

STEIN COLLECTORS INTERNATIONAL PROSIT



Vol. 2, No. 70

The Beer Stein Magazine

June 2009

Photos from the Road
by Ron Fox



Mettlach 2126 - The Symphonia Stein
A Close Examination in Two Parts
by John Staral and Walt Vogdes



A Magnificent Bowle
by Phil Masenheimer



**The Kaiser Wilhelm II Standard
on Naval Regimental Steins**
by Roy DeSelms



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Walt Vogdes - Editor

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Seeking Nominations for

Master Steinologist and the Jack Heimann Service Award

Nominations for the 2009 Master Steinologist and Jack Heimann Service Awards are being requested from any chapter or SCI member. Nominees must be a member of SCI in good standing. The criteria for each of these prestigious awards is given below:

Master Steinologist

The nominee must have:

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

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

Dr. Roy DeSelms
P.O. Box 891491
Temecula CA 92589
DrRoyDesel@aol.com

Jack Heimann Service Award

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

Nominations should be sent to the Executive Director of SCI:

David Bruha
1142 Weeping Willow Circle
Wisconsin Rapids, WI 54994
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Nominations are due by July 1, and must be in writing and include the name and qualifications of the nominee and the name and contact address of the nominator.

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From the Editor

I did not receive many "Letters to the Editor" following the March issue, although I did receive several which were complimentary of the new look on the cover (thanks to Ginger Gehres). The English/German article by Roy DeSelms was also noted as a good idea, and we will try it again on an occasional basis.

Many of you are aware that the March issue experienced a significant delay in delivery by the Post Office, especially to the western states of Texas, California and Colorado. Many of our members in these states received their Prosit 4-6 weeks after it was mailed. Efforts to find the source of the problem were unsuccessful, although deliveries finally resumed about five weeks after mailing. The normal delivery time for Periodicals mail is supposed to be the same as first class, but more normal is seven to ten days. If your issue is delayed, the only way to track it down is for you to initiate an inquiry at your local post office.

In the last issue I asked that you reflect on the articles published in 2008, and to send your vote for "Best Article of 2008". This is one of the ways I can judge your interest. So far I have received exactly four replies. If you haven't voted, please do it as soon as you can. Send your vote by email to Prosit@steincollectors.org or by snail mail to Editor, 8534 NE Meadowmeer Rd., Bainbridge Island, WA 98110.

Prosit!

I am on the lookout for...

- Information or steins from the 1st Infantry Division in WW 1. Specifically those issued for the "Circus" held in Montabaur, Germany on July 11, 12 1919. Also any steins for service, issued from 1918 and 1919. Jim Riley at cdmriley@sbcglobal.net, or phone 949 640 1208.
- Porcelain steins from the 1896 Nürnberg Exposition. Send email with photos and description of condition to Jim DeMars (steinlvr@aol.com) or phone 954-494-5630.
- Your articles for Prosit. Any topic, any period. Editorial help is available for the asking. Also, please send feedback, questions or corrections to the Editor:

Prosit@steincollectors.org, or
Walt Vogdes
8534 NE Meadowmeer Rd.
Bainbridge Island, WA 98110.

Munich Maid Surprise

by Fred Ellis

About four years ago, Steve Morris brought this *Münchner Kindl* for show & tell to our local stein club meeting. Steve was streamlining his collection. He knew I liked Munich Maids, so he offered it to me with one stipulation, "that I would write an article". So I have procrastinated long enough! Here goes my article.



This Munich Child has the typical black robe with yellow trim. In her hand she is holding what looks like a pitcher. When you look at it from the front (fig. 1) it looks like a typical character stein. Then you look at it from the side (fig. 2) you see that there isn't any thumblift or strap. You look at the handle and notice no hole for the pewter strap and you begin to wonder what is going on! Then you grab the head and gently pull and see that it comes off (fig. 3). Then you grab the child and look down from the top and you realize that there is a hole in the pitcher she is holding (fig. 4). Then you realize that this isn't a stein, but a teapot or pitcher. This was a nice surprise. It also makes a nice addition to my Munich Child steins. Thanks Steve, for letting me have it.



Come in late? Back issues available!

A limited supply of back issues of *Prosit* are available for purchase. Each set contains a minimum of 30 issues, and is available for \$30, including domestic postage, less than \$2 per issue. To order a set, send a check payable to SCI to

Ravi Patel, SCI Treasurer
PO Box 222076
Newhall, CA 91322

A WW I US Military Stein and a Circus?

by Jim Riley

Some twenty years ago I attended a gun show in Pomona, CA, with fellow stein collector, Gene McClung. I had begun collecting German Reservist steins because they were so varied, colorful and attractive. Following the Franco Prussian War in 1870, they were produced in large numbers up until the First World War, making it relatively easy to build an interesting collection. But at the gun show a half-liter lidless stein captured my attention. Not a German Imperial Reservist stein, but a simple US Military mug from World War I with a captivating face staring out of its front and mention of a "Circus." I had never seen an American military stein, let alone one from WW I, and the thought of a circus in the immediate aftermath of war puzzled me. What was this all about? Curiosity killed the cat, and this mug had a similar effect on me. Priced at under \$100, I brought it home with me and began to try to learn more about it.

That was the first, but as is so often the case, not the last, in what was to become an offshoot to my collecting interests. Here's the story.

The First

The stein referred to above and seen in figures 1-3 is inscribed for the "FIRST DIVISION CIRCUS" in "MONTABAU - GERMANY - JULY 11 & 12, 1919." The 1st Infantry Division patch, encircled by a laurel Victory wreath, is on the right side, and the 3rd Army patch on the left. The only marking on the base is the number 5. The 1/2 L. fill mark is underscored.

The Second

Later that year I came across another stein referring to that same Army Division and that same circus! This one, however, had a silhouette of a Cowboy on a Bucking Bronco on the front (figure 4). All the other markings were the same. At this point my curiosity could not be held off, and my research began.

The First Infantry Division in WW I

The United States declared war on Germany on April 6, 1917. As the "First Expeditionary Division", they were formed in New York City under General John Pershing, from the 16th, 18th, 26th, and 28th Infantry Regiments then stationed in Texas and Arizona. Formed from more than 25 additional units, they would eventually total 25,500 men.



By June 10th the first convoys sailed for France. These troops marched in a 4th of July parade in Paris to help raise French morale. On July 6th they were designated as the 1st Infantry Division. They then underwent extensive training with the French and English armies, and entered combat in October 1917, suffering the first US casualties of the war. Their first major battle was at Cantigny, near Paris, where they spearheaded an attack that took the town and held it under three German counterattacks. This proved to both friend and foe, that the American Army could both "fight and stick."

The First Division led the way for American troops in WW I, and participated in additional major battles of Soissons, St. Mihiel, Meuse-Argonne and Sedan. They were especially skilled at heading up attacks on fortified positions, which closely followed up rolling artillery barrages. When the Armistice was signed, they were at Sedan, at the furthest American penetration of the War. The "Big Red One" had suffered 4,998 battle deaths, 17,324 wounded, and 152 captured totaling 87% of their strength. Because of their achievements they were chosen to occupy the Koblenz bridgehead in Germany. They then marched 200 miles to the Rhine and were the first US troops to cross into Germany on December 13, 1918 (figure 5).



The Occupation and the Circus

The bridgehead filled an area that had a 30 km radius from the bridge at Koblenz. The Division established their headquarters in Montaubau, in Rhenish Prussia. They originally occupied 76 towns and villages, but later their area was extended to include 111 towns when the 32d Division was relieved in March of 1919. It is interesting to us as stein collectors that this area includes so many stein-producing locations of the Westerwald, including Ransbach, Baumbach, Dernbach, Höhr, Grenzhausen, and Grenzau.

Among their first tasks was the need to establish a police and sanitary system in the area. They worked well with the German officials and the local population, and re-

ceived many unit citations and honors, including some from the English and French armies.

In June of 1919, the Division celebrated the anniversary of their founding with a reunion of 3,000 officers and men representing all the units, with an abundant dinner served under canvas. After dinner the crowds were amused by the First Division Circus, which was organized and presented by the 1st Ammunition Train. So great was the success of this remarkable show that it was also presented to the German civilians and GIs, and traveled to perform for the Army of Occupation in Koblenz, and the British forces in Cologne. In addition to Marching Bands and soldiers dressed as clowns, the Army "drafted" an Elephant and constructed and decorated many floats.

Photographic Records of the Circus

Thankfully there are some photograph records of the circus parade as it wound its way through the Montabaur city square in 1919. Figure 6 shows a float constructed by the 5th FA Bn as a huge wooden mock up of a 155 mm artillery shell, mounted on a tractor, and with "Jerry's Goat Getter" stenciled on the side. The float following that was built by the 12th and 13th Field Hospital and Ambulance Companies, and was considered the "best float in the bunch."



The next photo, figure 7, shows the 5th FA band mounted on a float labeled "the Hobnail Review of 1919."



Next in figure 8 we see a large horse drawn wagon, containing a camouflaged 75 MM cannon, and its six man crew, from Battery C of the 6th FA Bn, which fired the first artillery round for the AEF in WW1, on Oct. 23rd, 1917.



Figure 9 shows US troops lined up for the parade holding boxes of Cracker Jack. The photo is labeled "Cracker Jack takes the place of popcorn at the First Division Circus".



The next scene, figure 10, is the best of them all, showing the Circus parade passing the cathedral at Cologne, Rhenish Prussia, August 4, 1919. A large animal cage wagon, with iron bars, and a soldier riding on top, is followed by an Elephant with his trainer on his back, and this is followed by a clown walking with a miniature horse.



Triumphant Return

About this time the First Division received its orders that it would be returning home, at the end of August. General Pershing, in recognition of the Division's services, gave it the honor of being the last to leave, and he accompanied them. He would subsequently lead them in a full dress Parade in New York on September 10th, accompanied by great ovation and cheering; then on to another in Washington DC on September 17th. Their parade took four and a half hours to pass a given point, yet the number of men in the column was less than their casualties suffered in action. They then went to Camp Meade, MD, to be demobilized and discharged to return home.

The Chaplain's Stein

Last year Al Myers brought me a very similar WW I 1st Infantry Division stein (figures 11 and 12). It is named to William J. Stephenson, the Chaplain of the 6th Field Artillery. It lists his service from 1917/19, in Ransbach, Germany. Its front design has the 1st Division Patch with wreath, flanked by American flags, with the crossed cannons of the 6th FA, along with a silver cross. The sides have a USA patch on the right and the 3rd Army patch on the left. The



base is unmarked, and it has an under-scored 0.5L. fill mark.

The First Division Museum

In my research for this article, I was fortunate to discover the website of the First Division Museum at Cantigny, IL. Their Research Historian, Andrew Woods, was able to provide me the photographs taken of the Division and its Circus ninety years ago. In addition, their Curator of Collections, Mrs. Terri Navratil, was able to send me pictures of two steins that are included in their permanent collection.

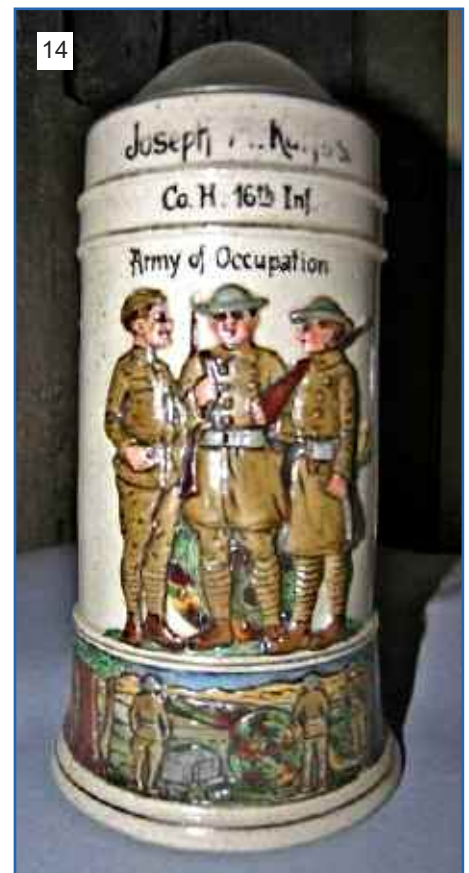
The first of these is seen in figure 13. It has "Souvenir of Germany" on the front between the two flanking flags, and "First Division" inscribed above. The side scenes are almost identical to those seen in figures 2 and 3.



Figures 14 and 15 show a 1/2 Liter relief Occupation stein with domed lid. The front shows three Doughboys in uniform standing at ease and talking. "Army of Occupation" is written above them. The stein is named to Joseph H. K____ where the last name is not legible, of Company H, 16th Infantry. The 1st Division Patch is on the right side with eight major battles listed in an oval reserve on the left. There is also a wrap-around relief scene, on a band just above the base, depicting a cannon and crew, as well as some French villages. The right side scene, not shown, is the typical laurel wreath surrounding the First Division patch.

What's Next?

When I bought the stein with the Cowboy on a Bucking Bronco the seller mentioned that he had seen yet another version featuring the 1919 Circus in Montabaur, but, unfortunately, I have never been able to



come across one in an auction or at SCI conventions. If you have any knowledge of one, I would appreciate hearing from you at cdmriley@sbcglobal.net.

References:

The History of the First Division during the World War 1917 - 1919, compiled and published by The Society of the First Division, 1922.

The History of the A E F, Shipley Thomas, 1920.



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See March Prosit or go to www.steincollectors.org for more information
To receive an emailed registration packet send request to: zechernews@yahoo.com

Part 1 - The Music on Mettlach 2126 The “Symphonia” Stein

by John Staral



Photo credit to Gary Kirsner

I recently purchased Mettlach 5.5-liter stein # 2126 which, because the word “Symphonia” appears in a banner above the main scene, is commonly known by that name. Actually, in the original Mettlach catalogs it was listed as *Sänger mit sinnbildchen Gestalten und Liederdichtern*. This is translated as “Singers with Symbols and Composers of Song.”

I was curious from what song the music circling the base of the stein was derived so I took pictures of the stein and gave it to my good friend Martin Wolk, an accomplished amateur musician. To my surprise (and his surprise, as well!) he was able to identify the music shown directly below the main scene on the stein as an excerpt from *Der Mai ist gekommen* (May has come). Elation was quickly dampened, however, as we realized that the other three musical scores shown around the base of this stein were not part of that same song, and so the quest continued.

Ultimately, with the help of a few friends, and a few of their friends, the origins of the scores for all four of these excerpts were identified.

Auf, ihr Brüder, lasst uns wallen

On the left side of the stein (to the right of the handle) are the introductory notes of the song which begins *Auf, ihr Brüder, lasst uns wallen* (Come oh ye brothers, let us go).



Der Mai ist gekommen

Next, immediately below the center scene on the stein, is the opening score of *Der Mai ist gekommen*. Here's what we've been able to discover regarding this song. During the 19th century in Marburg, university students would parade through the streets with lanterns during the night of April 30th. When the clock in the Marburg castle struck midnight, the students would sing this song to celebrate the arrival of May. The song was written by Emanuel Geibel (his bust is on the top of the stein) in approximately 1842. The melody was supplied by Justus

Wilhelm Lyra in approximately 1843.



Ännchen von T(h)arau

On the right side of the stein (to the left of the handle) are the introductory notes of *Ännchen von T(h)arau* (Anne of T(h)arau). Simon Dach was a German lyrical poet born at Memel in 1605. He received the chair of poetry at the University of Königsberg which he held until his death in 1659. He was famous for many hymns, but his most famous poem is *Anke von Tharau*, composed in 1637, which Johann Gottfried Herder translated into modern German as *Ännchen von Tharau*. It was about Anna Neander, born in 1619 to the village minister Andreas Martin Neander in Tharau. Anne Neander outlived three husbands, all ministers of the municipality. The song, which consists of 17 verses, was originally in old German. Dach was apparently smitten with her beauty and wrote the poem as a wedding present to her.



De Brevitate Vitae (Gaudeamus igitur)

Completing the quartet are the opening notes of *De Brevitate Vitae* (the brevity of life), more commonly known by the first words of the song, *Gaudeamus igitur*. This is a widely known and highly popular drinking song, and if you have watched “The Student Prince” you will have heard this song. It is a jocular, light-hearted composition that pokes fun at university life. The song dates back to 1287 at the University of Bologna, the alma mater of all western universities. It has been known as a beer-

drinking song in many ancient universities and is the official song of many schools, colleges, universities and institutions, as well as student societies. The lyrics reflect an endorsement of the bacchanalian mayhem of student life while simultaneously retaining the grim knowledge that one day we will all die. The song contains humorous and ironic references to sex and death, and many versions have appeared following efforts to bowdlerize this song for performance in public ceremonies. In private, students will typically sing ribald words.



