

STEIN COLLECTORS INTERNATIONAL

PROSIT



Vol. 2, No. 121

The Beer Stein Magazine

March 2022

Save the week of August 16 - 20 for the
SCI Convention in Charleston, SC



Mettlach at the Amoca Museum
Mettlach Artists, Motifs and Styles

By Roy De Selms



59th Installment

Photos From the Road

By Ron Fox



**Germany's Sons
in the Land of the Dragon**

By Thomas Schreiner



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STEIN EXCHANGE

Wanted: Tan Schierholz Wilhelm II with eagle helmet. Small repair considered. Lyn Ayers 360-609-1389 or lyn.ayers@gmail.com.

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Plans for a 2022 SCI Convention in Final Stages

We are pleased to announce that our 2022 Convention will take place in beautiful Charleston, SC at the Francis Marion Hotel the week beginning August 15.

This historic hotel is named for the Revolutionary War hero Francis Marion known for his daring raids on the British Troops surrounding Charleston. Its central downtown location is across from Marion Square and an easy walk to historic sites including the historic market, antebellum homes, magnificent gardens, antique shops, boutiques and top restaurants. Hotel room rates are \$139 per night and that rate is available for 3 days before and 3 days after the convention if you wish to stay a few more days to soak up the ambiance of the City. If you are driving, parking will be an additional \$20 per day.

We are finalizing the convention plans including pre-convention activities, menus, speakers, the tea, etc. and anticipate getting the hotel registration information and convention information to you shortly. Please follow the [SCI website](#) for updates but there will also be a mailing sent in the next few weeks.



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Steve Elliott 4/06/1945 - 1/05/2022

Recollections by Terry Hill

It was 1971 and Stein Collectors International was gathered at San Francisco's Jack Tarr Hotel for a luncheon. A small commotion broke out at the door as a self-assured young Steve Elliott along with fellow collector, Bruce Svhuis, made their debuts into our fledgling club. It wasn't because of their crashing our staid luncheon dressed in well-worn Levis and white t-shirts (all SClers wore suits and ties in those early times), it was because of what they were carrying. By the time the duo had traversed the ballroom's floor, half of the diners had risen, and a number had followed the pair into the hallway beyond. Steve Elliott looked like the Pied Piper. The focus of the stunned audience was the Mettlach #2524 *Die Kannenburg* Stein; a 4.2 Liter behemoth of ceramic joy that this lad carried. There was something different about this stein as the top of the pewter pagoda lid had been altered to support a large stag with red-jeweled eyes. Few of this gathering of neophyte stein collectors had ever seen a "5 liter" Mettlach and one that was designed by the legendary Munich artist, Heinrich Schlitt. Bruce followed Steve with a set of six half-liter *Die Kannenburg* companions. The whole episode ended when it was decided that a sealed bid auction would be held, and the results would be announced at the Farewell Banquet at week's end. Today if you asked me who won that red-eyed monster or where it is now, my memory has faded. The event though is indelible. During SCI's "Age of Discovery" similar such situations have made our hobby and club so exciting. Stein collector hobbyists like Steve Elliott have boosted this group of drinking vessel aficionados into a level of maturity and SCI has become well-respected in the world of antique collecting.

Steve was a great listener who actively worked to help you improve your collection. It made no difference to Steve if you were a rookie mug gatherer, or an advanced stein seeker and scholar. When the San Francisco guys established *Die Golden Gate Zecher*, he became a mainstay of their group. All

the locals knew the "stein guy at the top of the hill" in Vallejo, California and his address was always on the list for annual meetings of the G.G.Z. During flea market season, Steve and I would meet up for tramps through fields, farms, and small town streets, and that was coast to coast. We also did a pretty good job traversing the same venues in Europe.



My antiquing pal was also very generous. When he heard that I was quite upset over a trade that I made with another collector and knowing how much I missed my old stein, the wheels began to turn in Steve's stein brain. As luck would have it, Steve found a twin to the one I had lost in my ill-fated trade. When he next visited our Ojai home and after swearing my wife Claire to secrecy, he put it on my stein shelves. That stein only accumulated dust and none of my attention. When I finally did notice, I questioned Clair about the caper; she replied that Steve had filled the shelf over a year ago.

Two years ago, a mysterious gift from Santa appeared beneath our Christmas tree. I had just returned home from a serious surgery and rehab, and I had been a "good boy." A couple of years earlier Steve and I decided to help my wife Claire expand "her" wooden stein collection. We were having a lot of fun amassing wooden steins, woodcarvings, and utensils

until I was sidelined with my medical issues. The Santa Klaus package was a beautiful text on Estonian Wooden Steins. The book was from Steve and his lovely wife Suzanne

What a wonderful friendship we have had with Steve and Suzanne. The stories are many and the places vast, and if you would like to hear more, grab a beer and I'll oblige. Be sure to ask about our great journey to New Hampshire and the 1927 LaFrance fire truck. Well Steve, thanks for the friendship and a lasting vision of "a large pewter stag with red jeweled eyes." SCI lost a valued member on January 5, 2022.



Bringing a Stein Back to Life

By Jack & Celia Clark

Burgermeisters of New York

On a chilly News Years Day in 2014, Celia and I drove up to Ballston Spa, New York to attend an auction with the intent to acquire Mettlach #1851 the “Father Jahn” stein as I like to call it (Picture 1). It appeared to be in mint condition, but I did not thoroughly look it over as I did not want to draw the attention of other attendees. So, what is this stein all about?



1

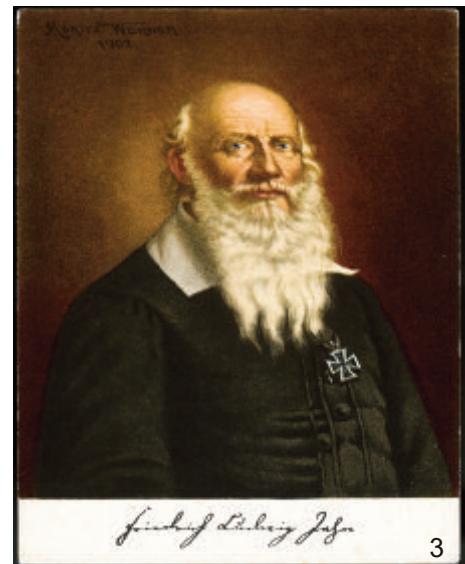
Villeroy & Boch “Mettlach” employed a number of very talented artists. W. Schultz was the artist that designed and signed this stein. It was made to commemorate Johann Friedrich Ludwig Christoph Jahn. I think it prudent to assume Schultz created the artwork for this stein in 1888 as depicted (Picture 2).

Jahn was also known by those who admired him as “Turnvater Jahn,” which means “Father of Gymnastics” (Picture 3). He was born in the village of Lanz in Brandenburg, Prussia on August 11, 1778. According to historians, he studied theology and philology from 1796 to 1802 at the Universities of Halle, Gottingen, and Greifswald.

In 1809, he became an educator of gymnastics at the Gymnasium zum Grauen Kloster and at the Plamann School in Berlin. “It was Jahn who developed the first equipment to narrow gymnastics to a set of routines that could be performed on that equipment: the side bar, the vaulting horse, the horizontal bar, and the parallel bars. He also popularized the use of the balance beam, which was purportedly invented by Guts Muths while he was in the process of creating the more artistic form of gymnastics, which emphasized



2



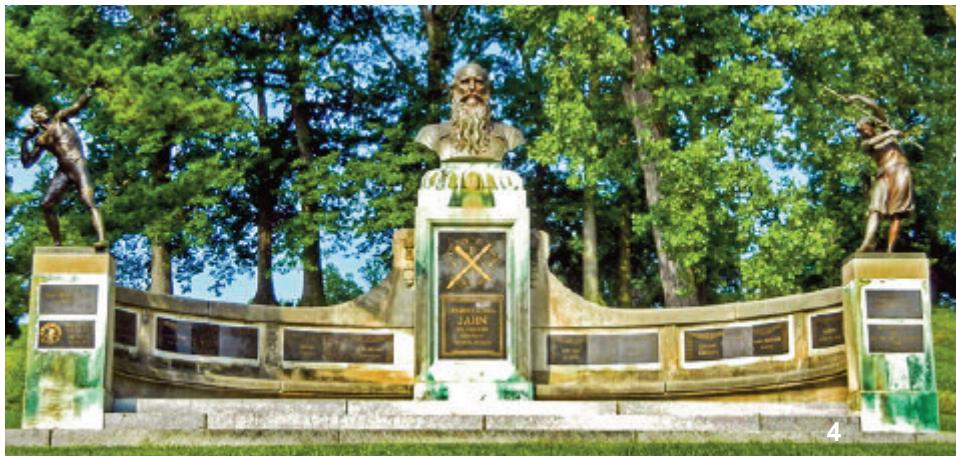
3

rhythmic movement and balance. In its new forms, gymnastics flourished in Germany in the 1800s.”

During this time, Jahn did not like Napoleon humiliating his native land. Being a Nationalist and a writer, he is credited with founding the German gymnastics movement (Turners). He was also instrumental in influencing the German Campaign of 1813 which resulted in a coalition of German States effectively ending the occupation of Napoleon’s First French Empire.

Jahn was quite the colorful man. He did not mince words, was outspoken and came into conflict with the government. The government realized he aimed at establishing a united Germany and that his Turner schools were political liberal clubs. This conflict resulted in the closing of the Turnplatz in 1819 and Jahn’s arrest. He was kept in semi-confinement successively at Spandau, Kustrin and at the fortress in Kolberg until 1824. He was sentenced to prison for two years. The sentence was reversed in 1825, but he was forbidden to live within ten miles of Berlin.

Jahn popularized the Four Fs motto, “Frisch, Fromm, Fröhlich, Frei” (“fresh, pious, cheerful, free”) in the early 19th



century. In 1840, Jahn was decorated by the Prussian government with the Iron Cross for bravery in the wars against Napoleon (Picture 4). In the spring of 1848, he was elected by the district of Naumburg to the German National Parliament. Jahn died October 15, 1852 in Freyburg. A monument was erected in his honor in 1859 (Picture 5).

Well, getting back to the auction, I was the successful bidder. The auction worker brought the stein back to me and that is when I noticed the engraving on the pewter lid. Around the lid was inscribed, "Invitation 40 Yard Dash, Feb. 5, 1898, First Prize." On the top of the lid were two additional inscriptions. The first was the recipient's name, "Leon W. Redpath," and the second, "B.A.A." I had no clue as to what the "B.A.A." stood for at the time and originally thought that the "B" was an "H."



So, sitting there at the auction admiring my new stein, I realized that the date of "Feb. 5" was my birthday! Now this stein has a significant reverence to it for me. I showed this to Celia, and she was surprised too at the inscriptions.

We got home late that evening and if any of you folks know my wife Celia, well here she goes. She is now on a mission researching the inscriptions on the lid (Picture 6). I had suggested to her that the letters "H.A.A." (which is what I thought the letters were) might stand for "Harvard Athletic Association."

So who is Leon Redpath? Celia started researching for him in "*The H Book of Harvard Athletics*" and she found him! See Picture 7.



Leon Wallace Redpath was born May 26, 1876 in Longwood, Massachusetts. His parents were Ellis Worthington Redpath and Mary Eliza Allen Redpath. His parents were very wealthy, and his father was well known in the trade as a former shoe manufacturer in Boston and he eventually represented the Adamant Shoe Co. on the Pacific Coast. Leon was the younger brother to Austin Wilson Redpath who was three years older. He prepared for college at Newton High School, Newton, Massachusetts.

He did indeed go to Harvard University from 1894 to 1898. He played on the freshmen football team in 1894 where he was an extremely fast talented re-



ceiver (Picture 8). He decided to concentrate on track and became a member of the Harvard Varsity track team in 1895, 1896, 1897, and 1898 as a sprinter. As a result, Leon became an "All-Time Letterwinner" as stated in the Harvard Academic Integration Competitive Excellence in Division 1 Athletics for the years 1895 and 1896. He participated in and won the 10-yard, 40-yard, and 100-yard dashes in numerous track and field meets.

