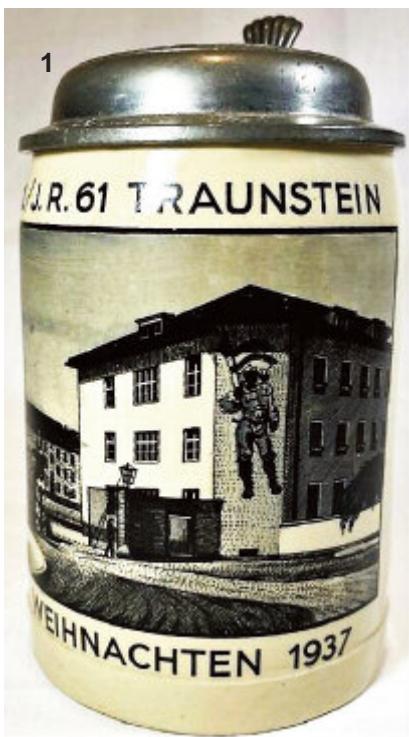
In my article "A Foray into Antique Figural Tobacco Jars" that appeared in the March 2023 issue of Prosit, I cited the maker of the tobacco jar shown on the right as Meissen, relying on a source that I have since found to be incorrect. This piece was actually made by Conta & Boehme.

Salvatore Mazzone



An Interesting Scene on a Military Weihnachten 1937 Stein

By Ron Hartmann - Gateway Steiners



The large painting on the building by Bavarian troops is typical of a work of art in the style of Nazi ideology; the figure in the painting is a *Landsknecht*. Known for their killing ability, these 16th century mercenaries wore bright, elaborate clothing, plumed hats and little defensive armor (Picture 5). Bob Hurley and Steve Breuning authored an interesting article in *Prosit* about these soldiers of war (Ref. 2).

Following the end of WW2 the barracks were used as makeshift quarters for displaced persons. In 1957 the barracks were taken over by the *Bundeswehr* (Federal Army, i.e., the post-WW2 German Army). In 1997 the *Bundeswehr* abandoned the barracks, and in the following years they were demolished, turning the area to commercial use.



The half-liter PUG stein in Picture 1 was purchased at a fall meeting of the Gateway Steiners. As an early (1937) Third Reich *Weihnachten* (Christmas) stein it was interesting, but what piqued my interest was the painting on the building depicted on the stein (Pictures 2 and 3). What was that all about? When online searches yielded little information, I consulted my friend Peter Meinlschmidt. A great deal of the information for this article came from what he was able to uncover.

In 1937, Rifleman Pitzl, whose name is engraved on the lid of the stein (Picture 4), served in the 10./J.R. 61 (10th Company Infantry Regiment No. 61) in Traunstein, Germany, a town in the south-eastern part of Bavaria. The building seen on the stein was the entrance building of a barracks complex built in 1934.

The first troops occupying the barracks were from the *Gebirgsjäger Regiment 100* (Mountain Infantry Regiment 100). By the end of 1935 they were relocated and replaced by the 3rd battalion of Infantry Regiment 61 as seen on the stein.

So this WW2 Christmas stein's decoration did have noteworthy history associated with it after all. It just had to be searched out and found. Perhaps Rifleman Pitzl purchased it for himself in memory of his being stationed at the barracks during the Christmas of 1937, or as a Christmas gift to parents. Whatever, Pitzl must have wanted to have a souvenir from his service time in these barracks. Considering

what was to come, one must wonder if these young soldiers survived what lay ahead for them.



References

1. *History of the Traunstein Barracks 1934-2002*, F. Haselbeck
2. *Knight, Landsknecht or Cavalier – Who is on your Beer Stein?*, Hurley, B. and Breuning, S., *Prosit*, September 2018

We hope you will join us in Dayton, Ohio for SCI's 56th Annual Convention

Convention VP Dick Strom and Executive Director Steve Steigerwald arrive in Dayton on a reconnaissance mission.



Photo courtesy of Norm Paratore

Stein collectors will descend on Dayton in the last week of July for SCI's 56th annual convention. New friendships will be forged and old friendships will be rekindled, steins will be auctioned, bought, sold, and traded, collectors will listen attentively to presentations and round-table discussions on a variety of stein topics, and tales will be told, mostly tall, some fantastic, mixed in with some sad ones.

The photo above actually shows the Wright Brothers Model B replica in flight over Dayton on June 18, 2016.

An extensive article about the convention appeared in the March issue of Prosit. That article appears in its entirety on the SCI website (<https://stein-collectors.org/conventions>), and that material will be updated as additional information becomes available.

Dayton is known as the birthplace of aviation, and that is reflected on the convention stein which features the above photo of the Wright Model B in flight in 2016. *Bring your family* — there is plenty to see and do in Dayton (see nearby).

Our convention hotel is the Marriott at the University of Dayton. The room charge is \$125 per night, for a single or double room. Parking is free for registered guests. If you have not yet made a room reservation, be advised that space is limited and going fast. Make reservations online at

<https://stein-collectors.org/conventions>, or by phone at 1-800-MARRIOTT (tell them you are with the "Stein Collectors International Convention 2023" group to obtain our special rate). If you have a problem making your room reservation, contact Richard Strom at stromrwk@gmail.com or 301-530-2403.

Early-Bird days (July 25-26) offer the opportunity to take a guided tour of Dayton, and/or an excursion to the National Museum of the United States Air Force on Tuesday. On Wednesday, July 26, Ron Fox will conduct a live stein auction. (The auction is open to the public.)

The convention officially begins on Thursday, July 27. Convention goers will start each day with a buffet breakfast, and will enjoy group dinners (with entertainment!) on Thursday and Saturday. A hospitality room with drink and snacks will be open Thursday afternoon, Friday after dinner and Saturday afternoon.

The Program - Thursday

The general welcome meeting will be held on Thursday morning, to be followed by two "main tent" speakers:

- Eric Salzano – "European Silver Drinking Vessels"
- Albert Nemeth – "Franz Paul Zach: Exceptional Glass Engraver to the Steigerwalds"

The Stein Sales Room will be open in the afternoon. Steins can be consigned for the members' auction.

Thursday evening is German Night. We will enjoy traditional singing and folk dancing performed by members of the Dayton Liederkranz-Turner. We will crown Miss Beer Stein, and hold the "best costume" parade. Break out your Liederhosen and Dirndl's and strut your stuff!

The Program - Friday

Friday begins with three round table discussions:

- Allan Fogel on "European Pewter Drinking Vessels, Styles and Markings"
- Don Franz on "American Patriotic Steins, Civil War through Cold War"
- Bob Hurley on "Historical Drinking Groups, from Artwork to Beer Steins"

Rounding out the morning we will hold a "Stump the Master Steinologists" question and answer session. *Bring the stein that has always puzzled you, and let's test the knowledge of this panel!*

An afternoon tea will be held at Patterson Homestead where servers will be in 1860's costumes. This has become a popular convention option.

Alternately, you might use this time to visit Carillon Historical Park to view Roger Glass' stein collection. Afterwards, a few intrepid souls might decide to step next door to the Carillon Brewing Co. to socialize in their *Biergarten*.

The Program – Saturday

We open the last day of the convention with our third "main tent" speaker:

- Ron Fox – "Traits of 18th Century German Faience."

That will be followed by three round tables:

- Mike Adkins on "Feline Character Steins"
- Bernd Hoffmann on "Saeltzer Steins"
- Les Paul on "Miniature Steins"

The Members' auction will be in the afternoon. The convention concludes Saturday evening with a reception and dinner in the hotel.

Nearby you will find a short article about using the SCI website where you will find complete, up-to-date information about the convention, and can complete your registration online using PayPal. If you prefer to register by mail, a registration form can be printed from the website, or you can request that a paper form be mailed to you by contacting Richard Strom (telephone 301-530-2403).



The SCI Website – A Quick Overview

(If you are reading this online, underlined blue text indicates a direct, clickable link.)

The SCI website (<https://stein-collectors.org>) serves as a free source of information about steins and stein collecting, helping to educate the public and attract new members to the hobby. Primary features include the discussion forum SteinTalk, an extensive library of informative articles, and a collection of more than 275 short articles about specific steins (the Featured Steins).

The website also provides a number of functions for our subscriber/members:

- Join/Renew Dues Payments
- The Ability to Connect with Other Members (Members Only)
- Organizational Announcements (Members Only)
- Online publication of Prosit (Members Only)
- Access to All Back Issues of Prosit (Members Only)
- Access to Chapter Newsletters (Members Only)
- **Annual Convention Registration** (<https://stein-collectors.org/conventions/>)
- Password management (Members Only)

To access the "members only" features you must log in to the website, which requires a userid and a password. These are normally set up and provided to each member as they join SCI, but they may be modified or reset at any time by contacting SCI's database manager, Tom Levenson (send an email to thomaslevenson@yahoo.com).

Don't delay, register for the convention NOW!

Westerwald - Wow!

By Salvatore Mazzone

Florida Sun Steiners

As I opened the new Peter Vogt catalog I received in the day's email, I wondered if I should don a bib; you see, I always tend to mightily drool as I peruse the wonderful wares Peter has for sale.

If you're not acquainted with him, Peter is a long time member of Stein Collectors International and he operates an antique shop and auction house located on the ground floor of the iconic Rathaus on the Marienplatz in the heart of Munich. He carries museum quality steins and other works of art from the 16th, 17th and 18th centuries: Creussen, Dippoldiswalde (formerly known as Annaberg), *Hausmaler* Faience (undecorated faience blanks which are finished by a painter/decorator who works out of a small workshop or home), early Westerwald, Altenburg, *Daubenkrug* (vessel made of wooden staves usually with an engraved pierced pewter frieze inlay), and so on. I am only a window-shopper as the steins on display are out of my league pricewise, but it's fun to look, learn and lust.



1

As usual, the latest catalog was filled with fabulous stuff. But one piece in particular really captured my attention: an early Westerwald stein unlike any I could recall having previously seen (Picture 1).

The catalog simply described the stein as "*Westerwälder Walzenkrug um 1750, mit zinnmontiertem Steinzeugdeckel, H. 14 cm*" (Westerwald cylindrical stein c. 1750 with a pewter-mounted stoneware lid). Height 14cm (5.5 inches).

It featured vibrant cobalt blue incised and appliqued leaf and flower decorations that stood out vividly against a muted gray background. Topping it off was an all-stoneware lid with incised lines and cobalt blue leaves and flowers. The stein struck me as a masterpiece of understated elegance.

Also in the catalog was the c.1750, 20cm (7.87 inches) tall *Westerwälder Birnkrug* (pear-shaped jug) shown in Picture 2. Even though its patterning was different, it featured many of the same attributes as the *Walzenkrug*.

In addition to the unique design motifs, I could not recall ever having seen an all-stoneware lid on an early Westerwald stein; they were almost always all-pewter or sometimes a pewter rim with a ceramic insert. Surely, I felt, this was a rarity.

Intrigued, I emailed Peter Vogt and asked if he could provide any information beyond the brief catalog descriptions. I had previously made inquiries of him when doing stein research, to which he always graciously responded, as he did again on this occasion

Peter said that these were indeed rare pieces and that early stoneware steins with all-stoneware lids were extremely rare. In his forty years of collecting, this

was only the second early stoneware *Walzenkrug* he had ever come across that had one, and they are only slightly less rare on early stoneware *Birnkrüge*.