Stein collectors will also recognize the opening line of this song—*Gaudeamus igitur, juvenes dum sumus*—as the words appearing on opposite sides of the student songbook (*Commersbuch*) upon which rests the skull of the well known “Skull on a Book” stein. In fact, all four of the songs featured on Mettlach # 2126 are included in that song book.

I don't know if this information is generally known about the Mettlach “Symphonia” stein but I wanted to share it with fellow SCI members in case we had discovered something previously unknown.

Credits:

Auf, ihr Brüder, lasst uns wallen was identified by Gerhard (Gerd), Gudrun (Goodie) and Claudia Hauser of Nürnberg, Germany. Note that the Hauser's also identified that there is an incorrect note on the stein.

der Mai is gekommen was identified by Mr. Norman R. Tiedemann and Dr. Martin B. Wolk of Woodbury, MN.

Ännchen von T(h)arau was identified by Gerhard (Gerd), Gudrun (Goodie) and Claudia Hauser of Nürnberg, Germany.

Gaudeamus igitur was identified by Mr. Norman R. Tiedemann and Dr. Martin B. Wolk of Woodbury, MN.



The first of these songs to be identified is popularly known as *der Mai is gekommen*, which is actually the first line of the lyric. The title is actually *Burschenlust*, an awkward word to translate, but the poem itself speaks eloquently to the joy-filled state of mind of a young man in springtime.

Burschenlust

*Der Mai ist gekommen,
Die Bäume schlagen aus,
Da bleibe, wer Lust hat,
Mit Sorgen zu Haus!
Wie die Wolken wandern
Am himmlischen Zelt,
So steht auch mir der Sinn
In die weite, weite Welt.*

*Herr Vater, Frau Mutter,
Daß Gott euch behüt!
Wer weiß, wo in der Ferne
Mein glück mir noch blüht;
Es gibt so manche Straße,
Da nimmer ich marschiert,
Es gibt so manchen Wein,
Den ich nimmer noch probiert.*

*Frisch auf drum, frisch auf drum
Im hellen Sonnenstrahl!
Wohl über die Berge,
Wohl durch das tiefe Tal!
Die Quellen erklingen,
Die Bäume rauschen all;
Mein Herz ist wie'n Lerche
Und stimmt ein mit Schall.*

*Und abends im Städtlein,
Da kehr ich durstig ein:
"Herr Wirt, Herr Wirt,
Eine Kanne blanken Wein!
Ergreife die Fiedel,
Du lustger Spielmann du,
Von meinem Schatz das Liedel,
Das sing ich dazu!"*

*Und find ich keine Herberg,
So lieg ich zur Nacht
Wohl unter blauem Himmel,
Die Sterne halten Wacht;
Im Winde die Linde,
Die rauscht mich ein gemach,
Es küsset in der Früh
Das Morgenrot mich wach.*

*O Wandern, o Wandern,
Du freie Burschenlust!
Da wehet Gottes Odem
So frisch in die Brust;
Da singet und jauchzet
Das Herz zum Himmelszelt:
Wie bist du doch so schön,
O du weite, weite Welt!*

This translation is from *Lyrics and Ballads of Heine and Other German Poets*, Translated by Frances Hellman, G. P. Putnam's Sons, New York and London, The Knickerbocker Press, 1895. The English title is your editor's attempt to capture the spirit of the poem.

Yearnings

May is upon us,
the blossoms all have come,
Let those who so please
with their cares stay at home!
As the clouds sail forth,
in the heaven's unfurl'd,
So I would also wander
into the wide, wide world!

Dear father, dear mother,
God's blessings on ye!
Who knows what the future
has in store for me!
There 's many a good road
that I never yet did stride.
There 's many a good wine
that I never yet have tried.

Then up and away,
thro' sunshine bright away!
Far over the mountains
and where deep valleys lay!
The brooks all are singing
and softly waves each tree,
My heart is like a lark
and joineth in the glee.

In the village, at evening,
I enter all athirst:
Mine host, mine host,
bring a jug of good wine first.
And thou, jolly fiddler,
come fiddle me a song.
And a tune about my sweetheart
I'll sing thee along.

But if I find no shelter
at night, I shall sleep
'Neath heaven's blue cover,
the stars a watch will keep;
The trees, in the breeze,
will lull me tenderly,
At dawn, the sunlight's kiss
will gently waken me.

Oh! roaming, Oh! roaming,
thou merry swain's delight!
God's breath thro' my bosom
sweeps fresh from the height!
Then sings and exults
towards heaven my heart,
And Oh! thou wide wide world,
how beautiful thou art!

Part 2 - The Story on Mettlach 2126 The Symphonia Stein

by Walt Vogdes,
SCI Master Steinologist

I don't own the Mettlach Symphonia stein, and consequently had never really examined it. When John Staral wrote about his success in identifying the songs whose scores appear around the base of the stein, my curiosity was aroused. One of my collecting interests and areas of ongoing study is *Studentica*, and given that all four of the songs on this stein are in the *Commersbuch*, the German student song book, I had to look more closely. I am quite happy I did, because this stein is so richly decorated with images and symbols of Germanic history and culture, so I decided to write this article to accompany John's.

The Circle of Composers and Poets

Perhaps the best place to start our tour of this stein is with the band encircling the upper body above the main scenes. Here we find the portraits of eight celebrated composers, poets and song writers. The Germanic people have always extolled their native identities and celebrated their culture in song and poetry. Reading from left to right, starting at the handle attachment, the eight men depicted here are L. Beethoven, H. A. Marschner, R. Schumann, E. Geibel, V. v. Scheffel, F. P. Schubert, W. A. Mozart, and F. Jos. Haydn.



Ludwig Beethoven (16 December 1770 – 26 March 1827) was a German composer and pianist, acknowledged as one of the giants of classical music. He was a pivotal figure in the transition from 18th century musical classicism to 19th century romanticism, and his influence on subsequent generations of composers was profound. He remains one of the most acclaimed and influential composers of all time. Beethoven was attracted to the ideals of the Enlightenment. The intellectual and philosophical developments of that age (and their impact in moral, social, and political reform) aspired toward more freedom for common people based on self-governance, natural rights, natural law, central emphasis on lib-

erty, individual rights, reason, and the principles of deism. These principles were a revolutionary departure from theocracy, oligarchy, aristocracy, and the divine right of kings. In 1804, when Napoleon's imperial ambitions became clear, Beethoven took hold of the title-page of his Third Symphony and scratched the name Bonaparte out so violently that he made a hole in the paper. The fourth movement of his Ninth Symphony features an elaborate choral setting of Schiller's *Ode An die Freude* ("Ode to Joy"), an optimistic hymn championing the brotherhood of humanity.

Heinrich Marschner (16 August 1795 - Hanover, 16 December 1861), was an early-Romantic German composer of 23 operas and *Singspiels* (song plays), and chamber music. Marschner was widely regarded as one of the most important composers in Europe from about 1830 until the end of the 19th century. He was a rival of Weber and friend of Beethoven and Mendelssohn. Even today, he is generally acknowledged as the leading composer of German opera between Weber's death and Wagner, producing many fairy or magic operas with thematic material based on folk-song.



Robert Schumann (8 June 1810 – 29 July 1856) was a German composer, aesthete and influential music critic. He is one of the most famous Romantic composers of the 19th century. Schumann's published compositions were all for the piano until 1840; he later composed works for piano and orchestra, many *Lieder* (songs for voice and piano), four symphonies, an opera, and other orchestral, choral and chamber works.

Emanuel von Geibel (October 17, 1815– April 6, 1884), German poet and playwright, was born at Lübeck, the son of a pastor in the city. Beginning as a member of the group of political poets who heralded the revolution of 1848, Geibel was also the chief poet to welcome the establishment of the Empire in 1871. His strength lay not, however, in his political songs but in his purely lyric poetry, such as the fine cycle *Ada* and his popular love-songs. Com-

posers vied with one another to set Geibel to music. He may be regarded as the leading representative of German lyric poetry between 1848 and 1870.



Joseph Victor von Scheffel (February 16, 1826 - April 9, 1886), German poet and novelist whose immensely popular humorous epic poem *Der Trompeter von Säckingen* (1854; "The Trumpeter of Säckingen") and historical novel *Ekkehard* (1855) appealed to sentimental popular taste and made him one of the most widely read German authors of his time. (See another article in this issue, "Joseph Victor von Scheffel" by George Schamberger, for more about von Scheffel.)

Franz Peter Schubert (January 31, 1797 – November 19, 1828) was an Austrian composer. He wrote some 600 *Lieder* (songs), nine symphonies (including the famous "Unfinished Symphony"), liturgical music, operas, and a large body of chamber and solo piano music. He is particularly noted for his original melodic and harmonic writing. While he did not enjoy widespread popularity during his lifetime, his stock rose in the decades following his death, and Franz Schubert is now widely considered to be one of the greatest composers in the Western tradition.



Wolfgang Amadeus Mozart (27 January 1756 – 5 December 1791), was a prolific and influential composer of the Classical era. He composed over six hundred works, many acknowledged as pinnacles of symphonic, concertante, chamber, piano, operatic, and choral music. He is among the most enduringly popular of classical composers.

(Franz) Joseph Haydn (March 31, 1732 –

May 31, 1809) was an Austrian composer. He was one of the most important, prolific and prominent composers of the classical period. He is often called the "Father of the Symphony" and "Father of the String Quartet" because of his important contributions to these genres. He was also instrumental in the development of the piano trio and in the evolution of sonata form. At the time of his death, he was one of the most celebrated composers across Europe.

The Main Body of the Symphonia Stein

The main body of the stein is composed of three separate scenes, each accompanied by its own score of music.

The complex center scene establishes the overall musical theme of this stein. A woman seated on an imposing throne, attended by several putti and holding a golden harp raises her right hand as if in benediction. At the top of the scene is a swan with a lyre, all surmounted by the word *Symphonia*. Between the woman's head and the swan is a six-pointed radiant star. I expected to be able to quickly identify this figure as one of the nine Greek Muses which preside over the arts and sciences, and give inspiration to all artists, especially poets, philosophers and musicians, but was not successful except in an overall inter-



pretation of this scene. Perhaps one of our readers can provide a more complete explanation of this scene. The artists signature (W. Schultz) appears between the legs of the putti at lower right.

Below this portion of the scene is an excerpt from the first song to be identified, *der Mai is gekommen* (May has come). That song is a celebration of the renewal life as May arrives, a paean to nature, good food, good drink, a sweetheart and the promise of the future. It is a most appropriate choice to symbolize the uplifting nature of song and verse.

The left side of the main scene shows a university student wearing the sash of his student society, and a Turner with the 4F symbol on his belt buckle. The student is supporting a flag, while the Turner holds a sword. Below and to their left is a plaque bearing the Imperial German eagle. This is a clear reference to the role played by these two groups in defending Germany from the clutches of Napoleon in the early part of the nineteenth century, and the rising feelings of nationalism.



Appearing above and to the left of this scene in a white and blue circular frame is a bust of Ernst Moritz Arndt. Arndt, a poet and historian, was an ardent nationalist and opponent of Napoleon I. He knew how to express the needs of the Germans, their dreams and their faith, in homely, forceful words that touched the quick. He fathered the concept of German unity - the inclusion of all German speaking people into one political entity.



Below this scene is an excerpt from the song *Auf, ihr Brüder, lasst uns wallen*, written in 1827 by Heinrich Weismann, a student of Theology at Heidelberg. The opening verse of this song encapsulates the meaning of this scene -

Come oh ye brothers, let us go
to the big Holy Dome
Let our voices call from a thousand throats
the vivid stream of song
When the tunes entangle
we knot the band of brotherhood
Up to the skies our wishes flow
for the blessed fatherland.

The right portion of the scene shows a troubadour playing what looks like a mandolin, and a woman who is obviously enthralled. Below and to their right is a plaque showing two doves, symbolizing their enduring affection for each other. This scene obviously refers to the romantic aspect of music and song.

Above and to the right of this scene, again



employing a white and blue frame, is a depiction of Walther von der Vogelweide (c. 1170 - c. 1230), the most celebrated of the Middle High German lyric poets. While he wrote many poems with strong political views, he is best known for his lyrical songs, most of which dealt with love. His most beautiful lyric may be from his song "Under der Linden" in which a young girl relates lying with her lover under the lime tree.



The musical score appearing below this scene is from *Ännchen von Tharau* (Anne of Tharau). One lyrical translation of the first verse of this song reads

Annie of Tharau, 'tis she that I love,
She is my life and all riches above;
Annie of Tharau has giv'n me her heart,
We shall be lovers till death us do part!
Annie of Tharau, my kingdom, my wealth,
Soul of my body, and blood of my health.

Conclusion

The decoration of this stein is a carefully constructed homage to the cultural history of song, symphony and poetry, ranging from the proudly heroic, to the symphonic in all its breadth, and to the romantic. In contemplating the various design elements in this stein, one cannot help but realize the importance of music and poetry in German culture.

But wait, what about **the fourth snippet of music** appearing below the handle, with no scene to make reference to. It is perhaps the most famous German university student song, *De Brevitate Vitae* (on the Shortness of Life), more commonly known as *Gaudeamus*. The first verse of this song, written in Latin, is translated as

Let us live then and be glad,
While young life's before us;
After youthful pastimes had,
After old age hard and sad,
Earth will slumber o'er us.

As it appears on this stein, tucked below the lower handle attachment, this song is not specifically about patriotism, music or love, but about life, and thereby serves to emphasize the richness which music provides in all of our lives.

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Liberal use has been made of Wikipedia, The Online Encyclopedia
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Photo credits to Ron Fox



Joseph Victor von Scheffel

by George Schamberger

Mention the *Trompeter von Säckingen* to a stein or pipe collector and the name is as familiar as Mettlach, Monk, Character, Reservist, Occupational, 4F's and so many other terms. After seeing a mug on eBay with a portrait of the creator of the Trumpeter, I would like to introduce Victor von Scheffel to my stein collector friends.



Victor von Scheffel was born in Karlsruhe on Feb. 16, 1826, and he died in 1886. His father was a retired Major in the Baden Army and a civil engineer. Young Victor was educated in law at universities in Munich, Heidelberg and Berlin, at his father's insistence. While in Heidelberg, von Scheffel took full advantage of the life style of a German university student, and he was to become known for his unforgettable student

songs, some of which are still sung in the student bars late at night. From the beginning of 1850 to September, 1851, he practiced law in Säckingen. As his professional duties were light, he had ample time to indulge his love of nature in the beautiful scenery of this old town and its environment, and to study its annals and local traditions. In 1852 he gave up the profession of law and went to Italy to study art. While here he recognized that his true vocation was not art, but literature.



Von Scheffel's best known work is his poem *Der Trompeter von Säckingen*, a romantic and humorous tale which immediately became enormously popular, ultimately having more than 250 editions. Largely autobiographical, the story concerns young Werner and his love Margarethe; Margarethe's father, a Baron in Säckingen; and Hiddigeigei, the Baron's tomcat who makes wry philosophical observations about life and love. In the dedication of the "Trumpeter" to his parents, dated Capri, May 1, 1853, von Scheffel says:

'Twas in Rome! Upon the seven-hill'd
City heavy lay the winter;
Yes, so heavy Marcus Brutus'
Self a cold must have contracted;
And it rained sans intermission;
Then the Schwarzland, as in vision,
Rose before me, and the story
Of the young musician Werner
And the lovely Margaretha.
By their grave where Rhine is flowing
In my youth I've stood full often.
All at once, just as a sudden
Singing fills our ears, in token
That at home of us they're thinking,
In my ears rang Werner's trumpet.
Through the Roman winter, through the
Flower-sports of the Carnival,
First far off, then nearer, nearer
Rang its notes, and like the crystal,
That from forms of filmy vapor

Settles, flashes into radiance,
Grew to shape my song's ideals.
They pursued me down to Naples.
There in the Bourbon Museum
My old Baron stood, and smiling
Shook his staff in menace at me;
At the entrance of Pompeii,
Sat the tom-cat Hiddigeigei:
Snarlingly he said, 'Your studies,
Quit them! What's all ancient lumber,
Match'd 'gainst me, the inly pensive
Epic cat, for character?