It was at one of the biggest track and field events ever put on by the Boston Athletic Association (BAA) in Boston February 5, 1898, that Leon equaled the world record and won first place in the 40-yard dash (Picture 9). The event was held right after a huge snow storm and was attended by more than 3,000 people including the Governor of Massachusetts and other high-ranking officials. It was for this event that he was awarded this stein. And, by the way, the "B.A.A." on the lid stood for "Boston Athletic Association." Not only was Leon a great athlete, he was also a leader and scholar at Harvard University.

Celia and I decided to take a day off work and drive up to Harvard in Cambridge, Massachusetts, in order to see if we would be allowed to enter the Harvard Archives. First, we had to get past security. We shared the story of Leon W. Redpath being an alumnus and about the stein we had acquired. Security became very intrigued by the story and allowed us to enter. We were



met by a worker inside the archives. She asked us who we needed information on and then set us down at a table. She gave us gloves to put on, gave us pencils and told us we could take pictures if need be. She then brought us everything the archives had on Mr. Redpath.

That day, it felt like we were becoming a part of Leon's life! We learned that Leon was a class officer and was the chairman of the photograph committee. As a Senior at Harvard, students were required to fill out a questionnaire about themselves and their experiences at the school, likes, dislikes. We learned

that Leon did not smoke, drink and was not married or engaged. He disliked History and English but loved Chemistry. He was a member of Pi Eta Society and would go on to graduate from the Lawrence Scientific School of Harvard University with honors earning a B.A. in Chemistry (Picture 10).

After graduating from Harvard, Leon was appointed chemist at the Government Naval Torpedo Station in Newport, Rhode Island as a Technical Chemist. During this time, 1898 to 1901, he was considered an expert in his duties and especially with smokeless powder. He was an elected mem-



ber of the American Chemical Society and Society of Chemical Industry. Leon devised a method of acid calculation known as the "Redpath Method of Acid Calculation" that was published in 1921 in the "Technology of Cellulose Esters." It is still considered the industry norm to this very day.

In 1902, Leon accepted a position of assistant superintendent of the International Smokeless Powder and Chemical Company at Parlin, New Jersey. In 1904 the DuPont Company purchased the International Smokeless Powder and Chemical company, which was then producing smokeless powder and nitrocellulose products in their plant. He was a leader in the colony of Harvard men in Parlin, who were at the heads of the company's various departments.

Leon met his death along with 3 other employees on November 21, 1905 in the one-story mixing house where smokeless powder was being mixed. He was 29 years old. Redpath was performing the delicate and dangerous task of mixing guncotton and certain chemicals under the greatest precautions against explosions. But the unexpected happened. As dusk approached, the electric lamp in the mixing house was turned on. An electric spark fell through the iron net around the lamp and fell onto the guncotton. For an instant, a little blue flame was noticed by the only employee who was able to dive out of the open door and run for his life. With tremendous detonation, the guncotton exploded tearing the roof into fragments. Redpath and another employee were blown through a wall of the house and the other two employees were mutilated. Workmen in the other houses were thrown from their benches or knocked down by the blast. The blast was so intense it was felt up to 8 miles away. A quarter mile away at the rail station, the blast stopped the clock at 3:41 pm, the time of the explosion.

Adding to the horrible nature of this tragic death is that Leon's brother, Austin, had died in California in February of this same year, 1905. His mother and father were returning home to Newton Massachusetts with Austin's

body for burial when they received the news of Leon's death. Family and friends were devastated as were Celia and I when we found this during our research.

It would be best to close by quoting the newspaper obituary.

REDPATH BROTHERS BURIED

Circumstances of Unusual Pathos Double Funeral in Little Swedenborgian Church, Newtonville.

Newton, Nov. 26 – Side by side in the quaint little chapel of the Swedenborgian church on Highland Av. Newtonville, nearly hidden from sight by the many floral offerings, there rested this afternoon the caskets containing the remains of Austin W. and Leon W. Redpath, the brothers whose death marks the unusually pathetic bereavement of Mr. and Ms. Ellis W. Redpath.

The double funeral conducted this afternoon by the Pastor, Reverend John Goddard, in the presence of nearly 300 friends and relatives, was of marked impressiveness. At their close Ms. Royal W. Pulsifer sang "Rest in the Lord." Interment was in Newton Cemetery (Picture 11).



11



12

Celia and I drove out to the Cemetery in Newton, Massachusetts where we were able to locate Leon's gravesite. I recall Celia saying, with her voice quivering, "I finally found you Leon"! (Picture 12)

Of the many steins Celia and I have had the privilege to own, this stein will always hold a special place in our hearts. Only the steins know who has owned and held them in the past few hundred years. As a result of researching the inscription on the top of this stein, we were able to learn who this stein was important to and thus, brought this stein back to life.

I would like to acknowledge and thank the Boston Athletic Association, Wikipedia, and other Internet resources, Outing magazine, Philadelphia Inquirer, Edward Chauncey Worden, Dupont Co. and finally, the Newton Cemetery Corporation. A special thanks goes out to the Harvard University Achieves for affording us a plethora of additional information in support this article.



My Schierholz Skull on Book Stein

By Salvatore Mazzone

Florida Sun Steiners



I started collecting steins in 1979. By 2015, I had acquired perhaps 100 or so, including a number of character steins. It was in March of that year that I picked up my first, and still my only, skull Stein, a Schierholz Skull on Book (Picture 1). The maker's mark stamped on the bottom dates it to be circa 1930s.

My collection can be described as eclectic. For me, the world of beer steins is simply too wide and wonderful to be limited to one style, or one manufacturer, or one artist, or one anything. Whenever a non-collector sees my current collection of 141 steins, they are amazed by the breadth of styles as well as the artistry and craftsmanship.

Lacking a specific collecting focus, however, I tend to have a little information about a lot of things, knowledge that is like a river a mile wide but only an inch deep. Thus, when I saw the skull Stein on eBay, I failed to notice a very curious thing about it, a thing I have not seen on any other skull Stein even to this day.

The first thing that might come to the

mind of a knowledgeable collector as unusual is that the Stein was not made by E. Bohne Söhne. Indeed the E. Bohne Söhne factory in Rudolstadt, Thuringia was by far the most prolific and successful of the skull Stein makers, producing at least a dozen different varieties of skull steins. It was in the aftermath of Bohne's bankruptcy in 1930 that Schierholz began production of its own skull steins, an undertaking that must not have been all that successful among consumers given their relative rarity today compared to Bohne skull steins. The Beer Stein Library pegs the Schierholz Skull on Book steins at significantly higher price tags than their Bohne brethren, presumably due to that relative rarity.

Yet "made by Schierholz" is not the curious thing of which I speak. But I haven't been fair – the curiosity is scarcely visible in Picture 1. Picture 2 provides a much better view of it.

Do you see it now? Right, the all-pewter lid!

Though unaware of it at the time of purchase, it occurred to me over the years

that I had never seen any skull Stein, other than my own, that had an all-pewter lid. All of the others I had seen had lids with skull-matching inlays, such as the E. Bohne Söhne Skull on Book Stein shown in Picture 3.

As time went on, the following questions formed in my mind:

- (1) Is the Stein in fact a Schierholz? Could it be a fake?
- (2) Is the lid original or is it a replacement?
- (3) Were there variations known to come from the Schierholz factory with all-pewter lids?
- (4) Are there other existing examples of this?
- (5) If the lid is indeed original, is my all-pewter lid example rare and would it command a premium price if sold? Or, since most collectors tend to prefer their steins to have inlaid lids over pewter lids when inlaid variations exist, would mine actually fetch a lesser price?



After unsuccessfully seeking answers in the Stein Collectors International web site's on-line Forum, I contacted Ron Fox and David Harr, sending them the photo seen in Picture 1. I knew that Ron has an incredible knowledge of all things pertaining to beer steins and I learned (from Ron) that David has a massive collection of skull steins.

In summary, here's what I found out:

The stein is indeed a genuine Schierholz. Ron believed this right-off, but to determine this with absolute certainty David requested I send him a bunch of additional photos, taken from all sides and angles, above and below, lid open and closed.

The lid is not a replacement; it is the one and only lid ever applied to the stein. However, its application would

not have been done within the Schierholz factory. This stein was likely custom ordered with an all-pewter lid, either by a retailer or the end customer. As such, the lidless stein would have been sent by Schierholz to a finishing shop for the application of its all-pewter lid. Perhaps it was destined for the engraving of an inscription or a society emblem that never happened.

Both Ron and David said they had never seen this stein with an all-pewter lid.

As to its value relative to one with an inlaid lid, collectors with a focus on skull steins might well find it to be a must-have item worth a premium, others perhaps not so much. But that's a purely rhetorical question. I think having a variation of a Schierholz stein of which neither Ron Fox nor David Harr have seen any other examples is pretty cool, so you can bet it won't be going on the auction block any time soon.

Reference

1. Loevi, F. *Bohne Skull Steins*, et al, *Prosit*, September 1999.



Seeking Nominations for Master Steinologist

Nominations for the Master Steinologist are requested from any chapter or SCI member. Nominees must be a current member of SCI in good standing. The criteria for this prestigious award is given below.

The nominee must:

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

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

Send all new and updated nominations to the Chairman of this year's Master Steinologist Selection Committee:

Jerry Berg
4725 Shattalon Circle
Winston-Salem, N.C. 27106-1823
JerryJBerg@AOL.Com

Nominations are due by April 15, must be in writing, and must include the name and qualifications of the nominee, and the name and address of the nominator. Forms are available for printing on the SCI website in the **MEMBERS HOME** area, under SCI Business Records.

Mettlach at the AMOCA Museum - Part 5a

Mettlach Artists, Motifs and Styles

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

This is part 5a in a series of articles describing 19th Century German history, culture and folklore and the artists, motifs, styles and techniques of the Villeroy & Boch firm at Mettlach (VBM) using items from the Wilson Mettlach Collection at the American Museum of Ceramic Art (AMOCA) in Pomona, CA.

Parts 5a and 5b will discuss VBM styles in chronological order from Medieval to Modern; the VBM artists who used and/or originated them; and the motifs those artists used. Art styles as discussed here should be classified as European; Asian, African, Persian, Middle Eastern etc. overlapped only minimally with some notable exceptions in the modern era.

Ludwig Foltz II (b. 1809 Bingen - d. 1867 Munich) was the first major VBM artist and designed in the 1840's well into the 1860's. One of the first styles he used is considered as *Medieval* which generally covers the time period from a few hundred years BC up to ca. 1700 AD and which was dominated by Christian themes. Figure 1 shows his design of VBM Pokal #43 entitled "Wedding Feast at Canaan" where Jesus is said to have miraculously turned water into wine for the guests. The dark example is a Proto-Mettlach from the 1840's and the lighter successor evolved from the 1850's, but didn't make it to the 1885 or later VBM catalogs. This scene has been



Figure 1a – Painting by Tintoretto ca. 1545

"Wedding Feast at Canaan"

David Mathews, Copyright: (c) 2015 Isabella Stewart Gardner Museum, Boston

painted numerous times in the past (fig. 1a) and is often confused with scenes painted of the "Last Supper".

Foltz also designed the Cologne Cathedral Pokals #231 (fig. 2) and the beakers #33 (fig. 3) (Prosit 3/2002 and 9/2002.). The style of these was Renaissance and was representative of art of the time period from 1248 when the current Cathedral was restarted after the first one burned down. The Pokals were



Figure 1 – VBM Pokal #43 by Ludwig Foltz II
"Wedding Feast at Canaan"



Figure 2 - VBM Pokal #231 by Ludwig Foltz II
The Cologne Cathedral Pokals

made for the 600-year anniversary of that event, but had too much handwork to be mass produced. Then the much less expensive beakers were produced and sold by VBM with most of the profits going toward completion of the re-construction of the Cathedral. The beakers were so popular that they were copied by other manufacturers in the Westerwald and Regensburg.