He also advised that another example of this genre of steins, along with further information, could be found on



2

Page 380 of "Early Stoneware Steins from the Les Paul Collection" by Beatrice Adler. Being an owner of said book, I immediately withdrew it from its place on my bookshelf and thumbed to Page 380, where I indeed found two additional similar steins.

I had in the past perused this book from cover to cover, so I must have previously seen these steins, but had forgotten them. To make matters worse, further research found another one illustrated in the Westerwald section of the Early Stoneware Stein Catalog of the Beer Stein Library (BSL), which I

have also spent a good deal of time perusing over the years. At my age, I am forced to admit, memory is not the only thing that is not what it once used to be. Interestingly, in my foray into the BSL, I learned (or re-learned) that the material in its Early Stoneware Stein Catalog was extracted from books written by Peter Vogt himself years ago.

In her book, Adler describes the design motif on these steins as "lavish relief, incised, *Knibis* and stamped decorations. The use of cobalt blue was limited to emphasize selected elements of the decoration, lending it an overall austere appearance." *Knibis*, Adler further explains, "is a line motif that is pressed into abstract designs onto the leather-hard clay body by rocking a small, sharp wooden tool back and forth."

She confirms the all-stoneware lids as being "particularly rare, although they may once have more common, but were easily damaged."

I also learned from Adler that the *Knibis* and incised decorating, the cobalt blue painting, and the affixing of the handles was largely done by women, whereas the work with molds and applied relief was men's work.

In his reply, Peter also sent me a price list to accompany the catalog. The expected price at auction for both the *Walzenkrug* and *Birnkrug* was 4,000 – 6,000 Euros (\$4,319 - \$6,478) each.

As I said earlier, out of my league. But, nevertheless, lovely to look at.

References

Adler, B. *Early stoneware steins from the Les Paul collection : a survey of all German stoneware centers from 1500 to 1850 = Frühe Steinzeug Krüge aus der Sammlung Les Paul* EN / D. Krüger Druck + Verlag, Merzig, Germany.2005.

Early Stoneware Stein Catalog, Beer Stein Library.

<https://www.beerstein.net/catalogs/vogt-stn/index.asp>



The SCI Research Library and Archive

Many of us still love researching our steins. This satisfies our personal interests and is good for all **Prosit** readers. However, in the age of Wikipedia and other non-verified internet sites, it's easy to get lazy.

A tremendously under utilized resource is The Stein Collectors International Research Library and Archives. The SCI library has an extensive collection (thousands) of books, articles, maps, photos and DVDs which are available on loan for research purposes by any current member of SCI.

This is at no charge.

We owe it to ourselves and each other to know what's in the Library and Archive.

Also, your SCI Research Library and Archives is constantly on the lookout for old, new and interesting books about steins or related subjects. If you have books of this nature and would like to contribute them to the library, be assured that your fellow collectors will make good use of them. If you have an article of similar nature that is not mentioned in our list of available articles, please photocopy it and send it to your library for inclusion. In this way we can all help spread the knowledge about our steins and their history.

If you don't have any books or articles to contribute, you can still help the Research Library acquire new books through a monetary contribution.

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You may send books, articles or a financial contribution to:

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<https://stein-collectors.org/members/museum/museum-library.html>

MARTIN LUTHER'S IVORY TANKARD

By Martin Kiely

Martin Luther (1483-1546) was born in Germany. His father Hans was a wealthy man who encouraged his son to study law. Martin attended the finest schools, became fluent in Latin, and excelled in all his subjects.

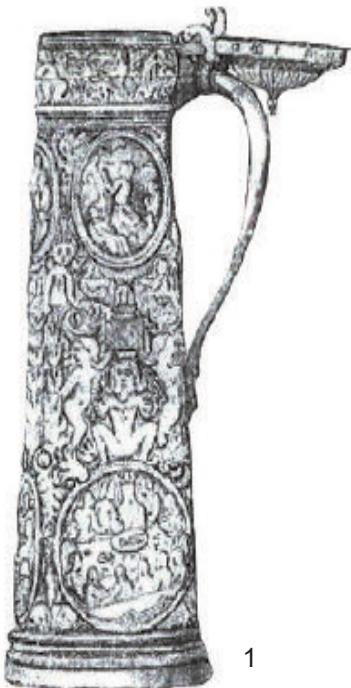
Upon graduation, he entered law school. Later, out in the woods, Martin was caught in a supercell thunderstorm. Fearing he would die, he prayed to the Lord promising he would forgo studying to be a lawyer, become a humble monk and devote his life to God.

Life as a monk was unfulfilling, so he resumed his education obtaining a Doctorate in Theology. The Catholic Church endorsed priests selling indulgences that absolved you of your sins. Luther published articles against this practice, also criticizing the Pope and other theological statements which led to his ex-communication in 1521. These articles, named the ninety-five Theses, ultimately resulted in the formation of the Protestant Faith. Lutheranism is named after him.

Luther also took on the huge task of translating the bible from Latin to German allowing less educated Germans to read it.

Expelled from the Catholic Church, he further scandalized Catholics by marrying an ex-nun, Katherine of Bora, who was a brewmaster for her former convent. Martin believed the consumption of beer was acceptable in moderation and he always brought her beer on his travels. Katherine was highly intelligent and aided Martin in his writings.

History does not reveal where or how Luther acquired his ivory tankard. Picture 1 is an engraving of the tankard which appeared in the Illustrated Times on August 9th, 1856. One finds the same raised decoration repeated on the left side, middle and right side of the body. The top medallion is the



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Agony in the Garden, and the bottom medallion is the Last Supper. The space between the medallions is filled with all the temptations we face to deny us eternal glory, false idols, gluttony, temptations of the flesh, etc. The lid is engraved C.M.L MDXXIIII.

We do know the tankard was owned at one time by George Richards Elkington who was born in Birmingham England (1801-1865). His father owned an eyeglass business and co-owned with his brother a silver-plating company. At the age of 14 George became an apprentice to his uncle. Many years later the brothers, in their wills, gave George the plating business, who then made his cousin Henry a partner.

Electroplating was a new industry. Cyanide of potassium is used to dissolve sheets of silver in a

large vat of water. The items to be plated are tied to wires which are lowered into the vat. A battery is connected which slowly deposits the silver on the articles to be plated. George obtained the first patent for a commercial electroplating process. Henry and George shrewdly acquired the rights to two other patents which improved the process. Please refer to Eric Salzano's article in the Dec. 2019 issue of *Prosit* which explains the process in greater detail and includes many examples of electrotype drinking vessels.

Business was so good George and Henry opened a showroom on Newhall St. in Birmingham. Most of the finest shops in Birmingham were located on Newhall St. They placed their workshop behind the showroom so interested customers could see how the goods were made. Picture 2 was printed in the Graphic (November 7, 1874). It shows the Prince of Wales (later King Edward VII) arriving at Elkington's new premises. We are allowed to use this image courtesy of the Hathi Trust of the New York Public Library and the Victorian Web. Elkington's employed 1,000 people at the Newhall St. Site in 1880. George and Henry



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owned and operated six more factories at other locations. Elkington's made a number of copies(exact quantity unknown) of Martin Luther's tankard, possibly one of them is in my collection.

How did I acquire it? My father represented a London-based firm in Canada. He became friendly with Trevor Bartram who worked for the firm. Trevor went to the Portobello Road Antique Market at dawn every weekend when the vendors were setting up. Mr. Bartram was a true gentleman, well respected by all the dealers. He accumulated the third-finest smoking pipe collection in England. My dad



mentioned I was a novice collector of drinking vessels. Mr. Bartram said he would look for me and if he found anything worthwhile, he would phone my dad at his hotel. The call came and my father was told the price and where to locate the vendor in the market. Presented with a wrapped-up package, my father asked to see the tankard, the dealer seemed upset and stated Trevor was his friend, and he would never do anything to offend him. Upon my parent's return home, I was presented with the wrapped parcel - an electroplate version of the Martin Luther tankard (Picture 3).

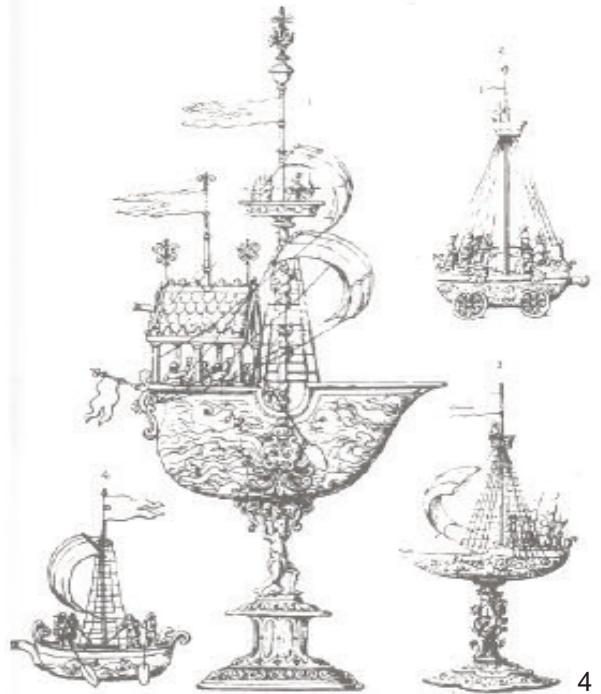
The kindness of my dad makes it the most cherished piece in my collection.

Elkington wares are well-marked. My piece has one small mark scratched off. Below the obliterated mark is the number 1331. If you google Steve on Steins "A Small Pictorial Compendium" of Stein Terms (Ma-Me) AWPd by Master Steinologist Steve Smith, you will find the Martin Luther Ivory Tankard, also a "French Ivory" replica of a medieval stoneware stein from Siegburg. According to Steve, French Ivory is made of celluloid, an early form of plastic. The last picture is a silver electro-plated version of the same tankard which is identical to my tankard made by Elkington. Molds were loaned or sold to other firms on occasion. Possibly the mold used by Elkington was used by another firm, hence the different mark on the bottom. My stein, the celluloid, and Elkington tankards have identical scenes.

It is interesting to note the scene on the Martin Luther Ivory Tankard is similar but not identical to the versions by Elkington and others. The temptation scenes which surround the cameo scenes of Agony in the Garden, and the Last Supper are much more nefarious, the false idol at the top between the cameos wears an elaborate headdress. Two fallen angels are below the vines ascending from Hell up to the idol. The ivory tankard has two faces without wings and the idol looks to be a young female, to the right of the vines, the ivory tankard has two nude females supporting a basket balanced on the head of a man. The molded version replaces the females with devils and the man with a satyr. The Roman numerals are engraved on the side of the lid on the ivory

version. They are inscribed on the top of the lid on the electroplate version. There are other discrepancies, but you get the idea. Pictures 9, and 11 in Eric's article show similar differences between the ivory and electrotype example.

The Illustrated Times states George Elkington sold the ivory tankard to Albert Denison, (1805-1860) later to be





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given the title 1st Baron Londesborough. Whether this is fact or fiction will be dealt with later. Albert Denison was a lucky fellow, born to a noble family, educated at Eaton, he inherited a vast fortune from his uncle. If we could travel back in time, I think every stein collector would like to view his vast collection of priceless drinking vessels. The good news is there is a book titled *An Illustrated Descriptive Catalogue Of The Collection of Antique Silver Plate Formed by Albert, Lord Landsborough* by Frederick W. Fairhold, F.S.A.,

The copyright has expired. Reprints are readily available at a reasonable

cost in softcover (100 pages) at Amazon and other booksellers. Please be aware some booksellers offer a 54-page abridged version with the complete text but no illustrations.