After vainly striving to exorcise these phantoms, von Scheffel followed Hiddigeigei's advice, and crossing the Bay of Naples to the city of Capri, gave them form and radiant life, in Don Pagano's tavern. The result is his epic, "The Trumpeter of Sackingen," published in 1853. This poem, full of love for nature and his native land, found a ready response in the hearts of his countrymen.

Von Scheffel became the most read novelist of his day in Germany. Even today, Bad Sackingen, a village on the Rhine between Switzerland and the black forest, is known as the Town of the Trumpeter.

Stein and pipe collectors often see the image of Werner and Margarethe sharing their first kiss, and also of Werner sadly playing his trumpet as he leaves Sackingen after the Baron tells him that differences in social status disqualify him as a suitor for his daughter.

Among the many stein manufacturers who used images from this tale, Mettlach produced several, including the 5.65-liter #1562 seen here and the matching 1.5-liter #2105, and half-liter #1998; as well as a series of three steins: #2007 depicting Hiddigeigei, #2008 with Werner blowing his trumpet astride a black horse, and #2009, a variation on the first kiss, where Werner and Margarethe are dancing (and kissing).

Ever a student at heart, von Scheffel's last poem was in honor of the five hundredth anniversary of his Alma Mater in the summer of 1886. When its ringing conclusion, "All hail to thee, Old Heidelberg, thou fairest," was sung by students, old and young, its author had already passed from earth. He died after long suffering, at Karlsruhe, April 9, 1886.

Dagmar Rives wrote and translated in the March 1998 *Prosit* the very interesting article "A song from the upper Rhine" of the Trumpeter von Sackingen, it can also be found in the Library section of our SCI web site (www.steincollectors.org). Please reread the story.



I extend my thanks to Master Steinologist Walt Vogdes for his assistance in organizing the material and preparing this article for publication.



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An Interview with Antique Beer Stein Collector Frank Loevi

by Maribeth Keane,
Collectors Weekly Staff

"The Collectors Weekly" web site, www.collectorsweekly.com, is an online resource for collectors of a wide variety of items. They often publish interviews with collectors, and in September 2008 they interviewed SCI member Frank Loevi. That interview is reproduced here with their permission.

Frank Loevi discusses collecting beer steins, and the history of stein production in Germany and the U.S. Loevi can be reached through his Beer Stein Library, which is a member of our Hall of Fame.

Loevi: I've been a beer stein collector for about 25 years. About 10 years ago I sold my business, a specialty database provider. At that point, I had some experience in compiling databases and beer steins were my passion, so with the spare time that had become available to me I tried applying my business skills to the hobby I enjoy and the Beer Stein Library was born.

If there's one thing missing in almost every hobby, it's a source of searchable information. When you've found an old beer stein and want to know something about it — When was it made? Who made it? How much it's worth? — where do you go to find answers? There are some books available, but the few that exist cover very little of the territory and quickly become dated, particularly with respect to pricing information. My hope is that the Beer Stein Library will eventually come to be seen by collectors as something of an information warehouse, where they can both find what they're looking for and contribute to the learning of others by adding information and photographs from their own collections.

It was actually my wife who first got me interested in collecting. It was my birthday and she bought me a beer stein from a local shop that turned out to be a reproduction of a 17th century stoneware piece from the Westerwald area of Germany. The stein was packaged with historical information about the original it was based on, as well as facts about some of the other pieces in the series. S.P. Gerz, the German company that made them, went out of business in 1999, but they had hooked me on beer steins and I remain an avid collector today. I tend now to focus more on antiques, rather than reproductions and newer steins, but my original completed set of 25 Gerz early Westerwald reproductions remains one of the centerpieces of my collection.

I think that happens with a lot of collectors — someone will give you a gift or you'll pick up a stein while vacationing in Germany and you start to become interested. Soon you have a shelf full of beer steins and eventually a whole room full of them and you're still doing it.

Collectors Weekly: When were the first beer steins made?



Early stoneware steins: left to right, Westerwald (circa 1700); Siegburg (circa 1580); Creussen (dated 1692); Altenburg (circa 1710)

Loevi: In the mid-1500s. The steins from that period were produced in the area around Cologne on the Rhine River, in towns like Siegburg and Raeren. A little later, in the early 1600s, the town of Creussen in eastern Germany emerged as a production center, and was the first to make use of enameling as a decorating technique. Other towns soon followed, with each geographic area adding its own particular styling traits to the drinking vessels of the day. The earliest steins were made of stoneware, but soon thereafter Faience steins began to appear in an attempt to compete with imported Chinese porcelain. The secret of making porcelain didn't reach Europe until the 1700s, but these early steins imitated the look with a tin oxide glaze on earthenware, often painted with Chinese motifs. While all of these early steins are collected in this country, their rarity and high cost make them somewhat less popular among antique collectors than those of the 19th and early 20th centuries.

The 1860s in Germany began what many collectors call the "golden age" of collectible beer steins. While the earlier steins typically had some form of decoration, they were principally intended to be functional. People bought them to drink out of, not to put on a shelf and look pretty. By the late 19th century, factories were springing up in the Westerwald area, which had been a center for German stoneware production for more than 200 years due to its abundant clay deposits. They started mass-producing steins that were often designed less for drinking than display. A similar transition to mass-production was also taking place in the porcelain centers in eastern Germany around Dresden.

The "golden age" lasted until the start of World War I, which began a period of economic dislocation from which the German beer stein industry has never fully recovered. As collectibles, however, steins from the golden age were just getting started. Largely as a result of soldiers bringing them back to America following World War II, German beer steins started to appear in this country in quantity and by the mid-1960s they began to attract serious collector interest.



Early faience stein with oriental motif (Erfurt, ca. 1750)

In recent years steins have become almost exclusively decorative items, many with themes

aimed specifically at American collectors. In the 1970s Anheuser-Busch started distributing its own beer steins, which played an important part in the surge in popularity that beer stein collecting has enjoyed over the past few decades. A-B steins represent today's most popular collecting area, even though none of them are currently more than 35 years old. The "Schultz and Dooley" character steins from the West End Brewing Company are another group of highly collectible contemporary steins made specifically for the U.S. audience. Schultz and Dooley were first introduced as talking beer stein marionettes used in television commercials for Utica Club beer in the late 1950s and early 60s. They became so popular that other cast members were soon being added to the commercials and the company began producing and distributing the first in a series of Schultz and Dooley steins, now consisting of almost 40 different characters, which continue to be sold today.



Schultz & Dooley steins (Modern)

Most of the early collectible steins are German, but there are exceptions. I have 2 or 3 ivory steins that were probably carved in Italy. To the north in Scandinavia they made wooden steins, and even the Russians occasionally produced a beer stein or two. Today, more often than not, you'll find that beer steins are made in Brazil or China, with many of the German manufacturers having succumbed to the pressures of globalization.

Collectors Weekly: How many different materials are collectible beer steins made out of?

Loevi: If you can think of it, they probably made a beer stein out of it. One of the most unusual I've ever seen was covered with Mother of Pearl. It sold for something like \$120,000 at a recent auction. Another that you won't see very often had a silver body covered with shark skin. Most steins of course are ceramic, but many other materials get used on occasion, including metals of all sorts, from pewter to gold.

Beer steins, like many collectibles, often reflect the culture and history of the place where they were made. One of my favorite subjects on German steins is the Battle of Teutoburg Forest in 9 A.D. when the Romans failed in an attempt to conquer the Germanic tribes in the area east of the Rhine River. That might not sound very important today, but consider the fact that the Angles and the Saxons, among other unconquered German tribes, eventually emigrated to England and their language went with them. As a result of that, the way we speak in the U.S. today is significantly less "Latinized" than it might have been had the battle of Teutoburg Forest gone the other way.

Of course, that's only one small example of the many culturally related themes you'll see on German beer steins, including an almost unlimited array of historical events and contemporary depictions of daily life. On steins that are being made today, particularly for the U.S. market, you can find scenes depicting everything from the American Revolution to muscle cars.



Hand-carved ivory stein (Italy, c. 1900)

Collectors Weekly: Who did the art on the steins?

Loevi: The creation of a beer stein typically requires both a concept drawing and a sculpted model, so you could easily have more than one artist involved in the process. With many of the "golden age" German steins, the concept was drawn from period paintings. For instance, the work of Franz Defregger, a prolific painter of scenes from daily life in Bavaria, appears on literally hundreds of different beer steins. Another artist whose work appears regularly on steins is Heinrich Schlitt, whose most well-known work is found on the ceiling of the Munich Rathskeller, but whose often comical depictions on beer steins are highly sought after by collectors. The work of some of the most famous German artists of the Art Nouveau period can also be seen on beer steins, including Franz Ringer, Richard Riemerschmid and others.

Of course, these people didn't do any of the painting on steins directly. Their designs show up in the form of a relief representation that is molded into the stein, or as a printed picture which is then applied to a smooth surface on the body, either of which may then be enhanced with hand-painting by a factory painter. Occasionally you'll see a stein with a completely hand-painted central decoration, but they're relatively rare, simply because they'd be far too expensive and time-consuming to produce in quantity.

Collectors Weekly: Who were some of the major manufacturers?

In the early days, beginning in the 16th century, every beer stein was hand thrown on a potter's wheel. There was a master, journeymen and apprentices working in small shops, often with only three or four people. By the second half of the 19th century, mass production was introduced into beer stein manufacturing. Instead of being hand thrown, they started casting steins in molds, and that's still what we do today.

In the late 19th and early 20th centuries dozens of manufacturers opened relatively large scale production operations in Germany. The company that's often described as the "Cadillac" of beer stein makers from that period is Villeroy and Boch. They had a factory in a town called Mettlach on the Saar river that produced well over 1600 different designs during the "golden age" of beer stein production. Mettlach steins in general tend to command a premium over other steins from the period, but most collectors seem willing to pay the price in order to be able to boast of at least one or two Mettlachs on the shelf.

There are probably about two dozen manufacturers from the "golden age" with names that would be recognized by the typical collector, most of which have long since disappeared from the landscape. Today, the biggest German manufacturer is a company called King-Werk, which wasn't even formed until after World War II. Currently, the title of world's largest beer stein manufacturer is held by a Brazilian company called Ceramarte, but that title may not stand for much longer, as production has been moving increasingly to countries in the Far East like China and Thailand.

Collectors Weekly: Did these companies put marks on their beer steins?



Mettlach "etched" stein No. 2524

Loevi: They did in Mettlach, which is one of the reasons they are as collectible as they are. I've occasionally seen an unmarked Mettlach stein, but they're few and far between, making Mettlach steins among the easiest to recognize. At a minimum, almost every Mettlach stein is marked with a company logo, a form number and the year of manufacture, so that even beginning collectors can purchase them with a relatively high comfort level. Other "golden age" steins are not necessarily so well marked, but almost every manufacturer's steins have recognizable characteristics that make identification possible by experts.

The earliest steins (16th to 18th century) can often be found with potter's marks, but are more typically recognized by decoration characteristics as products of a particular town or city, like the Siegburg and Creussen steins I mentioned previously.

Modern steins are typically marked in some detail and generally include the number of pieces planned in the "limited" edition, as well as a number assigned to the particular stein in question. Of course, like most "limited edition" collectibles in today's world, the limit is typically set on the basis of how many pieces the manufacturer thinks it can sell and is largely meaningless.

Collectors Weekly: What about the lids on top of the beer steins? Did they all have lids?

Loevi: It depends on how you define "beer stein". In Germany they have any number of terms to describe a beer stein, the most common being *Bierkrug*, which pretty much translates into anything you hold beer in. In the U.S. there's an organization called Stein Collectors International, which concentrates its efforts principally on antique stein collectors, that has developed its own vernacular. To SCI members, any drinking vessel with a hinged lid is a beer stein. Without a lid, it's a mug. If it's a pitcher with a lid, it's a pouring stein. Outside of SCI, those definitions don't necessarily apply. In Germany, where it all started, with or without a lid it's still a *Bierkrug*.

For a long time it was thought the Germans had enacted laws requiring the lids during

the era when the Black Plague was sweeping Europe. It's been pretty well established that such laws never existed, or if they did they were limited to insignificant geographical areas, but nonetheless lidded drinking and pouring vessels were commonplace in Germany by the end of the 16th century. If you ask a German why, the standard answer you'll receive is that the lids kept the flies out. When the plague is coming down your street, you want to give it as little chance as possible to get into whatever you're consuming. Today, of course, the lids are more traditional than practical, but it's pretty easy to see how the tradition got started.

Collectors Weekly: Where do you do most of your research?

Loevi: It depends on what I'm looking for. When I'm researching a mark, there are a number of excellent reference books, mostly from Germany, cataloging stoneware and porcelain marks applied to beer steins and other ceramic objects. For research on the meaning behind a particular decoration on a stein, the Internet is by far the most important resource. I'm constantly amazed at how much information I'm able to uncover when I'm trying to find out something about a relatively minor event in history or an obscure monarch or saint. Of course, as is true with most collectibles, a critical source of information is the collector community. Much of what serious collectors learn over time has never been stored in an organized form, but we're making every possible effort to change that state of affairs through the Library.

Collectors Weekly: What are some of the most interesting steins you've come across?

Loevi: I have about 200 steins in my collection, but my favorites are some of those early steins we talked about before. What makes the earliest steins most interesting to me is that each one has its own history and there isn't another one exactly like it anywhere else. For instance, one of the prize pieces in my collection is a faience stein marking the coronation of August the Strong as King of Poland in 1697. How much closer can you get to holding a piece of history in your hands? Who knows, it's even possible that a real European king actually drank from it over 300 years ago.

At the other end of the spectrum, I'm a baseball fan and I've got a stein that was fairly recently produced to honor Wrigley Field, home of the Chicago Cubs. It's probably only worth about \$20.00, but I like it and it sits on the shelf with some other baseball memorabilia. So interest is in the eye of the beholder, and if you're a committed collector they're almost all interesting in one respect or another.

Collectors Weekly: Thanks, Frank!



Porcelain steins (circa 1880-1900)

A Magnificent Bowle Set, Site of a Happy Marriage

by Phil Masenheimer

PROLOGUE

"Oh no, here comes another one, an 'Ami' treasure seeker this time," whispered the bride. "Good grief, he's fairly salivating on the window, flat-nosed against it, trying to gain a better view of us," exclaimed the gnomes and elves, gleefully. The Bowle set and its vessels stood a little taller under the intense gaze of their fascinated admirer, while they dreamed of passage out of the stuffy, crowded antique shop. "Perhaps we are going to be transported to a place where we can continue to fulfill our destiny of serving Bowle for appreciative party guests," commented the bridegroom. He added, "I wonder if he has Geld. He's surely going to need it!"





Forty plus years ago Wiesbaden was a veritable hive of antiques, serving up collectibles to the military and their families like cookies on a plate. Today's stroll down the avenue yielded very little of interest compared to the glory days of the 60's. Then, quite suddenly, it appeared: the most magnificent and complete *Bowle* set I had ever seen! Enticing me closer, I could not believe my good fortune in even seeing such a group of pieces. Prepared to rush in and inquire, I found the door locked. Yikes! A dozen plans flashed through my mind. I could delay my flight home, I could sleep on a park bench, and I could crouch in the doorway till somebody came ... anything to find out more about how I might acquire this remarkable set. Luckily, I was saved from these fates by the appearance of a young man who informed me, in perfect English, that the owner would open the shop shortly. When he arrived, I was amazed that I recognized him from all those years ago, when we were both a little younger.

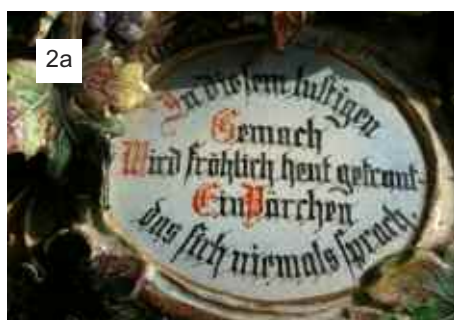
Now the challenges of negotiations began: his price, my price; my MasterCard limit; shipping and its added costs; and not least of all, the fear of what my wife would say. On the other side of the world, Visa was calling her with a major fraud alert taking place in Europe and asking if she authorized any such purchases. However, nothing could deter my enthusiasm for adding these most desirable pieces to my collection.