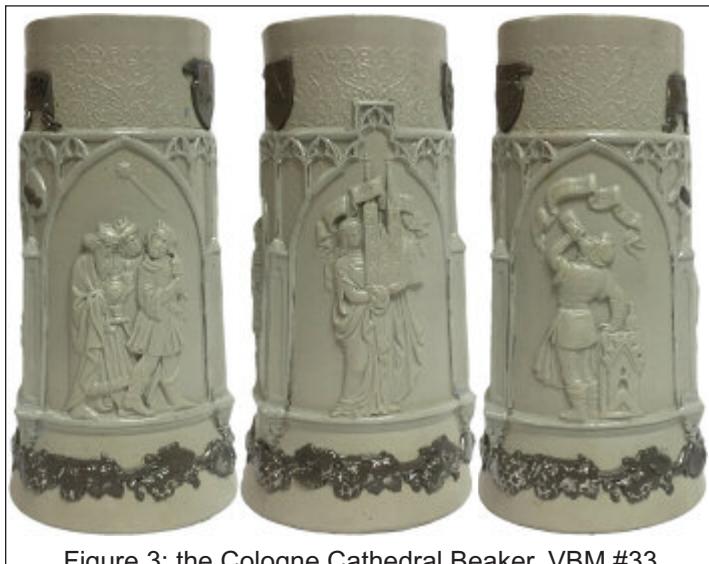


Figure 3: the Cologne Cathedral Beaker, VBM #33

Foltz used the same beaker format to honor “Blind King John of Bohemia” who died at the Battle of Crecy on Aug. 26, 1346, and whose remains through a series of extraordinary events wound up in the vaults at Mettlach for a time (*Prosit* 12/2004; 6/2005). As seen in figure 4, the beaker was designed after a statue of King John by the famous artist, Carl Friedrich Schinkel, which was erected on site at Mettlach in 1838. Knights in armor were introduced into Medieval art during the Crusades and the date for this design comes not much later. The beaker was given to guests attending a commemoration



Figure 4 - Blind King John of Bohemia
Left: VBM beaker (no number) by Ludwig Foltz II
Right: The Schinkel Fountain statue at Mettlach

at Castel on Aug. 26, 1846, the 500th anniversary of the Battle of Crecy and King John’s death. (Not shown in figure 4, the beaker also includes armorial devices honoring attendees of the Hohenzollern and Wittelsbach families.)

Following the theme of knights in armor, Foltz designed the stein in figure 5 featuring the legend of St. George slaying the dragon that was preying on young ladies in Cappadocia. Although the legend starts in the late 3rd century AD, the design captures the Christian theme, knights in armor and Rococo style scroll work.



Figure 5 - A proto-Mettlach Foltz-designed stein
St. George and the Dragon

Most of Foltz’s motifs had figures doing some kind of activity and this is exemplified in the VBM Tobacco Jar #116 (fig. 6) which is in the Baroque or Rococo style and brings us up thru the mid 1700’s. These styles are exemplified by intricate scroll work and gargoyles, leading us to the next artist.



Figure 6 - VBM Tobacco Jar #116
Baroque/Rococo style by Foltz II

The next major artist in chronological order of appearance at VBM was **Christian Warth** (b. 1836 Birkenfeld - d. 1890 Berlin). He was a very talented artist and designer and his Parian wares filled the VBM booth at the World Expo in Paris in 1867. He invented the Chromolith process that made VBM famous in the 1870's and was instrumental in developing the etched/incised (AKA Chromolith) wares that we're all familiar with (see *Prosit* Sept. 2021).

Figure 7 shows VBM #316, a Tobacco Jar designed by Warth that demonstrates his ability to combine exquisite three-dimensional Turkish figures with a Chromolith background. Warth was able to design and exhibit numerous Chromolith wares for VBM in the 1873 World Expo in Vienna. These new and elegant wares brought fame to VBM and caught the attention of the American market.

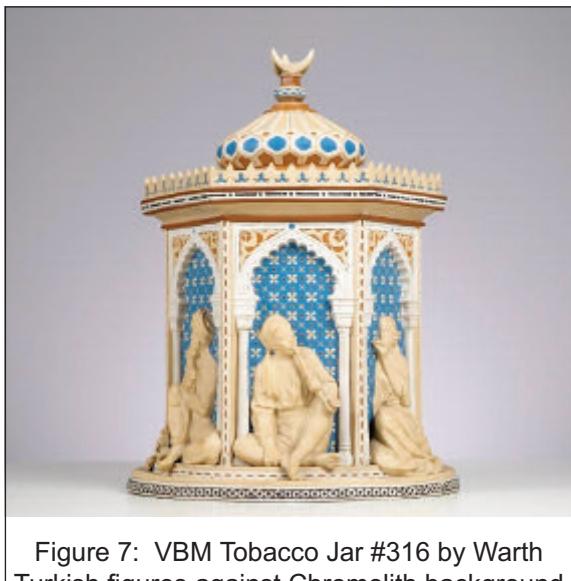


Figure 7: VBM Tobacco Jar #316 by Warth
Turkish figures against Chromolith background

A number of Chromolith pieces appeared in the 1885 Mettlach catalog; a few were still offered in the 1899 catalog, but none in later catalogs. All were pieces like plaques and plates which had nearly flat or slightly, but uniformly curved surfaces. All of the *echtes Chromolith* (true Chromolith) wares are numbered from ca. 830 to 895, and there are no true Chromolith steins. The elegant VBM ewer #836 (fig. 8) is the only true Chromolith item known that comes even remotely close to being a (serving) stein.

Figure 9 offers a direct comparison of several examples of VBM plaque #834. While the main differences in these Chromolith pieces seem to be in the peripheral features and colors, the shard shows that even the main scene can have detectable differences.

The vases seen in figure 10 are good examples of the complexity and artistic merit of Chromolith wares. They required considerable handwork, which of course increased the cost. Such pieces were only affordable to the very wealthy, and they were undoubtedly intended as decorative rather than utilitarian in nature.



Figure 8: VBM Chromolith ewer, #836



Figure 9: VBM Chromolith Plaque #834



Figure 10: VBM Chromolith vases, #832 and #835

Since Warth was instrumental in the development of the etched/incised wares, it's no wonder that he designed at least 28 steins numbered between 1146 and 1941 in a variety of sizes and styles and sometimes with other artists whom he might have supervised. He also designed about a dozen plaques.

Figure 10 shows VBM half-liter stein #1932 together with VBM 2.1 L. pitcher #1916, an unusual form, both with an etched/incised scene titled *altdeutsche Zecher* (old German exuberant drinkers). Panels on the side of each express the sentiment

Ein Glas beim Freund ist gut gemeint.
A glass with a friend is well meant.

Fig. 10: Left, VBM Etched stein #1932
Right, VBM Etched master stein #1916



Figure 11 is a one-liter "tapestry" style stein, featuring an etched scene of a student drinking. The verse is

Wirft uns das Bier auch nieder, Wir trinken Morgen wieder.
Even if the beer throws us down, we'll drink again tomorrow.

Figure 11: VBM 1 L. stein #1756

Tapestry style,
student drinking



Figures 12-14 show three relatively rare 0.5 L. etched steins by Warth: Scenes of Mettlach on the Saar River #1723; Feuerwehrmann (Fireman) occupational #1724 with the fireman's motto *Einem für alle, alle für einem* (One for all, all for one) and the Jockey occupational #1733.



Figure 12: VBM Etched stein #1723
View of Mettlach on the Saar

Figure 13 - VBM Etched Stein #1724
Fireman's Occupational



Figure 14:
VBM Etched stein #1733
Jockey Occupational

Heinrich Schlitt (b. 1849 Wiesbaden - d. 1923 Munich) was arguably the most popular of the VBM artist/illustrators and his whimsical creations have entertained audiences of all ages to this day. His works not only appeared on beer steins and plaques, but also in paintings and a famous mural (fig. 15) adorning the *neues Rathaus in München* (New Town Hall in Munich) (Prosit June 2002). The scene humorously shows animated beer steins in a battle with champagne bottles, thought to represent Germany and France in the Franco Prussian War of 1871 which united Germany. Most of Schlitt's works were imaginative and fanciful in nature, featuring gnomes, pixies, fairies and fairy tales, legends, humanized animals, animated steins etc.

Although Ludwig Foltz II was the first to come up with animated steins, his had only legs, with handles serving as arms. Schlitt's later animated steins had both arms and legs. Figure 16 shows his version on the 4.5L PUG beer Stein 1059/2488 along with other animated cards, dice etc.



Fig. 16 - *Der verlassene Stammtisch*
The deserted regular's table



Figure 15: Schlitt mural in the *neues Rathaus in München*
Wenn Wein und Bier sich bekriegen, Wer wird siegen, wer wird unterliegen?
When wine and beer do battle choose, Who will win and who will lose?



Figure 17: VBM #2092

Schlitt used animated steins on many of his works. Figure 17 shows one on the lid of VBM Stein 2092 along with the main scene of a gnome as a night watchman setting the town clock after the night's festivities.

Schlitt is most well known for his depictions of gnomes. Gnomes are fictional to most adults and are shown as smaller than dwarfs but larger than pixies. Figure 18 shows gnomes amid mushrooms which establish their relative sizes, and the even smaller pixies can be seen looking on. Pixies with butterfly wings are also shown in the Night and Day plaques in figure 19.



Figure 18: VBM plaques #2697 (left) and #2698 (right)

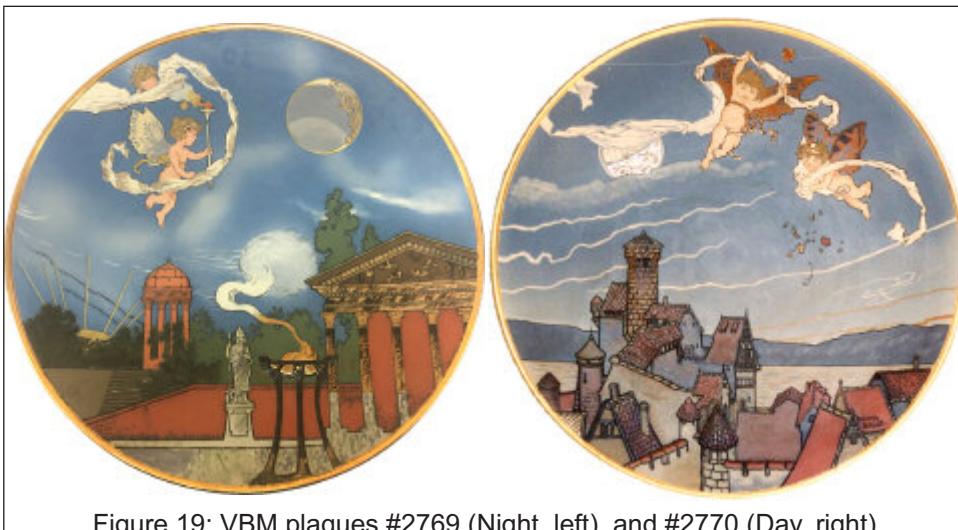


Figure 19: VBM plaques #2769 (Night, left) and #2770 (Day, right)

Schlitt also humanized woodland animals. VBM PUG 1909/1038 depicts frogs in a pond basking in the sun and quaffing beer from steins filled at their own private cantina (fig. 20).

Legends like that of Gambrinus Rex (fig. 21) were also in Schlitt's repertoire. The humor here was in the chauvinistic scene and the text:

*Auch wenn die Anderen alle schwanken
dein Thron steht fest und ohne Wanken.*

Even though the others all tremble,
your throne is steady and does not sway.