The book contains descriptions of 113 illustrations. The vast majority are drinking vessels from the 15th to the 17th century including wedding and windmill cups, nefes (in the shape of a ship) both as table decorations which contained cutlery, drinking cup, toothpick, and napkin. Other nefes made to hold wine had a pouring spout. Picture 4 has some illustrations of nefes from the book.

Silver cups are made in the shape of a bear, ram, horse, dog, stag, unicorn, fawn, parrot, bull, and many birds. His collection also includes drinking cups, wedding cups, double cups, windmill cups, etc.

Picture 5 shows five illustrations from the book of a standing person with a basket on their back, sometimes falsely listed in antique journals as drinking cups. Lord Londesborough calls them chiffoniers which are table decorations used to hold desserts.

Returning to Martin Luther Ivory Tankard supposedly owned by Albert

Denison illustrated in the book (Picture 6) and described as ivory, mounted in silver gilt is not the original ivory tankard, but an Elkington electroplate copy. The whereabouts of the ivory tankard is unknown to me.

Mr. Fairhold's book explains why the rich and noble families in the Middle Ages

collected precious drinking vessels. Today's banking system was nonexistent. These vessels provided a means to store wealth, were used as collateral to secure a loan, and were easily sold in a time of need. England's King Henry the Third sold some of his plate to pay his daughter's dowry.

Medieval dining halls had a sideboard covered in cloth with a series of steps used to display the drinking vessels and other objects used on the dining table (Picture 7).

A bit of snobbery came into play with these sideboards. Nobles related to royalty were allowed five steps, high-ranking nobles could have four steps, dukes three, knights two, and important people one step. Salt was expensive in medieval times. The expression "Above the salt, below the salt," dates from that era. Again, class consciousness is evident where guests of the banquet were seated. If your chair was above the salt closer to the host, you were very important, seated below the salt meant you were of lesser status.

Where one sat sometimes gave enemies of the rich and noble an easier attempt to poison their food and drink. Servants would be conscripted to sample the food and wine to ensure it was safe to consume. If the situation doesn't go tilt, a lowly servant eats and drinks like a king. The servant, surely, had mixed emotions while he was monitored to see if the feast made him ill. Further precautions were taken, a standing cup from Lord Londesborough's collection has a piece of crystal inserted in the middle. Filled with wine, if the crystal became cloudy, the wine was poisonous. Fraudsters peddled a drinking glass that supposedly shattered if poison was placed in it. Queen Elizabeth the 1st used a cup embedded with amethyst. The amethyst was believed to prevent intoxication. Picture 8 shows an engraving of a poison glass tankard mounted in silver-gilt arabesque and silver filigree with a large crystal from the time of James 1 presently in the Met Collection.

Picture 9 is an illustration of two monks offering King John a wassail bowl filled with poison. A wassail bowl is a large



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Socrates was condemned to death. His teachings supposedly corrupted the young. His sentence was to drink a cup of poison hemlock. Socrates' disciples were devastated. A firm believer in the afterlife, Socrates was eager to depart this world.

Picture 10 is a pottery mug in my collection. Possibly it is quite old. The mug was made in a mold with the handle attached afterward. Three philosophers are featured on the body.



Aristotle, Socrates, and Diogenes. Their names in Greek are written underneath. Other Greek words are indiscernible. Socrates in the middle holds a kantharos filled with hemlock. Behind him stands the angel of death. To the right of Socrates above Diogenes (Picture 11), a young boy holds a candle guiding Socrates to the light signaling he will have a pleasant afterlife. There is no maker's mark. If anyone knows more about this piece, please contact me.

Albert Denison also collected many other antique objects which are detailed in the book titled *Miscellanea Graphica: Representations of Ancient, Medieval, and Renaissance Remains in the Possession of lord Londesborough again by Frederick W. Fairhold*.



wooden vessel c/w a cover to prevent spillage, filled with hard apple cider. Townspeople would visit their neighbors, singing carols and offering them a drink in celebration of a good harvest. How ironic to offer your king a poisoned wassail cup.

Lastly a little off topic but possibly relevant because it deals with poison.



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Fraternal Twins, Genetics and Words to Live By - Pokals Designed by Ludwig Foltz

By Horst Barbian, Roy De Selms, Steve Steigerwald and Walt Vogdes



Ludwig Foltz II and his contributions to Villeroy & Boch-Mettlach (VBM) have been discussed in multiple articles appearing in *Prosit*. Foltz (b. 1809 in Bingen - d. 1867 in Munich) was already an established sculptor and architect by the time his designs were commissioned by VBM in the early 1840's for the Cologne Cathedral Pokals and beakers (*Prosit* June 2004). In this article we examine the variations and the evolution of two Foltz-designed Pokals.

[The word *Pokal* is German and not found in many English dictionaries. It refers to a drinking vessel with a cup supported by a pedestal or "footed" base. *Pokale* (pl.) are often quite tall and typically have set-on lids. A *Stangenpokal* is one where the cup is tall, cylindrical and narrow (*Stangen* meaning pole).]



The “DNA” Pokal

Figures 1 – 5 show the same Foltz design as executed by three different companies: Ernst March of Charlottenburg near Berlin, three variations by Villeroy & Boch at Mettlach (VBM), and by Reinhold Hanke of Höhr.

The March firm, which originally made simple industrial ceramic items, began to specialize in terracotta and majolica production by the early 1840s. The firm eventually became a leading producer of terracotta, with emphasis on decorative architectural items, before beginning to produce consumer products in terracotta. The firm of Villeroy & Boch officially came into being in 1836, and, among other items, their factory at Mettlach began to produce stoneware drinking vessels. The firm of Reinhold Hanke was founded in Höhr in 1868, specializing in salt-glazed stoneware.

The examples in Figures 1-5 are shown in order of their appearance, i.e., from left to right we see five stages in the evolution of this design. The March version (no model number known), held by the *königliche Kunstkammer* (Royal Arts Chamber) in Berlin, was made prior to 1840 (the museum purchased this example in 1839). VBM model #168 was produced in a dark brown, almost black version from 1846; more lightly colored versions were produced from 1850, and colored versions in subsequent years. The Hanke version was produced post-1868, the date at which the firm was founded.

We note here that prior to 1877 German and Prussian copyright and patent protection systems were rather shaky and often ignored, and when newly designed items began to rise in popularity, ceramics manufacturers in the Westerwald and Regensburg areas promptly produced their own versions. This is seen in the widespread copying of the popular Cologne Cathedral beaker by numerous small firms, most of which remain unidentified. Most of these were copies made directly from molds of another firm's product. As a result of subsequent shrinkage during firing, these second generation copies were slightly smaller than the originals. A second approach was to make an entirely new model, which might match the original in size, or could be re-designed to create a version in

a different size or shape. Other changes might be made at the same time. Consequently, whether the same *design* was obtained by more than one company, each developing their own model and molds, or the companies simply chose to make molds directly from other company's products, we collectors have to deal with “fraternal twins,” sometimes marked to identify the source, but often unmarked. The design of this Pokal was quite popular, and a version was executed by a number of other firms, including Marzi & Remy (model #788, post-1879, not shown). In addition to the versions shown, the design was produced in *Elfenbeinsteinzeug* (ivory stoneware) and in at least once instance, in ruby-stained cut-to-clear glass (by Carl Günther, Steinschonau, ca. 1860).

The overall design for these Pokals appears within a double helix. Scenes in one strand, all of which deal with drinking in one context or another, are taken from human life; accompanying verses appear in the other. [In 1953, James Watson and Francis Crick determined that the structure of the DNA molecule is a double helix, hence the name we have applied to this Pokal design.]

The March version of this Pokal (Fig. 1) and the early VBM versions (Figures 2-3) are almost identical: The *Steinmetzzeichen* (stonemason's mark) including Foltz's initials on the March version (Fig. 1a) has been replaced by a more subtle indication of Foltz's hand – the *Humpenburgwappen* (Fig. 3a); The verse encircling the VBM Pokal above the pedestal base has been added; While the lettering on the March version, including Foltz's initials, is hand inscribed, transfers were used for the lettering on the early VBM versions in Figs. 2 and 3. Over a period of years the VBM version was modified, particularly the arched frames surrounding the verses (Fig. 4), and the lettering was incorporated into the mold. While the background color of the spiral strand containing the relief scenes is always a light-medium blue, other color schemes may be found in the other spiral.

(VBM also used a double helix design for Pokal #2150, but it is sufficiently different from model #168 that we do not address it here.)

Figures 1 - 5: Five stages in the evolution of the design of the Ludwig Foltz design for the “DNA” Pokal

1 - The initial terracotta version by Ernst March, pre-1840.

2 - VBM model #168 (dark brown), 1846.

3 - VBM model #168, “early ware” version ca. 1850.

4 - VBM model #168, colored version dated (18)98 incorporating artistic changes

5 - Hanke model #141, gray-blue saltglaze



Figure 5, the salt-glazed version, is Reinhold Hanke's model #141. This version was produced a couple of decades after March and VBM introduced the design. The tapering sides and the apparent difference in circumference of this version indicate that Hanke developed new models and molds for this item, which would also have been required for the 3½-lite Hanke model #328.

(The reported size and capacity of these Pokals, some with lids, some without, are somewhat inconsistent.)

About those lids: Set-on lids are not only subject to damage, they can be inter-changed, or they sometimes just wander off. We assume that the March version originally had a lid, but it has not been seen. Similarly, we cannot offer a photo of an early VBM #168 with lid. The later

evolving variation appears in the Mettlach catalog of 1885 with the lid as shown in Figures 4 and 6. The figure atop this lid has hands clasped and head bowed, establishing a sense of both humility and piety. By the time Hanke produced their version of this Pokal the lid was topped in a less somber manner, in the form of a cherub, likely intended as Bacchus.

Master Steinologist Pat Manusov (dec.) wrote an excellent article for the September 1987 issue of Prosit comparing the later, colored VBM model #168 with the larger Hanke model #328. In addition to the absence of Foltz's *Steinmetzzeichen*, she notes an additional relief figure and the absence of a verse encircling the base rim on the Hanke version. For whatever reason, these differences apparently arose when a new model and molds were created for the larger version.

Manusov notes that Foltz's design reflects "the moral attitudes of the country and the time." This plays out on the Pokal beginning at the base, which in relief depicts "a large congregation of toads and many heads of people with painful expressions on their faces" (Fig. 6), then leading upward as various figures ascend the spiral from the pit of drunken depravity and squalor to a more orderly, equitable and just society. The figural lid completes the ascension.



In ascending order, the verses on the body read as follows:

Around the bottom rim (Figs. 1-4) –

genieszet drum was gott gegeben, mit maasz und ziel, mit ruh u. weil, denn so erfrischt es euer leben zu gottes rühm und euch zum heil

So enjoy what God has given you, with measure and purpose, with rest because it renews your life to God's glory and yourselves to salvation.

