

STEIN COLLECTORS INTERNATIONAL

# PROSIT



Vol. 2, No. 115

The Beer Stein Magazine

September 2020



## Photos From the Road

54th Installment  
by Ron Fox

My Name on a Stein  
by Arlen Anderson

## An Unusual Center Motif

by Peter Meinlschmidt

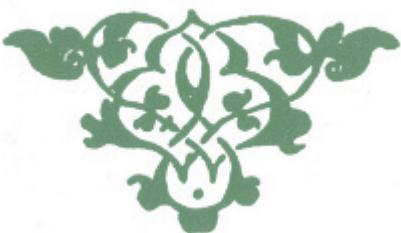


Feline Figurals  
by Mike Adkins



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## Greetings from Your Executive Committee

First and foremost I hope everyone is doing well and staying healthy. I know that we have a few individuals who are struggling with health issues and we have lost a few within our Stein Collectors International family.

As we all are struggling to do our best through this pandemic, and finding stumbling blocks sometimes in our attempts in what we do. We are not used to the terms and actions of social distancing, staying home, and sheltering in. We are having to find new ways of dealing with the matters we would normally handle face to face or in person. We find there are new ways to work together and hopefully find new common grounds that we can all agree upon and become a stronger group.

As you are all should have read in the last issue of Prosit, the 2020 Stein Collectors International, Inc. convention in Charleston, South Carolina has been cancelled. Your Executive Director, Steve Steigerwald and 1<sup>st</sup>. VP-Conventions, Dick Strom, have worked very hard and have received full refunds for deposits that had been made for the 2020 convention. With the unknowns of the pandemic in the near future, the plans for a 2021 convention or perhaps a mini convention are very difficult to plan. Your 1<sup>st</sup>. Vice President-Conventions, Dick Strom has been working with various hotels and sites, but many hotels do not have staff on hand at this time, making it even more difficult to proceed. Dick will notify us when he does get some forward movement on the future of SCI Conventions.

As of this writing, your Executive Committee has met via electronic means three times since our last convention in San Francisco. The Board of Trustees has held their first virtual meeting and the General Membership Meeting is scheduled to be held September 12, 2020. The means of broadcasting and participating in the meeting are still be worked on and everyone will receive a notice of the meeting when we get the details worked out.

Until then Stay Safe, Keep Healthy, Eat Healthy, Exercise a little every day and Keep a Positive, Up Beat Attitude.

Joann Ellis  
SCI Secretary

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## WHAT A SURPRISE.....

**By Andy Jurgovan**

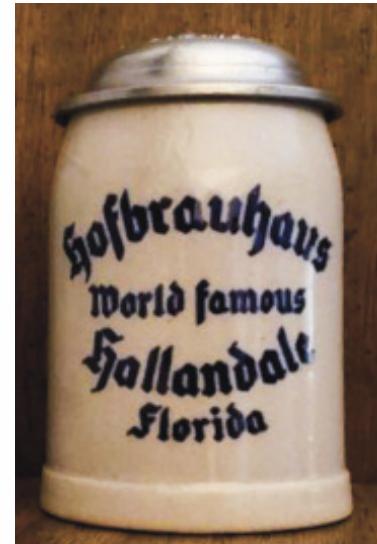
Meister Steiners & Die Lustigen Steinjaeger

About 30 years ago, I found my first lidded 1/8 Liter advertising stein at a local antique shop. It was a memento for Old Heidelberg Restaurant in Hallandale, Florida. In October 2019, I found another 1/8-liter lidded stein for the Hofbrau Haus restaurant in Hallandale, Florida. Finding a 1/8-liter advertising stein is rare, but to find two from the same town piqued my interest.

Just 9 miles north of Miami, Hallandale was a small town that ran for 1.5 miles along the Flagler Highway (U.S. Rte. #1) on the east coast of Florida, also known as Federal Hwy. It all began in 1898 when a Swedish reverend purchased the scrub land (about 4.5 square miles) and named the town after his son. During the 1920's/30's Hallandale was considered a "Tin City" because there were more trailers than homes throughout the community.

Hollywood Kennel Club Dog Tract opened on December 12, 1934 at the north end of town. Gulfstream Park Racetrack on the south end of town would open briefly in 1939 and then close until 1944 when Jimmy Donn, Jr. would take over the racetrack. Resuming racing and in concert with the dog tract, he provided Hallandale with a steady stream of revenue with which to help fund municipal projects and enterprises. During the 1950's/60's there were at least 4 full scale casinos operating in Hallandale—LaBoheme, Hollywood Country Club, "Potatoes" Kaufman's Old Plantation, and Meyer Lansky's Colonial Inn. The "mob" had come to town and gambling became the economic engine of the community. This definitely made Hallandale the gambling mecca of South Florida.

The economic impact also affected the support service industry. This included the two restaurants that my steins represent. Both were fine dining establishments with a Germanic theme and live entertainment to enjoy with the meals. Both establishments had a ca-



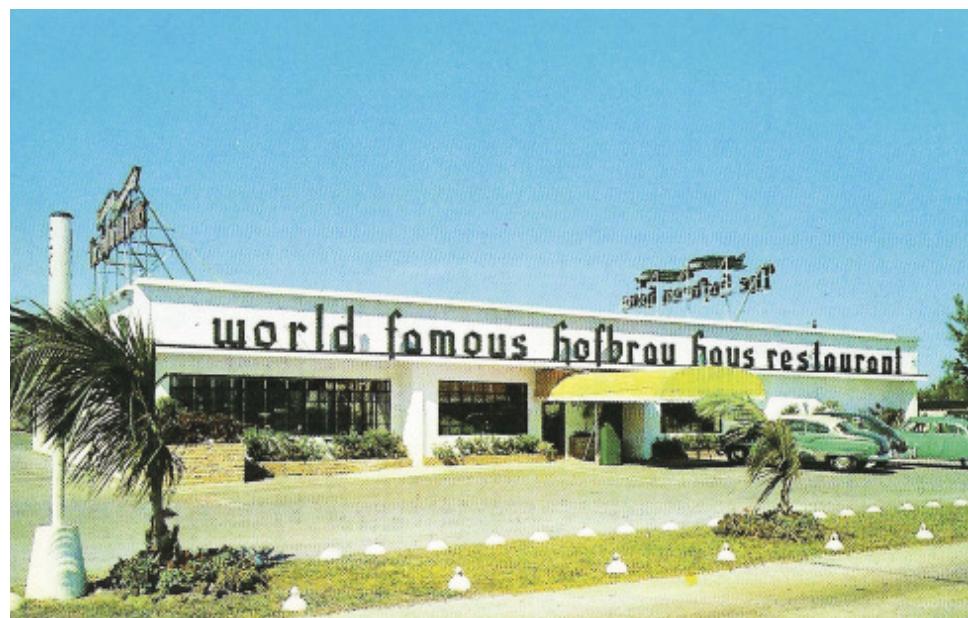
pacity of 1000 diners and the Hofbrau Haus had a staff of 87 people to cater to its customer needs. These restaurants were 1/2 mile apart—The Old Heidelberg by the dog track and the Hofbrau Haus by the horse track.

Even with all the business success, they were both closed and demolished in the late 60's. The properties just became more valuable for multi-story development.

These two steins are reminders of an era when Hallandale was booming.

Since then, the name was changed on August 27, 1999 to "The City of Hallandale Beach". This happened when property all the way to the Atlantic Ocean was annexed to Hallandale in 1947 giving it rights to change its name. No matter what name it is known by, it's still known as Broward County's "BIGGEST LITTLE CITY"

Both steins were made in Germany. As to age, the Old Heidelberg stein most likely is from the 1950's whereas the Hofbrau Haus stein appears to be from the 1960's.



## What Story Does This Stein Tell?

Frederick G. Irtz II

When I look at a stein that appears interesting and may be telling a story, I generally ask myself "What story is the artist trying to convey?"

This Mettlach stein (decoration # 1176 mold # 1909) is a good example of a stein with a story. This is one of six steins, and to me, the only one which does not immediately tell its story.

In his *Mettlach Book*, Gary Kirsner identifies this stein as "Games" (*Spiel* in German) and states that it matches beaker 1176(2327). Viewing the stein and the beaker together, it is obvious from the color variance that the items were not made at the same time with colors from the same dye lot.

Right off the bat, we suspect that there is a game of chance in progress. Also, we see the devil and a human playing a game of dice. Is this bar dice, or something else?

Each of the objects was placed in the picture for a particular purpose. Since I do not know the individual artist be-

hind the picture (but Heirich Schlitt first comes to mind), I surfed the internet for the meaning, or symbolism, behind each of the objects.

First, I searched for Holly. Holly is a religious symbol in many parts of the world. Ancient Romans associated it with their sun god, Saturn, while Celtic lore may interpret that it represents the eighth month of the Tree Calendar. In Celtic mythology, the Holly King ruled from summer to winter solstice, representing the darker half of the year. Ancient Celts decorated their homes with the brightness of holly berries, believing it to be a symbol of luck. Others believe holly leaves represent the thorns of Jesus's crown and the berries represent his blood. In Scandinavia, holly is called Christ's Thorn. Ancient druids considered the holly tree a sacred tree of witchcraft. But I found nothing

relating to Germans. Maybe this was because Germany had become a Christian nation hundreds of years before. How does the Holly interact with the rest of the picture?

So, I started with the devil, or maybe Mephisto. Stein collectors have seen many devil/Mephisto steins. The devil legend appears to begin in medieval times. Later around 1587, a pamphlet published in Germany titled "Historia von D. Johann Fausten," contains the first known version of the Faust legend. Since history has no other traces of a demon named Mephisto that I could locate, it appears that he was created as a villain specifically for this tale. The devil is regarded as an omnipresent entity, permanently inciting humans into sin, but can be pushed away by remembering the name God. The devil is regarded as an external entity, threatening the everyday life of the believer, even in social aspects of life. It is my guess that this was the medieval characterization of Hades (the Greek god of the Underworld) and Pluto (the Roman god of the underworld).



Because the coloring behind the figures is dark, I interpret the scene to be a night. In addition, beer drinking in a tavern or bier stube, is normally considered an evening activity.

Then I looked at the clock. Clocks symbolize time, and the ticking of the human heart and thus is indicative of the emotional side of life. They parallel the way your life is moving. A clock is divided into 12 sections. In the same way, even our life has different phases -fetus, infancy, childhood, adolescence, adulthood and old age. They can also denote the beginning and end of a time period. How about a person's life? This appearing to be at night, what is the significance of the hands of the clock. Are they at 12, the magical stroke of midnight (the end of the day, or maybe more sinisterly the end of a lifetime) or at 11:59? Does the association of the dark colors, the Holly and with the hands of the clock, bring the conclusion that this may be the stroke of midnight?

Then I looked at the dice game the two are playing. Is the dice game a metaphor for life? Dice can be a symbol of luck. Is this a dice game about throwing the number you want to continue living? But, then again, the devil is the one throwing the dice. And the dice are still in the air. Is the devil after his opponent's soul? Does the devil have a smile on his face while his opponent has a questioned look? Why does the devil have his hand on a beer stein while the opponent does not? Is the devil having more fun? Remember, in all games of chance, the house always has the upper hand.

I think this stein is all about each of us on this earth. Life is a game of chance. Our hope that the holly and the dice roll in our favor and we beat the devil.

Then again, I could be all wet.

My pride of authorship will not be permanently damaged if the reader provides a better, and more appropriate, conclusion - so, let the interpretation games begin!



## Soldier's Regimental Souvenir Pipe Bowl

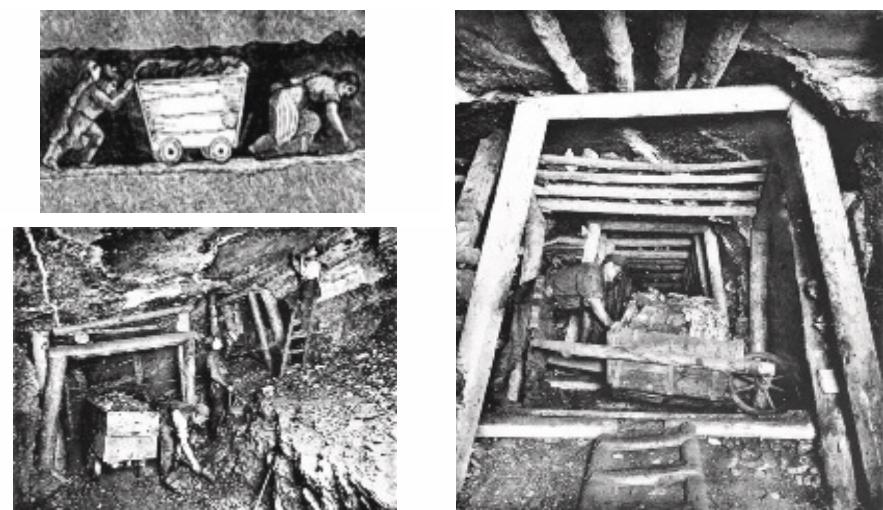
By George Schamberger  
Mastersteinologist

Valentin Schmidt received a souvenir pipe bowl from his friend or uncle, Johann Reuter, a soldier in training by the 6<sup>th</sup> Comp. Inftr. Regt. No 99 in Zabern i/E 1901 (today Saverne). It had to be after one year in training or on Christmas when Johann got his first leave. On these souvenir pipe bowls for friends, father, brother or uncle. Soldiers who had a finished a trade liked to have a picture of their trade put on the bowl as they were very proud of it. Johann Reuter was a proud hauler (Schlepper) and Coal Miner. His job was to drag a heavy wagon of 250 lbs. of coal with only a leather strap, about 1500 yards to the station. It took a strong man to do this job. Sometimes the hauler also had to fill in as a coal hewer (digger).