Figure 21: VBM 2107

Schlitt also employed an Etruscan art form which was contemporary with the Greeks with whom they interacted centuries before the Christian era. Again he was able to add humor to his designs in these two Etruscan style steins intended as jokes. Both of the steins use what at first glance seems to be Latin inscriptions, but which in reality are phonetic spellings in 19th century colloquial German. Figure 22 is VBM stein 2191 which depicts a military joke: a Roman Centurion standing guard knows he'll be in trouble if his commander catches sight of Kathy hiding in the guardhouse. Figure 23 is VBM stein 2192: two toga-clad Romans wearing German student *Mützen* (caps) approach a third figure who is about to tap a fresh keg. Translation: "Do you hear anything? Xaver is tapping a new keg. I'll drink one more Mass (liter)."



Figure 20: VBM PUG 1909/1038



Figure 22: VBM 2191 - Military joke



Figure 23: VBM 2192 - Student joke

Jean-Baptist Stahl (b. Oberbetschdorf 1869 - d. Mettlach 1932) was active at Mettlach from 1895 to 1931. He is credited with inventing the Phanolith wares for VBM which were modeled after the famous Jasperware developed in England in the late 18th C. by Josiah Wedgwood. Several stages of research were needed before Stahl arrived at the final translucent Phanolith wares which were given VBM numbers in the 7,000's (Prosit June 2021). The motifs on most if not all of Stahl's pieces were either taken from Greek mythology or based on 19th C. peasant life.

Stahl's early works involved entirely opaque cream-colored relief decoration on a plain background, usually green or blue. Figure 24 shows a large pitcher (#2219) with scenes of peasants making music, singing and dancing. The text reads *Tanz und lustig Lied macht ein froh Gemüt!* (Dance and a cheerful song make a happy mood!).

One step closer to Phanolith, the next phase has been called "cameo" for its translucent or semi-translucent white figures on a plain, opaque usually dark blue or green background. The stein in fig. 25 (#2634) honors famous poet Josef Viktor von Scheffel (1826-1886), pictured at the top of the arch above the center scene. The three scenes surrounding the stein are taken from von Scheffel's famous series of *Rodensteinliedern* (Rodenstein Songs), including "Perkeo" (left side), the legendary dwarf of Heidelberg castle; "Rodenstein" (center), a very serious drinker who donates an entire town to Heidelberg University; and "Hildebrand and Hadubrand" (right side), the tragic father and son warriors.

Stahl's cameo scenes on VBM punch bowl #2806 (fig. 26) were incorporated within an overall etched Art Nouveau design, perhaps with the help of a student or a coworker. One side shows



Figure 24 - VBM #2219, relief, design by J.B. Stahl



Figure 25 - VBM #2634, cameo, design by J.B. Stahl



Figure 26 - VBM punch bowl #2806, cameo and etched, design by Stahl

Poseidon, Greek god of water, with a brewer's paddle instead of his usual trident, while fish-tailed cherubs bear signs labeled Johannisberg and Rüdesheim, two cities on the Rhine

River. On the other side, Poseidon's wife, Amphitrite, is served grapes and other fruit by cherubs from Brauneberg and Bernkastel, both on the Mosel.



Figure 27 - VBM Phanolith wall plaque by J. B. Stahl

Fig. 28



Finally, Stahl arrived at a true translucent Phanolith by using soft paste porcelain for the entire piece. The depth of the relief, and hence the translucency, was refined by hand using scraping tools, much as in the creation of lithophanes. There are no phanolith steins, but figure 27 is an elegant wall plaque with a Trojan War scene.

Figure 28 (left) shows a magnificent Phanolith clock (#7013) with peasant scenes representing the passage of time.

Figure 29 compares cameo and Phanolith versions of a plaque with a scene from the Trojan War. The cameo version (left) is a completely opaque, molded piece with the green background painted in. The later,

true Phanolith version (right), has sometimes been found incorrectly marked as #2443 (cameo). Just looking at this illustration it is easy to see why even very knowledgeable Mettlach collectors sometimes have difficulty telling one from the other unless viewed together.

We would be remiss not to mention that Stahl designed and signed a pair of spectacular Faience style plaques, one of which (#5231/2274) is shown in figure 30 with a scene called *Der Geiger* (violin player) after Gérard Dou (1613 - 1673). Stahl adapted his own slightly different version of the low relief lower scene and an unknown artist painted the primary scene in the popular blue/white Delft style (Mettlacher Turm #110 July 2014).

That concludes Part 5a of this series of *Mettlach at the AMOCA Museum*. I extend thanks to Anna Sanchez, Collections Manager at AMOCA for photographs of items from the Robert Wilson Mettlach Collection, to Walt Vogdes for his careful and thoughtful editing, and to Horst Barbian for his knowledgeable assistance. Part 5b will deal with VBM artists Otto Hupp, Fritz Quidenus, Franz Ringer, Ludwig Hohlwein and selected others.



Fig. 29

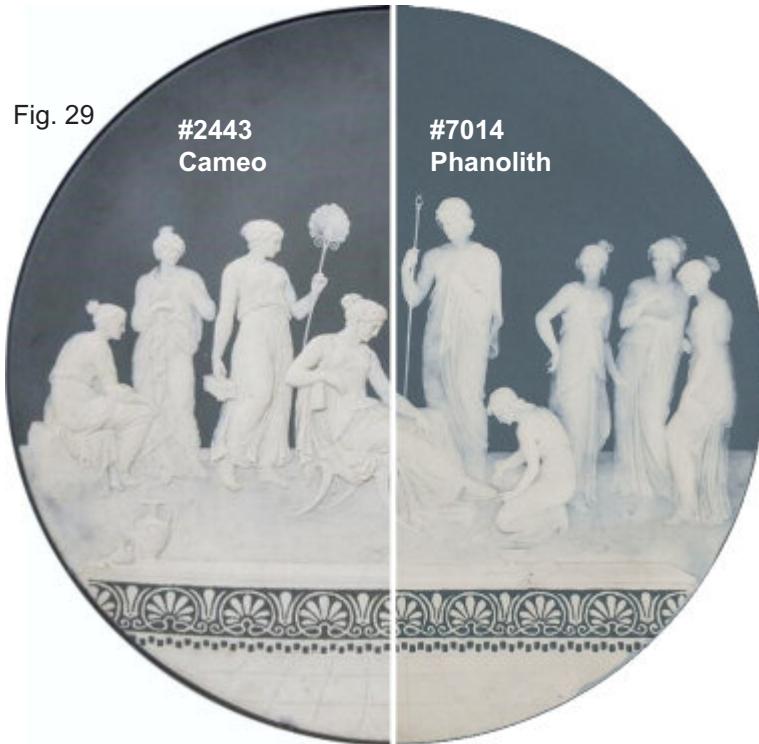


Fig. 30



Dating a Hofbräuhaus Stein

By Walter Swett

Dixie Steiners



1a



1



1b

Here is what I consider an attractive, ½ liter brewery stein from the Hofbräuhaus in Munich, manufactured by the firm Merkelbach & Wick, circa 1920.

Picture 1 is a color image of the Hofbräuhaus with the HB crest and the saying "Erinnerung an München" which translates to *In Remembrance of Munich*. The image of the Hofbräuhaus continues onto both sides. On the right side, Picture 1a, is the inscription "Hofbräuhaus-Hof" and on the left, Picture 1b, "Kgl. Hofbräuhaus." The main Picture of the pewter relief lid, Picture 2 is of the statue "Bavaria", located at Ruhmeshalle or Hall of Fame, where she overlooks the Theresienweisse, the site of the annual Oktoberfest. To Bavaria's right are the steeples of the

Frauenkirche and to her left, a continuation of the Munich skyline. The lid has a five pin, open hinge that is topped with a lion thumblift as seen in Pictures 3 and 4. The stein was manufactured by Merkelbach & Wick as evidenced by the "MWGr" mark found on the bottom of the stein.

Like most, if not all stein collectors, I always try to find out as much as possible about my steins and try to pin down their date of manufacture. The first clue as to the age of this stein comes from the inscription found on the left side "Kgl. Hofbräuhaus." "Kgl." Is the ab-

breviation for the term "Königlich" or royal. The Hofbräuhaus was founded in 1589 by the Duke of Bavaria as the official royal brewery. It remained the Königlich Hofbräuhaus until October 1939, when its 350th anniversary was celebrated and the name was changed to the Staatliches Hofbräuhaus, or the government owned court brewery.¹ We now know it dates to no later than October 1939. The next clue can be found on the bottom of the stein with the manufacturer's mark "MWGr" which was used by the firm Merkelbach & Wick of Grenzhausen from about 1879-1921.² Our third clue here is the 5 pin, open hinge that came into wide use about 1895.³ Based on this knowledge, we can safely say this stein was manufactured sometime between about 1895 and 1921, but with a little more re-

We'll be looking for you at the SCI Convention in Charleston, SC, in August!



After two years of COVID-induced disappointment, we're cooking up plans for a get-together in Charleston, SC. Founded in 1670, the South Carolina port city is defined by its cobblestone streets, horse-drawn carriages and pastel antebellum houses, particularly in the elegant French Quarter and Battery districts. The Battery promenade and Waterfront Park both overlook Charleston Harbor, while Fort Sumter, a federal stronghold where the first shots of the Civil War rang out, lies across the water. Watch for breaking details on the SCI website, or in your mail box in coming weeks,



search, we can perhaps narrow this window even further.

I checked my reference book "Historische Bierkrüge Münchner Brauerein" by Walter Mück. This book has hundreds of photos of beer steins and their lids from Munich breweries. Although I did not find this exact stein,

photograph 252 (page 63), shows a 1-liter souvenir stein with a two-tone image that is the same as the full color image on my stein and Photo 283 (page 67) shows a Bavarian Lion thumblift on an HB stein that appears to be the same as mine. Both items are dated to circa 1920. Based on this research, I feel very confident my stein dates to circa 1920. I would be interested to know if anyone can provide additional information on this stein or provide any other tips for dating HB steins.



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Seeking Nominations for the Jack Heimann Service Award

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

Criteria to consider:

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

Nominations should be sent to the Executive Director of SCI:

Steve Steigerwald
107 Michelle Dr.
Jericho, NJ 11753-1831
sassteins@aol.com

Nominations are due by April 15, must be in writing, and must include the name and qualifications of the nominee, and the name and address of the nominator. Forms are available for printing on the SCI website in the **MEMBERS HOME** area under SCI Business Records.

A Rare Bavarian Quartermaster Detachment Stein

By Ron Hartmann
St. Louis Gateway Steiners



1a



1b



1c

It was 2002 and my interest in regimental steins was already firmly established. My buying guide was from having contact with Master Steinologists Ron Heiligenstein and Peter Meinlschmidt along with what was learned from their publications. Steins were purchased either through auction or what could be found on eBay. My Quartermaster Detachment Stein in this article was found on eBay in 2002. Thanks to the bidding competition at closing, my win ended up being the most expensive Stein purchase up to that time, but no regrets. (Pictures 1a, 1b, 1c)

The Stein was originally purchased by Reservist Wischang who served in the 2nd Company, Quartermasters Depot attached to the II. Bavarian Army Corps (2. Cp. Corps = Bekl-Amt des II. Armee = Corps) attached to the

II. Bavarian Army Corps from 1912-1914, garrisoned at Würzburg. Peter Meinlschmidt explained that the Bavarian Army Corps initially had two Clothing Depots *Bekleidungs-Amt*, one for the I. Army Corps in Munich and the other for the II. Army Corps in Würzburg. Both were established 1 October 1898. In 1900, a third was established for the III. Bavarian Army Corps. Previously, its Clothing Depot, was supplied by the other existing depots. Peter added that usually the 1st and 2nd companies of a Clothing Depot exclusively consisted of shoemakers or tailors.

This beautiful piece is a ½ liter porcelain Stein made in the footed “tree branch/Jäger type” style with prism top and rampant Bavarian lion thumblift with a Stanhope set in the head.