Above the pedestal base (Figs. 2-5) –

wer trinket über noth, zur kröte fällt in koth

Who drinks without need, falls into the mud with toads

Verses ascending the spiral –

beim saufen, spiel und streit der teufel ist unweit

While drinking, playing and arguing, the devil is not far
mässig trinken und liedersingen galt von je zu guten dingen

Drinking moderately and singing songs always brought good things

wein und frohes lied macht ein lustig gemüth

Wine and happy song makes a pleasant mood

ein glas beim freund ist gut gemeint

A glass with a friend is well intentioned

nach des tages schweiss den kühlen trank ich preis

After the day's sweat I prize a cool drink"

ein trunk dem kranken gut er giebt ihm frischen muth

A drink to good health offers fresh encouragement

maass halten bracht von jeher lohn unmässig strafft sich selber schon

Moderation brings its own reward, intemperance punishes itself

seid ihr zusammen gleich und gleich so bin ich mitten unter euch

When you become each other's equal, then I am among you

The "Six-Sided" Pokal

Here we examine a second Foltz-designed Pokal which underwent an evolutionary change. What triggered our interest in this rarely seen Pokal was the appearance of a Parian version in two separate stein auction catalogs in October 2021. (*Parian* is a fine-grained porcelain-like form of ceramic. Jim Henderson provided an excellent discussion about the material in the [June 1998 edition of Prosit](#).) Although neither auction assigned a model number to the Pokal, one identified the Pokal as being produced by Villeroy & Boch, the other by Mettlach. Our investigation reveals that the Pokal was assigned model #734 in early Mettlach catalogs, and it was produced in both stoneware and Parian, with at least two different sets of decorative motifs.

Figure 7 shows the overall design of the stoneware version of the Pokal as it appeared in the VBM catalog of 1885; both the body and the pedestal base are six-sided and each side includes a panel with figures in relief (figs. 8a – 8c). Each relief scene, most of which include a reference to hunting, is accompanied by an appropriate verse. Careful examination reveals Foltz's *Steinmetzzeichen* signature on one of the panels (Figure 9). Although Foltz provided many designs to VBM, the presence of this mark is a rare occurrence, previously noted on only four of the VBM #328 "early ware" steins.

We know that Foltz created the design for this Pokal many years before publication of the 1885 VBM catalog: Model number 734 was assigned in 1867, the same year that VBM exhibited the Parian Pokal at the International Exposition in Paris, and the same year that Foltz died. Research into Foltz's body of work suggests that the design dates to 1852 or earlier, and actual production may have been delayed because square or multi-sided shapes are known to be more expensive to produce than round ones, and this was quite an unusual overall shape.

All known examples of stoneware model #734 share the same six Foltz scenes and verses (Figures 11a – 11c). Treating the motifs from left to right as they appear in these figures:

1. Three men drinking in a tavern

Bei Freunden und Wein kehrt der Schütz gern ein.

With friends and wine the marksman goes happily on.

2. Wild game being dressed

fliegt, Läuft's oder schwimmt's, der Schütze nimmt's.

Whether it flies, runs or swims, the marksman takes it.

3. Men fighting

guter Schütz und gut Geschoß, kein feind zu groß.

For a good marksman and a good bullet, no adversary is too big

4. Lovers kiss

Ein Kuß in Ehren, läßt sich kein Waidmann wehren.

A kiss in honor will no hunter be denied.

5. A man with a winged angel behind him

Ein rechter will, triffts rechte Ziel

A correct intent, befalls a proper goal.

6. A man and a woman walking away

All Schritt und Tritt nimm die Hoffnung mit.

Every step and tread takes hope (expectation) with it.



Fig. 7 - 1885 VBM catalog



Figs. 8a - 8c - Three views of an early stoneware version, model #734



Figure 9 - Foltz's Steinmetzeichen (stone mason's mark) appears in an unobscure place on one panel of this stoneware Pokal. See also Figure 1a.



Figures 10a-b show the impressed model number 734 inside the base of this Pokal. (Fig. 10b has been enhanced by software to show the model number more clearly.)

In the spring of 1865, the French Foreign Ministry invited its international trade partners to participate in an exposition in Paris planned for April 1867. Several months later Prussia confirmed its intent to participate. The various German administrative districts in turn extended invitations to prominent companies, and although participation in these large trade fairs involved considerable effort and expense, Villeroy & Boch decided to take part. In addition to the prestige of being an exhibitor, the exhibition offered an opportunity to showcase new stoneware, earthenware, terracotta and Parian products.

Under Napoleon II, the French spared no expense or effort, and developed a new concept for the exhibits. In addition to a giant building measuring 490 m by 380 m, around 100 smaller pavilions were grouped with the buildings of the participating nations. For example a "Chinese tea house", a "Tunisian coffee house", a "minaret", a church etc. The total area of the facility was 668000 m² (66.8 hectares).

Ultimately, 52,000 exhibitors from 41 countries took part, the exhibition lasted 217 days and was visited by almost 15 million guests. In the eyes of many reporters, this fair was more magnificent and luxurious than all previous exhibitions.

Villeroy & Boch presented its own products in several exhibition areas. Parian, terracotta and tableware were exhibited in the Prussian state pavilion, while wall and floor panels, terracotta figures and architectural ceramics were displayed in the exhibition church and the park area. The firm was once again able to impress with the items on display and took home a number of prize medals.

VBM initiated production of Parian ware ca. 1853, and in the run-up to the exhibition, many existing products were redesigned for production in Parian. Ultimately VBM included 25 Parian items in their display (Fig. 11). Among the other items, two examples of Parian Pokal #734 appear near the top of this photo.



A grouping of Parian products shown in an 1870 VBM Parian catalog includes two different versions of this Pokal (Figures 12a-b). Differences may be noted around the neck of the Pokal, but most interesting is that the one on the left employs the same scenes as the stoneware version, while the one on the right uses six entirely different, more contemporary scenes and verses.



Figure 13a is taken from this same catalog, and Figure 13b is one of the auction catalog photos.

Figures 14 – 16 show the motifs and verses from each of the side panels on this Parian version. The verses are excerpts from popular folk songs of the day.

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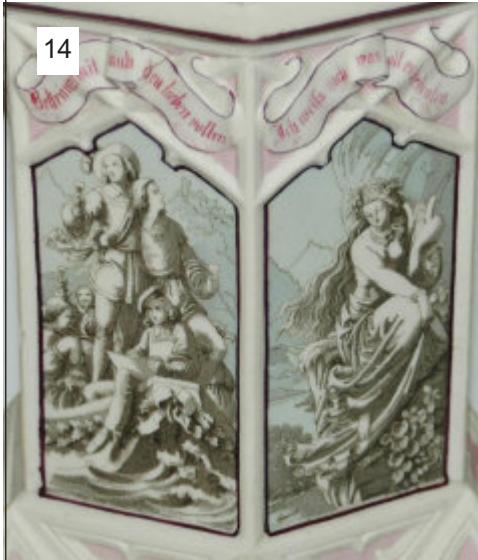
[Zur Geschichte einiger keramischer Trinkgefäße nach Entwürfen von Prof. Ludwig Foltz](#) (On the history of some ceramic drinking vessels designed by Prof. Ludwig Foltz), Irmgard und Werner Endres

Ludwig Foltz II, Premier Designer of Mettlach Steins, Dr. Roy De Selms, *Prosit*, September 2007

Two Stangen-Pokals: A Comparison, Pat Manusov, *Prosit*, September 1987

Parian sculptures Paris 1867, Mettlacher Turm No. 116



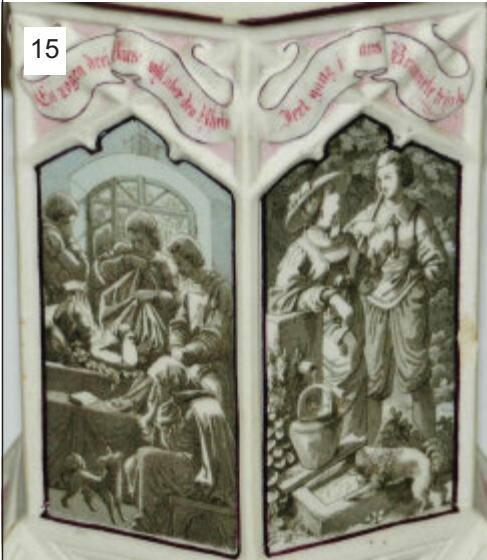
**Rheinweinlied****Die Loreley**

Bekränzt mit Laub den lieben vollen
[Becher]

Crown with leaves the lovely full
beaker.

*Ich weiss nicht was soll es bedeuten
[dass ich so traurig bin]*

I don't know what it should mean that I
am so sad.

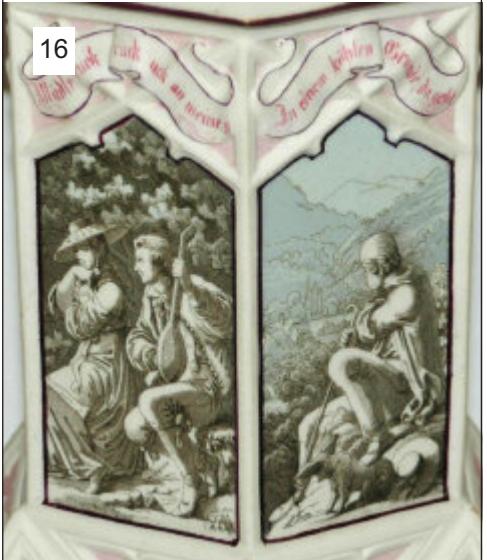
Es zogen drei Bürschen...**Die drei Röselein**

Es zogen drei Bürschen wohl über den
Rhein

Three comrades so bold strolled over
the Rhein.

*Jetzt gang i ans Brunnele trink [aber
net]*

Now I go to the fountain, but not to drink.

Mädle ruck, ruck, ruck...**In einem kühlen Grunde**

Mädle ruck, ruck, ruck an meine g[rüne
Seite]

Maiden return, return, return to my
green place.

*In einem kühlen Grunde da geht [ein
Mühlenrad]*

In a cool valley there turns a mill
wheel.

A Newly Discovered Siegfried Stein

By Salvatore Mazzone, Florida Sun Steiners



The description in the Ron Fox on-line auction simply said, "Lot 0038: Royal Couple Etched Stein w Domed Inlay Lid: Stoneware #506 Etched 1/2L. Royal characters. Domed inlay lid." Although I had never seen the stein before, there was no doubt in my mind what it was all about. It shouted *Siegfried!* loud and clear (Picture 1).

By virtue of the extensive research I had performed for my articles "*The Epic Saga of Siegfried*" and "*A Case of Mistaken Identity*", which appeared in the September 2022 and December 2022 issues of *Prosit*, respectively, it was readily apparent that this was another Siegfried-themed stein. Like several of the steins and plaques referenced in those articles, the scene on this stein was based on Richard Wagner's opera *Götterdämmerung* and the setting was the court of King Gunther of Burgundy at Worms. Siegfried has returned to continental Europe from his sojourn in Isenland (Iceland) across the sea, where he had rescued and fallen in love with the Valkyrie queen Brünhilde and is seeking to meet King Gunther.

Siegfried is the character on the extreme right, wearing the golden Tarnkappe, which gives him both invisibility when he chooses and the strength of twelve giants, extending his right hand to accept a drink from

Kriemhilde, the sister of King Gunther, who is the character in the center. Siegfried does not know that the drink has been spiked with a potion that will make him forget his love for Brünhilde and fall in love with and marry Kriemhilde. The figure on the left is Kriemhilde's half-brother Hagen, who eventually kills Siegfried.