**MINER'S VERSE:** Text above the miner in Picture 3: "Unter unserer Hammerschlägen quillt der Erde reicher Segen aus der Felsenkluft hervor." Translation: (*Beneath our hammers blow, the earth's rich blessing pours out*).



J. Reuter shaking hands with his friend/uncle. Words translate to "welcome, God be with us," plus Rgt. 99 with oakleaf deco, Pictures 1,2). Miner working in coal mine (Picture 3).



Three pictures of work in the coal mine



## Meet the Master Steinologist - Phil Masenheimer

By Joe Haedtke

Most of our readers may know Phil Masenheimer from the thirteen articles he has written for Prosit or his book, [Long Live the Occupational Stein Collector](#). However, his written contributions barely scratch the surface of this United States Air Force veteran and stein collector's history with SCI, one that spans over 30 years. Phil served as 1st VP of SCI 2002-2006, and acted as President the last year in place of the resigned President. From 2006-2011, he served as President. Phil was awarded Master Steinologist in 2009 at the Las Vegas convention, and in 2013, The Jack Heiman Service award at the Los Angeles Convention. In 2016, he was honored with the Floyd Dietlein Gemütlichkeit Award at the Corning, NY Convention.

SCI: How did you become interested in collecting steins?

Phil: Growing up in Southeast Pennsylvania, antiques were plentiful, so I was fortunate enough to receive a rich and varied education from my dealer friends in furniture, cast iron banks, and miscellaneous Pennsylvania Dutch primitives. When I discovered occupational shaving mugs, I had no idea they would lead me to the expansive world of steins with a focal interest in Occupational steins.

SCI: How long have you been collecting steins?

Phil: After joining the Air Force in the 60s, I received orders for Berlin. Before leaving, I asked my antique dealer friends precisely what I should seek, and they all said antique beer steins. While in Berlin, as a novice, I was impressed by almost all I saw. By my second tour of duty in Germany in the 1970s, a bit richer than before, I began to collect in earnest and have been collecting ever since.

SCI: What was your first stein, and is there a story associated with it?

Phil: While in Berlin, one of my favorite pastimes was perusing *Gelegenheiten* shops (like our Goodwill). They were filled with all types of furniture and items once treasured by others. The higher-ranking officers were collecting Mettlachs, which they pronounced "Met-lacks." I could not afford those. One day in a tiny, cramped Gelegenheit shop, I spotted a miner occupational stein with a landscape picture. From my earlier knowledge of occupational shaving mugs, I knew the occupation and the fact that occupational shaving mugs were selling between \$75.00 and \$150.00 each. Since they were small and this stein was much larger, I thought it would probably be worth even more and therefore be more valuable. It cost 100DM, or, at that time, \$25.00, which was a fortune on my budget. Nevertheless, I couldn't resist, and it came home with me, having the honor of being my very first German stein.



SCI: How did you find out about SCI, and what made you decide to become a member?

Phil: While in Germany in the 60s, I saw an ad in the Antique Trader for SCI and sent my \$10.00 and registration to join. I never received a response. This also happened a second time. I even came across Gary Kirsner, Mr. SCI himself, at his regimental display at a Florida antique show. I had no idea who he was, and he had no time to talk with me, a casual shopper. An auction by Wolfgang Schmidt and conversations with Floyd Dietlein piqued my interest in SCI. But, it was not until the mid - 1980s that I finally joined. Membership was a requirement in order to join the newly formed Pacific Stein Smmler (PSS) Chapter of SCI. After being a "closet collector" for 20 plus years, I became an official member of SCI and a charter member of PSS.

SCI: Do you have a specific SCI moment that is particularly memorable or enjoyable?

Phil: Throughout my many years of SCI membership, I have a significant number of wonderful memories, and I find it very hard to choose a specific event. Some of my most enjoyable times are when Lyn Ayers, Walt Vogdes, and I, (The 3 Amigos) drove to and from a convention or set out together antiquing. It is a real pleasure being with these friends. Like me, I believe the majority of SCI members cherish the friendships gained throughout their SCI years. In a word, the answer is friendships.

SCI: When did you know you were no longer a causal collector?

Phil: I remember a visit to Les Paul's house when I was a much younger collector. He had steins in cases, on tables and shelves, in every room in the house, bathroom included. I was amazed. When we recently downsized from our 4000 plus sq. ft home to a 1750 sq. ft. ranch, we were faced with the challenge of keeping or selling parts of my collections, I realized two things. First, our house was crammed in every nook and cranny, just as Les' was. Second, I had made the transition from casual to serious collector.

SCI: Do you have a favorite collecting story?

After the last German Convention, Lyn (Ayers) and I were passing by an antique shop in Wiesbaden, Germany checking out the various displays in the windows. Suddenly my eyes got as big as saucers when I saw IT. Way back in the corner of the shop was a majolica punch bowl, with some goblets and a bottom plate. I hollered holy \*\*\*\* and rushed to the door, only to find it locked, since it was a Monday and most German shops had the option of being closed. In my desperation, I was able to talk to a man who rented a flat above the shop. He contacted the shop owner and persuaded him to make the fairly long drive to open his shop. The bowl was covered with dust; however, we were able to see it was complete, had all twelve goblets and no apparent damage. If I purchased the bowl, the problem was getting it back home. After a fairly long negotiation the owner committed to a price, which included packing and shipping the bowl. However, I wondered would it really make it safely to the states? Also, there was a question of how I was going to pay for it since I had spent most of my trip money allocation. I reminded myself of advice given to me by a seasoned collector friend. "You will only regret it once if you buy it – if you don't buy it you will regret it the rest of your life." Luckily, I had stashed an extra credit card in my wallet. Unfortunately, I had failed to tell the card's company I was traveling to Germany. Afterall, I hadn't really planned to use it, until this moment. Emergencies happen. When the credit card called my wife about an enormous charge on the card in Europe, she was frantic. Had I lost my wallet in a bathroom somewhere and a thief had made off with my credit cards? She had no way to contact me, except to ask Janine Ayers to call Lyn using our emergency backup plan. When the dust settled, the deal was done, and my wife mollified. Packing the bowl must have been a nightmare. It arrived several months later in 4 wooden boxes that filled the back of a Toyota pick-up. It was in perfect condition. It currently lives happily on its own table, in a corner, flanked by two guard dog antique pieces. My son sighs, "How am I ever going to sell that? Not today's issue.

NOTE: While a majolica punch bowl is not a stein, it is definitely the centerpiece of my favorite collector stories. The set causes me much ribbing among my family and close friends.

SCI: Throughout the years, you have written many articles and a book about various types of steins, but would you say that your collection has a definite focus or primary area of interest, and has it changed over the years?

Phil: While living in a tiny German Dorf, the men I knew were primarily tradesmen and farmers. I was intrigued by them because they took great pride in themselves for mastering and practicing their respective trades. Our closest neighbor was a master Shreiner (joiner/cabinetmaker) and had a huge workshop, complete with all the necessary power and hand tools. Even though I knew how to operate the tools, he would never allow me to use them because I did not have the "paper" certifying that I had been trained. I came to appreciate the importance of the trades to these men as their chosen professions, and thus, came to admire the occupational steins that represented them. Over time, my interests have expanded to include Diesinger steins. However, for the last 15 years, I have also been collecting ANRI wood carvings, and Schafer and Vater porcelain to my growing shelves.

SCI: If you could give any advice for today's stein collector, what would it be?

Phil: First, you should only collect what you like/love – do not base your choices on investment alone, because prices vacillate, and if you don't love it, you may wind up with an investment lemon. Second, when displaying your collection, group several of the same kind/themes together so they'll complement each other. Third, do not buy a damaged piece unless it is extremely rare, or you're purchasing the damaged piece with the idea of upgrading. Always try to buy quality items, which may be difficult when getting started. I believe it is better to have one perfect stein, than 3-5 damaged steins sitting on a shelf. Lastly, be prepared to compromise with your significant other. "If I buy this stein, then you can buy your desired item." Within reason on both sides, of course.



## A Regimental Stein with an Unusual Center Motif

By Peter Meinlschmidt

In this article I present two regimental steins with very similar and unusual center motifs. In order to fully understand the scenes shown on these steins it is necessary to consider the organizational history of their regiments and the uniforms worn by their service members.

Both steins relate to the cavalry, but more precisely to its latest branch established prior to WW1, the *Jäger-zu-Pferde Regimenter* (Mounted Rifle Regiments). Their earliest precursors had been formed in 1895 as two mounted messenger detachments (*Meldereiter-Detachements*). The mission of the *Meldereiter* was ensuring the exchange of orders and messages between military headquarters. Eventually, however, they were retrained to perform general cavalry duties and reconnaissance missions. They were armed with a lance, carbine and pistol. The *Meldereiter* units were renamed ca. 1900 as *Eskadrons* (squadrons); a total of eight units existed in this form, attached to various Army Corps. In 1905 they were all disbanded and re-organized in different garrison towns as *Jäger-zu-Pferde* Regiments. They were numbered sequentially with the first three being established in 1905, a 4th in 1906, a 5th in 1908 and the 6th in 1910. Mounted Rifle Regiments nos. 7 through 13 came into existence only by October 1913. (Bavaria did not form any mounted rifles units.)

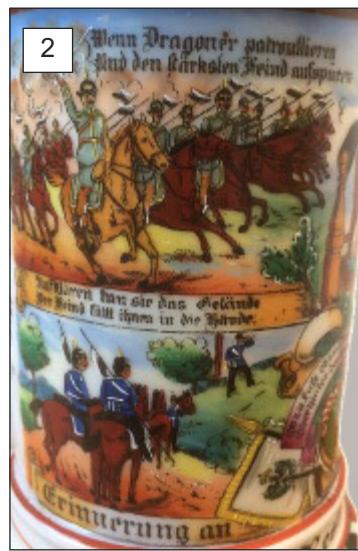
The six "old" regiments wore the grey-green cuirassier tunic until 1910, and the blue dragoon type tunic thereafter. Regiments 1-7 wore brown cuirassier boots and the cuirassier type metal helmet; regiments 8-13 wore dragoon type boots and the black (spiked) leather helmet.

Reservist Dankert served his mandatory military duty from 1907-1910. Picture 1 shows his regimental stein seen from the front; Pictures 2-4 are close-ups of the front and side scenes. Above the central scene and encircling the body are two of the usual reservist slogans reading "Wir standen am Vogesenrand zum Schutze für das Vaterland" (We were serving at the edge of the Vosges mountains to protect the Fatherland) and "Wer Frankreichs Grenze hat bewacht, hat als Soldat was mitgemacht" (He who has guarded the French frontier has made quite an experience as a soldier).

The central scene (Picture 3) depicts something very unusual—two standing soldiers of different service branches shaking hands, either as a gesture of greeting or parting. The soldier on the left is recognizable as a Mounted Rifle, while the soldier on the right wears a dragoon type uniform: the soldiers are mem-

bers of "sister service branches" of the cavalry.