At first glance, the *Bowle* set presents as an unbelievably gaudy monstrosity. At 67 cm (26") high and 45 cm (17.7") in diameter, who would have such a thing in their house, and where would they possibly put it? On closer inspection one can see that the figures on the bowl are having a most glorious party, which beckons onlookers to join. The German verses written on the bowl talk about a bride (Mrs. Mosel), and a groom (Waldmeister), who never spoke to each other before they were joined in mar-

riage to form *Bowle*. *Bowle* is a traditional German summer drink that is very easy to prepare. It derives its name from the English word bowl, is typically served in a large bowl and is ladled into glasses. It is as refreshing as champagne but much fruitier. What makes *Waldmeister Bowle* special is the freshness of its ingredients and the fact that it is typically not too sweet. The recipe for it is included at the end of this story.

The *Bowle* is so intricately designed it must be described section by section. The lid is adorned with four actively engaged gnomes. One lies on his back eating grapes, while a second pulls on a grapevine running through the handle. At the other end of this tug of war a third gnome carries a bottle of *Henkel Seckt*, a popular champagne of the day, while the fourth peers into the bowl through the ladle opening, trying to see how much *Bowle* remains (figures 1a - 1c).

The inscriptions on either side of the lid explain the bowl's theme (figures 2a - 2b).



*In diesem lustigen Gemach
Wird fröhlich heut getraut
Ein Pärchen das sich niemals sprach.*

*Und das sich nie geschaut
Den Hochzeits - Zauber-Birken Stamm
Umtönt es leis und laut.*

In this merry chamber
Will happily be married
A pair who never spoke together before.

And who never laid eye upon each other
The wedding - enchantment - birch tree
is surrounded by melodies, sweet and loud.

On the body of the bowl are two most remarkable handles. On one side is a king's head (figure 3a) and on the other is a princess (figure 3b). The king could possibly represent Bacchus, god of wine, but this



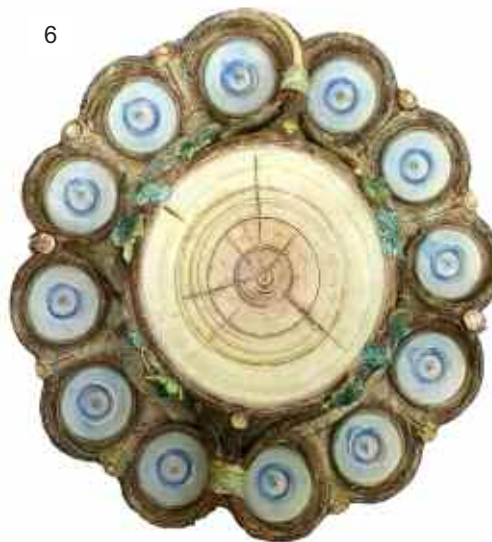


is merely conjecture. Both are smiling gaily and wearing jeweled crowns. Above his head is written "*Waldmeister heisst der Brautigam*" (figure 4a) – (Waldmeister is the name of the bridegroom!). Her inscription says "*Frau Mosel heisst die Braut!*" (figure 4b)– Mrs. Mosel is the name of the bride!

On one side of the bowl are two gnomes singing and playing a stringed instrument (figure 5a). On the other side, two gnomes are fighting over a cornucopia (figure 5b). The bowl rests on twisted grape vines which also form the looped portions of the handles.

The base supporting the bowl is a separate piece measuring 53 cm wide by 18.5 cm high. It contains small, flattened, ringed spaces to hold 12 wine glasses, and a larger space which looks like a tree stump on which the bowl rests (figure 6). The wine glasses, 21.5 cm high, are supported by the half bust figures of 5 elves and 7 gnomes, each individually named. Figure 7 shows two of the elves and two of the gnomes. The wanton, sultry elves are named Winhilde, Wintrud, Medgard, Egena, and one nameless one. The jolly faced gnomes are named Meduhart, Winhard I, Winhard II, Meduman, Waldefred, Wamester, and again, one nameless one. Figures 8a and 8b show Wintrud and Waldefred, respectively.

6



7



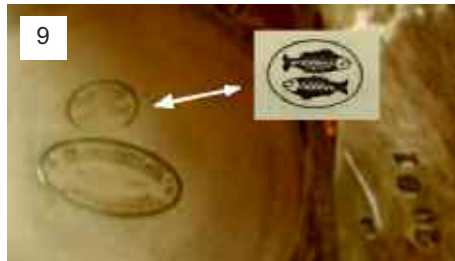
8a



8b



The manufacturer's trademark, impressed in the bottom of both the base plate and the bowl, is two fish facing different directions in an oval (figure 9). The model number is 2091, accompanied by the words that indicate the *Bowle* set is protected by law.



The trademark is that of Hugo Lonitz & Co. The factory began operations in 1868 in Neuhausenleben bei Magdeburg and continued until 1927. Specializing in Porcelain, Stoneware, Majolica and Terracotta, an 1885 advertisement reads, "Fine Palissy Majolica, Artistic and everyday objects, in wonderful execution and selection. Animal heads and animal statuettes up to life size, with and without bases." The firm was well known for good modeling and imitations of natural forms. In 1886 the firm of Hugo Lonitz & Co. was registered as a partnership. The firm exhibited in the Philadelphia World's Fair (1876), the Arts and Crafts Exhibition in Leipzig in 1879, the Craft and Industrial Exhibition in Halle in 1881, in Melbourne (1880-81), and the German-Brazilian Exhibit in Porto Alegre in 1881, where the firm was awarded a gold medal.

Now that we have examined the details of this bowl, let's take a step back to see how all the pieces fit together. This bowl is all about the drink it is intended to contain, the *Bowle*, specifically, *Waldmeister Bowle*. The bride and groom who are married in this vessel are the essential ingredients of Mosel white wine and Waldmeister woodruff. The gnomes and elves are the groomsmen and bridesmaids who are enjoying the *Bowle* at the wedding party.

This writer does not know what the true inspiration for the artistic design of the *Bowle* set was, whether it emerged from the purely fanciful and wishful thinking of the artist, or whether it grew from memories of wild debauchery in his youth. Whatever it was, Hugo Lonitz won a gold medal for his elaborately designed *Bowle* set at the German-Brazilian Exhibition in 1881 in Porto Alegre, Brazil.

Founded in 1742 at the junction of five rivers, Porto Alegre has evolved into one of the chief industrial and commercial centers in Brazil. Current information ranks the city as its sixth largest, and as having the most

beautiful women in the entire country. It has the reputation of having an intense and fun night life, as well. Since the nineteenth century, it has been a magnet for immigrants and tourists, particularly from Germany. All things considered, the city must have provided the perfect setting for Herr Lonitz to showcase his masterpiece *Bowle* set.

Many examples of the output of the Lonitz firm can be seen on the internet, although none of them are as elaborate in scale or decoration as this *Bowle*.

EPILOGUE

*The bride, groom, elves and gnomes opened their eyes wide in surprise as they stared at their new environment and then raised their voices in protest. "You mean we traveled all this way just to be put in a basement in some place called Tacoma, Washington?" We're surrounded by beer steins and, of all people, monks. At least they know something about liquid spirits." The bride gasped in horror, "Do I understand, correctly, that we are to reside on this tiny table and not in a great hall with feasts and live musicians?" "Shh!" whispered the groom. "Our new landlords are coming, both of them 'Amis', by the looks of them." The *Bowle* figures conferred quietly and came to the instant and mutual agreement that they had their work cut out for them to educate the foreigners in the preparation, serving, consumption and subsequent frivolity of *Bowle*. Since this was the mission of their lives, they accepted the challenge with a fervent "Yes, we can!"*

Credits:

The majority of information regarding the *Bowle* set was obtained from translations of the German written on the pieces of it, as well as from German descriptions obtained from its previous owner, Hermien de Beisac. Of considerable aid to me were the translations of text by Gabi and George Schamberger and Inge DeWitt. Also assisting in the production of this article were Spence Wessling, my wife Peggy and our editor Walt Vogdes. I offer my most appreciative thanks to all of them.



Internet sources:

Guide to Pottery and Porcelain Marks, Germany, p. 13.
Wikitravel via Google



Recipe for Waldmeister Bowle

Waldmeister or woodruff (*Galium odoratum*) is a species from the genus of Labkrauter. It has narrow leaves, creeping underground rhizomes, white flowers and bristly fruit. The plant contains coumarin, which some imbibers may not be able to tolerate.

ZUTATEN

2 Bund Waldmeister
50 Gramm Zucker
eine halbe Zitrone (unbehandelt)
zwei Flaschen Weisswein
eine Flasche Sekt

INGREDIENTS

2 Bundles Waldmeister/Woodruff
(available in May at local markets)
50 grams of sugar
Half a lemon, raw/untreated
2 bottles of white wine (Mosel)
1 bottle of German champagne

NOTE: Optional additions are pineapple chunks or strawberries.

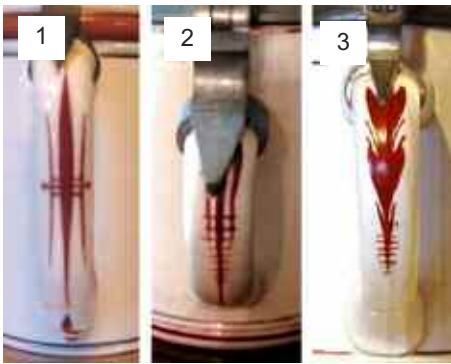
A Follow-up on Pauson's Red Stripes

by John Strassberger

In the December issue of *Prosit*, I wrote an article suggesting that Martin Pauson used a specific design on the handle of some steins he produced, i.e., three vertical stripes and several horizontal stripes painted red. If verified, this design could be used to identify steins produced by Pauson that do not have his more common markings.

I want to thank the readers who responded to my request for examples of Pauson's red striped handles. Admittedly, not many responded but the information you did provide supports my hypothesis. Most importantly, no one submitted an example that showed Pauson-like stripes on a stein clearly marked as being decorated by someone else.

Two steins, figures 1 and 2, have no Pauson markings other than the red stripes. Figure 2 is a .25L stein and, from the way the pewter overlaps the stripes, the pewterer and the artist did not coordinate this one!



A third stein, figure 3, shows a handle decoration which, if this was a football game, would be referred to the video replay official for review. The stein does not match my theory exactly but it is certainly close. The stein has a Munich theme and an elaborate lid typical of Pauson. The fact that the handle's design does not match my theory does not eliminate Pauson as the producer. My view is simply that Pauson used three vertical/several horizontal lines, not that Pauson used nothing else. I would consider this stein as "possibly by Pauson".

One stein, figure 4 is clearly a Pauson and shows his signature in a previously undocumented location. It also has the usual Pauson stamp on the shank. I really like this stein, it is almost as if Pauson is saying, "Yes, I made these stripes. How many times do I have to tell you?"

So, have I discovered in "Pauson's Red Stripes" a new Law in the noble science of Steinology? No, but Hypothesis, defined as an educated guess based on observation that can be supported or refuted by continued observation, will do just fine. I will continue observing and, should evidence appear that refutes the hypothesis, I will certainly report it.



The Löwenbräu Special Event Steins

by Bill Sullivan

The Löwenbräu Brewery of Munich, Germany sponsored many events of general interest during the early to mid-twentieth century. These events took place not only in Munich, but in other cities in Germany and Austria.

The stein in figure 1 is from the *Erste Internationale Jagd – Ausstellung Wien 1910*, The First International Hunting Exposition Vienna, Austria 1910. The Löwenbräu Lion trade mark is superimposed on a silhouette of the Munich skyline and the surrounding Alps, where one would normally expect to see an illustration of the city of Vienna, as the event was held in that city. The stein bears the stamp of Martin Pauson, Munich on the base and on the tang.



The stein shown in figure 2 is from the *Fleischer-Innung Dresden, Wintervergnügen 1910*, The Butchers' Guild Good Time Day in Dresden 1910. Dresden is the Capitol of Saxony to the east of Munich. This stein also has the Martin Pauson marks on the base and the pewter.

Figure 3 is from the H.M.M.B.A. Tour on May 13, 1914, less than three months before the outbreak of World War I. The American, German, and Bavarian colors are all profusely shown on the stein in heavy enamel along with the famous Löwenbräu Keller with the rampant Bavarian or Löwenbräu lions. As the lions are not crowned one would assume they are the brewery lions and not the Bavarian. After I acquired this piece, I wrote to Löwenbräu asking what the H.M.M.B.A. letters stood for but they could not help with any information about the letters or the event. I always assumed that the letters MBA stood for Masters Brewers Association. Unlike the other two steins described here, this stein bears the mark of Reinhold Merkelbach and the lid is by L. Mory, München.



The lids on all three of the steins are the same, as seen in figure 4, impressed with the rampant Lion and the words "Löwenbräu München".

If you have any Löwenbräu special event steins in your collection, please let Bill Sullivan know about them.



Welome New Members!

New members of SCI since the last issue of Prosit are listed below:

Karl Lofthouse
Walnut Creek, CA
credit to Les Paul

Rebonto Guha
Ismaning, Germany
credit to John Kelly

Paul Gluchowski
Manassas, VA
via the Internet

Donald McCan
Plymouth, IN
credit to Christa

James & Marilyn Souders
Plano, TX
credit to TSACO

Patrice Diem
Fort Collins, CO
via the Internet

Nancy Olsen
Brooklyn, NY
credit to Mark Kowalski

Marc & Anne Lang
Günzburg, Germany
rejoining

Noah Gerlach
Holyoke, MA
via the Internet

Stephen S. & Sharon Hedington
Woodland, CA
credit to Bruce Pruitt

Harry Kart
Redwood City, CA
vendor at Hillsborough Show

Leonard T. May
Cutler Bay, FL
via the Internet

Eugene & Patti Ross
Highland Park, IL
via direct mail

Barbara & Matthew Zabinski
Skaneateles, NY
credit to Uppersteiners

Friedericke & John Browne
Nanaimo, British Columbia
via the Internet

Herbert Hiteshow
Baltimore, MD
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This information about Gebrüder Allmann of Munich is from the Stein Marks web site created and maintained by SCI member Chris Wheeler of Devon, United Kingdom. Visit www.steinmarks.co.uk - you will be pleasantly surprised about the amount of information he has managed to compile.

Gebrüder Allmann München.

Marsstraße 9, Munich. Bavaria. Kunst-Zinngießerei, Glas & Porzellanmalerei (Decorative pewter foundry, Glass and Porcelain painting). Known dates: 1860 - 1926. Purchased stein bodies from: Marzi & Remy.

Gebrüder Allmann are thought not to have been manufacturers. Instead they purchased stein bodies elsewhere, painting and lidding each piece and subsequently selling them from their own showrooms.

The Kaiser Wilhelm II Standard on Naval Regimental Steins

Dr. Roy C. De Selms
SCI Master Steinologist

In a previous article (ref. 1) the naval regimental stein in figure 1 was described with the standard of Kaiser Wilhelm II (figure 2) prominently positioned on the front where the *Kriegspanier* (naval war flag, figure 3) usually appears.



It is known that the Kaiser's standard was always flown when the Kaiser was onboard, and from all of the information provided, it was concluded that Reservist Arp, the stein's owner, was onboard the Kaiser's yacht "SMY Hohenzollern" at the same time as the Kaiser, explaining why the Wilhelm II standard is on the stein.

Master Steinologist Ron Heiligenstein in his book (ref. 2) pictures the same stein on page 255 designated to S.M.Y. Hohenzollern, but named to Reservist Kordts stationed at *Marinestation der Ostsee/Kiel*. Even though Kordts' service time was only one year earlier than Arp's (1910 - 1913) the *Kriegspanier* appears instead of the Kaiser's Standard.

Steins with the Kaiser's standard are relatively rare and only a few have shown up at auction in the last decade as in figure 4 (S.M.S. Drache 1908-1911 named to Res. Schönberg), figure 5 (S.M.S. Ostfriesland

1912-1915 named to Res. Wilksen) and figure 6 (S.M.S. Hansa 1908-1911 named to Res. Wrage). All of these steins display both the Kaiser's standard and the *Kriegspanier*. The stein in figure 5 has also been seen without the Kaiser's standard (Res. Brill, same unit, same years of service). One might conclude that the Kaiser's presence while the serviceman was onboard would deserve having the Kaiser's standard on his stein. This would be equivalent to the Kaiser's presence at the famous *Kaiser Manövers* on-other-than naval steins and should therefore command a premium price. Could these regimental steins be indicative of *Kaiser Manövers* at sea?