If I had known about this stein when I wrote the "*The Epic Saga of Siegfried*", it without question would have been included in the article.

The inlaid lid (Picture 2) puzzled me somewhat. The images are presumably those of Kriemhilde and Hagen. Note the headpiece on the male character – not the crown of Gunther nor the golden Tarnkappe of Siegfried. But



why Hagen, the villain of the Siegfried saga? Why not Siegfried himself? I can only guess that it's because the brother-sister pair were co-conspirators in Siegfried's downfall – Hagen the murderer and Kriemhilde the faithless wife who revealed Siegfried's vulnerability to Hagen. I hoped the inscription on the front of the stein would clear up the intent of the stein's designer.

But examination of the inscription revealed that it read, "*Ein Froher Gast, ist Niemand's Last*" (Translation: "A happy guest is no one's burden"). A pithy aphorism that appears on many a stein, it unfortunately yields no clue to help resolve the mystery of the lid. In fact, it's actually out of keeping with the plot that is unfolding since, although Siegfried becomes a happy guest and bridegroom, it is only because he is ignorant of the trap he has fallen into and how it will ultimately lead to his death.

I queried Ron to see if he knew, or could venture a guess, as to who the maker of the stein was. His response was, "*I would say Girmscheid. I have not seen this stein before.*"

But there was a major problem with that. The Beer Stein Library (BSL) shows the Girmscheid Catalog Number 506 stein to be a 2.0 liter pottery or stoneware relief stein of a departing knight on horseback, clearly not the same stein nor even the same scene. I knew that sometimes a maker will reuse a catalog number, but this threw a major question mark into attributing the stein to Girmscheid.

Nonetheless, intrigued by the stein, I put in a bid; as it turned out, there were no others. Apparently only I, because of my association of the stein with Siegfried and my prior literary involvement with the legendary hero, had any interest in it.

When I received the stein, I examined it carefully and found the number "506" impressed on its body beneath the handle and a "0.5L" capacity marking impressed on one side very near the top. I also found on the recessed base the tiny, almost imperceptible, scratch-impressed marking shown in Picture 3.

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I further discovered that there was engraving on the pewter rim of the inlaid lid, which could be only barely seen in the listing's photo if one already knew to look for it, and which had not been called out in the listing (Picture 4). Alas, even under a bright light with a magnifying glass I was unable to definitively decipher it; if I were forced to guess, I'd say it is probably someone's name, most likely the stein's original owner.



A search of the BSL, the SCI database of old manufacturers' catalogs, and other on-line resources found that the Catalog Number 506 had been used on wares other than my mystery stein by makers Adolf Diesinger, Dümller & Breiden, Simon Peter Gerz, Matthias Girmscheid, Reinhold Hanke, Marzi & Remy, Reinhold Merkelbach, Merkelbach & Wick, J. W. Remy, Rosskopf & Gerz, and Albert Jacob Thewalt.

That left among the major stein makers Mettlach, H&R, Schierholz, Bohne, Knoedgen, Amberg, Eckhardt & Engler, and Whites of Utica, as possibilities. But most were clear misfits and none stood out as the likely culprit.

Although I undertook as comprehensive a research project as I could with the limited resources at my disposal. I could not find this stein anywhere. I was neither able to definitively determine its maker, resolve the mysteries of the lid, nor decipher the base marking of Picture 3.

I did, however, find that the scene depicted on this stein also appears on three Rosskopf & Gerz (R&G) relief

steins (Catalog Numbers 489, 597 and 634), and a Marzi & Remy (M&R) relief stein (Catalog Number 127). The R&G steins include on their bodies the text "*Siegfried's Heimkehr*", the M&R stein does not. This phrase can be translated either as "*Siegfried's Homecoming*" or "*Siegfried's Return*". I think the latter translation is the more appropriate one based on what I believe the setting and circumstances of the scene are but it is not a critical distinction.

The BSL titles all of these relief steins as "*Siegfried's Homecoming*" and describes the scene as "...the hero Siegfried, along with his bride Kriemhilde, being greeted by his father, King Siegmund, upon Siegfried's return home to the Netherlands from Kriemhilde's castle in Worms." It does not identify the fourth party in the scene.

I believe this interpretation is incorrect. There are multiple versions of the Siegfried legend, and it is true that in one of the old Norse/German versions Siegfried does indeed return with Kriemhilde for a visit to his homeland in the Netherlands. But there is no such occurrence in Wagner's version of the tale, which from my prior research is what I believe the scene on these steins is based upon. In further support of my interpretation, I now also found on *GermanSteins.com* a 2010 King Werke Limited Edition reproduction stein bearing the text "*Siegfried's Heimkehr*" inscribed on the body, which was titled "*Siegfried's Return*", not "*Siegfried's Homecoming*", and which was described per my interpretation of

the scene as well. The reaffirmation was gratifying.

As to the question of who made my Siegfried mystery stein, I honestly don't know. If forced to make a guess, I would venture Rosskopf & Gerz. This is because of the combination of the following circumstantial factors: (a) The staging of the scenes in what I'll call the R&G "*Siegfried's Heimkehr*" relief steins very closely matches that of my mystery stein, (b) Several R&G steins have body shapes and etching styles very similar to those of my mystery stein, (c) The R&G "*Siegfried's Heimkehr*" relief steins have twisted-vine handles very similar to that of my mystery stein, (d) The other R&G item carrying the Catalog Number 506 is a lidded bowl, so the double use of Catalog Number 506 doesn't seem as significant a conflict as if it were to have appeared on a second R&G stein, (e) It seems possible that the usual impressed R&G logos may have been intentionally omitted from some or all of R&G's steins, at least for a period of time, when Eckhardt & Engler took over marketing operations for R&G wares in 1907, and/or that this stein was sold as an Eckhardt & Engler stein even though it was produced by R&G.

Picture 5 shows a comparison of my Siegfried mystery stein and the three R&G "*Siegfried's Heimkehr*" relief steins. The similarity of the scenes and the twisted-vine handles are readily apparent.

I am quite happy to have this stein in my collection, whoever the maker may



have been, as I find it attractive and interesting. And it is the only etched stein that I am aware of with the "Siegfried's Heimkehr" staging of this scene, the only other steins with this staging that I am aware of being the R&G, M&R and King Werke relief steins mentioned previously. An etched stein with a somewhat different staging of the scene, that was discussed in my article "The Epic Saga of Siegfried", is the Gerz Catalog Number 1486 (Picture 6), which is titled "Siegfried and Kriemhilde" in the BSL. My prior research had established that It was based on a painting by Theodor Pixis and that the painter's intent was to portray Kriemhilde handing Siegfried the spiked potion at King Gunther's court.

6



I think it's pretty neat to have a stein that was a "First" for Ron Fox, which implies that there are probably not many of them out there and that it may be a fairly rare piece.

So, dear readers, if any of you have input you'd like to share with me as to my interpretation of the scene, the reasoning behind the choice of characters appearing on the lid, or the maker of the stein, I would love hearing from you.



Conflicted

By Salvatore Mazzone

Florida Sun Steiners

The dictionary defines the word conflicted as: *adjective, experiencing or marked by ambivalence or a conflict, especially of emotions.*

I guess that pretty well sums up my reactions whenever I take a gander at the stein shown in Picture 1. It's the grim but arresting Reinhold Hanke Catalog Number 1518, an etched 0.5-liter pottery stein.

The inlaid figural lid features a grimacing skull and the inscription "Wider den Tod ist kein Kräulein gewachsen." Translation: "Against death no herb is grown."

The etched decoration on the body of the stein depicts a group of men huddled over a naked corpse while one of their brethren is engaged in the flaying of the deceased man's arm.

The base is encircled by a snake dip-

ping its head into a chalice. This, I suspect, is a somewhat transmogrified Bowl of Hygieia, one of the symbols of pharmacology.

Overall, it's a grisly scene that causes me to avert my eyes only to take another peek when morbid curiosity wins out.

The inscription on the face of the stein reads: "Wollt ihr leben hochgesund, so trinket aus bis auf den Grund." Translation: "If you want a healthy life, drink up to the bottom." A dandy saying for most steins, but, in my opinion, somewhat out of place on this one.

The stein is based on the painting "The Anatomy Lesson of Dr. Nicholas Tulp" by the famous Dutch painter Rembrandt van Rijn (Picture 2).

"Why," one might reasonably ask, "would the artist choose to paint such a morbid scene?" The answer is simple: he was paid to do so.

Every so often the Amsterdam Guild of



Surgeons commissioned a portrait of one of its brethren and in 1632 it had chosen Dr. Tulp as the subject and Rembrandt as the artist. Rembrandt was only 26 years old at the time.

Public anatomy lessons involving dissections were social events in the Netherlands, as well as elsewhere in Europe, in the 17th century and one took place each year in Amsterdam. The body had to be that of an executed male criminal. Medical professionals, students, and the general public were permitted to attend upon payment of an entrance fee and crowds packed into anatomy theatres to witness them. Mind you, these were full-body anatomical dissections, not just the examination of a subject's internal arm musculature. Rembrandt chose to make this painting less graphic than he could have.

The painting depicts an actual historical event. The corpse is that of a man who was hanged earlier on the same day the anatomy lesson was held. It is said that he was dying to get into show business (sorry for the morbid pun). Rembrandt did a more graphic painting of another anatomy lesson some years later. He was not alone in memorializ-

ing these events as other 17th century painters created similar works as well.

The stein is definitely an interesting piece, but I'm not sure I'd enjoy gazing upon it as I survey my stein collection, as I am wont to frequently do. So, when it came up at auction recently, I asked my wife for her opinion. She said that if I bought it I'd need to put it some-

where out of sight. Actually, she was more specific in her suggestion of a location, but I don't think it would actually fit where the good lady suggested I should put it should I purchase it.

Anyway, I decided to pass on the stein. I may have been conflicted but I wasn't stupid.



The Jaeger's Funeral



300 Years of Germans in America

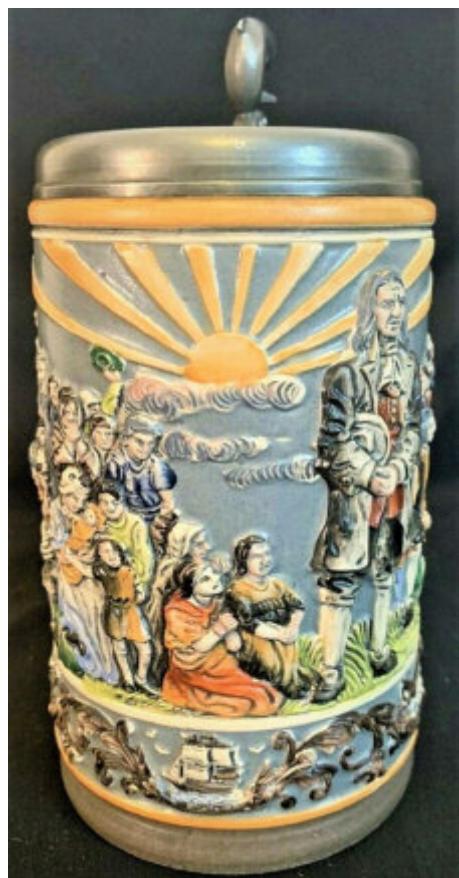
By George Schamberger and Walt Vogdes
SCI Master Steinologists



Although 40 years have passed since this stein was produced in 1983, I use it as the introduction to this article.