Below this scene are two portrait medallions, each with an adjoining shoulder board. The larger of these portraits, which is adjacent to a light green shoulder board bearing the red Arabic number "5," signifies the Mounted Rifles Regiment (*Jäger-Regiment zu Pferde Nr. 5*) based in Mülhausen/Alsace which was raised on 1 October 1908 – i.e., during Reservist Dankert's mandatory service time. The smaller portrait is adjoined by a white shoulder board with red Arabic numeral "9." This shoulder board signifies Dragoon Regiment King Carl I of Romania (Hanoverian) No. 9 which was based in Metz since 1877. The reservist's name appears below this scene,



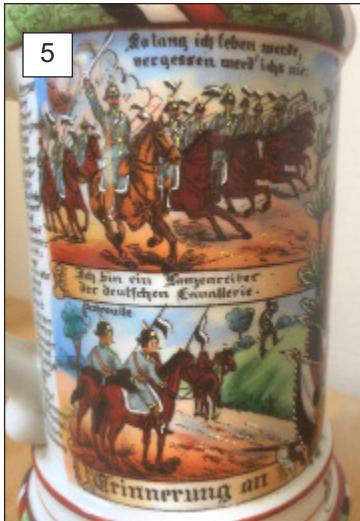
and further below each unit is named. Note that both units refer to the "2nd squadron." The explanation for this is that individual cavalry troopers or even whole squadrons of existing cavalry regiments were transferred to establish additional units. Among those transferred was the 2nd squadron of Dragoon Regiment No. 9, which became the 2nd squadron of the newly formed Mounted Rifles Regiment No. 5, thus explaining the central scene: Reservist Dankert began his military service in a Dragoon regiment, but by the end of his service he was a Mounted Rifle.

The base of the stein is also inscribed *Zur Erinnerung an das Kaisermanöver 1908 ...09* (In remembrance of the Kaiser Maneuvers 1908 ...09). These large-scale maneuvers, which were conducted annually in the presence of the Kaiser and were concluded with a big parade, were held from 8 to 10 September 1908 in Lorraine involving all military units based in the 15th and 16th Army Corps area. They must have been very colorful events, since - besides Prussian units - also Bavarian, Saxon, Wurttemberg and Baden units participated. References to the Kaiser maneuvers are occasionally found on regimental steins.

The lateral views on the stein also provide reference to the organizational

A second nearly identical "dual unit" stein (Pictures 5-7) was owned by Reservist Presber, who also served with the 2nd squadron of the two subject regiments (i.e. Dragoon Regiment No. 9 and Mounted Rifles Regiment No. 5), but with the service years 1906 - 1909. This means that he had also been transferred to the Mounted Rifles Regiment No. 5 on 1 October 1908, after having completed his second year of service with Dragoon Regiment No. 9, thus serving with the Mounted Rifles during his third and final year.

With the exception of the second portrait medallion, the stein's central motif is virtually identical to Dankert's stein, with shoulder boards identifying the same units. However, it is surprising



transition which the cavalry underwent: the upper scenes depict *Jaeger-zu-Pferde* while the bottom scenes depict dragoons (see Pictures 2 and 4).

A further unusual aspect of this stein relates to the two portrait medallions. The larger one is quite to be expected - Kaiser Wilhelm wearing a spiked helmet. The smaller one, however, is Grand-Duke Ernst Ludwig of Hesse, although he was not connected in any way to either of the two regiments in which Dankert served! The slogan inscribed directly above Ernst Ludwig's portrait reads "*Schützen wir der Heimat Herd und dem Fürsten seine Krone*" (We protect our homeland and the sovereign's crown). From this it is inferred that Reservist Dankert hailed from

Hesse and thus wanted to express his reverence to his provincial sovereign. (Note that the term *Fürst* denotes a ruler greatly inferior to a King; this would perfectly correspond to the named Grand-Duke.)

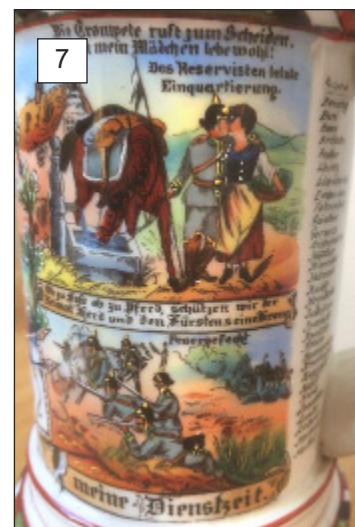
In summary it is evident from the stein that Reservist Dankert had been inducted into the 2nd squadron of the Dragoon regiment No. 9 in Metz in 1907. On 1 October 1908, following completion of his first year of service, he was transferred to the newly formed Mounted Rifles Regiment No. 5 in Mülhausen (250 km distant), where he spent his last two years of service. The comrade roster on his stein lists a total of 62 names.

that the soldiers depicted in the lateral views are all wearing the grey-green Mounted Rifles uniform. Around the base, only the Mounted Rifles Regiment No. 5, Mülhausen and the service



years are indicated. However, there is an enlightening inscription inscribed above the center motif reading "*In Metz lernten wir uns kennen, in Mülhausen mußten wir uns trennen*" (In Metz we became acquainted, in Mülhausen we had to part). This slogan (which rhymes in German) refers to both garrison towns and thus to the affected regiments. The comrade roster on this stein also lists 62 names.

At this point, the author extends his thanks to the collector friend who has kindly made the pictures available to him for this article.



**Postscript to the preceding article:  
The Mounted Rifles Regiment No. 5  
and the First Fallen of WW1**

As a point of interest, the first German casualty of WW1 at the Western Front was Lieutenant Albert Mayer (born 1892) serving with the Mülhausen based Mounted Rifles Regiment No. 5, who was shot and killed by late morning of 2 August 1914 while conducting a reconnaissance ride near Jonchery

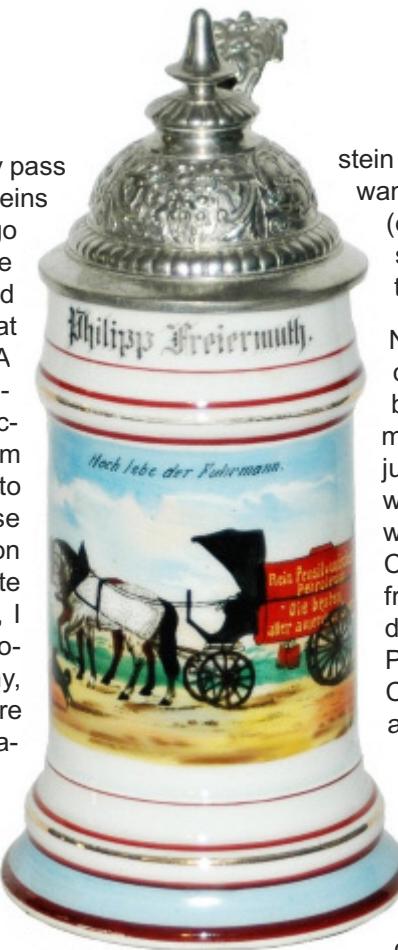
(approx. 50 kms from Belfort, France) simultaneously with the French Sergeant Jules Peugeot (born 1893). He was interred on the spot and his remains were eventually reburied at the Illfurth military cemetery (near Belfort) where his tombstone can still be seen today. His helmet is also still being displayed at the Musée de l'Armée in Paris and, as regards the date of his death, it is noted that Germany had declared the war to France only one day

later, i.e. on 3 August 1914. Much less well known, at nearly the same date and time Paul Grun, a soldier serving with the Mounted Rifles Regiment No. 11 based at Rosenberg (today Olesno in Poland) was killed at the Eastern Front (approx. 18 kms north of Rosenberg) while conducting a reconnaissance ride into Russia (then known as Russian Poland) along with three other Mounted Rifles commanded by a Sergeant.

## The Stein That Got Away

By Tom Levenson  
Pittsburgh Stein Society

Being an occupational stein collector, I usually pass right over the miniatures and the regimental steins in the pages of the auction catalogues and go straight to any occupational steins that might be offered in the particular auction. I dutifully did my routine with the Fox Auctions catalogue that came out for the auction held in Richmond, VA at the SCI Convention. Lot # 36 of this catalogue was a mint condition, 0.5L porcelain occupational stein with the description "Petroleum coachman, Philip Freiermuth. Litho." The photo of the stein in the catalogue showed a horse drawn wagon with some wording on the wagon that I could not quite make out. Being fortunate enough to be able to attend the convention, I waited for the auction preview to find this Petroleum Coachman stein and have that "touchy, feely" experience that we all like to have before spending a couple of hundred dollars on our favorite hobby. After examining the stein, I found that the wording that I could not make out from the auction catalogue picture roughly translated to "pure Pennsylvania black crude." Well, being from Pittsburgh, Pennsylvania, I just had to have this stein in my collection. The auction catalogue price range was shown as \$300-\$400. Not being a particularly rare stein, I thought this range was a little high but with the word Pennsylvania on the wagon, I was willing to go the distance. I set my top bid limit at \$450. The bidding started out quickly with several bidders involved and the price jumped to \$300. My bid of \$350 eliminated all but one other bidder and myself. As chance would have it, the other bidder was seated two rows in front of me and just a little to my right, so I could see who he was and what bidding he was doing. He topped my bid with \$400 and I came back at \$450 thinking this would be my stein for sure. Well, without hesitation, the other bidder went to \$500 and, to my chagrin, it looked as if he wasn't going to go away. After doing a little mental arithmetic, I realized that a bid of \$500 plus the 20% commission charge would make the take home price of this



stein \$600. I thought this was a little bit more than I wanted to pay for a not so rare occupational stein (even with the Pennsylvania reference), so I stopped bidding. My friend two rows ahead got the winning bid at \$500.

Not knowing the gentleman who was the successful bidder, I thought to myself that he must be from Pennsylvania also, and I wanted to meet him and talk to him about the stein he had just purchased. After the auction was over, I went up to him and introduced myself as the guy who was bidding against him on the "Petroleum Coachman" stein. I said to him "you must be from Pennsylvania." Well, with a deep southern drawl (and I don't mean deep Southwestern Pennsylvania) he replied "No sir, I'm from North Carolina." I was somewhat surprised by this and asked him why he bought a stein with the Pennsylvania oil reference. I was even more surprised when he said that he didn't notice the Pennsylvania reference and bought the stein "just because he liked the look of it." OUCH ! That hurt. After a few minutes of pleasant conversation about our stein collections, I congratulated the gentleman on his successful

bid and left thinking to myself "You dummy, you should have hung in there on the bidding and got the stein you wanted." How many times have we heard that one?

Later in the afternoon, I ran into a friend of mine and a fellow occupational stein collector and I told him this sad tale of not getting this nice Coachman stein. He told me that through his many years of collecting steins and other collectables, he came to the realization and philosophy that "if you pay more than you think you should for an item, you will regret it only once. If you lose the bid on an item you really want, you will regret it the rest of your life." Words that I will remember for a long, long time, and words that will help me in the future to prevent another "Stein That Got Away."



## Feline Figurals

By Mike Adkins  
Thoroughbred Stein Verein

Animals have often been used as the motif for character steins. The list of animals is varied and includes bears, birds, cats, foxes, and monkeys to list just a few. Cats have been particularly popular. On the website Charactersteins.com, thirty-three pictures of cats are shown. Cats are tied with monkeys as the animal with the most pictures in the site's animal section. This total includes pictures of different size and color variations for an individual stein. Not counting these types of variations, I have identified twenty-four cat figural steins. This article will explore the world of cat figurals. None of these steins are dated. Since the heyday of character steins was 1888 to 1910, I assume all were produced within this period.



Picture 1 is a Diesinger stein showing a cat holding a ball. The stein has a .5 liter capacity and stands 6 5/8" tall. Note the double jeweled base. The neck is surrounded by what seems to be a shawl of beads. It is one bead wide in the front and widens as it wraps

around the sides and back. The base is marked as mold number 701 B. Diesinger also produced a stein of a mother cat holding a kitten (#736 & #737not shown). That stein was available in both a 2 liter and a .25 liter version.



The rich gentleman cat in Picture 2 was produced by Reinhold Hanke. He is wearing a blue collar and a gray waistcoat. This stein has no marks but is listed in Hanke catalogs as mold number 511. It is a .5 liter stein and stands 6 5/8" tall. It has a notable girth of 14 inches. The cat's tail forms the handle of the stein.

The bespectacled, elegant cat in Picture 3 was produced by Hauber & Reuther. She is wearing a brown wig and has a ribbon around her throat. In her right hand she is holding a fan and is carrying a basket in her left hand. The stein is 7 1/2 inches tall and has a capacity of .5 liter. The base carries the mold number 58.

Dressed in robes, the cat in Picture 4 seems to be prepared for work in a kitchen. It is holding a platter in one



paw and a ladle and spatula in the other. It is a 1/4 liter stein and is 6.4" tall. Beginning on each side of the robes, a basket pattern stretches around the bottom of the stein. It was produced by J. W. Remy and has the mold number 722 on the bottom.



The Bohne cat on a book stein is shown in Picture 5. It is 7 1/4 inches tall and has a 0.5 L capacity mark painted on the cat's right rear haunch. The cat's tail forms the stein handle. While the whiskers are simply painted on, much of the fur's texture is formed by the mold. The cat is atop a book with the Latin phrase "Gaudeamus igitur juvenes dum sumus" (Let us rejoice while we are young) printed on the top and bottom. The stein bottom carries the Bohne crown over N mark.