References:

1. *Reservist Arp Onboard the Imperial Yacht Hohenzollern 1911-1914*, Dr. Roy De Selms, *Prosit*, September 2007
2. *Regimental Beer Steins (Reservistenkrüge), 1890-1914*, R. Ron Heiligenstein, Milwaukee, WI, 1997



Photo credit for figures 4, 5 and 6 to The Stein Auction Company (TSACO)

History on a Beer Stein

The Pillow Fight That Changed History

by Kurt Sommerich

SCI Master Steinologist (dec.)

(Originally appearing in the March 1989 issue of *Prosit*)

The vendors had come to the stein show with an interesting assortment of beer steins. A pewter piece attracted my attention from afar. It showed two 3-dimensional figures of urchins who appeared to be engaged in a brawl. As I approached the dealer and asked to inspect the piece, he said, "this is the *Pillow Fight* stein."

I looked at a beautifully executed piece: Both figures were indeed shown in the middle of a serious struggle. Only the urchins were not urchins, the pillow was placed on a blanket on a bed, and the brawl was a deadly war, namely the Franco-Prussian (or Franco-German) war of 1870-1871. The blanket without a doubt symbolized the map of Germany. One of the figures sits on a saddle atop the handle of the stein trying

to climb on the blanket and take possession. He is dressed in French uniform, sporting the unmistakable mustache and beard of Louis Napoleon, who as Napoleon III was the Emperor of France. But who is the other figure kneeling on the blanket, fighting off the aggressor and hereditary enemy (*Erbfeind*) with his bare hands? It is *Der Deutsche Michel* (Michael the German), 19th century symbol of the average German citizen.

[Der Deutsche Michel (literal. "The German Michel") is a personification of the German nation, much as Uncle Sam is for Americans, John Bull for the English, and Marianne for the French. He is usually depicted wearing a nightcap and nightgown, sometimes in the colours of the German flag, and represents the Germans' conception of themselves, especially in his easy-going nature and Everyman appearance. He also represents the innocent and simple person who must endure and fight against tyranny and injustice. – Wikipedia, The FREE Online Encyclopedia. – Ed.]

Why did the artist show Michael instead of Napoleon's counterparts, either King William of Prussia (later the German Emperor William I) or the King's all-powerful and formidable Prime Minister of Prussia, Otto von Bismarck? Not knowing what was in the artist's mind, one can only speculate. King William of Prussia was not really a symbol for a politically united Germany at that stage of the war. The German states were just wartime allies of Prussia, perhaps on a temporary basis only. Bismarck, the crafty and scheming factual ruler of Prussia, looked too forbidding to be believable as a guileless and innocent victim of French aggression. Thus the artist chose Michael, a poor but honest, trusting and hardworking farmer who minds his own business and cultivates his land, if only the forces of evil would leave him alone. To quote Friedrich von Schiller: "The best cannot live in peace, if a vicious and greedy neighbor will not let him." Michael's nightcap (*Zipfelmutze* or *Schlafhaube*) makes him instantly recognizable. The nightcap is a symbol of peace, angelic patience and unworldly naiveté. But woe to the scoundrel who goes too far, who wakes Michael from his peaceful bed! Such an evildoer will change this paragon of docility into a raging lion defending his home, his honor and the sacred soil of his fatherland. The beasts of prey must never provoke his *furor Teutonicus*. The satirical publication *Kladderadatsch* conveyed this image to its readers week after week and made the *Deutsche Michel* into an all-German symbol. (*Prosit* readers have already



Above and below: The all-pewter "pillow fight" stein. It is 20.3 cm (8 inches) tall, marked "F. Barth, München 1871" in a panel under the handle. Barth's design was executed by the firm of Josef Lichtinger in Munich. There are neither base nor capacity marks on the stein.



Above and below: Detail of the stein's historically significant lid: The German Michael vigorously defending himself against the aggressor, France's Napoleon III.



met him in issues no. 56, pages 576-579, and no. 64, page 791.)

Louis Napoleon's star was already eclipsing. A natural intriguer and political adventurer, this nephew of Napoleon Bonaparte had managed to overcome physical weakness, years of exile, imprisonment and political adversity to found the Second French Empire. But now, in 1870, he was a worn-out and prematurely old man, who would lose his throne that very year. He often suffered excruciating pain due to a longtime kidney ailment, and he was to die just three short years later (1873) at the age of 64. Also, he had made several serious political mistakes at home and abroad, especially in Mexico.

On the other hand, Bismarck, whose star was ascending, was a ruthless and egomaniacal politician who was later transformed into a ruthless and egomaniacal statesman when he became the First Reichs-Chancellor of the Second German Reich, the unification of which he brought about after the defeat of Napoleon. The Franco-German war was Bismarck's third chess move after he had manipulated Prussia into victorious wars against Denmark and Austria. The war against France was the last stepping stone towards the unification of Germany into an empire under the leadership of Prussia. In the chessgame of rearranging the constellation of the European powers, Bismarck was truly the champion.

The outward cause of the Franco-German war was a vacancy on the throne of Spain. Spain had offered the throne to a number of candidates who all declined, including Prince Leopold of Hohenzollern-Sigmaringen, a relative of King William of Prussia. Leopold had alternately accepted and declined. Napoleon vigorously opposed the candidacy of a Hohenzollern, who might become the ruler of neighboring Spain and thus a potential enemy. The French emperor sent his Ambassador to Prussia, Count Benedetti, to Bad Ems, a famous spa, where King William was "taking the cure". Napoleon, via Benedetti, tried to extract a guarantee from King William that Prince Leopold would never — repeat, never — accept Spain's offer. William refused to give in to this insulting demand and instructed Bismarck to have this verbal diplomatic exchange published for the general public. Bismarck, while not actually forging the telegraphed report to the press, edited it in such a way that the offensive language would surely provoke France, which, as expected, it did and

consequently France declared war on Prussia. This telegram is known in history as the Ems Dispatch (*Emser Depesche*). The conquering Bismarck acquired most of Alsace and Lorraine for Prussia. The state of Prussia was now the undisputed leader of the new German Reich. France swore revenge and adjusted her foreign policy accordingly. Forty-three years later World War I broke out, which led to Germany's defeat, the collapse of the Hohenzollerns and the harsh treaty of Versailles. And another 21 years later World War II, again bringing these two arch-enemies into battle against each other, brought death and destruction over most of the world.

Hindsight is a cheap commodity. The events in this causal chain were not inevitable. What the world needed were not chauvinists, but great Europeans. Hope springs eternal...

And now you know all about the imagery of the so-called "pillow fight" stein: Not just two urchins having a go at one another, but two great and powerful nations prepared to fight to the death over political aspirations and territorial rights.



Ferdinand Barth

Architect, Painter, Illustrator and Designer for Applied Arts



In addition to designing this stein for the firm of Josef Lichtinger, Barth worked on the frescoes in the staircases in the Munich Rathaus.

Reference: *125 Jahre Bayerischer Kunstgewerbeverein*, Münchner Stadtmuseum, Munich, 1976



In 1932 we find Adolph Hitler photographed with his strong-arm supporters, the "Brown Shirts" at a cell meeting. Within two years the group had lost influence and the Führer ordered the execution of most of their leaders. Note the "pillow fight" pewter stein on the shelf just above Hitler's head. ("Germany" issue of the *Time-Life World Library*, written by Terence Prittie and the Editors of *LIFE* in 1961 and published in New York). Credit Terry Hill.

Photos from the Road

by Ron Fox, SCI Master Steinologist

I apologize to the readers who look forward to this series. A couple of life's problems had gotten in the way; the insurmountable one being the dropping of my lap top containing hundreds of photos taken specifically for Prosit. The computer geeks were unable to retrieve any of my photo files. I will need to revisit some collections in the months to come. A great lesson in backing up your files at all times.

This segment starts out at the home of Dick and Georgie Johanson, of Rhode Island. I was a member of the Student Prince chapter of SCI for many years, which helped forge a close relationship with Dick and Georgie. The four of us went out for lunch and after returning, we sat and talked about old times. What wonderful friends they are.

The first stein I would like to share also is my favorite from their collection. It is an early 18th century wood stein (figures 1a &



1b), with diagonal carved body ribs. Set into the recesses of these ribs are silver strips, which are attached to silver horizontal body bands, which are then attached to the silver handle. The use of silver and wood gives this stein a unique quality and fantastic contrast of color and material. I have yet to see a piece quite like it.

Another stein I have always been attracted to is this Schierholz character owl, in the rare blue coloring (figures 2a & 2b). The blue onion decoration was not used very often by this factory. The full color owl comes in several color variations, but this is the only blue colored one I have seen.



Dick enjoys fishing, so you can imagine how excited Georgie was to find this Gmunden, Austrian faience stein (figure 3). As you can see, the scene is of a man relaxing with his fishing line in the water. This is a scene that most of us men can really appreciate.



This hand painted August Saelzler stoneware stein (figures 4a & 4b) was probably made for the Munich Oktoberfest market. It has a monk on the front and a dwarf on the left side. The right panel features a Chinaman, showing the international tourist appeal for the Munich city.



4b



Back in the late 1970's when I first became interested in early steins, I fell in love with Dick's Hafnerware character bear (figure 5). There is pewter depicting the leather muzzle a dancing bear would wear. He carries a cup that he would have used for tips. Throughout the years, I have only seen about six of these early character steins. I would still love one.

5



Dick only has a few Regimentals steins. This 12th Hussar Regiment from Torgau (figure 6) is a great unit to find. It is a Saxon stein from just northeast of Leipzig. Most military stein collectors would be pleased to put this beauty on their shelf.

6



From Rhode Island, we drove to downtown Boston and the Skinners auction house. I had bought this Bohemian cameo pokal (figures 7a & 7b) during the summer, and Skinners does not ship. If successful, you must make your own arrangements with a private packing and shipping firm. I was not willing to trust an unknown service with this exceptional piece of glass, and opted on waiting until I could pick it up myself. When they brought it out to me, my mouth dropped open. When buying from a photograph, it is hard to judge the size. This pokal was much larger and more impressive than I was expecting. It depicts a hunter and a maiden, finely wheel-cut in the overlay ruby to clear coloring. I am more than pleased with it.

7a



7b



From Boston we drove north to the home of David Harr. He had been ill and we were anxious to visit with him. We are happy to report that he is on the mend and thanks everyone for their prayers.

Here is one of David's Bohemian glass steins (figure 8). It is a pink over white opaline with delicate pasty enamel. The brass mounts help accent its matching glass inlay lid. It is a real beauty.

8



Figure 9 - The Hops Lady is a common character stein made by the Schierholz factory. It is a very attractive stein in the normal honey color, which explains why so many were made during the 1900 era. This example of the Hops Lady, done in the blue coloring, is simply fabulous.

9



10a



10b



After returning to California, we spent an evening with Steve and Suzanne Elliott. They had just returned from a trip to Florida and shopping the large Miami Beach Antique Show. He was excited to show us this incredible pair of silver and gold wedding beakers (figures 10a-10d). They are un-

usually tall, at around 14", and are a matched pair of a man and a woman. It is extremely hard to find the man. What makes them most unusual is their carved ivory faces. They are truly a case of the photos not doing them justice.

10c



10d



11



Since moving to California, I have become very friendly with a collector named Rob Dethlefsen. We share a passion for the U.S. Cold War Military steins. On his last visit, he brought this stein which commemorates the Apollo XIII moon mission (figure 11). You know, like in, "Houston we have a problem." Needless to say, I was enthralled with the piece. Early space exploration was a high point of my childhood and this piece brings back great exciting memories.

Here we have another pottery relief stein. It shows a Blacksmith tempering a sword, with the Prussian eagle in the background (figure 12). A little different type of occupational stein, which would appeal to the eagle collectors as well.

12



Brent also likes Imperial German Reservist steins. This beautiful 12th Saxon Pioneer from Dresden (figure 13) really stood out from his small group. Judging from its super condition, it was a cherished item by the owner.

13



The majority of Mettlach PUG steins are on either #1526 or #1909 body. This next stein is a Mettlach PUG found on the uncommon #1855 body. The transfer number is 622 and depicts a maiden looking at a book as a man plays the bagpipes (figure 14).

14



The last stein from Brent's collection, is this Porcelain HR #8/104 with a hand painted scene of two soldiers being served by bar-maid (figure 15).

15



We were not home long before we had our trip to Houston, to speak at the Lone Star chapter meeting. Our first stop was at the home of Brent Laswell in Spring, Texas. The main theme of his collection was American Breweriana, but he had many other interesting steins outside of that category.



The first stein from his collection is a Merkelbach & Wick short ½ liter (figure 16). It is to a teachers' school in the town of Odenkirchen. The student is a P. Dolfen, who studied there from 1897 through 1900. The hand painted decoration depicts the school along with the names of the other students of that class. An interesting stein.

This next stein looks like a common pottery relief until you have a closer look (figure 17). It shows a scene of Jesus Christ from the famous Passion Play in the town of Oberammergau, Germany. The stein is made by Dumler & Breiden and dates back to the 1890's. The Passion play was first performed in 1634, following a vow taken by the people of Oberammergau during an outbreak of bubonic plague, which had already killed 15,000 people in nearby Munich. They prayed that if God spared their town, the entire community would tell the story of Christ in a play. They would enact this play at the start of each decade forever. They have honored this promise, as this play continues today.

Most collectors are familiar with the Mettlach #2382 Thirsty Knight stein. It was one of the more popular steins in Villeroy & Boch's production. This painted relief pottery stein (figure 18) is a copy of that popular stein. I can assure you that you will have to look long and hard to find another one of these.



We made a quick phone call to Dave Cantwell, just checking in and announcing our arrival. He informed us that the large Round Top Antiques Festival had started. When my wife heard that, she programmed our GPS with that location and insisted I waste no time heading in that direction. I take orders well, especially when it is something I also want to do.

Once we arrived, we began the process of looking for those things that excite us. As some of you may remember, my wife loves toys from the 1950's through the 1970's. She had no trouble finding things she wanted, while I struggled to find a gem for myself. We enjoyed the shopping, but I only had this pewter weavers' occupational (figure 19) to show for my efforts. It has engraving of initials, weaver's tools and the date 1749. It has some dings that you would expect for its age, but for only \$100, I was very pleased with it.



We spent that evening at the home of David Cantwell. We got there late and only had a short time to visit, as we needed to get up early to make the Lone Star chapter meeting on time. The meeting was held in the town of Tomball at their yearly German Festival. The meeting was well attended and members brought some interesting steins to discuss.

Bruce Ehly brought a few, the first being this Capo-di-Monte character (figure 20). It appears to be Bacchus with great hand chased silver mounts. It has the shield mark usually found on Royal Vienna type steins. I believe it to be of German origin, from the Dresden area.

20



Bruce's Bohemian Opaline overlay (figure 21) was right up my alley. The pasty enamel decoration, on the facet cut body, only served to greatly complement the glass color. This 1850's stein would have many friends on my shelf. Bruce was not looking like a seller.

21



The last stein Bruce had brought was this Porcelain stein with a lithophane (figure 22). The decoration was done like a Royal Vienna type and all of the pewter was covered with a gold wash, so the pewter color would not clash with the gilding on the body. The scene depicts a couple of Equestrian riders bidding farewell to a maiden. This is an exceptionally pretty stein.

22



Steve Dienst brought this large 1 ½ liter faience stein (figure 23). It is a French piece made in the 1850's era. Very different from what you would normally find. It looks like dad, Ben Dienst, has been teaching his children well.

23



Lawrence Beckendorff contributed to the day bringing his stoneware stein with the enameled Falstaff decoration (figure 24). It was one of his most recent finds. I want to know where he shops.

24



Besides student steins, Lawrence has a real passion for steins made of glass. On one of his trips through a local antique mall, he ran across this beautiful Theresienthal glass stein (figure 25). Besides the extra large applied glass body prints, this stein features a very attractive enameled floral geometric design.