The front decoration of the Stein (Pic-

ture 1b) begins with the saying: *Wer weiß, ob wir uns wiedersehn, am kühlen Mainesstrand* (Who knows when we will see each other again, at the shady banks of the Main River). Below, a lion symbolizing Bavaria, stands in front of a stone memorial with the words “*In Treue Fest*.” A medallion picturing King Ludwig III of Bavaria is centered at bottom, flanked on either side by the white-blue flag of Bavaria and the black-white-red Imperial flag.

The left side panel (Picture 1a) shows a happy reservist heading home. Overhead reads: *An Würzburg will ich denken u. an die 2. Comp., Die Mütze will ich schwenken der ausgestandnen Müh* (I will remember Würzburg and the 2nd company and will wave my cap in remembrance of the hardships sustained). Below: *Hoch lebe die Reserve* (Long life to the reservist).



2



3

The right side panel (Picture 1c) pictures three happy reservists in a tavern being served beer by a beautiful barmaid. Two raise their steins (while one holds the barmaid's hand), the third raises his pipe as they toast life. Overhead reads: *Brüder, stößt die Gläser an, es lebe der Reservemann* (Comrades, let's clink our glasses, long live the reservist). Along the bottom of the stein reads: *Erinnerung an meine Dienstzeit* (In remembrance of my service time).

The scene under the prism top (Picture 2) shows Würzburg viewed from across the Main River, the Marienburg Castle tops the hill in the background. The lithophane (Picture 3) is called *tränenreicher Abschied* (Tearful farewell), one of many variations of this scene. The large roster of 120 names is unique, being printed in "newspaper style" along the top rim of the stein.

It would seem difficult for the decorator to apply the transfer of these scenes to this style of this "tree branch" stein since the stein has a very uneven, relief body surface. The decorator/distributor's name and address, K. Eberlein & Co., Würzburg, Neumannstr. 8., is shown on the inside face of the stein's base (Picture 4). Chris Wheeler (www.steimarks.co.uk) recorded this company and notes that they are known to have been actively involved in the production and/or distri-



4

bution of regimental steins around 1912.

Searching for more written information on Bavarian Army Clothing Depot steins, an article was found by Art Hechler titled: "Regimentals, E-bay & SPAM" (*Prosit* December 2004). It featured a stein from the same unit garrisoned at Würzburg, as my stein, but dated 1908-1910. Ron Heiligenstein illustrates a stein similar to my stein, #222, p.249, and a third example can be found in Siegmund Schaich's book on Regimental Steins, p. 649, both dated 1911-1913. The only quartermaster stein of the 1st Company was found in Major John L. Harrell's 1979 first edition of his book on Regimental Steins, again with service dates of 1911-1913. It is interesting to note that Reservist Wischang's time of active duty, 1912-1914, was as regimental steins were being phased out. War had already broken out in Europe by 1914. Ludwig III pictured on the stein had recently been designated King of



5

Bavaria in on 5 November 1913 as shown with the medallion on Wischang's stein documents (Picture 5).

There must be other examples of quartermaster steins in SCI members' collections. It would be interesting to learn about these and to share information regarding them. I'm on the membership list and would love to hear about your stein.

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Photos From the Road

Fifty-ninth Installment

By Ron Fox
SCI Master Steinologist

This segment starts out with steins from the Les Paul collection. Les has a large varied collection containing three different categories, miniatures, characters and faience steins. We will show some examples from his more than 700 faience steins.

On this first page, they all will be faience steins from Austria. The top row starts with one featuring a double headed eagle with crown.

Next stein is an occupational, depicting a sheep and dated 1812 within a wreath.

The top row ends with a stein featuring a hunter with a rifle around his shoulder. He holds the rabbit he just shot while his dog looks on.

The next three have pear-shaped bodies (*Birnkrug*), with the first having a man carrying a basket of fruit through town.

Next is a stein designed with a well dressed man walking amongst the trees.

The middle row ends with a stein having an older woman presenting a bouquet of flowers to a young girl.

The bottom row begins with a stein decorated showing Jesus at a table having a meal with Mary and Joseph.

Next is a large 1½ L tankard-shaped stein depicting two Arabian men with a mosque-like building in the distance.

This page ends with another 1½ L tankard-shaped stein depicting a well dressed man on horseback holding his sword.





Recognizing Austrian faience will take learning their traits and differences from German faience. Their colors, shapes and decorations stand out. One dominant trait is that the underside of the base never has any tin glaze on it. You see only the natural clay color. It would be odd to see a German faience without some tin glaze on the base.

Like the previous page, these are all Austrian faience steins. The top row begins with one depicting a riderless horse galloping with saddle and reins.

Next stein features a woman reclining outdoors. It also has an interesting pattern on the upper and lower body.

The stein ending the top row has a village building scene in a dark manganese coloring. Notice the vertical ribs to the lower body.

The middle row begins with a stein decorated with a man in ethnic dress in front of a building.

The next stein has three different panels of young men with a lot of additional decoration.

The last stein on the middle row has a woman holding a Stein in her outstretched hand.

The bottom row has three steins from the Liebersdorf factory. The most unusual thing about this factory is like the Proskau factory, their decorations are all done in low fired enamels. It gave them the ability to have a full pallet of colors.

First is a stein with large colorful flowers. Notice the bright red and violet colors, impossible in high-fired oxide colors.

Next is a stein with a woman's portrait and floral design.

The last stein has three panels depicting some of the Apostles. Steins from this factory are difficult to find.

As I pointed out at the end of the last page, there are two factories that exclusively decorated in muffle-fired colors instead of the high-fired colors. This allowed the factories to have a full palette of colors, where high fired decorations did not. This page will show examples from the Proskau faience factory.

The Proskau faience factory worked from 1769-1793. Because they almost exclusively worked in muffle colors, steins from this factory are very desirable and more expensive than most other factories.

The top row begins with a man playing a violin. As you can see from this page, musicians are the most common subject matter from the factory.

Next stein depicts a man playing a large bass stringed instrument. You can easily see how similar the colors are from stein to stein.

The top row ends with a man playing a clarinet type reed instrument.

The middle row starts with a well dressed man walking holding a stick.

Next is a stein featuring a man playing an oboe wearing a jester's cap.

The middle row ends with a man playing a trombone as he walks along.

The bottom row begins with a man walking outdoors wearing a hat.

The next stein shows a couple walking arm in arm.

The last stein on this page is decorated with a man wearing a back pack and holding a goblet.





This page begins with three Faience steins from the Durlach factory.

The first stein was made for a worker within the taylor occupation who specialized in socks and gloves. It is dated 1764.

Next stein is very unusual for this factory. It is just decorated with a floral design, instead of the usual occupational scene.

The top row ends with another occupational stein made for a man that served in the military. This factory is harder to find and more expensive.

The middle row displays three steins from the highly respected Koln faience factory. Their usual scenes were depictions from the Bible. The first stein features Anna the Prophetess with Jesus. According to the Gospel of Luke, she was an elderly woman who prophesied about Jesus at the Temple of Jerusalem.

The decoration on the next stein shows John the Baptist baptizing Chris, a most important event within the Christian faith.

The middle row ends with Adam and Eve being tempted by the serpent. We all know how that turned out.

The bottom row begins with an example from the Friedberg factory. One of the more difficult factories to find steins from. It has a nice floral decoration in blue.

The next stein is also very rare. It is Swiss made from the Winterthur factory and features a floral scene.

The last stein on this page is from the Frankfurt Oder factory. The decoration is floral done in a dark manganese color.



The Villeroy & Boch Mettlach factory was always on the cutting edge of changes in art and decorating styles. When Art Nouveau and Art Deco became very popular, Mettlach incorporated these art styles into their production line. This page will show some examples they made.

The top row begins with mold number 3243 and its very distinctive design.

Next stein is mold number 3244. The wavy line and dot pattern is very attractive.

The top row ends with mold number 3242. A collection of these Deco steins would be awesome.

The middle row begins with mold number 2892. It features a floral design of hops.

The next stein is mold number 2802 and is decorated with a wheat design, one of the main ingredients in beer.

The middle row ends with mold number 1903, another variation of a hops design.

The bottom row starts with mold number 3241. It has a verse in stylized letters and diamond pattern.

The next stein is mold number 2903. Like the stein in the middle of the page, it has a decoration in a wheat design.

The last stein on this page is mold number 3246. Another awesome Deco design.





Each one of these steins have inlay lids with a matching design to the stein body.

In porcelain character steins, Schierholz and Bohne are the most desirable and expensive. When you talk about pottery character steins, Diesinger characters steins lead the way. Their designs are simply fabulous, as you will surely agree after examining the Diesinger steins on this page.

The top row begins with a stein of a well dressed woman wearing a hat. She is two liter in size, as most on this page are.

The next stein is very difficult to find. It is a large mother cat holding her kitten against a pillow.

The top row ends with a stein in the shape of a crowned king holding his full beer stein.



The bottom row begins with another king except this one is wearing a barrel and holding a verse in a shield. The lid is different from the other king stein.

The next stein was made as a souvenir for the city of Munich. It is a large Munich child. It has the rare measles design on her robe.

The last stein on the page is similar to the first one in this bottom row. It is a ram wearing a barrel and holding a verse in a shield. Notice his hoofs, two at the upper portion of the barrel and two at the lower.

These large Diesinger characters are getting harder to find. If one comes your way, snag it.

At our last Northern California stein club meeting, a fellow member, Scott Mitchell, brought over a dozen of his Creussen steins for discussion. What a treat this was for everyone. While talking with him afterwards, I learned he also had a group of Annaberg (Dippoldiswalde) steins. I made an appointment to go and see them and get photos for this segment.

Like Creussen, this 17th century factory decorated their steins with bright enamels. Because of this similarity, they are often confused as Creussen.

The top row begins with a short wide one liter body. The upper and lower body is decorated with what I call a tomato design.

Next stein is very similar only the body is taller and more narrow.

The top row ends with one similar to the first in size and decoration, only you have the addition of the royal couple.

The middle row has another stein similar to the first one, but this one is void of enamel and in place of that is a gilded decoration.

The next stein is round in shape and features an enameled heraldic shield.

The middle row ends with another round body stein. It is called a *Kugel* after the ball they use in bowling.

The bottom row starts with one of this factory's rare bodies. Instead of having a black glaze beneath the enamel decoration, it has a light blue glaze. This variation is very desirable to early stoneware collectors.

The next stein is two liters in size. The diagonal design is simply wonderful.

The last stein on this page is short and wide. It is attractively decorated with a large royal couple. Great factory.





Many years ago I began collecting fireman occupational steins. Through the years I have purchased 80 different examples. I shared some of them a couple of years ago. The interesting part of this collection is how diverse they are of manufacture. On this last page I will show some of my most recent finds.

The top row starts with a stoneware stein from the Wick-Werke factory. The POG scene has fire fighting equipment and is named to Herr Pfuhl.

The next stein is also made of stoneware and is from the August Saeltzer firm in Eisenach. I was thrilled to find this one.

The top row ends a character stein made of porcelain. The figural inlay lid is a fireman seated with fire buckets.

The middle row begins with a pottery stein from the Marzi & Remy factory. I love the figural fireman helmet inlay lid. I already had this stein, but it was not in color like this one. They make a nice pair.

The next stein is made by the Diesinger factory. The threaded relief decoration shows a fireman in front of an early tow pumper.

The middle row ends with a stein from the Merkelbach & Wick factory. The POG scene is of a fireman blowing a bugle with a home on fire in the background.

The first stein of the bottom row was made by Marzi & Remy. It features a POG scene of crossed axes and helmet within a wreath. It also has a music box base.

Next is another Marzi & Remy. The standing fireman holding a fire hose is the most common scene on these steins.

The last stein in this segment was made by Gerz. With the fireman implements it says *Gut Schlauch!* or Good Hose.