In 1937 the Bohne factory and molds were sold to Albert Stahl & Company. Unfortunately for Stahl, these assets were located in East Germany post World War II. Only after reunification in 1990 was Stahl able to regain control of the factory and molds. During the 1990s Stahl produced replicas of the Bohne steins, including the cat on a book. These carry the Stahl mark and are readily distinguishable from the originals.

The German word for cat, kater, is also used as a slang word for a hangover. As a result, cats are associated with drinking and are often seen in the background art of beer steins. As you might expect, many feline figurals feature themes and phrases related to drinking, hangovers, or hangover folk cures. Some cats are shown in distress from too much drink.



Picture 6 is of the Gerz 1.0 liter student cat. The cat's tail forms the handle of the stein. It stands 9.8 inches tall. The Paragraph 11 imprinted on the beer stein is a reference to the Heidelberg University beer code. A very loose translation is "keep on drinking." The first ten paragraphs of the code are left blank. These are usually assumed to be the ten commandments. No whiskers are painted on the cat. Instead, there is a small hole on each side of the cat's muzzle which I assume can be used to insert straw or hair to mimic whiskers. On the bottom of the stein are the Gerz mark and the 060 mold number. The cat's tail forms the handle of the stein.

Two additional sizes may be found for the stein. Mold 030 is a .05 liter version and mold 061 is a 1/2 liter version. Both are available in the typical honey color or in a less common blue on gray. On the smaller stein, the hat is jauntily tilted on the right side of the cat's head rather than the left.

Pictures 7 and 8 show versions of a Merkelbach & Wick black tomcat.



Tomcat Type 1 (Picture 7) and Tomcat Type 2 (Picture 8).

Herring and radishes are held under each arm. The only difference between the two is the inscription on the scroll held by the cat. The text on the Type 1 Tomcat is roughly translated as:

*The hangover is a malady indeed,  
which makes every one shudder,  
There is in fact an antidote but we will not make the cure known.  
Because once the cure is known,  
excess drinking will get out of hand.  
Old and young would drink too much and we would bear the responsibility.*



8



9



11



10



12

Perhaps the cure is in the beige bottle labeled "Antifahren" under the cat's right arm. The scroll on the Type 2 Tomcat reads:

*If you have a  
hangover here's  
my advice,  
Drink in the morn-  
ing, what you drank  
last night.*

These are  $\frac{1}{2}$  liter steins and are 7.6 inches tall. The bottoms are marked with the Merkelbach & Wick mark. The Type 1 also has the letter C; the Type 2 has the letter G.

The next two steins are color variations of mold 767 by J. W. Remy. The Stein in Picture 9 has a limited set of colors. The sash around the cat's middle is maroon. The cat's tail forms the handle of the Stein and has a blue ribbon tied around it. The cat is holding a kitten in its right arm and a letter with an envelope in its left. The writing on the letter is the same as that on the Type 2 Tomcat above. Picture 10 is the full color version of the Stein. The steins are 8 inches tall and have a  $\frac{1}{2}$  liter capacity. The bottom carries only the mold number.

Picture 11 is Reinhold Merkelbach's Cat with a Mandolin. It stands 9.9 inches tall and has a capacity of  $\frac{1}{2}$  liter. The instrument rests on an upturned Hofbrauhaus mug. The only marks on the bottom are the 662 mold number and the Geschutzt protected mark.

Merkelbach's Cat with a seltzer bottle is shown in Picture 12. On the bottom is the the mold number 575, a manufacturer's mark, and Geschutzt. The  $\frac{1}{2}$  liter Stein is 10.0 inches tall. While the right paw is resting on a seltzer bottle, the left is holding a fish. Seltzer and pickled herring are German folk remedies for hangovers.



This stein has an interesting thumb lift: a cat with an arched back standing atop a keg (Picture 13).

Both steins carry the same inscription around its base. It reads:

***Let your thirst run its course freely,  
with me there is no 2<sup>nd</sup> hangover.***

They are sometimes seen in different color variations. Both steins also have versions with a music box base. This base comes with three pre-drilled holes used to support the music box. On all variations, the cat's tail forms the stein handle.



The Schierholz stein shown in Picture 14 is technically not a cat figural. I



have included it because of the cat on its figural lid (Picture 15). The Munich Child leaning against the barrel clearly has been celebrating. This is Schierholz catalog number 62. It is a ½ liter stein that is 7.5 inches tall. The bottom contains a lithophane of Munich's Bavaria statue which overlooks the Oktoberfest grounds. In keeping with the hangover theme, the handle is a pickled herring. This stein's mate is catalog number 61(not shown). On that stein the Munich Child is astride the barrel ready to begin celebrating. She is holding an upraised stein in her right hand and radishes in her left hand. Picture 16 shows the Reinhold Hanke Tomcat. Its catalog number, 1000, is



impressed on the bottom. Here the cat is clearly in distress. But the cause seems not to be the hangover itself. The phrase at the bottom of the stein reads:

***Based on experience,  
the tomcat  
dies of sour herring.***

Evidently, tomcats do a lot of drinking. The stein has a ½ liter capacity. It is 8.5 inches tall. This piece is a full color example. The mold is also seen with limited colors as decoration.

The next two steins are color variations of the Schierholz Cat with a Hangover. Picture 17 shows the most commonly found version – a honey colored cat. It is a ½ liter stein and is 7.8 inches tall. While it carries no mold number, it is Schierholz catalog number 28. Its bottom has the blue crosshatch mark and Musterschutz. A rarer version is seen in Picture 18. This is Hidigeigey – a character from "The Trumpeter of Säckingen." Hidigeigey is the baron's aging tomcat. He watches the goings on in the castle and makes observations on human behavior couched in feline terms. The stein is marked only with Musterschutz. Another variation of the stein (not shown) is painted white with blue dots.





Picture 19 is the same Cat with a Hangover perched atop a barrel. The barrel is hollow and made to hold a music box. There are three predrilled holes for the music box supports within the barrel. The barrel raises the stein height to 9.4 inches. At the top of the handle, the tail is curved where it meets the stein body. On the honey colored versions, the tail has a white tip.

Another cat in particular distress from a hangover was produced by Bauer (Picture 20). The cat's head is wrapped in a bandage as is his stomach. The stomach bandage holds a pillow in place. Note the safety pin under the cat's right paw which keeps the wrap secured. The cat is holding a fish that



will likely be pickled and eaten in the hope for a cure. This is one of only six figural molds the company was known to have used. Note that there is no pewter rim for the lid. The lid and body meet porcelain on porcelain. This is a characteristic of Bauer's steins. Aesthetically, this maintains the overall effect of the cat form. This is a ½ liter stein and is 8.0 inches tall. This is a true multicolor decoration. Ten different colors were used to paint this stein. The only marks are painter's marks on the interior of the lid and body.

The final item I have included under the guise of a "go with". Picture 21 is a Siamese kitten in a beer stein. Foam is dripping from the stein as a mouse peers over the handle. Surrounding the stein are carvings of partying mice. This is a simple resin figurine produced by Harmony Kingdom in the early 2000s. It is only 2.8 inches tall. A beer hop bud is hidden within the stein.

Cats and humans have had a symbiotic relationship for around 10,000 years. As humans began farming and settled down, refuse dumps began to grow. Cats were attracted by the rodents feeding in the dumps. In turn, humans tolerated the cats for the protection they provided for crops and food stores.

The Egyptians particularly prized cats. Not only did they reduce the rodent population, cats were adept at killing



poisonous snakes. The Egyptian goddess Bastet was portrayed as a human body with the head of a cat. She was worshipped as the goddess of fertility and protection.

The first known instance of cats in art is in a 3,600 year old Egyptian tomb. It shows a cat preparing to kill a snake hanging from a tree limb. Almost all civilizations since, have included cats in their art work. Thus, it is not surprising that cats appear in beer stein decorations. They are seen as background art, primary art, and obviously, cat character steins. Given the German idiomatic usage of "kater," the emphasis on drinking, hangovers, and hangover cures is to be expected.

*And always remember, "... in ancient times cats were worshipped as gods; they have not forgotten this" – Terry Prachett, Lords & Ladies, 2009.*

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## Photos From the Road

### Fifty Fourth Installment

by Ron Fox  
SCI Master Steinologist

With the virus that has gripped the world, my traveling and visiting stein collections have come to a halt. That has made doing this column difficult and dependent on local collectors that would allow me to come to their home.

This segment begins with steins from the collection of Dick and Julie Hughes. They live about a half hour from my home and graciously allowed me to come by. Their collection is about 600 steins of great variety, as you will see from these pages.

The top row starts with a rare character stein made in the early 1700's. It is from the Saxon area and is a carnival bear made of stoneware.

Next is another early stoneware stein from the town of Burgel. It is unusual to find one with applied medallions.

The top row ends with a smaller Burgel stein. This is how you would usually find one with variations in the cobalt glaze.

The middle row begins with a late 17th century stoneware stein from the Annaberg factory. It has a black glaze over the body and enamel on the relief decoration.

Next is a large 3 liter majolica relief stein from the W S Schiller & Sons factory.

The middle row ends with a stoneware stein from the Sarreguemines factory. It is decorated with Art Nouveau flowers.

The bottom row starts with a green blown glass stein. It features a cute scene of children in enamel.

Next is an unusual Altenburg stoneware stein with two handles.

The last piece on this page is a green blown glass stein in the unusual shape of a ring krug.





This page begins with a beautiful 1 liter hand painted Royal Vienna with an unusual lid for these steins. A couple embrace with two cupids hovering over them.

Next is a delicately carved wood stein with three panels. It is an impressive 16" in size. There are three brass bands securing the body with engraved inscriptions.

The top row ends with an elaborate copper and brass mixed-metal stein. The detailed relief is in the brass. The large eagle thumblift is hard to miss.



Paul Preuning was a very famous 16th century potter from Nurnberg. He worked in glazed relief earthenware and made some exquisite steins. Finding these early pieces is exceptionally hard, and if you do, be prepared to dig deep. For those of us that would like examples, copies were made in the mid to late 1800's. The entire middle row shows examples of these 19th century pieces. Like the earlier originals, they are done in vibrant glaze colors. Like Dick and Julie, I have several examples in my collection. Maybe one day I will run into an original. One can only dream.

The bottom row starts with a most interesting regimental stein. It is not only a regimental stein, but a character stein as well. It is a seaman straddling a keg with a ship scene of the SMS Pelican on the kegs face. The roster is on the reverse side. Truly a great stein.

Next is a large stein from the Munich Workshop. It depicts Christ being crucified. This is one that would fit perfectly on my shelf. It was too big for my camera bag.

This page ends with a handpainted porcelain stein from the Nymphenburg factory. It has a fancy relief brass lid and base rim.



This page starts off with a porcelain character stein from the Amberg factory. It is a dueling fraternal student in his green fraternal coloring. He shows his dueling scars on his cheeks and an eye patch. It appears he was not successful in his dueling skills.

Next is a pottery Munich Child. She holds an HB stein and radish in her hands. There were many Munich Child character steins made for this popular tourist town, this one is uncommon.

The top row ends with a porcelain character stein of an enlisted man. These come in various colors and were made by Schierholz, but never sold under their own banner.

The middle row begins with a pottery stein, hand painted with the image of a black man smoking a cigarette. There are several variations of this stein.

Next is a pottery character made by the Knodgen firm. She is in the shape of the Munich Child wearing her yellow and black robe.

The middle row ends with a beautiful Schierholz character of a smiling woman. Nice pastel coloring.

The bottom row starts with a pottery character made by the Diesinger factory. It represents someone that had much too much to drink and is suffering from a tremendous hangover. The crab on the lid is his headache and the duck in his mouth is for the extreme dryness. I certainly am happy those days are long behind me.

Next is a porcelain character of Bismarck in uniform. These come in several variations, this being the most attractive with the detailed bisque head. It is from the Amberg factory.

This page ends with another Bismarck, only this one is just his head made by the Schierholz factory. The uncommon blue coloring is what makes this stein more exceptional.





This page starts with a 2 liter sized Westerwald stein with super pewter mounts. Westerwalds of this size are difficult to find and most impressive.

Next is a relief Elkington and Co. silvered copper tankard. It was modeled after carved ivory steins.

The top row ends with a late 16th century stoneware stein from the Annaberg factory. The vibrant colored enamel decoration is a real eye catcher.



The middle row begins with an early 18th century Westerwald field flask with pewter screw cap. It is four sided with applied relief panels.

Next is a large wide Creussen salt glazed stoneware stein from the first half of the 17th century. It features applied relief of the 12 apostles without enameling.

The middle row ends with a blown Bohemian glass stein. It has ruby staining with wheel-cut floral decoration. The lid has a painted porcelain inlay.



The bottom row starts with a clear blown glass stein with an enameled scene of a woman wearing a dirndl behind a target with rifles and fox head.