25





Jim Ellis brought a stein that at a quick glance could be mistaken for a common lithopane stein with a hunting scene (figures 26a-26c). When I picked it up, I noticed the Jaeger Regiment designation and the military farewell scene. It proves once more, we must look closely or we could pass up a great stein. Nice stein, Jim.



It is most unusual to find a Japanese Arita porcelain stein. At this meeting we had two (figures 27a-c). Dave Cantwell brought his larger one, while David Vandergriff brought his smaller counterpart. They had actually arranged bringing them, so they could make comparisons. I just lucked out to be there with my camera. I had written an article on this firm a couple years back in Prosit. It was an unexpected treat for everyone.



David Vandergriff, the current President of the Lone Star Chapter, really out did himself. He brought more than 20 of his expensive early steins. As you will see from the next series of photos, David's steins were certainly not run of the mill.

Here we have a late 17th century Kruessen stein (figure 28). The bright enamel decoration depicts the 12 Apostles and the symbolic lamb representing Jesus Christ who died for our sins. Having this stein on your shelf should only serve to remind one of the great love that God has for all of mankind. I feel a sermon coming on.



Annaberg steins are often confused with those from Kruessen. Here is an excellent example of Annaberg that David brought (figure 29). The major difference between the two factories is that Kruessen only salt-glazed their bodies, leaving the body's base color a chocolate brown. They then painted the enamel decoration. Annaberg applied a black glaze over the body before they painted the enamel decoration. Once you learn to always look at the body color beneath the enamel decoration, you will not be easily confused.



The earliest stein that David brought from his collection is this Siegburg stoneware piece with applied relief (figure 30). It dates back to the late 1500's. The attaching of pewter or silver lids first appeared during this time period. As we all know, it became the norm and is what Germany is best known for..



I particularly like the squat wide body types of the 17th century. Many of the different stoneware factories of this era, used this form. This next stein has that body type and is from the Muskau firm (figure 31). The original pewter lid has three pewter guild touch marks on the top of the lid and a face for a thumbliift. Just a fantastic stein.

The last stein from David's varied collection that I would like to include is this large 1 liter Westerwald (figure 32). What I like best is that it has all of the usual applied relief and scratch work, but minus the cobalt glaze. It certainly gives this stein a much different feel from those loaded up with the cobalt blue.



I will end this segment with two very unusual occupational steins. They come from the collection of Russell Stadt in Michigan. He has a great collection of occupational steins which he has been consigning to auction. The first is a 1 liter stoneware POG depicting a Furniture Hauler (figure 33). The side of the closed horse drawn wagon says, "MÖBELTRANSP. GB. MÜLLER, AUGSBURG & MÜNCHEN." Super nice piece.

The second is a tall ½ liter porcelain Beer Brewery Truck Driver (figure 34). The side of his early truck reads, "Pfauen-Brauerei, Tuttlingen." What a great item for those that either like early automotive scenes or rare German breweries on their steins.

33



Ivan Stepanovich Mazeppa

by John Harrell

The image on the stein illustrated in Mr. William H. Schemel's December 2007 article "What is the Significance?" (p. 2317) is that of Mazeppa (c. 1640-1709) and is based on a nineteenth part poem by George Gordon Byron (1788-1824) known as Lord Byron. His inspiration for the poem, entitled appropriately enough "Mazeppa", was based on a brief mention of an incident in the politic French writer and philosopher Voltaire's 1731 book *L'Histoire de Charles XII de Suede*.

As a young man he had fallen madly in love with Maria the beautiful wife of the much older nobleman Count Vasily Leontivych Kochubey (c. 1640-1708). Mazeppa's feelings were returned but the couple was caught together by her husband who was quite naturally outraged. He ordered that Mazeppa be tied naked to the back of an unbroken stallion which was promptly done. The horse needed no urging to run and run he did with Mazeppa as his unwilling rider. Through the dark forest the horse and rider galloped through the dead of night. As the horse galloped Mazeppa could only look up at the stars. Just before dawn the horse collapsed and died with Mazeppa still securely tied to the animal. He remained in this situation throughout the day. At dusk a young Cossack maiden found Mazeppa. Unable to untie him she went for help. Mazeppa was finally freed. In gratitude he spent the remainder of his life with the Cossacks. He never saw Maria again.

After relating this intense experience Mazeppa looked over the see Charles' reaction only to find the king fast asleep!

In 1884 the great Russian writer Pytor Ilyich Tchaikovsky's three act opera named "Mazeppa" was first performed at the Bolshoy Theater in Moscow. The story in the opera is somewhat different from Lord Byron's version with Count Kochubey dying on the scaffold based on Mazeppa's false testimony with Maria arriving too late to save him.

Lord Byron's entire poem "Mazeppa" can be found by Googling "Lord Byron's Mazeppa".



Floyd Dietlein hopes all his friends will join him for a beer at the Hofbrauhaus in Las Vegas during the 2009 SCI convention. Prosit!

34



This brings to a close another segment of Photos from the Road. I will have many exciting steins for the September Prosit. If you wish to see some of your steins in a future issue, let me know and I will drop by.



Mazeppa, Hetman (Commander) of the Ukrainian Cossacks, was an old man leading his Cossacks in alliance with the Great Swedish warrior King Charles XII during the Great Northern War (1700-21). Following Charles' disastrous defeat on 27 June 1709 at Poltava by the Russian Czar Peter I, the Great, Charles and Mazeppa were encamped around a fire conversing. Charles asked Mazeppa how he had learned to ride so well. Mazeppa, enthused by the question, related the following tale:

Mettlach Quinn & Nolan Brewery Stein

by Bernie Gould



Over 20 years ago, I purchased a very unusual Mettlach stein from an SCI convention auction conducted by Ron Fox and Gary Kirsner. When I first saw the auction catalog, I instantly knew this stein was made for the American market, which has been the main emphasis of my collection from the very beginning. I was anxious to add this stein to my collection and began the arduous research necessary to uncover the identity of the man depicted on the front. I was sure it he had something to do with one of the thousands of now defunct American breweries, and narrowed my search to this area of history.

This Mettlach stein does not have any markings other than an impressed "Probe." On the sides is the incised verse *Willst Du Bier, Ekomm zu mir*, which translates, "If you want beer, Come to me." It also has colored relief hops by the verse. The main decoration is the portrait of a man whom I have now come to learn is Michael Nickolas Nolan, of the Quinn & Nolan Ale Brewing Company in Albany, New York.

In the book "One Hundred Years of Brewing", we learn that this early New York Brewery was founded by James Quinn in 1845. Mr. Nolan was born in Ireland in 1833 and came to the United States with his parents, settling in Albany. After a successful law practice and extensive railroad experience, Nolan was introduced to Quinn, whose daughter he subsequently married. This certainly had a major impact on their becoming partners in the brewery business.



The Quinn & Nolan Brewery

What is most interesting about Michael Nolan is where his career finally landed him. He served seven years as Albany's fire commissioner, which led to his becoming the mayor of that city, from 1878 through



1881. He was also elected to Congress on the Democratic ticket, being the only man in the United States who held two governmental offices simultaneously. So we see that Michael Nicholas Nolan was a Lawyer, Brewer, and historical political figure.



M. N. NOLAN, ALBANY, NEW YORK.

In conclusion, this Mettlach stein is extremely rare. It is most probable that this is the only one that exists. It was made as a sample, presumably in the hopes of an order being placed, like other breweries of that time. It unfortunately appears that the Quinn & Nolan brewery decided against having these steins made. This one stein is all we have to show of their intent.



Conjectures about Stein Price Trends

by Bruce Martin, amateur Economist

The current experience of a recession, pay/bonus reductions, business/personal bankruptcies, employee layoffs and decline of real estate/stock market values all are contributing to a reduction in demand for assets and antiques - and lower prices.

Yet, in the art world the most-prized items continue to bring good prices and I see that certain steins still sell at auction for pretty good prices. It is my impression that there is a growing disparity between the prices for uniqueness or mint condition versus common or damaged steins. And that would be the likely result when you consider that buyers with the most resources who customarily seek unique or mint steins have a larger cushion against an economic downturn than those with fewer disposable resources.

Compounding this effect is that whenever deflation emerges it results in deferred demand because of the temptation to wait for lower prices. The less wealthy would again be more sensitive to that potential, since delaying purchase of a common/damaged stein is a safer bet than deferring for a unique/mint stein that may not come along so often.

The general economic outlook is for weakness at least through most of 2009. And the ongoing peril of financial entities resulting from fraud and ineptitude, including several large Ponzi schemes, will temporarily drain spending capacity from many formerly wealthy people. Although this economic malaise adversely impacts the demand for steins, the odds are that it too shall pass, followed by stability and economic growth.

Another phenomenon of the development of civilization has been the reduced cost of the basic elements of sustenance of life. In the last couple of decades, discretionary spending on technology and communications has become a significant portion of many personal budgets. Innovation and efficiency continually bring down the costs of these devices and services. These evolving factors combined with the likelihood of significant inflation will once again bring a rise in discretionary spending and the prices of real assets such as property, antiques and steins. And if current US budget projections are any guide, rising US inflation and the coincident decline in the US Dollar will be significant, making the stein

buyers in Germany more acquisitive. And an ultimate gain in wealth by vast populations worldwide will produce demand for treasured items like steins, especially among beer drinking constituencies.

There is some concern that steins may experience diminishing demand with more generational separation between their historic period and the present. I think that effect would bear primarily on steins of direct sentimental connections, as compared to historic, ethnic, societal and artistic themes. The market for Third Reich steins may expand as the rising interval since that event diminishes related antipathies, and historic interest rises. And, there is really a rather limited supply of antique steins to meet the potential demand (although I continue to be amazed at the variety of steins appearing in auctions that I have never seen before). Another thing affecting the supply/demand balance of collectible steins is the loss from damage or breakage. A hopefully unusual example of how supply can get reduced was demonstrated when my father long ago explained that he was selling off his stein collection because my new step-mother had started to relieve her jealousy of the attention his steins were receiving by throwing them against the wall.

Steins are easily transported and marketed via advertising, catalog or the internet worldwide. Even if there is a decline in the social activities of such organizations as SCI, SCI's website could be the primary resource for historical information about steins. With the continuing drift of society from interpersonal social activities and toward technology-based communications, internet vehicles like chat rooms, e-Bay and Facebook (and perhaps some outgrowth of SCI's website) may become the primary activity scene for stein collecting where geographic barriers disappear.

Interest specifically in steins should be sustained by (a) an interest in beer (e.g., Lowenbrau Steins, Budweiser Steins, Corona Steins), (b) the history (e.g., Germany, Austria, Switzerland, USA) depicted by steins, and this unique means of portraying that history, (c) the artful beauty of steins, (d) opportunities for investment gain, and (e) the eternal factors of greed and envy.

A low rate of growth in wages for low/mid-income workers of the last dozen years in the US will likely persist due to technological efficiencies, population growth and international competition (globalization). However, higher skilled/management/owners will likely see increases, although there could be some wealth leveling/redistribution effect as the result of efforts by the current

US political powers. Meanwhile a rising standard of living should persist in Asia and elsewhere, enabling growth in their demand for things like steins. An eventual rise in financial and real estate investments will also engender consumption

Sometimes I think evidence of aging, usage or minor wear/deterioration in a stein may become relatively valuable if the skills of reproduction might challenge the comparative value of a "mint" historic stein. Although that event would help my collection, it should not become a significant concern because of sophisticated detection techniques. One of my first acquisitions many years ago of an old (1903) Mettlach #2880 (Tavern scene, by Fritz Quidenus) in advertised mint condition arrived from Les Paul's auction in such perfect condition that I examined it for days wondering how it could not be new. To this day I remain puzzled by the pristine condition of this 100 year old stein.

As with the trend changes for stocks, commodities and real assets, when an economic cycle passes the low of a deflationary phase the initial rise of prices is typically quite strong as buyers detect and try to take advantage of the emerging upward price trend.

For reversal of a deflationary trend to occur, there will have to first come sufficient stability and public confidence to dampen the fear of further price reductions. In the housing market, buyers are starting to take advantage of the very low prices. And the government spending, tax and financing initiatives in this area should eventually start taking effect.

In the matter of steins, I have just recently purchased at auction a Mettlach #2765 (Knight on White Horse, by H. Schlitt) because I have admired this exquisite stein for a long time and noted that prices had dropped to a reasonable level. So, while I can enjoy the presence of this stein in my home, it is also comforting to note that as an investment it is also attractive on a risk-adjusted basis versus some other investment alternatives. For instance, it is sobering to note that several bank/financial stock certificates and statements of 'investments held by money managers' have been approaching the value of new wallpaper, with the risk that they will achieve the value of used wallpaper. And the interest on cash deposits/investments has been nominal in recent times, with one noted money market fund even producing a loss. Considering all of this and the intrinsic value of the asset, steins look relatively good. Perhaps the biggest risk of investing in a stein is the risk of dropping it.



Above, portrait from Paris. Napoleon and Marie Louise, circa 1810.



Above, cut-glass decanter, circa 1845.



Above, a portrait of George Washington by sculptor Louis Jean Desprez, circa 1800, by Baccarat. Illinois State Museum.

Cameo Sulphides

by Rich Cress

Sulphides (which is an American term – incrustation is the proper British term) are opaque white ceramic medallions encased in glass. And when encased in glass they have a silver appearance.

They actually began as glass portrait medallions produced in Scotland and England in the late 1700's, by James Tassie and his nephew, William Tassie. They modeled wax portraits of popular people that were then cast in plaster, and finally molten glass was poured into the mold. Then they were mounted on sheets of glass and framed.

Earlier in Bohemia they had tried to encrust glass with clay figures but with limited success. However the French did succeed. Barthelemy Deprez and his son became famous for the production of sulphides. The most popular use of sulphides was in paperweights, which can be readily found today. They are also found in perfume bottles, decanters, drinking glasses, and more. Most of the subject matter was portraits of famous people, coats of arms, and religious figures.

In England, Apsley Pellat patented "crystallo-ceramic," which was basically an imitation of the French process (although you will find references that give Pellat the credit for inventing this technique, and have the French doing the imitating!). They were produced in the early to mid-1800's throughout Europe, and also the USA, whereupon they fell out of favor. The technique was revived in France after WWII.

I was lucky to find this pair of steins with sulphide inlays in Munich shortly after the SCI Convention in Bad Schussenried. There's little doubt that the sulphides are older than the steins, as especially indicated by the pewter. Why they became part of these steins is anyone's guess.

The busts are of Napoleon and his second wife, Marie Louise of the Netherlands.



Above, portrait glass of Lafayette, circa 1830.



The inlays of these two steins contain sulphide portraits of Napoleon (above) and his wife Marie Louise of the Netherlands (below). Sulphides are rarely found in steins, and I feel especially lucky to have a matched pair.



PAUL SEELGEN'S PEWTER FOUNDRY IN HÖHR-GRENZHAUSEN

by Harald Busse

About ten years ago at the International Collectors Exhibition in Stuttgart, I found an original mold that had been used to produce lids for naval reservist steins. That was quite exciting for me since I never owned a lid mold of any kind nor had I even seen one before. For many years I had been interested in seeing how stein lids were cast, but there were no opportunities and I did not have that much time to pursue my interest.

At the *Alte Germanen* meeting in Berlin in the spring of 2008, our member Paul Seelgen told me he wanted to make a video to show the next generation how pewter lids were made. Mind you, not with the machines that are used today, but the way his grandfather did a long time ago. At that very moment I remembered my mold and we talked about a time when I could visit him in Höhr-Grenzhausen to watch him cast a lid from my old mold.

One day Paul called and I hit the road to Höhr-Grenzhausen. When I arrived at 11:00AM, the pewter was already hot (between 500° and 575° Fahrenheit) so immediately after I retrieved my mold and camera from my car we started. I was caught off guard, however, as Paul was working so fast I had difficulty taking good photos. Regardless, it still took about two hours to cast just five lids from my old mold. Paul's son videotaped the entire process.

After each casting the procedure had to be started over again. First the mold was heated. Next, the mold was assembled and the molten pewter was poured. After the mold cooled the lid was removed. It takes considerable time to cast a lid this way, and unfortunately if you find a hole in the lid because the molten pewter did not run well, or if there had been a little water in the mold before the molten pewter was cast, you have to start the whole process over.

Unfortunately, a pewter foundry has to fight for its survival today because of low cost products coming from China. With fewer steins being produced in the western world, pewter lids are not being ordered as they were a hundred years ago. It's Paul Seelgen's wish that this craft will last for years to come and he also hopes the old method of producing lids will not be forgotten.