This completes another Road series installment. Contact me if you wish to see some of your steins in a future issue.



Woman with Fan An American Belleek Stein

**By Salvatore Mazzone,
Florida Sun Steiners**

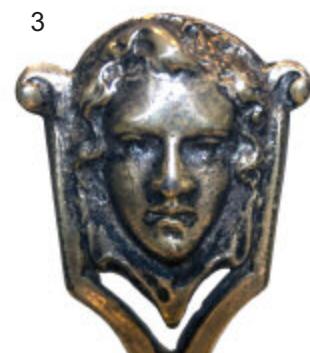
My article in the September 2021 issue of *Prosit* described a c.1898 American Belleek stein in my collection that commemorates the controversial New York Third Panel Sheriff's Jury. I have one other example of American Belleek, and it is the only one of its kind I have ever seen (Picture 1).

It is a 1-liter, matte-glazed stein decorated with a portrait of a woman holding a fan. It is relatively light-weight and quite translucent when a light is shined into its interior, characteristics consistent with the thin, feldspathic bodies of American Belleek. The decoration is most likely a transfer, although I can't be certain it is not hand painted; I can discern neither brush strokes nor the matrix of dots found in printed transfers. There is no signature to be found anywhere on the stein and the bottom is unmarked.

It has a sterling silver lid, top and bottom rim overlays, and handle. The bottom overlay is marked "999/1000 Fine S2483 Gorham Mfg Co." The inside of the tang bears the Gorham logo and the designations "S2483" and "Sterling". According to the *Online Encyclopedia of Silver Marks, Hallmarks & Makers' Marks*, this particular marking indicates the date of manufacture to be the last quarter of 19th century.

In the rear of the stein, beneath the handle, the bottom silver overlay is decorated with the image of a lyre and an Asian-appearing fan (Picture 2). I am inclined to interpret the lyre as a symbol of music, yet caution needs to be exercised since the lyre is also a symbol for wisdom, harmony, union of cosmic forces, love and devotion, and success and prosperity. The Asian-appearing fan suggests an Asian influence may also be at the root of this stein's creation.

The thumblift is formed as a woman's face with tears in her sad eyes and lips



contorted into a serious frown (Picture 3).

These things, in combination with the raised curtain effect of the top silver overlay, scream "**Theatre**" to me. And the portrait on the stein's body is certainly consistent with that, either as a scene from a stage production or as the scene of a young lady at leisure during intermission at the theatre or at an after-performance party.

Clearly, Gorham did the silver work, but who made the body? Because of the alliance that existed between Gorham and the Ceramic Art Company (CAC) between 1889-1896, my first thought was that the stein was made by CAC

and sold to Gorham for finishing. But research indicated that CAC seemed to always mark the bottoms of their steins; if this is the case, it would rule out CAC as the maker. According to *Stein Marks*, Gorham also procured steins from Villeroy & Boch-Mettlach and Marzi & Remy, but neither of these makers produced American Belleek. Of course, Gorham may have acquired steins from other sources as well.

As usual, when stumped in my stein research, I sought insights from experts in the field.

Jim Sauer, who has written a comprehensive history of American Belleek steins published both in *Prosit* and in

The Beer Stein Library, had never previously seen the stein and was apologetic about not being able to offer much help. He expressed doubt that the stein was made by CAC, "as that company generally marked their products", but felt that given the link between Gorham and CAC he could not rule that out.

Stuart Steggall, a big-time collector of American Belleek, had contacted me after reading my afore-mentioned American Belleek stein article in *Prosit* and we had been having an email dialog. Stu, who has authored two comprehensive *Prosit* articles on American Belleek, also had never previously seen the stein, but working from the photo and information I emailed him, he was comfortable that the stein was likely American Belleek and the image likely a transfer. He was quite adamant that, "*Since this stein is unmarked, it is not C.A.C. Lenox produced.*"

Walt Vogdes, who manages the SCI website's monthly "Featured Stein" column, and has authored many *Prosit* articles, was yet another expert who had never before seen the stein or its image. He felt that both the woman and the decorations on the fan she is holding looked Asian. Coupled with the raised-curtain effect around the upper rim and the bamboo-appearing chair spindles behind the seated woman, he said, "*Every time I look at this, I think 'The Mikado,'*" a Gilbert and Sullivan

operetta set in Japan that opened at London's Savoy Theatre on March 14, 1885 and in the U.S at New York's Fifth Avenue Theatre on August 19, 1885. Perhaps, but it's not clear to me that the woman on the front of the stein is Asian. And, given that the face on the thumblift is more indicative of a tragedy than a comedy, I'd be more inclined to think the decoration on the front of the stein might more likely be Cio-Cio-san from *Madama Butterfly* than Yum-Yum from *The Mikado*. But both of these characters are always portrayed in traditional Japanese garb, while the woman on my stein is dressed in European clothing. Violetta from *La Traviata* would fit the image, although neither the character nor setting is Asian.

I can be a real pest when doing stein research, so I also contacted Les Paul and Ron Fox.

Les had never previously seen the stein. He said, "*It is a very attractive stein of top quality,*" but was unable to shed any light on my stein's mysteries.

Like everyone else I canvassed, Ron also had never previously seen the stein. He felt it was a special piece and that even though unmarked, it was "*90% likely the stein was made by CAC, 10% by one of the other handful of American Belleek makers that were in the Trenton, N.J. area in the late 1800s-early 1900s.*" Interestingly, like

Walt, Ron and his wife both strongly felt the woman in my stein's portrait appeared to be Asian.

I find it quite interesting that none of the experts I contacted had previously seen the stein, and I am led to wonder if it may have been a one-off commissioned to commemorate some specific theatrical event.

Scenes of women with fans have been painted by many artists in many poses in a variety of settings over the years, and I have scoured the internet searching for a match. The two I found most similar to the portrait on my stein are shown in comparison with it in Picture 4. The first is by Alfred Stevens (1823-1906), and the second by Edoardo Tofano (1838-1920). Neither is Asian and either might have been the inspiration for the decoration on my stein – or not.

Whoever its maker, whatever is represented in the scene and whoever the artist, and regardless of whether the decoration is hand painted or is a transfer, my stein is a lovely example of American Belleek and I am delighted to have it in my collection.

My sincere thanks to all who endeavored to assist me in my research. I'd love hearing from anyone having additional information they wish to share with me. My contact information may be found in the SCI Member Directory.



Picture 4 - Left to right: The stein image; painting by Alfred Stevens; painting by Edoardo Tofano.

An Unexplained Spill A Bicycle Collision

By George Schamberger
Florida Sun Steiners



This salt-glazed stein has a curious motif which I have puzzled over for a long time. It depicts two high wheel bicycles which have collided, sending one of the riders to the ground. Above the riders are the words *Du ahnst es nicht* (You didn't anticipate), indicating that the collision was due to carelessness, but we are left to ponder exactly what happened.

I finally figured it out—a fellow high wheel bicycle rider, a 19th century beauty, was standing at the side of the road. The two men were startled and distracted, with the inevitable result.



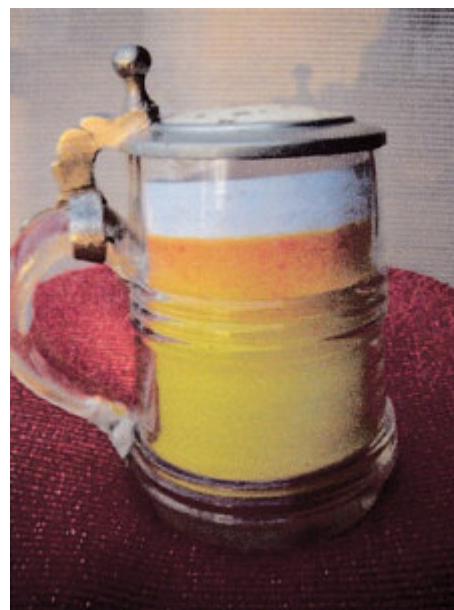
A Socio-Political Truism

This half-liter Biedermeier glass stein dates to about 1850-60. The stein itself is rather common, but the lid inlay, depicting flies caught in a spider web, is unusual. The spider sits at the center of the web, waiting for its lunch to wander by. At the bottom of the inlay is a German saying:

*Die Grossen lasst man durch,
die kleinen bleiben hängen.*

The big ones get through,
the little ones get caught.

Taking a closer look at the inlay we note that a handful of smaller flies are trapped, but two larger ones are about to escape the web.



What was true in the mid-19th century remains true today—the little ones are caught but the big ones get away.

Glücksschwein – The Lucky Pig

Randy Satterfield
Dixie Steiners



Like all countries, Germany has its share of good luck symbols. Four leaf clovers, horseshoes, ladybugs, chimney sweeps - all can be symbols of luck. The one we tend to see most on a stein is "Glücksschwein," the *Lucky Pig*. The lucky pig has been a symbol of luck in many European countries and dates back to old Nordic mythology. It was considered a sacred symbol of fertility and later, a pet of the gods. It was considered lucky since a person with a pig or pigs wouldn't go hungry in the winter. Cows can have

about one calf per year, a pig on the other hand can have twenty or more piglets. So, breeding them produces much more meat. The pig as a symbol of luck is still popular, as it is often expressed around Christmas and New Years with the gift of a marzipan pig. Another phrase associated with the Lucky Pig is "Schwein gehabt" ("got luck here" or literally "got pig").



The Glücksschwein is typically seen on steins as either part of the decoration on a Kegeling stein or as a character stein. Usually on a Kegeling stein it's not in the foreground but on the side or background. Here are three example of it in the foreground, note that all three steins use basically the same decoration, adjusted to size. All are stoneware and all are by Marzi and Remy. Picture 1 is #992 (half liter), Picture 2 is #990 (half liter), and Picture 3 is #599 (two liters).

Rheinhold Merkelbach's 1116 is the best example of specifically the lucky pig in character steins. It comes in several versions, differentiated by the central transfer. It's known to have decorations for Kegeling, cards, shooting, and billiards. I've also seen it simply saying "Zum Wohlsein" (Cheers).

The Kegeling and card versions are seen in Pictures 4, 5 and 6. Another character stein specific to the Lucky Pig is the Hanke 1260 which is a pig holding a shield with the saying "Viel Schwein viel Glück." (Much pig, much luck.) And the tradition of the lucky pig continues today as seen in these two modern character steins by Gerz in Picture 7.



So, if you ever need to rub something for luck, look around and see if you can find a pig.



Meet Master Steinologist Walt Vogdes

By Joe Haedtke

SCI: You once wrote in *Prosit* that your first “old Stein” was a glass Stein that you paid \$8 for back in the mid-sixties. Was this the Stein that started your lifelong journey?

Walt: Yes. I had collected stamps and coins like most kids in the 40's and 50's, and when I went to college and started drinking beer, I began collecting college beer mugs. A few years later some friends invited my wife and me to go Saturday antiquing (“Antiquing? What's that?”), and in the Maryland countryside I came across my first antique Stein. That started a whole new direction in my collecting interests. I don't remember my second Stein, but I know it didn't come into my hands for several years. In those days there was no internet, no eBay, and actually, no Stein auctions. If you weren't networked in with the small number of Stein dealers, Steins were hard to come by. I was not aware of SCI, and did not know any other Stein collectors, so I was limited to a very occasional antique shop find.



Walt and Betty Vogdes, 2008

SCI: How did you discover SCI, and what made you decide to join?

Walt: I was stunned one day when visiting an antique show in Hartford, CT to come across a booth with several large display cases full of Steins. That was my introduction to Gary Kirsner, who gave me information about SCI. It still took a while for me to make the connection, but in 1981 I joined. I was once again living in Maryland, and I joined Gambrinus Stein Club, not knowing what to expect. It didn't take Steve Smith long to call me and suggest we get together to talk Steins. Through the many years I knew Steve, he was one of the most open and welcoming collectors I have had the pleasure to know. And I didn't know it then, but Gambrinus Stein Club was the perfect place for me. In short order I met John Ey, Jr., John and Judy Stuart, Don Dougherty, Dick Strom and Milt Schnitzlein, all of whom became good friends and shared their knowledge and hospitality with a sense of joy.