Next is a large 2 liter plus majolica stein in multicolored glazes. It has a wide matching inlay lid.

We end this page with another Creussen salt glazed stoneware stein from the early 1600's. Like the previous Creussen, it features the 12 apostles in applied relief. It has a relief verse around the base.

This page will show a group of 18th century faience steins. This is the most interesting, but most misunderstood Stein category.

The top row begins with a stein from the Ansbach factory. It features a herdsman playing an instrument while watching his animals. Two winged cherubs are above this panel.

Next is a Nurnberg stein with a Biblical scene. Multi-colored Nurnberg faience is hard to find. They usually worked in dark blue decoration on a light blue background.

The top row ends with a Nurnberg stein I just made mention of, with the light and dark shades of blue. It has a scene of Joseph holding the Christ child.

The middle row begins with a stein from a north Germany factory. It depicts Christ healing a sick person.

Next is a stein from the Berlin factory. The scene is of an Asian woman trying to catch a large bird.

The middle row ends with a stein from the north. It shows a couple embracing and she has her breasts exposed. Very unusual for the 18th century time period.

The bottom row begins with a stein from an Austrian factory (Niederoesterreich). It has a wonderful floral scene with vertical ribs to the lower bulbous body.

Next is another Austrian faience stein from the Loebersdorf factory. This firm, like the German Praskau factory, worked in enamel colors over the white tin glaze body. They are hard to find and command a higher price.

We end this page with an enameled tin stein, known in this country as toleware. It has a delicately painted floral scene with matching inlay lid.





This page begins with one of six Austrian faience steins. It features, what looks to be, one of the apostles holding the Bible. It would have had to be the Old Testament.

Next is a faience stein depicting a holy man leaning on an axe. I have no idea the significance of the axe though. Any ideas?

The top row ends with a stein having a scene of the Virgin Mary wearing a crown and royal robes.



The middle row starts with a stein decorated with a scene that wraps around the body. It is of a military man being driven in an open coach.

Next is a stein with a large scene of the Virgin Mary, from the shoulders up. A halo of light radiates from around her image.

The middle row ends with a stein depicting a military man in uniform with a sword and cane. I really like his fancy feathered hat.



The bottom row starts with a blown glass stein. It has an unusual enameled decoration of a black minstrel man. It has a pedestal base and cut prism inlay lid.

Next is a 1 1/2 liter detailed carved ivory stein. It has a large shield with eagles on each side. There is a forest scene around the body and a fox head at the base. The more you look, the more you find. A very busy stein.

This page ends with a Meissen porcelain stein. It features a blue under the glaze heraldic shield and cloth pattern around the top rim. The lid and base rim are made of silver.

These next two pages are from various collections across the country.

This page has nine examples of 18th century stoneware steins from the Altenburg factory.

The top row begins with a stein having an hour glass shape. The applied white pearl-work features a floral design. Besides the top and bottom pewter rings, there are two more around the body.

Next is a stein with both the white pearl-work and cobalt glaze. This floral scene has good contrast.

The top row ends with a stein also having applied white pearl-work. Besides the floral design, it has a detailed horse on each side. There are several thousand pearls making up the scenes.

The middle row starts with an all white body. The applied relief decoration does not jump from the stein because of the lack of contrasting colors. Don't let that cause you to pass one up.

Next is another stein with an hour glass shape. It has vertical white and cobalt glaze stripes. Notice all of the pewter body bands. A fabulous stein.

This row ends with a stein with two applied relief heraldic shields. The white pearl-work is around the sides.

The bottom row begins with a stein having much cobalt glaze applied to the floral decoration.

Next is a very rare stein for Altenburg. The applied relief is generously painted with enamel. A technique seldom used at this factory. It is further embellished with four pewter body bands.

The last stein on this page is loaded with applied pearl-work. The side scenes are of a stag on one side and a pig on the other. The front panel has a 1714 date within a fancy oval.





This page will have nine faience steins from various factories and collections.

The top row begins with stein from the Winterthur factory. It was made in the early 1600's and steins from this factory are hard to find. They are from Switzerland.

Next is a stein from the Crailsheim factory. This is my favorite faience factory to collect. It was made for a barrel maker, a much needed profession with Germany's huge beer industry.

The top row ends with another Crailsheim stein. It features a hunter out walking with his dog.



The middle row starts with a stein from the Bayreuth factory. It depicts a large running pig. Not what you would want running at you.

Next is another Bayreuth stein. It is decorated with an excited hunter carrying his rifle.

The middle row ends with one more Bayreuth stein. There is a large leaping horse running across the front panel.



The bottom row begins with a stein from the Nurnberg factory. It is in their commonly used dark blue on a light blue background. It features a detailed floral design.

Next is a stein from the Ansbach factory. A large rooster is prancing among the flowers. He must have lots of hens to watch over.

The last stein is from the Gmunden factory found in Austria. A man is riding his horse.

This brings another installment to a close. I hope to have many more interesting steins for the next issue.



## Black Jacks, Leather Bombards, and Leather Tankards

By Martin Kiely

A blackjack is a pitcher having a capacity of one or two gallons lined with pitch to stop it from leaking. A bombard is essentially an exceptionally large blackjack holding around seven-gallons. One practical reason for the popularity of leather vessels is weight; a leather container holding either two or seven gallons would be much lighter than an earthenware pot of the same capacity. The bombard was used to bring wine, beer, and liquor to the feast, the fair or public market. It was also used to fill blackjack and other vessels for home consumption. The leather tankard needs no explanation. Craftsmen who made these leather vessels which were widely used mainly in Britain from the 11th to the 18th century were called cordwainers (a modern-day term for them would be shoemaker).

Leather hides, both raw and tanned were important to the British economy since late medieval times. They were much in demand to make shoes, boots, clothing and drinking vessels. Britain imposed high tariffs on the export of hides to protect the cordwainers trade.

There are reference books on the origins of British pottery which claim there were many British potters working in the middle ages. This assumption was taken from the detailed census Britain kept of its citizens which included their occupations. Mr. Oliver Baker's research (more on him later) found there were far fewer potters than stated in these reference books. In researching a church bell, Mr. Baker noted the maker's occupation was listed as "potter." As it happens, both metalworkers and foundry workers were listed as potters thereby overstating the number of workers in the ceramics trade. This conclusion is supported by noting that there is not a great quantity of medieval earthenware to be found in British museums.

We are aware during this time that Europe was producing a large quantity of

excellent pottery and glass drinking vessels. Britain would have been a great export market for these wares. Exorbitant duties imposed by Britain on European pottery and glass inhibited trade. British earthenware was of inferior quality, British glass and pewter were expensive and silver plates and tankards were only used by the very wealthy. Most households drank out of wooden tankards or beakers, or beakers made from animal horn. Meals were eaten on wooden platters.

Britain needed drinking vessels which were sturdy, affordable, well made and leak proof: a perfect market for the cordwainers to sell their leather blackjack, bombards, tankards and wine botels (old English for bottles). Leather bottles were also called costrels. The origin of the name blackjack is uncertain. The theory that seems most logical is the term jack refers to a leather jacket (commonly referred to as a jack) worn by British soldiers. The vessels were black hence the term blackjack. Bombards were so named because their shape resembled a cannon used in the middle ages named a bombard.

Please allow me to return to Mr. Oliver Baker 1856-1939 who is the source of information for this article. His father Samuel Henry Baker was an artist who trained his son to paint. Oliver later studied at the Birmingham School of Art. He became a member of the Royal Birmingham Society of Artists in 1884 and the Royal Cambrian Academy in 1908. Oliver's wife's family owned the Hasler Firm which made items in both silver and pewter. Baker worked as a designer for them. Hasler and Liberty and Company merged in 1901. Hasler made the objects, Liberty retailed them. Oliver helped develop the Cymric Silver Ware line for Liberty and Company. Cymric Silver ware was credited as the forerunner of modern silver design.

Picture 1 is a pewter tankard designed by Baker in the Arts and Craft style



which was marketed by Liberty and Company. The 1906 Liberty catalogue listed both silver and pottery blackjack designed by Baker. These blackjack are extremely rare. If any of our members has one, please write about it in Prosit.

Baker was also an author who researched, wrote, and illustrated all the pictures in the book Black Jacks and Leather Bottles published in 1921. His exhaustive research over many years resulted on the only definitive book about British leather drinking vessels. Copies of the original book are readily available online at reasonable prices.

Why was he interested in blackjack? Oliver's teacher purchased a blackjack at a flea market. He shared his excitement with his student. The 18-year-old Baker was an instant convert. Think of the rush you get when you first hold a stein in a market which must be added to your collection. He started collecting leather drinking vessels and soon realized they were no longer being made or used. Britain had changed by 1874. Tariffs on the export of hides and the import of European pottery had long ago been rescinded plus the quality and quantity of British pottery had greatly improved. The ancient cottage industry of making of leather drinking vessels was finished. He was driven to record its history by locating and sketching as many examples as he could find for his book.



2



3

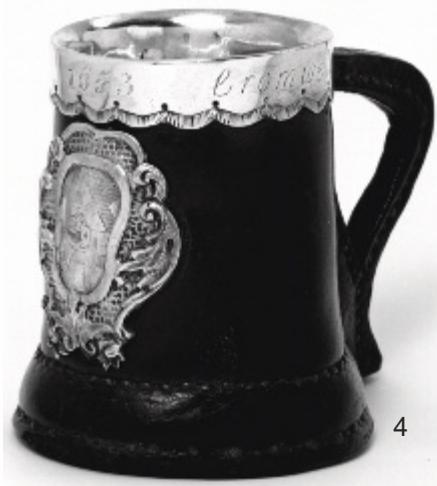
Picture 2 is the only 150ml miniature leather tankard I have found for my collection which seems to have great age. The hide would have been laid flat and slots on either side would have been cut out of the hide for the handle. The hide would have been folded; a separate thicker piece of leather inserted between the handle slots to make it sturdy. Possibly a mold was fitted inside the tankard to hold the leather in the desired shape. Hand stitching was used around the top and sides of the handle. The stitching would secure the interior shape when the mold was removed. The final stage was to cut another piece of leather for the bottom which would be stitched around the base.

Today, examples of blackjack etc. are found mainly in museums and a few private collections. Picture 2 is a utilitarian object which would have been used by common folk. Grand houses with many servants and large kitchens would embellish their blackjack etc. with silver rims and silver plaques. Some can be found with painted or engraved family crests or coat of arms. Hospitals might paint their name on a blackjack. Naturally, any embellishments increase their value and desirability.

Picture 3 is a tankard made around 1700 with silver mounts. Picture 4 is a tankard made around 1653 with even more elaborate silver mounts. Both tankards are found in the Victoria and Albert Museum. The British Museum has a blackjack which has an incised crown and monogram Picture 5.



5



4



7



6a



6

The Ashmolean Museum at University of Oxford has a blackjack currently out on loan circa 1715 with painted decoration on the body, Picture 6 is the front view and 6A is a side view. Picture 7 is a costrel made sometime in the 17<sup>th</sup> century again at the Victoria and Albert Museum. The above museums allow you to reproduce these photos for non-commercial purposes.

Leather Toby Jugs were also made. We think of Toby Jugs as depictions in pottery of a jolly heavy-set man, seated, usually holding a tankard and a pipe. Leather Toby Jugs tend to shrink, making Toby decidedly more sinister looking . Cordwainers also made pistol shaped leather flasks which looked like a real pistol and legend has it were sometimes, pointed out of a carriage window to deter a mounted highwayman . Bonhams UK have pictures of Leather Toby Jugs and a rare dated William Dated William III Pistol Shaped Leather Flask or Bottle which you are allowed to download for personal use but not for publication.



8

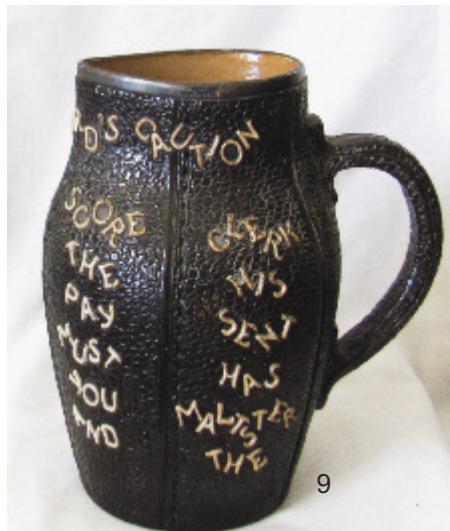
Picture 8 is a wooden statue 10 1/2" high I recently acquired of a bombard man which motivated me to review any information I had on leather drinking vessels and write this article. He is wearing a thick belt around his waist which is attached to a bombard to help distribute the weight of carrying seven gallons around the town. The cordwainers would have been pleased with him because his boots, apron, hat, and belt are leather. He is advertising his wares by hoisting a goblet above his head with his free hand.