The stein, part of a limited edition of 5,000, was produced by the firm of S. P. Gerz to honor Franz Daniel Pastorius and commemorate a wave of German emigration to America.

Well educated and practicing law in Frankfurt, in 1683 Pastorius was approached by a group of Mennonites, Pietists and Quakers who asked for his help in purchasing land in Pennsylvania for a settlement. Included in the group was a cousin of William Penn, the proprietor of the American colony known as Penn's Woods. Penn, a Quaker who had been persecuted in England for his faith, had obtained 28 million acres of land from King Charles II as payment of a debt in 1681.



Pastorius left for America, and once in Philadelphia he arranged the purchase of 15,000 acres which became a settlement known as Germantown. Later that year, 13 families, comprising 42 persons from Krefeld Germany, joined him, arriving on the sailing ship *Concord*.

The emigrants founded Germantown on October 6, 1683 as an independent borough, although in 1854 it was absorbed into the city of Philadelphia. Approximately six miles northwest from the center of the city, Germantown was to become the birthplace of the American antislavery movement, the site of a Revolutionary War battle, the temporary residence of George Washington, the location of the first bank of the United States, and the residence of many notable politicians, scholars, artists, and social activists.



In 1983, President Ronald Reagan proclaimed October 6 as German-American Day to celebrate and honor the 300th anniversary of German immigration to and culture in the United States.

Pastorius is depicted on the stein as the leader of a group of emigrants behind him. A golden sun shines on the group, promising a bright future ahead. Flanking the center scene are two winged angels, one raising a wreath representing strength and victory, the other, a dove of peace. The sailing ship Concord is seen below the scene. The pewter lid of the stein is fitted with a leaping dolphin thumblift signifying harmony and peace.

As Germans fled to escape economic hardship and political unrest in their home country, New York City ultimately became the most important immigration port and home of the largest German community in the United States. The immigrants

brought many traditions with them: the Christmas tree, Christmas carols, Advent calendars, Santa Claus, gingerbread houses, the Easter bunny, physical education, kindergarten, sauerkraut, sauerbraten, barbecue, schnitzel, bratwurst, rouladen, hamburger, frankfurter, rye bread, Oktoberfest, apple strudel and much, much more. And of course, many American breweries, including Pabst, Anheuser-Busch, Schlitz, Blatz, Miller, Ehret, and Ruppert, were started by Germans.

In 1983 the American and the German postal services jointly issued commemorative stamps showing the Concord on the high seas.

The “American Heritage Poster” celebrating “Germans as Fellow Americans for 300 Years” was produced in 1965 by F. Dornstaedter. With that poster as introduction, I conclude this article by presenting a number of famous German-Americans.



John Jacob Astor was a German American businessman, merchant, real estate mogul, and investor who made his fortune mainly in a fur trade monopoly, by smuggling opium into China, and by investing in real estate in or around New York City. He was the first prominent member of the Astor family and the first multi-millionaire in the United States.

Carl Schurz migrated to the United States after the German revolutions of 1848–1849, becoming an American statesman, journalist, reformer and prominent member of the new Republican Party. After serving as a Union general in the American Civil War, he helped found the short-lived Liberal Republican Party and became a prominent advocate of civil service reform.

Friedrich Wilhelm von Steuben, also referred to as Baron von Steuben, was a Prussian military officer who played a leading role in the American Revolutionary War by reforming the Continental Army into a disciplined and professional fighting force. His contributions marked a significant improvement in the performance of U.S. troops, and he is consequently regarded as one of the fathers of the United States Army.

Dwight D. "Ike" Eisenhower served as Supreme Commander of the Allied Expeditionary Force in Europe and achieved five-star rank as General of the Army before becoming President of the United States in 1953. Eisenhower planned and supervised two of the most consequential military campaigns of World War II: Operation Torch in the North Africa campaign in 1942–1943 and the D-Day invasion of Normandy in 1944.

Before serving as America's 31st President from 1929 to 1933, **Herbert Hoover** had achieved international success as a mining engineer and worldwide gratitude as "The Great Humanitarian" who fed war-torn Europe during and after World War I.

John Augustus Roebling was a German-born American civil engineer. He designed and built wire rope suspension bridges, in particular the Brooklyn Bridge, which has been designated as a National Historic Landmark and a National Historic Civil Engineering Landmark.

George Herman "Babe" Ruth was a professional baseball player whose career in Major League Baseball spanned 22 seasons. Affectionately nicknamed "the Bambino" and "the Sultan of Swat", he achieved his greatest fame as a slugging outfielder for the New York Yankees. Ruth is regarded as one of the greatest sports heroes in American culture and is considered by many to be the greatest baseball player of all time.

Henry Alfred Kissinger was a Jewish refugee who fled Nazi Germany with his family in 1938. He served as United States Secretary of State and National Security Advisor under the presidential administrations of Richard Nixon and Gerald Ford. For his actions negotiating a ceasefire in Vietnam, Kissinger received the 1973 Nobel Peace Prize.

Thomas Nast was a German-born American caricaturist and editorial cartoonist often considered to be the "Father of the American Cartoon". He was a critic of Democratic Representative "Boss" Tweed and the Tammany Hall Democratic party political machine. He created a modern version of Santa Claus (based on the traditional German figures of *Sankt Nikolaus* and *Weihnachtsmann*) and the political symbol of the elephant for the Republican Party (GOP).

Albert Einstein was a German-born theoretical physicist, widely acknowledged to be one of the greatest and most influential physicists of all time. Einstein is best known for developing the theory of relativity, but he also made important contributions to the development of the theory of quantum mechanics. Relativity and quantum mechanics are the two pillars of modern physics.

Albert Bierstadt was a German-American painter best known for his lavish, sweeping landscapes of the American West. He joined several journeys of the Westward Expansion to paint the scenes.

Wernher von Braun was a German and American aerospace engineer and space architect. He was a member of the Nazi Party and *Allgemeine SS*, as well as the leading figure in the development of rocket technology in Nazi Germany and later a pioneer of rocket and space technology in the United States.

Levi Strauss, a German-born American businessman, founded the first company to manufacture blue jeans. His firm of Levi Strauss & Co. (Levi's) began in 1853 in San Francisco,

Henry Engelhard Steinway was a German-American piano maker, and the founder of the piano company Steinway & Sons. The Steinways have done more to advance the durability, action, and tone-quality of their instruments than any other makers in Europe or America.

Of German descent, the **five Studebaker brothers** (Henry, Clement, John, Peter, Jacob) founded the Studebaker Brothers Manufacturing Company, a wagon and automobile manufacturer based in South Bend, Indiana in 1852. Originally a coachbuilder, manufacturing wagons, buggies, carriages and harnesses, Studebaker entered the automotive business in 1902 with electric vehicles and in 1904 with gasoline vehicles.

William Edward Boeing was an American aviation pioneer who founded the Pacific Airplane Company in 1916, which a year later was renamed to The Boeing Company, now the largest exporter in the United States by dollar value and among the largest aerospace manufacturers in the world.

Henry John Heinz was an American entrepreneur of Palatine descent who, at the age of 25, co-founded a small horseradish concern in Sharpsburg, Pennsylvania. This business failed, but his second business expanded into tomato ketchup and other condiments, and ultimately became the internationally known H. J. Heinz Company of Pittsburgh, Pennsylvania.

The Poetry of Stein Collecting - As Seen By An AI Chatbot

By Salvatore Mazzzone - Florida Sun Steiners

The Artificial Intelligence (AI) chatbot called ChatGPT has been in the news a great deal lately; perhaps you've heard of it. I've had a lot of fun interacting with it and engaging it in some deep philosophical discussions. It's a cool but spooky experience, reminiscent of the HAL 9000 in the movie 2001: A Space Odyssey. In one of my lighter interactions I asked it to write poems about stein collecting in the styles of various famous poets. Here's what it spit out.

1. William Shakespeare (in the form of a sonnet):



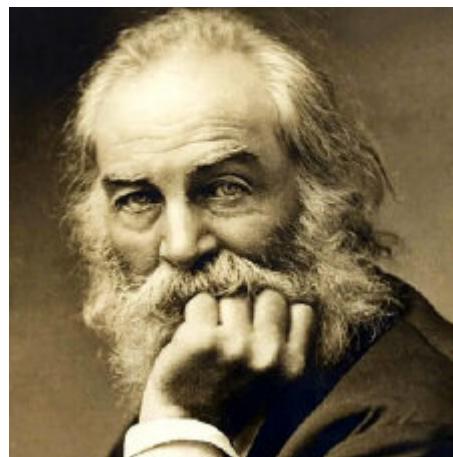
Fair collector, prithee, tell me of thy quest,
What brings thee joy and what dost thou
adore?
Tis beer steins that thou dost gather with
such zest,
And hoard within thy humble dwelling's door.

Thou art a person consumed by desire,
And thou seek out all beer steins, no matter
where,
From far-off lands to the local thrift store's
mire,
Thou dost amass them with such zealous
flair.

But lo, what fate wouldst now bear witness,
Should thy steins come tumbling to the
ground,
Their shattering sound to make thee mourn-
ful,
Of all the lost treasures thou hadst so
painstakingly found?

Yet still, thou wouldst persist in thy quest,
For thy love of beer steins will ne'er be laid
to rest.

2. Walt Whitman:



O collector of steins, I hear thy call,
Amidst the clamor of the bustling town,
Thy passion for these treasures stands tall,
A rare and noble quest, renowned.

Thy eyes light up at every find,
As though each stein were a wonder to behold,
From humble pottery to glass that's fine,
Thy love for them, a story to be told.

Oh, the tales these steins could tell,
Of merry gatherings and raucous cheers,
The frothy brews that they once held so well,
The memories of bygone years.

Thou art a connoisseur of the art,
The curves and lines of each stein so fine,
In thy hand they fit just so, a perfect part,
A treasure to cherish, a jewel to shine.

Let the critics and skeptics have their say,
For in thy heart, the passion will forever stay.
O collector of steins, may thy collection grow,
And each piece bring thee joy, as thou dost know.

3. Emily Dickinson:

In glassy silence, tall and stout,
The beer steins stand upon the shelves
Their handles cold, their lids devout,
A secret world they keep to themselves.

Each one a vessel, made with care
To hold the amber liquid gold
A mark of pride, a token rare
A story yet untold.

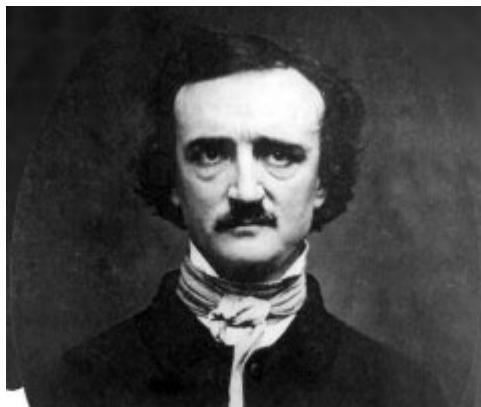


Collectors seek them far and wide
Their eyes alight with fervent glee
For each one holds a history inside
A tale of life and revelry.

Oh, Emily, wouldst thou approve
Of this pursuit of earthly pleasure?
These vessels raised in joy and love
In life's simple and fleeting measure.