Harald Busse has been President of SCI's German Chapter *Alte Germanen* for several years. George Ploegert, editor of INFO, *Alte Germanen's* newsletter did the translation. Ron Heiligenstein coordinated this project and also was authorized by Harald Busse to do a considerable amount of editing for our English-language readership.



1. Individual parts of the mold are heated by dipping in molten pewter, because you can't cast pewter in a cold mold.



2. Now the mold is hot and Paul Seelgen fits the parts together.



3. The mold is placed in a molding press and the molten pewter is cast.



4. Now the mold has to be cooled from underneath so the pewter becomes stiff. Hot water vapor fouls the air. Next the mold is separated very carefully with a round pewter hammer.



5. The first lid is now out of the mold. You can see Herr Seelgen is very proud of his handiwork.



6. At the lathe the new lid gets a final finishing. This final phase requires great skill, because in just a split second the lid could be destroyed.

Chicago Beer Gardens - Part 3

Green Mill Gardens

by Jack Strand

Another major European-style beer garden on Chicago's North Side was the Green Mill at Broadway & Lawrence. Like the Bismarck Gardens, the Green Mill was developed by two brothers; however, these brothers were Greek, not German, immigrants. It opened in 1914 as the Green Mill Sunken Gardens on the site of a long-established road house and beer garden. It took its name from the large green windmill installed on its roof. As one of the three largest summer entertainment spots in Chicago, it featured both an outdoor and indoor garden enabling year-round operation.

"Green Mill" Sunken Gardens
Announcement of Opening Tonight—Friday—6 p.m.

Two Blocks North of Wilson Ave. "L" Sta. **Broadway and Lawrence Ave.** Two Blocks West of Stockton Road

Come Tonight
TO THE
"Green Mill" Gardens
The coolest spot in Chicago—the only real Sunken Gardens in America—the most novel summer garden where every night is a gala night. Come where you can spend your evening in comfort and pleasure in a delightful spot encircled by a terrace of flowers and climbing vines. *Dine in our*

Della Robbia Room
designed with rare skill and carried out in the costliest, though not gaudy, marbles and tile. Attractive and rich—a place where you will enjoy the finest cuisine prepared by expert chefs. The cleverest entertainers.

The Queen of the Cabaret
MISS PATRICOLA
with her orchestra of 25 pieces and many other stellar attractions, especially engaged for tonight's opening, will entertain you as you have never been entertained before. For the best amusement in Chicago come to "Green Mill" Gardens tonight.

Come Tonight—Look for the Sign of "The Green Mill"
Take Broadway Car to Door or Northwestern "L" to Wilson Avenue. Walk Two




In the 1910's, prior to Hollywood, early movie production was established near the Green Mill by Essanay Studios. Many of the early film stars such as Charlie Chaplin and Wallace Beery were frequent patrons of the establishment. In deference to Bronco Billy Anderson, a significant star of the silent screen, a special hitching post was installed so that he could ride his horse to the Green Mill for a drink.

This gin mill became notorious when Machine Gun Jack McGurn, right, a gunman at the St. Valentine's Day Massacre, on orders of Al Capone, acquired a 25% ownership interest in the Green Mill. One of his first responsibilities was to stop their most popular entertainer, Joe E. Lewis, from accepting a much higher contract at another north side club, The Rendezvous. McGurn sent thugs to Lewis' hotel



suite. They inflicted 17 knife wounds, slit his throat and severed part of his tongue. After an extensive recovery, Joe E. Lewis went on to perform at The Rendezvous and also enjoyed a successful career as the raspy voiced comedian in Las Vegas. This story was chronicled in the book, "The Joker is Wild". Frank Sinatra portrayed Lewis in the movie of the same name. A series of former tunnels, some still in existence, was discovered below the Green Mill. These tunnels traveled to other buildings in the area and gave one access to sidewalks across and down the street. They proved to be significant assets for the Green Mill during Prohibition, serving as a way of smuggling in alcohol, and also as a secret means of entering, exiting and avoiding police raids.

At right are the porcelain inlays of two steins with the Green Mill logo. One has the added word "Imported". It was common at the time to have separate steins for "Domestic" and "Imported", often with the price typically 10 cents for Domestic and 20 cents for the Imported. This made it easy to dispense the proper beer when returning to the tap for refills.



Also commonly found on the porcelain insert was the identifying brand (Pabst, Wurzburger, etc.) Those distinctions are seen below as they appeared on the Union Hotel steins.



Incidentally, the Green Mill, in a much-diminished size, still operates featuring jazz and poetry slams.



A Bavarian Horse Shoeing School Regimental Stein

by R. Ron Heiligenstein, SCI Master Steinologist

The colorful regimental beer stein that's the subject of this article was originally owned by Private First Class Baumbach, who was with the 2nd Battery of the Royal Bavarian 2nd Field Artillery Regiment "Horn", garrisoned at Würzburg. Würzburg was also headquarters for the 4th Royal Bavarian Division that included the 2nd Field Artillery Regiment "Horn". The regiment was raised in October of 1824 and "Horn" was added to the unit designation on August 21st 1884. "Horn" refers to a highly regarded General of the Infantry, the Baron Karl von Horn who in August 1884 was named the regiment's *Inhaber* – the title given to Royal Bavarian Army honorary Colonels-in-Chief.

After completing his basic training in 1914, Baumbach was promoted to Private First Class, then promptly transferred to the Royal Bavarian 1st, 2nd and 3rd Armies' Horse Shoeing School in Munich to attend the second training session for that year. On completion of their training, Baumbach and twenty of his fellow trainees were officially designated *Fahnnenschmiede*, in English field artillery farriers or blacksmiths. Also by the time Baumbach had completed his training, he was most likely twenty years old, plus or minus a year and the Great War had already begun. Without a doubt he was sent to the Western Front, eventually joining his field artillery regiment in the so-called "Race to the Sea."

During the Great War Baumbach's regiment fought along the Somme and in Flanders at the First Battle of Ypres in 1914. They were at the Second Battle of Artois and the Battle of Loos in 1915. The following year, his regiment was in the thick of things at the "horrendous" Battle of the Somme, probably the bloodiest battle in the history of mankind. On July 1st 1916, the first day of the battle, the British suffered 57,470 casualties of which 19,200 men were either killed or missing. All told, during the battle that continued into November

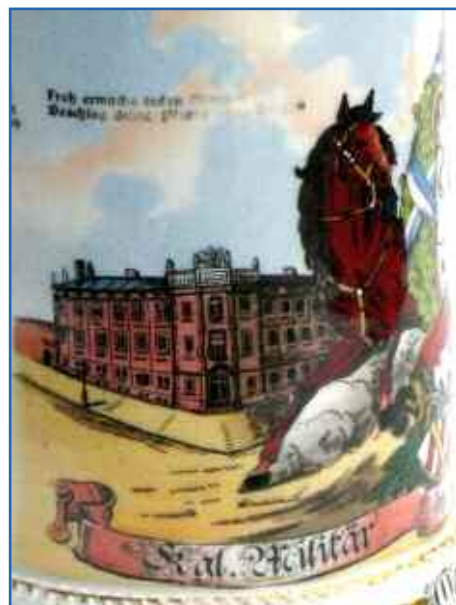
of 1916, the Allies had 623,907 casualties, with 146,431 men either killed or missing, and the Germans suffered 434,515 casualties, 164,055 killed or missing.

In 1917, Baumbach's regiment participated in the Battles of Messines and Passchendaele. In 1918, they fought at Armentières, Hébuterne and Monchy-Bapaume and later that year they faced the Allies during the Allies' decisive Meuse-Argonne Offensive, in Champagne. Allied intelligence rated the 4th Royal Bavarian Division as "first class and of the highest quality." Clearly, Baumbach would have been very proud had he known of the Allies' intelligence assessment.

The question is sometimes asked: "I wonder if the owner of that stein survived the war?" Because of the nature of Baumbach's duties as a *Fahnnenschmied* in all likelihood he did not serve at the front, therefore it is possible he survived the Great War - but of course no one knows for sure. But Baumbach's stein survived, and now, nearly a hundred years later, we can describe it to you. His regimental stein is a twelve and a half inches tall, relief porcelain stein with a

large farewell scene lithophane. The upper and lower frieze bands display oak leaves and acorns in relief, interspersed by blue and white diagonal stripes. The thumblift is a Bavarian lion holding a crowned Bavarian shield and the finial is the standing soldier with a lion, also holding a Bavarian shield. The finely detailed pewter lid is the screw-off type, under which there is a glass prism. Under that prism is a colorful scene of a bridge over the Isar River with Munich's skyline in the background, as seen from the present location of Munich's world famous Deutsches Museum.

The transfer scene on the face of Baumbach's stein was designed by Michael Bergmann, whose shop was located at Hohen-



zollernstrasse 18 in Munich. In the center of Bergmann's design is a blue and white cartouche containing ordinary farrier's tools under a highlighted, gold royal crown. Beneath those tools is a little anvil between two shields, one containing a Munich Child, the other the 1835 coat of arms of the Wittelsbachs, the ruling dynasty of Bavaria from 1180 to 1918. From the back of that cartouche emerge two prancing horses, on the left a bay and on the right a black. To the far left is a view of the regiment's barracks and to the far right, two *Fahnen-schmiede* are starting to shoe a horse under the watchful eye of their instructor. A large red roofed stable can be seen in the background.

Baumbach's stein is an excellent example of a double unit regimental stein named to an important Bavarian Field Artillery Regiment and the Bavarian Armies' Horse Shoeing School. It surely can be considered rare and unusual*. Less rare are those military steins having service dates from the 1920's and 1930's, with the same Bergmann designed scenes. Those steins can be found in auction catalogs several times a year, but they should not be confused with a Royal Bavarian Horse Shoeing School regimental stein like Baumbach's, that has a service date prior to the Great War (1914 – 1918).

Caveat Emptor!

* When writing about or discussing regimental steins, the term *rare* refers to the relative scarcity of the unit designation that's seen on the stein, military assignment or the unit's garrison town of city. *Unusual* refers to the physical characteristics of a regimental beer stein.

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A Humorous German Military Beer Stein

By Serguei Artiouchkov

This interesting German military beer stein was issued to commemorate Christmas of 1927 in 2. Regiment Signal Battalion 7 of the German army. The picture is very humorous - it shows a communication soldier on a horse running all kinds of signal, communication and radio devices. The inscription reads: *Der Zukunfts Funker* - "The future radio operator" - that was their idea of the future of communications in the army. The lid is engraved with the name of the owner - "K. Erbel" and number 4 - the number of his unit in the battalion.



I Saw it on eBay (Really!)

Several months ago the piece illustrated here was offered on eBay as an oddity produced by E. Bohne Söhne (see the mark placed internally in one of the "legs" and make your own call). Other than calling it an oddity, what other term would you apply? It will probably be a long time before you see another one like this!



A Whimsical Look at *Drinking Customs & Vessels*

By Martin Kiely

Drinking is both a necessity and a social pleasure, and through the centuries has spawned numerous artifacts, customs and traditions - many of which are still in use today. A look back in history reveals the roots from which many of these drinking customs and vessels have arisen.

The animal horn was man's earliest drinking vessel. Eventually, silversmiths would decorate them, usually at the open end and the tip. Sometimes they were mounted on a stand so they could be placed on a table. Figure 1 is a 19th century horn with brass mounts and a claw foot base, made probably in Germany.



Georgian homes (formerly part of Russia) today usually have a small horn (figure 2b), silver decorated hanging by a chain on the parlour wall. A guest is given the horn filled with wine or spirits. It is considered impolite not to finish the drink so the horn can be placed open end down on the table. Nineteenth century German fraternities would have a much larger capacity horn (figure 2a) mounted on the wall of their favourite pub, which was used for communal drinking on celebratory occasions. The Georgian horn is 8½ inches long while the German fraternity horn is 26½ inches long.



The beaker owes its shape to the animal horn. The horn was cut off about 5 or 6 inches from the open top and a plug of wood or other material was fitted in the smaller end. Figure 3 is a horn beaker with tin mounts from Paraguay.



Rhython is the oldest form of drinking vessel to derive its shape from the animal horn. An animal head (usually a ram, bull, lion or horse) is found on the small end of the rhython with the horn extending up and out of the back of the head. The Assyrians, Egyptians, Minoans, Persians and Greeks all drank from rhythons made of stone, gold, silver, glass and pottery. True rhythons have a handle on the back side of the horn and a small hole in the animal's head. Once filled, the imbiber had no choice but to keep up with the flow, encouraging over consumption. Figure 4 is a rhython circa 1880.



Medieval knights between crusades and rescuing maidens liked to relax and socialize with each other. Nearing the end of one long evening, one knight removed his boot, filled it with beer and quaffed it down. Not to be bested, his fellow knights followed suit. Hygiene, being a much lower standard than today, one can imagine the beer might have a certain zest which would not appeal to everyone's taste. Demand quickly rose for potters and glassblowers to produce drinking boots as a substitute for the real thing.

Around 1630 the English made a drinking vessel out of leather called a blackjack. A large piece of leather was cut and bent over a mold to form the body which was then stitched. A multi-layered piece of the same leather was sewn together to make a handle and a third circular piece was sewn in place to form the bottom. The vessel was then coated with tar or pitch to seal and glaze the surface. Tar today is used to seal a roof making the blackjack a less than ideal beer or cider mug. Shortly thereafter interior liners of horn, copper or silver were used. A silver band placed around the lip and a silver plaque to be engraved with the owner's initials were further improvements. Figure 5 is a blackjack from 1642 with a copper liner and silver mounts.

Superstition increased sales of certain drinking vessels. The Chinese believed poison poured into a cup made out of rhinoc-



eros horn would bubble. The Europeans in the 16th century thought poison would crack a Chinese porcelain mug. Germans in the 17th century believed a poisonous drink poured into either a gold or silver container would be detected.

Our ancestors enjoyed drinking games. Eighteenth century peg tankards had a series of interior pegs starting near the top and descending to the bottom in a vertical line. The challenge was not to drink past the next peg. If you were successful, the tankard would be passed to the next contestant. The penalty for over-consumption was to drink the remaining contents and pay to refill the tankard. The expression "I will take him down a peg or two" originates from this game.

Wedding cups in the shape of a lady with a large hollow skirt and holding aloft a cup on a swivel bracket were made in the 18th century. Both the swivel and the skirt cup were filled with wine. The couple would try to tilt the cup at the correct angle so both the bride and groom could drink the wine without spilling which would ensure a happy marriage. Figure 6 is a modern reproduction of a wedding cup.



The Dutch made a silver cup in the shape of a windmill complete with blades connected to an air pipe. Invert the cup, fill the hollow base with wine and blow as hard as possible into the pipe to spin the windmill blades. The contestant would attempt to empty the cup before the blades stopped turning. Pub patrons would bet on the outcome so the windmill cup is also known as a wager cup.

Frog mugs originated in Britain around 1775. Legend has it that a frog hid inside a large mug at the pottery. The frog jumped when the potter lifted the mug, frightening him. The owner was amused by the incident and placed a pottery frog inside his mugs as a joke. British beer is a dark brown

colour so a frog sitting on the bottom would not be visible till the pot was almost empty. Someone new to the game would be handed the mug at the appropriate time, usually when all involved were quite mellow. Startled by the frog emerging from the foam, many a mug was dropped and broken. The best mugs have a hole in the frog's body so the beer flows out the mouth and splashes the drinker's nose. Figures 7 and 7a are a 19th century frog mug. Less common are mugs with either a lizard or toad on the bottom.



Puzzle jugs have a series of holes and perforations around the top part, making it impossible to drink the liquid in the bottom half. A series of spouts is found around the top rim. Studying the jug, one concludes that you seal off all the spouts with your fingers but one which is used like a straw to suck up the drink from the bottom. However, there is a hidden hole, usually under the handle, which spills the liquid on your shirt. Puzzle jugs were made in many European countries. There is a verse I like found on some English jugs - "Within this jug there is good liquor, 'tis fit for a parson or a vicar but how to drink and not to spill will try the utmost of your skill." Figure 8 is a 19th century puzzle jug made by Zsolnay of Hungary.

Europeans called beer liquid bread. Much of their water supply was polluted. The fermentation process of beer and wine purified the water. Beer with a low alcohol content was brewed for consumption by pregnant women and children. Beer was served at breakfast. Figure 9 is a Swiss pewter wine can. Figure 10 is a French tonnelet (a small keg).