This delivery man, who probably worked for a brewery or winery, looks powerful enough to be a lineman on any NFL team. Ben Johnson in his play "Love Restored" (published in

1616) states "a bombard-man that brought bouge for a country lady or two."

Bouge in middle English means a leather bag, a cask, or a bottle. Thus, the delivery man was refilling the lady's containers from his bombard. I thought the statue might have been taken from The Cries of London which are prints of London street vendors which also inspired a series of porcelain figures made by Meissen. Possibly it was after a painting. Both ideas did not bear fruit.

I contacted the National Leather Collection in Northampton England which has one of the largest leather collections in the world to ask if they had any information re my statue. Curator Victoria Green kindly replied to my email . They have nothing similar in their collection. Victoria found the construction of the statue's bombard with ribbing around the middle to be most unusual, a detail I had missed.



9

As previously stated, the heyday of the blackjack ended in the 19<sup>th</sup> century. Doulton made The Landlord's Caution puzzle pitcher (Picture 9) in faux leather around 1890. The puzzle was how to read the jumbled up raised letters on the body of the pitcher. If you want the answer read the last line of this article.

Much later Royal Doulton,( they were granted use of the term Royal by then) made a faux leather tankard with false bottom 1/2 pint capacity Picture 10.



10

Sometimes these false bottom tankards were called Master of Ceremony tankards . The tankard looks like it has a capacity of one pint but with the recessed bottom it only holds a 1/2 pint. The point is to allow the person in charge to stay sober while still keeping pace with his table mates.



11

Picture 11 is a 1-liter quadruple plate St. Louis Silver Co. leather covered trophy stein with a plaque stating the sloop Paloma won the Class Q race in 1907. There is a silver- plated insert cup and a nice finishing touch, a leather covered base.



12

Picture 12 is a leather covered bank in the shape of a tankard marked R. Mitchell and Co. Montreal circa 1880. They made brass and cast-iron castings, so it was probably made in house to give to valued employees and customers.

Gorham Mfg. Co. made leather tankards with copper insert cups circa 1905. Picture 13 shows one with a plain silver rim and plaque while Picture 14 shows another that has a castellated silver rim and missing plaque.



15

A few blackjack tanks are still made today. Picture 15 has the Irish Coat of Arms used in the 17<sup>th</sup> century on the body of the leather tankard. The Celtic knot



16

decorates the base below the Coat of Arms. Picture 16 has a band of Celtic knots along the top and bottom of the tankard. Four shamrocks border yet another Celtic knot on the body. Both Irish blackjack tanks vary from the originals in two ways, the inside is coated with a wax, not pitch and the bottom is wood not leather.

As promised to decipher the Landlords Caution (Picture 9) start at the bottom right and read up. Go left to the next column and repeat the process. It reads:

### LANDLORDS CAUTION

*THE MALTSTER HAS  
SENT HIS CLERK AND  
YOU MUST PAY THE  
SCORE!*

For more on the history of the Black Jack see *The English "Black Jack"* by Walt Vogdes which appears as The Stein Collectors International Featured Stein for March 2020 on the SCI website.



13



14



## 100<sup>TH</sup> Jubilee of Kaiser Franz Garde-Grenadier Regiment No. 2

By Ron Hartmann

St. Louis Gateway Steiners

Featured here is a very interesting ½ liter porcelain regimental stein with some unique features (Picture 1). The stein was originally purchased by Reservist Theodor Duppich who served with the Kaiser Franz Garde-Grenadier Regiment No. 2, 4<sup>th</sup> Company, from 1912-1914. Noteworthy features of the stein are first, the stein's motif celebrates the Regiment's 100th Jubilee 1814-1914, the finial of a bust depicting Kaiser Wilhelm II with a Gardes du Corps helmet. An interesting and rarely found lithophane is set into the bottom of the stein (Picture 5).

A banner across the top of the stein proclaims the years 1814-1914 celebrating the 100 year Jubilee of the regiment. An eagle spreading its wings above the flags of Austria and the Kingdom Prussia and the state crown of Germany resting on a pillow. A columned monument frames a portrait of Franz Joseph of Austria, the regiment's first Honorary Colonel. Both columns are wound with banners naming famous battles that the regiment participated in over the past century. The bottom of the stein shows a cluster of crossed rifles, flags, and a plumed parade helmet along with the regiment's red shoulder board with the initials "FJ" in yellow. FJ referring to Franz Joseph, emperor of Austria and longest serving Honorary Colonel of the Regiment (Picture 2).

To either side, monuments commemorating the 1866 Austro-Prussian "Seven Weeks War" and the Franco-Prussian War of 1870-1871 are pictured, wars that eventually led to the 1871 unification of Germany (Pictures 3, 4).

Guard Corps units were based in or near the capital of Berlin, thus "under the very eyes" of the king and emperor. Recruits were exclusively selected from in or around the capital, so Duppich would have lived in the area of Berlin. All units of the guard corps had

the prefix "Garde" in their names. They



also had height requirement that required all units of the guard corps to be a minimum of 1.70 meters (5'- 7'). This made them rather impressive looking when in their elaborate uniforms. This height requirement may have also been a carryover from earlier centuries when grenadiers had to be tall and strong so they could hand-throw heavy fused bombs (early grenades) into their enemy's lines.

The stein was made for *Reservist* Theodore Duppich, but by the time the regiment celebrated its 100th anniver-

sary it was already committed and fully engaged in WW1 (which broke out in August 1914). Thus, all recruits called up for military service by Oct 1912 or Oct 1913 were not released into the reserves. They had to remain active until the end of the war (11 Nov 1918) or actually, until the demobilization of their unit or regiment. This took place from 4 to 12 December 1918 for the Guard-Grenadier Regiment 2. The regiment's men were noted as strong fighters and continued to be recognized for their fighting ability throughout war despite experiencing high casualties. It makes

one wonder if Theodore Duppich survived those years. Similar examples of this stein can be found in *Regimental Beer Steins 1890-1914*, p.131 (8a,b), by Ron Heiligenstein and in *Deutsche Reservisten-Bierkrüge*, p.49, by Siegmund Schaich.

Special thanks to Peter Meinlschmidt for providing a great deal of historical background material regarding German history and the history of this regiment.



## Biere Arlen – We don't often find our name on a Stein

By Arlen Anderson

Not everyone has their own brewery, I don't either, but it would be nice.

I bought this stein probably 30 years ago for an obvious reason, it had my name on it. Also, that the lid has the logo also. A few years ago, I found the postcard on French eBay. It states that the brewery was founded in 1809 in Strasbourg, France. I've tried to find the closure date, but with no luck.

There was a Biere Arlen biere bottle on French eBay last year, but it was priced higher than I wanted to pay. Oh well, sometimes that's how it goes.



## The Simon Peter Gerz Version of the Black Whale at Ascalon

By Ronald E. Gray

For this stein article I have selected a lyrical six-stanza poem by the beloved German poet Joseph Victor von Sheffel (1826-1886) set to music in 1854. Manufacturers occasionally made serving sets of steins, sometimes with a tray. My serving set did not come with a tray, but since I live in a state known for its copper, I found a copper tray to display my Black Whale at Ascalon set. Before you read the article, you need to get in the proper mood. Go grab a beer and pour it into your favorite stein. Sit by your computer and just Google "Black Whale of Ascalon – Tradition in Action" (it should be the first listed). Start the song and enjoy the article.

### Introduction

I have accumulated some information that might explain why Sheffel selected the names, places, and events he did in the next three paragraphs. The words in bold type appear in the poem.

Joseph Victor von Sheffel liked to write about student life, particularly the drinking. He also liked to poke fun at academia for taking itself too seriously. Universities followed the classical approach to education. If one were to study history, one might also pursue archaeology which could lead them to the cradle of civilization in the Middle East. The site I sent you to for the song claims that the "**marble tables** and **cuneiform tablets**" were a reference to the history studies of German students." While the name **Jonah** does not appear in the song, the translator I selected decided to name the **Old Assyrian prophet** by adding it in the title to make it obvious that Sheffel was writing a parody of the Biblical story of **Jonah** and the **whale**. **Jonah** was asked by God to warn **Nineveh**, an ancient **Assyrian** city now located near Mosul, Iraq, of God's impending wrath. **Jonah** refused because he wanted to sail to Tarshish. God caused a storm and **Jonah** was thrown overboard where he was swallowed by a **whale**. **Three days** later the **whale** spit **Jonah**



**Gerz 275 Set**

out on the shore and he completed God's mission. Sheffel's history student decided to pursue archaeology. The student sailed to the Middle East where he came to the port of **Ascalon** located on the Mediterranean coast. The city is in what is now Israel, 31 miles south of Tel Aviv. In Sheffel's time it was under the control of the Ottoman Empire. It later became Palestine and then after World War II it once again became a home for the Jews. Sheffel's student entered the **Black Whale** tavern where he drank for **three days** before being tossed out of the **Black Whale** tavern.

Some scholars think the Biblical story of the flood and **Jonah** may have come from the legend of Gilgamesh. Gilgamesh was an historical king of a city-state in Mesopotamian mythology. Mesopotamia was part of the **Assyrian** Empire. **Nubians** are a black people indigenous to Southern Egypt and Northern Sudan. This may be the reason Quidenus chose an Egyptian theme for his stein about the **Black Whale** Tavern discussed later in this article.

There are some **whales** in the Mediterranean Sea, but nowhere to the extent you find them in the Atlantic and Pacific

Oceans. Pliny said whales used to calve near the sea of Cadiz, but people did not believe him. Then archaeologists discovered **whale** bones on shore and we now know that the Romans hunted them to near extinction. There is one problem; early Hebrew text said **Jonah** was swallowed by a big fish. It was later Biblical translations that changed it to a **whale**. While we know a **whale** is a mammal, there was no such distinction in ancient time. A **whale** is clearly large enough to hold a man. This dilemma illustrates one of the problems in translating text. It is also

the reason I decided to show two translations of the song.

I gathered these facts from the Internet if you want to read more. And if you are like an archaeologist and want to dig deeper, please be my guest, but this should give you enough knowledge to appreciate the words in the song. Keep in mind that Sheffel had a limited choice of words to use in keeping with his humorous theme and rhyme.

### The Errors of His Ways

I speak not of the errors of the way of the student, but rather the errors of a worker at Simon Peter Gerz. It is that error that makes this stein so interesting.

This university drinking song is ideal to portray on a set of steins. There are six stanzas, one for each small Stein in the set to go along with the master Stein. Two firms made seven-piece sets based on the song, Hauber & Reuther and Simon Peter Gerz. Both firms put only scenes on the master Stein, with each small Stein containing one stanza and the corresponding scene from the master. Both firms applied one number to all the steins in the set, Hauber & Reuther assigned the number 251 and



Gerz 275A



Gerz 275B

Simon Peter Gerz assigned the number 275A (the "A" does not show on my master stein) to the master stein and 275B to the smaller steins. Hauber & Reuther made their master stein 3.0 L and their small steins 0.5 L while Simon Peter Gerz made their master stein 2.0 L and their small steins 0.3 L. Villeroy & Boch's Mettlach factory made a four-piece set which will be discussed later in this article.

When you display scenes around a master stein, it is normally done in a logical order. In the case of a six-stanza song, the first stanza scene would begin to the right of the handle and proceed sequentially around the stein so that the last or sixth stanza

scene would be to the left of the handle. This is exactly what Hauber & Reuther did. And that is where the Hauber & Reuther master stein differs from that of Simon Peter Gerz. The sixth stanza scene appears to the right of the handle on the Gerz master stein and then proceeds sequentially with stanza one through five's scene, with the fifth stanza scene being to the left of the handle.

I consulted The Beer Stein Library and found that the smaller Gerz steins were designated with Roman numerals I through VI. Stanza six was given Roman numeral I and stanza one through five were designated with Roman numerals II through VI in sequence. I asked Frank Loevi if he had a photo of the bottom of the stein. He did not. This is one feature missing from his catalogs that would have helped document the basis for determining the manufacturer – mark, manufacturer's catalog, or attribution. When I inquired about the contributor of the photograph, he did not remember who gave him the photograph. When pho-

tographs were added to the library, Frank would sometimes acknowledge the contributor, but it was not retained on a permanent basis. My steins do not have any Roman numerals or any other markings to designate the stanzas. I have never seen them on any other form 275B Gerz stein.