So here's to beer steins, tall and fair
May they forever grace our shelves
And in their beauty, let us share
The joys of life, with all ourselves.

4. Edgar Allan Poe:



Within my chamber, amidst the gloom,
There sits a collection of ancient brews,
A trove of steins, all gathered with care,
Each one a unique and treasured affair.

The air is heavy, with scents of malt,
And memories of pubs, long since halt,
But here they live on, these vessels of old,
Their stories told through designs so bold.

Some bear coats of arms and crests of might,
Others show tales of battles and fights,
But all hold within, a promise of cheer,
Of frothy brews, and merriment near.

As I lift each stein, I hear its tale,
A whisper of laughter, a hint of ale,
Of toasts to health, to love, to life,
And all the joys that come from strife.

With each addition, my heart does swell,
For in these steins, I see a world to dwell,
A place of warmth, and camaraderie,
Where life's moments are shared in jollity.

So I'll continue to gather, these relics of past,
Each one a story, a memory to last,
For in my collection, I find a sense of delight,
That only beer Stein collecting could ignite.

Although I am not a student of poetry and not able to provide an informed assessment of the quality of the writing, I nevertheless have to say I think it's quite good, especially given the forced subject matter. Moreover, the mimicry is excellent; the poems truly have the sound and feel of the mimicked author. Extraordinary!

And if you think that's extraordinary, check this: Reportedly among its recent achievements, ChatGPT was able to score stellar passing grades in the lawyer's Uniform Bar Exam, the SAT Reading & Writing section, the SAT Math section, and AP Art History, AP Biology, AP Environmental Science, AP Macroeconomics, AP Microeconomics, AP Psychology, AP Statistics, AP US Government and AP US History exams,. Now that's astounding!

However, be advised that ChatGPT is not infallible; it did provide some incorrect answers on the above exams. And I, myself, have found it wildly in error on some of the results it has provided in my interactions with it exploring its possible use as a beer Stein research tool. So any results it provides should be corroborated independently.

Anyway, if you'd like to take a try at it, just go to: <https://openai.com/blog/chatgpt> and give it a spin. It's fun and it's free.

Now if it could only help me score the steins I crave at a price I can afford! I actually asked ChatGPT for its recommendations, and while it offered some sound general advice on Stein collecting, it could offer no magic incantations that would achieve what it was that I was asking of it. Darn!



Could there have been a connection? Franz and Adolf, Soldiers of Germany

By Denny Matheny

I recently purchased this beautiful and intriguing regimental stein at a Fox Auction. What is fascinating about this stein is the possible connection between the original owner and a man who tried to change the world.



Franz Leitl, the original owner of the stein, was born in Degernfeld, a small town located between Munich and Salzburg, Austria, just to the north of Lake Chiemsee. His father's name was also Franz and his mother's name was Christina. The young Franz was a farmer by profession. After conscription, he was assigned to the 1st Company of the 2nd



Members of the 1st Company, 16th Bavarian Reserve Infantry Regiment. Adolf Hitler is seated on the far left. Purportedly, the dog in the picture was a stray and was adopted by the future *Führer*. The dog was named "Fuchs" or "Little Fox". Maybe Franz is in this picture as well.

Bavarian Infantry Regiment on 17 October 1907. He was discharged into the Reserves on 17 October 1909. The official name of the Regiment was "2nd Bavarian Infantry Regiment Kronprinz". Of course, the dates 1907 and 1909 are reflected on his stein. On 1 October 1908 Franz was promoted to Gefreiter (Private First Class).

He was mobilized for service in WWI on 3 August 1914 and was assigned to the Ersatz (replacement) Battalion of the 2nd Bavarian Infantry Regiment. He apparently was promoted to both Unteroffizier (Corporal) and then to Sergeant during the war.

On 1 September 1914 he was reassigned to the 1st Company, Reserve Infantry Regiment 16 which would soon become known as the "List" Regiment. "List" was the name given to the Regiment in honor of Oberst (Colonel) Julian List who was the first German Regimental Commander to die of wounds.

Records show that Franz served on the Western Front in France. He did spend some time in various Lazarettos (hospitals) in 1917 and 1918 for either sickness or injuries.

On May 11, 1917 he was awarded the Iron Cross 2nd Class for bravery, and in 1918 the Bavarian Long Service Medal.

A fellow soldier who served in that 1st Company of the List Regiment for the entire war was Adolf Hitler. Hitler was Austrian but was living in Munich when the war started. He apparently volunteered for the Bavarian Army. He served for 4 years and acted in the capacity of a company messenger. It is my understanding that during this period, he was decorated for bravery and was the recipient of the Black Wound Badge. He had been gassed. In view of Hitler's role as messenger, he was probably well known to his company comrades. Needless to say, Franz and Adolf would have not only known each

other but were probably friends as well.

Questions yet to be answered. After the war, did Franz become a believer and follower of Hitler's plan for a new Reich? Did he become a member of the NAZI Party? Many did.

Maybe he could have been seen in either a *Wehrmacht* uniform or in civilian dress wearing a *Volkssturm* Armband which would have read "*Deutscher Volkssturm Wehrmacht*". The *Wehrmacht* was made up of the German Army (*Heer*), the Navy (*Kriegsmarine*) and the Air Force (*Luftwaffe*) at the time. The *Volkssturm* (the young and the old) was the last ditch defense for the Fatherland. Franz would have been 46 years old at the birth of the 3rd Reich in 1933 and 52 years old when Germany invaded Poland.

The author of this article lived in Germany for 36 months and served in the 7th Army during the Cold War. He was initially assigned to the 7th Evacuation Field Hospital in Darmstadt and then the Headquarters of the 7th Medical Brigade in Ludwigsburg. Upon returning to the states, he held the rank of Captain in the Medical Service Corps. He remembers the large WWI era concrete *Kasernes* (barracks) where the units were located.

He recalls buying his first regimental stein at a local antique shop. At the time the exchange rate was four Deutsche Marks to \$1. This first regimental cost 100 DM or \$25. The original owner of that stein was Gefreiter Karl Daiber. He had served with the Royal Bavarian 12th Infantry Regiment between 1903 to 1905. His garrison was in New Ulm. Along with many others, this like-new stein occupies a prominent location in his museum/office.

The author wants to thank his friend Major John Harrell, Retired (author of the very informative book "Regimental Steins") for digging out much of the information found in this article. He also wants to thank his friend George Schamberger (known to many in Stein Collectors International) for his many contributions as well.



Some Thoughts On Beer Stein Identification

By Randy Satterfield, Dixie Steiners

More often than not a stein doesn't give up its identity too easily. Most of us have steins in the "unidentified maker" category. We don't like it, but we can't always identify just who made the stein, or we may know who but not under what mold number. This article is about a systematic means of determining a steins origin.

First let me establish some bounds for this article. I will address ceramic steins made principally by the major manufacturers during the Golden Age. Identifying other types of steins such as glass, metal, faience, early stoneware, etc. have their own methods which can differ considerably from those of the subject at hand. I have little to say about porcelain steins, many of which are completely unmarked, thereby defying identification, although a possible exception to this is the August Saeltzer porcelain steins produced during the Louis Martini ownership. Steve Johnson identified a number of characteristics of these steins in his articles in *Prosit* in March and June 2011.

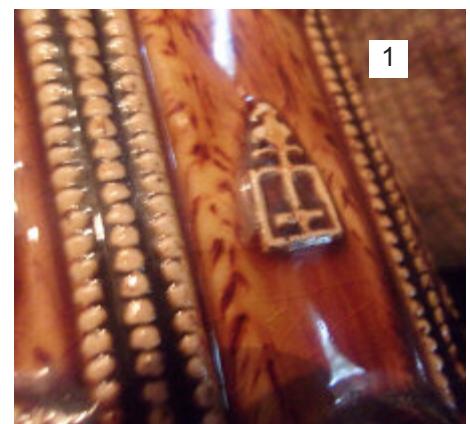
A word of thanks up front to Frank Loevi: Years of contributing photos of steins to add to The Beer Stein Library¹ enabled me to learn from one of the most accomplished identifiers of these steins.

Experienced collectors often can tentatively identify the maker of a stein by its "look". Many manufacturers used similar decorating techniques, particular artists, familiar handles, etc. This can lead to an overall look that most of their steins fall into. It's not necessarily the most reliable way to positively identify a maker but can provide a good starting point. Let's look at some specific areas to use:

Maker's Marks:

Manufacturer's marks are of course the most reliable way of identifying a maker and mold number but they are not without nuance. SteinMarks² is a

valuable resource here, especially with marks from less common makers. And there are still marks that are not terribly uncommon that have never been identified. When present, markings are most often found on the base but sometimes occur elsewhere. For instance, I have a Marzi & Remy 2698 with the maker's mark in relief under the handle (see picture 1).



Unfortunately, marks are often not present or are simply illegible, perhaps obscured by heavy glaze or only partially applied. The most reliable firm for marking is, of course, the Mettlach factory of Villeroy & Boch, but even then you occasionally see one with no, or limited, markings. Other manufacturers were less consistent, marking some of their steins well, others escaping the factory with perhaps no marks at all. Among others, Reinhold Merkelbach and Simon Peter Gerz steins are also usually well marked. Many Diesinger steins are identified by their D.R.G.M marking. Schierholz porcelain character steins are often recognized by the ink-stamped word "Musterschutz" accompanied by a hashtag or crosshatch mark. But the base is always where we look first. And then there's the case of false or counterfeit marks. The most common of these is an attempt to defraud the unwary into thinking a stein was made by V&B Mettlach. The best way to identify these frauds is by familiarity with the steins actually produced at that factory, and then a careful examination of the marks.

The most often seen base mark is simply the word "Germany" as it has been required for exported items since the 1880's in Europe and 1891 to the United States. Normally this mark doesn't help with identification but an exception is when Germany is represented in an arc instead of a straight line. This is an indicator of Reinhold Hanke, although it has on occasion been used by other makers. However, Hanke was by far the company who most commonly used it so it can be an indicator.

Seeing marks clearly can be a challenge even when they are present. This is especially true with steins with a recessed base and a high glaze. The method I use (and I need it as glaucoma is steadily affecting my vision) is to use a desk lamp with multiple LEDs that can be adjusted to maximum brightness and whiteness, then I use a pair of very high power reading glasses that serve to magnify the image. Occasionally I will need to add another magnifying lens to the mix, but this usually does the trick.

Handles:

For unmarked steins, with the exception of plain handles with no molded decorative touches at all, the handle of a stein can be a reliable indicator of its maker. The reason for this is that these handles required molds, and with rare exception these molds were created and separately held by each firm. Over 1,000 different handles were catalogued for a pictorial gallery article titled "Westerwald Beer Stein Handle Gallery - 1860 – 1935" in The Beer Stein Library. A visual scan of these photos is far less tedious than perusing individual catalogs trying to recognize a particular stein.