SCI: You have held many roles in SCI dating back to the mid-80s, how did that come about?

Walt: Gambrinus agreed to host the 1987 SCI Convention in Washington, DC. Everyone in the chapter was involved in planning the convention, and I woke up one morning to realize that I was co-chairman of the convention with Dick Strom. I had attended conventions in Trier, Germany (1984) and San Diego, CA (1986) so I was learning what was involved. With the enthusiastic help of all chapter members, the 1987 convention turned out to be very enjoyable. Like virtually every volunteer organization, SCI was constantly on the lookout for candidates for office, and I was elected Treasurer in 1988. For several years I worked closely with Jack Lowenstein, Pat Manusov and Pat Jahn. Since that time I have held a variety of offices in SCI, and have taken great personal satisfaction from being able to help. After I became Webmaster for the SCI website, Ginger Gehres and John Piet were enormously helpful. During my time as Editor of *Prosit*, Ron Fox provided a great deal of wise counsel and assistance.

SCI: You have written hundreds of articles in *Prosit* on various Steins, including glass and brewery Steins, does your collection have a focus?

Walt: Initially I simply bought Steins that appealed to me, whether for their appearance, their theme or the history they presented. My friendship with Jack Lowenstein, who had adopted the alter ego of the *Münchener Kindl*, sparked an interest in Munich Child Steins. Ron Fox wrote a number of articles about glass Steins, emphasizing their craftsmanship, and that became a second area of particular interest. Student Steins became very appealing because of the color, history and romance they represent, and that led to my study of the complex history, traditions and culture of the German student associations. Lastly, as I learned about *Jugendstil* (Art Nouveau) designers and the aesthetic changes that took place in the first decades of the 20th century, I gained a deep appreciation of Steins from this era. It might sound like I am still “all over the map,” but these days my purchases are limited to special examples from one of these four categories.

SCI: Often, those new to stein collecting have a limited budget or are apprehensive of spending a lot on a stein. If you could give any advice for a new stein collector, what would it be?

Walt: I've built a fairly large collection, but I have always been sensitive to how much money I was spending. I married, raised a family and sent my daughter to a top college. My wife, Betty, was not a collector and she acted as somewhat of a governor on my purchases, but she supported my collecting and enjoyed the many friends we made in SCI. No matter what your budget, it's possible to have a nice collection that will give enjoyment.

They say that "Knowledge is power" and in that regard, I wish that every stein collector could have the good fortune that I have experienced. That begins with joining a local chapter, attending chapter meetings and attending conventions. In my first chapter I was fortunate to be able to learn from John Ey, Jr., John Stuart, Steve Smith and Jim Sauer, all Master Steinologists with wide ranging interests and expertise. Later I joined the Pennsylvania Keysteiners, where we became close friends with Dagmar and Jack Rives, Clarence and Cindy Riley, and John Hataloski, all of whom opened their homes so I could view and learn from their collections. Moving once more, I was a member of the Florida Sun Steiners where to this day I continue to benefit from warm friendships with Jim and Skip DeMars, George and Gabi Schamberger, and Albert Nemeth. I owe my appreciation of glass steins to Ron Fox and Jim Sauer, both of whom have studied the history, styles and techniques of glassmaking, and have shared their knowledge with enthusiasm. After I retired and moved west, I joined Pacific Stein Sammler where Master Steinologists John McGregor, Phil Masenheimer and Lyn Ayers further expanded my knowledge of steins. Terry Hill has been instrumental in my understanding of the Jugendstil era, and we love to share new discoveries with each other, or test each other with a vexing question. Two nicer and more helpful gentlemen than John Ey, Jr. and Bob Alutin you will not find. (Too many of the people mentioned here are no longer with us.)

Really, the best advice I can offer is to not simply sit at the edge of the pool and observe what's going on, but to jump in with a splash! I have found, over and over, that SCI members are good and generous people, eager to make friends and share stein knowledge (and quite often, a beer!). Don't be afraid to approach them with a question that has been puzzling you, or ask if you can examine a stein in their cabinet.

Lastly, build your own library of reference books. Don't let the cost of an authoritative book dissuade you; over time you will greatly enhance your knowledge—and appreciation—of your steins. The SCI website includes a Bibliography in the Reading area which lists many good books, a number of which have been written by SCI members. And the SCI Museum/Library Archives has many resources available to borrow for study or research. Follow the link for Museum/Library in the Members Home page of the SCI website.

I've had many more stein collecting friends and teachers than I could mention here. For those I have not mentioned, please excuse me and know that I am thankful for your friendship, your guidance and many shared moments of *Gemütlichkeit*.



120 Years Since the Boxer Rebellion

Germany's Sons in the Land of the Dragon

By Thomas Schreiner

Reservist steins of the Imperial Navy have always held a special attraction for collectors and lovers of German drinking vessels. Often particularly exquisite and magnificent in appearance, they immediately stand out in any collection. The beauty of these mementos is not only due to their usually very high level of design, but also to the diversity of their appearance. As such, in a naval collection you will find not only steins but glass goblets, character steins, canteens, pipes and also very rare porcelain binoculars. These contemporary witnesses not only recall various ships, both large and small, but also of the service time spent in various departments, divisions, naval battalions, the imperial naval office, foreign countries and the German colonies.

2021 marked the 120th anniversary of the end of the China War with the signing of the Boxer Protocol in September 1901. A special aura, somewhat exotic, surrounds the reservist mementos from this episode of German naval history. Their original owners sailed halfway around the world more than 100 years ago and travelled to places with peculiar customs and names like the Bay of Kiaochow, Tsingtau, Taku Forts. All of this was done for the benefit of the German Empire and to consolidate and extend its influence in an ever-shrinking world.

In order to provide historical context for Germany's military involvement in China, the first part of this article will summarize the complex history of 18th century China. In the second part, I will describe a wide variety of reservist tankards and memorabilia from the time when the Germans were in China. Of course, photos can only capture the fascination of an object to a limited extent. However, these beautiful mementos are worth being appreciated in print as well as in the hand. I hope to be able to present the beauty of these sublime pieces of German history to you in an appropriate way.

The Path to the Boxer Rebellion

For the last Chinese imperial dynasty, the Qing, the 19th century was a one of conflicts and disasters at relatively short intervals. Foreign powers pushed into the "Middle Kingdom" in order to expand their international influence and to conclude advantageous trade agreements. The natural resentment against the foreign "guests" was not limited to culture or faith. Between 1839 and 1842 the British and the Chinese fought a series of military engagements. Known as the *First Opium War*, the conflict arose over Chinese efforts to halt trade in opium, in opposition to British desires for free trade. The war clearly demonstrated the inferiority of China's military and damaged Imperial prestige. The British imposed a treaty granting territory to Britain and opening

the gates to trade with Hong Kong. This was the beginning of a century of foreign domination of China which came to be known as the *Century of Humiliation*.

In the aftermath of the First Opium War southern China was completed infiltrated by piracy and the criminal triads. Civil unrest was harnessed by Hong Xiuquan, a mystic with religious, nationalist and political goals. Known as the Taiping Revolution, a massive civil war was fought from 1850 to 1864 resulting in more than 20 million deaths before the Qing won decisive victory, although at great price.

Through a further military demonstration of power, England and France took advantage of the turmoil of this terrible uprising to force the weakened Chinese Empire to make far-reaching concessions for foreign trade and the development of the Chinese hinterland beyond the already claimed territories.

The *Second Opium War* (1856 - 1860) arose from dissatisfaction with treaty terms and the failure of the Qing to adhere to them. Although new treaties were signed in 1858, the Chinese government was hesitant to comply and fighting continued. Ultimately, agreements were reached with the Western powers which gave them privileged status and concessions.

Toward the end of the 19th century, two important milestones should be mentioned. The first was the *First Sino-Japanese War*. The conflict was triggered by disputes over the political status of Korea. The war between the two Asian powers lasted only half a year (1894 - 1895) and ended with Korea becoming an independent state and Taiwan becoming a colony of Japan. Once again, the Qing were made painfully aware of the excessively outdated Chinese military, which made the call for a significant acceleration of the modernization process ever louder.

Finally, there are the events surrounding the enforced lease of Kiaochow. Here Germany enters the stage. Kaiser Wilhelm II took an assassination attempt on two missionaries of the Stayler Mission as an opportunity to issue an occupation order to Rear Admiral Otto von Diederichs, the head of the East Asian Crusader Division. On 14 November 1897, Captain Hugo von Zeye occupied the Bay of Kiaochow without a fight. China tried, also peacefully, to obtain the withdrawal of the German troops, but failed and on 6 March 1898 leased the area around Kiaochow, including the city of Tsingtau and a 50 km protective strip, to the German Empire for 99 years. The city of Kiaochow was not part of the lease. Nevertheless, China relinquished all sovereign rights in the leased territory. At the beginning of the 20th century, China was occupied by the following foreign powers:

- England occupied Hong Kong and Weihai in the east of Shandung Province.
- Russia claimed Port Arthur and Manchuria.
- Portugal was in Macao.
- France occupied Annam and Tonkin (today Vietnam).
- Japan declared Taiwan a colony.
- Germany had a lease on the Bay of Kiaochow.



A French political cartoon from 1898 depicting Queen Victoria, Kaiser Wilhelm II, Czar Nicholas II, the French Marianne and a Samurai contemplating how to cut the cake, while a stereotypical ineffectual Qing official can do nothing but wave his arms.

The Boxers Rise Up

With the end of the Sino-Japanese War, Emperor Guangxu realized how outdated China was in military, technological and economic terms. With the help of Confucian scholars, he drew up a decree which he wanted to implement in 1898. The central element of the decree was a massive dismantling of the Chinese civil service. The education system was to be reformed and the Manchurian population was to be given more equal rights. As a result of this reform the privileges and power of the conservative civil servants would have been severely curtailed. However, the corresponding ordinances of the de-

cree were not implemented. Conflict in the imperial palace was now exploited by the emperor's aunt, Empress Dowager Cixi, who, through a coup, installed herself as China's regent in September 1898. Today, this episode in which China's conservative forces were able to assert their power in the imperial palace is known as the *Hundred Days Reform*.

A Chinese secret society known as the Yihequan ("Righteous and Harmonious Fists") fomented rebellions against the Qing dynasty in the late 18th and early 19th centuries. The Yihequan practiced certain boxing and calisthenic rituals, and foreigners gave them the name "Boxers." Their original social movement was intensified by a mood of crisis in the country around 1898. Unjust treaties with the colonial powers, the special position of Christian missions in the interior and various natural disasters also fuelled the Boxer movement. In the early 1900s, the Boxers spread over large parts of northern China. The Boxer movement was characterized by a strong attachment to Chinese culture, its various martial arts and its schools.

The Boxer Rebellion was sparked by the 1899 killing of two priests in a German mission. Kaiser Wilhelm II dispatched German troops to the scene of the crime, which stoked the anger of the rebels. The ongoing presence of foreign military to intimidate and attempt to control the local population led to an escalation of violence.

Although Empress Dowager Cixi initially resisted the Boxer movement, when the pressure on the Beijing government from foreigners became too great, Cixi changed her strategy and sought allies among the Boxers, whose slogan now became "Support the Qing and destroy the foreigners".

The Boxers continued to gain influence and the colonial powers called on the imperial palace to protect their facilities from the increasingly strong Boxers. Chinese troops in Tianjin and Beijing allied with the Boxers, and aggression against foreigners was unstoppable.