Both date from the 18th century. Farmers would pass a leather strap through the loops of these vessels and use them to carry beer or wine to the fields.



Stronger beer was also brewed for festive occasions. The mother of the bride would make a special ale to be sold to the wedding guests named bride's ale. The money earned would be given to the couple to help them start their life together. Bride's ale has been shortened to bridal in modern usage and explains the origins of the tradition of the bridal shower.

Breweries today have the benefit of a vast array of scientific instruments to ensure a quality product. Yeast is added at a very specific temperature. If the beer is too cold, it will not ferment; too warm, the yeast dies, spoiling the batch. Before the invention of the thermometer, a skilled brewmaster gauged the temperature by sticking his thumb into the beer, hence the expression, "rule of thumb."

Stirrup cups are made in pewter, silver, gold and pottery from 1765 to 1830. They varied from shot glass capacity to half-pint size. The cup was designed in the shape of an animal's usually a fox but also stags, greyhounds and hares are found. English fox hunters would pause for a quick drink at a country inn. The barmaid would serve the gentlemen refreshment in stirrup cups while they were still astride their horse. Drunk in a single gulp, the cup was placed open end down on the girl's tray, allowing the hunter to quickly rejoin the chase. Hopefully, the pub stop gave a slight advantage to the fox.

Another theory is a stirrup cup (also named parting cups) was the last drink offered to a guest after he mounted his horse (his feet were in the stirrups) for the ride home. Probably this is the origin of the expression "one for the road." Figure 11 is a stirrup cup in the shape of a rabbit.



Our ancestors lived without the luxury of central heating. Arriving home, wearing damp woolen clothing, the master of the house would like to relax by the fire and have a drink. However, a cold beer does not have much appeal to a shivering man so he would warm his beverage over the fire using a copper or brass vessel shaped like a shoe. Sometimes nutmeg and ginger were added to enliven the taste. Figure 12 is an 18th century ale shoe of either American or English origin.

Our forefathers seemed to have a fondness for alcohol. How unpleasant it must have been, after a night of overindulgence, to awake without the modern convenience of mouthwash and toothpaste. A clever English silversmith invented a tongue scraper to give some measure of relief.

The reception of communion under both species in the Christian faith is one of the few occasions that present-day society drinks from a communal cup. The chalice



used for the sacred wine was also used in secular settings. Conversely, the stein and flagon were used for communion wine. Figure 13 is a 19th century German stein overlaid with silver and cameos of the last supper and the Sermon on the Mount made in the style of a 16th century communion stein. Figure 14 is a bronze chalice adorned with a Dionysian Scene made in Victorian England.



Multi-handled pass cups were used for the communal drinking of toasts. The term "toast" is derived from the practice of the host placing a piece of toast in a large cup. Sipping first, the host would pass the cup around the table till everyone drank and the cup was returned to him to drain the dregs and then eat the toast in honour of his guests.

Toasting one's health dates back to the 17th century. The person initiating the toast would stand and grasp the pass cup with both hands, signifying to his neighbours that no weapon was hidden up his sleeve. Drinking first he proved the liquid was not poisoned.



Queen Anne of England died in 1714 having produced no heirs. George Louis of Hanover, Germany, whose mother was James 1st's daughter, was next in line. He was crowned King George the 1st. Speaking no English and publicly declaring his preference for Germany over England did not endear him to his new subjects, many of whom supported Charles Edward Stuart better known as Bonnie Prince Charlie. Charlie attempted to claim the crown, but was defeated in battle and forced to flee across the English Channel to France. His sympathizers, afraid of their loyalty being discovered when in public, would honour their king across the water by raising their glasses in a silent toast and moving them over a bowl of water which was placed innocuously on the table. Figure 15 is a three handled English 20th century pass cup called a tyg made by Dicker pottery.

Loving cups are pass cups for sweethearts. The three handled cup was filled after the wedding ceremony. The minister would grasp the first handle, drink in honour of the couple and pass it to the groom who would hold the cup by the second handle, drink to his new wife and pass the cup to the bride, who would hold it (surprise, surprise) by the third handle and drink to her husband.

To conclude, I would like to dedicate my favourite Irish toast to you, the reader: "May the road rise to meet you, may the wind be always at your back and may you be in Heaven 10 minutes before the devil finds you are dead."

Please drink wisely.



This article from the 2005 January/February issue of *Antique & Collectibles showcase*, *Canada's National Collector Magazine*, is reprinted with permission.

Villeroy & Boch Mettlach Limited Editions
The Russian Fairy Tales
 Third in a Series

This is the third of four porcelain limited edition steins produced by Villeroy & Boch in 1978. This stein is marked as number 1528.

In Search of the Firebird
The Tale of Ivan Tsarevich, the Firebird, and the Gray Wolf

Once upon a time in a far away land, there lived a mighty tsar. The pride of the tsar's kingdom was a magnificent orchard, second to none. However every night a firebird, with golden feathers and eyes like crystal, would swoop down on the tsar's favorite apple tree, and fly off with a few golden apples. The tsar was very distressed at this and called in his three sons to help.

"My dear sons," he said, "to whichever one of you is able to catch this firebird and bring it back alive, I will give half of my kingdom now, and the other half when I die."

The three sons promised to do their best to catch the bird. The oldest son stood watch the first night, but he fell asleep and the firebird made off with a number of apples. The next night, the second oldest son camped out by the apple tree in hope of catching the bird but he, too, fell asleep, and the firebird stole a few more apples.

The third night the youngest son, Ivan Tsarevich, guarded the tree. One hour went by, then a second, and a third ... Ivan was sleepy but took his job seriously and managed to stay awake. Suddenly the whole orchard lit up, as if a thousand lights were shining on it - the firebird was making his entrance! As the bird began to pluck golden apples off the tree one-by-one, Ivan sneaked up and grabbed it by the tail. But the bird managed to wriggle out of Ivan's grasp, leaving the youth with only a bright red tail feather. The feather was so luminous that if it were brought into a dark room, the room would glow, as if illuminated by the setting sun.

The firebird never came back to the orchard after this, but the tsar was so enchanted by the glowing feather that he sent his sons out again to find the bird and bring it back alive. The two older sons, filled with envy

that their younger brother was able to bring back a feather from the bird, went off together on their search. Ivan left on his horse alone.

Ivan rode on and on until he reached a pillar standing in the middle of an open field. On the pillar were the following words: "He who goes straight will be hungry and cold. He who passes to the right will be safe, but his horse shall die. He who passes to the left will be killed, but his horse will be safe." Choosing the lesser of three evils, Ivan decided to go to the right and rode for three days.

Suddenly a gray wolf appeared out of nowhere and devoured the horse. For a long time, Ivan wept and eventually continued his journey on foot. He walked for an entire day and became very tired. The gray wolf suddenly appeared again. "I'm sorry I killed your horse," the wolf said, "and making you go all this way by foot. But it was God's will. Jump on my back, though, and I'll take you where you want to go!" Ivan, for some reason, began to trust the wolf now and told the animal that he needed to find the firebird. He climbed on the wolf's back and they sped off like a flash.



From left to right: In Search of the Firebird; Ivan and Tsarevna on the Grey Wolf; The Wedding of Tsarevna Elena the Fair.

After a short while, they reached a stone wall. "Climb over that wall, Ivan, and you will find the firebird sitting in a golden cage in a garden. Take the bird, but don't touch the cage or you will be caught."

Ivan did as the wolf instructed and had the bird in his hand, when he thought, "Where am I going to put the bird if I don't take his cage?" So he went back to get the golden cage and the minute he touched it, alarms went off and guards seized the lad. He was immediately taken to the tsar, who was furious and demanded an explanation. "I'm the son of Tsar Vislav" Ivan said, "and the firebird had been taking apples from my father's orchard every night. So he sent me to get the bird."

"Well, if you had just come and asked me, I would have given the bird to you," the tsar said. "But now you have disgraced yourself by thievery. However, there is something that you can do for me to redeem yourself. Go to the kingdom of Tsar Afron and bring back the horse with the golden mane. If you do this, I will forgive you and you can have the firebird."

Ivan left the tsar and told the wolf everything that had happened. He said he was very sorry that he had not listened to the wolf about not touching the golden cage.

"Well, what's done is done. Get up on my back and I will take you where you need to go," the wolf said.

Ivan got up on his back and the wolf took off like a bullet. It was hard to say whether it was a long time or a short time, but eventually they reached the kingdom of Tsar Afron. When they stood before the royal stables, the wolf told Ivan to take the horse with the golden mane, but not to touch the golden bridle hanging on the wall. Ivan went in and started leading the horse out. Then all of a sudden he saw the magnificent golden bridle. He was so attracted to it that he simply could not resist taking it. But the second he touched it, alarms went off and stable boys came running to seize the young man. They took him to Tsar Afron, who was furious and demanded an explanation. Ivan told him the whole story.

"Well, if you had just come and asked me, I would have given the horse to you! But now how will it look when I tell the whole kingdom what you've done? However, to get your honor back, there is something that you can do for me. Go to the Thrice Tenth Kingdom and bring back the princess Elena the Fair. I want her, but I have not found a way to get her back here. If you do this, I will pardon you and will give you the

golden bridle."

Ivan left the palace in tears and told the gray wolf everything. He apologized for again disobeying the wolf's instructions.

"Well, what's done is done. Get on my back and I'll take you where you need to go," the wolf said. Ivan jumped on the wolf's back and off they went.

When they reached Elena's kingdom, the wolf told Ivan to wait by a green oak tree. This time the wolf was going to do the job himself! When the princess was walking in her garden, the wolf grabbed her and they hurried back to the tree, where Ivan was waiting. Ivan climbed onto the wolf's back next to the beautiful princess and they headed back to the kingdom of Tsar Afron.

As fate would have it, Ivan and the princess fell in love on the wolf's back. Approaching the kingdom, Ivan was in tears. "My dear friend, the wolf, how can I not grieve? Elena and I are in love and now I have to return



her to Tsar Afron, or else I will be held in disrepute throughout the kingdom."

"I have served you well," the wolf answered, "and I will help you again. This is what I will do: I will transform myself into the princess and you can take me to the tsar. He will think that I am Elena. Then, when you are riding back in the open field on the horse with the golden mane, and when I am allowed to go outside to walk with my ladies-in-waiting, think of me and I will appear."

Ivan liked the idea and, like magic, the wolf turned into the princess! Ivan led him to the tsar, who was overjoyed at seeing who he thought was the princess. Ivan was immediately given the horse with the golden mane and rode toward the kingdom of Dolmat (secretly picking up the real princess where he had left her). For several days, the two were so enchanted with each other

that they completely forgot about the gray wolf. Then, on the fourth day, Ivan thought "What happened to my friend, the wolf?" It just so happened that this was the first day that the wolf was permitted to leave the tsar's palace so he could escape. And just as thoughts about the wolf entered Ivan's head, the wolf appeared there!

So the Ivan, the princess, the wolf and the golden-maned horse began their journey to the kingdom of Dolmat. When they approached its border, Ivan said to the wolf, "Listen, my dear friend, you have done much for me, but could you do one more thing? I would love to have this golden-maned horse to bring back to my own kingdom. Could you turn yourself into a horse, and we'll do the same thing we did with the last tsar?"

Poof! The wolf turned into a golden-maned horse. Ivan presented him to the tsar, who was quite jubilant and they all sat down for a large feast which lasted two full days! On the third day, the tsar gave the firebird to Ivan. Ivan then left for the trip back home, picking up Elena and the real golden-maned horse along the way. It wasn't long before the tsar went out riding with his new horse (who, of course, was really the wolf). At an opportune time, the tsar was thrown off his mount and all he saw after that was tail end of the wolf running off into the distance!

With his speed, it didn't take the wolf long to catch Ivan and Elena the Fair. They traveled together until they reached the place where the wolf had eaten Ivan's first horse. "Now it's time to part," the wolf said. "You have a horse again and I can't be of any more service to you." The wolf ran off and Ivan shed many tears over the parting of his good friend and companion.

Ivan, the princess, the firebird and golden-maned horse headed home. They were still many miles away from the kingdom when they stopped to rest. They tied the horse to a tree and kept the bird beside them. If you remember, the tsar's two older sons, Dmitriy and Vasiliy, had also been looking for the firebird. They were returning to the kingdom themselves when they stumbled upon the sleeping Ivan and Elena. They were quite charmed by the golden-maned horse, the firebird, and Elena. Filled with envy, they decided to kill their brother. Dmitriy took out his sword and thrust it into the body of Ivan. Then they woke Elena, who saw the motionless body of her sweetheart and burst into tears. "You might have been called honorable knights if you fought and won a battle in an open field. But as it is, you killed someone who was sleeping

and defenseless. What kind of respect could you possibly deserve?"

The brothers paid no attention and rode back to their kingdom with their treasures, including the lovely Elena. "One word of this to the tsar," they warned, "and you won't live to see another day!"

The slain Ivan lay for exactly thirty days on the spot where his brothers had left him. Then the gray wolf found him, recognizing the lad by his scent. He wanted to help his friend, but he didn't know what to do. When he saw a mother crow and her two babies circling and hungrily looking at Ivan, he waited until they landed and grabbed one of the babies.

"Please don't harm my child," the crow pleaded. "He's done nothing to you."

"Then go to the Thrice Tenth Kingdom and bring me back some magical life-and-death water. Your child will be safe if you do this," the wolf said. The crow agreed and flew off.


On the third day, the mother crow returned and brought two vials of water. Without warning, the wolf ripped into the flesh of the young crow he was holding, and tore it in two. Then he sprinkled some "water of death" on the young crow and the crow's wounds were healed. Next he sprinkled some "water of life" on him, and the young crow came to life, fluttered his wings, and flew off to his nest!

The wolf repeated the procedure with Ivan. Miraculously, the boy came to life, saying, "Oh, how long I've slept!" "Yes," the wolf said, "and you would have slept much longer had I not found you!" He told Ivan everything that had happened and that today Ivan's brother Vasiliy was about to marry Elena the Fair. The wolf told Ivan to climb on and in a flash they were off for the city.

Ivan arrived as the wedding feast was already in progress. Elena saw Ivan and jumped up from the table. "There is my dear fiance, not this coward sitting next to me!"

The tsar, confused at this turn of events, asked for an explanation and Elena gladly told him everything. The tsar, quite naturally, was furious with the brothers Dmitriy and Vasiliy and threw them in prison.

Ivan and Elena got married themselves and were so happy with each other that they never parted.

From the website of Tradestone Gallery 

How Rare Is It?

by Fred Ellis

About 20 years ago I was at a Kirsner Auction. During the preview, I came across this *Münchner Kindl* stein. The catalog description read "Rare 1/2-L C.A.C. Munich Child Stein". My first thought was, this is a very interesting stein. My second thought was, Jack Lowenstein will probably get this one, since he was known as "Mister Munich Child". Since I don't really collect 1/2-L steins, I didn't give it much thought. When it came up for bid in the auction and no one was bidding on it, I made the opening bid. To my surprise, I won it. I found out later that Jack had left the room, so my gain was his loss.

In 20 year's of collecting, I haven't seen another one like it.

The questions I have are, "Was it commissioned for someone? Is this one of a kind? Does it have a mate out there?" I hate to say it's rare, because it seems like every time that term is used, five pieces show up that are the same. If you have seen another one like this or have any more information, please let me know.

Fred Ellis, (f2970@charter.net)



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Rare and beautiful American Belleek Steins, Jim Sauer, *Prosit*, March 1977

Lenox Steins and the History of Belleek, Stuart Stegall, *Prosit*, September 2003



Now to the really good stuff! This is a 1/2-L C.A.C. or Ceramic Arts Company stein. It is marked on the bottom with the CAC Belleek so-called palette mark which was used on all white wares sold as undecorated porcelain from 1885 to 1906, according to Stuart Stegall's article on Lenox Steins in the September 2003 *Prosit*. This mark is found in a variety of colors, including purple which appears on this stein.

The silver lid has a raised frame surrounding an area for engraving initials or a dedication. The body has a picture of a Munich Child in the center with leaves and flowers on both sides. The colors are different than most CAC Steins I've seen. It is painted in browns, greens, pinks and purple. The handle is in the style of CAC, but with leaves up the side to continue on with the theme.



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