In many cases the handles of different manufacturers can be very similar. This sometimes leads to the belief that because the handle on a stein is very similar to one in the Gallery then they must be by the same maker. However handles are not horseshoes or hand grenades, close doesn't count. A helpful feature of the Gallery is that in many cases very similar handles are

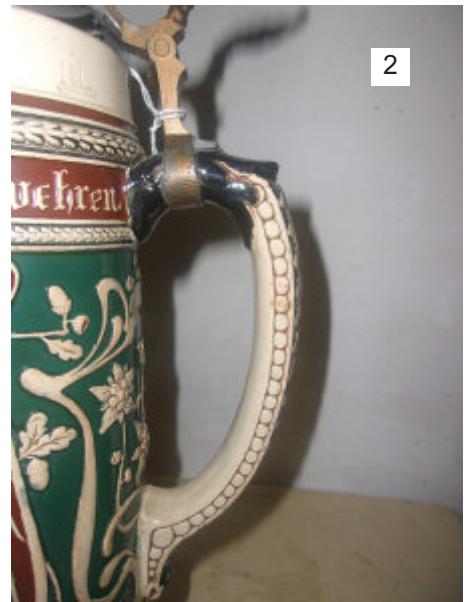
shown side by side and have a red highlight.

At one time it was believed that all steins with twisted vine handles were manufactured by Girmscheid due to Girmscheid using them most commonly. Most of us are now aware that a number of makers used twisted vine handles and many are very similar. Another misconception that still seems to be fairly common involves the so called "black saddle" handle. This refers to a black painted area at the top which normally extends through the pewter strap. It still seems to be fairly common for collectors to assume that the handle is a Marzi & Remy due to that black patch. But a number of makers used similar handles. See pictures 2, 3, and 4. Using the labels assigned in the cited Gallery article, Picture 2 is handle MG76 on a Girmscheid 812. Picture 3 is handle JWR41 on a J.W. Remy 1449. Picture 4 is handle MR46 on a Marzi & Remy 992. See also S.P. Gerz's SPG47 and Marzi & Remy's MR3, MR12, and MR38.

Capacity Marks:

Another surprisingly reliable means of identifying the maker of a pottery stein involves the impressed capacity mark. Like handles, the dies used for impressing these marks were created and held separately by each manufacturer. Differences in the size and shape of the characters, use of a decimal number versus a fraction and the use of italics all help differentiate these marks. (Capacity marks for porcelain steins were generally hand painted.) As one example, a capacity expressed as 10/20L suggests Marzi & Remy is the maker, although other manufacturers occasionally used this mark. Here again, the Beer Stein Library has a very helpful article titled "Capacity Marks by Manufacturer" written by Master Steinologists David Harr and John McGregor (dec.).

A useful example occurred recently when I purchased a ½ liter salt glazed stoneware stein through eBay. The stein features a transfer decoration of a shooting fest scene with a pewter lid featuring shooting symbols. Looking at



2



3



4

the stein in the eBay photographs it appeared to be a Marzi & Remy 990, a common body form to which Marzi & Remy applied a variety of designs. However, a number of other firms made steins that are very similar, and the photos were not conclusive. When I unpacked the stein it certainly appeared to be a 990. Then I saw the 10/20L capacity mark and became certain. See pictures 5 and 6. Had it been a stein that I didn't recognize and the capacity mark was the only indicator then I would have considered it likely, but not conclusively, to be a Marzi & Remy.



Cross Referencing

In trying to identify the maker of an unmarked stein, it is sometimes possible to find an identical stein which *has been* identified. There are several ways to approach this.

If the mold or form number is marked on your stein, try entering the mold number in the Search field on The Beer Stein Library which will return a link to any entry on that site for that model. On the SCI website³ you can search the Old Manufacturer's Catalogs for the form number. If those techniques fail to locate and identify your stein, you may be able to find it with a simple Google search. Start by searching for "stein xxxx" where xxxx is the mold number and then visually scan the images that are found. Another place to search with the mold number is MySteinCollection⁴.

If that is not successful and the decoration of your stein includes a German phrase or verse, try searching for that verse. (Phrases and verses are often written in a Fraktur, or "old German" font, which can be difficult to read. The SCI website contains an article titled "What Does This Blasted Thing Say" which will help you transcribe the letters to the English alphabet.) Pick a few consecutive words and try a Google search. The SCI website also includes a collection of short articles based on German verses or expressions. The first letter of the verse will allow you to significantly reduce the effort of this kind of search.

Another trick I use in cross referencing can work with so-called "various subjects" steins. (This term refers to steins that were used for a variety of different transfer decorations.) If you suspect you may know the maker, try this. In the search field of The Beer Stein Library type the name or one or the names of the maker and the word "various". This should bring up all the molds that were used for various subjects by that maker. Then just take a look at each to see if the stein in question is among them.

This search method can, of course, be used for other steins as well. If the

decoration is of a style or subject that is fairly common you can utilize that. And of course if you have no idea who the maker is you can leave that out. It will just result in many more listings to go through.

The last method of cross referencing would usually be a last resort as it can be difficult and time consuming. You can go to "Old Beer Stein Manufacturer's Catalogs" on the SCI site and start looking.

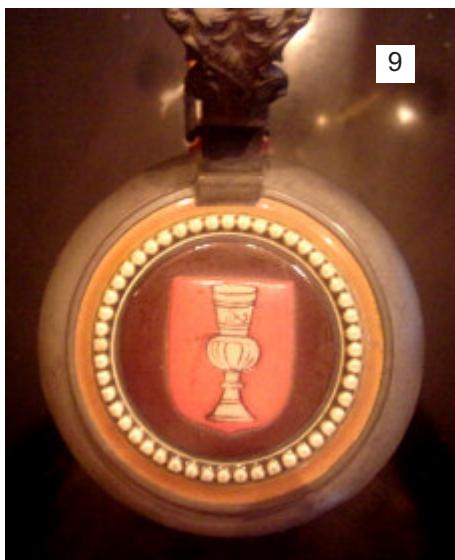
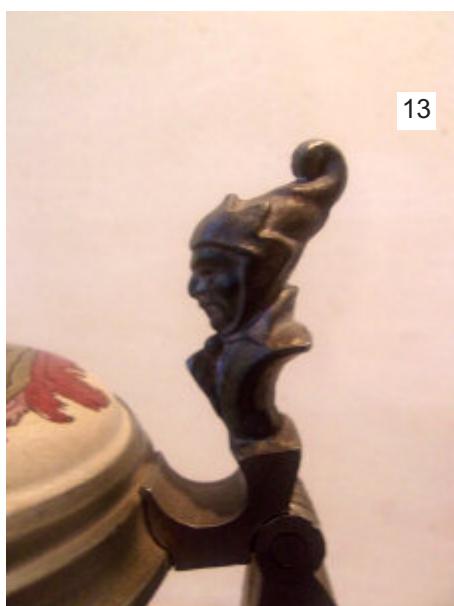
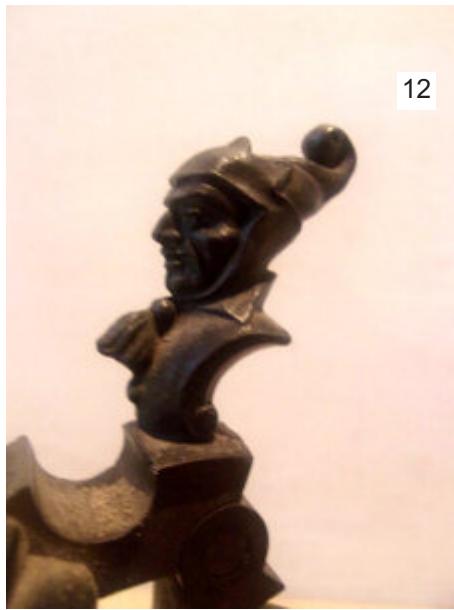
Lids:

Lids can at times aid in identification. They are not often proofs of the maker, but can be indicators. In order to be proof of a maker the lid would need be unique to that maker, and lids seldom are. It's wise to be careful even when using them as indicators as it's easy to be led astray. For instance, an inlaid ceramic lid on an etched stein that has beading around the image can be considered an indicator for J.W. Remy. However Villeroy and Boch used this a good bit and J.P. Thewalt often. See pictures 7, 8, and 9. Picture 7 is from a J.W. Remy 925, picture 8 is from a J.P. Thewalt 1351, and picture 9 is from a Villeroy and Boch 1527. On the other hand, the central etched decoration on these and other ceramic inlaid lids are, with rare exception, unique to the maker. Many makers had a limited number of ceramic etched inlaid lid decorations and used them on different steins, often seemingly at random.

Occasionally a pewter lid can be used as an indicator. For instance the lid shown in picture 10 was frequently used by Villeroy & Boch on lower end steins. Hauber & Reuther used a similar lid (see picture 11) on some of their smaller steins. But a side by side comparison shows the differences.

Thumblifts:

Thumblifts are occasionally helpful with identification, but not often. They can vary with the same mold numbers and the same lids. Different lids were available for most molds from the maker. Also the purchaser could have taken the stein body elsewhere for the pewter work, or it could be a replace-



ment. The jester thumblift of Villeroy & Boch (picture 12) and that of Marzi & Remy (picture 13) are virtually identical, although the mounts vary. The Marzi & Remy jester thumblift was typically used on etched steins but occasionally on steins with other types of decoration, such as the elegant various subjects mold 1759. Interestingly, mold 1759 also has a handle that I've only seen otherwise on etched steins. Villeroy & Boch has a thumblift in the shape of a Kegel (bowling pin) that was only used on their kegling steins (picture 14), although sometimes another thumblift was used.



Of course this article is limited in scope and is simply my experience. Every collector could likely add to this. There are many ways to identify steins and not all are included here. For many, there's nothing new here. But if some pick up one idea or method than all is well.

The four websites that I find invaluable for stein identification (as well as other things) are:

1. The Beer Stein Library
(<https://www.beerstein.net/>)
2. SteinMarks
(<https://www.steinmarks.co.uk/>)
3. Stein Collectors International
(<https://stein-collectors.org>)
4. MySteinCollection
(<https://www.mysteincollection.com>)

An Early and Interesting Cold War Stein

Randy Satterfield
Dixie Steiners



This Cold War stein is a recent acquisition and is a little different. Its differences are likely attributable to the fact that all the customs around this type of stein decoration weren't fully established at the time. The front of the stein (picture 1) shows 1st Battalion 6th Infantry Regiment and shows its crest along with its motto, "Unity Is Strength". This regiment originated, along with the 11th Regiment, on 11 January 1912. They were established by Congress in an effort to strengthen the military during the events that led to what is now called the War of 1812. The 6th served on the Canadian border during the War of 1812. Also on the lower front of the stein it's named to Ed Zabel.

On the right side of the stein (picture 2) is the location (Berlin) and the time period of Christmas of 1953. It's somewhat unusual to see a Cold War stein dated to Christmas.

On the left side of the stein (picture 3) is a list of Battle Honors. This is not common for Cold War steins. The list shown is in fact not the regiment's Battle Honors, it's the Campaign Participation Credits. Not the same at all. The participation credits start with the War of 1812 and go through various conflicts ending with World War II. The regiment's current Campaign Participation Credits include eleven from the Vietnam War as well as "Global War on Terrorism." Interestingly, they did not participate in

the Korean War, which ended in 1953. The list shows 13 "Indian Wars" campaigns, most are identified via the location or the tribe with one actual battle included, the Little Big Horn. These campaigns are, to my mind, not really something to be proud of for the most part, just the opposite in fact. But they are included on the official Campaign Participation Credits so there you go.

The finial here is an infantryman holding what appears to be a BAR. The thumblift is the U.S. Seal. The lithophane is the mostly nude woman which became very common on Cold War steins. The maker is unknown.



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