Seymour and the First Allied Expeditionary Corps

After the Boxers had advanced on Beijing, the diplomatic mission requested about 400 marines from a wide range of countries for protection. It quickly became clear that the number of protective forces would never be sufficient against the Boxers. In response to the threatening situation, Sir Edward Hobart Seymour, Commander-in-Chief of the British China Station, raised an expeditionary corps of over 2000 men in June 1900. Americans, French, Russians, Austrians, British, Italians, Japanese and Germans assembled under Seymour's command and prepared to enter Beijing by train on 11 June 1900. After receiving news of Seymour's military action, the Chinese government ordered its forces to stop the Allied soldiers.

The Battle of the Taku Forts (Dagu Forts)

At the same time that Seymour was heading for Beijing, an international fleet was gathering off the coast of the Yellow Sea to disembark a task force. The Chinese placed electric mines in the Peiho River to prevent just that. Now, supplies for the northern port city of Tianjin were threatened and their communications were cut off. Because the Taku Forts at the mouth of the Hai River were the gateway to Northern China, an ultimatum was issued to the governor of Zhili Province. The Taku Forts were to be surrendered peacefully and temporarily by two o'clock of the morning of 17 June. If this did not happen, they would be taken by force.

Before the deadline had passed, troops from the Taku Forts opened fire on the Allied ships. The S.M.S. *Iltis* took the brunt of the fire. In the end, however, luck favoured the Allies and the modern equipped Taku Forts were taken despite fierce resistance due to the lack of experience of the soldiers stationed there.

Ketteler's Death and the Declaration of War to the Allies

After Seymour's advance stalled on 18 June and the Taku Forts were taken the day before, the situation in Beijing escalated. Baron Clemens von Ketteler, the envoy of the German Empire, was shot dead in the street on 20 June. He was on his way to negotiate an ultimatum from the imperial government for all Europeans to leave China within 24 hours. To this day, there is disagreement as to whether Ketteler's death was planned or simply coincidental. After the storming of the Taku forts and the associated war command, an order to shoot all "non-Chinese" was probably issued. It is assumed that the Chinese government did not want to negotiate with Ketteler at all. A related edict issued by Empress Cixi on 21 June was nothing more than a declaration of war on the Allies. After the storming of the Taku forts, government troops officially fought alongside the Boxers.

Seymour's expeditionary corps was finally defeated on 26 June and retreated to Tianjin. But Empress Cixi also suffered a defeat. The attempt to convince the Japanese to change sides failed miserably.

The "Hun Speech" and the Second Expeditionary Corps

To the great delight of Kaiser Wilhelm II, Count Alfred von Waldersee was given the supreme command of a second allied international expeditionary corps at his behest on 3 July 1900. The 87,700-strong corps was made up of soldiers from the USA, Russia, Germany, Italy, France, Great Britain, Austria and Japan. Because Kaiser Wilhelm II wanted to affirm Germany's new international importance, the German Empire's share was the largest with about 20,000 soldiers.

The Kaiser delivered his famous "Hun Speech" in Bremerhaven on July 27, 1900. He was addressing German troops

who were departing to suppress the Boxer rebellion. The speech is infused by Wilhelm's fiery and chauvinistic rhetoric and clearly expresses his vision of German imperial power. The then secretary of state of the foreign office and Reich Chancellor Prince Bernhard von Bülow was shocked by the vehemence of Kaiser Wilhelm's speech and immediately obliged all journalists present at the time to only publish a "toned-down form" of the speech. In vain! To the great delight of Wilhelm II, who was unhappy with Bülow's intervention, a reporter who was on a roof to take photos was overlooked. He promptly published the speech in its entirety and the "Hun Speech" became world famous.

Late Arrival. The Boxer Protocol Ends the War

As martial as the Hun Speech turned out to be, the operation in Tianjin and Beijing was unspectacular. By the time the German-led forces reached Beijing on 13 August 1900, the bulk of the fighting was over and Beijing fell to the Allied powers a day later. Empress Cixi fled to Xi'an. The fighting that had taken place previously was only fought by parts of the German marines together with the Americans, British and Russians. Count von Waldersee now acted as an occupation officer whose main task was to mediate between the occupying powers and to ensure peace and order. Now the imperial palace changed its strategy again and placed the responsibility for the defeat entirely on the Boxers. In another edict of September 1900, China now deployed government troops against the Boxers. High political officials close to the Boxers were also forced to resign. Meanwhile, the troops of the expeditionary corps took care of the last strongholds of the Boxers in order to break the resistance completely. The empress dowager, who had fled to Gansu in the meantime, had been negotiating the peace terms with the Allied powers since 26 September 1900. In January 1901, Cixi accepted the conditions, even if some points were very humiliating:

- Punishment of insurgents and a ban on organizations critical of foreigners.
- Reparations of well over a billion Goldmarks.
- The legation quarter in Beijing is reserved exclusively for foreigners and must be fortified.
- The Taku forts are completely destroyed.
- Ketteler receives a monument.
- The father of the last emperor, Prince Chun, has to go on an expiatory mission to apologize for Ketteler's death.

The Chinese War was considered over with the signing of the Boxer Protocol on 7 September 1901.

Although Russia, in the preceding negotiations, attempted to occupy Manchuria, it was agreed that Russian troops would be allowed to remain stationed along the railway line. Japan, too, stood up for China's integrity in this process, which was ultimately preserved.

Germany's Sons in the Land of the Dragon

A Selection of Mementos from Naval Service in Asia

By Thomas Schreiner

Commemorating the China War 1901 - Storming of the Taku Forts



A photo-portrait of Prince Alfons of Bavaria, beneath the screw-off lid (now missing)

This ½ litre porcelain stein commemorates the storming of the Taku Forts in 1901. The pewter lid was originally in the shape of an artillery shell with a screw-off top revealing a photo portrait of Prince Alfons of Bavaria, the then Major General of the 1st Royal Bavarian Cavalry Brigade. In addition to the Bavarian lion thumblift, the white and blue colors appearing on the flag, the ribbons and the bands encircling the stein, and the appearance of King Ludwig as the lithophane complete this Bavarian stein.

The primary motif on the body of the stein is from a painting by Fritz Neumann showing the storming of the Taku Forts. Sailors of the landing corps can be seen, and on the far left it is possible to see members of the army units that made up the expeditionary corps. The Chinese defenders are shown in the midst of the turmoil and on the fort wall.



The Capture of the Forts at Taku by Fritz Neumann, early 20th century.

Adolf Haller, Matrose (Seaman), 1900 - 1903, Naval Artillery, Kiaochow, Tsingtau, China
Vom Chinastrand ins Heimatland (From the beach in China to the homeland)



Hermann Meissner, 1904 - 07, an Bord S.M.S. Iltis (On board SMS Iltis)

Wer treu Gedient hat Seine Zeit, dem sei ein volles Glas gewieght.
 (He who served his time loyally deserves a full glass.)



Reserv. Schierholz, 3. Comp. Matr.-Artl. Abtl. Kiautschow, Tsingtau China 1911 - 14

Reservist Schierholz, 3rd Co. Naval Artillery Detachment Kiaochow, Tsingtau, China 1911 - 14



Reservist Schierholz purchased a porcelain flask as a memento of his service time from 1911 to 1914 with the naval artillery in Kiachow. He presumably served until shortly before the outbreak of the Battle of Kiaochow in China. His magnificent souvenir salutes "From the Beach of China to the Homeland" on the front and shows a large battleship. The reverse is adorned with four pictures, in the middle of which is a heart with a marine and his sweetheart. While the top three pictures show marines with their respective ladies, the bottom shows a band of soldiers playing music. As the saying goes: "Wine, women and song!" In this case, it was more likely to be schnapps!

Reservist Spingat, 2nd Komp. Matr. Artill. Tsingtau 1909 - 12

Reservist Spingat, 2nd Comp. Marine Artillery Tsingtau 1909 - 12

Reservist Spingat served in Tsingtau with the 2nd company Naval Artillery from 1909 to 1912. He chose this handsome 1-liter pottery relief stein as a memento of his service time. The left-hand view shows four soldiers firing an artillery piece behind a fortification. On the right-hand side is the well-known night attack scene. The high lid with a standing soldier creates a very tall appearance, as is often the case with naval steins.

This stein has several nice features, including the tall pewter finial in the form of a standing sailor with the Imperial naval flag, the sailor's face in relief on the handle, a Stanhope lens in the eye of the eagle thumblift, and a series of vignettes of the reservist's service experience arrayed around the base.

On the left side:

*Das allerstärkste Kriegesheer,
kann ohne uns nichts machen.
Die Sieges Götter lacht nicht eher,
als bist Geschütze krachen.*

The strongest of all armies,
can do nothing without us.

The Goddess of victory does not laugh,
until the cannons roar.



*Bruder stoßt die Gläser an, Hoch lebe der Reservemann
Brothers, a toast, long life to the Reserve man*

Reservist Riek, S.M.S. Jaguar 1906 - 09

Reserve von dem China u. Südseestrond hat treu Gedient dem Vaterland
From China and Southsea Beach the Reserve faithfully served the Fatherland

The center motif of Reservist Riek's stein is a large representation of Germania flanked by two sailors and an assortment of naval paraphernalia.

The small gunboat S.M.S. Jaguar was stationed in China from 1900 until 1908 when she was directed to the Caroline Islands where she helped to indigenous police quell riots occurring on Pohnpei. In early 1909, unrest broke out in Apia, Samoa; Jaguar and the light cruisers Leipzig and Arcona were sent to suppress the uprising. She later transported the leaders of the Mau movement for Samoan independence to exile before returning to her home port in China in May 1909.

Riek's visit to Samoa is recalled in the right side scene on his stein.



Zum And. a. m. Dienstz. b. d. Marinefeldbattr. III See-Batt. China 1901 - 04

In memory of my service time with the Naval Field Battery of the 3rd Sea Battalion China 1901 - 04

Reservists Friedrich and Schmitt II. served in China together, and both chose to remember their service with the same stein.



The 3rd Sea Battalion was deployed on 03.12.1897 and deployed to Tsingtao for the protection of the Kiaochow area, which had been leased to Germany for 99 years. There, reservists Friedrich and Schmitt II served with the naval field battery. Their beautiful, honey-yellow ½ litre porcelain steins are a memento of their service. The beautiful and rare finial of Reservist Schmitt II's tankard showing two reservists with an artillery gun immediately catches the eye.

Reservists Salcher, Schaar, Steckmeyer and Münse
Served simultaneously (1902 - 05) in the Field Battery of the 3rd Sea Battalion Tsingtau



Reservists Salcher, Schaar and Steckmeyer chose to have identical steins made as a remembrance of their service time, a coincidence which allows us to get a panoramic view of their steins. A fourth member of this naval field artillery Battery, Reservist Münze, chose a beautiful reservist glass made which in the center shows a reservist kissing his sweetheart.

All four names appear on the rosters of the three steins, a rare find!

Reservist Allertz, am Bord S.M.S. Cormoran 1909 - 14

The cruiser S.M.S. Cormoran, built for overseas duty, was launched in 1892. For most of her years of service she was stationed in the South Pacific colonies in the Samoan Islands. Her duties there typically consisted of survey work and suppressing colonial unrest. In 1897 she was involved in the seizure of the Kiautschou Bay concession in China. She was returned to Germany for modernization, and Reservist Allertz joined her upon her return to the South Pacific in 1909.

S.M.S. Cormoran was under repair when war broke out in 1914, and shortly later she was decommissioned. She was scuttled in Tsingtau harbor in late September to prevent her from being captured.



The author of this article, Thomas Schreiner, lives in Ehingen, Germany. He and his father, Walter, both SCI members and members of *die Krugsammler e. V.*, launched a new gallery webpage for regimental steins in December 2021. "The idea of the webpage is to show collectors the diversity of regimental steins, and show new collectors our beautiful hobby. The webpage shows a small selection of our collection, some of which are used for this article." Both English and German versions of the site are available.

English:

<https://www.reservistenkrug.gallery/en/>

German

<https://www.reservistenkrug.gallery/>

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