Frank believes it was a design error by the modeler and may have said so on his site at one time or in an e-mail to me. This is where we differ in our views, much like translators using judgment in translating words into another language. I think it was a production problem. The modeler clearly knew the song as each word, punctuation and spelling agrees with the original. He would have laid out his drawings on a long sheet with six separate panels, one for each stanza. There is no doubt he knew the song because he got the stanzas right with the scenes on the smaller steins. The person in the production department might not have known the song. The student does look sober in the first and last stanza. Furthermore, the scene for the fifth stanza clearly shows the student being kicked out of the tavern

while the scene for the sixth stanza shows the student back inside the tavern being lectured about customers being expected to pay for their order. I think it was an honest and understandable mistake by the production employee. If we could find the modeler's drawing used to prepare the transfer for the master stein, we could solve this enigma. If the first stanza is on the left panel of the illustration, then it is a production problem. If the sixth stanza is on the left panel of the illustration, then it was a design problem.

One other thing is different on my steins. The Beer Stein Library shows a full color version with a dark green background. Dark colors were popular in that era. I am not particularly fond of the dark green. The library also shows a limited color version with a brownish red background. My version is



Gerz 275A Right



Gerz 275A Front



Gerz 275A Left

full color with a cream background.

### Stanzas of the Song

The chart shows the six stanzas of the song along with the translation provided at The Beer Stein Library. Like my article on Rodenstein that appeared in the March 2018 issue of *Prost*, I have chosen the translation<sup>1</sup> by Charles Godfrey Leland (1824-1903) to indicate how translations can differ by highlighting in bold type any words Leland used that do not appear in The Beer Stein Library translation. I have also included photographs of the six scenes, stanza one through three as the top of the chart and stanza four through six on the next page. The stanza is shown in the two side panels of the steins. I only show the photograph of the German text for the last stanza along with a photograph of the bottom of the stein that appears earlier in this article.

The German text on the Gerz steins does not put the dialog in quotes. The Beer Stein Library and Charles Godfrey Leland translations both use quotes for the dialog within the song.

Both Gerz and Hauber & Reuther depicted their innkeeper as portly. Like most innkeepers, they no doubt partook too much of their own food and beverages. Both firms show their student stiff as a broomstick in his chair rather than on the table or the floor as both translations would have us believe. Portraying him as such in the chair is a more dramatic image. Neither firm seems to show a marble table, perhaps they did not recognize the significance of that symbol. I do not know why Leland felt a need to switch the schnapps out for a drink more appropriate for the locale. You do not need to be fluent in German to translate the German word schnapps into the English word Schnapps. *Bartrer* or *Baktra* did not translate and may be a brand or type of schnapps. Hauber & Reuther, true to the text, show a Nubian throwing out the student. Gerz only shows a bare foot kicking the student out the door. It is difficult to tell if the kicker is Nubian. Gerz elected to show the brewer's symbol, a hexagon, at the entrance of the Black Whale tavern. On



**Stanza One Stein**



**Stanza Two Stein**



**Stanza Three Stein**

**Altassyrisch (Old Assyrian) - Jonah** (Leland added Jonah after the title so there would be no doubt who the old Assyrian prophet was.)

#### German Text on Gerz Steins

*Im Schwarzen Walfisch zu Ascalon da kneipt ein Mann drei Tag,*

*Bis dass er steif wie ein Besensteil am Marmortische lag*

*Im Schwarzen Walfisch zu Ascalon da sprach der Wirt: halt an,*

*Der trinkt von meinem Bartrer Schnaps mehr als er zahlen kann.*

*Im Schwarzen Walfisch zu Ascalon da brachte der Kellner Schaar*

*In Keilschrift auf 6 Ziegelstein dem Gast die Rechnung dar.*

*Im Schwarzen Walfisch zu Ascalon da sprach der Guest: O weh!*

*Mein baares Geld ging alles drauf, im Lamm zu Niniveh.*

*Im Schwarzen Walfisch zu Ascalon da schlug die Uhr halb vier,*

*Da warf der hausknecht aus Nubierland den Fremden vor die Thür*

*Im Schwarzen Walfisch zu Ascalon wird kein Prophet geehrt,*

*Und wer vergnügt dort leben will, zahlt baar, was er verzehrt.*

#### The Beer Stein Library Translation

In the Black Whale at Ascalon a man drank for three days,

until he lay stiff as a broomstick on the marble table.

In the Black Whale at Ascalon the innkeeper said: "That's enough,

he's drinking more of my Baktra schnapps than he can pay for."

In the Black Whale at Ascalon a group of waiters brought the bill

to the guest on 6 tiles written in cuneiform.

In the Black Whale at Ascalon, the guest said: "Oh, my!

My cash was all spent at the Lamb in Niniveh."

In the Black Whale at Ascalon the clock struck half past three,

when the Nubian bouncer threw the stranger out the door.

In the Black Whale at Ascalon no prophet is honored,

and he who wants to live there in pleasure, must pay cash for what he consumes.

#### Charles Godfrey Leland Translation

In the Black Whale at Ascalon a man drank **day by day**,

**Till**, stiff as **any broom-handle**, upon the **floor he lay**.

In the Black Whale at Ascalon The **Landlord** said: "**I say**,

He's drinking of **my date-juice wine much more** than he can pay!"

In the Black Whale at Ascalon the waiters brought the bill,

**In arrow-heads on six broad tiles to him who thus did swill.**

In the Black Whale at Ascalon, the guest **cried out: "O Woe!"**

**I spent in the Lamb at Niniveh my money long ago!"**

In the Black Whale at Ascalon the clock struck half past four

when the Nubian **porter he did pitch** the stranger from the door.

In the Black Whale at Ascalon no prophet **hath renown**.

And he who **would drink in peace** must pay **the money down**.



Stanza Four Stein



Stanza Five Stein



Stanza Six Stein

the other hand, was that symbolism meant to be a Nostradamus-like prediction of things to come?

It should be noted that some accounts say the student was thrown out at half past three (I presume in the early morning hours), while others say it happened at half-past four. The Dublin University Review of October 1885 had this to say about the discrepancy. "In strict accuracy, the event took place at half-past three. The difference between German and English time (and rhyme) will perhaps account for the discrepancy."<sup>2</sup> While the German phrase translates as half past three, vier by it-

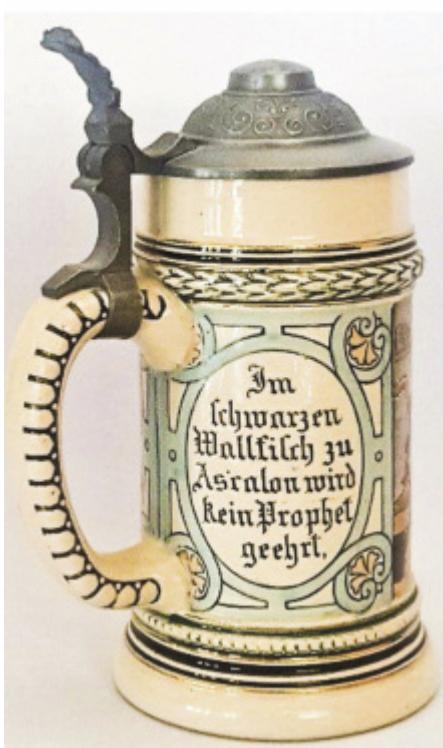
self translates as four. Leland was trying to rhyme four with door. While Leland could have said "half to four," that is not the normal way to say time in English. Leland used his poetic license to change the time to half past four despite the local curfew being half past three.

This was such a popular drinking song that additional verses were added parodying politics and mocking rival student associations. As the evening wore on and the students became more raucous, I suspect we would not be able to print some of those verses.

### I.S.W.Z.A. Society<sup>3</sup>

A group of men at Cornell University started to get together on a weekly basis and drink beer in October 1907. They were known as Mug and Jug as they had a big jug they used to pour beer into their mugs. By the end of the semester they decided to make it formal and become a local fraternity. They did not intend to affiliate with one of the national fraternities, so they did not use the Greek letters for their fraternity. The group used a master stein to pour their beer. This master stein had their favorite drinking song engraved on it. It was a German drinking song. The name they selected appears in this section heading. If you are having problems pronouncing it, it is not due to the beer you are drinking. It was not intended to be a word. Rather, they decided to use the first letter of the German words that opened each stanza of their favorite German drinking song, *Im Schwarzen Walfisch zu Ascalon*. The master stein had a turtle on the lid that they incorporated into their fraternity pin. On October 11, 1913. I.S.W.Z.A. was initiated into Lambda Chi Alpha as the Omicron Zeta chapter, the fraternity's twelfth chapter.

The I.S.W.Z.A. description of their master stein matches perfectly with Mettlach form 2194, a 3.3 L relief stein named "Events in the Black Whale at Ascalon." Mettlach used "Events" in the title because the stein contains all six stanzas and depicts three scenes from the song. The Beer Stein Library, The Mettlach Book and R. H. Mohr's Mettlach Steins state that the handle is in the shape of an alligator, but that is geographically incorrect. Even the informal Mettlach Bulletin published by Henry J. Dwillard of Kalamazoo, MI in the late 1940s and early 1950s thought Mettlach Form 2194 had an alligator handle. Dwillard's bulletins were typewritten descriptions of Mettlach steins. Dwillard referred to himself as "The Collector." Alligators are only found in China and the U.S. The handle should be a crocodile. A crocodile has a narrower snout and its teeth show when the jaw is closed. I found a Mettlach form 2194 online that I could view closeup; and it seems to conform to the



Gerz 275B VI Right



Gerz 275B VI Left



Crocodile Teeth

features of a crocodile. The alligator handle of Mettlach form 2373, St. Augustine stein, has a slightly wider snout and no teeth are showing with a closed jaw. The Beer Stein Library credits Mettlach Form 2194 to J. Stahl, but Keramik 6 credits H. Fuchs.<sup>4</sup> I found a closeup view of Mettlach Form 2194 that shows the name "Fuchs" to the left of the crocodile's snout. We do not know much about H. Fuchs, but we do know he knew the difference between an alligator and a crocodile and that the crocodile was the correct reptile to display as a handle on this stein. I did run across a letter in my miscellaneous files from John H. Kent Antiques in New York City dated October 27, 1962 in which he accurately described Mettlach Form 2194 with a crocodile handle.

I notified the Cornell Lambda Chi Alpha fraternity of my discovery of the master stein used by the Mug and Jug. It may be that the members had the smaller companion steins, without the lids, thus giving them the mug portion of their name. Steins could be purchased from the Mettlach factory without the lids. I did hear back from the fraternity's antiquarian,<sup>6</sup> and he confirmed that the fraternity did have a smaller mug displayed in their trophy case. It was stolen as a prank by another university's fraternity. The mug was returned many years later only to be stolen again. Early member Otto Conrad



Artist Fuchs



Mettlach 2194

Brandt, Jr. (1885-1973), had a German background and his family was in the bottling business in Newark. The fraternity's antiquarian thinks Brandt may have been the source for using the pouring stein. The leader of I.S.W.A.Z was referred to as *Herr Vorsitzender* (Mr. Chairman). They are taking satisfaction in having the pictures I sent to them for now. I will make sure they have a copy of this article to go along with their collection.

#### Other Old Assyrian Steins

Mettlach also made three 0.3 L relief steins, forms 2243-2245, to go along with their form 2194 master stein. The



Mettlach 2583

verse does not appear on the small steins, but each has three scenes that depict events in the song. In addition, Mettlach made a 0.5 L relief version, form 2363, that has three scenes that depict events in the song, but again no verse is on the stein.

Mettlach's Fritz Quidenus designed his geographically incorrect version of "Events in Black Whale at Ascalon" by placing the student in Egypt, another dream location for an archaeologist, so he could use hieroglyphs to depict the song. Form 2583 is an etched 0.5 L and 1.0 L stein. It is sometimes referred to as "The Egyptian Stein." It is my favorite Mettlach stein. Al Hoch wrote an article on it in the March 1975 issue of *Prosit* entitled "Hang-Over Hieroglyphics." Walt Vogdes reprinted it as "In the Black Whale at Ascalon or... The Egyptian Stein" and added some additional material to the article in the June 1998 issue of *Prosit*.

Scenes from the Old Assyrian also sometimes appear on Mettlach form 2652, a 0.5 L and 0.25 L stein known as "Rodenstein" designed by Johann Baptist Stahl.

The June 1998 issue of **Prosit** also includes another unknown Black Whale stein entitled "Black Whale at Ascalon – One More Time" by Charles Washburne. This one is another Egyptian themed mug from an unknown maker. The Stein Marks<sup>5</sup> web site now identifies the designer of the stein as being Adolf Hengeler and the stein manufacturer as being Brüder Thannhauser of Munich. There may be more companion steins out there somewhere.

### Closing

It is half past the hour and time to close things up. Did you remember to pay for the beer you drank? How about paying your SCI dues so you can continue reading interesting stories about your hobby?

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4. Keramik 6, Publication for Potters, collectors and museums, Dr. Thérèse Thomas, 1978, Buchverlag J Büchel, Triesen/Liechtenstein, pages 70-71.
5. <http://www.steinmarks.co.uk/>, Adolf Hengeler and Bruder Gebrüder (Josef & Albert) Thannhauser, München.
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## Why Steins Have Lids - A Lost Cause

By Ronald E. Gray

claimed it was a conspiracy of the beer drinkers to get rid of the wine drinkers. These conspiracy theorists are easy to spot. They are the ones that put the coaster on the top of the glass of wine. Numerous articles have been published over the years denouncing this false notion, but to little avail. Ginger Gehres even made a nice video presentation to convince the public that the bubonic plague story is just a myth. You can view her video on the Reading Section of the SCI web site. But once something gets in print it is hard to erase it. Just search the Internet on "why do steins have lids" and you will get your answer.

We were fighting a losing battle when some stein manufacturers seemed to be perpetuating the myth. In the 1980s the firm of Albert Jacob Thewalt started putting a certificate in their steins stating that because of the bubonic plague restaurants were required to cover their food. This stopped well short of stating that laws were enacted to require steins to have lids. However, this still left the reader to read into it what they wanted to hear. Then I saw this Gerz stein on eBay and I knew it was all over. We had lost. We might as well abandon the fight

We put up a valiant fight to educate the public that steins were not required to have lids due to laws enacted as a result of the Black Death in the mid-14<sup>th</sup> Century. We pointed out that if there were such laws, why are glasses of wine lidless? Some wine drinkers



and move on to another subject. How can you argue against that myth if it is being sold by a beer stein manufacturer to the public that you are trying to convince otherwise?



## My Mystery Stein

By Salvatore Mazzone  
Florida Sun Steiners

Some time ago I purchased a stein on eBay. It is a plain, yet attractive, hand thrown stoneware stein with a combed body, approximately one liter in size. It has a pewter base and lid with a nicely painted porcelain inlay. I guessed the stein to probably date from the mid to late 1800s. See Pictures 1–5.

What made this stein a must-buy for me, no doubt leading me to pay somewhat more than its actual worth, was that the image on the lid (Picture 6) was virtually the same as that on an old oil painting I had acquired some years earlier (Picture 7).

When I purchased the painting, I had no idea who the painter was as there was no signature to be seen. I simply liked the image of the woman and child in the midst of a reading lesson. When I saw the stein on eBay, I had to have it. Acquiring the stein started me on a hunt to find out all I could about the stein, its markings, and the image on its lid (and on my wall).

In an attempt to date the stein, I first turned my attention to the hinge, an

open three-ring affair. I began with Master Steinologist John McGregor's article "Pewter Fittings Through the Ages" on the SCI website. According to McGregor, "This type of hinge started to come into use c.1875 and continued in use until c.1895." This would imply that my new stein dated from the late 1800s.

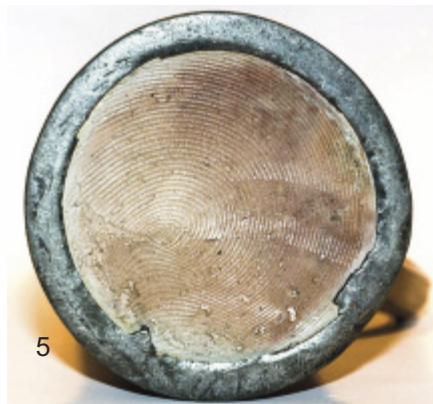
However, in a response to a query I posted on the SCI website's SteinTalk, SCI Master Steinologist Steven L. Smith (of the Steve on Steins blog) offered: "The stein body is much earlier, say around 1830-50 for nice round numbers. Sometime about 1870 or so, the stein's handle attachment was reworked, and the hinge, tang, and shank were replaced. The Pewtersmith, whoever he was, did an excellent job!" Steve also mentioned, "I always use the arbitrary date of 1865, plus or minus a few years, as the estimated date of the switch over from the old covered hinges to the 'now you see the pin' ones." This is a bit earlier

than the McGregor dating.

My own old, inexperienced, eyes could only see traces of a possible old pewter repair on the inside of the lid along where the shank was attached, and no signs of any exterior repair or of hinge replacement (see Pictures 3 and 4). I asked Steve in a follow-up email if that might not have been all that had been done to the stein, but he was adamant about the correctness of his assessment.

I put the question of age and possible lid replacement on the back burner and focused on the saying on the stein's lid: "Der UBC Schutz" which translates to "The UBC Protection", which didn't make sense to me.

In checking out Dr. Roy C. DeSelms article "Steinologist's Guide to Old German Print and Script" on the SCI website, I learned that what I thought was a "U" was actually an "A" in old German script. OK, but "The ABC Pro-



tection" still did not make a lot of sense. Then, in a further response to my SteinTalk post, I learned that "Der ABC Schutz" was a colloquial way of describing a young student who is just starting school and is a dated term not used much today. The lid's inscription now made complete sense.

I next turned my attention to the markings inscribed on the front of the stein, which I found quite intriguing. Although they all appear to have been wheel cut, there are differences between them.

The uppermost horizontal line, which is terminated at either end with a "I", as well as the vertical line emanating downward from its center, were inscribed prior to glazing, and are quite neatly done.

The lower horizontal line and the lines in the "X" are somewhat narrower and much deeper than the topmost lines, are not as neat in appearance, and were clearly inscribed after glazing and firing.



Filling the stein with a carefully measured one liter of water, the upper surface of the liquid was aligned with the horizontal line that is second from the top, and just at the point where the stein begins to neck down. Aha, a one-liter fill line! Continuing with my experimentation, when I added just under 100 ml of additional water, the level of the liquid was now aligned with the top most horizontal line. What did that signify?

In yet another response to my

SteinTalk post, it was suggested: "The marking on the front is probably a Maas mark, the common measurement before Germany switched to the liter in 1871."

Additional internet research enlightened me further. The Maas (or Mass or Maß - I've seen it spelled multiple ways) was a measure which in southern Germany equated to 1.069 liters (note: other German speaking areas had different measures, e.g. in Switzerland between 1838 and 1877 and in Baden until 1871 the Maß was 1.5 liters).

And so, the horizontal markings on the stein are clearly seen to be capacity marks that show both a one-liter fill line and a one Maß fill line. But what was the meaning of the "X"?

In another response to my post, I was told: "An article in 'Das Münchner Kindl,' a catalogue of an exhibition at the Munich Stadtmuseum, says that the Letter 'X' on beer mugs is representative of the Roman numeral for 10, thus 10 decaliters". I think the writer meant deciliters since 10 deciliters equals one liter and that would make sense (whereas a dekaliter, or decalitre in British parlance, equals 10 liters).

I believe the evidence indicates that the stein was likely made in southern Germany shortly after the conversion to the liter in 1871, with the top horizontal line showing the one Maß fill line and the vertical line, the bottom of which shows the one liter fill point, being original to the stein. It also shows that the lower horizontal line delineating the one liter fill point more clearly as well as the "X" proclaiming the newly adopted liter being inscribed some time later – perhaps at the bequest of a tavern owner whose customers may have been confused by the changeover.

The issue of whether the lid/hinge/tang/shank are original, replacements, or repaired, remains an open question, although the issue is frankly of little concern to me as they all clearly date back to sometime in the 1800s and are well done. However, it would be interesting to learn the vari-

ous, and perhaps conflicting, views about this, and I welcome the input of pewter experts.

I next set out to identify the creator of the image that appears on the stein's lid and in my painting.

Since the painting needed a cleaning and the frame needed some restoration work, it was a good time to remove the painting from the frame to see if a signature was hidden in the edges. Sadly, none was found. Sometime long ago, the painting's canvas had been removed from its original stretcher and mounted on board. In doing so, it may have been cut down somewhat, losing the signature in the process, if indeed there ever had been one.

As responses on SteinTalk continued to be posted, I was advised of an artist named Franz Thone (1851-1906) who, it was said, had three or four pieces titled "Der ABC Schutze". I found only one of those works, dated 1888, and it was not at all like mine.

A *Eureka!*-like discovery came in the form of a 2010 auction catalog I found online. Shown in the catalog was a slightly different and slightly smaller, yet almost identical, version of my painting (Picture 7).

Through the art gallery that sold it, I was able to learn that the painting had come from the sale of the estate of the consignor's mother, who had bought it in Europe many years ago. The consignor knew nothing about the artist, nor did the art gallery.

Faintly visible in the upper left corner of the painting was the signature F. Hartogh geb Enthoven 1856. I believe "geb" was a contraction for "geboren" which translates to "born" in both Dutch and German.

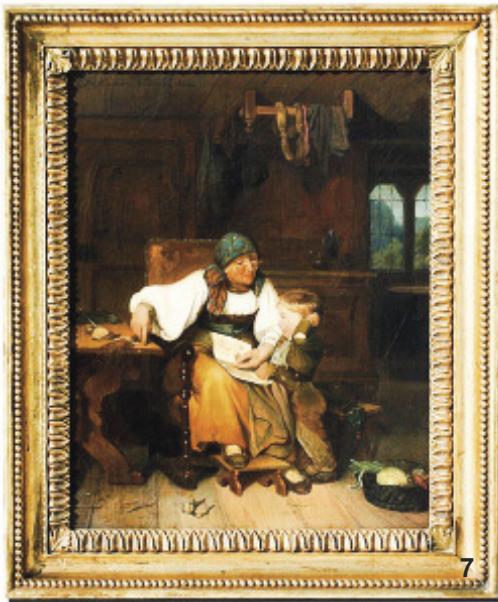
Further research on the internet yielded a Dutch painter by the name of Fanny Enthoven who was born in The Hague, Netherlands on January 30, 1817, and subsequently married Hendrik Alexander Hartogh. They lived together in The Hague until 1841, subsequently moving to Amsterdam,



where Hendrik died in 1871. I was not able to find any record of Fanny ever re-marrying. Fanny continued to live in Amsterdam until 1873 when she moved to Heemstede, and then to Zeist in 1874, where she lived until her death on September 9, 1908. She is listed in the Lexicon of Dutch visual Artists 1750-1880.

I was able to find several of Fanny's works on line, although mine was not among them. However, it is my belief that my painting was indeed painted by Fanny Enthoven Hartogh, as was the one sold at auction in 2010; artists often create several versions of their works. The style and the likenesses of the woman and child in the two paintings are virtually identical and age-wise the two paintings appear to be roughly contemporaneous. I feel my painting was likely the earlier work and that Hartogh included a more elaborate background in the later 1856 work to which she signed her name.

All of the foregoing is consistent with the manufacture of the stein as being between 1871 and 1895. However, I was not able to ascertain who the manufacturer was or the artist who executed the picture on the stein's lid. It is possible, although unlikely, that it was Fanny herself. I am also left to wonder what caused the German stein maker to use the painting of a relatively obscure Dutch female artist to decorate the stein's lid. I can't help but feel that

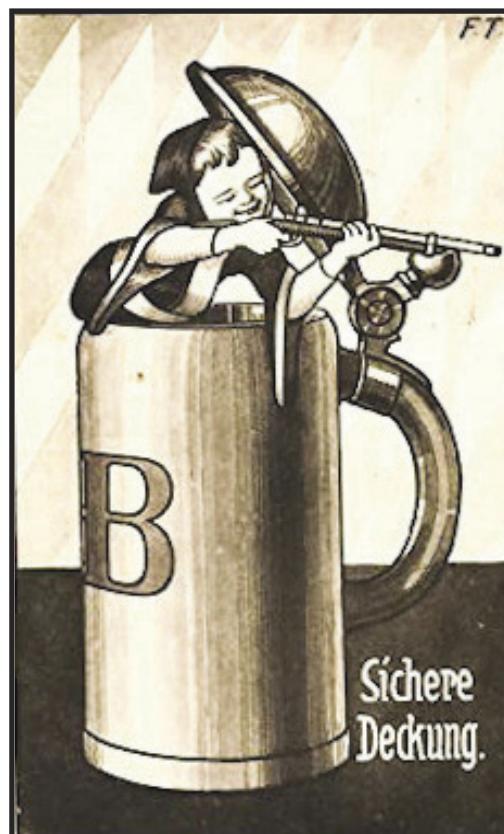


there is a story there.

Thus, despite my best efforts, and my own conclusions notwithstanding, I cannot claim the mysteries surrounding the stein and the image on its lid to be fully resolved. Should anyone reading this article have any information or suggestions to offer, I would greatly appreciate being contacted through SCI.

This was my first foray into stein re-

search. It's been both enjoyable and frustrating, as most adventures in learning tend to be. It has certainly shown the value of the information in the Stein Collectors International archives as well as the kind willingness of its knowledgeable members to aid fellow collectors. To those who have helped me in this endeavor, I offer my heartfelt thanks!



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